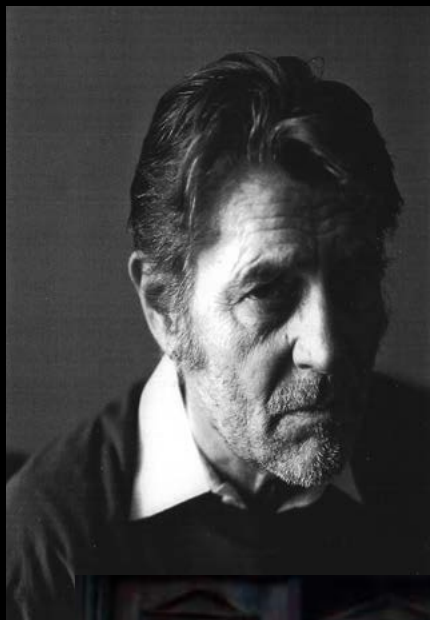


THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



Volume 47 Number 1

Jan Feb March 2021

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Trans-Kalahari Quintet's THE LONG JOURNEY HOME from Ansonica Records is a cross-continental exploration of jazz, funk, and South African cultural traditions. Saxophonist and composer Matthew Dacso met his bandmates while serving in Botswana as a doctor. Now, he proudly presents this unique musical fusion to audiences around the world.

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ANA MARÍA RUIMONTE & ALAN LEWINE

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CARLA MARCIANO QUARTET

PSYCHOSIS

HOMAGE TO BERNARD HERRMANN



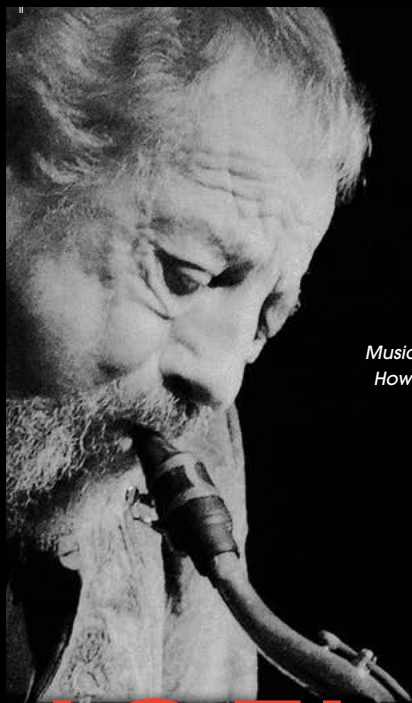
This album is my heartfelt homage to one of the greatest geniuses of film score, the composer and conductor Bernard Herrmann, whose music has dazzled me since I was a child. It has been very interesting to arrange, revise and adapt, for a jazz quartet, some of the best known themes from outstanding soundtracks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

www.carlamarciano.com



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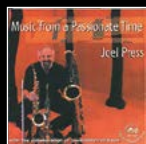
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Clockwise from left: *Live at Small's*; *JP Soprano Sax/Michael Kanan Piano*; *JP Quartet*; *Return to the Apple*; *First Set at Small's*.

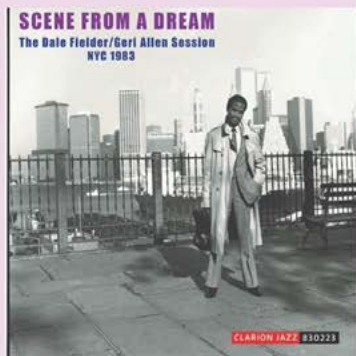
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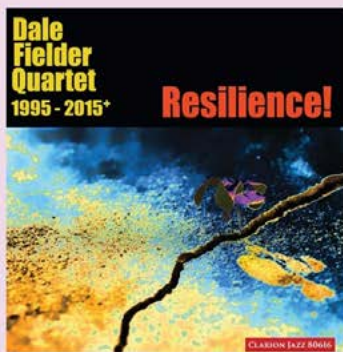
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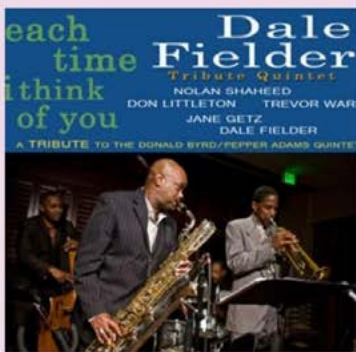
Dale Fielder Quartet
"Consensus"



Dale Fielder/Geri Allen NYC 1983
"Scene From A Dream"



Dale Fielder Quartet
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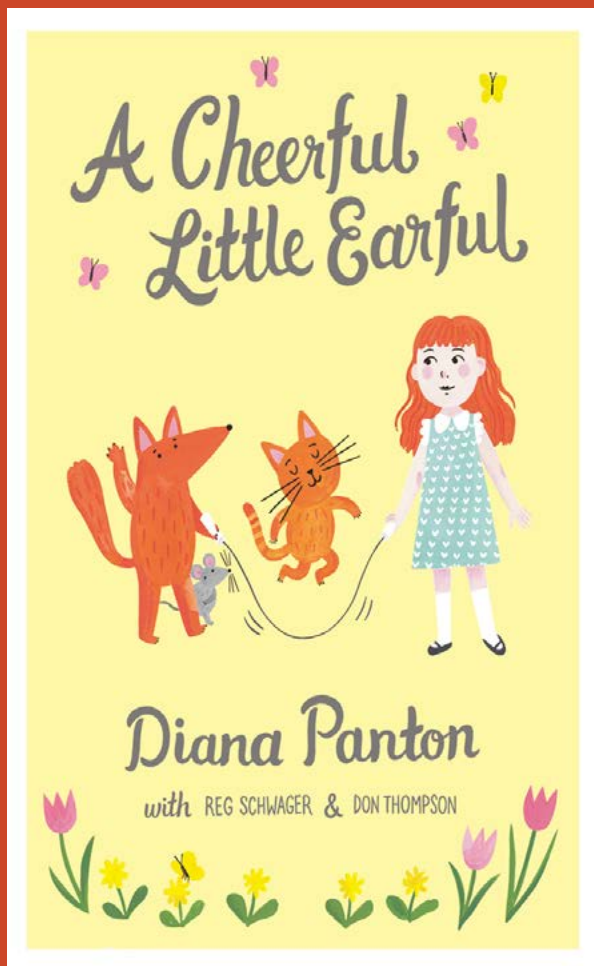


Dale Fielder Tribute Quintet plays
Donald Byrd/Pepper Adams
"Each Time I Think of You"

They're not necessarily easy to find. But these small-label albums can be every bit as rewarding as the well-publicized releases from Verve, Blue Note, or the other major labels. The common threads include deeply reflective improvisational styles, strong rhythmic bases, use of ethnic instrumentation and musical forms, a willingness to merge a variety of jazz genres, and a reverence for classical traditions from America, Europe, Africa, and the East. But most of all, these discs share an artistic aspiration that is uncompromised by commercial interests. These are musicians looking to establish their own voices and vision, without the help of big record company contracts.

--Bill Kolhasse/L.A. TIMES

**NEW release by double JUNO winner
Diana Panton!**



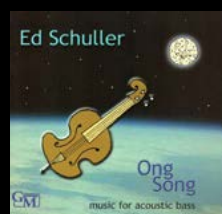
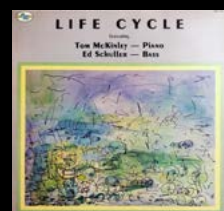
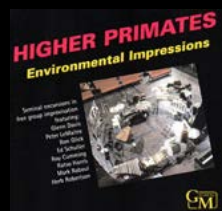
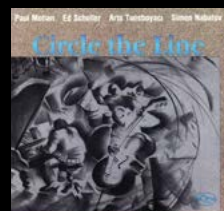
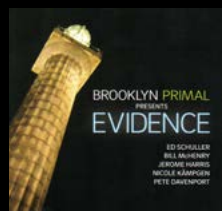
*A sequel to her chart-topping album **I Believe in Little Things** (****DownBeat). **A Cheerful Little Earful** is sure to make kids and jazz aficionados alike grin from ear to ear!*

**www.dianapanton.com
album available at Amazon.com**



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 - #1238 Steve Swell's Nation of We: *The Business of Here...Live at Roulette*
 - #1242 Barry Wallenstein *Luck These Days* w/A. Birnbaum, V. Chauncey, N. Haiduck
 - #1243 Kazzrie Jaxen Quartet *Callicoon Sessions* w/C. Krachy, D. Messina, B. Chattin
 - #1244 JCA Orchestra *Stories* w/H. Honshuku, J. Hobbs, R. Stone, P. Scarff, N. Zocher, M. Cho
 - #1245 Mack Goldsburys Quintet *Feat. Maciej Fortuna Live At CoCo's* w/S. Mahoney
 - #1246 Eهران Elisha Ensemble *Continue* w/H. Elisha, S. Bardfeld, D. Bindman, K. Filiano
 - #1247 Marilyn Lerner-Ken Filiano-Lou Grassi *Live in Madrid*
 - #1248-1252 Sal Mosca *Too Marvelous for Words*
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 - #1254 Pucci Amanda Jhones *Love, Jhones* w/Williams, Lemon, Sanabria, Tranchina
 - #1255 Glenn Wilson *Timely* w/J. D'earth, J. Toomey, J. Masters, T. Martucci
 - #1256 Dominic Duval, Skip Scott, Tim Siciliano *Elements*
 - #1257 Doninic Duval-Vincent Loccisano-Chris Covais *The Project*
 - #1258 David Haney *Angel Foot Shuffle* w/J. Priestler, A. St. James, B. Purdie
 - #1259 Eric Plaks New Trio *Sun and Shadow* w/John Murchison, Leonid Galaganov
 - #1260 Ted Brown Quartet *Live at Trumpets* w/J. Easton, D. Messina, B. Chattin
 - #1261 Don Messina *Dedicated to...* (double bass) solo
 - #1262 Buffalo Jazz Octet *Live at Pausa Art House* w/Bucheger, Rivera, Baczkowski
 - #1263 The Infinitesimal Flash Quartet *Live* w/J. Tchicai, M. Marucci, A. Lane, F. Wong
 - #1264 Ray Suhy-Lewis Porter *Longing* w/Rudy Royston, Joris Teepe
- www.cadencejazzrecords.com Cadence Building, Redwood, NY 13679 USA orders@cadencebuilding.com

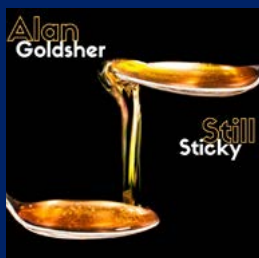
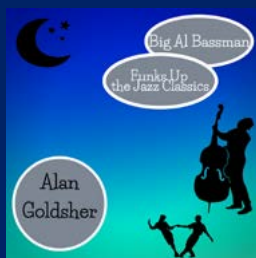
NEW from CIMP

- CIMP 406 David Haney Quartet *Siege of Misrata***
with Andrew Cyrille(dr) Dominic Duval(b) Dominic Duval, Jr.(b)
- CIMP 408 Jimmy Halperin-Dominic Duval Trio *Strayhorn***
with Jay Rosen(dr)
- CIMP 409 Eهران Elisha Trio *Heads***
with Albert Beger(ts/ss) Dave Phillips(doublebass)
- CIMP 410 Mat Marucci Trio *Inversions***
with Rick Olson© Adam Lane(b)
- CIMP 417 Jimmy Bennington Colour & Sound**
A Little While in Chicago
with Fred Jackson(sax) Jerome Croswell(tpt) Ed Schuller(b)

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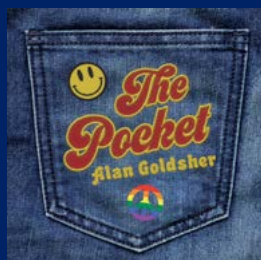
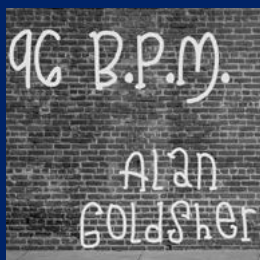


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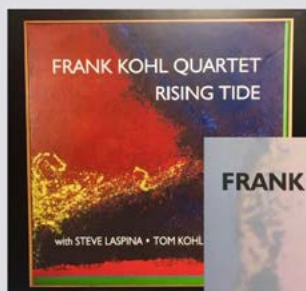


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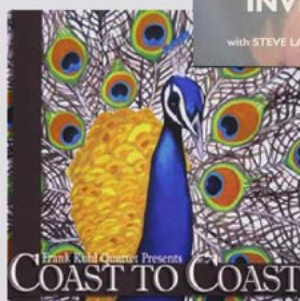
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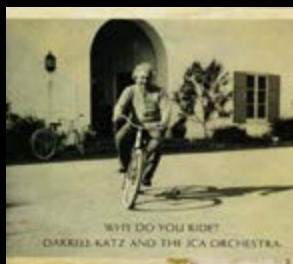
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IN HER SOCKS



A WALLFLOWER IN
THE AMAZON

Darrell Katz

musician composer
bandleader educator

<http://www.darrellkatz.com>

"Katz's compositions are a melting pot of diverse styles and cross-references; avant-garde classical machinations rub shoulders with of funky fusion, swinging Stan Kenton-esque "big band" moves, Globe Unity Orchestra- styled freakouts, and the sweetly unadorned vocal stylings of passages Rebecca Shrimpton..."

All About Jazz-Dave Wayne

"...Darrell Katz has made a name as an imaginative and innovative composer, and this collection can only increase his reputation, such is his ability to create so many atmospheres and textures over the space of one record."

Downbeat, Simon Scott

"Katz has carried on the compositional tradition of Julius Hemphill (1938-1995) in that his music is always a fusion of blues, avant-garde, poetry, improvisation, disparate elements thrown together that reveal their connections after multiple listenings..."

Step Tempest-Richard B. Kamins

Arriving on the cusp of the Jazz Composers Alliance Orchestra's thirtieth anniversary year, Why Do You Ride? (October 14, Leo Records) shows off Katz's deft ability to juggle off-kilter modernism with electrifying dynamic shifts and a tumult of jazz-history reference points in his vivid, smash-cut big band arrangements, all combined for this excursion with his love for cycling and a fascination with what Albert Einstein had to say about learning, knowledge, love and war..."

Leo Feigin

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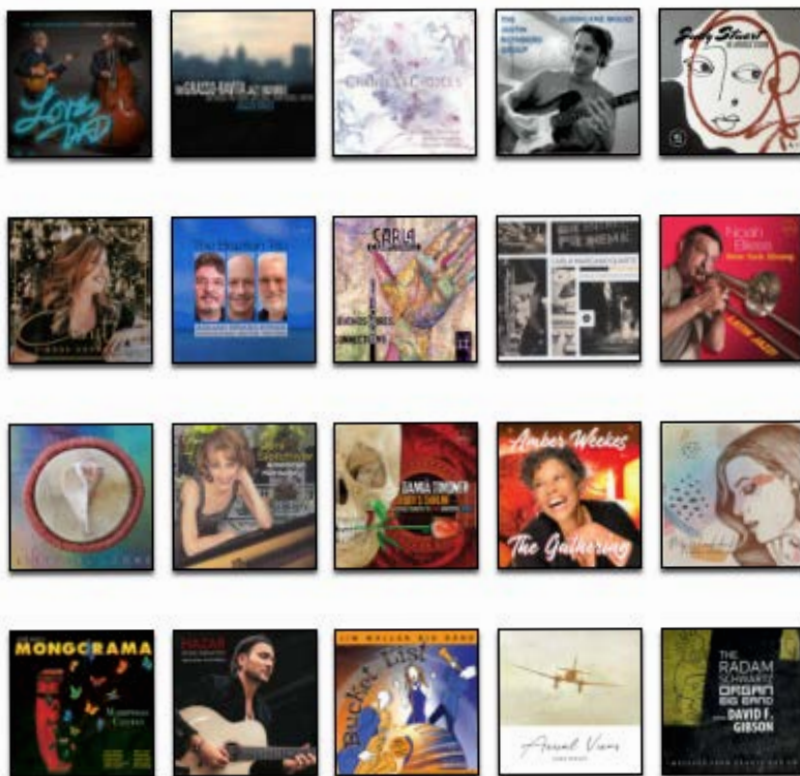
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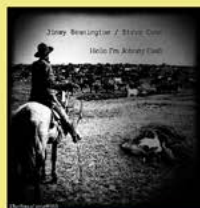
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*Tear it Down, Then Play a Ballad *Live at the Heartland*

- Jimmy Bennington Colour & Sound
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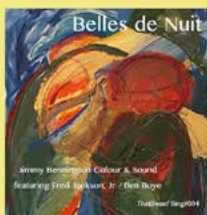
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*Hello, I'm Johnny Cash

- Jimmy Bennington / Steve Cohn

ThatSwan!Sing#003



*Belles de Nuit

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

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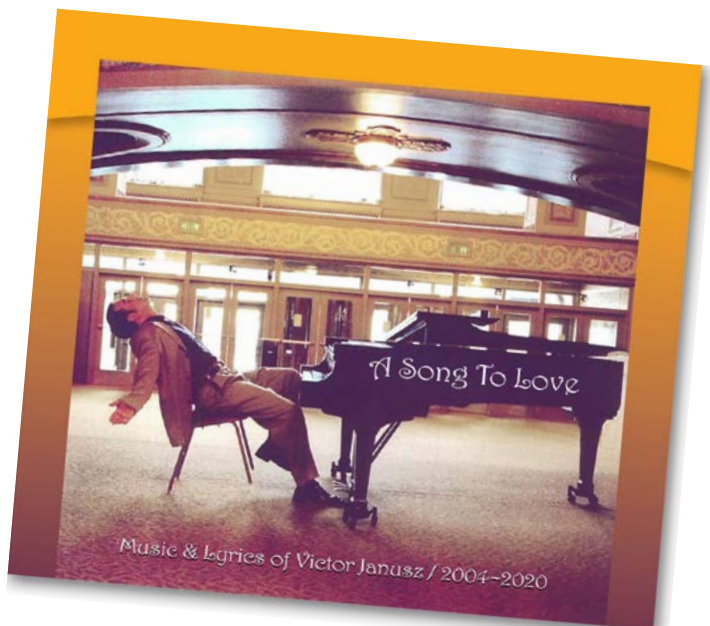
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Music & Lyrics of Victor Janusz / 2004-2020



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▶ "Janusz sounds like a cross between Billy Joel and Vince Guaraldi." – Tom Scanlon, *Seattle Times*

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105 Gregg Bendian Project
106 Mark Whitecage Trio
107 Chris McCarin - Billy Pierce Trio
108 Steve Swell & Chris Kelsey
109 Billy Bang 4tet
110 Herb Robertson/Dominic Duval/Jay Rosen
111 Vinny Golia & Ken Filiano
112 Luther Thomas 4tet
113 Sonny Simmons Trio
114 Paul Lytton 4tet
115 Joe McPhee 4tet
116 Steve Swell 4tet
117 David White Stet
118 Sonny Simmons 4tet
119 Mark Whitecage 4tet
120 Joe McPhee & David Prentice
121 Kevin Norton Trio
122 Joseph Scianni - Dominic Duval - Jay Rosen
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124 Odean Pope Trio
125 Lee Stew Trio
126 Ivo Perelman Trio
127 Mike Bisio & Joe McPhee
128 Marc Edwards Trio
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130 Joseph Scianni
131 Bobby Zankel 5
132 Joe McPhee 4tet
133 Roswell Rudd Trio
134 Ivo Perelman Trio & Rory Stuart
135 Brandon Evans 4tet
136 John Gunther Trio
137 Dominic Duval & Jay Rosen
138 Frank Lowe Trio
139 Chris Kelsey Trio
140 Zusaan K. Fastave/Noah Howard/Bobby Few
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143 Khan Jamal
144 Bruce Eisenbeil Trio
145 Luther Thomas Trio
146 Roswell Rudd Trio
147 Claude Lawrence Trio
148 Glenn Spearman - John Howard 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 Eiges
159 Frode Gjerstad 4tet
160 Thomas Borgmann Trio plus Peter Brötzmann
161 Rob Brown - Lou Grassi 4tet
162 Joseph Scianni duets
163 John Gunther's Axis Mundi
164 Chris Dahlgren/Briggs Krauss/Jay Rosen
165 Andrew Cheshire Trio
166 Ebran Elsha Ensemble
167 Ethnic Heritage Ensemble
168 David White Stet
169 Bob Magnuson & Lou Grassi
170 Pucci Amanda Jones
171 Marshall Allen 4tet feat. Mark Whitecage
172 Charlie Kohlhasa Stet
173 Kowald, Smoker, McPhee, Whitecage, etc.
174 Kalaparush Maurice McIntyre Trio
175 Yoko Fujimay's String Ensemble
176 John Gunther Stet
177 Hugh Ragin & Marc Sabatella
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179 Michael Bisio & Joe McPhee
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181 Glenn Spearman & Dominic Duval
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191 Odean Pope & Dave Burrell
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193 Mark Whitecage's Other 4tet
194 Bruce Eisenbeil/Crosscurrent Trio
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206 Tyrone Hill - Elliott Levin 4tet
207 Marshall Allen w/ Lou Grassi's PoBand
208 Bhoj Ramey - Jack Wright - Fred Lonberg-Holm - Bob Marsh
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211 Jay Rosen 4tet
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251 Burton Greene with Mark Dresser
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254 Tom DeSteno - Bob Magnuson 4tet
255 Steve Lehman Stet
256 Mary LaRose - Jeff Lederer - Steve Swell - D.Duval
257 Joe McPhee's Bluette
258 Joseph Rosenberg 4tet
259 Jean-Luc Guimont & Edward Perraud
260 John Howard - Tristan Honsinger - Jean Derome
261 Dominic Duval String & Brass Ens.
262 Lou Grassi's PoBand
263 Adam Lane 4tet
264 Daniel Carter - Steve Swell - Tom Abbs - David Brandt
265 John O'Gallagher's Axiom
266 Matt Lavelle 4tet
267 Khan Jamal Stet
268 Bob Washington Trio
269 David Taylor Trio
270 Alex Harding - Dominic Duval - Jay Rosen
271 David Wertman-Charlie Kohlhasa-Lou Grassi
272 Ursel Schlicht-Steve Swell 4tet
273 Carl Grubbs 4tet
274 Lucian Ban & Alex Harding
275 Frank Lowe 4tet
276 Elliott Levin-Marshall Allen-Tyrone Hill Stet
277 Lucian Ban & Alex Harding Stet
278 John Tchicai - Pierre Dorge - Lou Grassi
279 Dylan Taylor & Kelly Meashay
280 Kevin Norton 4tet
281 Adam Lane/ John Tchicai
282 Andrew Lamb Trio
283 Joe McPhee-Dominic Duval-Jay Rosen: Trio-X
284 Joe Fonda-Barry Altschul-Billy Bang
285 Steve Swell's New York BrassWoodTrio
286 Avram Fefer 4tet
287 Luther Thomas 4tet
288 Tom Abbs 4tet
289 Paul Dunnall - Paul Rogers - Kevin Norton
290 Charles Eubanks
291 William Gagliardi Stet
292 Steve Swell Stet
293 Ernie Krivda Stet
294 Odean Pope & Khan Jamal 4tet
295 Mark Dresser & Ray Anderson
296 Paul Dunnall-Paul Rogers-Kevin Norton
297 William Gagliardi Stet
298 Jazz Composers Alliance Orchestra

299 Deborah Day & Dominic Duval
300 Harris Eisenstadt Stet
301 Jimmy Halperin - Dominic Duval - Jay Rosen
302 Ernie Krivda Stet
303 Odean Pope Trio
304 John O'Gallagher w/Masa Kamaguchi-Jay Rosen
305 Patrick Brennan 4tet
306 Kalaparush Maurice McIntyre & The Light
307 David Taylor Trio
308 James Finn Trio
309 Chris Kelsey 4tet
310 Scott Rosenberg's Red
311 John O'Gallagher w/Masa Kamaguchi-Jay Rosen
312 Marco Ercedi - Lisle Ellis - Peter Valsamis
313 Lou Grassi 4tet
314 Mary Anne Driscoll - Paul Murphy
315 Gebhard Ullmann - Steve Swell 4tet
316 Burton Greene & Roy Campbell 4tet
317 Marc Pompe 4tet
318 Ken Wessel - Ken Filiano - Lou Grassi
319 John Gunther Trio
320 Trio-X Joe McPhee - Dominic Duval - Jay Rosen
321 Dave Taylor-Steve Swell Stet
322 Khan Jamal Stet
323 Mike Bisio 4tet
324 Avram Fefer - Mike Bisio
325 Adam Lane Trio
326 Stephen Gauci Trio
327 Jay Rosen
328 Trio-X Joe McPhee/ Dominic Duval/ JayRosen
329 Chris Kelsey Trio
330 Prince Lasha & Odean Pope Trio
331 Byard Lancaster 4tet
332 William Gagliardi Stet
333 Bobby Few & Avram Fefer
334 Ernie Krivda Stet
335 Adam Lane Trio
336 Carl Grubbs Quartet
337 Lucian Ban-Alex Harding
338 David Haney Trio
339 Burton Greene Quintet
340 Byard Lancaster 4tet
341 Sophie Duner 4tet
342 William Gagliardi Stet
343 Joe Fonda's Bottoms Out
344 Lou Grassi's PoBand
345 Burton Greene Trio
346 Mat Marucci - Doug Webb Trio
347 Dominic Duval's String 4tet
348 Jimmy Halperin & Dominic Duval
349 Michael Bisio & Tomas Ulrich
350 Seth Meicht 4tet
351 Stephen Gauci 4tet
352 Steve Swell - David Taylor 4tet
353 Odean Pope 4tet
354 David Haney Trio
355 Burton Greene solo piano
356 Mat Marucci - Doug Webb Trio
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374 David Amer Trio
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376 Bill Gagliardi-KenFiliano-LouGrassi: ESATrio
377 David Amer Trio
378 Odean Pope Trio
379 Jimmy Bennington Trio
380 Tomas Ulrich's Cargo Cult
381 Tom Siciliano Trio
382 Brian Landrus Trio
383 Andrew Lamb Trio
384 Nate Wooley + Taylor Ho Bynum 4tet
385 Tomas Ulrich's Cargo Cult
386 David Haney 4tet Avenue of the Americas
387 Diane Moser + Mark Dresser duo
388 Frode Gjerstad + Paul Nilssen-Love
389 Andrew Lamb Trio
390 Jimmy Halperin + Dominic Duval
391 Jon Hazilla + Ran Blake
392 Adam Lane 4tet
393 Bob Rodriguez Trio w/Dominic Duval + Jay Rosen
394 Odean Pope Trio w/Marshall Allen
395 Kalaparush McIntyre 4tet



**TOP 10 RECORDINGS FOR 2018
CADENCE MAGAZINE**

**James Weidman Spiritual
Impressions**

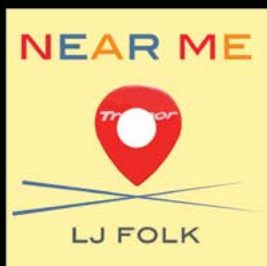
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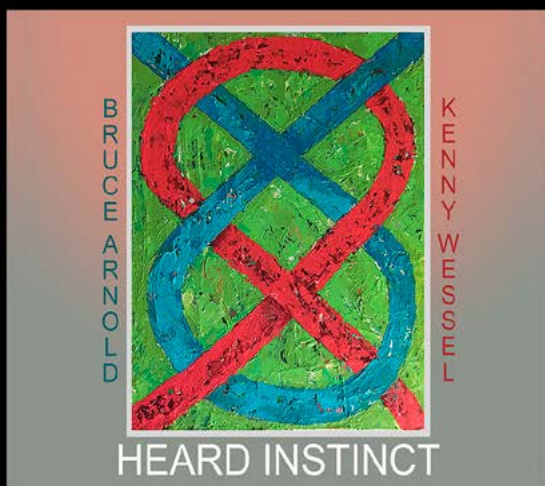
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DISK 1: Ernie Krivda Quartet

DISK 2: Avram Fefer Quintet

DISK 3: Steve Swell Sextet

DISK 4: Ken Filiano Quintet

DISK 5: Bill Gagliardi Sextet / Adam Lane's Villach Orchestra

CIMPOL 5037:

Trio-X - Live at Kerrytown

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

CIMPOL 5038:

Trio-X - Live at the Sugar Maple

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

CIMPOL 5039:

Trio-X - Live at Craig Kessler & Janet Lessner's

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

CIMPOL 5040:

Trio-X - Live in Green Bay and Buffalo

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

Earlier CIMPOL releases:

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

5013 Gebhard Ullmann + Steve Swell 4tet

5014 Ernie Krivda

5015-5019 Trio-X: Joe McPhee - Dominic Duval - Jay Rosen

5020-5024 CIMPfest 2009: Live in Villach, Austria

5025 Seth Meicht and the Big Sound Ensemble

5026 Eric Plaks Quintet

5027-5030 Trio-X: Joe McPhee - Dominic Duval - Jay Rosen

5041 Mat Marrucci Trio

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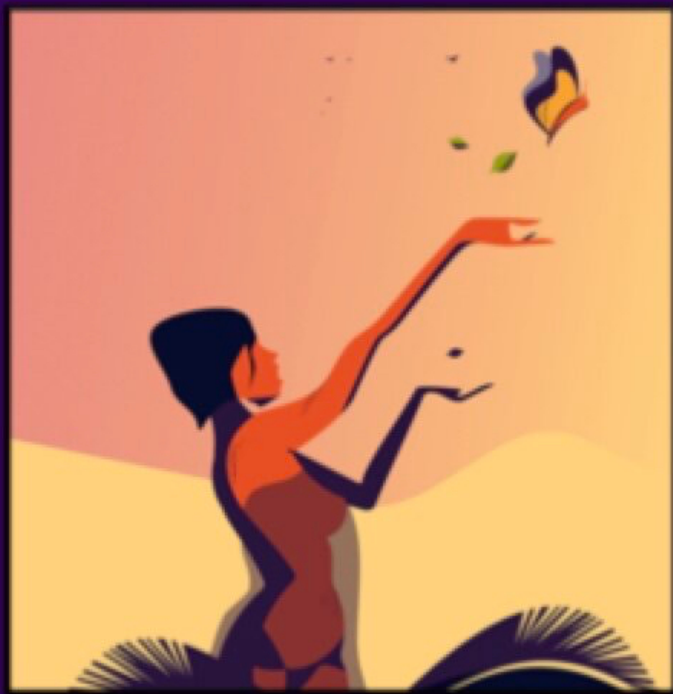
Live at Bronx Community College

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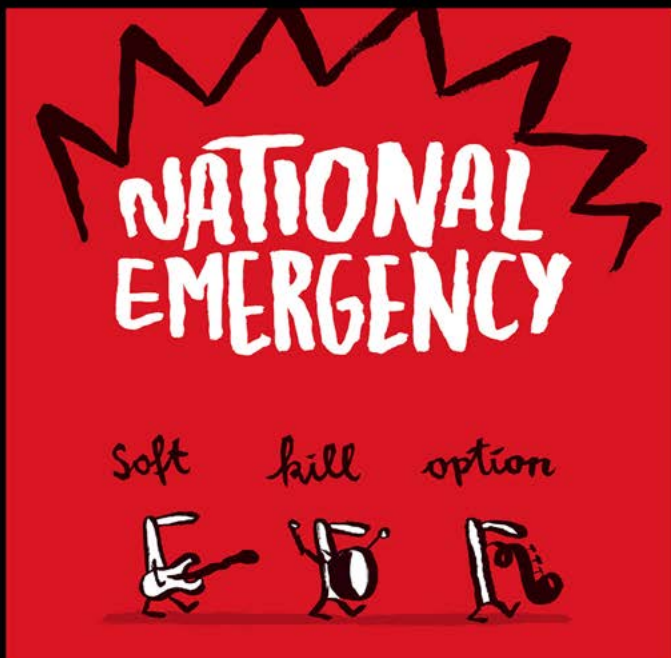
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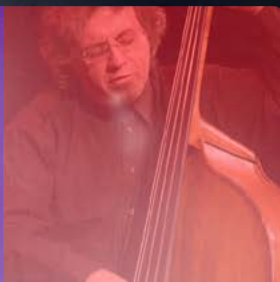
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Concerto Magazine, Austria

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Eva Kess: Sternschnuppen: Falling Stars

Neuklang Records



The bassist, composer, and bandleader Eva Kess has created an arrestingly beautiful body of music that sounds unlike any other in the jazz-string canon. Kess's fourth album, *Sternschnuppen: Falling Stars*, is an ambitious departure from her previous projects...

Falling Stars marks her ascension as a composer/arranger with a strikingly integrated vision that treats all of her collaborators as equals within a single septet.

Encompassing the post-bop continuum, chamber music, and jazz's kindred

South American traditions, the music showcases her big sound and commanding presence as a player, but *Falling Stars* is most impressive as a statement by a composer who has found a voice as distinctive and personal as her compositional mentors, British pianist/composer Django Bates and Argentine pianist/composer Guillermo Klein.

www.evakess.com

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YouTube: <https://bit.ly/3fX9vvi>

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evakess.bandcamp.com/album/sternschnuppen-falling-stars

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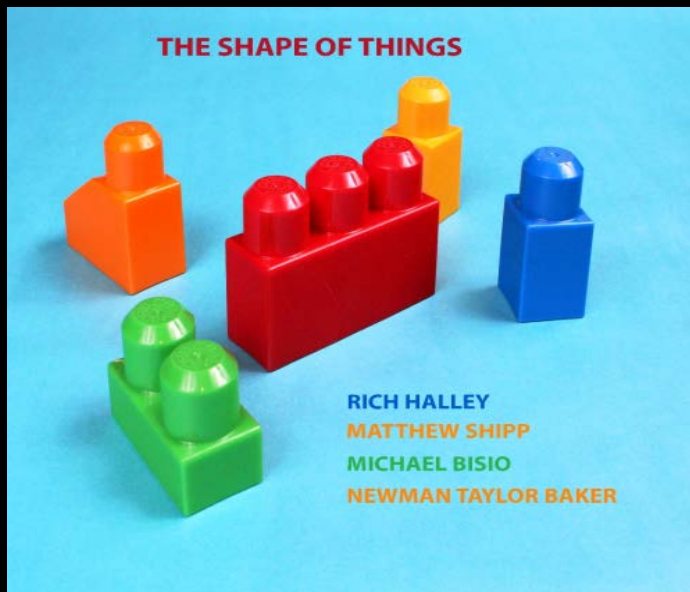
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Saxophonist Rich Halley releases The Shape of Things

New Release, available November 4, 2020 on Pine Eagle Records, features pianist Matthew Shipp, bassist Michael Bisio and drummer Newman Taylor Baker



The Shape of Things is the new recording by Rich Halley, featuring a quartet with innovative pianist Matthew Shipp, standout bassist Michael Bisio and sterling drummer Newman Taylor Baker. Halley's second recording with Shipp, Bisio and Baker sees the group building on their intuitive chemistry in a series of incisive and powerful improvisations, recorded in Brooklyn in August 2019.

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 Thomas Fanto elb, elektr
 Michael Andersson perc, elektr



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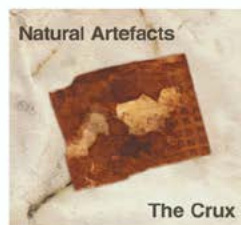
Susanna Lindeborg p, elec
 Jimmi R Pedersen b, elec
 David Sundby dr

"Editors pick" Down Beat aug 2018

NATURAL ARTEFACTS

The Crux

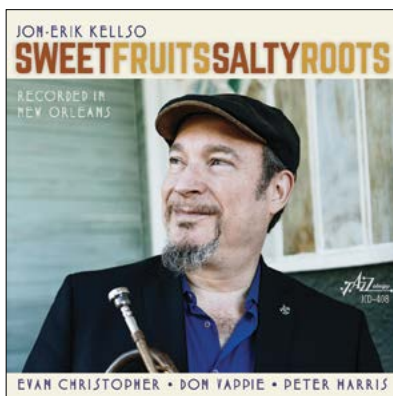
Susanna Lindeborg p, elec
 Merje Kägu guit
 Per Anders Nilsson elec
 Anton Jonsson perc



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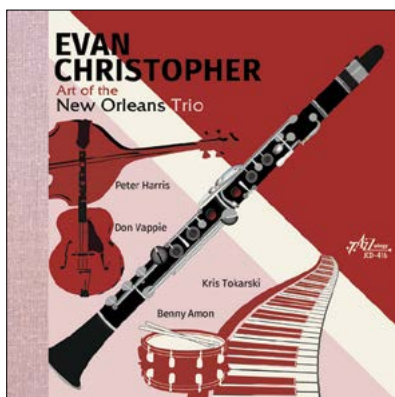
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Evan Christopher
ART OF THE NEW ORLEANS TRIO JCD-416



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

ABBREVIATIONS USED IN CADENCE

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



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FRONT COVER

ALEXANDER VON SCHLIPPENBACH (BLACK AND WHITIE PHOTO)

AKI TAKASE

GREG ABATE

Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

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

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

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

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

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Contributors

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

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

ROBERT IANNAPOLLO (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.*

MARK KLAFTER *was born in NYC, the son of a Hungarian holocaust survivor. He was going to be a sports writer, but then became a hippie while getting an English degree at the University of North Carolina. He was radically saved by Jesus in 1973, and ten years later became a respiratory therapist. He believes jazz is God's music, and that King David and his kin were the first creative improvising musicians (see 2 Samuel 6:5).*

BERNIE 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 a drummer/vibist currently performing in a free jazz group and in an experimental group with electronics and acoustic percussion.*

DON LERMAN *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.*

ROBERT D. RUSCH (Papatamus, Obituaries) *got interested in jazz in the early 1950s and, beginning with W.C. Handy, has since interviewed hundreds of musicians. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.*

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

Contributors

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

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

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

JOSEF WOODARD (Festival Reviews) is a longtime journalist-critic on jazz, other genres of music and other disciplines in the arts. Thought based in Santa Barbara, Calif., he often travels internationally to cover jazz festivals. He has written for DownBeat and the Los Angeles Times for many years, and a list of publications include Jazz Times, Jazziz, Cadence, All About Jazz, Entertainment Weekly, Opera Now, Artweek, and various newspapers. He has penned many album liner notes, and has two books published, to date, on Charles Lloyd (A Wild Blatant Truth, 2016) and Charlie Haden (Conversations with Charlie Haden, 2017), published by Silman-James Press, as well as the chapter “ECM and U.S. Jazz,” for Horizons Touched: The Music of ECM (Granta) (2007).

As a musician, he is a guitarist, songwriter and “situationist” in Headless Household (founded 1983) and other bands, and runs the label Household Ink Records, with 40 titles out to date.

Covid 19 Jazz Musicians Relief Activity

**We asked subscribers to help us raise money to support
musicians affected by COVID 19.
Financial Assistance went out to the following organizations
and individuals on behalf of Cadence Subscribers.
Thank you!!**

The following artists and groups received support-

**Jack Walrath, musician: \$800
Art Baron, musician: \$500
Jameel Moondoc, musician: \$500
Reggie Sylvester, musician: \$470
Denzel Demory, musician: \$200
New York City Jazz Record, jazz journal: \$100
NAACP Empowerment Programs, organization: \$50
Jazz Foundation of America, organization: \$50
Creative Music Studio, organization: \$25**

Here are some of the people that donated to this campaign:

Matthias Schwabe-Hermann, \$300

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William Gillespie, \$200

CEB Music, \$200

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2020 A YEAR OF LOSS

HERE ARE A FEW OF THE PEOPLE THAT DIED THIS YEAR

- ANDREW KOWALCZYK, *producer, died on April 6, 2020. He was 63.*
- ANDY GONZÁLEZ *died on April 2020. He was 69.*
- ANNIE ROSS, *jazz singer and actor, died on July 21, 2020. She was 89.*
- BILL WITHERS, *singer - songwriter, died on March 30, 2020. He was 81.*
- BUCKY PIZZARELLI, *guitarist, died on April 1, 2020. He was 94.*
- CAREI THOMAS, *jazz pianist and composer-died on. She was 81.*
- DANNY LAEKE, *studio engineer died on April 27, 2020. He was 69.*
- DONN TRENNER, *died on May 16, 2020. He was 93.*
- EDDY DAVIS *banjo virtuoso died on April 7, 2020. He was 79.*
- EDDIE GALE [tpt] *died on July 10, 2020. He was 78.*
- ELLIS MARSALIS *died on April 1, 2020. He was 85.*
- FREDDY COLE *singer, pianist, died on June 27, 2020. He was 88.*
- FREDERICK C TILLIS [ts/ss/composer] *died on May 3, 2020. He was 90.*
- GARY PEACOCK [bass] *died on Sept. 4, 2020. He was 85.*
- HAL SINGER [ts] *died on August 18, 2020. He was 100.*
- HAL WILLNER, *legendary producer died on April 7, 2020. He was 64.*
- HELEN JONES WOODS [tbn] *died on July 25, 2020. She was 96.*
- HENRY GRIMES, *legendary bassist, died on April 17, 2020. He was 84.*
- IRA SULLIVAN [tpt, fl] *died Sept. 21, 2020; He was 89.*
- JEANIE LAMBE, *legendary Glasgow jazz singer died on May 29, 2020. She was 79.*
- JOHN MAXWELL BUCHER *trumpet and cornet, died on April 5, 2020. He was 89.*
- KEITH TIPPETT, *British jazz pianist died on June 14, 2020. He was 72.*
- LEE KONITZ, *legendary jazz saxophone artist died on April 15, 2020. He was 92.*
- LUCKY PETERSON [gtr/kbds] *died on May 17, 2020. He was 55.*
- MICHAEL COGSWELL, *a jazz archivist and historian died on April 20, 2020. He was 66.*
- NADI QAMAR [piano] *died on Oct. 21, 2020. He was 103.*
- ONAJE ALLAN GUMBS *died on April 6, 2020. He was 70.*
- OVERTON BERRY [piano] *died on Oct. 19, 2020. He was 84.*
- PETER JOHNSON ECKLUND, *cornet, composer, died on April 8, 2020. He was 74.*
- RICHARD TEITELBAUM *died on April 9, 2020. He was 70.*
- RICHIE COLE, *Alto Sax, died. He was 72.*
- RONALD LEWIS, *Preserver of New Orleans Black Culture, died. He was 68.*
- STANLEY CROUCH [drm] *died on Sept. 6, 2020. He was 75.*
- STERLING MCGEE [gtr/voc] *died on Sept 6, 2020 of covid-19. He was 86.*
- STEVE GROSSMAN [sax] *died on August 13, 2020. He was 69.*
- TOSHINORI KONDO [trumpet] *died on Oct. 17, 2020. She was 71.*
- WILLIAM SMITH [clt] *died on Feb. 29, 2020. He was 93.*

Top Ten Recordings 2020

TOP 10 ALBUM RELEASES 2020

NEW RELEASES - CADENCE STAFF PICKS

RICH HALLEY - *THE SHAPE OF THINGS*

- PINE EAGLE

PASQUALE INNARELLA - *GO DEX* -

AUT RECORDS

MATTHEW SHIPP - *THE UNIDENTIFIABLE* - ESP

PETER HAND - *HAND PAINTED DREAM* - SAVANT

POTSA LOTSA XL — *SILK SONGS FOR SPACE*

DOGS - LEO RECORDS

JUHANI AALTONEN AND JONAS

KULLHAMMAR — *THE FATHER, THE SONS &*

THE JUNNU - MOSEROBIE RECORDS

LAFAYETTE GILCHRIST - NOW - LAFAYETTE

GILCHRIST MUSIC

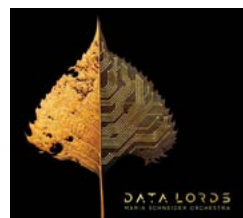
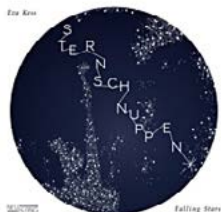
JASON ROBINSON, ERIC HOFBAUER *TWO HOURS*

EARLY, TEN MINUTES LATE - ACCRETIONS

EVA KESS - *FALLING STARS* - NEU KLANG

JOHN DI MARTINO - *PASSION FLOWER* -

SUNNYSIDE RECORDS



NEW RELEASES - KEN WEISS

JAMES BRANDON LEWIS QUARTET -

MOLECULAR - INTAKT

ANGELICA SANCHEZ & MARILYN CRISPELL - *HOW*

TO TURN THE MOON - PYROCLASTIC TOH-KICHI,

SATOKO FUJII, TATSUYA YOSHIDA - BAIKAMO -

LIBRA

LAFAYETTE GILCHRIST - NOW - LAFAYETTE

GILCHRIST MUSIC

MARIA SCHNEIDER ORCHESTRA - *DATA*

LORDS - ARTIST SHARE

RUDRESH MAHANTHAPPA - *HERO TRIO* -

WHIRLWIND

JAMES BRANDON LEWIS, CHAD TAYLOR -

LIVE IN WILLISAU - INTAKT

ERIC REVIS - *SLIPKNOTS THROUGH A*

LOOKING GLASS - PYROCLASTIC

FRED HERSCH - *SONGS FROM HOME* - PALMETTO

GORDON GRDINA - *GORDON GRDINA'S*

NOMAD TRIO - SKIRL

MIKE FAHIE JAZZ ORCHESTRA - *URBAN(E)* -

GREENLEAF MUSIC

NEW RELEASES - LARRY HOLLIS

BOBBY WATSON/VINCENT HERRING/GARY

BARTZ - *BIRD AT 100* - SMOKE SESSIONS

BLACK ART JAZZ COLLECTIVE - *ASCENSION* -

HIGHNOTE

PETER AND WILL ANDERSON - *FEATURING*

JIMMY COBB - OUTSIDE IN MUSIC

Top Ten Recordings 2020



WAYNE ESCOFFERY - THE HUMBLE WARRIOR-SMOKE SESSIONS

JIMMY JOHNSON-EVERY DAY OF YOUR LIFE-DELMARK

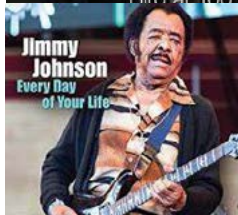
ANDY FUSCO-REMEMBRANCE-STEEPLECHASE

JOHN DI MARTINO-PASSION FLOWER-SUNNYSIDE

HAROLD MABERN-PLAYS MABERN-SMOKE SESSIONS

LARRY WILLIS-I FALL IN LOVE TOO EASILY-HIGHNOTE

GRANT STEWART - RISE AND SHINE - CELLAR



REISSUES/HISTORICAL - LARRY HOLLIS

THELONIOUS MONK-PALO ALTO-IMPULSE

BOBBY HUTCHERSON- TONE POET -BLUE NOTE

SHIRLEY SCOTT-ONE FOR ME-ARC RECORDS

NEIL SWANSON-49TH PARALLEL-REEL TO REAL

HANK MOBLEY-COMplete BLUE NOTE

SESSIONS 1963-70 - MOSAIC

KENNY BARRON/MULGREW MILLER-ART OF PIANO DUO LIVE-SUNNYSIDE

ART BLAKEY/JAZZ MESSENGERS-JUST

COOLIN' - BLUE NOTE

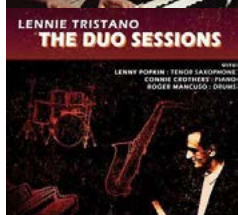
LENNIE TRISTANO-THE DUO SESSIONS - DOT TIME

HORACE TAPSCOTT-THE GIANT IS

AWAKENED-REAL GONE MUSIC

CHET BAKER-LEGENDARY RIVERSIDE ALBUMS-

CRAFT RECORDINGS



NEW RELEASES - JEROME WILSON

MARIA SCHNEIDER ORCHESTRA - DATA

LORDS - ARTISTSHARE

NATE WOOLEY, SEVEN STOREY MOUNTAIN VI, PYROCLASTIC

JASON PALMER - THE CONCERT: 12 MUSINGS FOR ISABELLA - GIANT STEP ARTS

JEFF PARKER - SUITE FOR MAX BROWN - INTERNATIONAL ANTHEM

DENISE MANGIARDI - BROWN BOOK - ALICE'S LOFT

AVISHAI COHEN - BIG VICIOUS - ECM

MICHAEL THOMAS - EVENT HORIZON - GIANT STEP ARTS

LAKECIA BENJAMIN - PURSUANCE: THE

COLTRANES - ROPEADOPE

ARTURO O'FARRILL/THE LATIN JAZZ

ORCHESTRA - FOUR QUESTIONS - ZOHO

MATT WILSON QUARTET - HUG! - PALMETTO

Top Ten Recordings 2020



NEW RELEASES - ROBERT IANNAPOLLO

SUSAN ALCORN - *PEDERNAL* - RELATIVE PITCH
 JACOB GARCHIK - *CLEAR LINE* - YESTEREVE
 GORDON GRDINA - *RESIST* - IRABBAGAST
 MARY HALVORSON / CODE GIRL - *ARTLESSLY*
FALLING - FIREHOUSE 12
 JASON KAO HWANG - *HUMAN RITES*
ENSEMBLE - TRUE SOUND
 KAZE / IKUE MOTI - *SAND STORM* - LIBRA
 QUINSIN NACHOFF - *PIVOTAL ARC* - WHIRLWIND
 CORY SMYTHE - *ACCELERATE EVERY VOICE* -
 PYROCLASTIC
 STEVE SWELL - *ASTONISHMENTS* - ROGUE ART
 THUMBSCREW - *ANTHONY BRAXTON PROJECT* -
 CUNEIFORM

REISSUES/HISTORICAL - ROBERT IANNAPOLLO

CHARLES MINGUS - *CHARLES MINGUS @*
BREMEN, 1964 & 1975 - SUNNYSIDE
 SAM RIVERS - *RICOCHET* - NO BUSINESS
 SONNY ROLLINS - *ROLLINS IN HOLLAND* -
 RESONANCE

NEW RELEASES - LUDWIG VANTRIKT

ERIC REVIS - *SLIPKNOTS THROUGH A LOOKING*
GLASS - PYROCLASTIC RECORDS
 MATT WILSON QUARTET - *HUG!* - PALMETTO
 RECORDS
 NOAH HAIDU - *DOCTONE* - SUNNYSIDE
 THEO HILL - *REALITY CHECK* - POSITONE
 RUDRESH MAHANTHAPPA - *HERO TRIO* -
 WHIRLWIND RECORDINGS
 PAUL JONES - *LET'S GET TROPICAL* - OUTSIDE IN
 MUSIC
 TOIVO QUINTET - *VIEW* - LOSEN RECORDS
 EVA KESS - *FALLING STARS* - NEU KLANG
 POSTSA LOTSA XL - *SILK SONGS FOR SPACE DOGS*
 - LEO RECORDS
 ALVIN SCHWAAR, BANZ OESTER, NOE FRANKLE -
TRAVELLIN' LIGHT - LEO RECORDS

With Covid restrictions closing or almost closing all likely venues, life for performers of the art form known as Jazz has been extremely difficult worldwide. However with easing of total restrictions Jazzamanca's Artistic Director Ted Vining, together with Salamanca Arts Centre's CEO Joe Bugden, have been forging ahead at Hobart's Founders Room, Salamanca Place with restricted seating arrangements to present The Jazzamanca Spring Season starting with Outa Sight on September 26 with Scott Tinkler tpt, Julius Schwing gtr, Hamish Houston bass and Ted Vining drums. October 31 saw Konrad Park's Big Small Band with Kelly Ottaway pno, Isaac Gee bass, Jonathon Stone, Alistair Dobson, Finn Secombe and Konrad Park while November 21 brought The Rhythm Section with Matt Boden pno, Hamish Houston bass and Ted Vining drums. This was also the debut performance of vocalist Zoe Fitzherbert who gave a lovely reading of Brandt and Haymes' That's All.....plans for the November 2021 Jazzamanca Festival are already well underway with hopes to present a mix of international and national artists Covid-19 permitting.....Hobart Jazz Club continues to present its monthly concerts to restricted audiences and also a regular Jazz Jam at Hobart's The Duke Hotel.....November 18 saw the Matt Ives Big Band back at Wrest Point Casino featuring vocalists Brett Budgeon and Jack Lark.....meanwhile north of the Island the Gnomon Pavilion Ulverstone, Oct 10 featured Only Monk, celebrating the life of Thelonious Monk with Al Dobson tenor, Hamish Houston bass, Kelly Ottaway pno and Ted Vining drums and on November 29 Danny Healy sax, clarinet, flute with Sophie Leslie vcl, Viktor Zappner pno, Nick Hart gtr, Michael Anderson bass and Bruce Innocent drums.

Alwyn Lewis





Name, Place of Birth
Greg Abate, Fall River
Massachusetts

***Background, were your
parents musical ?*** No

***How did you learn music
and what are your early
memories?***
Elementary School clarinet
lessons

***Recall a turning point in
your life, either musically or
personally.***
When I went to LA after
Berklee College and joined
Ray Charles Orchestra

***What was the first musical
project that you were really
excited about?***
LIVE AT BIRDLAND my
first recording on label
Candid Records

***Who are your musical heroes
and which albums?***
Phil Woods , Art Pepper

Cannonball Adderly Dexter Gordon , LIVE AT THE SHOWBOAT.

Describe your musical education and approach to creating music.
Berklee College of Music and the real school of music doing it on the
road with great musicians and bands!

What do you do to survive as a musician?
I play many gigs , record , teach , compose and arrange

What is your current project?
Recorded a new CD Greg Abate-plays the music of Kenny Barron with
Kenny Barron trio at Rudy VanGelder Studios. Whaling City Sound
Records

What next, what are your upcoming projects?
Getting back to touring since the Covid. I'm writing new music for my
next recording!

My name is Greg Abate pronounced (Abah Tay) I live in New England USA. I play all the saxophones , the flute and am a composer , arranger and jazz educator / Conn Selmer artist. I tour world wide. I'm currently recording for Whaling City Sound Records.

My newest recording is with the Kenny Barron Trio playing the music of Kenny Barron. (Not yet released)

....Regarding a turning point in my career , I can say , playing lead alto saxophone with the Ray Charles Orchestra in the mid 1970's was a huge experience and also collaboration with the great Phil Woods as my guest on 2 recordings was a very memorable experience.

But , to catapult my early career was a Trip to Montreal from Boston in a blizzard.

I had a gig in Montreal and I was completely focused on driving there safely and making the gig in spite of the storm!

The city was packed with snow there when I arrived. I was worried that I had made the trip in vain. After an hour or so the side walks were plowed and the club opened. I played as guest with a local trio but there were only 7 people in the club due to the storm. During intermission I was beckoned to the bar where a person asked ; "do you play in NY City?"

I said, not regularly but I have . He said he was partners with another who produced recordings for Candid Records. He suggested I contact his partner, recommending I do a recording with their label .

It took about a year but they recorded me live at Birdland with James Williams , Rufus Reid and Kenny Washington!

This led to several other recordings with Candid and various other labels which got me on all the jazz stations and more Nationally known

...

I played a few times in Georgia Russia and Moscow. One time returning from Moscow in dead of winter blizzard weather again getting to the airport and my visa was to the day which is a mistake because one should give some extra days on it in case of a situation such as this one. I got to the airport in Moscow and checked bags and getting ready to fly to a Boston and they said flight is cancelled. For me , I could wait but because my Visa was up they said you can't go because of the storm but I couldn't stay there either so I'd have to go to a holding place until I could get my visa up to date . It was really weird . It blew away any joy of the gig there. I was wondering what I'd do but a person in back of me could speak Russian and he said there is a flight to Paris I could take and spend the night there in Paris and go home the next day. I landed in Paris and it was beautiful weather , Well , it was worrisome because my experience dealing with authorities there a few years past was strange and the idea of a holding place and waiting was not what I wanted to do. A few years ago there in Moscow , going home again , my alto sax was on the inspection table and they wanted to keep my horn luckily the promoter who spoke English hear me call her and she showed them that I was there on work visa!

Aki Takase Interview Floating in a Space of a Different Dimension By Ken Weiss

Aki Takase [b. January 26, 1948, Osaka, Japan] is a pianist of Japanese descent who has made her career in Berlin, Germany, where she lives with her husband, pianist Alexander von Schlippenbach. Takase has interpolated the musical traditions of her birth country, while at the same time, embracing Stride, Swing and traditional Jazz, as well as modern complete abstraction, making her one of the most versatile figures in contemporary Jazz. Some of her collaborators include Dave Liebman, Cecil McBee, David Murray, Reggie Workman, Sunny Murray, Fred Frith, Lester Bowie, John Zorn, Evan Parker, Han Bennink, Eugene Chadbourne, Louis Sclavis, and Paul Lovens. She has often worked with von Schlippenbach, with whom she cofounded the Berlin Contemporary Jazz Orchestra in 1988. Takase has released projects covering the compositions of Fats Waller, W.C. Handy, Thelonious Monk, Eric Dolphy, Duke Ellington, and Ornette Coleman. She has also joined forces with renowned writer/poet Yoko Tawada for the past two decades. This interview took place in July of 2020 by way of the Internet during the coronavirus pandemic.

Cadence: *One of the many striking aspects of your work has been your career-long versatility. You play in so many different settings – solo, small and large band settings, and you’ve done numerous duets with a vast array of artists. Your recordings, and even your touring schedule, reveals constant change. Why have so much variability? Do you need steady change?*

Aki Takase: Yes, I’m interested in a lot of things. I like to play some of the greatest musician’s compositions, to write arrangements for several groups, and to develop other colors and landscapes of my own sounds. For example, the Fats Waller, Eric Dolphy projects, etc. I also like to play in duo with musicians, creating my own musical world by partnering with my favorite players.

Cadence: *Your husband, esteemed German pianist Alexander von Schlippenbach, has had the same trio for over 50-years. You’ve not established a set group that has lasted through the years. Why so? Do you not see having an identifiable band as an advantage?*

Takase: I admire his ability for keeping one group alive for a long time. It’s never easy, and I think the trio’s attempt to change over time is very interesting and very valuable. I have played with groups through the years such as the Fats Waller Project (Nils Wogram, Rudi Mahall, Paul Lovens, Eugene Chadbourne), after the WC Handy Project (Nils Wogram, Rudi Mahal, Paul Lovens, Fred Frith) for 18 years. But a few years ago, I decided to start my new group with young musicians to play mostly my own original compositions.

Cadence: *Your playing style can be very physical and fearless. You are very active at times, using open palms and fists on the keys and playing all areas of the piano. Would you talk about your playing style and how your Classical training informs your improvisation?*

Takase: First of all, Jazz is one of the most personal genres in music, and I would like to express my idea of music by improvising. But I would like to play J.S. Bach, Beethoven, Prokofiev, and Alban Berg's work in practicing the piano. They are all very valuable to me. Knowing the musical ideas of Western music is very useful for improvising, as well.

Cadence: *You have special interest in bridging composition and improvisation.*

Takase: Composition is condensed improvisation, that is what we call instant composing. They are definitely connected by one bridge.

Cadence: *Would you talk about your sound experimentation?*

Takase: NO!

Cadence: *How do you like your piano specially modified?*

Takase: Sometimes I put metals and other stuff inside.

Cadence: *At times, you use koto, celesta and toy piano. How do these unusual instruments fit into your art?*

Takase: They add different colors to the sounds and another landscape of improvising.

Cadence: *You kindly gave me a question to ask Alexander von Schlippenbach recently for an interview. I'd like to turn it around and ask it of you – what is the real pleasure of improvisation?*

Takase: Unfortunately, it doesn't always happen, but while I am improvising, there is a moment I can feel to fly somewhere, and I have the joy of floating in a space of a different dimension. I never know where I am going and doing, just being. It is something else in those beautiful moments.

Cadence: *You share the same fascination that Alexander von Schlippenbach does with the music from Jazz's entire lifespan including Stride, Blues, Boogie-woogie, Bebop and Free Jazz. You've recorded projects related to Fats Waller, W. C. Handy, Duke Ellington, Thelonious Monk, Eric Dolphy and Ornette Coleman. Talk about your interest in the early Jazz styles and why you've made these tribute albums.*

Takase: Early Jazz like Fats Waller, Ellington, or later Dolphy and Coleman, they all played fundamentally like speaking of the Blues in different ways. The challenge is how I can express my personal words in my own language of my Blues.

Cadence: *An area where you differ from your husband is that while he has repeatedly stated his work is not political, you have affirmed that yours is. You've said playing music is, "The best kind of quiet resistance to discrimination. I want my music to be a form of human praise." Would you explain this further?*

Takase: I am not black or white, I am born in Japan. This world is full of contradiction and discrimination. Music is the best gift made by humans and essential for humans. I don't participate in demonstrations or political movements. I want to praise human dignity through music. That is my quiet resistance.

Cadence: *In a 2019 interview, you said, "I am 100% Japanese and I*



Photo Credit: Georg Tuskany

never forget my country, even if I cannot be proud of my country." I believe you were referencing the 2011 earthquake and tsunami. Would you talk about that?

Takase: Everyone loves the country in which they were born, yet at the same time, they also have many criticisms. Japan is like a disaster department store! Topographical typhoons, tsunamis, and earthquakes occur all year round in this island country. We cannot avoid natural disasters. I think there is a limit that must not be exceeded for human destruction due to human arrogance and profits. In that sense, I don't want Japan to have a catastrophe.

Cadence: How do you navigate the significant challenge of presenting fresh versions of the same compositions by masters such as Ellington and Monk that everyone else covers?

Takase: I think that Jazz has the strong articulations of rhythm and phrase and color of the Jazz sounds. The great masters especially show the basic representatives of that, this is why I am interested to express their compositions in my personal interpretation.

Cadence: Talk about your childhood in Japan and your family life.

Takase: My mother gave me many things when I was 5 years old - piano and dance lessons (Japanese dance, modern dance), composition and voice lessons.

Cadence: What were you like as a child? Were you always so strong-willed?

Takase: NO. I was a quite normal girl. I liked to play piano, but I had no desire to be famous.

Cadence: Did the move from Osaka at age 3 to the much more cosmopolitan city of Tokyo help your growth as a budding artist? Why did you move?

Takase: Just because of my father's profession, that he was working at the bank, we moved to Tokyo. There was more music happening in Tokyo, and probably it was important later.

Cadence: You started on piano at age 3, that was obviously at your parent's direction. Did you take to the piano easily? What are your early memories related to music and the piano?

Takase: My mother studied classic piano, but my parents had no idea about directing me to be a professional. I loved playing the piano. My parents used to listen to many Opera records when I was 5 years old. At that time, I was playing Mozart sonatas, and when I get bored, I sometimes improvised in my way.

Cadence: What were your parent's musical expectations of you?

Takase: I guess my parents wanted to give me many opportunities, something I could try to learn. Maybe they would have appreciated if I could be a Classical concert pianist.

Cadence: You also studied modern ballet, Classical Japanese dance and voice. Did that exposure give you enough of a base to affect your future work as a creative artist?

Takase: Yes, I love dance and working with some dancers for a long time.

Cadence: How did you end up playing acoustic bass in your high school's all-women orchestra?

Takase: school's all-women orchestra?!, It doesn't matter at all. No. I had no idea, what I must learn as secondary instruments. Then I decided to learn a bass instrument, because no one took a bass lesson and I loved low tones.

Cadence: Was there an early transformational event that fueled your desire to pursue music as a career?

Takase: No, but when guests came to my house, I wanted them to listen to something I played on the piano.

Cadence: What was the extent of your exposure to Jazz as a youth before your university training?

Takase: No, nothing.

Cadence: You started with Classical studies at Toho Gakuen School of Music but changed to improvisation. Why did you make the change and how advanced was their improvisation program?

Takase: My school friend told me that Jazz is one of the most interesting music and that I must listen to Jazz! I did what she said, and I became involved in the Jazz scene. I was really fascinated listening to Jazz records in the Jazz Café in Tokyo, I heard many records such as Albert Ayler, Mingus and Eric Dolphy, etc.

Cadence: What was your plan of action when you graduated the university?

Takase: No plan.

Cadence: Talk about your move to New York City in 1978. How difficult of a transition was that for you?

Takase: I never felt any difficulty. I was very curious, although I could not speak in English well. I was very young and an innocent girl.

Cadence: How did you go about establishing contacts in New York? Who helped you and what jobs did you get at the start?

Takase: My Aunt was living in the USA and sometimes I made visits to her. Besides, I had a good connection with a record company in Japan. They wanted to make my records with the American players in Japan and in New York.

Cadence: Your second record, Minerva's Owl [1981, Continental] included NEA Jazz Master Dave Liebman. How did you come to utilize Liebman? He never recorded with you again after that.

Takase: At that time, I was playing with many American players in Japan. I was glad that a record director decided to make record with Dave Liebman in Tokyo, where we played a concert. Later, I also made a record with Cecil McBee, Bob Moses and Sheila Jordan in New York.

Cadence: A big break came in 1981 with your first European appearance which took place at the Berlin Jazz Festival. How did you score such a prominent performance and how did things change for you after that?

Takase: George Gruntz, the artistic director of the festival, and Horst Weber of Enja records, came to Japan to invite some Japanese musicians to play at the festival. Luckily, Horst knew my name through Yōsuke

Yamashita, who already recommended him to listen to my concert in Tokyo. They came to several of my concerts and invited my trio to the festival. This was the time I came to know Horst, who made a Europe tour every year, and he also started to make my records such as *Song of Hope*, taped live at the Berlin Jazz Festival, and *Perdido*, live at the Nürnberg Ost-West Jazz Festival. Since then we've made many records together and I have a good friendship with him. Horst was also a total Japanophile.

Cadence: *Your 1982 recording ABC [Eastwind] impressively includes Sheila Jordan, Cecil McBee and Bob Moses. How did you arrive at that lineup?*

Takase: In those days, the record director selected the bass players for me, that's how I ended up working with Cecil McBee and Charlie Haden. But I already knew Cecil as a person since we had met in Japan since some years, so I preferred playing with him. When I was taking a piano lesson by Steve Kuhn, I often heard his group, and Bob Moses was playing with his band. I liked his playing style. Sheila was [a late addition] to sing on my record because the planned children's church choir could no longer appear.

Cadence: *It's worth noting that after using a vocalist for that record, you never used one again in a non-duo setting except for Eugene Chadbourne twice on your Fats Waller tributes and on New Blues [2011, Enja]. How do vocalists fit into your art?*

Takase: Maria Joao and I played for a long time (1987-1994) as a duo. Over time, I started to work with my new groups, and she wanted to play Portuguese music with musicians from Portugal. We were going to a different music direction each other. After a while, I was looking for a voice and banjo player for the Fats Waller project, after the WC. Handy project, instead of Fred Frith. Our "Dr. Fish" Eugene Chadbourne was Paul Lovens' nice idea, and I decided to use Eugene for my quintet. I really liked his banjo and voice. If it would have a chance again, I would like to play with him.

Cadence: *How long did you live in America and what was your experience there?*

Takase: My Aunt lived in America until she died, also my cousin was living there for many years. I stayed there many times and traveled a lot. I took the piano lesson with Steve Kuhn and one with Richie Beirach. I also joined some workshops in New York at times.

Cadence: *You moved to Berlin in 1987 to be with Alexander von Schlippenbach. How did you meet and become a couple?*

Takase: I was playing at the East Berlin Jazz Festival and at the same night, he was conducting for the Radio Big Band. Afterwards, Horst introduced me to Alex. It was our first meeting. I was asked to write a composition in 1987 for a Berlin big band that went on to be called the Berlin Contemporary Jazz Orchestra, of which, Alex was an artistic director of it. Later we decided to get married.

Cadence: *Talk about becoming enmeshed into the German Free Jazz scene.*

Takase: I was too young. I never felt like I was into the German Free Jazz scene, even when I was playing at the FMP “Total Music Meeting” Jazz Festival, which included many musicians out of the Free Jazz scene. The first time I appeared there, I was playing as part of a trio of women pianists, together with Irene Schweizer and Marilyn Crispell. I later played with George Lewis.

Cadence: *What has struck you as most odd about German culture or life?*

Takase: There’s no flexibility and a lot of rigidity. Also, the cold weather in winter. But I like their reliability and humanity, and I love German food like Schweinebraten und Knödel.

Cadence: *You employ some humor into your work and like to drop unexpected quotes into your playing. Are you surprised by what you quote at times? Also, how does humor factor into your art?*

Takase: Humor comes from inside of the mind and unconsciously. So, if I did it, it was not intentional. Probably, I am an optimistic personality, otherwise I can never live in another country.

Cadence: *Would you talk about your experience playing with the Berlin Contemporary Jazz Orchestra?*

Takase: Alex and I used to compose for this orchestra and the key of the orchestra is to perform and produce new pieces by contemporary Jazz composers. We made great efforts to achieve this BCJO concerts for over 10 years. There were many musicians who were asked to write a composition including Carla Bley, Kenny Wheeler and Misha Mengelberg... We made three records on ECM, FMP and DISK UNION. BCJO orchestra is our history and we still love it deeply. Misha wrote some of the compositions for our orchestra and they were absolutely the best compositions for us and the big band.

Cadence: *Let’s touch on a few of your recordings. As mentioned earlier, it’s remarkable how your releases change from one to the next and what songs you cover. For example, your 1992 *Close Up of Japan* [Enja] features you with a string quartet performing 3 of your originals along with a piece by Alexander von Schlippenbach, Charlie Haden, Darius Milhaud, Miles Davis and Astor Piazzolla. What made you group those songs together and what goes into your decision to cover a song?*

Takase: I pondered what kind of compositions would suit a younger strings group and I chose compositions with various variations of color.

Cadence: *On *Piano Duets: Live in Berlin 93/93* [94, FMP], a duet recording with Alexander von Schlippenbach, Frank Zappa’s “You Are What You Is” is performed. Who in the family is the big Zappa fan and why?*

Takase: I am not a Zappa fan, but Alex values him as a composer and likes his satirical approach.

Cadence: *Live at Café Amores [2018, NoBusiness] is a 1995 duet recording with you and your husband sharing one piano because only one piano was available at the small venue. How was that experience playing side-by-side and how often have you performed in that setting? It’s especially impressive that you played that performance without*

charts.

Takase: I like four hands playing for one piano! Anyway, a piano has 88 keys, more than enough for two to play just one piano. Two playing the one piano in a limited range is also thrilling! The two players can also change positions to use the high and low register.

Cadence: *Takeo Suetomi, who composed the liner notes for that recording and owned the club, wrote about the sad fact that his pet dog happened to pass away in the middle of your performance. Any comments on the music's powerful effect?*

Takase: It all helps.

Cadence: *In the liner notes to Gunther Klatt & Aki Takase Play Ballads of Duke Ellington [1990, Tutu] you say, "When I play ballads, it's as if I am hearing stories from deep inside – stories filled with a mysterious dark eroticism. A ballad is something I want to take to bed with me, embrace and caress and wake up to." How has your playing of ballads changed over time and would you talk about your romantic side and how that fits into your art?*

Takase: Sorry, but I do not remember anymore what I said at that time. Ballads are very esoteric and easy to play, but I feel opposite emotions coexisting as well.

Cadence: *You've recorded a number of innovative solo recordings. What's your approach to solo piano?*

Takase: I always think about what are the characteristics of the piano instrument, and what is the potential with it? Although sometimes I like to play a comfortable spirit, like drinking tea. Definitely, I feel a strong intention to play when I get some [fresh] ideas for a new project.

Cadence: *You've made two albums in tribute to Eric Dolphy – Duet for Eric Dolphy [2004, Enja], a duet with Rudi Mahall, and So Long, Eric! [2014, Intakt], with Alexander von Schlippenbach and others. What is it about Dolphy's work that touches you so? Does the fact that he died in Berlin add extra significance?*

Takase: All his compositions are like improvisations. They've given me many hints on my own way of music, and also the arrangement for the big ensemble. I am very interested in his improvisations as an extension of bebop, and on the borderline from Bebop to Free Jazz. I know that he died in Berlin but that has nothing to do with me playing his compositions. I love his improvisations that evolves to follow the whereabouts of smoke. This is free for me.

Cadence: *Thelonious Monk is an acknowledged formidable influence for you. What have you gained from studying Monk's compositions?*

Takase: His articulation of a foundation of Jazz and his strong accent. No matter what, I love Monk's own language of music.

Cadence: *"Dr. Beat" is a composition you wrote in dedication to your husband. What does that piece look to communicate?*

Takase: The heartbeat is the human beat, Jazz is the source of the beat. He is my Dr. Beat.

Cadence: *You've collaborated with renowned writer/poet Yoko Tawada for two decades. How do you, as a pianist, enliven the spoken word?*

Takase: I love her books and for a long time, we've been working together as duo concept of sound and word. Sometimes I speak her written words or my spontaneous words as improvisations in our performances.

Cadence: *One of your newest projects, Japanic, is a quintet of young musicians including DJ Illvibe on turntables and electronics (aka Vincent von Schlippenbach, your stepson). The band deals with a mashup of Jazz, improvisation and Hip Hop. Does Hip Hop and electronics resonate strongly with you?*

Takase: I do not care what kind of style and genre Vincent plays. I need to play with the musicians who have a good taste of music. Japanic plays intersecting music. Some lines intersect at one point and everyone plays at a different tempo at the same time. We can waveform and hear several sounds.

Cadence: *You list a breathing method that you teach on your website. Is that something you've developed, and how does that help a musician?*

Takase: It depends on the student. I work with some professional pianists and some amateur pianists. I am teaching a basic technique for the piano to use compositions like S.J. Bach, and I also give some hints for improvisations. I do not know if I could help every student, but I love all my students because they love music deeply. I like to teach them very much!

Cadence: *Would you talk about winning the prestigious 2018 Berlin Jazz Prize?*

Takase: Yes, I got this prize two years ago. I've been living in Berlin for a long time and I've worked on several projects and I've been playing with many musicians in Berlin. This must be the reason why I have got the prize. My new solo album Hokusai contains some my compositions that I played at the award.

Cadence: *What was your experience scoring the soundtrack for The Taste of Pho [2019], the movie about a Warsaw-based Vietnamese cook struggling to fit into European culture?*

Takase: People like to eat exotic foods like sushi, pho, etc. I think that the kinds of meals are diversifying in our current life and nowadays, everyone is interested in other food cultures. But In the movie, it's about a Vietnamese father and daughter living in Poland. At that same time, it shows the integration problem from one culture to the other.

Cadence: *You turned 70 in 2018 but haven't slowed down your creative pace. What's left to be done in your career?*

Takase: It's great to be old because there's more intensity to do things than ever.

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

Takase: Cats.

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

David Murray (multi-reedist) said: "What I like about [you] is that you can be like James P. Johnson or John Hicks or Cecil Taylor or Bud Powell or Art Tatum." Any comments on that?

Takase: That's a great honor but I am still looking for my way of music, still looking for who I am.

Ingrid Laubrock (saxophone) asked: "What I never have asked you is why Germany? I grew up there myself and left when I was 18."

Takase: Because I met Alex.

Yoko Tawada (writer) asked: "What kind of stage project would you want to realize if a sponsor supported you with a lot of money?"

Takase: A Frida Kahlo project with my favorite musicians and a drawing artist. And my dream is an operetta project someday.

Yoko Tawada also asked: "Which five painters created the works that particularly inspire you as a musician?"

Takase: Paul Klee, Vincent Van Gogh, Hokusai Katsushika, Mark Rothko and Frida Kahlo.

Masahiko Satoh (piano) asked: "Please give my best regards to Aki-san. Aki-san, you came back to Japan temporarily in April 2016, and do you remember that we performed on two pianos in Shibuya, Tokyo? Now, as I listen to the recording from that time, I am again amazed at the strength of your left hand. Do you think that this strong, off-road running force, and the skeleton that supports the superstructure was cultivated through years of hard work with high-powered musicians in Germany? If so, please tell us what German improvised music is for you?"

Takase: I do not know what German improvised music is. There are many different ranges of the German improvised music scene, but I don't belong to any of them. I've just played with my favorite musicians for a long time. Sometime ago, when I hurt my left shoulder, there was a time when I was playing the piano intensively so that my left hand could be stronger.

Yōsuke Yamashita (piano) asked: "Please extend my deepest regards to Aki. Please tell me your memories from the days you made your debut in Germany, including stories about your German manager, Horst Weber."

Takase: Horst Weber was not my manager, he was a producer of Enja records. He was a big fan of Japanese musicians, and he liked sushi so much. He used to introduce Terumasa Hino, Yōsuke Yamashita, Akira Sakata and me to Germany's Jazz scene. Horst was like my uncle for me.

Cadence: You took a piano lesson from Yōsuke Yamashita at one point. What knowledge were you hoping to gain from him?

Takase: I was very young, and I knew nothing about Jazz. I took a lesson from him on how I could play for the basic form.

Cadence: Which, if any, Japanese pianists have most influenced you?

Takase: Masahiko Sato and Yōsuke Yamashita, both were the most famous and the greatest Jazz pianists in Japan. However, I learned to be a pianist who brings out my personality without other influences.

Alexander von Schlippenbach (pianist) asked: "Would you name one artist who is living and one who is deceased that you would wish to play with?"

Takase: I would have liked to play in duo with Don Cherry, and I would like to play in duo or in a group with Marc Ducret.

Alexander von Schlippenbach - The Shape of Time By Ken Weiss

Pianist Alexander von Schlippenbach [b. April 7, 1938, Berlin, Germany] may be best known for fronting his trio with Evan Parker and Paul Lovens, later replaced by Paul Lytton, for the past half century. He is also arguably, Europe's leading Free Jazz bandleader. Schlippenbach formed the Globe Unity Orchestra in 1966 – a big band featuring Free Jazz with the Classical avant-garde which utilizes the twelve-tone scale. The GUO is still active and was among the first free improvising, large European ensembles. Schlippenbach also co-founded the Berlin Contemporary Jazz Orchestra in 1988 with his wife, pianist Aki Takase, with the intention of using a big band to perform and produce new pieces by contemporary Jazz composers. He's played with a long list of Europe's finest improvisers and American artists such as Sunny Murray, Sam Rivers, and George Lewis. Schlippenbach has also explored the work of traditional composers Jelly Roll Morton and Thelonious Monk. This interview was done by way of the Internet during the coronavirus pandemic in July of 2020.

Cadence: *You come from a line of German nobility, by rights you are a count. What is your family's history and why do you downplay that birthright?*

Schlippenbach: It's a fact that it is a quite an old family. The count title was earned by my ancestors for some merits more than five hundred years ago. If I would nowadays, as Jazz musician, point to that, it would be just completely ridiculous. It has absolutely nothing to do with my music. I do not downplay that birthright but "von" is more than enough. So, my name is Alexander von Schlippenbach, and that's how I am known as a musician.

Cadence: *I've seen little documented of your childhood family life and what early influences led you to a life in music. Please talk about that.*

Schlippenbach: There was not so much music in my early childhood. My father used to play a little accordion, some popular songs of that time. Anyway, the war was coming to an end, and there were many other things of importance for the parents. I grew up in Bavaria, in a little village, and heard a lot of Bavarian Folk music made up of brass bands and zither players. I especially remember occasional performances of a popular Folk singer named Roeder Jackl. He did a great job. I was deeply impressed with what he did. At the age of ten, I was put in a boarding school (Stein a.d. Traun). The style of this place was pretty conservative but much concerned with music. I got my first piano lessons, I was a member of the selected choir, etc... The director was a passionate Wagner freak. On weekends we were invited to his private rooms where he used to give us lectures of the texts and then let us listen to the operas from records. So, I have heard a lot of Wagner before knowing anything of other Classical music. It was certainly an unusual approach to music for kids, but I have good memories

from there. Jazz was not appreciated, but sort of allowed. Some of the guys has Jazz records including Earl Bostic, Ray Anthony's big band and Lionel Hampton. Especially amazing for me was a shellac record of an early Dizzy Gillespie Quintet with Don Byas, Milt Jackson, Al McKibbin and J.C. Heard. I listened to "Night in Tunisia" and "Ol' Man Rebop." One of the guys could play Boogie-woogie on the piano. He showed me how to do it, so I got familiar with the 12-bar Blues form and practiced as much as possible. I had a small transistor radio and listened regularly to the broadcast of the Voice of America Jazz Hour, which really brought me into Jazz.

Cadence: *Did your family encourage you to be a musician?*

Schlippenbach: No, definitely not!

Cadence: *Hearing the Voice of America Jazz Hour with Willis Conover broadcast had a profound affect on you. Would you talk about that and how popular was Jazz in post-war Germany?*

Schlippenbach: Willis Conover's Voice of America Jazz Hour was a big thing for me and certainly had a profound affect. After I found out that it was broadcast every night from midnight to 1AM, I set an alarm clock and went with my transistor radio to an open room to listen to the whole hour, every night for at least two years. It was not allowed, but I could manage it. So, I got all my information about American Jazz from that time (early '50s). Also, I used to read Joachim-Ernst Berendt's The Jazz Book, which was well written, quite interesting, and instructive. It gave an overlook about the history, the key figures, and their influence on further developments. I started to organize a small band with trumpet, sax and rhythm section, and we tried to play Jazz. From that time on, I was more and more concerned with the subject. Jazz was not really popular in postwar Germany, but on the other hand, there were a good amount of real Jazz fans, and slowly, a kind of scene was established by the emergence of Jazz clubs.

Cadence: *What Jazz concerts did you see as a youth and what do you recall?*

Schlippenbach: The first great Jazz concert I remember was a Louis Armstrong All-star sextet with Armstrong, Barney Bigard, Jack Teagarden, Billy Kyle, Arvell Shaw and Sid Catlett. This was in Munich at the beginning of the '50s. A little later, there was "Jazz at the Philharmonic," a series concerts organized by Norman Granz with famous players on stage. I remember especially one with Dizzy Gillespie and Oscar Peterson, among others. Apart from Dizzy, I was extremely impressed by Oscar Peterson. This gave me a very strong impulse to go on with the piano.

Cadence: *How did your training at Köln's Staatliche Hochschule für Musik prepare you to prosper as a free improvising artist?*

Schlippenbach: Not directly, I was a student of composition in the traditional way. Melodic studies for different instruments as well as counterpoint, harmony, form, and structures. All this has almost nothing to do with improvisation. On the other hand, it makes one

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look deeper into essential implications of music under technical and artistic aspects. I am sure that there are influences from that on things I did later as a Free Jazz musician and improviser. The prospering of that had probably more to do with the emergence of Free Jazz's beginning in the '60s, and last not least: I found excellent players to work with!

Cadence: *How did you discover Free Jazz? What attracted you to it?*

Schlippenbach: In this context, the recordings of Ornette Coleman's quartet on Atlantic have to be mentioned. I was playing with the Manfred Schoof Quintet at that time. We adapted the Idea of short, significant themes and used them as initial ignitions for, more or less, free improvisation. Also, we were listening a lot to Schoenberg and had the crazy Idea of a atonal Bebop. Completely free improvising came up later at the beginning of the '70s when we started the trio with Evan Parker and Paul Lovens. What attracted me to Free Jazz was probably a certain challenge. Free Jazz was there anyway.

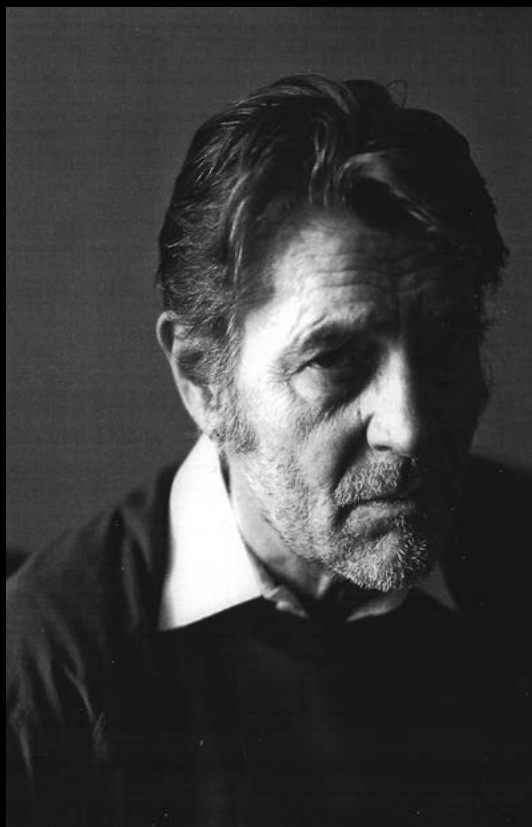
Cadence: *Much has been written of how Free Jazz served as a means for social transformation in Europe. How it helped Europeans throw off the "shackles" of American Jazz's dominance and serve as a rebellion against the status quo in general. Was that on your mind in the '60s when you became interested in this music? You were living in Allied-occupied Germany. How much was the shift to this "freedom music" a conscious rebellion, a political statement?*

Schlippenbach: Probably too much was written about these political implications on the emergence of Free Jazz, and this aspect is still much overrated. More important is the fact that, already at the end of the '50s, developments in Jazz brought up a fundamental change comparable to what happened in European Classical music at the beginning of last century. The emergence of a new language and sound. Free Jazz comes, like all Jazz, from America. So, there had been mainly American musicians like Coltrane, Cecil Taylor, Albert Ayler, Sunny Murray, etc... who started to throw off the shackles and brought up something new. In Europe at that time, Jazz musicians used to play mainly the American repertoire. When the New thing, like Ornette Coleman came up, it was adapted by younger musicians (often misunderstood) and something like a scene for "New Jazz" was there. The rebellion against the status quo in general was sort of superficial and even just fashionable. I have to confess that I did not take it very seriously and was anyway more busy with the music than anything else. To come to the second part of your question, in the '70s and '80s we used to play a lot in the DDR. I think in this case, the shift of this "freedom music," has maybe created a subconscious rebellion among some of the audience, which made them ready to get rid of the unloved status quo.

Cadence: *Peter Brötzmann, who is part of Germany's first generation after WW II, as you are, has been very open about his feelings of shame as a German citizen and the country's role in the war. That feeling remains with him today and fuels his playing. What are your feelings on this?*

Schlippenbach: I have to confess that I am not in this way concerned

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with it, and I don't think it affects my playing. At the end of WW II, I was a child and could survive. Seduction and violence brought the disaster. The end is well known and was bad enough. Good God, don't let it happen again!

Cadence: *Your career started in the bands of Gunter Hampel (starting in 1963) and Manfred Schoof (1964-67). Would you comment on that early time of your life?*

Schlippenbach: I started with the Gunter Hampel Quintet as a piano player. At the beginning, we had to play the Gershwin musical *Girl Crazy* in a theater in Düsseldorf. Later, we went on as a freelancing Jazz quintet. The Goethe Institute has sent us on at tour in Greece and we made an LP on Saba Records. In 1964, we played two months at the Blue Note in Paris opposite the Kenny Clarke Quintet. After that, the Manfred Schoof Quintet was founded. We made another LP on CBS and one more on Wergo Records. On all these records are some of my pieces from that time. It was actually the start for me to be a professional.

Cadence: *Talk about the opportunity to play the Blue Note Paris club with Gunter Hampel opposite Kenny Clarke for two months. You also got to attend late-night jam sessions hosted by Don Cherry. How significant was it to have the opportunity to spend such considerable time with those two luminary artists?*

Schlippenbach: We had a great time at the Blue Note, playing about three sets every night. Famous musicians like Coltrane's rhythm section, Donald Byrd, Woody Herman, and others used to come to the Le Chat Qui Pêche club after hours, when they had concerts in Paris. When we finished the job, around 3 AM, we went to listen to Don Cherry's group with Gato Barbieri. There was something really new happening there, and it was exciting for us to watch Cherry leading the band with his horn to determine the direction of the music.

Cadence: *Your opportunity as a leader came with a commission from the Berlin Jazz Festival in 1966 to organize a Free Jazz piece for big band, something that had never been done before. What were your thoughts on the project? Free Jazz had only been around for a few years at that time and you had not led a band yet?*

Schlippenbach: At the time, with the Manfred Schoof Quintet, I already had the idea, and something in mind, to use the achievements of Free Jazz in a project for a large ensemble. The commission from the Berlin Jazz Festival and RIAS Radio was actually to write something for string quartet opposite [German composer] Boris Blacher and two jazz players - Leo Wright on alto sax and Carmel Jones on trumpet. I had told Behrendt, who was the artistic director of the festival at that time, about my idea to make something for a large ensemble. I persuaded him to change the commission and to let me do the orchestra thing. He agreed, and I started to work on it.

Cadence: *"Globe Unity" was the piece you wrote for the festival. How did the name come about and what was your thought process in*

approaching the composition which combined New Music techniques with free improvisation?

Schlippenbach: "Globe Unity" does not refer on any political or spiritual implications. The shape of time as a globe is a vision by the great composer Bernd Alois Zimmermann, who was a mentor for me. It was a kind of reference. Unity is the common spirit of the players in the band, whatever background or country they may come from. Our position on stage is a half-circle. There is hardly anything more to explain about that. "Globe Unity" was the title of my piece. My thought process was to use and exploit the achievements of Free Jazz in a large ensemble by using some New Music techniques, as far as they could serve the Idea. There are tutti [all instruments performing together] parts, certain combinations of instruments in improvisations, solos, composed sections as riffs based on a 12-tone scale, chance operation on numbers, semantic information, and playing advices, whatever. We had a few rehearsals at the WDR in Cologne and the Berlin Jazz Festival in November 1966. It was a scandalous and a sensational success, and a great springboard for the Globe Unity Orchestra's future career.

Cadence: You've said you were not making political music but the name of the "Globe Unity" piece indicates otherwise.

Schlippenbach: It is definitely not political music. It might imagine a united world, which would be all right, but I don't proclaim a utopia. That is not intended in my music. A little misunderstanding, but nothing to worry about.

Cadence: John Coltrane's Ascension album was released in February 1966. Did that recording inspire and inform your "Globe Unity" composition?

Schlippenbach: Of course, I had heard Ascension - a great piece and a real inspiration. The idea of the "Globe Unity" composition is certainly different and was there already before I knew Ascension.

Cadence: You organized the Globe Unity Orchestra (GUO) to perform the piece at the 1966 Berlin Jazz Festival by combining the Manfred Schoof Quintet, the Peter Brötzmann Trio, and members from Gunter Hampel's band. How challenging was it to organize an orchestra of improvisers into a functioning unit for the first time in history on such short notice?

Schlippenbach: The Schoof Quintet and Peter Brötzmann's Trio were the most significant groups in German Free Jazz at that time. A combination of both groups was actually the start of Globe Unity. By adding a few more players, the band was completed in the sense I had imagined. It was challenging, but everyone wanted to play and was ready to cooperate. So, we could manage it and go successfully through the project.

Cadence: GUO's debut at the Berliner Philharmonie, the sacred home of elite Classical presentations, was met with outrage in the press. The performance was labeled as "male nonsense" and as "pandemonium in which Peter Brötzmann played the role of Satan." Talk about that

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response and how long it took for the orchestra's acceptance?

Schlippenbach: The press' reaction was indeed very strong, especially in the boulevard papers. Most of the writers did not understand the music, so the headlines and catchphrases in the articles mainly pointed on superficial bullshit like our mixed-up dress on stage. (We had been told to wear suits and neckties, which some of the guys refused. Mani Neumeier even turned up in an adventurous hippie-look with a little Muslim cap on his head). On top the frightening sound of Free Jazz improvisation on such an established and important place like the Philharmonie. Nothing to be happy or proud of. It was not intended to produce chaos and shock, but those reactions made a good push for further activities and we got more offers to perform on bigger festivals. The orchestra was accepted in a controversial way.

Cadence: One of the most impressive elements of the GUO, as well as the common thread throughout your career, has been your egalitarian approach, your interest in inclusivity and community. You've not pushed yourself to the front. Your large ensembles include artists from diverse countries who are allowed to maintain their individual voices while at the same time contributing to the whole. Is this all done as a conscious decision?

Schlippenbach: In the case of an orchestra of improvisers, everything is, first of all, focused on the personality of the players. So, I don't have to push myself to the front as a leader, although I am responsible for organizing and the choosing the musicians. This choice is done very carefully with the intent to have musicians from diverse countries and backgrounds.

Cadence: How do you so effectively handle dealing with so many free-thinking leaders in one ensemble? How do you keep everyone happy and non-competitive?

Schlippenbach: Never can you keep everyone happy and not competitive. Maybe it's a nice Idea, but not happening in reality. Democracy is a great achievement in politics, but it is not working in art, and does not count as well, unless you deny the idea of quality. Different opinions in details and competition are always there in our work, and that's what makes it interesting and efficient. Globe Unity is an improviser's orchestra. Everything is focused on the personality of the players and everybody can bring in own ideas and can play free solo parts. Maybe, I have a little talent in adjust things when possible, but sometimes it was hard.

Cadence: GUO covered only your compositions up until 1970. Why did the process change to playing a more structured song-oriented format?

Schlippenbach: From 1966 until 1970, the band was much supported by [journalist/ producer] J.E. Behrendt, and there were only my pieces by commission - like 1967 at the Donaueschinger Tage für Neue Musik and 1970 in Berlin. At that time, I had an argument with Behrendt about a piece by [Krzysztof] Penderecki, which had been planned to be played by Globe Unity on the festival but the composer could not finish it in time, and never arrived anyway. Behrendt and my relationship

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with Behrendt was broken and I joined FMP [record label/production company] to go on with concerts and recordings. Most of the activities used to happen in Wuppertal, where Brötzmann and Kowald [lived and] were the leading spirits. The music at that time was a kind of reaction in the young Free Jazz scene, an obvious desire for simple melodies, if possible, in a political context. I was seduced myself and tried some things, not really believing in it. After a short while, it was over, like bad weather.

Cadence: Would you explain why you had an argument over a composition you had no control over?

Schlippenbach: The story is after Globe Unity's performance at Donaueschinger Tage für Neue Musik in November 1967, Krzysztof Penderecki contacted me and offered to make a piece for the band. Behrendt was quite amazed about it and wanted to put it on the Berlin festival program for 1970. I spoke to Penderecki another time, and we agreed that he would send the piece at least two weeks before performance. Time went by, but no piece arrived. After a few phone calls, there was a whisper, the piece may arrive the day before the concert. That meant that we would have to rehearse through the night in order to be able to play it the next day. I refused that. Behrendt was very angry with me and I fell out of his grace. As it happened, the piece did not arrive anyway.

Cadence: Peter Kowald's influence in the band grew in the '70s to the point where he was co-leading the GUO. How and why did Kowald become so prominent in the mix?

Schlippenbach: Kowald was a fine bass player, very prominent and popular in Wuppertal. He helped a lot to set up the regular workshops of Globe Unity in Wuppertal, but he was not a co leader.

Cadence: Kowald's heavy political interests split the band into "left" and "right" wings which eventually led to tension between the two of you, and ultimately, a physical altercation. Would you talk about that?

Schlippenbach: Left ideology was a big thing at that time, and some of the players in the band were pretty occupied with it. It was surely not just Kowald's heavy political interests that split the band into a left and right wing, which is a very rough classification anyway. Kowald was obviously very convinced about his political ideas. I did not deal with the political side at all, which brings us to the result that we just did not fit together. There was always a lot of tension, which ended up in that physical altercation in Fongies Bierplace in Wuppertal. The next day, Kowald was fired. We never became enemies because of that, we just ended our collaboration.

Cadence: Once Kowald and Brötzmann left the GUO, it's music in the '80s changed to purely free improvised sets.

Schlippenbach: When we recorded Improvisations [1978] for ECM/JAPO, Brötzmann was still in the band. He left before we made Compositions [1980]. The next production Intergalactic Blow [1983]

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was all improvised, so, it was not about Brötzmann. The band, as a whole, had the tendency to go in that direction, and we went on to play most all improvised concerts.

Cadence: *It's a tribute to your leadership that the GUO remained active and vital for so many years (12 albums released from 1967-87, as well as the infrequent reappearances for special occasions). How were you able to maintain a big band for that long? Why was this ensemble so important to you?*

Schlippenbach: It is actually 54 years now since the name of the band as Globe Unity Orchestra was established. It remains like a brand. In 2016, we celebrated our 50th anniversary at the Berlin festival, which is documented on an Intakt CD [Globe Unity 50 Years, 2018], and we had a couple of concerts in between. There is already a new project in preparation for October this year in Berlin. The band has a significant image and a long intense story. So, we will go on.

Cadence: *Brötzmann released his historic Machine Gun album [BRÖ] in 1968. Did that recording influence you?*

Schlippenbach: Brötzmann's Machine Gun is a great and important record, but it had no direct influence on me. Globe Unity [1966-'67] was done before his record anyway.

Cadence: *You played a role in the social transformation and unthawing of Cold War Europe by incorporating artists from the Warsaw Pact countries such as [Poland's] Tomasz Stanko and numerous East Germans into the GUO, long before governmental tensions eased.*

What was the reaction that brought from your audience, as well as the communist countries the players came from?

Schlippenbach: I remember a remark like, "Europe was united by musicians long before politics could succeed," something like that. However, we took it sort of easy. There was more contact to East German musicians since 1970. At the time of the Berlin Festival in November, we used to go to East Berlin to have sessions with them at a place named the Melody Bar near Bahnhof Friedrichstraße. There was an empty room on the second floor with an old grand piano. Before midnight, we had to go back to West Berlin. I have made many tours in the DDR with small groups and there always had to be one foreign musician in the band to prevent too much East/West German conspiracy. We had fun, because we had to spend all East German money we earned during the tour, so we used to luxuriate, very much the opposite to our normal life. But it was good to play, and we had a big audience everywhere there.

Cadence: *How did word spread which East German musicians were ready for you to play with them since they were sheltered behind the Berlin Wall?*

Schlippenbach: It wasn't difficult for West Berliners to pass the wall for a day's visit. There were certainly personal contacts that we had to get to some collaboration with the musicians there.

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Cadence: *Once East Germany relaxed its antagonism towards Jazz in the '70s, some musicians there developed their own specific brand of improvisation. How did their playing differ from the West German improvisors?*

Schlippenbach: Improvisation is more an abstract thing. In terms of music, there is no difference in playing between East and West German players. It is just the quality that counts.

Cadence: *You've retained your love and interest in Jazz's tradition and continue to play music from the past masters. Would you talk about looking forward as well as behind in the music?*

Schlippenbach: That's right. Without my knowledge of the Jazz tradition, and my passion for Jazz whatever, I would probably never have come to be a musician. The spirit of this music transforms through different periods, but it is indestructible. I am continuously working on my own compositions and improvisation, so I am necessarily looking forward at all times.

Cadence: *Misha Mengelberg and Brötzmann both were involved with the Fluxus movement. Did you have a connection to that community of artists?*

Schlippenbach: Of course, I know Mengelberg and Brötzmann very well, but I never had any connection with Fluxus.

Cadence: *You co-founded the Berlin Contemporary Jazz Orchestra (BCJO) with Aki Takase in 1988 which allowed you to expand on the possibilities of the traditional Jazz big band. Why did you feel the need to establish another big band?*

Schlippenbach: Aki's and my Idea of BCJO was to make up a big band to perform and produce new pieces by contemporary Jazz composers. In the band should be mainly Berlin musicians to make it easier for regular rehearsals. For certain projects, we used to invite special soloists from other places and countries as well. We got support by RIAS Radio and the Berlin Cultural Administration. It was a good idea. I was interested in this as well, and we would go on with that for more than ten years, performing pieces by Misha Mengelberg, Carla Bley, Willem Breuker, Manfred Schoof and Kenny Wheeler.

Cadence: *Your role during performances in the BCJO was that of conductor. How was it for you to conduct but not to play piano?*

Schlippenbach: There was Aki to play piano.

Cadence: *The Schlippenbach Trio is your longest running and best-known group (with Evan Parker and Paul Lovens). How has the group managed to survive for 50 years and hold your interest? What makes this trio such a good setting for exploration?*

Schlippenbach: The Trio was working very well from beginning of 1970 and on. We had a few managers for gigs and have organized things by ourselves as well. Apart from that, we had regular recording releases on LP and CD on the FMP label, and later Intakt. The Goethe Institute has sent us on concert tours in USA, Brazil, Canada and Australia, and

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supported a tour in Japan last year. Also, we played on many European festivals, so, there was always something happening. For more than 20 years, we do a tour every year in the first half of December that we call "Die Winterreise" ["The Winter Journey"], by car through European Jazz clubs. Since a few years, Paul Lytton replaced Lovens, who could not do the long travels by car because of health reasons. A good setting for exploration might be the fact that we don't play very often. There are long periods of time in-between our meetings. Each of us runs our own bands as well, and when we meet again, we just play, and there might be something to explore later.

Cadence: *You're interested in making something new every time you play. That's an obvious challenge for a group that's been playing for half a century. Talk about that challenge and the process of refinement the trio has undergone.*

Schlippenbach: I am not so much interested to make always something new when I play. It's anyway different every time. If you work with a certain group by successful continuing, the music gets something like a stable bottom you can work on. This probably is happening in my trio. It is a slow process, like developing a motor that's efficient. It can take a long time. The real new stuff has happened in the '60s and '70s when there was something revolutionary in the air. Sound and articulations were more rough and aggressive. You can hear that when you compare our early trio recordings with those from nowadays. It may be a process of refinement, but hopefully it's for the best. Anyway, the trio is still on and finds a good audience everywhere.

Cadence: *Bassist Barre Phillips has maintained his freely improvising trio for roughly 20 years, and when they take the stage, just like your trio, there is no prior discussion of how the music is to go. He believes that each performance is a continuation of the last one. Is that how you feel about the work of your trio?*

Schlippenbach: It is the same in our case. We never speak about what we will play before hand, and each performance is in fact a continuation of the last one.

Cadence: *In the liner notes to the Schlippenbach Trio's Warsaw Concert album [Intakt, 2016], you wrote, 'We've been playing together so long it doesn't really matter if we carry on or not. If we were to stop, there are things we'd miss (the anti-depressive effect for instance) but in some senses it might also be a relief.' Would you explain why it would be a relief?*

Schlippenbach: I was just trying to add a little (black) humor, especially with the part about it being a "relief." Maybe not a good idea for liner notes. Apologies!

Cadence: *The same liner notes follow with, 'If we carry on it's also good, because people do actually need our music.' What are you delivering musically that the people need?*

Schlippenbach: This has to do with the anti-depressive effect. Some

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people occasionally told us that our music was a kind of medicine for them. I think if it is really "On," it can help. So, it is even needed.

Cadence: *Thelonious Monk's compositions have intensely attracted you since your exposure to his "Work" song while you were in school, and, to a degree, his angular, clustered style of playing is incorporated into your playing. Would you comment on your interest in Monk and how you've digested his art?*

Schlippenbach: I don't think there is much of Monk in my playing, even so, I admire him as a great pianist. I love his compositions and I try to play them. "Work" has been a key piece through all these years.

Cadence: *What do you hear in Monk's music as a European artist that, perhaps, Americans don't hear?*

Schlippenbach: Hard to say! There is probably nothing in Monk's music of what I hear, that an American could not hear through intense listening. Probably the Afro American audience has a different approach to that than Europeans who may pay more attention to pure musical implications because of a different cultural background. Maybe it's better to consider the other way around. I imagine the American audience, especially the Afro American ones, hear things in Monks music, Europeans don't.

Cadence: *You were the first to cover Monk's entire canon. That came in 1998 at a Hamburg radio station and was followed by 2003 and 2004 recitals in Berlin that was released as Monk's Casino [Intakt, 2005].*

What compelled you to play all of his compositions at once and how exhaustive is it to perform Monk's Casino in concert as three 75-minute sets?

Schlippenbach: Monks Casino's Idea is to show a portrait of the Master by playing all his compositions in one performance. It is all focused on the themes, and since there is not much improvisation, the whole thing takes about one and a half hour. When we played everything, we used to do three sets and have two breaks of 20 minutes in between. This was good for a long night in a Jazz club. On festivals we play just a certain part of it because of the time limitations. It is a good amount of work every time, but there is a certain tension created by the fast sequence of the tunes -sometimes arranged in a special way without improvisations- so it goes by without too much exhaustion for the listener as well.

Cadence: *Which Monk composition has been the most challenging for you to cover and put your own personal stamp on?*

Schlippenbach: The challenge is to get the idea of the tune no matter if it is short -in some cases just four bars- or longer and more complicated. This is more important than to show up with virtuoso choruses and the changes. "Work," "Evidence," and "Introspection," are among others I have been working on and I still like to play them.

Cadence: *which Monk composition has evolved the most for you as you've gotten to understand it better?*

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Schlippenbach: Let's say "Reflections" and "Four in One."

Cadence: *What is your favorite Monk tune and why?*

Schlippenbach: I cannot point on one tune as a favorite, there are too many of those. Every piece is a jewel. They are all favorites.

Cadence: *How, if at all, has your wife, Aki Takase, influenced your playing and composing?*

Schlippenbach: Maybe not so much influence on my composing and playing. Her encouragement, sometimes for things I am doing, is an important influence on my activities.

Cadence: *How challenging has it been to have two actively performing artists in the family? What is the practicing/composing situation like at home?*

Schlippenbach: Actually, it's three of us because my youngest son Vincent (DJ Illvibe) is meanwhile a well-known turntabler and plays with improvisers as well. He has his own place, and we have fortunately an old Berlin flat with room for three pianos. So, each of us has enough space to work our own things.

Cadence: *Live at Café Amores [NoBusiness, 2018] was recorded in 1995 and features you and your wife seated together at one piano because only one piano was available at the small club on that stop of your duet tour. How was that experience? Is that something that you two had done before?*

Schlippenbach: We did the four-hand piano thing on one Instrument before. It is a good Idea because it exploits the instrument's separation into upper and lower register for two players, who can also change the position. There is lot of music composed for four-hand piano on one Instrument.

Cadence: *You've done a number of solo recordings, especially in your later career. How does performing alone compare to playing with a group?*

Schlippenbach: It is easy to answer - you are totally abandoned to yourself and have to concentrate this way.

Cadence: *I'd like to talk about some of your other recorded material. Your second album was The Living Music [Quasar, 1969]. What did you mean by "Living Music?"*

Schlippenbach: "Living Music" points to improvisation and instant composing.

Cadence: *You did the cover art for that album. Why did you use the rear image of an elephant for the cover?*

Schlippenbach: I did it. The elephant is just for fun!

Cadence: *What is the level of your involvement with visual art?*

Schlippenbach: I have a certain interest in painting and architecture, but other visual art, not so much. Technological visual art, not at all.

Cadence: *GUO's recording Jahrmarkt/ Local Fair [Po Torch, 1977] includes a Kowald piece with a very large ensemble along with 25 accordion players, an organ grinder and a Greek folk music group.*

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What do you recall from that experience?

Schlippenbach: The Jahrmarkt project is a mixture of different music with the involvement of outside reality. There were many experiments and social events like this at that time. For Globe Unity, this was just a onetime happening without consequences or meaning.

Cadence: Improvisors Pool [FMP, 1996] includes Sam Rivers. How did you come to record with him? You had not met him prior to the recording's rehearsal.

Schlippenbach: Sam Rivers came to Berlin in 1995 and participated in an ensemble workshop I was doing at the music academy (HdK). It was recorded and later issued as Improvisers Pool by FMP on CD. Two years later, we recorded Tangens in duo for FMP on the festival, which I am particularly happy about. Sam was an impressive person, a great musician, and a man of noblesse and modesty.

Cadence: The Berlin Contemporary Jazz Orchestra's album The Morlocks and Other Pieces [FMP, 1994] includes your piece "Rigaudon Nr. 2 aus der Wasserstoffmusik" which uses a graphic score. Is that a scheme you've utilized often? What are the benefits to working off a graphic score?

Schlippenbach: I use graphic scores sometimes in my pieces to give semantic, or other information to the players if the composition requires it.

Cadence: You've paid homage to Eric Dolphy by recording a number of his songs and even released a whole album of his compositions on So Long, Eric! [Intakt, 2014]. You saw him perform in the '60s. Talk about seeing him live and how he has inspired you.

Schlippenbach: I saw Eric Dolphy only one time, it was in Wuppertal on a concert with Mingus. It was a wild night, everything happened on stage! Especially, I remember the encore - a duet with just bass and flute. They played "You Don't Know What Love Is." It was unforgettable!

Cadence: So Long, Eric! Includes Karl Berger and Han Bennink, both of whom shared the stage with Dolphy. How did having Dolphy's ex-bandmates on the recording help inform the music?

Schlippenbach: There was no direct information about the music from them. It was just good to have them with us. It was helpful to have official discussions with them because they contributed personal experiences with Dolphy.

Cadence: LOK 03 is a trio with Aki Takase and your son, DJ Illvibe. How is it to create music as a family?

Schlippenbach: In the beginning, it was just a kind of occasional jamming at home. Vincent was good on turntables and the mix of sound was interesting. Then Aki had the idea to produce a program of "sound pictures" of capital towns all over the world by bringing together individual associations of each of us on the subject. It was recorded and issued as a CD on LEO Records. We went on with a few

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concerts and worked out an organized improvisation on the classical silent movie *Symphonie der Großstadt* by W. Richter from 1921. With that project Lok03 made a Japan tour in 2015.

Cadence: *Do you like working with turntables and a sampling keyboard?*

Schlippenbach: I have to confess that I am not very busied with technology and try to avoid it in my musical work. The way Illvibe plays the turntables in real time, it works well with the way I play piano. For certain projects, It serves as a source for sounds beyond the possibilities of the piano which can still be exploited and developed.

Cadence: *You also play trumpet at times. How accomplished are you on the horn and what does trumpet add to your creative arsenal?*

Schlippenbach: I gave it up more than ten years ago. Before, in the old days, I bought two trumpets in the DDR to sell them possibly in West Berlin. I kept them and started to take lessons, together with Vincent, and we played regularly in a brass octet for a few years. Of course, knowledge of the instrument serves composers work. That's what the trumpet added to my creative arsenal.

Cadence: *How did you come to write the updated liner notes for Cecil Taylor's Fly! Fly! Fly! Fly! Fly! album [Promising Music, 1980]?*

Schlippenbach: I was asked for that by the record company.

Cadence: *You've mentioned Ornette Coleman as a stimulus for you in the past, but I haven't seen a comment from you regarding the work of Cecil Taylor? What role has Taylor served for you?*

Schlippenbach: Possibly I have to repeat something which is already in these updated liner notes. Anyway, Ornette's quartet with Don Cherry was indeed a stimulus for the group [the Schoof Quintet]. This was before we knew about Cecil Taylor. I saw him for the first time in a solo concert in Rotterdam, somehow in the '60s. It was an overwhelming impression. He played one set of about two hours. His music was beyond any Jazz clichés. There was no compromise. It was something completely new - a bit of air from another planet. I admire him, and I think there was a strong influence on my in my young days, like for other pianists of my generation as well.

Cadence: *Would you talk about your interest and involvement with the 12-tone technique?*

Schlippenbach: From beginning of my study in composition, I was especially into Schoenberg, and as a Jazz player, I had the crazy idea about atonal improvising by using 12 tone scales. So, I developed some things on the piano like models for improvisational practicing. To undergo this is a slow and long process. Meanwhile, I found something I can use for atonal Improvising on the piano. I have just recorded for Intakt Slow pieces for Aki, pieces and improvisations, worked out of this material.

Cadence: *Does playing prepared piano interest you?*

Schlippenbach: We did a lot of that in the very old days. There was curiosity about the possibilities of discovering material sound in the

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free forms. I think most of it, as far as it concerns improvisers, was not very serious. I don't do it anymore, except a piece in the trio we call "Bangin' In," which is a good slow piece to start a second set. Hits on the piano strings, in combination with special use of the pedal, create overtones as a start for a sound piece. There are no other preparations.

Cadence: What's left to be done in your career?

Schlippenbach: Thanks for that question! There is a lot of interest about what we have done in the past. But we are still here, and many things are happening. I am still busy with some different projects and activities. The Globe Unity Orchestra will rehearse and perform a new piece at the Academy of Arts in Berlin, October 2021. This was already planned for this year, but it had to be changed to 2021 because of the coronavirus. The trio is on and will make the "Winterreise" tour and record for Intakt in December. For a few years, I have a new quartet in Berlin with Henrik Walsdorff (alto sax), Antonio Borghini (bass) and Heinrich Köbberling (drums). The Schlippenbach/ Walsdorff Quartet (S.W.4) plays mainly my compositions and some Jazz classics. Apart from that, there is the piano duo with Aki and another duo with the Norwegian drummer Dag Magnus Narvesen. Monks Casino is on as well and will play at the Norwind Festival in Oslo. Lok 03 still plays, and I do occasional solo performances.

Cadence: What are your interests outside of music? What would we be surprised to hear that interests you?

Schlippenbach: I like to read philosophy and new German and American literature.

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

Louis Hayes (drums) asked: "Playing with Oscar Peterson as a member of his trio was one of the highlights of my career. How did his playing translate to you as a young German pianist and what struck you upon hearing his trio live?"

Schlippenbach: I have never heard his trio live, but Oscar Peterson was always one of my favorite pianists.

"Mystery artist" (this artist asked that their identity be revealed after you answered the question and that you should try to guess who asked it): "Do know the reason for your sneezing fit of forty-times-in-a-row at Alarich's place? If you're interested, I could tell you why, but I'm sure you wouldn't believe me. At the very least, this question may make you think of days long ago and perhaps talk about those."

Schlippenbach: I am sure it was Evan Parker who brought up this subject. The answer is -my allergy against chocolate! [Correct answer is drummer Paul Lovens]

Rudi Mahall (clarinet) asked: "Do you think there are any female horn players playing on the same level like the male musicians? If yes, please name 5 of them. If no, what do you think is the reason for this?"

Schlippenbach: If you think of music, like in sports, there is obviously

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a different level, because women in general don't have the same physical conditions. However, the level of music is another thing. Even among horn players, there are certainly women who can easily play on the same level, and in some cases, even play better than men. It's anyway just a question of musical quality.

Rudi Mahall also asked: *"Do you like the music produced by your son -Pop bands like Peter Fox or Seed? Do you think a musician can switch between styles like changing underwear?"*

Schlippenbach: Rudi Mahall is a great musician and one of my best friends, but he has no idea what Illvibe is doing. Vincent is an excellent turntable player and works successfully with rappers and free improvisers, as well. Peter Fox and Seed are quite successful pop bands. Even so, it is not "my music." I have nothing against them. It is another scene with different implications. Vincent works occasionally with them and makes a good money, which is all right to me. If a musician has the talent and the ability to switch between styles, he can do it. He can enjoy himself by making things happen, as well as making it interesting for the listeners.

Evan Parker (sax) asked: *"Please recount the story of a late night/early Berlin morning with Cecil Taylor holding court in a yellow suede overcoat."*

Schlippenbach: That was a great night, which actually ended the next morning, around 10:30 AM. After a party at my place -Cecil was there- we left together with a few friends for an after-hours hang out. We started at Taxe Moon, a place open 24 hours a day, that played music from tapes. Cecil did a dance with the waitress. Then we went for breakfast at Markthalle-Moabit, which was famous for the best currywurst, whose prices varied and depended on weight. Cecil wore a brand new expensive, bright leather coat. I was worried about possible damage to the coat, the curry ketchup was everywhere, and many weird and drunk people were around. Thank God, the coat survived without damage. Then we all ended up in an old fashioned, rough Berlin pub Zur Quelle. Some of the guys fell asleep but Cecil was still on. He had to do a workshop for FMP the same day. Good to remember this. Since that experience, I admire Cecil even more. That's the story.

Matthew Shipp (piano) asked: *"What are the qualities in Evan Parker's playing that you most identify with and feed off of in the trio?"*

Schlippenbach: Earnestness, good sound and hymnic power.

Matthew Shipp also asked: *"Years ago, I was backstage at the FMP festival and you came backstage and talked with Misha Mengelberg. You two actually talked about counterpoint for a few minutes. What do you miss about Misha?"*

Schlippenbach: There is a lot to miss about Misha Mengelberg. A key figure in European Jazz. Deep knowledge about Jazz and its musical implications. Important as bandleader, composer, and unique piano

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player. At the same time, a revolutionary spirit, and often good for surprises. It was a big difference, if He was present or not. A big loss of a best man! Yes, I miss him.

Cadence: Misha Mengelberg was a rare peer of yours who shared a fascination with Jazz's entire spectrum and kept it in his work. Did you view him as sort of a parallel spirit?

Schlippenbach: Parallel spirit would be too much honor for me, but Jazz was, in fact, our music. Actually, we both belong to the leading figures at the emergence of Free Jazz in Europe. As people and character, we are probably quite different. Anyway, a certain respect and good friendship.

Aki Takase (piano) asked: "You love many books. Which book was the most interesting ever?"

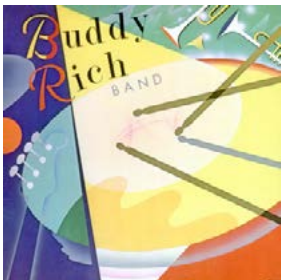
Schlippenbach: Arthur Schopenhauer's *Die Welt als Wille und Vorstellung*.

Aki Takase also asked: "What is the real pleasure of improvisation?"

Schlippenbach: With improvisation, I don't need glasses and I can play what I want.



Buddy Rich circa May 1947



The Buddy Rich Band 1981

INVISIBLE STICKS: A TRIBUTE TO BUDDY RICH by David Boyle

Though I was just a little boy when I began taking an interest in and learning about music and musicians, I had definite ideas of what I liked and disliked. In fact, by the time I reached my teenage years I had already listened to music of all kinds, including rock, heavy metal, classical, orchestral, pop, country, and jazz—a solid musical foundation that turned me into a very discriminating listener. During this time as an impressionable youth I saw on television drummer Buddy Rich, whose talent, skill, and stage presence arrested my attention. I had seen performances by drummers of all genres, but none of them dazzled me or excited me as much as Buddy Rich. As a result I started paying more attention to percussionists. To my eyes and ears, Rich was aggressive, confident, and musical, as well as highly demanding of himself and of those with whom he played. For me, watching him play was an adrenaline rush, similar to that felt when viewing an intense and riveting cinematic

sequence. Before long I was drawn into Buddy's sound and style and rhythm and approach to craft, and one Christmas I even got a kiddie drum set, though I had neither the talent nor the desire to play the drums with any degree of seriousness. I had fun pounding them and pretending that I could understand the fundamentals. That was as serious as I ever got, though. No matter. The inclination wasn't alive in me. I preferred then, as I do now, to watch professionals play the drums and make music.

Whenever Buddy came on television my dad and I would watch him together; we marveled at his talent and thought him sensational. The more I saw of Mr. Rich, the more I started comparing him to other drummers. There were many fine drummers—Louis Bellson and Gene Krupa were among the best—but Buddy was in a class by himself. Back then, many of Buddy's contemporaries held him in the highest regard. The great Gene Krupa went so far as to say: "Buddy Rich is the greatest drummer ever to have drawn breath." Although Buddy had a healthy ego—he would strut onto the stage, smirk and make faces while he played, always seemed sure of himself—he could back up his swagger and he did so whenever given the opportunity. Unafraid to

perform side by side with renowned drummers, Buddy often appeared on TV shows and drumbattled. Foremost in his mind at battle-time: having fun and giving an electrifying performance. Back in 1978, I saw him battle Johnny Carson's drummer, Ed Shaughnessy, another top drummer, during which time both men showed respect for each other. Buddy, once again, though, knowing how to amaze his audience, outperformed Mr. Shaughnessy.

Another standout Buddy Rich performance, a televised 1981 Boston Pops concert with legendary composer-conductor John Williams—a favorite of mine—calls up memories of my childhood. Being Mr. Williams's guest, Buddy joined the Pops in a version of "West Side Story." What a pleasure it was listening to Buddy play with the orchestra. Toward the end of the segment the music faded as Buddy started what would become a long, memorable solo, one I've watched numerous times. Throughout the solo he did things I'd never seen drummers do! In complete command of his instrument, Buddy, using a small kit, produced a gallery of sound. John Williams watches the entire solo, and at one point shakes his head in awe of Buddy's artistry. This particular solo can be found on Youtube; look it up and see Williams's reaction for yourself. If you've impressed John Williams, one would imagine you're immeasurably talented. A highlight of the solo was hearing Rich create the "West Side Story" melody with a snare roll. As he's playing, if you watch and listen carefully, you can hear the "I Feel Pretty" melody coming from his sticks, and see his body grooving to the beat. A mesmerizing moment, indeed, and Buddy seems lost in a trance. His appearance with the Boston Pops was the first time I saw him—or any drummer—play with one hand, using his left hand to strike with impressive control his snare drum rack and floor toms, sweeping back and forth fluidly and with precision, an outstanding bit of showmanship—one of several highlights of one performance. Then, Rich's singular finale: drumming on the snare at a very slow tempo, almost stopping, then dynamically working up to full speed, maintaining perfect form. Buddy's wrists, piston-like, generate the power to move his sticks at blurring speed. I'm almost certain I said to my father, "Dad, his sticks are invisible!" My dad, true to form, nodded, smiled, winked at me. All in all, an unforgettable Buddy Rich showcase.

My father took me at least twice to see Buddy Rich play at New Jersey high schools. At one of the concerts Buddy came out for his set and drummed on everything on his way to the stage—railings, tables, chairs, walls, and whatever else he came across. As always, the enthusiastic crowd howled and cheered. Scores of drummers and drum enthusiasts, standing and watching him dazzle the audience, clapped in appreciation. Some stood during the entire show; a number of them had drumsticks in their pockets, hoping, I'm sure, to get them autographed later. These concerts, in which Buddy showed off his speedy crossovers and sweeps, were fantastic, and ended with

extended solos featuring the slow- to- fast snare roll or a variation of that technique. I saw him perform one more time, in 1983, opening for Frank Sinatra at the Byrne Meadowlands Arena. To me Buddy's performance was more impressive than Sinatra's. Rich had just recovered from major heart surgery though it didn't slow him down at all. Nothing could keep him from drumming. Nothing could diminish his spirits, his output, or his lifelong commitment to excellence. Buddy was marvelous, flawless—that night and throughout his life. Buddy Rich never failed to captivate his audience and give them their money's worth. In fact, I've watched many videos of Buddy's performances through the years and never seen him have an "off" night. That in itself is astonishing. That was Buddy Rich—always masterful, always in the pocket, always earning the praise heaped upon him.

Believe it or not, I am influenced by creative people of all disciplines, not just by writers. And when I started writing, back in 2007, the life and career of Buddy Rich came to mind. Not infrequently I thought about his level of talent, his work ethic, his longevity, all he had offered to the world of music and to his fans. Through his work he inspired me to enjoy my own craft more, to experiment further, to work harder, to be better, to never quit. Rich, much like the musicians I revere, loved his work, labored savagely, and spent his life pursuing and sustaining the highest standard. That's an attitude, a work ethic, a state of mind I respect, appreciate, and admire. I wish I had met Buddy, I would have shared with him all these thoughts. Striking a humorous note for a moment, I must say that Buddy made me laugh whenever he performed wearing a suit, which he often did. The perspiration would drip down his face and his neck, drenching his sweat-stained dress shirt. How he played so brilliantly clothed in layers of restrictive clothing, I'll never know. But to me it was amusing and part of what made him a man of distinction.

I'm grateful that my father introduced me to Buddy Rich's music and that he took me to his concerts. My dad became childlike watching Buddy play; he had a positive influence on my musical tastes. And I'll never forget Buddy's style and technique, his speed and power, nor will his improvisational skills ever escape my memory. With each new concert he created something special from his unlimited repertoire, rarely repeating himself. On stage, I never saw him drink alcohol or smoke or do drugs; never heard him complain about his life as a musician or about the rigors of touring or about his earnings. In my opinion, his playing was musical, never just pounding and showboating without technique, never just angst-ridden hammering without direction or melody. To the best of my recollection, Rich never used fancy lighting, special effects, or elaborate drum-sets to create a spectacle—he was the spectacle! No social media back then either. He had to prove himself with hard work, dedication, and talent, not with hype or gimmickry, as is often done nowadays. When you watched

him perform, you couldn't take your eyes off him, nothing could distract you.

Thank you, Buddy Rich, for the music and for the inspiration.

Wherever you are you're probably thundering away. And to my father, thank you for showing me some of the finest music and musicians. I'm sure you're enjoying Buddy's thunder.

Speaking of inspiration, I would like to thank esteemed drummer Nick Pultz, who many years ago encouraged me to write about Buddy Rich in one form or another. Mr. Pultz not only suggested that I write about Buddy, he also helped me incorporate the language and terminology of drumming, a contribution for which I am forever grateful.

"What else is there to say except that the man is a legend. For me, Buddy Rich is arguably the most influential drummer of all time. His talent, control, and passion for his craft are to this day unmatched."—Nick Pultz



Buddy Rich in New York City in August 1946

WEATHER REPORT: A PREDICTION FOR THE NEXT 50 YEARS.**Let us remember the story of a famous musical ensemble.****by Ilya Kudrin**

The end of the 60s of the 20th century was marked by the birth of a music genre called jazz rock. The first person to walk that path was Miles Davis with his famous release "Bitches Brew". That album became some sort of a reference point for many young musicians. Under the mentorship of Miles Davis emerged an Austrian keyboard and piano player Joe Zawinul alongside a saxophonist Wayne Shorter. Together, they formed the band Weather Report in 1970. It also included Czech double bass player Miroslav Vitouš, drummer Eric Gravatt and percussionist Dom Um Romão.

The first records of the band could be characterized as experimental and exploratory. An electronic avant-garde style featuring many keyboard instruments available in that era gradually crystalizes and sharpens in the title album "Weather Report" as well as in "I Sing The Body Electric" and "Mysterious Traveller". In 1975, the signature sound of the band was finally found: a rich electro-keyboard sound with a saxophone lead and a mobile jazz rock rhythm section. Beside Zawinul and Shorter, the recordings also featured bassist Alphonso Johnson, drummer Leon "Ndugu" Chanler and percussionist Apirio Lima. Ever since then, a certain image of the band solidified in the minds and perception of the audience: Weather Report featured a lush harmonical sound, a wide range of expressive means from subtly written impressionist ballads to a powerful explosive sound avalanche. It is noteworthy that the active musical movement shifted into the lower ends: the bass and the drums, while Zawinul and Shorter actively created prolonged sound clouds smoothly floating above rhythm figures in the background (composition "Freezing Fire").

The next innovative album of Weather Report was "Black Market" which featured a rather numerous cast of new ensemble members. Most importantly, it was the young and phenomenally talented bass player Jaco Pastorius who would soon shine like a first-class star, as well as drummer Chester Thompson and percussionist Alex Acuña. Weather Report became recognized as the leading pioneers of the genres of fusion and jazz rock in the mid 70s. They released albums such as "Heavy Weather" with the composition "Birdland" that became a world-wide hit. It was soon followed by such albums as "Mr. Gone", "8:30" and "Night Passage". Those records were developing upon the same tendencies as the previous ones: a wide employment of electronic keyboards and synthesizers, a mobile bass section that was rich in sounds in the inimitable performance of Jaco Pastorius, and a powerful and exquisite facture of the drums and the percussion (Alex Acuña and Manolo Badrena). The basic repertoire of Weather Report was

still dominated by compositions of Joe Zawinul and Wayne Shorter. They were also joined by the original tracks of Jaco Pastorius. The compositions of that period can be attributed the qualities of the ballad romanticism skillfully mixed with some traits of blues ("A Remark You Made") and hidden sad dreaminess. At that point, the ensemble had become a world class mega star: their sold records could be counted in millions and their audience filled concert halls with thousands of seats.

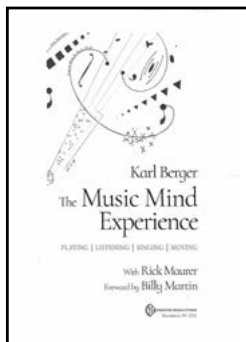
Meanwhile, in the backstage of all the grand events, there was a crisis waiting in the shadows. It all began with Peter Erskine, a drummer closely working with the band, deciding to leave the ensemble. Jaco Pastorius was beginning to work with the band less and less. It was linked to a variety of issues including personal ones. His further fate turned out to be quite tragic. His life was becoming ever more chaotic, he had a growing alcohol and drug addiction, his psyche was gradually being destroyed. In 1987, Jaco Pastorius died in a drunken fist fight with a club bouncer.

In 1983, a few talented new musicians joined the band: bassist Victor Bailey, drummer Omar Hakim, later followed by percussionist Mino Cinélu. It was, so to speak, "the last splash" of the star activity of the ensemble. The albums "Procession", "Domino Theory" and "Sportin' Life" came out. These records paradoxically combine a mysterious unearthly space sound with a rather realistic jazz-swing groove.

The last album that marked the ending of the band's existence received the symbolic title of "This is This". By the time the group broke up, their contract with the label Columbia had not been fulfilled, and in order to respect the legal obligations they recorded an album that became the last one in the vast discography of the project. The further fate of Weather Report was as follows: the first to express his desire to leave the band was the co-founder Wayne Shorter. Joe Zawinul was trying to retain all the control, but Shorter replied with a refusal, appealing to his author's rights for the name "Weather Report". Joe Zawinul came up with a different name, Weather Forecast, yet that didn't work either. Thus, the two founders of the ensemble parted their ways. Joe created a new band, "The Zawinul Syndicate" that played world music, and Shorter periodically reunited with Herbie Hancock, returned to his ex "boss" Miles Davis and managed his own projects.

The 16 years of Weather Report's existence is considered an entire era in modern post-jazz history. Many of the compositions became classics of jazz rock. The group obtained many followers and even straight up imitators. Even after so many years, the records of Weather Report are still being played and find popularity not only with the older but young generations as well.

Book Look



The Music Mind Experience

by Karl Berger

with Rick Maurer

Creative Music Studio,
Woodstock, NY, 2020.

Karl Berger began early playing classical and jazz piano in his native Heidelberg, Germany. He later worked in Paris with trumpeter Don Cherry, who in turn introduced Berger and his life partner, vocalist Ingrid Sertso, to Ornette Coleman in 1966 in New York. Berger and Sertso had extended and edifying conversations with Coleman in New York about the nature of music. The three of them (Berger, Sertso, and Coleman) soon formed the Creative Music Foundation, a non-profit organization in support of music as universal language and the medium of our most personal expression. The foundation's major program, established in 1971, was the Creative Music Studio, where music workshops and performances were held and continue to be held, inspiring music lovers and performers of all backgrounds. Here, in "The Music Mind Experience," Berger discusses in conversational form many of his illuminating ideas about music that are presented in these workshops. His core Music Mind concept, recommending that musicians be "present in the moment" and "tune into the flow of the music," might seem to be most relevant to improvised music, but Berger explains how this concept ideally applies to all forms of music. Detailed discussions on his core topics of rhythm, dynamics, space, listening, and the blending of sounds, all support the goal of finding one's own musical personality and of playing music from the heart, rather than in a more mechanical fashion. Numerous examples and tips for practicing and performing are given in this very readable 178 page paperback volume, aided by the questions and reactions of musician/participant Rick Maurer throughout the work and by the excellent Forward written by Billy Martin, who currently leads the Creative Music Studio. This is a book that will be very helpful in expanding the horizons and thought processes of all musicians and listeners. A related film produced in 2017/18 entitled "Karl Berger - Music Mind" should become available as a DVD in 2021.

Don Lerman

New Issues



BILL EVANS, LIVE AT RONNIE SCOTT'S, RESONANCE 2046.

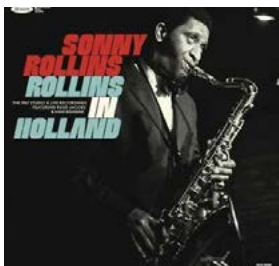
DISC ONE: A SLEEPIN' BEE /
YOU'RE GONNA HEAR FROM
ME (VERSION 1) YESTERDAYS
/ TURN OUT THE STARS /
MY MAN'S GONE NOW /
EMILY (VERSION 1) / SPRING
IS HERE / EMBRACEABLE
YOU / FOR HEAVEN'S SAKE /
SOMEDAY MY PRINCE WILL
COME. 50:27.

DISC TWO: QUIET NOW /
'ROUND MIDNIGHT STELLA
BY STARLIGHT / ALFIE /
YOU'RE GONNA HEAR FROM
ME (VERSION 2) VERY EARLY
/ EMILY (VERSION 2) / WALTZ
FOR DEBBY / AUTUMN
LEAVES / NARDIS. 49:51.
Evans, p, Eddie Gomez, b;
Jack DeJohnette, d. Circa
7/1968. London

It's still arguable whether the upright bass/drum duo of Scott LaFaro and Paul Motian stand as Bill Evans' penultimate rhythm section but there are probably few that would disagree with me when I claim the team of Eddie Gomez and Jack DeJohnette were a close second. There was a time not so long ago when the Montreux album was the only sonic record available to the public but since those days much more has come to light courtesy of the fine Resonance label. This is the fifth issue under Evans name and was captured by drummer DeJohnette (himself a more than capable pianist) during their unusual four week engagement at the famous bistro. This is jazz piano trio music to be treasured and is state-of-the-art even by today's standards. Although there is nothing out of the ordinary reportorial-wise it is this specific threesome that makes these renditions so extra special. Close inspection of the two repeated titles ("You're Gonna Hear From Me" & "Emily") bring hidden joys. Gomez brings forth pristine bass solos and aids DeJohnette, who continues the Philly Joe Jones precedent, of pushing the pianist to swing just a hair harder. Excuse me for not mentioning highlights as every track is one. Don't turn out the stars just dim them somewhat when we award this one five.

Larry Hollis

New Issues



SONNY ROLLINS, ROLLINS IN HOLLAND, RESONANCE 2048.

a) BLUE ROOM / FOUR /
LOVE WALKED IN / TUNE
UP / SONNYMOON FOR
TWO / LOVE WALKED IN / b)
THREE LITTLE WORDS. 63:26.

a) 1967=Various locations;
VARA Studio5, Hilversum,
Go Go Club, Loosdrecht;
Academie Voor Beeldende
Kunst, Arnhem-All in the
Netherlands.

b) THEY CAN'T TAKE
THAT AWAY FROM
ME-SONNYMOON FOR
TWO / ON GREEN DOLPHIN
STREET-THERE WILL NEVER
BE ANOTHER YOU / LOVE
WALKED IN / FOUR. 66:45.

b) 1967
Continued=Academie Voor
Beeldende Kunst, Arnhem,
Netherlands.

All tracks: Rollins, ts; Ruud
Jacobs, b; Han Bennink, d.

One can almost imagine the sound of heavy scribbling on manuscript paper coming out of college music departments from Newk nerds transcribing the tenor solos dotted throughout this two disc set. As explained in the impressive booklet enclosed these sound were captured at three separate venues the bulk of which took place in Arnhem comprising the final cut on disc one and all of the second one. Sonny's band mates, both highly respected Dutch veterans, provide just the right amount of push to compel the thirty-six years old saxman to stretch out at length over five standards and a pair of jazz evergreens. Two days later on the fifth of May the threesome found themselves in a well-known studio in Hilversum where they waxed four titles before they reprise d two numbers from the Arnhem date for television cameras. Those were taken at a local club. The euphoric feeling that pervades all of these selections is, in part, due to the intuitive backing of bassist Jacobs and the propulsive Bennink who are allotted their share of solo space. As for the leader, he is in peak form having just saw the release of his under-rated East Broadway Rundown for Impulse. This is the fire-breathing dragon we all love to remember and will never forget. Seasoned Cadence readers will enjoy comparing the tunes (Sonnymoon For Two, Love Walked In, Four) that are repeated and will savor the thick booklet containing prose from label head Zev Feldman who also interviewed the leader in June of this year, conversations with the sidemen, along with writings from biographer Aidan Levy and Frank Jochemsen. As usual with these archival releases its packed with fresh photos and neat graphics. Thanks to the folks at Resonance for gifting us with this under-recorded period in this Jazz Icon's distinguished career.

Larry Hollis

New Issues

PEDERNAL SUSAN ALCORN

RELATIVE PITCH 1111

Pedernal / Circular Ruins / R.U.R. / Night In Gdansk / northeast Rising Sun. - total time: 41:47.

Susan Alcorn – pedal steel guitar; Mary Halvorson - g; Mark Feldman – vln; Michael Formanek – b; Ryan Sawyer – d. recorded 11/12/2019, Brooklyn, NY.

Pedal steel guitarist/composer Susan Alcorn had one of the more curious detours into creative avant-garde music. She began playing guitar as a teenager in bands, migrated toward slide guitar after hearing Muddy Waters. Then by her late teens she began exploring the pedal steel guitar, playing in country bands in Texas and building a reputation. Then, one night driving to a gig, she had the radio on a classical station and it began to play the strangest music she had ever heard. It was so arresting she pulled over to the side of the road and waited for the piece to the end to hear what it was. It was Messiaen's "Et Exspecto Resurrectionem Mortuorum". Thus began a further detour into another totally unexpected music. And she was determined to make that kind of music on her pedal steel guitar. And she has.

Since 2000 she began putting out her own recordings: some as solo discs, duo and trio collaborations as well as a few larger group recordings. She's worked with players such as Mary Halvorson, Eugene Chadbourne, Joe McPhee, Ken Vandermark, Audrey Chen and many more. With Halvorson, she was part of her eight-piece ensemble that recorded and toured Europe performing *Away With You*. The two worked well together in this band.

When the opportunity arose to record the music for Pedernal, she put together an ensemble that included Halvorson and Michael Formanek (all three were all members of Halvorson's *"Away With You"* octet). And she enlisted violinist Mark Feldman, and drummer Ryan Sawyer. It's a crack ensemble that brings this music to life.

Pedernal opens with the title track and Alcorn introducing the theme in a rubato fashion. But as the tempo picks up and the other members of the quintet fall in, the melody reveals itself to be pleasant but with an undercurrent of bittersweet and eventually turns into a remarkable group improvisation. The "Circular Ruins" theme is broken up with passages of sustained deliberation as Feldman's violin wanders around the outskirts, delivering a fragmented solo that bears the weight of the music. "R.U.R." (title from Karel Capek's play) has a puckishness to it with a passage about midway through played in tandem by Halvorsen and Feldman that makes this listener smile. "Night In Gdansk" is the most involved piece at 13 minutes. I've heard Alcorn play this piece twice solo in concert and it was brilliant. But arranged for a quintet, it becomes another piece altogether and it draws the listener in from beginning to end. The finale, "Northeast Rising Sun" concludes things on a light mood. The melody is taken from a qwaali song but it sounds equally at home with an American country flourish in the hands of these players. And that's not a musical blend I ever expected to hear.

This is Alcorn's first group record as a leader and it points to her abilities as a composer as well as the foremost experimental pedal steel guitarist. Pedernal is one of the finest records of 2020.

Robert Iannapolo

New Issues



KAZE & IKUE MORI SAND STORM CIRCUM/LIBRA 205

RIVODOZA / POCO A POCO

/ KAPPA / UNDER THE FEET

/ NOIR POPLAR / SUNA

ARASHI / NOIR SOIR. 64:00.

Ikue Mori – electronics /

Christian Pruvost = tpt, flgh;

Natsuki Tamura – tpt, vcl;

Satoko Fujii – p; Peter Orins –

d. recorded 2/12/2020, New

York City.

KAZE is one of the many groups in Satoko Fujii's stable of projects. It includes trumpeter Natsuki Tamura along with French musicians Christian Pruvost on trumpet and drummer Peter Orins. They first appeared in her discography with 2011's *Rafelle* and have recorded six albums since. While the group KAZE is definitely a distinct group entity, they are willing to add personnel as they did on 2017's *June* where they added a second pianist and drummer and 2016's *Peace* where they added Fujii's Tokyo Orchestra (all 13 members) to the group.

Fujii has also formed a musical bond with electronics (and sometime drummer) Ikue Mori on many of her releases. They first collaborated on 2016's *Aspiration* (along with Wadada Leo Smith and Tamura) and Mori has appeared on several of Fujii's recordings since then. So when she decided to record a new KAZE disc, she augmented the group with Mori. And it was an excellent decision.

Not that the group needed augmentation. Christian Pruvost's trumpet playing is distinct from Tamura's and both stand out nicely against each other and also work well in tandem. And Orrins' drumming is both subtle and driving and he adds a lot of textural elements to the music. They seem to push Fujii towards her more abstract side.

They are however, a compositionally-based group. For *Sand Storm*, the program consists of four lengthy compositions each by a member of the base group separated by three brief group improvisations. Orins' "*Rivodoza*" opens the set with a flurry of sound and continues with a group improvisation until Fujii begins playing somber chords and each member blends in and a melody emerges with Mori adding a distinct electronic veneer to the proceedings. It's a remarkable performance. Tamura's "*Kappa*" features some impressive trumpet work from both players with solo interludes and group playing. Mori's contribution to the ensemble stands out during various sections of this piece.

Despite being a quartet, the group has been together long enough (over ten years) that there is group cohesion throughout the program despite the addition of an "outsider". It's KAZE with a difference and I presume that's because Fujii is an excellent judge of collaborators.

Robert Iannapolo

New Issues

GORDON GRDINA SEPTET RESIST

IRABBAGAST RECORDS

RESIST / SEEDS II / VASCONA / RESIST THE MIDDLE / EVER ONWARD. TOTAL TIME: 49:09.

Gordon Grdina – g, oud; John Irabagon – ts; soprano sax; Jesse Zubot – vln; Eyvind Kang – vla; Peggy Lee – cel; Tommy Babin – b; Kenton Loewen – d. recorded 7/1/2017, Vancouver, BC

Guitarist, oud player and composer Gordon Grdina has been releasing recordings since 2003, the date of his first trio recordings. Based in Vancouver, a city which has had a developing creative music scene since the 90s, he's continued a stream of recordings ever since. He varies his groups but works with a group of players who explore music with a like, open minds. Grdina ties his music with an interest in Middle Eastern modalities and with an avant-gardist's perspective. He's produced a large number of recordings that cover a creative, individual vision.

Resist is the most recent and it's one of his best. For Resist, he has united two of his groups: his trio with Tommy Babin on bass and drummer Kenton Loewen with his "string quartet" (the East Van Strings) and for extra added measure, saxophonist Jon Irabagon, on whose label this has been released. Merging these two ensembles was a masterstroke.

The opening title track is over 23 minutes and gives each member of the ensemble a lot to do. It's a multi-sectioned piece with tempo changes, the group breaking off into various sections and unexpected transitions. Approximately 15 minutes into the piece, the ensemble builds to an intense climax that is abruptly (and naturally) cut off leaving the listener plunged into a string pizzicato section. It's a remarkable segue in a piece full of remarkable sequences. And the track is clearly the centerpiece of the album.

The remaining four pieces are no less interesting however. "Seeds II" is a one minute solo piece for oud and works as an interlude for the remainder of the program and is satisfying piece in and of itself despite its brevity. "Varscona" divides the ensemble into two distinct sections. It begins with the rhythm section plus Irabagon easing into what becomes a driving freebop section and a feature for the saxophonist. It builds to the main theme then stops abruptly and the strings take over with their own free interlude. All merge for the restatement of the theme at the conclusion. "Resist The Middle" draws from the string section of the title piece and eventually becomes a squalling free piece unto itself with its own character for the entire ensemble. "Ever Onward" contains some of Grdina's oud work placed in a dialogue with violinist Zubot for its first part before the rest of the instruments filter in for a rousing middle section until the album concludes with the strings being given the album's final moments.

This listener has only heard a few of Grdina's albums. All have been excellent recordings with their own character. But Resist is perhaps the most unique of Grdina's output. One hopes he works more regularly with this septet in the future.

Robert Iannapollo

New Issues

THUMBSCREW THE ANTHONY BRAXTON PROJECT

CUNEIFORM 475
COMPOSITION NO. 52 /
COMPOSITION NO. 157
/ COMPOSITION NO. 14
(GUITAR) / COMPOSITION
NO. 68 / COMPOSITION NO.
274 / COMPOSITION NO. 14
(DRUMS) / COMPOSITION
NO. 61 / COMPOSITION NO.
35 / COMPOSITION NO. 61 /
COMPOSITION NO. 14 (BASS)
/ COMPOSITION NO. 150 /
COMPOSITION NO. 19. TOTAL
TIME: 46:56.

Tomas Fujiwara – d, vb;
MaryHalvorson – g; Michael
Formanek – b.
recorded 9/8-11/2019,
Pittsburgh, PA.

MARY HALVORSON'S CODE GIRL ARTLESSLY FALLING

FIREHOUSE 12 034
THE LEMON TREES / LAST-
MINUTE SMEARS / WALLS
AND ROSES / MUZZLING
UNWASHED / BIGGER
FLAMES / MEXICAN WAR
STREETS (PITTSBURGH) /
A NEARING / ARTLESSLY
FALLING. 64:27.

Mary Halvorson – g; Amirtha
Kidambi – vcl; Maria Grand
– ts, vcl; Adam O'Farrell – tpt;
Michael Formanek – b; Tomas
Fujiwara – d, beer cans; on
* add Robert Wyatt – vcl.
recorded 12/8-9/2019. New
Haven, CT.

Since emerging from New England around the turn of the century, guitarist/ composer/group leader Mary Halvorson has had resounding success. She's in-demand for others' groups (i.e. those of Taylor Ho Bynum, Michael Formanek, Tomeka Reid, Ingrid Laubrock a/o) as well as leading a large array of her own ensembles: everything from duos up to octets. In the last decade she's put out a remarkable series of albums under her own name. This all culminated with winning the 2019 the McArthur Foundation grant. And now in 2020, we get two new releases that continue the excellence of her previous releases.

One of the most successful groups is Thumbscrew, a co-op trio with bassist Formanek and drummer Tomas Fujiwara. They've released four albums since 2007. Thumbscrew's latest is The Anthony Braxton Project, a set of nine compositions by the august composer/improviser who was their mentor at Wesleyan College and is celebrating his 75th year on the planet.

The compositions, most of which have not been previously recorded, span his entire range of composition from "Composition No. 14", from 1970 (a piece for solo instrument played three times, each by a member of the trio) to "Composition No. 274" (ca. mid-2000s). Braxton's compositions have always intimidated listeners. They're rife with abstraction, graphic titles, openness to interpretation. However, the opener, "Composition No. 52" (from 1976) sounds positively friendly inviting the listener into Braxton's world. It's not that these improvisers are playing it safe and easy. Far from it. But much like an Ornette Coleman composition might sound totally alien to people hearing it in 1960, by 1980, most Coleman compositions sounded "classic". And that is the situation with "Composition No. 52". Throughout this set, each player is well-featured and Fujiwara has a particularly strong one playing vibes on "Composition No. 35". It starts as a duo with Halvorson before Formanek enters. But frequently Halvorson and Fujiwara play the theme as the bassist gives the piece the rhythmic drive forward. There's a lot to absorb here and this and to be sure there is abstraction and typical unexpected Braxton-esque detours. But this set provides a good example of Braxton's small group compositions. Thumbscrew's release succeeds as both a homage to the composer/mentor and as an indication of where Thumbscrew has been and where they're going.

New Issues

Among other groups in Halvorson's stable of projects is the ensemble Code Girl. They started two years ago with a double album that was well received. It was a different ensemble for Halvorson: she wrote all of the music, including songs with words and employed a singer, Amirtha Kidambi. The pieces on that initial release were artful and experimental with improvisation, traces of rock gestures and free jazz. There's also the notable influence of British singer Robert Wyatt in the structure and harmonies of some of the songs.

Wyatt is regarded by some (including this writer) as a British national treasure but he's little-known in the U.S. He was initially drummer/singer for Soft Machine in their late-60s psychedelic phase. He left that band, did a solo album (a weird mix of pop and free jazz) and formed a second group before an unfortunate accident left him paralyzed from the waist down. When he returned in 1974, it was with what many consider to be the album of his career, *Rock Bottom*. Although his medical issues hounded him throughout his career he maintained a fairly productive output with about 15 subsequent albums all of which are brilliant vocally, musically, lyrically and politically. He also guested on a large number of recordings with many of Britain's creative musicians both jazz and pop. He announced his retirement from recording and performance in 2017.

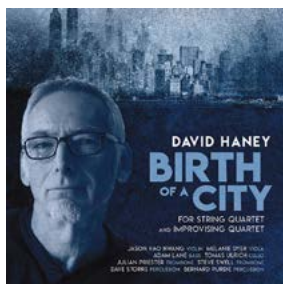
Back in 2010 (or so) Halvorson had a chance hearing of Wyatt's *Rock Bottom* and it had a profound influence on her musically. Certain elements revealed themselves in her music from 2012's *Saturn Sings* onward. But it wasn't until the first Code Girl album in 2018, that she made an attempt to incorporate the song element so directly into her music. But for the latest Code Girl album, *Artlessly Falling*, Wyatt came out of retirement to sing on three tracks ("The Lemon Trees", "Walls And Roses" and "Bigger Flames"). The three tracks sound as if they were written for him. It's nice to hear him backed by this group. Adam O'Farrill's trumpet and Maria Grand's saxophone blend nicely behind his voice. Wyatt has even overdubbed his voice on a couple of tracks. It's obvious Halvorson's music interested him enough to put forth the effort.

Main singer for the band Amirtha Kidambi is featured on the remaining five tracks. She also sings some harmony and certain verses on the Wyatt-based tracks. On the initial Code Girl release, she sounded as if she were still trying to find her place in the band. At times her singing sounded a little too formal. However, on *Artlessly Falling* her singing has more flow, less formality and she fits well into the band's structure. Formanek and Fujiwara are a superb rhythm section giving the band its rhythmic openness. And they're skillfulness allows them to play the more rock-ish moments against the more improvisatory ones directing the group through a landmine of material.

Artlessly Falling brings together the Code Girl ensemble into something both new, interesting and it distinctly fits in with Halvorson's output. Well worth hearing.

Robert Iannapollo

New Issues



(1) DAVID HANEY BIRTH OF A CITY BIG ROUND RECORDS BR8956

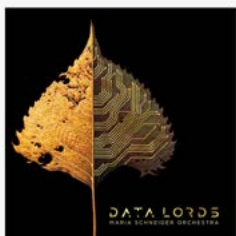
BIRTH OF A CITY PART ONE /
BIRTH OF A CITY PART TWO /
BIRTH OF A CITY PART THREE
/ BIRTH OF A CITY PART FOUR
/ BIRTH OF A CITY PART FIVE
/ BIRTH OF A CITY PART SIX /
BIRTH OF A CITY PART SEVEN
/ BIRTH OF A CITY PART EIGHT
/ VARIATIONS ON A THEME
PART ONE / VARIATIONS
ON A THEME PART TWO /
VARIATIONS ON A THEME
PART THREE / VARIATIONS
ON A THEME PART FOUR /
VARIATIONS ON A THEME
PART FIVE. 52:13.

Haney, comp, arr; Jason Kao
Hwang, vln; Melanie Dyer,
vla; Adam Lane, b; Tomas
Ulrich, cel; Julian Priester,
Steve Swell, tbn; Dave Storrs,
Bernard Purdie, perc

The opening eight selections of (1), for string quartet and an improvising quartet of two trombones and two percussionists, are labeled "Birth of a City" parts one through eight. The four strings form a groundwork or structure, with equal footing from the trombones of Julian Priester and Steve Swell and percussionists Dave Storrs and Bernard Purdie in composer David Haney's imaginative conceptions and directions. Gong sounds begin several of the "Birth of the City" cuts, conveying an opening or birth, or a stately, foreboding or other mood that may strike the listener (a mood that may vary on repeated listenings). Strings employ longer held chords or lines, and shorter clipped staccato notes, with musical responses from the trombones and percussion offered on a similar and complementary dynamic level to the strings. Midway through parts 5 and 6 the entire group takes a freer improvisational course from the entire group. The five "Variations on a Theme" include more varied Haney conceptions, from crosscutting lines by the strings (part one), medium up walking bass fronting a melody from the remaining strings (part 2), interesting pauses for breath (part 3), reflective playing from the strings and trombones (part 4), and joint playing from the trombones, featured alone in part 5, that seem to reach a meeting of minds in held notes midway through and then again toward the end of that final variation.

Don Lerman

New Issues



(2) MARIA SCHNEIDER ORCHESTRA DATA LORDS ARTIST SHARE AS0176

THE DIGITAL WORLD: A
WORLD LOST / DON'T BE EVIL
/ CQ CQ, IS ANYBODY THERE?
/ SPUTNIK / DATA LORDS.

OUR NATURAL WORLD:
SANZENIN / STONE SONG
/ LOOK UP / BRAIDED
TOGETHER / BLUEBIRD / THE
SUN WAITED FOR ME. 1:35:20.

Schneider, composer,
conductor; Steve Wilson, as,
ss cl, flt, a flt; Dave Pietro,
as, cl flt, a flt, pic; Rich Perry,
ts; Donny McCaslin, ts, flt;
Scott Robinson, b cl, contra
b cl, bari, muson; Tony
Kadleck, Greg Gisbert, Nadje
Noordhuis, Mike Rodriguez,
tpt, flh; Keith O'Quinn, Ryan
Kerberle, Marshall Gilkes, tbn;
George Flynn, b tbn; Gary
Versace, acc; Ben Monder,
g; Frank Kimbrough, p; Jay
Anderson, b; Johnathan Blake,
d, perc. August 30-September
2, 2019, Mount Vernon, NY.

The creative and imaginative writing of Maria Schneider may be heard on (2) as performed by an outstanding 18 piece ensemble. It is a 2 CD set, artfully documented by a 64 page booklet with credits, notes on the music, and pictures. Much of Schneider's writing has a full majestic quality, with rich lush backgrounds, innovative rhythms and harmonies, and substantial musical development in selections ranging from 4 to 13 minutes (average length between 8 and 9 minutes). Schneider's works are enhanced by contributions from the many world class soloists in her orchestra, with 12 of the 18 musicians featured on one or more pieces, and with solos woven into the core of the music and generally of significant length. The five selections in CD 1, "The Digital World," often employ electronics and/or project spacey and eerie qualities, with guitarist Ben Monder setting the tone in this respect on "A World Lost" and "Don't Be Evil." CD 2, "Our Natural World," presents an eclectic program that emphasizes different types of natural sounds, such as rich brass chorale sounds in "Sanzenin," perky and fanciful sounds in "Stone Song," medium latin rhythms and inspirational sounds of "Look Up" and "Bluebird," pastoral sounds in "Braided Together," and full brass choir sounds backing the beautiful ballad "The Sun Waited for Me," well stated by trombonist Marshall Gilkes.

Don Lerman

New Issues



ERIC REVIS SLIPKNOTS THROUGH A LOOKING GLASS PYROCLASTIC 09

Baby Renfro* / Sp/E / Earl &
The Three-Fifths Solution* /
Slipknots Through A Looking
Glass, Part 1 / Shutter /
ProByte / Slipknots Through A
Looking Glass, Part 2 / House
Of Leaves / When I Become
Nothing / Vimen / Slipknots
Through A Looking Glass, Part
3. total time: 57:26.

Eric Revis – b; Kris Davis – p;
Bill McHenry – ts; Darius
Jones – as; Chad Taylor – d.
on * Justin Faulkner replaces
Taylor. recorded July, 2019,
New York City.

Bassist Eric Revis has been a driving force in Branford Marsalis' groups since the late 1990s and he's been helming his own sessions since the early 2000s. He has eight albums to his credit as a leader. While his albums have always had something to merit, the last two (City Of Asylum, a trio with Kris Davis and Andrew Cyrille and Sing Me Some Cry with Davis, Ken Vandermark and Chad Taylor) are essential. His latest, Slipknots Through A Looking Glass adds another to the essential side of the ledger.

Revis sets up situations that gives all of his band members a lot of freedom. From a cymbal crash, staggered bass lines and Davis playing morse code with dampened string, the opener "Baby Renfro" starts things out with a funk inflected rhythm by Justin Faulkner. Soon the horns come in with their own staggered lines and the band is off. But Revis slips in a little tempo shift with a slower passage that lets the listener know things aren't going to be in all one shade. As if to emphasize this point, the subsequent track "Sp/E" is a free trio improvisation with Chad Taylor playing mbira. It floats in from "Renfro" and takes the listener to a different place. It places pianist Kris Davis' piano in the lead with Taylor's mbira and Revis' bass responding to Davis' chord placement and attack (including some prepared work). This track sets up "Earl & The Three-Fifths Compromise" finds Bill McHenry and Darius Jones artfully soloing around each other. The title track recurs three times throughout the program. It's basically a bass solo with barely audible high-pitched reed work sneaking into the background space. They give the listener space between track sequences but they're also strong effective interludes in and of themselves. "Shutter" is a high-energy piece by Darius Jones that suddenly puts things in high gear and features a gruff tenor solo by McHenry and a blistering solo from the composer.

Throughout, the entire program gives the listener a lot of diverse options which seem to reflect Revis' approach to music more than any of his previous outings. There's an appealing looseness that seems to unite the program into an entire album. And it's this album's strength and it's what pushes it into the essential category. If one has not heard a Revis album before and wants to know what his music is all about, this could be the first album to check out.

Robert Iannapolo

New Issues



MATT WILSON QUARTET HUG!

PALMETTO 2196

THE ONE BEFORE THIS /
JABULANI / IN THE MOMENT
/ EVERY DAY WITH YOU /
SPACE FORCE MARCH –
INTERPLANETARY MUSIC /
JOIE DE VIVRE / SUNNY AND
SHARE / HUG! / KING OF THE
ROAD / MAN BUN / HAMBE
KAHLE (GOODBYE).

Matt Wilson – d, xyl, vcl; Jeff
Lederer – ts, as, ss, clt, picc,
vcl; Kirk Knuffke – cor, soprano
cornet, vcl; Chris Lightcap – b,
eel b, 8 string space bass,
vcl; on * add Matt Combs –
strings (arr + performance).
recorded 10/13/2019,
Pipersville, PA.

Drummer Matt Wilson has been leading bands of one form or another since the late 1990s. The two most prominent have been Arts And Crafts and the Matt Wilson Quartet. The quartet has been in recorded existence in some form or another since 2003. Its current incarnation with Jeff Lederer on saxophones, Kirk Knuffke on cornet and Chris Lightcap on bass has been stable since 2013's *Gathering Call* which augmented pianist John Medeski to the group for a little extra spice.

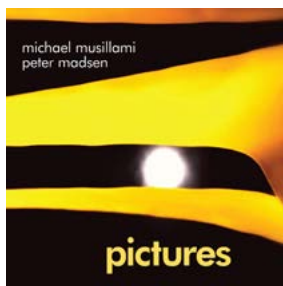
But with *Hug!* It reverts back to the quartet which requires no extra added spice except for an uncredited presence on "Space Force March". And the program is in keeping with the Wilson quartet template of solid playing, good compositions, unusual and very hip covers, all sprinkled with a liberal dose of added wackiness that brings a smile (or perhaps grimace) to the listener.

The record opens with a stomping version of Gene Ammons' "The One Before This" and it's followed by Abdullah Ibrahim's classic "Jabulani". The band sounds fired up and ready to take off. The rest of the covers (Dewey Redman's "Joie De Vivre" Charlie Haden's "In The Moment" and Roger Miller's "King Of The Road") continue the upbeat vibe of the disc.

The originals are among the best tracks on here. Wilson composed an original "Space Force March" to celebrate the new branch of the Armed Forces and it's craftily linked to Sun Ra's "Interplanetary Music". (The Arkestra was/is the true "Space Force" after all.) Wilson slows down the pace on a lovely ballad "Every Day With You". The title track is a breezy, almost pop-like tune with an effective string arrangement backing it up. Being followed by the Roger Miller tune reinforces the pop leanings of the title tune. The running order works fine. But it might have been more interesting with the covers and the originals sequenced in their own order. But it doesn't really matter. *Hug!* Is an upbeat album. Although it was recorded in the fall of 2019 it's almost as if it anticipated what would follow in 2020: the need for something to put a smile on the listener's face.

Robert Iannapollo

New Issues



MICHAEL MUSILLAMI / PETER MADSEN PICTURES

PLAYSCAPE 90519

Promenade One / Cecil Taylor
/ Promenade Two / Robert
Paris / Promenade Three
/ Carla Bley / Promenade
Four / John Abercrombie /
Promenade Five / Thelonious
Monk / Promenade Six / Joe
Diorio / Promenade Seven /
Dave Brubeck / Promenade
Eight / Jim Hall / Promenade
Nine / Randy Weston /
Promenade Ten. total time:
56:15.

Guitarist Michael Musillami has been releasing recordings since 1980. There was a trickle during that decade and into the 90s, but when he started his own label, Playscape Records, that trickle emerged into a full-fledged river. Not only has he released over 30 recordings as leader or co-leader, he has produced quality recordings with many associates located in the Connecticut area for his label.

Groupwise, his recordings span the gamut from duos to octets. His most productive band is his trio with bassist Joe Fonda and drummer George Schuller. At last count he's recorded eight albums with them and on about half of them he augments the trio with other members including saxophonist Marty Ehrlich, vibraphonist Matt Moran, pianist Kris Davis, violinist Mark Feldman a/o. But one gets the impression that Musillami's favorite format is the duo. He's recorded albums with bassists Michael Moore and Rich Syracuse and pianist Peter Madsen. These albums are characterized by relaxed playing, intricate interplay between the two players and creative conceptual ideas.

Musillami's latest duo release, *Pictures*, finds him teaming with Madsen again. They last met up as a duo on 2002's well-received *Part Pitbull*. Subsequently Musillami produced several solo piano and group recordings of Madsen's. But it's taken them 18 years to reunite as a duo and it's good to hear them back again in that format.

Pictures takes its cue from Mussorgsky's *Pictures At*

An Exhibition of Two Views. But plays that take off from there. Madsen composed four of the tracks, Musillami two. Those "portraits" that weren't composed were improvised. And each piece entitled "Promenade" is an improvisation. This results in an extended 19 piece suite that plays well as a whole.

The composed pieces don't necessarily correspond to a particular piece by the dedicatee. "Carla Bley", by Madsen doesn't sound like a particular piece by her. Yet it does have a somber tone and mood similar to her classic "Jesus Maria". "Thelonious Monk" has a characteristic playfulness found in Monk's compositions but one would never hear it and think "that's by Monk". But it is definitely Monk-like and the two take off on the composition at hand.

Pictures is a fine album and well-worth hearing. And let's hope we don't have to wait another 18 years for another from these two.

Robert Iannapolo

New Issues



RUDRESH MAHANTHAPPA HERO TRIO

WHIRLWIND 4760

RED CROSS / OVERJOYED

/ BARBADOS – 26-2 / I

CAN'T GET STARTED / THE

WINDUP / RING OF FIRE / I'LL

REMEMBER APRIL / SADNESS

/ DEWEY SQUARE. TOTAL

TIME: 45:40.

Rudresh Mahanthappa – as;

Francois Moutin – b; Rudy

Royston – d. recorded 1/24-

25/2020, Montclair, NJ.

Since the late 90s, when he migrated to New York from Chicago, where he grew up, alto saxophonist Rudresh Mahanthappa has seemed to jump from strength to strength. And from his early recordings with pianist Vijay Iyer, he's stayed true to himself and his vision. He's explored the history of jazz on the poll winning Bird Calls. He's explored the music of his Indian heritage by merging his trio with the trio of Indian alto saxophonist Kadri Gopalnath on Kinsmen. He shared the front line with recorded with veteran alto saxophonist Bunky Green and a stellar rhythm section.

Those who have followed his music shouldn't be surprised by his "newest" band, called the Hero Trio. First of all, the trio is comprised with familiar faces: Francois Mouton on bass (who's recorded with Mahanthappa since 2002's Raw Materials) and drummer Rudy Royston (who's recorded with him since 2015's Bird Calls). But the one big surprise is that there are no original compositions. The program is comprised of ten pieces that are associated with his various heroes. In a sense he did this earlier on Bird Calls but he didn't do any of Parker's compositions. He did refashion several pieces but they came out as originals.

But for Hero Trio, Mahanthappa plays originals by Parker ("Red Cross", "Barbados" and "Dewey Square"), Coltrane ("26-2"), Stevie Wonder ("Overjoyed") and standards such as "I Remember April" and "I Can't Get Started". He refashions them to his liking, extending the themes, giving them a different rhythmic feel, occasionally freeing up the group playing. Rarely does he play them straight. Perhaps the one misfire on the disc is Johnny and June Carter Cash's "Ring Of Fire". It's a great tune, to be sure, and Cash surely was an inspired (and inspiring) musician. But they play the tune fairly straight and it sort of sits there in the middle of the program without distinction. That's not to say it's unlistenable but it lacks the energy of the rest of the program. But everything else rises above. Ornette Coleman's "Sadness" a brooding ballad is colored by Moutin's keening arco work and Royston's splashing brush and cymbal work mesh beautifully with Mahanthappa's impassioned playing of this forlorn but beautiful theme. "I Can't Get Started" is done as a ballad but with a staggered rhythmic momentum from Royston. All in all, another worthwhile entry into the Mahanthappa discography.

Robert Iannapollo

New Issues

ALAN BROADBENT TRIO, TRIO IN MOTION, SAVANT 2188.

WONDER WHY / I HEAR YOU /
LENNIE'S PENNIES / STRUTTIN'
WITH SOME BARBECUE /
LATE LAMENT / RELAXIN' AT
CAMARILLO / ONE MORNING
IN MAY / I LOVE YOU / LADY
BIRD / LIKE SONNY / THE
HYMN / MOONSTONES. 56:03.
Broadbent, p; Harvie S, b; Billy
Mintz, d. No dates given. NYC.

RICHARD BARATTA, MUSIC IN FILM: THE REEL DEAL, SAVANT 2186.

LUCK BE A LADY /
EVERYBODY'S TALKIN' / ALFIE
/ CHOPSTICKS / THEME FROM
"THE GODFATHER" / SEASONS
OF LOVE(*) / COME TOGETHER
/ IF I ONLY HAD A BRAIN /
PETER
GUNN/ MARIA / THE SOUND
OF MUSIC / LET THE RIVER
RUN. 67:14.

Collective personnel: Baratta,
d, perc; Bill O'Connell, p;
Vincent Herring, as, ss, flt;
Paul Bollenbach, g; Michael
Goetz, b; Paul Rossman, cga,
perc; Carroll Scott, vcl(*).
1/9&10/2020. Paramus.NJ.

Alan Broadbent is a true piano wonder. Where many of his pianistic peers his age (mid-70s) cease progressing or sit back to revel on past accolades he is still moving forward in body and mind. In Kirk Silbee's liners Broadbent echos the sentiments of one of the heroes, Bud Powell, who once stated "I wish people listened to the music with the seriousness that it's played." (a) This is the second installment in what could be easily termed "the apartment sessions" recorded during the quarantine at the protagonist's studio apartment. My review of that first volume New York Notes (Savant 2166) may be found in the Cadence Annual Edition 2019 on page 271. As in it's case the program is rife with works from jazz icons like Coltrane, Tadd Dameron, Paul Desmond, Lennie Tristano and two from Bird. Lil Harden Armstrong's unforgettable "Struttin'..." is set in a samba format and there are compositions essayed of Hoagy Carmichael, Cole Porter and others. There is one original from the leader "I Hear You" and the ending "Moonstones" is credited to the threesome. As was the norm on the previous issue, there are a fair share of upright and drum spots. Let's all look forward to future outings from this powerful trio.

A thumbnail biography of Alan Broadbent was provided in the my liners to the above-mentioned first release of his Savant effort but a full description of Richard Baratta's dual careers would be extra lengthy. Fortunately its detailed in Dan Bilawsky's informative annotation. Combining his work in the film industry with previous musical experience is what this debut disc is all about. Vincent Herring and Paul Bollenbach score top honors solo-wise but it is the multi-talented co-producer/md Bill O'Connell who steals this show, not only from the piano bench, but even more so from his thoughtful charts of a dozen celluloid gems. Check out his quirky take on "Chopsticks". Jazz interpretations of Broadway scores and movie themes were a big ticket item back in my day so there was a tinge of nostalgia upon first listen. This (b) is a happy reminder of that era.

Larry Hollis

New Issues



JOHNNY IGUANA'S CHICAGO SPECTACULAR! DELMARK 864.

44 BLUES / HAMMER AND
TICKLE / DOWN IN THE
BOTTOM / YOU'RE AN OLD
LADY / LAND OF PRECISELY
THREE DANCES / LADY DAY
AND JOHN COLTRANE / BIG
EASY WOMEN / BURNING FIRE
/ SHAKE YOUR MONEYMAKER
/ MOTORHOME / STOP
BREAKIN' DOWN / HOT DOG
MAMA. 38:51.

Collective personnel: Iguana,
Billy Boy Arnold, Matthew
Skoller, vcl, hca; Billy Flynn,
Bob Margolin, g; Lil' Ed, John
Primer, Phillip-Michael Scales,
vcl, g; Bill Dickens, b; Kenny
Smith, d; Michael Caskey, d,
perc. No dates given. Chicago,
IL

It's not known exactly when Brian Berkowitz stepped into the phone booth to emerge as Johnny Iguana. My guess he adopted that stage name during his days playing various keyboards (from Fender Rhodes to Hammond organ to synthesizer) in numerous rock/pop groups as a sideman and sometimes as leader. Needless to say, he's left all that to concentrate on the piano for his leadership debut under the esteemed Delmark logo. This thoughtful package just reeks with taste not only in production, design & other aspects especially in the use of the many guest that dot the playlist. The twelve tunes heard are an artful mix of originals from the leader to a curated list of titles by the likes of Willie Dixon, Elmore James, Roosevelt Sykes, Big Bill Broonzy, Otis Spann and two from Sonny Boy Williamson. This was John Lee Williamson, not Rice Miller but "Stop Breakin' Down" is somewhat problematic with the song originally credited to Robert Johnson while "You're An Old Lady" was penned by the first Sonny Boy and recorded with a combo that included Big Maceo for Victor. This and the ending Broonzy number features Billy Boy Arnold on vocals, harp on "...Old Lady" and nice guitar-ing from Billy Flynn on the latter. Steady Rollin' Bob Margolin shows up on the lead-off Honeydripper number & Lil' Ed adds some heavy slide on the Elmore James classic and the following title. It like the other three leader scripts are all instrumentals (the only ones present). Iguana's idiomatic 88's is more prevalent on these. B.B. Kings' nephew Phillip-Michael Scales provides his voice and guitar on "Lady Day And John Coltrane" from Gil Scott-Heron. An inspired selection for sure. Usually I tend to shy away from these thickly populated, all-stars affairs since they often smother the principal artist but not so here. A job well done all the way around.

Larry Hollis

New Issues

(1) JIMMY BENNINGTON COLOUR AND SOUND LIVE AT ANDY'S

THATSWAN! TS!1009

A DANCE FOR KEIKO / WAYNE AND WAX / SNEAKY / JULIAN / OLD FRIEND / SKATE / THE BOOT. 73:30.

Fred Jackson, Jr., as, ss; Artie Black, ts; Dustin Laurenzi, ts; Dan Pierson, p; Mike Harmon, b; Bennington, d. May 4-5, 2018, Chicago, IL.

(2) JIMMY BENNINGTON COLOUR AND SOUND LIVE AT THE JAZZ ESTATE

SPACETONIC MUSIC
#00003

TWO FASCINATIONS / GANGES / 2300 SKIDDOO / THE SEAGULLS AT KRISTIANSUND / BIRDSEED. 54:34.

FRED JACKSON, JR., AS, SS, FLT; DUSTIN LAURENZI, TS; DAVI PRIEST, B; BENNINGTON, D, MC. MAY 2019, MILWAUKEE, WI.

(3) JIMMY BENNINGTON COLOUR AND SOUND INSURRECTION! LIVE AT THE POTTERY NO LABEL/ NO NUMBER

Drummer Jimmy Bennington has for many years been an active performer and recording artist, having appeared on such labels as SLAM, Cadence, CIMP, and ThatSwan! Records. Here he offers three live recordings of his Chicago-based group, Jimmy Bennington Colour and Sound within a recent two year period. Ranging in size from four to six players, the group includes several top tier musicians on Chicago's jazz scene, with some overlap of personnel over the three recordings. Colour and Sound has deep roots in progressive jazz and an adventuresome spirit, and its music is everywhere aided by the propulsive playing of Bennington and his various rhythmic partners.

The programs include original compositions from its members as well as works from prominent jazz artists Mal Waldron, Herbie Nichols, Pepper Adams and others on recordings (1) and (2). These two recordings, made live at Andy's in Chicago (1) and at the Jazz Estate in Milwaukee (2), feature tenor saxophonists Dustin Laurenzi and Artie Black, both of whom are distinctive and creative improvisers in the progressive jazz idiom. Fred Jackson, Jr., on alto and soprano sax, is a strong and fiery soloist with deep jazz roots who is also featured on these two CDs.

The third and most recent of these Bennington recordings, (3), is unlike the previous two in that guitar and electronics are used and the music is largely freely improvised with a spacey quality. Three long tracks, two of them running nearly 30 minutes, feature the alto and bass clarinet of James Cook and the guitar work of Cook and/or Ben Cruz, with Bennington both responding and helping to shape the direction of the music.

FALSE DAWN / ANTHEM INSURRECTION / TRIO 72:47.
James Cook, as, g, b cl; Davi Priest, b; Bennington, d; Ben Cruz, g; Philip Hunger, synth. December 23, 2019, Chicago, IL.

Don Lerman

New Issues



(1) SESTETTO INTERNAZIONALE LIVE IN MUNICH 2019

FSR 01 2020

QUASARS #1 / NOTTURNO

/ ANAK #1 / NO NIIN /

QUASARS #2 / PIKKU PALA.

1:19:47.

Alison Blunt, vln; Achim

Kaufmann, p; Veli Kujala,

quarter-tone acc; Gianni

Mimmo, ss; Ignaz Schick,

turntables, sampler; Harri

Sjostrom ss, sop s. January 18,

2019; Munich, Germany.

(2) GEORGE MCMULLEN WITH VINNY GOLIA LINE DRAWINGS VOLUME 1 AND VOLUME 2

SLIDETHING STM101 AND
STM102

VOLUME 1: FAT CHANCE

/ FLUTE PREVIEW 1 / LINE

DRAWINGS / WOWSA /

SQUARE DANCE / HORSE

PLAY / SUSPICIOUS BABY

/ PORTRAIT OF VINCENT

PRICE. 40:16.

Sestetto Internazionale is made up of several of the most accomplished and prominent free improvisors of Europe, with players from Germany, Finland, Italy, and England. The six member group consists of two soprano saxophones, violin, piano, turntable/sampler, and quarter-tone accordion. Their signature works on this recording (1) are two lengthy works entitled "Quasars #1" and "Quasars #2." The striking multiplicity of sounds and ebbs and flows of these two pieces of 36 and 14 minutes respectively, clearly entranced the listening audience in this 2019 live concert given in Munich. Listeners of this CD, who may avail themselves of repeated hearings, will hear new sounds and combinations of sounds of these complex works and perhaps gain insights each time. Three other selections are duo performances, in which each of the six performers participates and pairs with another group member. These selections display more clearly the sounds and inclinations of each player as well as the musical interaction and development which occurs in these duets. "No Niin," for example, displays the sounds of soprano saxophonist Harri Sjostrom along with accordionist Veli Kujala. As this piece develops, a glissando from accordionist Veli Kujala raises energy and is followed by short staccato notes from Kujala and soprano saxophonist Harri Sjostrom, with flurries from both in the frenzied last half minute. The other duos, of violin/soprano sax and of piano/turntable and/or sampler, present interesting sounds and dynamics as well. The six-piece Sestetto returns with "Pikku Pala," in which the high intensity and high volume section earlier in the piece transitions to a quieter and more placid musical presence to close the concert.

Trombonist George McMullen led a trio in his previous recording "Boomerang," a strong offering done in 2015 largely in the post-bop idiom with some elements of unstructured playing. On this, his next recording (2), McMullen moves into a fully unstructured mode, pairing himself on trombone with the veteran prominent free jazz performer Vinny Golia. The two present fifteen selections of freely improvised music

New Issues

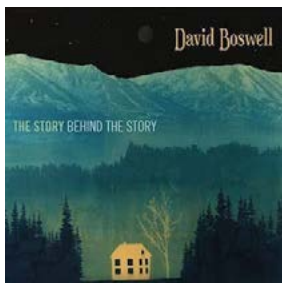
VOLUME 2: SMEARISH / DARK
CORNERS / FLUTE PREVIEW
2 / LOOPER SAYS WHAT? /
DELICIOUS PERNICIOUS /
FULCRUM / DIDNAI. 31:59.
MCMULLEN, TBN, FLT; GOLIA,
SAXOPHONES, B CL, A FLT, G
PIC. AUGUST 19, 2015, LOS
ANGELES, CA.

akin to musical conversations, ranging in length from two to six minutes. These conversations of McMullen with Golia contain seemingly limitless variety in sounds and expressions, generated most importantly by the imaginations of McMullen and Golia, but also by many different instrument combinations used (by my count, eleven different combinations over the fifteen tracks) resulting from the multiple reeds of Golia and from McMullen doubling on flute. McMullen also uses three different mutes on trombone, and in one instance plays trombone slide (with no bell), adding more sound combinations.

The title track "Line Drawings" in volume 1 gives an example of this duo in action. Golia opens with some grating overtones followed by rapid-fire lines in the upper range of the sopranino sax. Later McMullen takes center stage, playing melodic phrases with Golia in the background. By the fourth minute, the two horns are sparring intensely until finding common ground on closing held notes to end things more peacefully. On two selections, Golia is in a supportive role on alto flute, playing sustained tones for McMullen's plunger-muted trombone on "Wowsa," and rapid lines conveying harmonies for McMullen's expressive lead on "Looper Says What?" "Fulcrum," in volume 2, finds McMullen on the trombone slide sounding like a baritone horn, interacting in interesting ways with Golia on G piccolo. More interesting interactions as well as solo flights may be heard on the remaining selections.

Don Lerman

New Issues



DAVID BOSWELL THE STORY BEHIND THE STORY

MY QUIET MOON
RECORDS

MIRACULOUS / A LOS
ANGELES STORY /
INNOCENCE / THE STORY
BEHIND THE STORY / PRAYER
FOR THE PLANET / ALTA /
THE WIND IN HER HAIR /
LOS OLIVOS / THE SUN AND
MOON 47:00

Boswell, g; Mitchel Forman,
p; MB Gordy, d & perc; Jimmy
Haslip, bass; Scott Kinsey, p &
kybd; Gary Novak, d; Otmaro
Ruiz, p & kybd; Bart Samolis,
bass; Andy Snitzer, sax
2020 Burbank, Ca

THE STORY BEHIND THE STORY is a magical collection of David Boswell's original compositions. This pristinely recorded and wonderfully orchestrated CD gives precedence to the power of melody spaced out over a rhythmic landscape.

In the opener "Miraculous" you can feel the underlying rhythmic energy like a river moving in time. Atop this David layers the harmony and a carefully spaced melody. The end result is a sound and feel that is visual and meditative yet alive with rhythm. A driving guitar solo with a brilliant sound makes this piece a winner.

David's compositional skills are on full display with the title track "The Story Behind The Story" as he takes us on a colorful journey thru sound and space. The way in which this piece begins and then travels thru it's different phases is a testament to David's expansive musical vision. We are also treated to two beautiful solo's by bassist Bart Samolis and pianist Mitchel Forman. "A Prayer For The Planet" is a short and sweet solo guitar piece. If I were to pray I could only hope it would sound and feel so good.

David Boswell has the ability to combine melody and rhythm in a way that sounds natural. His writings are lyrical and beautifully structured in a way that creates a sense of peace and optimism. "The Story Behind The Story" is elevated to it's full potential by the amazing musicians involved in this project. David's arrangements give voice to all the players and the result is a timeless musical recording.

Frank Kohl

New Issues



A CHANGE IN THE WEATHER STEVE LASPINA

STEEPLECHASE 31907
A CHANGE IN THE
WEATHER / CLOUDS /
ALWAYS BELIEVE / THE
ROAD AHEAD / LIFE IN
THE COVE / MOVING
FORWARD / NO WAY /
SERENITY / SO DANCE /
LOST LULLABY / WHEN
IT'S TIME AGAIN
66:26

LaSpina, bass; Joel Frahm,
ts, ss; Luis Perdomo, p; Eric
McPherson, d
12/2019 Paramus, NJ

It's full steam ahead with Steve LaSpina's new cd "A Change In The Weather". This fine collection of originals: some new and some from the past, is presented by Steve and his musical conrad's, three of NY's finest. Everyone in this quartet has a long history of musical excellence in their own right. Put them all together with the right material, fasten your seatbelt and enjoy the ride.

"A Change In The Weather" opens the set, a contemplative ostinato led tune with a beautifully haunting melody. Luis Perdomo is up first as he flies across the keyboard with soulful precision. Saxophonist Joel Frahm then takes off with a deep engrossing tone and strong carefully spaced lines. Steve takes the last solo with jaw dropping technique intertwined with clear melodic statements. Eric McPherson adds just the right touch to allow the quartet to stretch out. "Clouds" is an up tempo hard swinging gem. Everyone demonstrates their ability to move together and gain momentum as they absorb each other's ideas. There are three exquisitely written ballads on "A Change In The Weather", "Always Believe", "Serenity" and "Lost Lullaby". The degree of sensitivity is clearly at play here as everyone works together for the greater good. What separates these truly great Jazz players from others is their ability to give the ballad the love it deserves. That love is expressed here as Steve demonstrates how important the bass's role is in allowing the ballad to breathe, thus reaching a higher level of clarity. This may be one of the reasons why Steve has worked with so many Jazz legends throughout his career. The bass can shape a piece of music in a way that's unlike any other instrument and Steve is highly skilled at making that happen. "A Change In The Weather" is a master work of modern - straight ahead jazz that listeners will enjoy for many years to come.

Frank Kohl

New Issues



BRIAN KOOKEN HIT IT

SELF RELEASE

HIT IT / ALWAYS LOOKING
UP / BRAZILIAN BLUES /
HATZAS GROOVE / IT'S
MONDAY AND I'VE GOT
THE BLUES / IN THAT FUNK
AGAIN / 5 MINUTES LATE /
SOUL FOR SHAHID

46:00

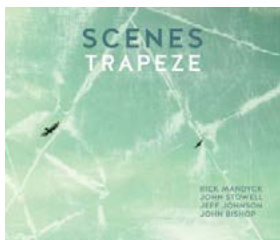
Kooken, g; Greg Hatza, B3
org; Robert Shadid, d
2020 Baltimore, Md

The grand tradition of guitar-organ trio is in good hands with The BK Trio. Brian Kooken takes us on a ride through eight original compositions. With the backing of Greg Hatza on B3 and Robert Shadid on drums, the grooves are tight and the swinging is hard. Brian's tone is biting and way up front, with no wasted notes in his phrasing, he gets his point across and then some. Brian has the rare ability to deliver striking guitar lines and just when you think you've heard it all, he kicks it up another notch.

In a good way the tunes are not overly complex, many of them based in the blues. However they are pleasingly symmetrical, lyrical and direct. Greg Hatza is right on target with his bandmates and delivers powerful solo's. Robert Shahid is the right man for the job, giving the support needed to elevate everyone's performance. In the same way I was drawn to the early days of Benson, I am drawn to Brian's playing. His sound is his own and it hits the right spot for us straight ahead, swinging guitar freaks !!!

Frank Kohl

New Issues



SCENES TRAPEZE

ORIGIN LC29049

ALL DAY PASS / AMOMALY /
HIGHWAYMEN / THE BRIDGE
/ PAUSE / HOUSE OF RA / THE
RECKONING / TRAPEZE

56:30

2/27/20 MERCER ISLAND, WA

Rick Mandyck- ts

John Stowell - g

Jeff Johnson - bass

John Bishop - d

Interplay is the name of the game with Scenes new release "Trapeze". Saxophonist Rick Mandyck's tune, "All Day Pass", opens the set. It's a medium tempo, well crafted original with lots of open space. All players participate, carefully listening to each other, bending twisting and creating a dark and mysterious canvas. Rick's strong tone and his ability to carefully pace his notes allows the players time to absorb and react to what he is saying. John Stowell uses his mastery of texture and color with cords of his own invention to open the minds of the players and listeners to the harmonic possibilities. A solo section that begins with guitar and then turns into a captivating trio exchange of ideas is especially moving. The bass and drums then break into their own conversation before the melody is restated.

"Highwaymen" is a fine medium up-tempo Jeff Johnson original that swings beautifully. Bass and drums are locked in sync throughout. John has the first solo with splashes of harmonic color combined with just the right amount of single note runs. Rick solos next and his deep rich tone comes through with strong creative lines. His ideas are tastefully spaced out allowing for a striking dialog with the drums that are perfectly tuned into his playing. Throughout Bishop is outstanding in his supportive role and at expressing his own individual voice ; allowing the quartet to attain soaring moments of clarity. Jeff Johnson plays a beautifully soulful solo and drives the band to excellence with his clear tone and precise lines.

"Trapeze" consists of five Rick Mandyck originals two Jeff Johnson originals and Claudine Francois's "Trapeze". This cd is a perfect example of Jazz where everyone has a seat at the table. Like so much of the worlds finest Jazz, it's the individuals and their personal contribution to the music and their relationship with each other that makes all the difference. Nowhere else is this more true then in the makeup of the Scenes Quartet.

Frank Kohl

Papatamus

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

**By Bob Rusch
Edited by Abe
Goldsien**

This is my last
Papatamus for
Cadence Magazine.
You can continue to
read my Papatamus
column on line at
www.papatamus.com.
I thank David Haney
for the space he has
provided for this
column, and wish him
well with continued
success of Cadence
Magazine.
Bob Rusch

Ed.Note: We will
dearly miss Bob's top
notch column but are
very happy to see
his work continue on
at www.papatamus.com. Robert Rusch
has always been
a huge boon for
Cadence readers
as one of the true
voices of experience
and musical wisdom.
Thank you, Bob.

A NOTE TO READERS: I cover a lot of items in this column, but it is only a fraction of what crosses my desk. I choose to write only about things I find of interest, usually because of the music's quality. Mine is a small voice against media hype/print-ola, but be assured neither friend nor benefactor has influenced my judgements. My writings are my feelings, and that which money can't buy. You can contact me at rdr@cadencebuilding.com. Mail received is subject to editing and may be included in the next column at my discretion. If you do not want your correspondence printed, please let me know. Thanks and cheers.

JOE HAIDER [p] is 84 years old and has been in jazz for seven decades. The liner notes to his most recent release — AS TIME GOES BY [Challenge Int Records dmchr 71371] — suggest this is his swan song. The eight tracks [64:27] are a mixture of originals and standards, including the title tune. Recorded in February 2020, Haider is featured with his sextet of Bert Joris [tpt/flh], Heinz von Hermann [ts/flt], Johannes Herrlich [tbn], Raffaele Bossard [b] and Dominic Egil [drm]. The title track is particularly dour, perhaps reflecting Haider's liner notes. The rest of the set is a nice slow burn with a touch of west coast cool. Definitely a nice set to go out on, if in fact that's what it is.

MICHAEL WOLFF (p) is joined by LEON LEE DORSEY (b), MIKE CLARK (dms) on PLAY SGT. PEPPER [Jazzavenue 1]. Wolff had to have Bobby Timmons in mind when he recorded this brief and pleasant excursion in Sgt. Pepper land. The original concept for this date came from Dorsey and Clark. They are a good fit, as is the familiar music. FRANÇOIS HOULE 4: RECORDER [Songlines sgl 1532-2] is one of Houle's finest for the label he started with in 1992. Since that time, he has been featured on about one dozen recordings. Here, he leads a solid quartet of Gorden Grdina [gtr], Mark Helias [b] and Gerry Hemingway [drm] recorded in fall 2020. The 15 original tracks are all full of life and rhythms, making this a fun one to pick up. The latest release from the SOUTH FLORIDA JAZZ ORCHESTRA — CHEAP THRILLS [Summit Records DCD757] — features the music of Rick Margitza [sax].

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Recorded in early 2019, the SFJO is directed by Chuck Bergeron [b] with guests John Hart [gtr], Brian Lynch [tp] and assorted others. Considering that Margitza takes all sax solos, and composed and arranged all nine tracks, it might have been fair to release this under his name. No matter what the billing is, the music satisfies. **HOW TO SAY SORRY AND OTHER LESSONS** by FAWN FRITZEN [Jazz Yukon Records CR-081] may not be jazz, but it is well done. Fawn Fritzen [voc] and David Restivo [p] present nine Fritzen compositions that deal with things such as “Make A Little Noise” and “Bittersweet Goodbye.” One piece in particular, “With You Love,” could be a theatrical hit, but what do I know.

SUSIE MEISSNER [voc] has been recording since 2009. **I WISH I KNEW** [Lydian Jazz cd1004] is her fourth recording, and it’s a good one. Recorded in August 2020, Meissner sings 12 songs from the Great American Songbook. Although the tunes are familiar, Meissner gives them a fresh take. What really sells this recording is the backup band of Ken Peplowski [clt], Larry McKenna [ts], John Swana [tp/flg/evi], Paul Meyers [gtr], John Shaddy [p], Lee Smith [b] and Byron Landham [dms]. This combo should make themselves available to all singers in the Philly area. I’ve heard many recordings by singers who would have benefited greatly from their backing.

The cover drawing on **TWO PART SOLUTION** [Cellar Music Records CM 110519] by FRANK BASILE [bari] and SAM DILLON [ts] says it all. The drawing of the two saxophonists has the bells of their horns facing each other, giving it a sense of a Verve recording circa 1952 ... or perhaps a Flip Phillips recording. The nine tune set begins with a take on “Two Bass Hit.” I saw quickly what to expect, and I was right — a smooth, cooking date capturing the nexus of mainstream and bop. Bari fans will find great joy in this outing. Nice job, Cellar Records.

LILAC HILL [no label 755491 161593] is the first recording from Korean born and New York based SUKYUNG KIM [p]. The five tracks on this all too short CD [30:00] are Kim originals. They are rich with form and substance played by Kim with Ethan Helm [as], Paul Ju Bong Lee [gtr], Luca Alemanno [b] and Jongkuk Kim [drm]. Hopefully next time, she’ll make a longer

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effort.

HOW TO TURN THE MOON [Pyroclastic Records PR 10] presents ten duo tracks by pianists ANGELICA SANCHEZ and MARILYN CRISPELL recorded in September 2019. As a rule, I find piano duos somewhat lacking in spontaneous excitement, a quality not true in most classical music. Despite the fact that I typically think of Crispell as an explosive pianist, things simply don't ignite on this release. BEN ROSENBLUM'S latest is titled KITES AND STRINGS [One Trick Dog Records 195269 009441]. This undated recording includes a total of ten tunes, three of which are covers. Unfortunately, none of them held my interest. The music draws on classical, klezmer, pop and Bulgarian rhythms with Rosenblum doubling on accordion. Rosenblum calls this his Nebula Project with a band that includes T-Wayne Tucker [tpt], Jasper Dutz [ts/b.clt], Rafael Rosa [gtr], Marty Jaffe [b] and four guests.

The spritely playing of BEN ROSENBLUM [p] and the compositions of Gregg Hill make this recording work. THE MUSIC OF GREGG HILL [Cold Plunge Records 885007814351] features Ben's trio of Marty Jaffe [b] and Ben Zweig [drm]. The six Hill compositions [42:16] go by seamlessly, making it an enjoyable listen of piano bop, circa 1952.

I enjoy CDs from drummer MATT WILSON. His latest, recorded in October 2019 — HUG! [Palmetto Records PM 21969] — is no exception. Perhaps it's the band featuring Jeff Lederer [reeds], Kirk Knuffke [cor] and Chris Lightcap [b]. Or, is it the unpretentious nature of the music, which is always solid? Lederer's exemplary sax work in this ensemble is notable.

The vocals and chants take me back to Sun Ra days, including a tongue-in-cheek chant about space. When you've finished your first listening, play it again and enjoy it with an even greater appreciation.

RICH HALLEY [ts] continues his excellent work with Matthew Shipp [p], Mike Bisio [b] and Newman Baker [dms] on THE SHAPE OF THINGS [Pine Eagle Records 013]. Halley is amazing — he shows an amazing energy, albeit rather generic. Shipp's work is supportive of the music even when his playing becomes very percussive and less nebulous. This recording demonstrates the essence of jazz — playing

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together while playing with individuality. Vocalist ALLEGRA LEVY recently released her fourth CD on the Steeplechase label — *LOSE MY NUMBER* [Steeplechase sccd 31900. This October 2019 session focuses on two things: the nine compositions written by trumpeter John McNeil, and the lyrics written and delivered by Levy. The witty and sassy lyrics are about love and love lost. There is a clarity here that reminds me at times of Dave Frishberg. McNeil's compositions as well as his guest appearance on two tracks are the finishing touch to a wonderful performance supported by Carmen Staaf [p], Carmen Rothwell [b] and Colleen Clark [drm]. Pierre Dorge, who also has a new release on Steeplechase, shows up on one track playing ukulele.

JEFF RUPERT [ts] directs the FLYING HORSE BIG BAND, playing 13 tunes associated with Ray Charles on *FLORIDA RAYS* [Flying Horse Records 195269 012656]. Recorded in the spring of 2019, this true jazz band [17+pieces] suggests the original Ray Charles arrangements, but are unquestionably not. Despite Rupert's capable vocals, unless you take an all original approach to the material, you can't pull it off. This is too close to the subject to which it pays tribute.

Traditional/Dixie jazz is on the menu with DON RUCH [tpt/voc] and his group Sabertooth Swing on *SONGS OF FUTURE PAST* [Slammin Media 619061 010127]. At less than 30 minutes, this is, depending on how one looks at it, either not enough substance or too short for its pleasures. Tunes include "Frankie and Johnny," "Chocolate Jesus" and "Atlanta Blues." Give this one to the kids!

RUSS LOSSING'S MOOD SUITE [SteepleChase Records sccd 31898] features his trio of Mark Helias [b] and Eric McPherson [drm]. This 10-section suite goes through various moods during its 64-minute performance. At some points, Lossing loses himself in the improvisation. At other times, he seems to ponder, "Where do I go, now?" This, to a varying degree, is normal for jazz musicians, and it can be part of the pleasure for the listener. In this case, for this listener, it was fun and enjoyable.



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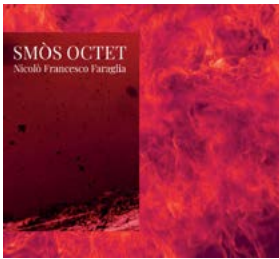
Those familiar with the instrumental work of RAN BLAKE will recognize the approach to NORTHERN NOIR [SteepleChase Records scdd 31899] — a duo session with ANDREW RATHBUN [ts]. Recorded in August 2018, this is a program of 18 fairly brief tracks, [55:28], mostly standards. The irregular rhythms add a patina of noir. Toss a horn into this fairly restricted arena of music and you still get Ran Blake.

AUT RECORDS of Germany is a non-profit cooperative that began in 2010. Their catch phrase is languages of the unheard, favoring post-bop or avant-music. I am not one who believes that the music says it all, and that liner notes would be helpful. Even if the musicians are well known, background about the circumstance and sources of the music is always interesting. The graphics on the cover is modern abstract art with headlines over the art, similar to what Splash records presented over the years. All the CDs reviewed below are relatively brief on time, which might indicate that they were recorded possibly for use on an LP.

SMÓS OCTET [Aut 052] is led by NICOLÒ FRANCESCO FARAGLIA [gtr], who also composed the program's five tracks [39:20]. Members of the octet are Cosimo Fiaschi [ss], Jacopo Fagioli [tpt], Francesco Panconesi [ts], Federico D'Angelo [bar.s/b. clt], Luca Sguera [p], Amedeo Verniani [b] and Pierluigi Foschi [dms]. Recorded in 2018, this octet presents itself not so much as an octet as it does a small band. The mixture of free improvisation and charted sections can be an interesting juxtaposition, but too often on this date, it sounds stilted.

ACRE is a quartet of Ludovica Manzo [voice/effects], Gino Maria Boschi [gtr/m'bira], Marco Bonini [laptop/live electronics] and Ermanno Baron[drm]. Recorded in November 2019, the program features six titles [36:08] written by the group, including one track with words by renowned poet T.S. Elliot. This really is not jazz. It's everything, including what may be the kitchen sink. Much to my surprise, however, there are moments of fun. Excellent, clear sound.

GO DEX [Aut 053] is a tribute to Dexter Gordon by



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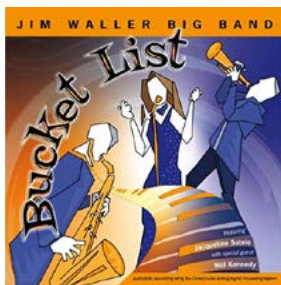
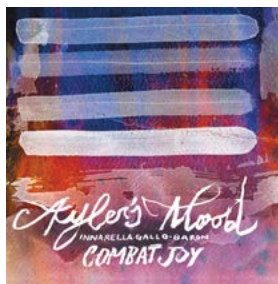
the PASQUALE INNARELLA [ts] Quartet — Paolo Cintio [p], Leonardo De Rose [b] and Giampiero Silvestri [drm]. Recorded in 2019, the set includes five Gordon compositions plus “Misty” [42:31]. The approach to this music is passionately original. You may recognize some of the tunes, but you will not mistake any of the soloing for Gordon. Even the most diehard Gordon fan should enjoy the energetic and fresh approach to this music.

PASQUALE INNARELLA [ts/ss] leads a group called Ayler’s Mood on this November 2018 live date titled COMBAT JOY [Aut Records 051]. The quartet that includes Danilo Gollo [b] and Ermanno Baron [dms] plays a program divided into six parts [Parts1-6] [53:01]. The first 25 minutes is almost meditative playing, which as the energy increases so do the Aylerism quotes. This is honest music and an honest performance. Give yourself over to the music.

A new MATTHEW SHIPP recording is nothing to stop the press over as it seems there is a new one, or more, every month. Yet, I find myself usually covering them. Lately, I have found them notable as I find Shipp playing in a more conservative direction, at this point in his career. Shipp’s latest is THE UNIDENTIFIABLE [ESP 5039] with super support from Mike Bisio [b] and Newman Taylor Baker [drm]. This is a wonderful recording, and anyone who has been following Shipp from 1987, and who may have lost interest over the years ... definitely get this, and enjoy eleven originals [54:46], recorded 10/10/2019.

JIM WALLER [ts] big band, BUCKET LIST [no label 051497 203221] is a nice, but generic big band with Jacqueline Sotelo [vocalist] and Will Kennedy [drm]. There are fourteen tracks, mostly covers, plus a new arrangement of “Rhapsody in Blue.”

Mike Bisio’s first recording [1983] was also the first for Rick Mandyck [sax]. At that time, Mandyck played without aligning himself with any particular group. Then, in the mid-1980s, he began recording on John Bishop’s Origin Records. In 2000, Mandyck made his first recording on Origin with Bishop [drm], John Stowell [gtr] and Jeff Johnson [b]. In 2020, they met again and produced SCENES:



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TRAPEZE [Origin Records 82807]. As a trio, Bishop, Stowell and Johnson work well together. Although this is a very subdued group, add Mandyck for some intense easy listening jazz.

Scandinavia embraced bop better than other areas of the globe. BO LINDENSTRAND [as] [1944-2017] was not a pioneer, but he understood Bird and bop. He has very little recorded history. NEW QUARTET [Vivecalindenstrand Records vl cd01] is a studio recording with Bo Skuba [p], Per Nilsson [b] and Anders Nyberg [drm] that emerged in 2001. The program is 10 tracks of many bop classics, played seamlessly. I wonder how much more music sits gathering dust. The good news is, it seemed that the entire Lindenstrand family was involved in this issue; hopefully, there will be more.

Percaso Records, the independent Swiss company, began around 1986, averaging about one release per year. The latest release is ROAD WORKS GLASSWARE [Percaso Records 35]. CHRISTOPH GALLIO [ss/as], who has made most of his recordings on this label, leads a band featuring Raphael Loher [p/electronics], Ernst Thoma [syn], Dominique Girod [b] and Nicolas Stocker [perc]. As he often does, Gallio uses numbers as titles. On this recording, the tracks are named Parts: 1,2,3,4,5. Within these parts were electronic crud, spoken non sequiturs and random noise, all of which distracted my listening pleasure. What held it together, was rhythmic breaks – for sax and avant parts – which seemed pre-meditated and part of the work.

My biggest complaint with RAPHAEL PANNIER'S [dms] first release FAUNE [French Paradox Record fp004] is not about the music, but the cover design. Orange type on a beige background makes it difficult to read the information, but the music is easy to comprehend — a range of sound from 20th century modernism/impressionist to post-bop jazz. There is a trumpet that appears on this release, who is not listed or credited. Note: as a drummer, Pannier is very reluctant to use his snare; this is not a value judgement, just an observation.

At 35 minutes, WILLIAM CHERNOFF'S [b.gtr]

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debut recording — AIM TO STAY [Chernoff Records cha001] — is too short, especially considering that the leader is absent from one tune. Joining Chernoff for this recording are Thad Bailey-Mai [tpt], Jonny Tobin [p], Carson Tworow [drm] and Bobby Wiens [drm]. Bailey-Mai's understated trumpet, which is featured on most tunes, has a flat, reflective sound which is complimentary to Chernoff's reflective compositions.

Mainstream lives with YOU'RE IT! [Cellar Records cmd 64120], the latest recording from MIKE MELITO [dms]. Along with Dino Losito [p], Neal Miner [b] and Larry McKenna [ts], the quartet delivers nine excellent tracks for this consistently mainstream bop label. Kudos to McKenna, a first-class tenor player in the style of Al Cohn, Zoot Sume and Phi Woods. JOSIE FALBO: YOU MUST BELIEVE IN SPRING [Southport Records s-ssd 0150] opens with the luxury of a full orchestra, confirming my feelings that here is another singer singing a program of overly familiar standards ... snore. I was wrong. This is one of the best of any year! Falbo may not equal the work of Ella, but she certainly has the speed and scatting skills of the best of them. There's a range that brings to mind Sarah, though less haute. The finale of this fine effort, "Tristeza," is so joyous that it is a relief from the emotions of the previous 12 tracks.



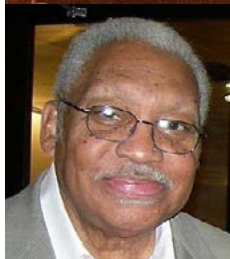
Obituaries - 2020



Bill Withers



Bucky Pizzarelli



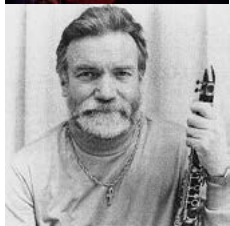
Ellis Marsalis



Henry Grimes



Lee Konitz



Bill Smith

ANDREW KOWALCZYK, producer, died on April 6, 2020. He was 63.

ANDY GONZÁLEZ died on April 2020. He was 69.

BILL WITHERS, singer - songwriter, died on March 30, 2020. He was 81.

BUCKY PIZZARELLI, guitarist, died on April 1, 2020. He was 94.

CAREI THOMAS, jazz pianist and composer-died on. She was 81.

DANNY LAEKE, studio engineer died on April 27, 2020. He was 69.

DONN TRENNER, died on May 16, 2020. He was 93.

EDDY DAVIS banjo virtuoso died on April 7, 2020. He was 79.

ELLIS MARSALIS died on April 1, 2020. He was 85.

FREDDY COLE singer, pianist, died on June 27, 2020. He was 88.

FREDERICK C TILLIS [ts/ss/composer] died on May 3, 2020. He was 90.

HAL WILLNER, legendary producer died on April 7, 2020. He was 64.

HENRY GRIMES, legendary bassist, died on April 17, 2020. He was 84.

JEANIE LAMBE, legendary Glasgow jazz singer died on May 29, 2020. She was 79.

JOHN MAXWELL BUCHER trumpet and cornet, died on April 5, 2020. He was 89.

KEITH TIPPETT, British jazz pianist died on June 14, 2020. He was 72.

LEE KONITZ, legendary jazz saxophone artist died on April 15, 2020. He was 92.

LUCKY PETERSON [gtr/kbds] died on May 17, 2020. He was 55.

MICHAEL COGSWELL, a jazz archivist and historian died on April 20, 2020. He was 66.

ONAJE ALLAN GUMBS died on April 6, He was 70.

PETER JOHNSON ECKLUND, cornet, composer, died on April 8, 2020. He was 74.

RICHARD TEITELBAUM died on April 9, 2020. He was 70.

RICHIE COLE, Alto Sax, died. He was 72.

RONALD LEWIS, Preserver of New Orleans Black Culture, died. He was 68.

BILL SMITH [clt] died on Feb. 29, 2020. He was 93

Obituaries - 2020

Bob Protzman



Claudio Roditi



Dan Jaffe



Don Burrows



Jimmy Heath



BOB PROTZMAN, jazz critic, died on Mar. 4, 2020. He was 83.

CLAUDIO RODITI, trumpeter, died on Jan. 17, 2020. He was 73.

DAN JAFFE, jazz poet, died on Feb. 12, 2020. He was 87.

DON BURROWS, multi-instr., died on Mar. 12, 2020. He was 91.

FRANK GRASSO, trombone, died about March 3, 2020. He was 69.

JIMMY HEATH, tenor sax, died on January 19, 2020. He was 93.

JOE BOB NELSON, guitarist, died on Dec. 20, 2019. He was 78.

KENNY ROGERS singer, songwriter, died on March 21, 2020. He was 81.

LYLE DAVID MAYS, pianist, died on Feb. 10, 2020. He was 66.

MCCOY TYNER, pianist, died on March 6, 2020. He was 81.

MIKE LONGO pianist, died of complications due to the COVID 19 virus on March 25, 2020. He was 81.

PETER SCHIMKE died on Feb. 29, 2020. He was 59.

RAY MANTILLA, percussionist, died on March 21, 2020. He was 85.

RICH OWEN HARNEY, pianist, died on Jan. 6, 2020. He was 65.

SUSAN WEINERT, guitar, died on March 5, 2020. She was 59.

WALLACE ROONEY, trumpet, died of complications due to the COVID 19 virus on March 31, 2020. He was 59.

WILLIAM OVERTON SMITH, clarinetist and composer, died on February 29, 2020. He was 93.

Lyle Mays



McCooy Tyner



Mike Longo



Ray Mantilla



Susan Weinert



Wallace Rooney



Obituaries - 2020



Annie Ross

ANNIE ROSS, jazz singer and actor, died on July 21, 2020. She was 89.

EDDIE GALE [tpt] died on July 10, 2020. He was 78.

GARY PEACOCK [bass] died on Sept. 4, 2020. He was 85.

HAL SINGER [ts] died on August 18, 2020. He was 100.

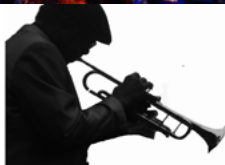
HELEN JONES WOODS [tbn] died on July 25, 2020. She was 96.

IRA SULLIVAN [tpt, fl] died Sept. 21, 2020; He was 89.

STANLEY CROUCH [drm] died on Sept. 6, 2020. He was 75.

STERLING MCGEE [gtr/voc] died on Sept 6, 2020 of covid-.19. He was 86.

STEVE GROSSMAN [sax] died on August 13, 2020. He was 69.



Eddie Gale



Gary Peacock



Helen Jones Woods



Ira Sullivan



Sterling McGee



Steve Grossman