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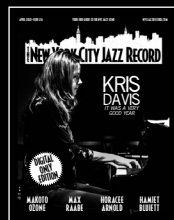
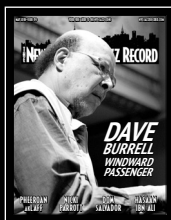


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THE LONG JOURNEY HOME

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.

Regardless of where in the world you call "home," THE LONG JOURNEY HOME offers the unrivaled contentment of arriving there. The ensemble's colorful and electric compositions, paired with skillful and unrestrained performances, transcend borders to share the beauty of Botswana with the whole human family. Visit www.ansonicarecords.com/catalog/ar0014/ for more info.

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JORDAN VANHEMERT
QUINTET

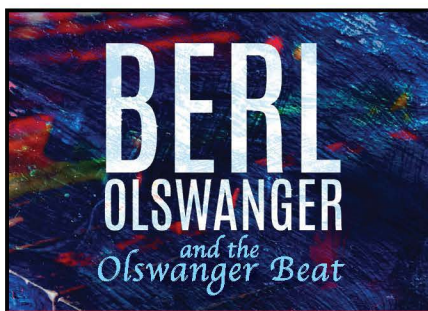
I AM NOT A VIRUS

I AM NOT A VIRUS from composer Jordan VanHemert and Big Round Records, is a collection of contemporary music uniquely fitting for this unprecedented juncture in human history. Called an “excellent outing” by jazz historian Scott Yanow, the collection of lively, piano-driven jazz band performances takes inspiration from a wide swath of timely subjects—everything from the coronavirus pandemic to racially charged police killings and the resulting Black Lives Matter protests of 2020. Featuring tight horn arrangements and energetic percussion, VanHemert’s compositions are sophisticated yet distinctly approachable. Alongside these original works is his arrangement of the traditional Korean Arirang—through his reharmonization of the Korean melody in an American jazz style, VanHemert meditates on his own Korean-American identity. Compelling music composed with purpose, I AM NOT A VIRUS is a must-listen for 2021—and beyond.

for additional content, visit
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Blues and big band lovers are in for a swingin’ treat with Big Round Records’ new archival recording of BERL OLSWANGER AND THE OLSWANGER BEAT, the label’s third released recording by “Mr. Music of Memphis.” Olswanger, whose musical career spanned over a half-century, could easily be called a jack-of-all-trades: a popular bandleader, a prolific composer of swing music, a serial entrepreneur, and a wildly successful teacher bringing the art of music-making to the masses.

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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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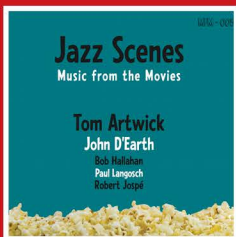
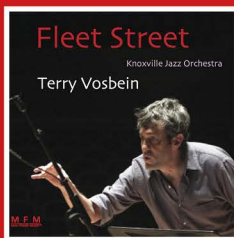


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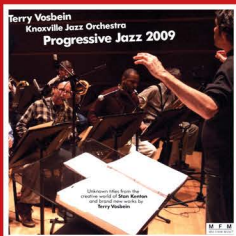
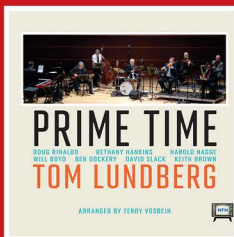
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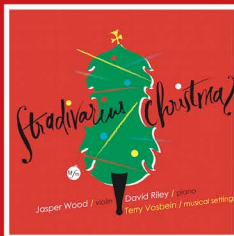
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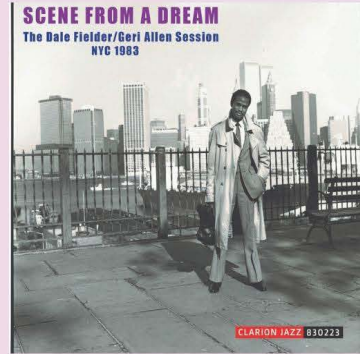
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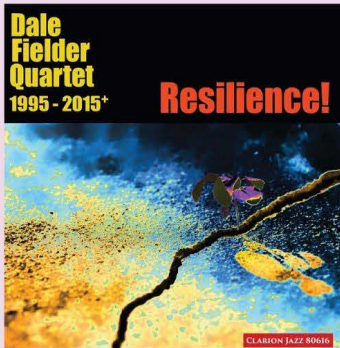
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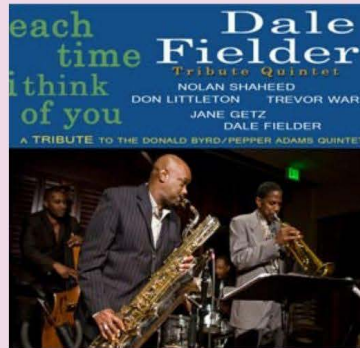
Dale Fielder Quartet
"Consensus"



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



Dale Fielder Quartet
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"Resilience!"



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 Cheerful Little Earful



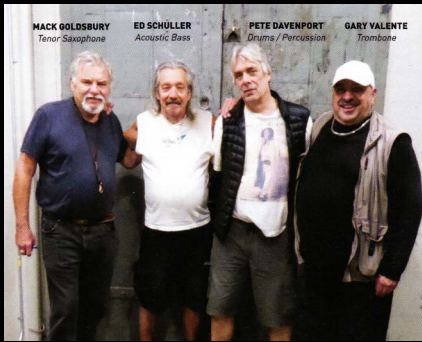
Diana Panton

with REG SCHWAGER & DON THOMPSON



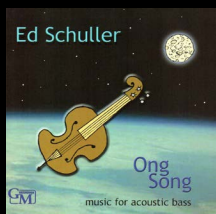
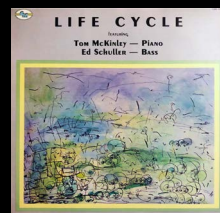
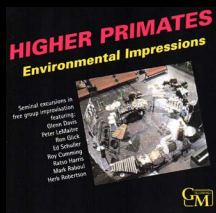
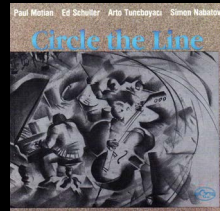
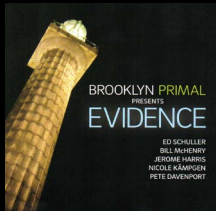
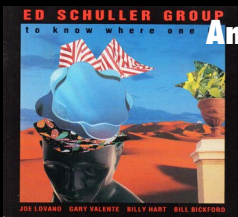
A sequel to her chart-topping album *I Believe in Little Things* (****DownBeat). *A Cheerful Little Earful* is sure to make kids and jazz aficionados alike grin from ear to ear!

www.dianapanton.com
album available at [Amazon.com](https://www.amazon.com)



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- CIMP 410 Mat Marucci Trio** *Inversions*
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- CIMP 417 Jimmy Bennington Colour & Sound**
A Little While in Chicago
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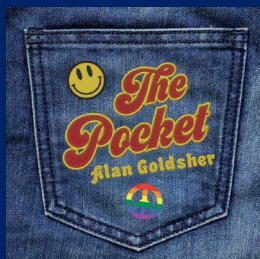
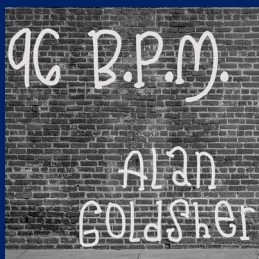


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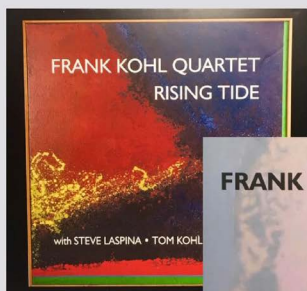


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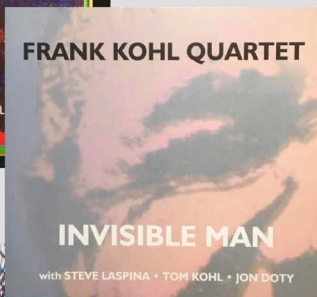


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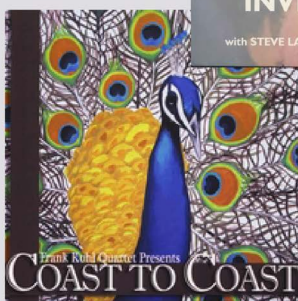
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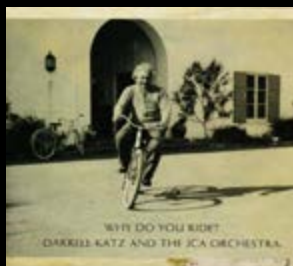
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WHY DO YOU RIDE?



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A WALLFLOWER IN
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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

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Downbeat, Simon Scott

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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..."

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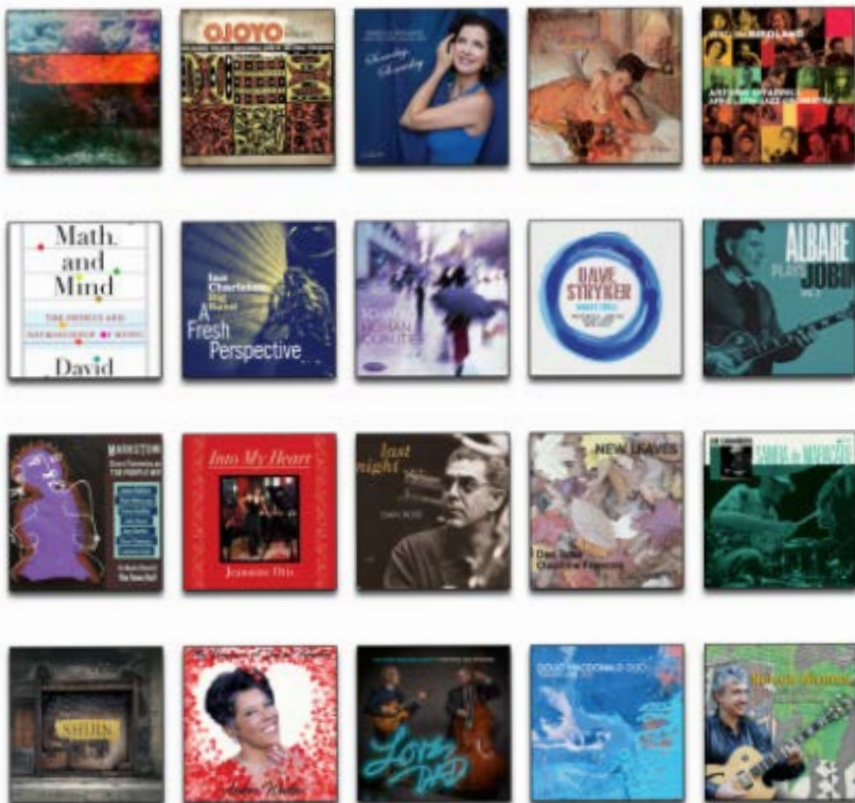
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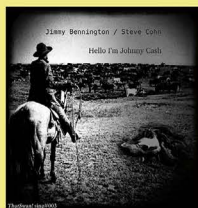
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*Tear it Down, Then Play a Ballad *Live at the Heartland*

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*Belles de Nuit

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- 116 Steve Swell 4tet
- 117 David White 5tet
- 118 Sonny Simmons 4tet
- 119 Mark Whitecage 4tet
- 120 Joe McPhee & David Prentice
- 121 Kevin Norton Trio
- 122 Joseph Scianni - Dominic Duval - Jay Rosen
- 123 Lou Grassi Saxtet
- 124 Odean Pope Trio
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- 127 Mike Bisio & Joe McPhee
- 128 Marc Edwards Trio
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- 130 Joseph Scianni
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- 132 Joe McPhee 4tet
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- 148 Glenn Spearman - John Howard Group
- 149 Steve Swell 4tet
- 150 Kahil El'Zabar's Ritual Trio
- 151 David Bindman Trio
- 152 Ahmed Abdullah's Diaspora
- 153 Eliot 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 Eaves
- 159 Frode Gjerstad 4tet
- 160 Thomas Bergstrom Trio plus Peter Britzmann
- 161 Rob Brown - Lou Grassi 4tet
- 162 Joseph Scianni duets
- 163 John Gunther's Axis Mundi
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- 165 Andrew Chesbire Trio
- 166 Ebran Elisha Ensemble
- 167 Ethnic Heritage Ensemble
- 168 David White 5tet
- 169 Bob Magnuson & Lou Grassi
- 170 Pucci Amadio Jhonas
- 171 Marshall Allen4tet feat. Mark Whitecage
- 172 Charlie Kohlhase 5tet
- 173 Kowald, Smoker, McPhee, Whitecage, etc.
- 174 Kalaparush Maurice McIntyre Trio
- 175 Yoko Fujiyama's String Ensemble
- 176 John Gunther 5tet
- 177 Hugh Le'Ann & Marc Sabatella
- 178 Kowald, McPhee, Smoker, Whitecage, etc.
- 179 Michael Bisio & Joe McPhee
- 180 Marshall Allen4tet feat. M. Whitecage
- 181 Glenn Spearman & Dominic Duval
- 182 Burton Greene - Wilber Morris - Lou Grassi
- 183 Joe McPhee - Dominic Duval - Jay Rosen
- 184 Steve Swell Trio
- 185 Joe Fiedler - Ben Koehn - Ed Ware
- 186 Paul Smoker 4tet
- 187 Patrick Brennan with Lisle Ellis
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- 190 Ori Kaplan Trio Plus Geoff Mann, Tom Abbs
- 191 Odean Pope & Dave Burrell
- 192 Ahmed Abdullah/A Harding/W.Kamaguchi/Weinstein: NAM
- 193 Mark Whitecage's Other Other 4tet
- 194 Bruce Swewell's Crosscurrent Trio
- 195 Sam Barfield's Cabal Fatale
- 196 Dom Minasi Trio
- 197 Blaise Swula Trio
- 198 Joe Fonda 5tet
- 199 Joe McPhee's Bluette

- 200 Elliott Levin - Tyrone Hill 4tet
- 201 Lou Grassi - Tom Varner - Ron Horton - Tomas Ulrich
- 202 John Bickerton Trio
- 203 Steve Swell Trio
- 204 Bob Magnuson - Tom DeSteno 4tet
- 205 Kahil El'Zabar's TriFactor
- 206 Tyrone Hill - Elliott Levin 4tet
- 207 Marshall Allen w/ Lou Grassi's PoBand
- 208 Bhub Ramey - Jack Wright - Fred Lonberg-Holm - Bob Marsh
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- 210 Ebran Elisha Ensemble
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- 214 Luther Thomas 5tet
- 215 Dominic Duval
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- 395 Kalaparush McIntyre 4tet

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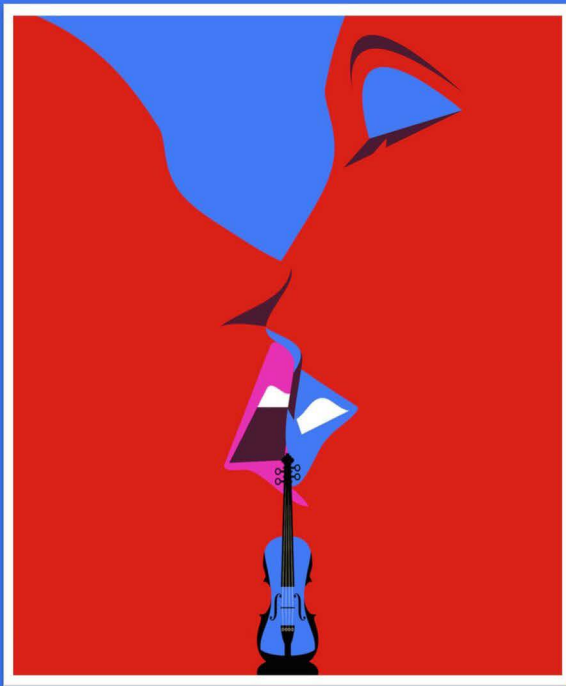
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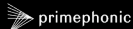
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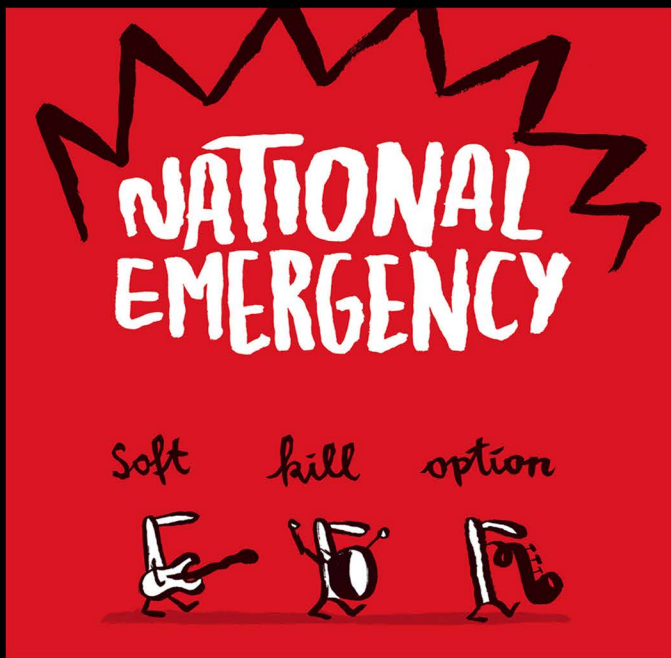
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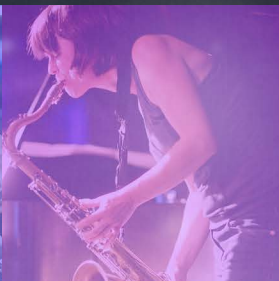
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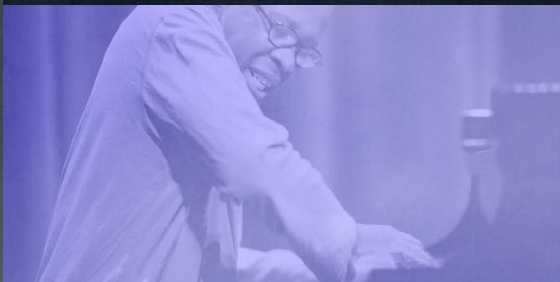
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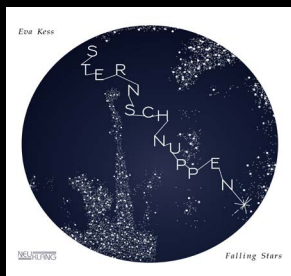
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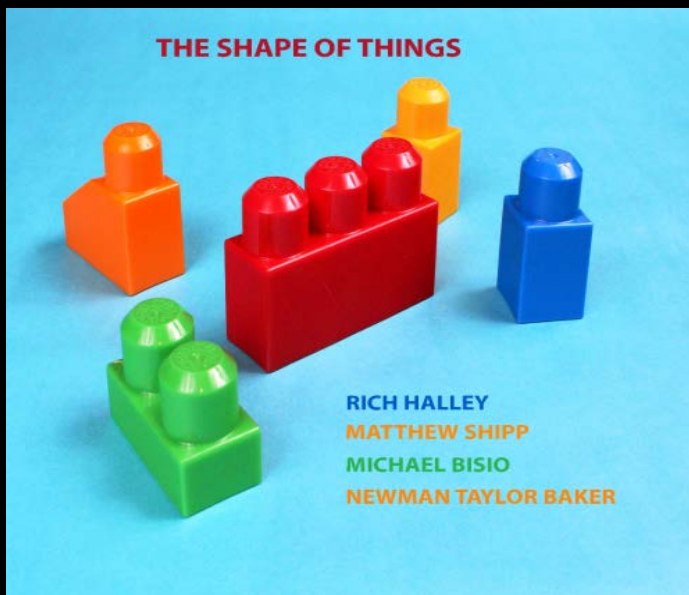
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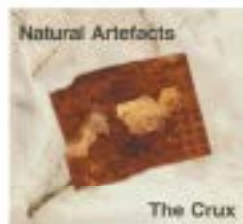
Susanna Lindeborg p, elec
Jimmi R Pedersen b, elec
David Sundby dr

"Editors pick" Down Beat aug 2018

NATURAL ARTEFACTS

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

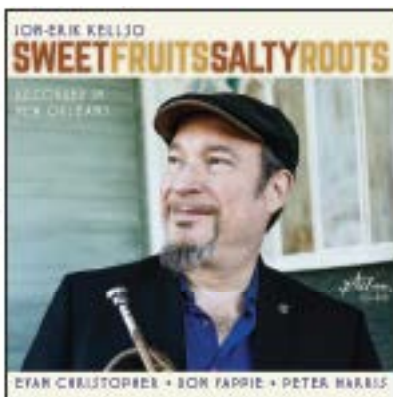


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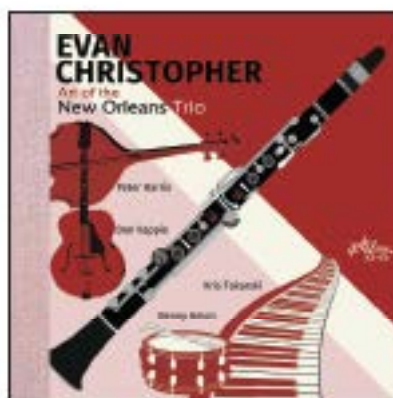
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acc: accordion
as: alto sax
bari s : baritone sax
b: bass
b cl: bass clarinet
bs: bass sax
bsn: bassoon
cel: cello
cl: clarinet
cga: conga
cnt: cornet
d: drums
el: electric
elec: electronics
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euph: euphonium
flgh: flugelhorn
flt: flute
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sop: soprano sax
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tpt: trumpet
tba: tuba
v tbn: valve trombone
vib: vibraphone
vla: viola
vln: violin
vcl: vocal
xyl: xylophone



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Clockwise from upper left

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NATALYA VYSOKIKH

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

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Contributors

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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.

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Short Takes: Hobart, Tasmania

SHORT TAKES: TASMANIA

by Alwyn Lewis

As southern Tasmania once again starts to feel the initial bite of Autumn, people are beginning to drop the lethargic grip that fear of Covid has given them, leaving their homes to start the healing process by once again enjoying the lift of live music. For some months people turned into mini Escofiers, turning to the kitchen stoves to fill the blank isolation imposed – a little concerned about making the first move out again, but music has its own pull and is drawing audiences back, much to the relief of musicians who never lose the need to perform.

The year kicked off on January 16 with Clarence Arts presenting their Summer Series at The Barn, Rosny Farm with Melbourne guitarist James Sherlock, Ben Brinkhoff, Nadira Farid vocals.....Once again the Clarence Jazz Festival drew large crowds to their outdoor Big Day at Kangaroo Bay and followed this over the weekend of Feb 29 by presenting several groups including master classes by Billy Whitton, Konrad Park, Dan Sulzberger and Spike Mason's Improvisation Masterclass.....Jazzamanca's Summer Concerts presented ex Woody Herman trumpet man John Hoffman with Kindred Spirits, Danny Healy sax, Kelly Ottaway pno, Hamish Houston bass, Ted Vining drums and February 27 had Randal Muir, Hammond, Aaron Entraz gtr, Tom Robb drums, while their Autumn Season kicked off March 27 with The Ted Vining Trio, Vining drs, Bob Sedergreen pno, Gareth Hill bass and guest artist Alistair Dobson sax, slated for May 29 they have the Hobart Jazz Quartet, Kelly Ottaway vibes, Matt Boden pno, Nick Haywood bass, Ted Vining drums.....February saw reed man Danny Healy begin an innovative series of performances in his home demonstrating the versatility of the bass clarinet to a restricted but appreciative audience of ten.....March the Matt Ives Big Band at Wrest Point Casino presented Night and Day hosted by Christopher Waterhouse with vocalist Zoe Fitzherbert.....March 11 at the other end of the island the Viktor Zappner Swingtet with singer Yoly Tores at the Burnie Townhouse, while International Jazz Day at the Burnie Arts and Function Centre featured singer Mia Palencia with Viktor Zappner pno, Alistair Dobson sax, Nick Hart gtr, Hamiosh Houston bass and Steve Hill drums/vocal.

Alwyn Lewis
Hobart

Short Takes: Hobart, Tasmania



Danny Healy

Short Takes: Hobart, Tasmania



Danny Healy

Yōsuke Yamashita - Burning Man

By Ken Weiss

Yōsuke Yamashita [b. February 26, 1942, Tokyo, Japan] was the first Free Jazz pianist in Japan who was recognized in Europe. The following introduction was constructed by Pheeroan akLaff, Yamashita's longstanding drummer, who told spoke with me by phone. "Yosuke has represented many stories of strength. Very much like his name – Shita - which means below or lower, and Yama - which means mountain. He is the base of a mountain. He was the inspiration for Japan's counter-culture artistic revolution in music. He is a respected author, employing wit, humor and irony, without sarcasm. He's perhaps better known in Japan for his writing than his playing. He's a major intellectual. He's friends with some of the biggest intellectual writers. He employs a practical spiritualism that has moved, and in some cases, influenced shrine priests. He knows the importance of acupuncture. He has maintained an American band for 30 years (Cecil McBee and me) while delving into collaborations with Korean traditional musicians, European orchestra musicians, visual artists and craftsmen. He has a great manager and helps many young musicians. Though he is often compared with Cecil Taylor, especially since his most popular trio in 1969 replicated CT's with alto and drums, my opinion is that he organically comes from Earl Hines, and messages with the percussiveness and range of Phineas Newborn Jr. His iconoclastic compositional approach is influenced by folk music- especially drumming ensembles- more than by his philosophical mentor Taylor. No one in America compares to him. He's on TV commercials, he composes movie scores, he's an actor. He's considered to be a national treasure. He's a heavy dude on the planet." This interview took place with the help of interpreter Mr. Hiroaki Muramatsu via email between August 2020 through February 2021.

Cadence: *Your presence and importance in Asian cannot be overstated. The Japanese government awarded you it's Medal of Honor for excellence, and you are a household name in Japan. How do you feel you are received in America?*

Yōsuke Yamashita: In 1979, I appeared at the Newport Jazz Festival in New York with my Japanese trio. In 1988, I formed the New York Trio with Pheeroan akLaff and Cecil McBee. We performed at New York City's Sweet Basil club every year, making albums and touring the States, as well as Japan. In 1994, I played a solo piano performance at Carnegie Hall for the anniversary concert of Verve Records. I am very much satisfied with the reception in America.

Cadence: *Your rise to celebrity status in Japan is stunning, considering that you made your name as a pioneer of Japan's Free Jazz movement in the early '60s. You took a great risk in choosing to play that shocking music. Japan is generally known for valuing group harmony and unity over individuality. There's the Japanese proverb – the nail*

Interview: **Yōsuke Yamashita**



PHOTO CREDIT - AKIHIKO SONODA

Interview: Yōsuke Yamashita

that sticks out gets hammered down. Talk about taking that risk and why your music was accepted even though it was different.

Yamashita: In 1969, I started to play Free Jazz. In those days, the student's movement had influential power and I got their sympathy. Before that, for a year and half, I couldn't play because of a disease. When I came back to the scene, I decided not to play as before. Although I already knew Ornette Coleman and Cecil Taylor's playing, at that moment I felt sympathy with their music for the first time. I decided to play this free music even though I couldn't get approval from anyone else. One of the reasons I was accepted by the people was due to a TV program directed by Mr. Soichiro Tahara. He had our trio perform in the locked-out campus of Waseda University and the program was on the air nationwide. I think it made my name popular.

Cadence: How did the 1950's Gutai art movement in Japan influence you?

Yamashita: I learned the thought that, "You can do anything you want, if it is artistic expression."

Cadence: During the early phase of your career, you needed to come to terms with how you, as a Japanese man, could participate in the history of Jazz. Why was that culturally so difficult for you?

Yamashita: It was true that the concept of "Free Jazz" was rare in Japanese Jazz history, but I was lucky because I reconfirmed the raison d'être of Jazz. That is, you can do anything you want, and I was able to perform with a firm belief.

Cadence: Pheeroan akLaff, the American drummer in your New York trio, spoke with me regarding this question of a Japanese artist's capability to play "real" Jazz back in the '80s, when that trio formed. During the trio's first few tours of Japan, he was frequently asked by audience members if you were really a Jazz player. They asked if you were really playing authentic Jazz. He was surprised by their insecurity concerning whether one of their own people could actually play the music of another country at a high level.

Yamashita: Jazz music is a frank expression by the artist. It is not infected by the nationality or audience. Jazz is MY music! I don't think it is the foreign music.

Cadence: Would you talk about the Japaneseness of your music? What do you identify as Japanese? Has that changed? Has it become more or less, or not at all important?

Yamashita: In Europe, I was frequently compared with Cecil Taylor, but Cecil didn't express the musical structure clearly in his playing. On the other hand, although I also play freely from chords, harmony, or rhythm, just like Cecil, I am always conscious about the tune's structure - that is theme, development, coda, etc., and I try to play accordingly. My trio always plays the theme in unison and then, after each musician's free improvisation, comes back to the theme in unison. This feeling might be my "Japaneseness."

Cadence: At what point did you feel comfortable incorporating

Interview: **Yōsuke Yamashita**



Interview: **Yōsuke Yamashita**

Japanese elements into your work – Japanese melodies and folk songs?

Yamashita: I like the feeling that Japanese melodies are developed improvisationally by Jazz. I think the answer would be with the recording of Sakura [1990, Antilles] with my New York Trio. In this recording I picked many Japanese melodies and used them as material for improvisation. Of course, Cecil McBee and Pheeroan akLaff are not Japanese, but I definitely like their way of approaching Japanese melodies, and this is what I wanted to express in that recording.

Cadence: Part of the incorporation of your heritage into your work came by way of studying taiko drumming. How did this influence you creatively?

Yamashita: I was very much influenced by Japanese taiko drumming. I feel I can confirm my identity by just hitting keyboards with my elbow in my performance.

Cadence: Japan's exposure to Jazz at the end of World War II in 1945 was limited. Jazz had been banned during the war as hostile music.

How and why did American Jazz music become so popular, so quickly in Japan? Was there not a backlash against America for the bombings of Hiroshima and Nagasaki?

Yamashita: Before the World War II, Jazz was imported to Japan, and there were many fans. After the war, it was liberalized all at once. The bombings of Hiroshima and Nagasaki were events of the war, and we thought it had nothing to do with Jazz.

Cadence: What are your thoughts on why Jazz seemingly has a more passionate following in Japan than it does in America?

Yamashita: Generally, Japanese people like foreign cultures, and Jazz is also the case. Improvisation might fit the Japanese temperament.

Cadence: Would you briefly talk about your early childhood, your family, and your family's involvement with music?

Yamashita: My mother was a piano teacher, and there was a piano in my house. I was able to play the piano by ear, without any regular lessons. Then I encountered Jazz.

Cadence: You took violin lessons from the age of 9 – 15 but were never enthusiastic about that instrument. You were drawn to tinkering on the family piano. Why take violin lessons for so many years if you enjoyed piano so much more?

Yamashita: I couldn't play the violin without sheet music, although I played the piano freely. I was interested in the contrast and might think that I could learn the basics of the Classical music through violin lessons. Taking violin lessons was not a pain for me, it was a pleasure to enlarge my repertoire.

Cadence: Did you take any formal piano lessons prior to college training?

Yamashita: I took piano lessons for two years for the entrance exam. I passed the exam playing Beethoven's piano Sonata No. 6.

Cadence: Your older brother recruited you to play piano in a New Orleans style Jazz band in 1956. Was that the type of Jazz you were attracted to?

Interview: **Yōsuke Yamashita**



Interview: **Yōsuke Yamashita**

Yamashita: I had no options. I met the New Orleans style first, so I was attracted to it. Then I began to know “modern Jazz,” and moved to it.

Cadence: *After working as a jazz pianist for two years, you began your studies at Kunitachi College of Music [1962-67] as a Classical composition major although you could not read music. What were your future plans?*

Yamashita: I aimed to study as a Classical composition major, working as professional Jazz pianist. I thought seriously that to be a Jazz musician as a lifetime job, I needed to study the Classical music. I learned reading music by piano lessons and harmony theories by composition lessons. I am sure both were useful for my career.

Cadence: *Although 1969 is considered to be the official birthdate of Free Jazz in Japan, the movement began in 1962 with the establishment of the Friday Jazz Corner sessions at the Ginparis club run by a collective of musicians. Talk about that scene where wanting to shock listeners was a goal.*

Yamashita: Our leader, Hideto Kanai, once directed to a guitar player to, “Play the ballad with out-of-tempered guitar,” and on another day a bass player screamed, “This is Jazz!,” after throwing a glass to the floor. It was the time when John Cage came to Japan for the first time. We were all interested in his activity.

Cadence: *You were in an experimental band led by Hideto Kanai, along with Terumasa Hino. What unusual things were you and your bandmates working on?*

Yamashita: I myself aimed to perform originally, not imitating anyone else.

Cadence: *How did you become interested in experimental Jazz?*

Yamashita: I heard the records of Free Jazz players like Ornette Coleman and Cecil Taylor. At first, I couldn’t understand their music, but finally I came to understand them, and I thought I would like to play Free Jazz.

Cadence: *Sadao Watanabe selected you for his first session band upon returning to Japan from America in 1965. He was intent on instructing young musicians. Talk about the importance of that opportunity.*

Yamashita: I was very proud when Watanabe-san invited me. At that time, I was interested in newer ways of playing Jazz, but I studied orthodox methods again with his band.

Cadence: *After working with Watanabe, you formed a trio that played like late Coltrane, but you developed a lung inflammation disorder that sidelined you for 18 months. During that time off, you had a spiritual awakening. What happened?*

Yamashita: When I came back in 1969, I thought that with my old way I couldn’t express my passion and intention anymore. So, I again took notice of the way that I could do anything I wanted without any restrictions.

Cadence: *Once your health returned in 1969, you put together a quartet but before the first rehearsal, the bass player left to work for*

Interview: **Yōsuke Yamashita**



Interview: **Yōsuke Yamashita**

a record company, so you were down to a trio with Seiichi Nakamura (sax) and Takeo Moriyama (drums). How did that trio move from playing structured music to suddenly playing free one day?

Yamashita: I wanted to play something new, so I proposed we try to play very free to them. We felt there were positive possibilities after the rehearsal.

Cadence: The Yōsuke Yamashita Trio gained instant notoriety when it debuted at Tokyo's Pit Inn in 1969. What was that first public appearance like?

Yamashita: People who knew my previous style were surprised. They said, "Yosuke, what are you doing?" But gradually, my new style came to be accepted, and I was relieved by that.

Cadence: What was your thought process then? You were playing harder and freer than anyone else on the Japanese scene?

Yamashita: Yes, I was. I thought I should keep doing what I wanted.

Cadence: Talk about building an audience for your music. How were you able to play the prominent Japanese venues, such as the Pit Inn, and not the small spaces that the other Free Jazz bands were playing in?

Yamashita: Because the Pit Inn was the venue where I performed before. I kept appearances there, wishing [the audience would give me a chance. I thought], 'Please listen to my music although I've changed.'

Cadence: You were playing a very aggressive style of Free Jazz, a genre that originated in America as a form of African American freedom music, a cry for justice. Where did you draw your rebellious cry from?

Yamashita: Like paintings or literature, Free Jazz is one of the contemporary art forms that everyone can join. My cry must be my wish to know the limit of my expression.

Cadence: You were often compared in the press to Cecil Taylor. Your bassless trio was configured the same as his trio and you played a very percussive piano style, which included elbow strikes to the keys. How do you respond to the criticism that you were imitating Taylor?

Yamashita: I think Cecil didn't aim to play structurally. On the other hand, I keep musical structures such as "theme," "development," and "recapitulation." I aim to play maximum free improvisation within these structural restrictions.

Cadence: One of your most famous performances came in 1969 when you played in the middle of a student activist barricade inside Tokyo's Waseda University. What was that day like?

Yamashita: The producer expected that the student activists would crush our performance, but what happened was that all the students came to listen to our music. It was like proof that war doesn't happen where music is possible.

Cadence: It's a bit ironic that you were playing American-based music for the student activists who were rebelling over America's military involvement with Japan.

Yamashita: I believe what I am doing is participating in the "contemporary art." Whatever its origin is, it is my style to throw

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myself into with all my heart and soul.

Cadence: *Another memorable performance came in 1973 when a Japanese graphic designer featured you playing a burning piano in a short film [Burning Piano]. What was your initial response to his idea of playing a piano lit on fire and how was it to play a piano in that setting?*

Yamashita: I was very much interested when I heard the proposal. I never thought to decline and did it with pleasure. As I expected, it was totally a new experience. Occasionally, fire blew to me but even that was interesting.

Cadence: *You repeated the feat of playing a burning piano 35 years later in 2008 through an arrangement with the 21st Century Museum of Contemporary Art. How did the second experience compare to the first?*

Yamashita: Since I knew well what would happen, I had enough composure to consider the audience. It was also fun that the organizer provided me a firefighter's suit. That didn't happen at the first time.

Cadence: *Did you ever worry that playing the burning piano might be seen as gimmicky?*

Yamashita: As it was a very much interesting project, I did it purely for my, and the planner's curiosity. It was filmed and made public later, which drew public attention. I didn't expect [all the publicity] in the beginning.

Cadence: *The Yōsuke Yamashita Trio changed saxophonists in 1972 when Seiichi Nakamura left and Akira Sakata, a more ecstatic player, replaced him. How did the music change with the new trio formation?*

Yamashita: Having Akira Sakata as the saxophone player, our music became faster and more aggressive. Seiichi Nakamura played standards also, but Akira played Free music only, by the way.

Cadence: *The trio began touring widely and debuted in Europe in 1974 where the press labeled your music as "Kamikaze Jazz." How did that terminology sit with you?*

Yamashita: I received the word with very much pleasure because I felt the word expressed what we were doing correctly.

Cadence: *At the 1975 Berlin Jazz Festival, you played on the same bill as Sonny Rollins and Herbie Hancock, but the festival organizer declared your trio to be the festival's highlight. What was that time like for you? Playing hard and free, playing whatever you wanted to play, meeting the leading American artists, and gaining acceptance across Europe?*

Yamashita: All the wonderful things came true. Interestingly, many musicians came to watch our performance. I was very happy and that convinced me that what we had been doing was not wrong.

Cadence: *Your debut performance in America came at the 1979 Newport Jazz Festival in New York. How was it to perform for the first time before an American audience and its music critics?*

Yamashita: I was very much anxious about how we would be received because Jazz was born in America. But there was no way to change our style, so we played Free Jazz as we had started in Japan.

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Cadence: *Do you still feel added pressure when playing in America?*

Yamashita: I don't feel such pressure anymore. Jazz is the music where one can express his or her personal thoughts and emotions. If you can do that, there is no difference where you are playing.

Cadence: *The Yōsuke Yamashita Trio was very successful for you. Why did the trio disband in 1983?*

Yamashita: Many successful groups must disband someday. We might have the same reason. We had a long history, understood each other, and could play our music without any difficulty. Nevertheless, I think, at some point, everybody wants to break such desirable circumstances and to see a brand-new world.

Cadence: *Your American experience expanded in 1985. Not only did you make your first appearance at New York City's Sweet Basil club, as part of the Village Jazz Festival, but you took it upon yourself to explore the country's historic Jazz hotspots – touring New York City, New Orleans, Chicago, Kansas City and St. Louis. What was your thought process in experiencing those American cities and what did you gain from that?*

Yamashita: In 1985 I toured the States alone, tracing Jazz history from city to city. I made relationships with local Jazz people and sat in with Jazz bands. All the people I met there loved the music they played and expressed their own opinions clearly. I thought about that and began to follow such an attitude.

Cadence: *How did you come to form your New York Trio with bassist Cecil McBee and Pheeroan akLaff in 1988? How did you decide on the band members, and how has the trio managed to persist for over 32 years?*

Yamashita: I got a good review in the New York Times of my solo piano performance at Sweet Basil in 1985. One of the owners, Horst Liepolt said, "I'll give you the next chance." It came in 1988 when Gil Evans passed away, and I got two Monday nights in July. I had other possibilities to perform either on solo piano or with Japanese musicians, but I decided to form a trio with New York musicians. Richie Okon, who was the coordinator of my 1985 US tour, recommended Cecil and Pheeroan to me. Fortunately, both of them knew of me through tours in Europe and they agreed to participate. At the first rehearsal we could understand each other. At the beginning I tried to play "normally," then gradually added "free" style and elbow smashes, but they understood my music. At the first show at Sweet Basil, we were very much welcomed by the audience and smiled at each other in the dressing room. Since then we became like a family. Actually, we've visited each other's home. We got good reactions to our performances everywhere in Japan and in Europe. We made good conversations and often joked. I guess they were interested in new experiences in Japan and enjoyed them. Thus, we've kept our friendship, like family members, for more than 30 years.

Cadence: *You've said in a previous interview that your New York*

Interview: Yōsuke Yamashita

Trio mates, “Let me know when my playing becomes too simple or ridiculous.” Would you talk further about that?

Yamashita: Ever since we became intimate, I asked them to tell me any opinions they had about my playing, and to do so without hesitation. But actually, the case never happened [where they had to “correct” me].

Cadence: Over time you expanded to a quartet with the addition of noted saxophone players Joe Lovano, Tim Berne and Ravi Coltrane. Talk about their addition and how you came to pick them?

Yamashita: When we became able to play anything skillfully as a piano trio, I felt we were ready to accept horn players. Joe and Ravi came to see our show at Sweet Basil. Tim Berne was recommended by a Japanese record producer, Hiroshi Itsuno.

Cadence: You made it a point to come back to New York City every May to perform with your New York Trio at Sweet Basil, until it closed, and to record an album. Why has it been so important for you to make that annual visit to America?

Yamashita: Having gigs and recording sessions in New York in May and releasing the album and touring Japan in the fall became my annual routine. It was a great pleasure to me, and I also want to keep a relationship with the States.

Cadence: It bears pointing out that when you were to receive Japan’s national award, which fell on the same week that you were booked to perform at Sweet Basil, you chose to keep your New York performance and miss the award ceremony.

Yamashita: Because the dates at Sweet Basil had been confirmed prior to the ceremony. I couldn’t change the dates of my engagement. I didn’t give priority to meeting with the Emperor!

Cadence: Are you still making your annual journey to New York? If so, where have you been performing? When was the last time you toured America?

Yamashita: After Sweet Basil was closed, I played once at the Jazz Gallery, Iridium and Sweet Rhythm, etc. But, in recent years I had to give up annual gigs in New York. In 2004, I made the US tour with the New York Trio plus Japanese traditional instrument musicians - Akihiko Semba and Meisho Tosha. And in 2005, I did gigs at Wesleyan University in Connecticut and the Kennedy Center in DC with the New York Trio. That was my last US tour [to date].

Cadence: In 1994, you played solo at Carnegie Hall as part of Verve’s 50th Anniversary concert. Do you consider that to be your career highlight in America? If not, what is?

Yamashita: Yes, I do. I don’t think I can make a higher career [pinnacle] than that.

Cadence: You’ve spent time with a number of prominent American Jazz leaders including Max Roach, Elvin Jones, Bill Laswell and Lester Bowie. Do you have any memories to share from those times?

Yamashita: Every musician had self-confidence in themselves, and their

Interview: **Yōsuke Yamashita**

own unique expression. They all also treated me gently, especially Elvin Jones, who did gigs at Pit Inn Shinjuku on the New Year every year. One time he said smilingly, “You are a piano master,” pointing to me. I didn’t really understand what he meant but I was very glad to hear that.

Cadence: Talk about your special relationship and connection with pianist Mal Waldron.

Yamashita: Mal was my idol for a long time. My European manager Horst Weber at Enja Records also managed him. He introduced me to him, and I visited his home. Then I made an album titled A Tribute to Mal Waldron. Later, I made duo concerts with him several times in Japan. We played his popular tunes like “You Don’t Know What Love Is” together and he accepted all of my improvisations with a smile.

Cadence: After years of being called the “Japanese Cecil Taylor,” you played a duet with him in 2007. Talk about that experience.

Yamashita: I talked with Cecil for the first time backstage at Montreux in 1976. After that, I became familiar with him. In the summer 2006, I visited his home in Brooklyn to propose the duo concert. He talked about his story for 6 hours. The second day, after the story, he advised me to play the piano. I improvised freely, then he sat down next to me at the higher keyboard and we played together. He looked to be in a good temper, and I was convinced we would be able to make a duo concert. In February 2007, we made the concert at a concert hall in Tokyo where I produced Jazz concerts every year. He played for one hour and half without a break every time at rehearsals but at the concert it was 45 minutes sharp plus encore. The tune we played for the encore was about 3 minutes long. We played totally free but finished at the same time. I have my students at Kunitachi College of Music listen to the recording to show it as an example that there is various music in this world.

Cadence: You also played with another Free Jazz legendary figure in 2006. While at a European festival, you met Ornette Coleman and sat in with him.

Yamashita: No, that isn’t correct. In 2006, I was asked to perform solo piano as an opening act for Ornette’s Japan tour, and he invited me to join his set on one tune, and then “Lonely Woman” for an encore, as well. It was wonderful experience for me.

Cadence: You recently celebrated some major milestones. In 2018, you released the album 30 Light Years of Floating to mark the 30th anniversary of your New York Trio, and in 2019, you celebrated the 50-year mark since the formation of the Yōsuke Yamashita Trio with a commemorative concert at the Shinjuku Bunka Center, a concert hall that seats 1,800 seats. That event featured the different versions of your original trio. Talk about the significance of those two achievements.

Yamashita: Long years have passed since I started. I wanted to celebrate those anniversaries. I was happy at both events because many

Interview: Yōsuke Yamashita

people came over and celebrated with me.

Cadence: *Before the pandemic, you had been working with the Yōsuke Yamashita Special Big Band. How is it to hear your compositions performed by a large ensemble?*

Yamashita: It is a special pleasure to hear and to play my compositions with a big band. I would like to insist that I am happy to have Osamu Matsumoto as an arranger for my big band. By his talent, many Classical popular tunes, as well as my works, filled our big band's repertoire.

Cadence: *Please talk about your other creative work, including scoring for film and TV, and your work as an actor.*

Yamashita: As an actor I played a supporting role in the theater play Jesus Christ Trickster, written by my friend novelist Yasutaka Tsutsui. I have made several film scores. Once my friend, a director, had me play while watching the screen with my back to the audience like Miles Davis. At other times, I was asked to compose film scores officially. I have enjoyed myself in both settings.

Cadence: *You're a popular essayist in Japan, with over 30 books under your name. Talk about your writing. You are well-known for your humor.*

Yamashita: From my childhood, I liked "rakugo," or Japanese traditional comic storytelling. I might have kept such a mindset up until now. Regarding my writing, first I wrote a short paper titled "A Study on Blue Note," which belongs to ethnomusicology. Then an editor asked me to write softer essays on light episodes of Jazz musicians. I imitated the style of Yasutaka Tsutsui, a popular author whom I was an ardent admirer of.

Cadence: *I have to ask about your grandfather. He's credited with the formation of the prison system in Japan. He was sent to America to study the prison system there and came back to update the Japanese scheme. What was the prison system like in Japan before his involvement?*

Yamashita: One of the members who made the Japanese judicial system, including the prison system, was my great-grandfather, Fusachika Yamashita. His son Keijio became an architect and was a specialist for judicial architecture. He went to the Western countries, including the States, to study prisons there, and built "five big prisons in the Meiji era" with the modern Western style. Japanese prisons until then were old-fashioned from the Edo era. That was the cause of not being able to revise unequal treaties with the Western countries. It is said that the aim of building the modern prisons was for the revision of treaties.

Cadence: *What are your interests outside of music and the arts? Is there anything you like that we might be surprised to hear about?*

Yamashita: I like the Japanese traditional board game Go. I don't have many chances to play it by myself, but I watch its TV programs, and

Interview: Yōsuke Yamashita

read magazines about it. I keep an eye on the female champion, Rina Fujisawa now.

Cadence: *How have you spent your time during the coronavirus pandemic?*

Yamashita: Like everyone, my engagements were totally cancelled by COVID-19. In July, I felt like playing the piano, so I recorded solo piano pieces at a recording studio and it was just released as an album called Quiet Memories. It is an unexpected pleasure for me.

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

Cecil McBee (bass) asked: *“During the initial periods of the New York Trio performances, did it ever occur to you that the trio would actually perform for the grand period of 30 years? That’s an enormous amount of time together! And, if so, please explain the magic of it all?”*

Yamashita: At first, I made efforts to understand Cecil’s and Pheeroan’s music, and they tried to understand mine. After a while we could make our own music, and it was accepted positively by the audience. I think this “success” is one of the reasons we could keep the trio for such a long time. Furthermore, we had a good relationship together, and felt like a family. We joked with each other, and that also helped. Although I feel it is natural now, at the beginning, I couldn’t expect this good relationship to last for such a long period. It’s made me very much happy.

Pheeroan akLaff (drums) asked: *“What did you learn from doing a tour of several African countries?”*

Yamashita: In Africa they play music mainly by percussions and we can make music only with percussions. Through the concert tour, I found a difference in the audience’s reactions, depending on whether Europeans were present or not. Only when there were some Europeans in the audience did they applaud after each tune and required an encore. But when I made a concert at the National Theatre in Lagos, Nigeria, where there were no Western people there, they cried excitedly and clapped hands to the rhythmic music, even in the middle of the tune. But, interestingly, they didn’t react at all to ballads, and they didn’t require an encore after the program. I studied African people and found that they don’t express reactions when there isn’t rhythm in the music. Once I sat in with an electric keyboard at a party and the people came to me and put a bill on my sweaty forehead. I was deeply impressed because I felt like I had been accepted into the community.

Pheeroan akLaff also asked: *“How does acupuncture restore music and musicians?”*

Yamashita: Acupuncture makes you very energetic from inside of your body. Since I was convinced of it, through long years of experience, I recommended acupuncturist Dr. Takemura to Pheeroan.

Famoudou Don Moye (drums) said: *“I first met you during an Art Ensemble of Chicago Japanese Tour in 1974. Your “dynamic trio”*

Interview: **Yōsuke Yamashita**

opened for us at most of the concerts. What I recall most of all from that New York recording session [First Time, 1979] with Yamashita, besides the energy of the music, was that Joseph Jarman and I agreed to a low fee for the session. Malachi Favors Maghostut held out, consulted with Muhal Richard Abrams, and got paid TWICE as much.....LOL!!!!

Cadence: *Would you talk about recording with three members of the Art Ensemble of Chicago - Joseph Jarman, Malachi Favors and Don Moye?*

Yamashita: As I admired the Art Ensemble of Chicago, it was an honor to play opening acts for their concerts, and I was very much excited to play with them at the recording sessions. They all played my tunes with their strong personalities. I didn't know the financial matter at that time since I didn't touch it, but it must be the expression of strong individualism of Americans. The album First Time was accepted very well in Japan and got a prize from Swing Journal magazine. It's a good old, joyful memory to me.

Satoko Fujii (piano) asked: *"It's not easy for me to ask a question because I am usually on the other side. I would like to know why after you made big success playing real "Free Jazz" style, you eventually returned to playing more inside, rhythm, chords, melody, etc. What made you return to that style?"*

Yamashita: When I began to play "Free Jazz," I thought I could express everything I wanted. But I played it for long years, and I came to feel that even it is one of the styles. Thinking "I must play Free" isn't really free, including elbow or fist smash. I started to think I could use all the methods I had ever experienced, and that might be the "real Free," that includes rhythm, chords and melodies. Deciding to play "Free Jazz" is not really free thinking.

Satoko Fujii also asked: *"Are you now more comfortable and happy playing piano, physically and mentally, than when you were young?"*

Yamashita: Yes, I am.

Makoto Ozone (piano) asked: *"Where do you think that creative ideas come from when you improvise?"*

Yamashita: It might be the moment you feel like playing this way now, referring to all your musical experiences.

Makoto Ozone also asked: *"What would you like to pass onto the new Jazz musicians of the up and coming generation?"*

Yamashita: I'd like to tell them this - There are huge ways of playing in the music. You should learn them all and then think about what you really want to do now.

Joe Lovano (sax) asked: *"How did it feel to play every year for so many years at Sweet Basil's in New York City?"*

Yamashita: I felt that finally I could join the major league in the States. You came to the club to play together with me and it was my big honor.

Joe Lovano also asked: *"Talk about John Coltrane's influence and*

Interview: Yōsuke Yamashita

what do you recall of his 1966 tour of Japan and its impact on the Japanese scene ?”

Yamashita: I had been listening to Coltrane since he was in the Miles Davis group. So, I was very much surprised to witness Coltrane’s concert in Tokyo in 1966 because he played completely Free Jazz. I think it led me to play Free Jazz three years later in 1969. It was a revelation that even Coltrane would play this kind of music.

Joe Lovano also asked: “Talk about your Verve recording Kurdish Dance, which was a big record for you. I remember following that release with a long tour of Japan as a member of your quartet.”

Yamashita: You were the first horn player to join my trio with Cecil McBee and Pheeroan akLaff. At that time, I composed a tune titled “Kurdish Dance.” Thanks for your wonderful interpretation and performance. This irregular 9-beat song became very attractive. It was the title tune of the CD released in 1992, and since then, the tune became my group’s “theme song” with which I conclude every concert. We toured Europe with you, as well as Japan. Even now, you are the number one horn player I would like to invite.

Ryuichi Sakamoto (composer, musician) shared a memory: “The first memory that comes to mind about Yōsuke is from when I was recording with Bill Laswell and John Lydon [Johnny Rotten] in New York in the ‘80s. It so happened that Yōsuke was in New York too, and we got together immediately. One night after recording, someone said, “Let’s go to the Rolling Stones’ [recording] session!” So, we went to the studio drunk, but, unfortunately, the band members were absent. We moved around some bars and pubs and got very drunk. John and Yōsuke sat next to each other and started arguing - “The vocalist is a God,” said Yōsuke. “No, they’re not,” said John, and on and on. We got tired as it became brighter outside, and we all went to Yōsuke’s hotel room. I found music sheets of Thelonious Monk and a melodica on the bed, so I started playing Monk’s pieces on the melodica until I became unconscious.”

Yamashita: Yes, I also remember that night. I was excited to see the recording session of the world-famous composer. As John Lydon was a frank and talkative guy, we made long conversations. I have known Ryuichi for long years since he started his professional career. We had several occasions to play free improvisation with two pianos. He seems to have an interest in Jazz, that’s why he played Monk that morning. If we have a chance again, let’s play another Jazz session together!

THE JAMES MINGO LEWIS UNREAL HIGHLIGHT REEL

by Tee Watts

Somewhere online the age on earth of Mingo Lewis is grossly exaggerated. In one conversation I had with him I mentioned that he and Bernard Purdie were about the same age.

"Oh no, he's older than I," insisted Mingo.

"Okay, I must have your age wrong then."

"What do you have my age at?"

"Wikipedia says you made 80 in December." Mingo enjoys a good laugh.

"I'm only 67. I'm only 67. Wikipedia is incorrect. I've tried to correct it I don't know how many times. Some woman put that out there and she had the wrong birth date for me. I've changed it on Wikipedia, but somehow, the next day, the bad info is there again.

"My mother is 90. I don't think she had me when she was 10. I was born in Harlem in 1953.

On Miles Davis, Monk, JB, Carlos Santana, Chick Corea, and Return To Forever

My father was good friends with Miles Davis who was at the house all the time. They were always jammin' and workin' on music.

My father grew up in the South playing Blues. He switched over to playing Jazz when he started hanging out with Monk, Miles, and Max Roach. Max lived right up the street from us. So they were frequently at the house and that's how my learning and playing piano and drums came about. But they could never find a drummer that would hang out too long. I don't know why. I guess because they were always arguing over harmonic stuff. Instead of just playing, they would split and I would be the house drummer. I was six years old playing in clubs with my father. The first place I remember playing at was right down the street from the Apollo and was called the Baby Grand.

It's funny, my dad would come to school all the time and pick me up. He always had the excuse. "He's got a doctor's appointment." "He's got an appointment with the dentist." When I'd get out to the car, it would be full of cats going to a recording session. They would take me to be a gopher to go to the store for them, but the whole time I would be watching and listening. That's how my brain is wired –with nothing but notes and rhythm. That's where I go all the time. It's hard for me not to think of music.

My grandmother, my dad's mother, was a choir director for a Baptist church in Harlem. She played piano and sang. I grew up with her. That's how I learned Gospel stuff. I was always interested in the piano. I started on trap drums but didn't start playing piano until I was twelve.

As big as he was, I never wanted to join Miles' thing. He was just Miles

Feature: **James Mingo Lewis**



Feature: James Mingo Lewis

to me. You know, it wasn't like it was to everybody else. I can't really describe it. He was just one of our friends at the house that sat at the table and ate food with us.

Every time I would hear Monk was coming over I would find every excuse to hide. First of all, he scared me because he'd always have on some kind of weird hat with sunglasses. Secondly, it was at night. Why does this dude have sunglasses on at night? And the first thing he would do is have me sit next to the piano and ask me what notes and chords he was playing. I think it helped me because to this day I have pretty good pitch.

There have been many, many high points. I had played for about three weeks with James Brown in auditoriums that held maybe 1500 people. I was a kid. They didn't pay me much at all. It was obviously quite a high point when I played with Santana at Madison Square Garden because I was only fifteen when I joined the band. To be thrown into the fire at 20,000 seat arenas was pretty intense for a kid like me. That was a highlight that I didn't even realize how important that was for many years.

The reason I got to go up and play with them was when Santana's percussion section quit after the first show. They were about to cancel the whole tour. And then my friend's mother said we have this young fifteen-year-old kid down here. He's a friend of a friend and says he can play anything they can play. So this cat named Chino called the band at the hotel and they came down to check me out. Through a process of elimination, they found out that I could play all the rhythms they used. I didn't know their songs, but I knew the rhythms. They were like, "Oh shit, let's just do the show with the kid." So, I asked them to give me a list with the songs and corresponding rhythm and that's what happened. They wrote a setlist by the rhythms alone for me.

In 1972, when Santana released the album *Caravanserai* it had two of my songs on it. What is interesting though is that I spent almost two years with the band although we went just about a year without playing because Carlos was on his guru trip with Sri Chinmoy. In those days many bands had drug issues and Carlos was trying to find a way against it and he kind of tagged on to become a disciple of Sri Chinmoy through Mahavishnu John McLaughlin.

When we did start playing again, I had learned a lot, having run into a lot of really good players that opened me up to different styles that had more Cuban accents. It was very much more interesting. So, as we were on the road in London, I happened to walk by one of the keyboard player's rooms at the hotel. His name was Richard Kermodé. He had also played with Janis Joplin and Malo. I heard some music and just stopped in the hallway and listened by the door for a minute. And I thought, wow, who the hell is that?

I knocked on the door and when Richard opened the door I said, "Man, who's music is that?"

Feature: **James Mingo Lewis**



Feature: James Mingo Lewis

"Oh man, that's the new Chick Corea album. You got to check this out, man." It was the first Return To Forever album and the B side was blowing my mind. The name of the track on the B side is "Sometime Ago" and it takes up the whole side from head to toe. It was the first Return To Forever lineup with Joe Farrell, Airtio, Stanley Clarke, Chick Corea, and Flora Purim.

After listening to the whole B side, I said to Richard, "I'm quitting the band. I'm quitting Santana. He looked at me all crazy, but I was serious, man. I think the next day I told Carlos I was quitting. Nobody believed me. We were making a lot of money, but I didn't want to play Santana music anymore. It was not rewarding. That Return To Forever music that I heard in Richard Kermodé's room was a challenge and that's what I wanted to do. They didn't understand. It wasn't about the money. It was about growth.

Ironically, about a month after I quit Carlos' band, I got a call from Lenny White who had been periodically playing with Azteca and consequently in the Bay Area quite a bit. When he was in town, he and I and Michael Shrive would hang out. Mike was good for that because he always had a lot of drummers at his house.

Lenny said to me, "I'm playing with this band Return To Forever." I said, "Is that Chick Corea's band?"

"Yeah, man. We've got some new music. It's just me, Chick, and Stanley Clarke. I told Chick about you and we were wondering if you wanted to come and sit in with us at Keystone Korner in San Francisco. I was like, "Hell yeah. Of course, I want to play. Man, I'm on my way." I packed up some congas and sped to the venue. When I got there, they were just getting ready to start the first song. I was maneuvering through the crowd to get those congas up on stage. It was really funny. By the time I got them up there, I was so stressed after trying to park and all that stuff. I could hear them warming up and sound checking before I got inside.

When I finally got on stage and sat down, both Chick and Stanley looked at me. They didn't know who I was. I looked back at them. We started laughin'. They were just getting ready to hit and I forgot to open up my seat, my drum stool all the way and when I went to sit on it, I fell backward and grabbed at the piano and almost pulled that over onto me while my drums fell into the audience onto a table. It was hilarious man. Chick stood up, I never will forget. He looked at Lenny White as if to say, "Are you sure this is the guy you told me about?"

Once we started jamming, it was on then. I knew the music front and back. I gave it my interpretation which was different than my predecessor, Airtio. What Lenny didn't tell me was that it was an audition. He'd just asked if I'd like to sit in. He'd told Chick that, 'I was the next cat on congas, period. There's nobody like him.' And Chick said, "Let's audition him."

I was sitting right between Stanley and Chick. They were only an arm's length away. At the end of the night, Chick said, "That was great, man!" I didn't know what to say other than, "Thank you so much."

Feature: James Mingo Lewis

He then said, "We'll be in touch with you." I didn't know how to take that but I do know that I had that lit feeling for a month afterward. My body was vibratin'. I was on fire. Then, about 30 days later, I got a call from Chick.

"Mingo?"

"Yeah."

"This is Chick Corea."

"Hey man, how you doin'?"

"Are you ready?"

"Ready for what."

"Are you ready to come and play with us?"

"Of course."

"Look, uh, how quick can you get to New York?"

Shit, that night in San Francisco I was back in the car headed for New York. I made it in two and a half days. I drove straight through. Me and my dog and my conga's and shekeres and all kind of shit. When I got there, we went straight into rehearsals. That was it, man. I had like a week to learn the whole show.

Unfortunately, because of the Scientology aspect, the Chick Corea thing turned out not to be a good thing for me. As soon as I got there, Lenny White wasn't with the band anymore. It was Steve Gadd who was playing drums by that time. I'm guessing Lenny didn't want to deal with the Scientology thing either.

It was the same thing with Carlos and his guru (Sri Chimnoy) trip but Carlos didn't try to make you choose. Chick wanted the whole band to be into Scientology; the roadies, management, everybody. So it was very strange, you know? I had to be at rehearsal early so that I could lay on this table with these big fuckin' metal blocks on my head, hooked up to this E meter and he'd be asking me all these crazy questions. Really strange man. Frankenstein shit. I couldn't put it together, you know? I wanted to play so bad that I put up with that shit for a while; that whole first week when I was learning the tunes they were monitoring me to see what level I could be in Scientology or something. I didn't know what it was.

I was not cool with that and I told Chick too. "Listen, man, I've never played music like this before and I love playing with you but I'm really not into whatever Frankenstein thing you're doing."

It really insulted him, but he had a thing for me. He loved me so much that he couldn't get rid of me. I played with Return To Forever for almost two years, right before they got huge. We were playing seven nights a week, two sets per night for \$100 per week. The money I made with Santana was fifty times that! But I didn't do it for the money, I did it for the love of music. It became really obvious that it was never gonna work out was when, a year or so later, we played a gig at the big Scientology Center in L.A. At the end of the gig, I got a standing ovation and all these people bum-rushed me after the show.

"What level are you? What level are you?" And I'm lookin' and I'm

Feature: James Mingo Lewis

lookin' thinkin', what the fuck are they talkin'bout?

"What is y'all talkin' about?" What is this level thing you're talking about?" And someone said, "You know. In Scientology. What level are you?"

"I'm not a Scientologist," I said. Man, you have never seen a room clear out so fast. I swear to God, they ran like roaches. Like I was the devil or something. Oh my god, man. They were really strange people. It wasn't long after that that Steve Gadd and I talked about it. He was uncomfortable too. He couldn't stand it either. We both quit Return To Forever. They got Lenny back and right after that, they got that big record deal. They did "Romantic Warrior" and they got Al Di Meola, cuz Billy Connors left too. The way Chick treated him was hard to watch cause he was kind of soft. Chick would pick on him or look at him weirdly. It was strange.

Author's Note:

Because of time constraints, we ended the unreal Mingo highlight reel without talking about his 10-year stint as the drummer for the Tubes, or his time living in South America, or other highlights of his long and varied career. He did however talk about current projects.

For the last seven years, I've been working on a two-piece project with a woman that's called Room of Voices. It's interesting man. We went from seven pieces to five to four and then one day she was the only one that could show up for rehearsal. For some reason, the music sounded better and fuller with just the two of us. Our last album "Casbah" features a guest appearance by Al DiMeola.

My new thing is called "Hall of Souls" I'm mixing it down now (May 2021). A lot of friends came in to help with this record including Lyle Workman, guitarist for Sting. Quite a few interesting players. I'm also gonna be putting up so music on SoundCloud that's called "Music By Mistake" next month for people to check out.

This is some bad shit I'm working on right now. I had this cat come and put a tenor solo on my new pieces for my new record. A cat named Billy Sharks with a smokin' sound like Michael Brecker. I don't really know him. He played at a party for me at the Boom Boom Room in San Francisco. I really enjoyed his energy. I'm not one of those cats, you know, that wants people with names. I don't give a shit. I like people that play and it comes from the heart. I just care about content. I care about how it feels when you play. This brother has so much feeling in his playing.

Feature: **James Mingo Lewis**



New Issues



ARBENZ, MEHARI, VERAS CONVERSATION #1

SELF RELEASE

BOARDING THE BEAT / LET'S
TRY THIS AGAIN / GROOVE A
/ OLHA MARIA / IN MEDIAS
RES / VIBING WITH MORTON
/ RACE FACE / DEDICATED
TO THE QUINTESSENCE /
CIRCLE / FREEDOM JAZZ
DANCE

Albenz, d, perc ; Hermon
Mehari, tpt ; Nelson Veras, g
4/5/2021 Basel, Switzerland

The future of creative music “Jazz” is in good hands with Florian Albenz’s “Conversation #1”. Three brilliant musician at the height spontaneous creativity. The cd features nine beautifully written originals and one standard. Right from the beginning you can feel the intuitive connection between the players. The absence of bass seems to open the door to a conversation that is not grounded by a persistent metric presence. Instead the dialog between each musician is what drives the music. The drums are an integral part of this, highlighting their ability to be lyrical as they also effect the musical landscape. Florian is especially gifted at elevating the drums to a position of prominence within the conversation. The recording quality is also especially well done, giving the listener the pleasure of hearing each instrument with pristine clarity and separation.

The opening track “Boarding The Beat” is one of many fine examples of the trios virtuosity. It’s evident immediately that a conversation has begun between guitar and drums, soon to be joined by trumpet. Each instrument is crystal clear, both in their sound and in the ideas they convey. “Let’s Try This Again” is a soulful ballad that begins with some exquisite guitar work by Nelson Veras. Trumpet joins in and then drums as the piece floats in and out of time eventually finding a bright tempo before it fades away. “Freedom Jazz Dance” sets up an intoxicating groove that works so well with this Eddie Harris standard. The players stretch out with amazing solos by everyone. Even with the absence of bass the trio is able to reach a high level of intensity. Showing once again their open-mindedness as they draw from each other’s ideas.

I challenge anyone who feels that Jazz is not advancing into the future to give “Conversation” #1 a listen. I’d even go so far as to say that if Miles were alive today that this recording would put a smile on his face. I also find it especially significant that the players are from three different parts of the world. Proving once again that Jazz knows no borders.

Frank Kohl

New Issues

CHARLIE SEPULVEDA REVIEW CHARLIE SEPULVEDA & THE TURNAROUND, THIS IS LATIN JAZZ, HIGHNOTE 7331.

LIBERTY / TALES FROM THE
WALL / CHERRY PINK AND
APPLE BLOSSOM WHITE
/ ALFONSINA Y EL MAR /
FRENESI / ESTAMPAS / FIRM
ROOTS / PEER MAGIC. 65:55.

Collective personnel:

Sepulveda, Randy Brecker,
tp; Steve Turre. tbn; Miguel
Zenon, as; Norberto Ortiz, ts;
Nestor Torres, ft; Eduardo
Zayas, p; Gabriel Rodriguez,
b; Francisco Alcalá, d;

Nicholas

Cozaboom, cga; Natalia
Mercado, vcl. 2/7,8&9/2020.
NYC

GEORGE CABLES, TOO CLOSE FOR COMFORT, HIGHNOTE RECORDS 7335.

TOO CLOSE FOR
COMFORT / CIRCLE OF LOVE
/ THIS IS MY SONG / KLIMO /
FOR ALL WE KNOW / CRAZY
LOVE / ROSES POSES / I'VE
NEVER BEEN IN LOVE BEFORE
/ TEDDY / A VALEN TNE FOR
YOU.56:19.

Cables, p; Essiet Essiet,
b; Victor Lewis, d. 9/9/2020.
NYC.

The title of this album pretty much says it all. But not quite, as veteran trumpeter Sepulveda provides some choice comments on the current state of the genre within Neil Tesser's booklet annotation (which this writer most unanimously agrees). Captured at Dizzy's Club a few weeks before it had to shutter its doors due to virus, these cherry-picked numbers offer undeniable proof that the hallowed form is still alive and well in the hands of these music-masters. Kicking off with a hot two trumpet exposition and ending with a Torres flute flurry both of these works, along with three others, are from the pen of the leader. As pointed out in the liners, "Frenesi" is not the well-known Perez Prado evergreen from the fifties and it was a nostalgic treat to once again hear "Cherry Pink..." from the same era. There is a vocal contribution from his spouse, Natalia Mercado on "Alfonsina Y El Mar" Otherwise this is hardcore Latin jazz that could serve as a perfect primer to those unfamiliar with it. Highly recommended.

Larry Hollis

Anyone with more than a passing interest in our native Art form known as jazz should be aware of the piano artistry of George Cables. After several decades of high quality output still hasn't achieved the status he deserves from the fickle music press and tin-eared critics searching for a perennial favorite of hornmen like Art Pepper & Dexter Gordon, etc., the bulk of albums under his leadership have been as trios and this particular unit has been with him, on and off, since 2012's *My Muse* also under the Highnote logo. Essiet and Lewis were once again the rhythmic underpinning of *I'm All Smiles* (Highnote 7322) the pianist's return to the recording studio after barely publicized major surgery. It garnered some of his best reviews as with that issue the playing list is a mix of staples, three Cables compositions and a pair of Bobby Hutcherson scripts, A duet for each sideman is allowed on the standard "For All We Know" with the upright and a hand-drummed rendition of Tadataka Unno's "Crazy Love". In keeping with the format of that release the final number is a solo piano version of the original "A Valentine For You".

This entire work is a sonic valentine.

Larry Hollis

New Issues



(1) BO VAN DE GRAAF CYCLE JIN-BREBL- CONCERT

ICDISC NL 20-02

LOVE AT FIRST SIGHT /
BOCYCLE / BASGEWUS /
THIS HAPPENED / DUET
FOR TWO / VIGNETTE /
NEFERTITI / JUST ANOTHER
4:33. 51:33.

van de Graaf, saxophones;
Andre Groen, d, vib; Christoph
Mac-carty, p, kybd, vcl;
Dion Nijland, b; Michel
Mulder, bandoneon, kybd.
September 30, 2020, Nijmegen,
Netherlands.

Saxophonist Bo van de Graaf brought together four of his favorite and like-minded musicians for this live concert, which was performed in the Netherlands in COVID time for a limited audience and recorded on (1). Having been influenced by Anthony Braxton earlier in his career, Van de Graaf looked to a 1971 “Circle-Paris” recording of Braxton with Chick Corea, Dave Holland, and Barry Altschul, for musical inspiration in this endeavor. Van de Graaf begins the opener, “Love at First Sight,” in solo alto mode, establishing some simple thematic ideas in the first minute before the rhythm section enters with a sustained pedal tone, laying the groundwork for the freely improvised music which follows and develops in intensity for the next seven minutes. A brief drum fill serves as a segue to the foreboding, austere “Bocycle,” then amping up to the more energetic “Basgewus,” both based on core musical ideas and playing from bassist Dion Nijland. Van de Graaf’s alto once again sets the tone on the next two selections, interacting with Andre Groen on vibes plus the band on “This Happened” and with pianist Christoph Mac-Carty on the thought-provoking “Duet for Two.” Gary Peacock’s “Vignette” highlights the bandoneon of Michel Mulder, with fine performances from each member of the rhythm section. The group is in full listening and interactive mode for “Nefertiti,” with piano, bandoneon, bass, and vibes sharing, trading, and augmenting the melody. van de Graaf deftly joins in during the second chorus, with Groen moving over to drums to facilitate a swing and later double time feel in this, a highlight of the program. Appropriately, the concert closes on a group improvisation, “Just Another 4:33,” featuring van de Graaf’s strong tenor, Mac-Carty mysterioso-like vocals, and Groen’s propulsive drumming.

Don Lerman

New Issues

(2) BAARS /
DUMITRIU /
HENNEMAN / SOLA
AFORISMEN
AFORISME
AFORISMES

EVIL RABBIT RECORDS
ERR32

RENDZINE / PAARSE

HEI / PIZARRA / ESTEPA

/ ARENA / LAAGVEEN /

DUNE / AIGUAMOLL /

BRUN ROSCATE / ZEEKLEI /

CERNOZIOM. 51:14.

Ab Baars, shakuhachi, cl;

George Dumitriu, vla, vln;

Ig Henneman, vla; Pau Sola

Masafrets, cel. June 30, 2019,
Amsterdam, the Netherlands.

(3) JAAP BLONK,
LOU MALLOZZI, &
KEN VANDERMARK
IMPROVISORS

KONTRANS 367

IZZM AKOLLL / AARR BIEN

/ MOOIVIRRK / ZKRADENN

VAN / OLO ZZAAK LLIB /

DEIVOOA BRRIMM. 46:50.

Jaap Blonk, vcl, elec; Lou

Mallozzi, turntables, CDs,

mixer, microphones, organ

pipes; Ken Vandermark, cl,

b cl, ts, bari s. November 21,

2019, Chicago, IL.

A group was founded when three string players, George Dumitriu, Ig Henneman, and Pau Sola Masafrets, met for an improvising session and were joined by a shakuhachi player, Ab Baars. In the summer of 2019, the four musicians got together to record at the Amsterdam University of the Arts, resulting in (2). The strings, consisting of either violin, viola, and cello or two violas and cello, and the shakuhachi or clarinet all draw upon their musical and exploratory sense to generate for example, a subtle dark feeling in “Rendzine” and a lighter animated sense in “Paarse Hei.” Most cuts are in the five to seven minute range, with some shorter tracks as well, such as the boisterous “Arena” or the more peaceful “Brun roscate.” The track titles are named after the various soil types from the countries of birth of the musicians represented here, namely Holland, Romania, and Spain.

Don Lerman

Improvisors Jaap Blonk and Lou Mallozzi draw upon a large variety of instruments as listed above, plus their own imaginations, to interact with each other and reed player Ken Vandermark in generating this unusual live recording (3) made at Elastic Arts in Chicago in 2019. Some of the sounds produced by Blonk and Mallozzi bring to mind radio static, electronic beeps, feedback, tapping on microphone, whistle and bird calls, knocking doors, rotating plates, wire spring or twangs, each of which may be given other interpretations. Vocal sounds, including mundane and weird talking, historic radio talk, cartoon vocal sounds, and whispering, lend even greater uniqueness to the presentation. Vandermark’s bass clarinet, tenor, and other reed sounds are heard on four of the six selections, adding an earthy quality to the overall collage of electronic and vocal sounds from Blonk and Mallozzi.

Don Lerman

New Issues

JIM SNIDERO, LIVE AT THE DEER HEAD INN SAVANT 2193.

BAND INTRO BY DENNY CARRIG / NOW'S THE TIME / AUTUMN LEAVES / INTRO TO OLD MAN RIVER / BYE BYE BLACKBIRD / IDLE MOMENTS / WHO CAN I TURN TO / MY OLD FLAME / YESTERDAYS*.55:33.

Snidero, as; Orrin Evans, p; Peter Washington, b; Joe Farnsworth, d. 10/31 & 11/10*/2020. Delaware Water Gap, PA.

Of the numerous recordings made at the celebrated bistro The Deer Head Inn this writer owns around a handful and they all are excellent. Now another title can be added to that list with this gig from last year by altoist Snidero. To utilize a euphemism he assembled a "pickup band" consisting of former associates Evans and Washington along with first-call drum master Farnsworth. But what a rhythm section it was. Even that term is inadequate as these gentlemen not only provide impeccable rhythmic accompaniment but contribute forceful solos throughout the program. Speaking of which is made up mostly by tried-and-true titles from the Great American Songbook plus a pair of staples from the jazz sector. Yet these are not by-rote rundowns but re-interpretations with nice touches such as the sterling sax cadenza ending "My Old Flame". I could go on and on but a more thorough explanation can be found in Dan Bilawsky's thoughtful liners. Jim Snidero must have scored a good reed and that feel-good vibe is transmitted to his band mates and the audience in turn. Recommended.

Larry Hollis

JONAS CAMBIEN TRIO NATURE HATH PAINTED THE BODY CLEAN FEED 2001 2021

OERSOEP/ 1 000 000 HAPPY LOCUSTS/ HERRIESCHOPPERS/ HYPNOS/ MANTIS/ THE ORIGINS OF TOOL USE/ BUSHFIRE/ FREEZE/ YOYO HELMUT/ TONGUES/ HELIUM 40:36
JONAS CAMBIEN, P, SS, ORG; ANDRE ROLIGHETEN, SS, TS, B, CLT; ANDREAS WILDHAGEN, D OSLO

The opening piece is only thirty-three seconds but sets the stage for the whole CD. The compositions are interesting from all perspectives: melodically, harmonically and rhythmically. Many of the compositions change tempo and mood along the way maintaining my interest. The trio plays with great energy. Roligheten is a very versatile player on all horns. This really comes out in a soprano sax duet with Cambien on Hypnos, a somewhat dissonant piece featuring both horns. Cambien is a very agile pianist who uses both hands effectively, whether in solo or ensemble setting. His vamp and solo on Mantis is a real standout, providing a great base for Roligheten's soprano. And Wildhagen provides excellent support. The Origin of Tool Use is very humorous, with interesting use of percussion sounds to sound like tool use. On this track Cambien plays organ in the background supporting the interplay between Roligheten and Wildhagen. A note on Wildhagen's snare: It sounds like an old deep drum and the sound fits in beautifully in the ensemble, especially on Yoyo. I should note I am not a fan of bright snare drums.

And after a very high energy set the CD ends with a lovely ballad. In short a very interesting recording that will get many plays.

Bernie Koenig

New Issues

MARK LEWIS QUARTET

NAKED ANIMALS

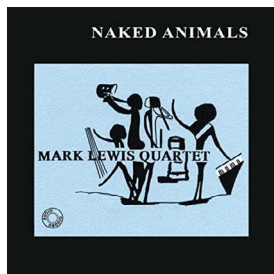
AUDIO DADDIO RS1015

MOONFLOWER / MERCURIAN RENDEZVOUS / GHOST OF A CHANCE / NAKED ANIMALS / A DANCE WITH MONIQUE / CITY SLICKER / 4-D / THE SEVEN ANGELS. 53:53.

Lewis, as, flt; Willem Kuhne, p; James Long, b; Frans Van Grinsven, d. 3/11/1990. Rotterdam. Holland.

Talk about a long time coming. The saga behind these sound from three decades ago is fully explained in the Notes From The Musicians so an abbreviated rundown should suffice. Washington State expatriate Lewis was based in the Netherlands when these eight tracks were recorded digital live half-track then sat in the vault until their release on the second of April of this year. What stunned this writer initially was how fresh these numbers fell upon one's ears. It is easy to recognize the kinetic tightness of this foursome stemming from their lengthy association. Lewis has scripted some clever charts for his liquid alto (his main axe) to navigate with a seeming preference for the higher register of the horn (like Paul Desmond, for instance) and an innate lyrical bent that makes one think of what Art Pepper might be sounding like if he was still with us. His other comrades are equally skillful most notably pianist Kuhne who balances deft comping with rich solo work. His McCoy-shaded ride on the churning "4-D" is a highlight and bassman Long shines in an inventive spot on "City Slicker". This is no dusty diamond from the past but an unreleased gem that deserves to be placed side-by-side with The New York Session from 2017 with an all star rhythm section of George Cables, Essiet Essiet & Victor Lewis (Cadence Annual Edition 2017, page 291).

Larry Hollis



New Issues

NATALYA VYSOKIKH THE VYSOKO PROJECT

SELF RELEASE

THEY CLOSE THEIR EYES/ SNOW/ A STONE SPEAKS TO A STONE/ POEMS/ A MAN WENT TO THE RIVER/ I'M ROCKING THE CRADLE/ SHEVA/ THE LAST DAY OF THE WEEK/ TRAIN/ WINTER/ HE DOESN'T WANT ANYMORE/ FIND ME/ SOMETHING IS CHIPPING ITS SMALL WHEELS/ VID VAS' EGOR/ LULLABY 37:06

Natalya Vysokikh, vln; Natalya Atroschenko vcl; Evgenia Pashigoreva, vln; Alexander Kazakov, , p, St Petersburg 2018

An interesting mix of semi-romantic classical music with Russian folk music. I wish I spoke Russian to get the lyrics. But the over all feel is what is important. This is especially the case in Sheva where the interplay between Vysokikh and Atroschenko is fantastic.

While the tunes are all basic folk music the accompaniments are varied and complex. Everyone here is classically trained and the arrangements show this. If I had to put an era to it I probably would choose the so-called Classical period which is the era beginning with C.P.E. Bach, Haydn and Mozart and culminating with Beethoven. The over all feel is loose, like the early romantic era but the music itself feels like late baroque and early classical. Train has the most baroque feeling.

The unison singing with the violin on Something Chirping at the Small Wheels is fascinating. And the CD ending lullaby is absolutely gorgeous. Overall the musicianship is excellent. But then one would expect nothing less from conservatory-trained musicians. What is interesting is how adaptable they are.

Recommended for anyone who enjoys folk music played in a somewhat formal setting, regardless of language.

Bernie Koenig



New Issues

SPIKE WILNER TRIO ALIENS AND WIZARDS

CELLAR MUSIC GROUP CM120120

RIGHTY O-! / NON TROPPO / ADAGIO / MINDSET / BLUE GARDENIA / STELLA BY STARLIGHT /
ALIENS AND WIZARDS / PRAYER FOR PEACE / TRICK BABY

Wilner, p ; Tyler Mitchell, b ; Anthony Pinciotti, d 8/16 & 8/22/20 Astoria, NY

While many of us hunkered down and painfully waited out the past year and a half hoping for better days, some chose a different path. Spike Wilner Pianist and owner of two iconic NYC Jazz clubs- “Smalls” and “Mezzrow’s” is one that refused to be taken down by the pandemic. His fight to stay afloat will forever benefit the worlds Jazz community. Through ingenuity and a never give up attitude Spike kept the music alive, gave listeners the opportunity through live stream to listen and gave as many musicians as possible the chance to keep working. And Yes !! found time to record this amazing cd.

“Aliens And Wizards” kicks off with an up tempo, barn burning tune “Righty O-!” that launches us into swing heaven. The rhythm section is on fire as Spike wails effortlessly over the changes, clearly in his own voice yet reminiscent of some of the finest be bop pianists. After his blistering mostly single note solo he shows us the art of lock hand piano playing, kicking the dynamics up even higher. Next up is a tight exchange with the outstanding drummer Anthony Pinciotti as they trade fours and then twos before the head is restated and out we go as were then given a few seconds to let the smoke clear.

One can only imagine the inspiration behind the title track “Aliens And Wizards”. Given the time and circumstances in which it was probably written the sky’s the limit when it comes to how we interpret this piece. I like to experience it much like I would a painting, except in this case there are three artists involved in a free flowing exchange of ideas and feelings that are captured in time and space for us to contemplate.

You can call “A Prayer For Peace” gospel our the blues, I call it a soulful, heartfelt composition that can bring us all to a better place. Strong and simple it captures the desire us humans have to all just get along and live in peace. How wonderful it is that music has the power to convey this simple message and that Spike has the wisdom to give voice to peace.

“Aliens And Wizards” offers six of Spikes originals and three pieces by other composers, all the music is noteworthy and the overall musicianship is outstanding. Spike has given so much to the Jazz community and his music is another example of his generosity to all that recognize the importance of music in our lives. I do believe that someday you’ll read in the Jazz history books about what Spike Wilner did to keep Jazz alive in its most challenging time. Don’t wait for that to happen, the time is now and Spikes music and his clubs are here for us to enjoy.

Frank Kohl

New Issues

NOVA

THE ANATOMY OF BLISS

NO LABEL AVAILABLE BY STREAMING

INTERSTELLAR DUST/ FLOWERS FOR ALGERNON PT 1/ FLOWERS FOR ALGERNON PT 2/
THE FOUNDATION TRILOGY, 1ST AND 2ND MOVEMENTS/ THE FOUNDATION TRILOGY, 3RD
MOVEMENT/ 9 TIMES 7? MISSING STAR/ THE ANATOMY OF BLISS 48:30

Christian Zatta, g; Florian Bolger, bass; Florian Hoest, d. Poland 2021

Guitar, bass, and drums. Classic trio. I wasn't sure what I was going to hear, jazz or rock or some form of fusion. Halfway through the record I can say somewhere in between. Zatta is the main soloist and composer. While he is an adept composer and player, after a while the music started to sound repetitive.

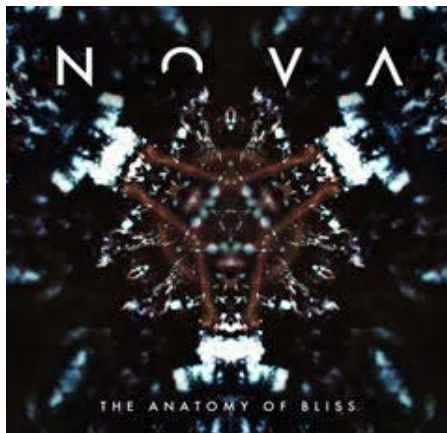
The record opens with Bolger playing melody before Zatta comes in. Zatta's playing is certainly jazz. But what makes me think of rock is Hoest's drumming. I find he is recorded way too high in the mix and his playing, to my drummer's ears, sounds very intrusive. What makes me think of rock is what I call when in doubt his crash cymbal. And his drums have a dead sound to them.

The titles mainly refer to other things. Flowers for Algernon was a book and movie which deals with enhanced intelligence and discrimination. The Foundation Trilogy is Isaac Asimov's great work about the concept of predicting the future. As I have often said, there is nothing wrong with program music if you know the program. Even though I have read these books, I don't see the connection. So I don't try. I try just to appreciate the music for itself.

And the final tune, Anatomy of Bliss, was anything but that to my ears.

There are some really lovely moments here, but to my ears there are too many loud moments and way too much repetition.

Bernie Koenig



New Issues

(1) SHIJIN

THEORY OF EVERYTHING

MUSIC BOX PUBLISHING AN300CD

MYSTERY OF A WHITE DWARF / UNEXPECTED DISCOVERY / GOLDEN AGE / IMPLOSION / TIME TRAVEL / SEPARATING CIRCLE / YOU ARE HERE / CURVED WRINKLES. 43:50.

Laurent David, el b; Stephane Galland, d; Malcolm Braff, p, Rhodes CP-70; Stephane Guillaume, ts, ss, ft, b cl. Boulogne s/Mer, France, no date given.

(2) JONATHAN KANE AND DAVE SOLDIER

FEBRUARY MEETS SOLDIER STRING QUARTET

EEG RECORDS

HATE TO SEE YOU GO / IT WAS A VERY GOOD YEAR / REQUIEM FOR HULIS PULIS / VIENNA OVER THE HILLS. 44:24.

Kane, d, g, b; Soldier, strings; Jon Crider, g (3). 2021.

Shijin, a quartet made up of top international jazz performers, provide creative, energetic, and engaging music on (1). Drummer Stephan Galland sets an intriguing rhythmic pace for “Separating Circle,” one of eight varied selections in this set that feature many interesting rhythmic grooves and attractive melodies. Ensemble and solo performances are outstanding by each of the four musicians, with each listed as contributing to the compositions on this impressive program.

Jonathan Kane and Dave Soldier provide four extended tracks with slowly evolving musical content in this studio session (2). Differing rhythmic backing styles characterize each selection: an energetic rock backbeat dominates “Hate to See You Go,” a trance-like presence provides the background to the popular song “It Was A Very Good Year,” and a triplet based (6/8 or 12/8 time signature) pattern backs up “Requiem For Hulis Pulis.” The closing selection, “Vienna Over the Hills,” is backed not by a repeated rhythmic groove but by abstract sustained chordal sounds, with slowly evolving harmonies and periodic drum entrances providing an interesting foreground for this 11 minute track.

Don Lerman

New Issues

STRANGELET TRIO FEATURING LEO ABRAHAMS MOMENTS OF PRESENCE

AKT PRODUCT 46

DEEPER BREATH/ DOLPHIN MAN/ INTO THE AIR 57:29

Leo Abrahams, g, electron; Yuri Turov, g, electron, sampling; Alisa Efromeeva, p, kybds; Wadim Dicke, bass Tomsk November 29, 2019

Given the lineup of electronics and acoustic instruments this is a CD I am really looking forward to.

Deeper Breath starts off slowly and moodily with electronic sounds. But about ten minutes into the piece the regular rhythm is set with piano and electronics. The piano repeats a rhythmic pattern and the electronics play phrases over the vamp. The bass and guitar can be heard in the mix as the piece builds. The piece keeps changing and developing from some very noisy playing to a quiet section. This pattern follows a lot of free improvised playing where the piece takes on a life of its own.

Dolphin Man uses more of the acoustic instruments. Great playing with piano and bass. Dicke gets a huge sound which comes through the pounding piano nicely. As with the other pieces this evolves into a variety of sounds and tempos, but with the acoustic instruments. There is a lovely quiet section dominated by Abrahams and Dicke, followed by some electronic background. As with pieces of this type, it just keeps evolving, but my interest was always maintained.

Into the air starts moodily with electronics before the other instruments join in. And it builds with electronics over a repetitive piano.

I really love this record. If this group ever decides it needs a drummer, I am available.

Bernie Koenig



New Issues

VASCO TRILLA UNMOVED MOVER DOWNLOAD

UNMOVED MOVER/ HYLOMORPHISM/ OUSIA/ LIVING BODIES/ NOUS/ HYLOZOISM/
CELESTIAL SPERES/ CAUSELESS CAUSE 40:32

Vasco Trilla Tympani, gongs Barcelona 30/06/2020

Solo percussion. Really looking forward to this.

The recording opens with what sounds like electronic enhanced gongs and goes into a series of harmonic gongs. Very moody. Then we get a mix of tympani and gongs.

Ousia is all different gongs, producing an interesting melody. Living bodies uses tympany and high sounding bells or chimes. Great contrast with the low tympany and high bells or gongs. Not sure if there is electronic enhancement or just very high pitched gongs. Great tension.

Nous uses electronics, at least to my ears, to create a wall of sound with high pitched bells and low tympani. A bit jarring, but fascinating to hear it build. On Celestial Spheres he uses a siren, which reminded me of Ionosation by Edgar Varese. And the record ends quietly with bells.

I really enjoyed this recording, on a couple of levels. One, as a percussionist, I loved what Trilla was doing. Two he gave me some ideas for me to try. But most important, it was great to listen to really creative use of percussion.

Bernie Koenig

VASCO TRILLA



UNMOVED MOVER

New Issues

(1) ANDREAS WILLERS HAERAE

EVIL RABBIT RECORDS ERR 31

SO LOW / BOTH SINGLE / LANGH'S ARM 3-5 / MNEMO / LANGH'S ARM 6-8 / FAITEN / S GIENG /
LANGH'S ARM 2. 48:31.

Andreas Willers, acoustic g. April 2020, Kleinmachnow, Germany.

(2) DIMITRI HOWALD - ILJA SPIRITUAL CYCLE

ANTIDRO - RECORDS

BLUE LAYERS / INTERLUDE / FOR A LITTLE FRIEND / WHITE SHOES / TAXI 31 / A MURDER OF CROWS
/ SPIRITUAL CYCLE. 71:17.

Howald, g; Michael Gilsenan, ts; Tom Millar, p; Jeremie Kruttli, b; Tobias Schmid, d. January 18-20,
2020, Switzerland.

German guitarist Andreas Willers has been a notable performer and recording artist in the Berlin jazz scene and internationally since the early 1980s. Among Willers's recent recordings is this creative and adventuresome one (1) on solo guitar. In the opener, "So Low," Willers uses the low range of the guitar and percussive sounds in an animated fashion. "Mnemo" includes pointed guitar and woodpecker-like sounds within its seven-minute profile. "Both Single" is of similar length, with tamborine and sharper percussive sounds leading to crystalline chords later in the piece. There is much contrast in the program, with the musically aggressive "Faiten" followed by the slower and pensive "S Gieng." Selections in the "Langh's Arm" series contain shorter focused segments, most in the two to three minute range, which are thoughtful and harmonically advanced.

Guitarist/composer Dimitri Howald and his quintet provide an interesting and varied program of music on (2), with top quality compositions and performances throughout. Much of the program proceeds in a connected way, with segues or transitions enhancing the musical development between some cuts. This occurs on the opening "Blue Layer," an animated minor blues, which transitions at its end into a spacey, echo-y feel in the next selection, "Interlude." The engaging "For a Little Friend" follows, with its latin rock groove, before things return to the contemplative side on "White Shoes," featuring some fine counterplay between Howald on guitar and Michael Gilsenan on tenor. Ear-catching rhythms introduce "Taxi 31" and "A Murder of Crows," both attractive vehicles which display strong playing from Tom Millar on acoustic piano, Jeremie Kruttli on bass, Gilsenan on tenor, and Tobias Schmid on drums. Howald's excellence in both the performing and compositional spheres is clear on the final selection "Spiritual Cycle," with effective guitar/tenor unisons and harmonies, and a dramatic buildup of musical development in the second half of the piece.

Don Lerman

New Issues

HUMANITY IS AN OCEAN - Yael KAT MODIANO ACHER

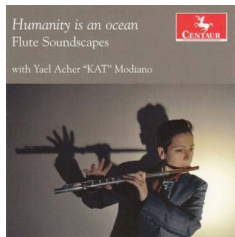
CENTAUR RECORDS 3830

BIRD: A BIRD ASSEMBLY DISTANCES AND SOUNDS, SUITE I-VII HUMANITY IS AN OCEAN: VARIATIONS ON A MOTIF MASQUERADE FOR THE DANCING SPIRITS, OP.6. BACH, JOHANN SEBASTIAN. CELLO SUITE NO.1 IN G MAJOR, BWV1007 (ARR. FOR FLUTE) DEBUSSY, CLAUDE. SYRINX FOR SOLO FLUTE. 65 MINUTES

Acher, flute, September 5th 2019 to February 5th 2020 at Engholm Church, Allerød, Denmark.

Fulbright scholar in music composition, Yael Acher aka KAT Modiano has released her fifth album of flute music, featuring the music of J.S. Bach, Debussy, and Acher. This is her first album for Centaur Records. The quality of the release is superb. The album opens like a small exquisite bird landing on your window sill. The ideas are clear and genuinely uplifting. Her phrasing and tempo keep this album sounding fresh, alive, and vibrant. Beautiful music. Yes, indeed, Humanity is an Ocean.

Zim Tarro



BERL OLSWANGER AND THE OLSWANGER BEAT

BIG ROUND RECORDS 8969

Original album released 1964, by Rivermont Records Recorded in Memphis, TN
SUTTON'S LICK, SUGAR BLUES, ALLEY CAT, SOUTH RAMPART STREET PARADE, SAINT LOUIS BLUES, AT A GEORGIA CAMP MEETING, RHYTHM IS OUR BUSINESS, BIG MISTREATIN' BITTERSWEET'N BLUES, AFTER YOU'VE GONE, YELLOW DOG BLUES, THE THIRD MAN THEME
OLSWANGER, piano; ART SUTTON trb; PEE WEE WAMBLE, trpt; TOMMY BENNETT, bs, BYRON HUDSON, cln; BOBBY RYAN drums JEANIE PAGE, voc,
FROM THE BACK COVER OF BERL OLSWANGER ORCHESTRA WITH THE OLSWANGER BEAT

Berl Olswanger has been a recognized leader in music circles since he was 12 years old and had his own radio show. Except for a four-year tour of duty in the United States Navy during World War II, his name has been synonymous with "Mr. Music of Memphis."

A fun historical recording, capturing Mr. Music of Memphis, Berl Olswanger. Well executed, clearly recorded - definitely in a groove, albeit one very distant to the music of most of our lives. This takes you back, the solos are well defined. Joyous dance music from an era when dances were family event.

Zim Tarro

New Issues

DENNIS REA

GIANT STEPPES

MOON JUNE RECORDS

LIVE AT GAOCHANG/ (UYGHUR SUITE)/ ALTAI BY AND BY/ WIND OF THE WORLD'S NEST/ THE FELLOWSHIP OF TSERING 49:31

Collective personnel: Dick Valentine, as, ss flt; Greg Kelley, tpt; Stuart Dempster, Didgeridoo; Greg Campbell, Fr hrn; Don Berman, d, perc; Dennis Rea, elec g, kalimba, organ g; Albert Kuvezin, vcl; Wadim Dicke elec bass; Brian Oppel, d; Greg Powers, dungchen hrn; Steve Fisk, elec kybds; Daniel Zongrone d, perc Seattle and Siberia

The title, of course, refers to the Russian Steppes, and not Coltrane's tune. And the opening tune has that eastern flavor with its minor key and flute with a drone and a complex rhythm. The melody is then picked up by the guitar with assists from everyone, especially Valentine on alto. The rhythm on this piece is infectious. I got up and started to dance.

Altai has a distinctive melody performed by voices with guitar. Wind starts off with spoken word and then goes into a nice rhythm. I believe the solo instrument here is the organ guitar, followed by a guitar. And I believe the didgeridoo is heard here as well.

Fellowship starts off as straight ahead rock piece and then gets into interplay between everyone in a very abstract way, and then returns to the original feel. To my ears I hear a Frank Zappa influence.

This is a very interesting record with elements of rock, jazz and what is called world music. Rea makes it all work. This will get more than one more listen from me.

DRAGON

FLOATER

DMCHR 71285

FLOATER/ CARBON CHAUVINIST/ HIDDEN ROOM/ SHUTTER GUTTER/ PRIESTER/ PORK CHECK/ DEVIL'S CHOICE/ PHONE BREAKER/ DASHASHWAMEDH GHAT/ WHEN WE FEEL 47:34

Eric Hunziker, g; Thomas Tavano, elec bass; Tobias Hunziker, d Zurich, Sept 2019

Some solid fusion. Not my style but good solid playing. The tempos and textures are varied so the listener is kept alert. As I listen I find that one tune flows into the next. In a sense instead of thinking of this recording as having ten tunes, think of it as one long tune with many variations. This is the case especially since there are changes in tempo and mood with each piece. And we even get bass solos on Priestler, Phone Breaker and When We feel.

Eric Hunziker is a good solid player, providing good improvisations with great variations. Tavano's bass is sometimes lost in the mix, but when he is heard he provides solid support. Tobias Hunziker is a solid drummer but, as a mild criticism, I have a real problem listening to that dead snare sound that is so popular in this type of music.

Bernie Koenig

New Issues

FLORIAN WEISS' WOODOISM ALTERNATE REALITY

NWOG RECORDS

INHALE,EXHALE/ SHIVERING TIMBERS/ VALSE DES PAPILLONS DE NUIT/ WABI-SABI/ THE WOODS ARE LOVELY, DARK AND DEEP/ FEUER IM TERMITENHUGEL/ FUGUE FUR A/ ALTERNATE REALITY VISITING OZ/ ALTERNATE REALITY DELIRIUM/ ALTERNATE REALITY AWAKENING
56:00

Linus Amstad, as, flt; Florian Weiss, tbn; Valentin v Fischer, bass; Philipp Leibundgun, d Bern, 2021

A straight a head jazz quartet. Real melodies and proper solos. The unison sound of the alto and trombone is really nice. It gives a more open feel than the more usual tenor and trombone sound.

The mood of Valse of Papillions is really nice. Not quite the way I would imagine a bunch of butterflies but still there is a nice feel to the piece. And the interplay between the horns is nice.

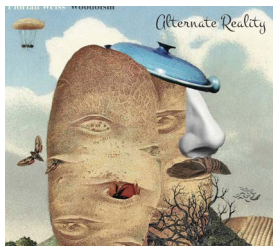
Though it is not listed on the notes, Amstad also plays flute as he leads off on Wabi Sabi The unison sound of flute and trombone is also interesting.

The Woods are lovely. Great moody playing by Amstad and Weiss with nice accompaniment by Fischer and Leibundgun. And on Feuer Amstad is truly on fire, running all over the horn with great accompaniment by Leibundgun.

The last three tunes are the title tracks. Oz actually ends with a quote from Over the Rainbow. Delirium is quiet with some lovely tinkling percussion with a nice bass line up front. And the wakening does awaken after the quiet delirium and features a very nice solo by Leibundgun with punctuations from the other members of the band.

In short a very nice recording. No surprises but some excellent playing.

Bernie Koenig



New Issues

ROY HARGROVE AND MULGREW MILLER,
IN HARMONY,
RESONANCE 2060.

DISC ONE: WHAT IS THIS THING CALLED LOVE? / THIS IS ALWAYS / I REMEMBER
CLIFFORD / TRISTE / INVITATION / CON ALMA. 52:38.

DISC TWO: NEVER LET ME GO / JUST IN TIME / FUNGI MAMA / MONK'S DREAM /
RUBY. MY DEAR / BLUES FOR MR. HILL / OW!. 50:51.

Hargrove, tpt, flgh; Miller, p. NYC,NY/ EASTON, PA.1/15/2006. 11/9/2007.

There is only one word to describe this wondrous gem=EXQUISITE.

Larry Hollis

RAHSAAN BARBER,
MOSAIC
JAZZ MUSIC CITY NO#.

DISC ONE: QUARANTINE QUEENS / CATCH AS KETCH CAN / THE PINK PIRANHA / DOWN IN MY
SOUL / HOME COOKIN' / JUST JACK / KOALA / JAMBO RAFIKI. 51:19.

DISC TWO: SWANG THAT THANG / THE MOUNTAINS AND THE CLOUDS / PANIC POINT /
NEW DAY ROCKS / SUNRISE SERVICE / NADJE AND THE SNOW / LA MORDIDA / BREONNA TAYLOR
(HOW MANY MORE?). 44:36.

Collective Personnel: Barber, as,ts,bars; Roland Barber, tbn, conch shell; Nathan Warner, tpt; Matt
Endahl, p; Jack Aylor,b; Derrek Phillips, d. 12/22&23/2020. Nashville, TN.

It's somewhat ironic that reedman Barber named his record label Jazz Music City, while having a small & subdued local jazz scene in Nashville, the only other player of note from there this writer could think of was Bennie Wallace, a highly individualistic saxophonist that has been under the radar for the last few years. Mosaic is Barber's third endeavor and it is quite impressive. The sixteen Barber compositions are equally divided between the two discs and range in time from less than two minutes ("Just Jack" & "NewDayRocks") to the over ten and one-half minutes of "The Mountain And The Clouds". All are arranged by the leader. The same trio of rhythm-mates from The Music In The Night return and their cohesiveness is illuminated even more so from the intervening years of performing together. Rahsaan's twin brother Roland is added to several cuts on blustery bone as is brightly-toned trumpeter Nathan Warner. The former is heard pulling a Steve Turre on conch shell on "Jambo Rafiki" while brother Rahsaan does the difficult task of playing alto and tenor (eflat/bflat respectively) simultaneously on the brief aforementioned "NewDayRocks". Most of these selections are self-explanatory title-wise especially the opening and closing numbers, "Swang That Thang" and the gospel themed "Sunrise Service". With this ambitious undertaking Rahsaan Barber has exhibited a notable growth in his artistic sensibility that bodes well for the future.

Larry Hollis

New Issues

MIKE LEDONNE IT'S ALL YOUR FAULT SAVANT RECORDS 2183.

IT'S ALL YOUR FAULT / MATADOR / ROCK WITH YOU / STILL/ PARTY TIME / BAGS AND BROWN / BIGGEST PART OF ME / BLUES FOR JEB. 51;34.

LeDonne, org; Eric Alexander, ts; Peter Bernstein, g; Joe Farnsworth, d; Steve Wilson, Jim Snidero, as; Scott Robinson, Alexander, ts; Jason Marshall, bars; Jon Faddis, Frank Greene, Joe Magnarelli, Joshua Bruneau, tpt; Steve Davis, Mark Patterson, Dion Tucker, Doug Purviance, tbn; Bernstein, g; John Webber, b; Farnsworth, d. 2/12&13/2020. Englewood Cliffs, NJ.

The year was 1962. Home on leave from the Navy my hands clutched the most recent "must have", a gate fold LP of just- street ed Jimmy Smith. Of extra importance, this was his initial big band date covering side one while the flip side held three trio tracks with Donald Bailey & Quentin Warren (mistakenly listed as Jimmy). Produced by Creed Taylor, with charts arranged by Oliver Nelson and beautifully engineered by Rudy Van Gelder this was the stuff dreams are made of. There was even a small notation on the original cover=Jimmy Smith performs by special permission of Blue Note Records, Inc. Needless to say the success of that record set off a virtual tsunami of organ/big band releases from the likes of Brother Jack McDuff, Jimmy McGriff and a host of others. The latest of which is this compact disc by Mike LeDonne with five large group cuts and three titles by his combo The Groover Quartet. Wisely chosen by the keyboardist for arranging duties, Dennis Mackrell is a seasoned professional who has occupied the drum throne for Basie and the Vanguard Jazz Orchestra to name but a few. His deft charts are easily handled by a contingent of crack players many readers will recognize. On Jimmy Smith's Verve debut mentioned above most of the big band non-organ solos were handled by either altoist Phil Woods or Joe Newman on trumpet. That is not the case here as the entire solo space is allotted to tenor or guitar rides (other than the organ of course) by members of the Groover unit. Other than the back-beated Lionel Ritchie ballad which is a feature for Alexander's lush tenoring the order of solos is either sax or guitar followed by the leader. The large group numbers include the kickoff title tune (where LeDonne employs his own bass lines under his solo), Grant Greens largely forgotten "Matador", the shuffled Michael Jackson hit "Rock With You" with the other example of organ bass, the finger-popping "Party Time" off of Lee Morgan's The Procrastinator album with a Charles Earland tag before the chop ending and the call&response head of another original where he heads back into Jimmy Smith territory. The other quartet selections are "Biggest Part Of Me" where work-horse Joe Farnsworth finally gets to stretch out in a full-fledged drum spot, the aforementioned Eric Alexander feature and the final "Blues For Jeb" an infectious shuffle that sports the best soloing (to these ears) from all hands. My only puzzlement about this title is with all the power-packed horn sections there are no trumpet or trombone solo spots? Otherwise a worthy addition to the organ with big band tradition.

Larry Hollis

New Issues

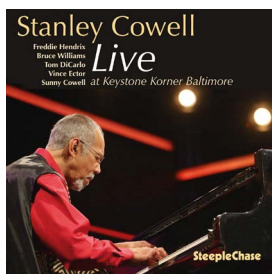
STANLEY COWELL LIVE AT KEYSTONE KORNER BALTIMORE STEEPLECHASE 31908.

CAL MASSEY / CHARLESTON RAG / MONTAGE FOR TOLEDO / EQUIPOISE(*)/ IT'S TIME / BANANA PUDDING / NO ILLUSIONS / THIS LIFE. 71:55.

Cowell,p; Freddie Hendrix, tpt; Bruce Williams, as; Tom DiCarlo,b; Vince Ector,d; Sunny Cowell,vcl(*).October 2019. Baltimore,MD.

There's a multitude of great piano players that never received a fraction of the accolades granted the celebrated few (no names necessary). A list of the aforementioned would no doubt take up the majority of this allotted space. Needless to say, the late Stanley Cowell definitely fits into that hallowed category. Yet it isn't the gratitude we should show him for his musical contributions only but the horde of great music contained in the StrataEast catalog helmed by him and the still viable Charles Tolliver. This sampling from a club gig finds Cowell's trio joined by the exothermic horns of long time associate Williams and relative newcomer Hendrix. This makes for some fully loaded fireworks for his first "in person" album in almost three decades. Freddie's fiery trumpet blends with the tart altoing of Bruce like mac and cheese. The half dozen leader's compositions are like a return visit from some cherished old friends; reworkings of tunes educated listeners should recognize including arguably his most celebrated writing "Equipoise" rendered in ethereal voice by his daughter. The other non-originals from two largely forgotten giants Max Roach and Eubie Blake. The latter is a real hoot and displays the leader's encyclopedic knowledge (a la Jackie Byard) of past styles and masters. Hopefully this will not be the last we have heard from Stanley Cowell but if it is, all this writer can muster to say is "What a way to go out". Unquestionably recommended.

Larry Hollis



New Issues

RONNIE CUBER/GARY SMULYAN TOUGH BARITONES

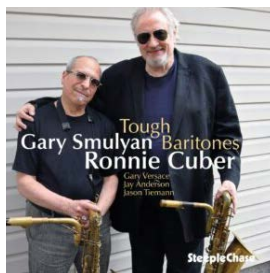
STEEPLECHASE 31903.

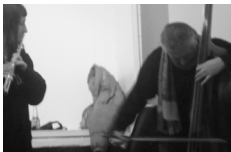
BLOWING THE BLUES AWAY / THAT'S THE GROOVY THING / LITTLE SUN FLOWER / NICA'S DREAM / DAMN RIGHT BLUES / LOVER / WELL YOU NEEDN'T / THE PREACHER / SPLIT KICK / INTERVALS. 61:50.

Cuber, Smulyan, bars; Gary Versace, p; Jay Anderson, b; Jason Tiemann, d. 4/2019. No location listed.

If you're anything like me, a died-in-the-wool analog aficionado whose so retro he feels like a hitch-hiker on the information highway, then this is the album for you. If one ignores the recording date listed on the back tray, Neil Tesser's excellent liners dated November 2020 or the 2021 label marking this delightful session could easily be a "blast from the past" that sails over your sound system like a fresh ocean breeze. As noted in the accompanying booklet there have many memorable pairings of horn players over the years but this one was surely a no-brainer. Both men have well-documented pedigrees that the majority of this publication's readers are no doubt aware of. Expertly backed by a threesome of lesser-known musicians they roar through a no-ballad program of jazz gems from the likes of Horace Silver (4 tunes), Freddie Hubbard, Thelonious Monk, Red Prysock and two Cuber originals. Even the lone standard (Lover) is taken at a brisk tempo. One would be hard-pressed to mistake this burner-filled package for an ECM issue. So leave those "dusty diamonds" from yesteryear on the shelf and dig into this nouveau retro jazz (with a capital J) disc.

Larry Hollis





Editor's note: at the time of publication, Cadence has not been able to verify the death of Francois Grillot.

REMEMBERING- FRANCOIS GRILLOT

by Cheryl Pyle

The sad news of the death of bassist Francois Grillot started on June 6, 2021. We still cannot find any official date but that day is when the news and posts on Facebook began. I played so many wonderful concerts with Francois, many Beyond Duos with flute and bass, and met him at ABC no Rio in around 2013, where we played many Duos. It was around that time that Bern Nix showed up at a lot of our gigs and we started playing together too. I could always tune into his bass sound and ideas and improvising, it was so clear. One of the first times I was at the kitchen, at his apt, we rehearsed for a trio with Claire de Brunner on Bassoon to play at ABC no Rio. I heard from him in March 2021 around his birthday, he asked if he could play with the all women free jazz group of mine, Musique Libre Femmes. He mentioned he would wear a dress, that's the last time we wrote, but we had always meant to play more, when the COVID-19 pause was lifted.

I was also privileged to play with him at University of the Streets, Grotto, Why not Jazz, Parkside, Spectrum, Dissident Arts Festival at Frost Gallery 17 and many 12 House Orchestra concerts at Michiko Studio and Scholes Studio. One of my favorite memories was a concert we played downtown, Beyond Quartet, and a Duo we played at Why not Jazz on the west side, and Beyond Quintet at the 2019 Dissident Arts Festival at Frost Gallery 17. He was a strong improviser, a comedian at times, and his wonderful bass sound still rings on in our hearts and memories.

Obituaries - 2021



Curtis Fuller

ALLON SCHOENER, died on April 8, 2021. He was 91.

CURTIS FULLER, trombone, died on May 8, 2021. He was 88.



Mario Pavone

FRANCOIS GRILLOT bassist, died around June 6, 2021. No further information is available at this time.



Norman Simmons

JEFF CHAMBERS, bassist, died on May 18th, 2021. He was 66.

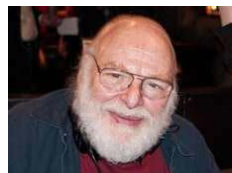
MARIO PAVONE bassist, died on May 15th, 2021. He was 80.



Peter Hollinger

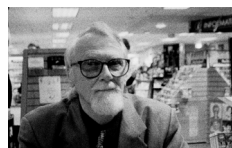
NORMAN SIMMONS, pianist, died on May 13th 2021. He was 91.

PETER HOLLINGER, drummer, died on May 31st, 2021. He was 67.



Bob Fass

ROBERT GREGG KOESTER, founder of Delmark Records in Chicago, died on May 12, 2021. He was 89.



Royal Stokes

ROBERT MORTON FASS, host of Radio Unnameable, died on April 24, 2021. He was 87.

W. ROYAL STOKES, writer, died on May 1, 2021. He was 90.