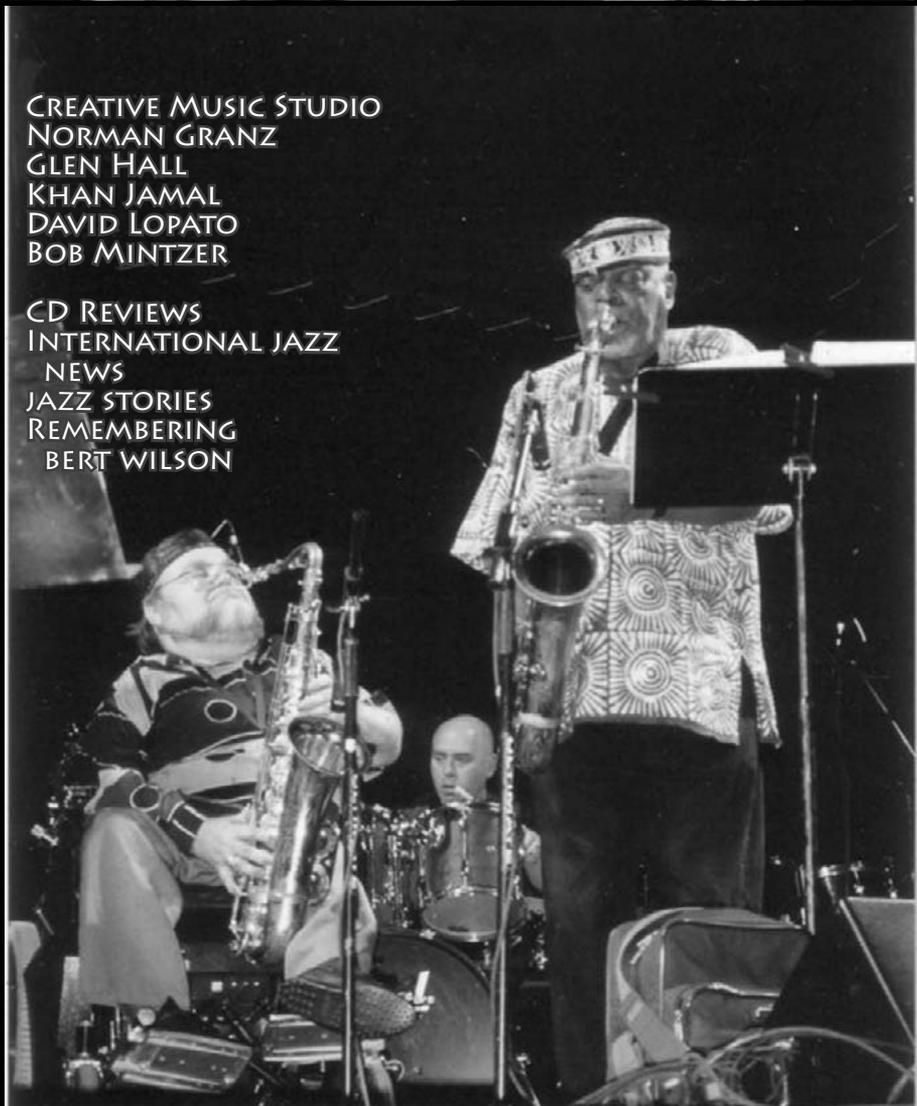


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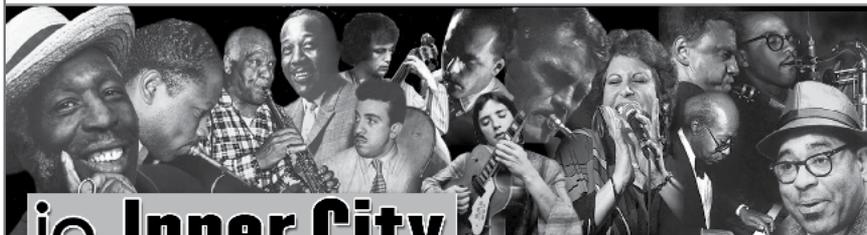


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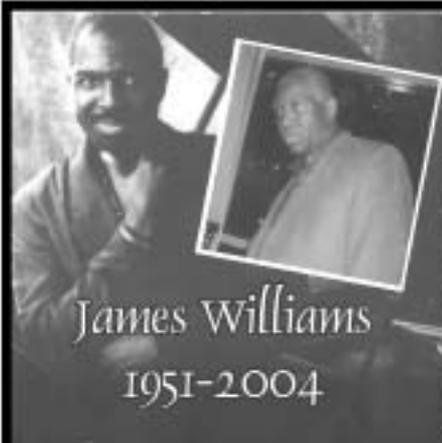


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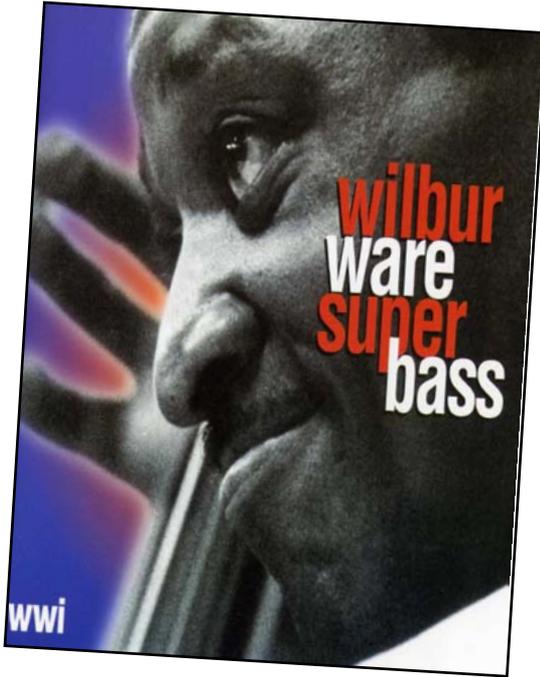
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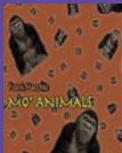
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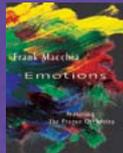
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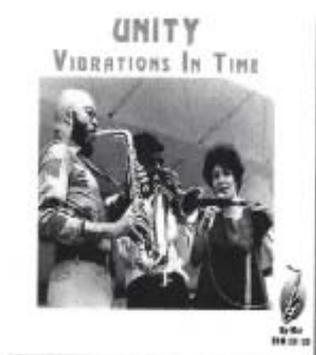
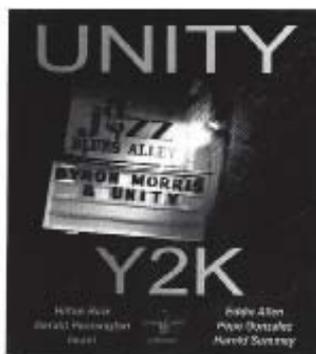
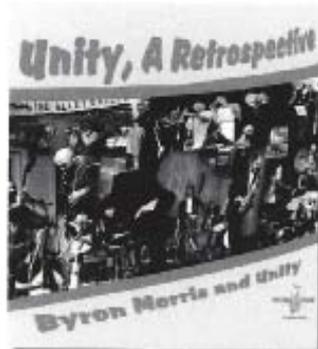
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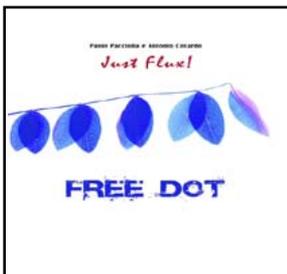
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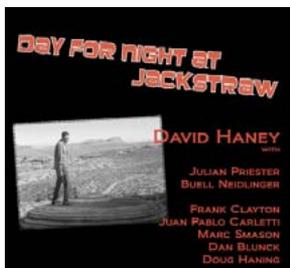
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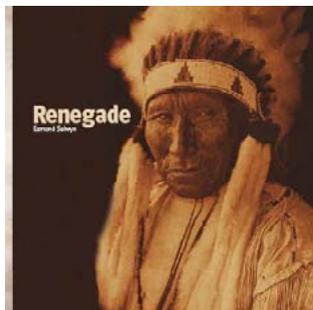
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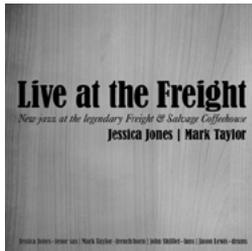
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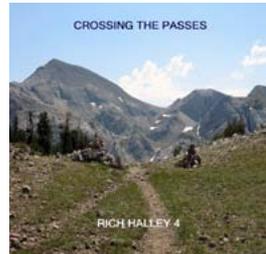
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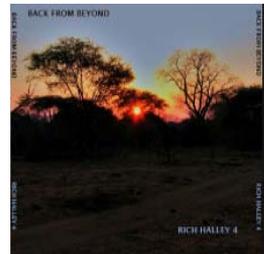
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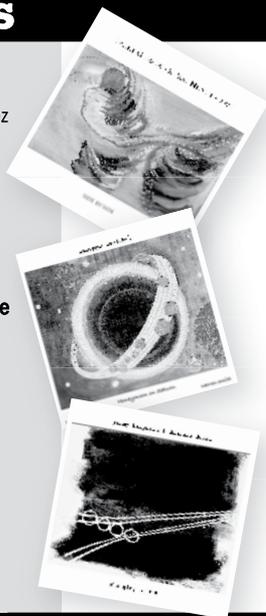
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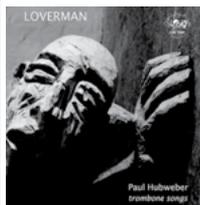
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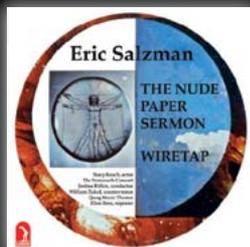
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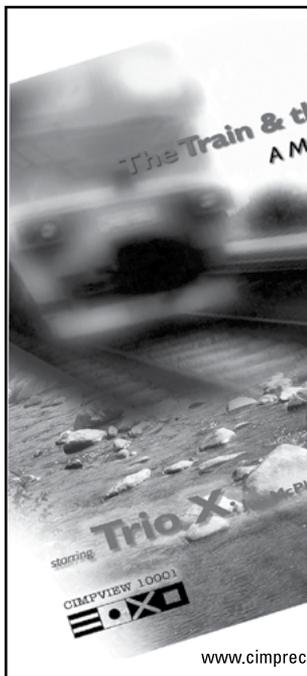
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Established in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly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

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

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

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



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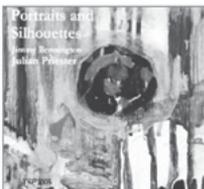
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DECEMBER 2011

CADENCE JAZZ BOOKS announces its latest release:

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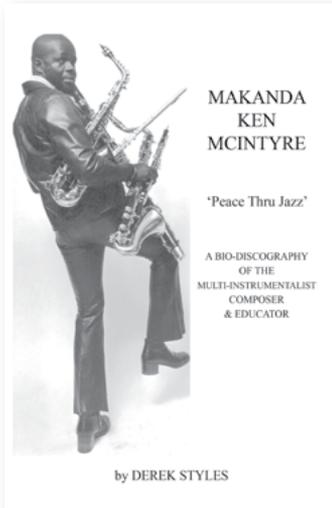
The story of Ken McIntyre is not just the biography/autobiography/discography of one of the important improvisers of the 1950s to 1960s Bop-post Bop transition. In its subtext it is the story of the joys, passions, frustrations, and roadblocks of the creative improvising artist in the United States.

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

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Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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

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Contributors

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

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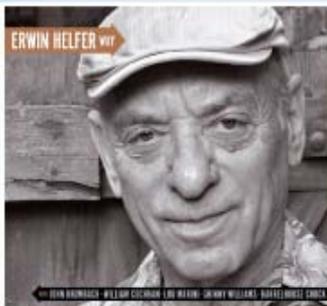
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STUART KREMSKY (CD Reviews) *is the former tape archivist for the Concord Music Group. He contributes reviews to both Cadence and the Journal of the International Association of Jazz Record Collectors, and wrote Cadence's Short Takes from San Francisco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

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

MICHAEL G. NASTOS (Short Takes, Reviews) *has been the Detroit correspondent for Cadence Magazine since 1980. Based in the Metro Detroit college town of Ann Arbor, Michigan, he is also a music publicist, promoter and entrepreneur, a 40 year veteran of radio, is published in various other on-line and print magazines, a CD reviewer including Cadence, and on-occasion is an electronic percussionist with the ensemble Electrosonic. He is hoping the Detroit Tigers win the World Series in 2013.*

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9. Jennifer Leitham
Earl May 1
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Mike Barone
10. Graham Moncur III
Kerry Politzer
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Biggi Vinkeloe
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Jacki Byard
1. Record Poll
2. Charles Molfett
John Hicks
3. Claude Williamson
Jeanne Lee &
David Eiges
4. Roger Kellaway &
Tommy Igoe
5. Philipp Wachsmann
Stan Levy
6. Dave Black
Billy Childs
7. Peter Campo
Dave Douglas
8. Bobby Zankel
Jimmy Woodie 2
9. Ronnie Cole
Jimmy Woodie 2
11. Pierre Favre
Andre Jaume
12. Andy Caliman 1
Bill Harner
Tina Marsh
1. Kurt Elling
Hedley Caliman 2
2. Mats Gustafsson
Hugh Ragin
3. Stefan Harris
Fred Van Howe
4. Jay Ross
Chris Barber
5. Bill Kirchner
Chel Bey
6. Lou Grassi 1
Dianne Reeves
John Mitchell
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Lou Grassi 2
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Contributors

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

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The annual **Melbourne International Jazz Festival's** program was announced in mid-March and will take place over ten days from March 31 to June 9 with nearly one hundred events in a wide range of venues, featuring an equally wide range of drawcard artists, including now legendary vocalist **Cassandra Wilson** (her first Australian appearance in almost a decade); multi-award winner, Cuban star **Chucho Valdes** with his Afro-Cuban Messengers; top composer/arrangers **Maria Schneider** from the USA and **Darcy James Argue** from Canada; saxophonist **James Carter** with his Organ Trio; from New Orleans the **Rebirth Brass Band**; a jazz-rock ensemble led by **Mike Stern**; contemporary styles including hot collective **Snarky Puppy**, top selling combo **Kneebody** and making a return after a sensational 20/12 reaction, **Jamire Williams**, all from the USA; daily open air concerts in Federation Square, late night shows at Melbourne's three jazz clubs, Bennetts Lane, Paris Cat and Dizzy's with visiting groups including Norwegian/French group **Dans Les Arbres**, **Kekko Fornarelli Trio** from Italy, the **Omri Mor trio** from Israel, plus many master-class opportunities.....to coincide with her long-overdue visit, **Cassandra Wilson** will also appear at the Sydney Opera House Concert Hall on May 15 in concert with her sextet, including **Brandon Ross** (guitars), **Charlie Burnham** (violin), **Lonnie Plaxico** (bass), **Mino Cinelu** (percussion) and **Gregoire Maret** (harmonica).....concurrently with the above, the city of Adelaide is presenting the second annual Hoot! Adelaide Hills Jazz Festival (following the success of 2012's inaugural event) also featuring the above mentioned James Carter Organ Trio (**Gerard Gibbs**, Hammond B3, and veteran Detroit drummer **Leonard King Jr**), Snarky Puppy (including US vocalist **Alison Wedding**, who recently resided in Australia for several years) and Austrian sensation **David Helbock** with his trio (**Raphael Preuschi** on bass ukelele (sic) and drummer **Herbert Pirker**), another Australian premiere..... another world-famous star trumpeter **Arturo Sandoval** will be touring the country in June, with appearances in Western Australia's Astor Theatre June 18, South Australia's Jazz Pub The Gov June 20, Sydney's State Theatre June 21, Melbourne's Palais Theatre June 22 and the Tivoli in Brisbane June 23..... the 68th Annual Jazz Convention will be celebrated over Christmas/New Year week in the New South Wales city of Goulburn.....during May in Melbourne suburb of Malvern the 8th Annual Stonnington Jazz Festival will present the best of Australian Jazz over ten days, including vocalists **Michelle Nicolle**, **Kristin Berardi** and **Nichaud Fitzgibbon**, **James Morrison** and pianist **Joe Chindamo** in duet, the Australian Art Orchestra and a host of top names..... the 2013 Bell Awards have come and gone with several well known names among the winners – Vocal Album **Chris McNulty**; Original Jazz Album **Marc Hannaford Trio**; Contemporary Album guitarist **Stephen Magnusson**; Traditional Album Group **Flap**; Young Artist of Year Pianist **Stephen Barry**; Graeme Bell Hall of Fame Award **James Morrison**.

Alwyn and Laurie Lewis

The big deal **Detroit Jazz Festival** takes to the streets of downtown Detroit on the scenic riverfront for a 34th year, August 30-September 2 over the Labor Day weekend, as usual. Among the participants will be Artist-In-Residence **Danilo Perez**, the **David Murray Big Band** with **Macy Gray**, **Bill Frisell** in several appearances including his John Lennon Tribute, with the **Charles Lloyd Ensemble**, and possibly the **Lee Konitz "Enfants Terrible" 4tet**, **Rene Rosnes** with her group and in duet with **Bill Charlap**, **Geri Allen** with her Homecoming Band and in duets with Perez, **Ahmad Jamal**, **John Scofield's Uberjam Band**, **Sheila Jordan** with **Alan Broadbent** and strings, **Joshua Redman** with strings, **McCoy Tyner** with **Savion Glover**, **Cecile McLorin Salvant**, **The Yellowjackets**, a saxophone summit with **Joe Lovano**, **David Liebman** and **Ravi Coltrane**, **James Carter** in a tribute to Don Byas, a tribute to Teddy Harris Jr. and the New Breed BeBop Society, **Gregory Porter**, **Jon Faddis** in a tribute to Jazz At Massey Hall with the **Bill Charlap 3** and **Jesse Davis**, **Eddie Daniels** and **Roger Kellaway**, **George Bohannon**, **Francisco Mora Catlett** and **AfroHorn**, **Gary Smulyan**, **Howard Johnson** and **Frank Basile** in a tribute to Pepper Adams, **Aaron Diehl 3**, **J.D. Allen**, the **J.C. Heard Memorial National Arrangers Jazz Competition Band**, **The Cookers**, **Freddy Cole**, **Trio De Paz** with **Harry Allen** in a tribute to Antonio Carlos Jobim and Stan Getz, **Tony Monaco** and **Fareed Haque**, a tribute to Dave Brubeck with the Brubeck Brothers playing commissioned works and recreating *The Real Ambassadors*, **Quest w/Liebman** and **Richie Beirach**, the **Four Freshmen** in a Stan Kenton tribute, **Terrell Stafford** playing the music of Billy Strayhorn, **Marcus Belgrave's National Trumpet Competition**, **Michael Weiss 5tet**, **Delfeayo Marsalis**, student bands and more to be announced....the 19th annual Michigan Jazz Festival at Schoolcraft College took place July 21st, with a typical array of great mainstream local artists on five stages. Participants included the **Dave Tatrow Dixieland Band**, **Steve Wood 5tet**, **Lynn LaPlante 7tet**, **Russ Miller 6tet w/Jeannine Miller**, **Sean Dobbins**, **Kurt Krahnke** and **Tad Weed**, **Paul Keller's At Sundown 5tet**, the **Schoolcraft College and Masters Of Music Big Bands**, **Chris Collins BB** in a tribute to Don Palmer, the **Craig Strain Orchestra**, **John Trudell Big Band**, **Michele Ramo 6tet**, **Gary Schunk 3**, **Terry Lower 5tet**, **Jerry McKenzie's Just Jazz**, saxophonist **George Benson's 5tet**, **Ellen Rowe Trio**, **Demetrius Nabors 3**, **Dave Bennett's tribute to Benny Goodman**, **Arlene McDaniel**, **Dennis Tini 4tet** with strings, **Cliff Monear 3**, solo piano sets from **Charles Boles**, **Bob Seeley**, **Jim David**, **Ellen Rowe**, **Terry Lower** and **Taslimah Bey**, student bands from the Ann Arbor Public Schools Summer Program led by **Sean Dobbins**, **Charlie Miller's Wayne State U. Ensemble**, the **KDJ 3**, **Dennis Tini & Playing With The Pros**, **Jake Shadik 4**, and special sit-in guest of the festival **Peter Erskine**...a Father's Day benefit for the Michigan Jazz Festival at Schoolcraft College 6/16 with **Dave Bennett**...Cliff Bell's with **Eastern Blok 6/21**, **Bill Heid 6/20**, **Cyrille Aimee 6/10**... the Dirty Dog/Grosse Pointe Farms with the **Detroit Tenors**

6/26-29, **Gene Dunlap** 6/19-22, **John Trudell 5tet** 6/12-15, **Ralphe Armstrong & ID** 6/5-8, and **Benny Golson** 5/31-6/1...in Ann Arbor, the Gandy Dancer Wednesday Courtyard series features **Fubar** 9/11, **Scott Gwinnell 4tet** 9/4, **Ron Brooks** 3 8/28, **Tim Haldeman 4tet** 8/21, **Al Hill-Love Butlers** 8/14, **Pat Prouty** 8/7, **Heather Black** 7/31, the **Royal Garden** 3 7/24, **Justin Walter 4tet** 7/17, Sean Dobbins Organ 3 7/10, with shows by **Jake Reichbart 4tet** 6/26, **Bill Heid** 6/19, **Vincent York** 6/12 and **Ellen Rowe 4tet** 6/5...the Pratt Elks Lodge w/**Josh Abrams & Natural Information Society** 6/9...Kerrytown Concert House with **Pete Siers** 3 9/27, **Dave Sharp's Secret** 7 9/20, **Los Gatos** 8/23, **Hot Club Of Detroit** 8/4, **Shahida Nurullah** 6/29, **Perry Grace and AMP** 3 6/11, and **Andre Mehmani** 6/8...in Brighton, the new "Jazz On The Pond" series Wednesdays, with **Julian VanSlyke & The Marksmen Organ Combo** 9/11, **Planet D Nonet** 8/14, **Tumbao Bravo** 7/10 and **Scott Gwinnell 4tet** 6/12...the Smoking Jazz and BBQ Blues Festival downtown 9/6-7 with **Bettye LaVette, Mike Morgan & The Crawl**, the **Nighthawks Jazz Orchestra**, **Paul Keller's At Sundown 5tet**, **Rusty Wright**, **Laura Rains** with **George Friend & The Caesars**, **Ben Sharkey 6tet** and **Sean Dobbins Organ Combo**...in Lansing, the Lansing Jazz Festival 8/2-3.

Michael G. Nastos

Rudresh Mahanthappa's Gamak quartet flooded Montgomery County Community College's stage on 3/15 with an onslaught of breathtaking avant-garde concepts and Indian influenced musical tonalities in tunes that were long and fully developed. **David "Fuze" Fiuczynski** (g), **Francois Moutin** (b) and **Dan Weiss** (d) shared an impressively tight connection, a necessary requirement when attempting to tackle Mahanthappa's exotic compositions. It was a melted mix of "Old World" and "New World," as Indian-themed music, perfected supported by Weiss, a noted student of Indian rhythms, along with Moutin's emotive bass playing and Fiuczynski's envelope stretching guitar roughhousing added grungy distortion. The leader's searing sax was at the center of it all, his rep as an emerging creative force may be mushrooming but Weiss was the straw that stirred the drink here. His constantly inventive rhythms and patterns were magical. Post-set "Fuze" spoke about how much he enjoyed Mahanthappa's music and that his great joy in life is taking non-Western modes and stacking them into jazz chords. He went back to grad school to study microtonal concepts and attended Joe Maneri's last class...**The ICP Orchestra** sans Misha Mengelberg at International House on 4/11 (Ars Nova Workshop) brought their wonderful mixed bag of tricks with them – high quality solos, disjointed Ellington and Monk covers, engaging group play – only there was less humor this time. **Han Bennink** never attached his trademark red bandana and never got to his schtick routines – no sitting on the floor or even a foot on the toms. Only in the last minute did the drum stick make it into his mouth. Perhaps without Mengelberg there to be tormented there was no need for antics?...Cadence Magazine hit the road in April with a festival in celebration of its 39th birthday. Publisher/editor pianist **David Haney** organized the tour utilizing artists well associated with the unwavering creative spirit of the publication. The 4/12 version at Chris' Jazz Café began with a high intensity set by saxophonist **Blaise Siwula** with guitarist **Dom Minasi** and drummer **Toshi Makihara**. The three artists are known for their bulldogged, forward launching musical assaults and were aptly matched. Minasi sat with his head down turned down, emitting frothy original statements to help feed the monster improv session. A trio led by pianist **David Arner** followed with bassist **Michael Bisio** and drummer **Jay Rosen**. Arner's trio ventured into textured sounds at first, as if feeling each other out, before treading more turbulent areas. Too loud drums overwhelmed the keyboards at times, no such issue for Bisio's gargantuan bass strikes. The trio seemed off-kilter in some parts but when they did connect they did a fine job of flowing free and drew the traditional jazz loving audience into their thorny web. Arner shined with his Porgy and Bess section. The festival ended with the **Primitive Arkestra Group** with **David Haney**, a collective effort including all the musicians except Bisio, who was having technical instrument issues, and Makihara who had to leave early. The problematic issue of having two pianist play one piano was answered immediately as Arner started at the keys and Haney stood at the instrument's

Short Takes USA: Philadelphia

rear, playing the strings inside with toy wooden mallets. Haney later replaced Arner at the stool for the next tune and Arner exited, choosing to listen rather than picking up the mallets. The two pianists presented interesting differences in techniques. Arner used a more deliberate form, his long fingers compressing the keys individually, releasing bold statement with elements of classical form, while Haney performed as if “speaking in tongue,” his eyes shut and body jerking, releasing the spirits within for an impassioned, breathtaking ride. Kudos to Chris’ for stepping outside their normal box and booking spontaneously improvised music...**Michele Rosewoman & New Yor-Uba** did the Painted Bride Art Center on 4/13, a mere 3 days after wrapping up what Roseman feels will be one of the defining recordings of her career. She was one of the first to combine Cuban Folkloric elements into very contemporary Jazz 30 years ago with her original New Yor-Uba group and the new variation includes **Oliver Lake** (sax), **Freddie Hendrix** (tpt), **Vincent Gardner** (tbn), **Mike Lee** (ts, flt), **Howard Johnson** (bari s, tba), **Yunior Terry** (b), **Adam Cruz** (d), **Pedrito Martinez**, **Roman Diaz** and **Abraham Rodriguez** on bata, cga, vcl). A beaming Rosewoman addressed her current cosmic state, announcing at the start that, “It feels kind of monumental!” She didn’t stop smiling from her piano bench during the 3-hour event. Commencing with a warm Cubano tune, they moved into a song with a looping melody broken up by atonal playing and an outstanding soprano sax feature by **Oliver Lake**. Lake continued to add the most caustic bite to the heavily Cuban inspired music which overloaded conga, bata and Cuban chants over jazz elements. Hopefully, the future release will contain more firepower from the stellar jazz crew because when given the spotlight this night, the horn section was killin’...The Philadelphia Clef Club hosted an evening of music on 4/19 presented by the Philadelphia Jazz Project (www.philajazzproject.org), an organization working to bring together diverse members of the local jazz community. The big news was the appearance of 75-year-old alto sax/flute veteran **James Spaulding** as a member of vocalist **TC III**’s sextet. Spaulding, who last played town in 2006 with Archie Shepp, had a rocky start to his evening, his train malfunctioned and caused a long, hot delay – “I feel like soaking my whole body in an Epsom salt bath!” he said. His performance was unaffected by the aggravation. He even got up to show TC III dance steps during the long set, and his frequently present smile was warming. Standards, including “Autumn Leaves,” “Moanin’,” and “Solar,” were keenly performed with standout portions by bassist **Lee Smith** and stunning trumpeter **Josh Evans**, but the highlight was a delightful and unexpected swinging take of “Singing in the Rain” commandeered by the very dapper **TC III**, whose singing style mixes James Moody, Clark Terry and a splash of Leon Thomas. TC said he first approached his late mother, organist extraordinaire Trudy Pitts, with the idea of updating the ditty a number of years ago and received her support. The evening started with a set by local trumpeter **Daud El Bakara**’s ensemble which was firmly in the neoclassical bag. *(Continued on page 156)*

Comes the time of year when there's the possibility of great musical adventures outdoors as well as in the cozy confines of clubs, halls and assorted other venues. This can lead to some nice changes in the overall experience. A couple of recent events provided audiences with fresh, somewhat less than conventional settings for exciting two day festivals.

One of these was the **Penofin Jazz Festival** at Spotswood in Potter Valley, California. (As this is not a Portland area event there will be more later in the article.)

Here in Portland the Creative Music Guild (CMG) hosted their second annual IMPROVISATION SUMMIT OF PORTLAND in a variety of settings. The majority of which took place at Sandbox Studios (420 NE 9th Ave.) 5/31-6/1: The festival presented a wide assortment of improvisers: musicians (solo and ensemble), music + dance, film + music, etc. Musicians involved included: **William Hooker, John Gross Trio, Daniel Menche, EET, Gulls, Elphin Elephant, Thollem McDonas, Doug Theriault, 1939 Ensemble, Like A Villain, Golden Retriever.** Each evening featured a large improvising ensemble.

The first night : **WIMBC Big Band: Ryan Spangler, Ben Kates, Stephanie Simek, Carson McWhirter, Russel Durham.** Next eve: **The William Hooker Ensemble:** the drummer/poet/composer with **Lee Elderton, Mary Sutton, John Niekrasz, Thollem McDonas, Andrew Jones, John Gross and Kyleen King.** Two saturday afternoon events augmented the evening's block of shows.

William Hooker presented a workshop/performance at Revival Drum Shop (1465 NE Prescott St.) Later that afternoon there was a panel discussion moderated by KBOO radio's **Daniel Flessas** featuring **Linda Austin, Catherine Lee, John Niekrasz, Reed Wallsmith and Rich Halley.**

Beyond the Improv Summit CMG continues to present two other series. The **Outset Series** features solo and small group improv performances at Revival Drum on the first and third Wednesdays of each month. Recent guests have included: **The Tenses, John C.Savage, Marisa Anderson, Lori Goldston, Rich Halley, Abusive Consumer.**

Their less-regular **Confluence Series** focuses on bringing deserving improvisers from afar. 4/5: **The ICP Orchestra** returned to Portland after more than a decades absence. Pianist/founder Misha Mengelberg was, sadly, not along for this tour of North America due to age/health concerns and his irascible surrealism and spirit were greatly missed. But the Orchestra bravely soldiers on in a piano-less setting which actually opens up the music and it's options to a great degree. The Orchestra featured: **Han Bennink, Mary Oliver, Tristan Honsinger, Ernst Glerum, Michael Moore, Ab Baars, Tobias Delius, Wolter Wierbos and Thomas Heberer.**

The concert took place at the Redeemer Lutheran Church (5431 NE 20th Ave) and the house was packed with fans anxious to experience this historic and important European collective. The sanctuary's clear acoustics allowed the group the rare, and welcome, opportunity to perform acoustically with

no sound system beyond a simple amp for the contrabass. This led to an invigorating selection of pieces for the evenings offering. As is usual for ICP the evening featured a tasty mix of originals and older jazz chestnuts freely hocketed about among the members in solo and small ensemble groupings within the larger scheme. An incredible and important evening for the Portland jazz scene and a night that the Guild worked hard to bring to fruition. They deserve to be very proud of their successful efforts. Kudo's to all involved. (creativemusicguild.org and on FB).

The venerable and the venerated. A rare visit from one of the originals: pianist **Burton Greene**. 4/17: In the cozy confines of the lovely Camellia Lounge (510 NW 11th Ave.) this evenings performance felt like an informal confluence of friends old and new. Trombonist **Marc Smason**, bassist **Andre St. James** and drummer **Tim DuRoche** rounded out the freshly minted quartet. The music was loose and ably played and there were some fine moments all around. Burton took it out into some very spacy solo excursions chock-full of wild ideas and musical references. A high-life piece he worked out with the band carried a nice sense of joyful abandon. All in all a good evening. This quartet also performed two nights later at the wonderful Piano Fort (great venue owned by Sam and Sara Evans) (1715 SE Spokane St.). The evening was augmented by a screening of **Malcom Hart's** film "Moldavian Blues: A film of Burton Greene. The spotlight shone bright on Portland pianist/composer **Gordon Lee** as he premiered a number of his fine compositions at the Old Church on March 20. Presented that evening: a couple of solo piano pieces (Shining thru the Rain, Field on the Hill) followed by the premieres of his pieces: "Fireflies, Heat, "Lightning & Stars" for cello quartet (featuring the **Amedei Cello Quartet**) and the "Viola Sonata #3" for viola and piano (performed by **Adam LaMotte** and **Janet Coleman**). Each of these classically oriented compositions were brilliantly structured and performed beautifully. Following intermission Gordon joined his bandmates in the Mel Brown Septet for a run through a number of jazz numbers and the premiere of his Jazz Piano Concerto which was composed with this group in mind. The septet featured: **Mel Brown** (d), **Renato Caranto** (ts), **John Nastos** (as), **Derek Sims** (tpt), **Stan Bock** (tbn), **Andre St. James** (b). The rich compositions led themselves easily to gorgeous horn and ensemble passages admirably making use of the wide range of talented voices in the band. The grand old venue was pretty much full and the excitement and ultimate enjoyment of the audience was unabashedly evident. A phenomenal night and a well deserved salute to the accomplishments of one of our finest home-grown musical masters.

Ivories Jazz Lounge (1435 NW Flanders) continues to regularly feature a healthy assortment of jazz talents of all stripes. **Gordon Lee** is certainly no stranger here along with other local piano talents **Dave Frishberg** (often accompanying **Rebecca Kilgore** or some other fine vocalist), **Randy Porter**, **Darrell Grant**, **David Haney** and others. (*Continued on page 158*)

Short Takes CANADA: Toronto

The Jazz Bistro, which officially opened on April 5 is starting to offer music in Mid April. April 16 will feature the **Yildiz Ibrahimova Quartet**, April 17 is the **Kalabash Caribbean Jazz Quintet**, April 18 will see the **Peter Appleyard Quintet**, and just ending was **Lew Tabackin** with the **Mark Eisenman Trio**.

The Rex Hotel continues to offer all forms of jazz on a daily basis. In March, on Mondays the **University of Toronto Student Ensembles** were featured in early part of the evening and the **Humber College Student Jazz Ensemble** was featured later on. Tuesdays saw **Cariisa Neufield Quartet** followed by the **John Cheesman Jazz Orchestra**. Wednesdays saw the early sets by **Jamie Ruben Trio** followed by either **Michael Skeete Quartet** or **The Dave Young Quintet**. Fridays saw **Kevin Quian** at the early set and **The Michael Musillami Trio** with **Joe Fonda** and **George Schuller** on March 14 and 15. **Mulgrew Miller-Fraser Calhoun Quartet** appeared March 21 and 22. Saturdays usually given over to blues **Danny Marks** at noon. **Bob Brough Quartet** appearing a couple of times in the evenings. April saw **The University of Toronto Jazz Ensemble**, **The York University Student Big band** and the **John Cheesman Jazz Orchestra** on Saturdays, **Fern Lindzon Trio** did the early sets on Tuesdays. Wednesdays saw **NMV's Jazz Message** followed by **Roarshaq** or **Jack Zorawski**. Thursdays saw **Darren Sigesmund 6** while Fridays featured **The Hogtown Syncopaters** followed by various groups including, on the 26th, **Jane Fair** and **Rosemary Galloway Quintet**. Saturdays saw **Danny Marks** at noon with various groups in the evening. On the 20th **Kieran Overs' Eleven** was featured and on the 27th, was a **Benny Goodman** tribute. Early announcements for the **Toronto Jazz Festival**, which will be held June 20-29, include such diverse groups as **Willie Nelson**, **Nikki Yanofsky**, **Mavis Staples** and **Dr. John**, **Bob James** and **David Sanborn** featuring **Steve Gadd**, **John McLaughlin**, and **Courtney Pine**.

In London, Ontario, **Eric Stach with his Free Music Unit** will be hosting a ten week public series from mid may through July at his **Studio 105**. Featured will be all the regulars from the London area, plus various guests from Toronto, Waterloo and Hamilton.

Bernie Koenig

Short Takes CANADA: Vancouver

The Vancouver International Jazz Festival ended 7/1, but things keep cooking at **Cory Weeds Jazz Cellar** starting 7/5&7 when NYC alto saxist **Ian Hendrickson** joins **Cory Weeds** on tenor, **Miles Black** piano, bassist **Ken Lister** & drummer **Julian MacDonough** for a live recording gig. Pianist **Misha Piatigorsky** appears 7/9 for a no-cover gig. Argentinian pianist/composer **Gabriel Palatchi's** band is in 7/10, followed 7/12 by **Alan Matheson's 7-tet** with Matheson trumpet/piano, **Rob McKenzie** trombone, **Dave Branter** clarinet/tenor sax, **Julia Nolan** alto sax, **Jon Roper** guitar, bassist **Laurence Mollerup** bass & drummer **Craig Scott**. On 7/16 it's "**Greasy G and The Poole Party**" with **Chris Gestrin** B-3 organ, **Joe Poole** drums and **Jack Duncan** percussion.

Short Takes CANADA: Vancouver

Singer/flutist **Rebekah Bell** appears 7/17 with **Bob Murphy** piano, **Doug Stephenson** bass & drummer **Buff Allen**. Vocalist **Ellen Doty** appears 7/18 with **Daniel Reynolds** piano, **Conrad Good** bass, **Adam Cormier** drums and **Josh Crowhurst** guitar, followed 7/21 by vocalist **Armi Grano** with **Miles Black's 3** (**Jodi Proznick** bass & drummer **Nino DiPasquale**). 7/23&24 has drummer **Jesse Cahill's Nightcrawlers** with **Cory Weeds** alto sax, **Steve Kaldestad** tenor, guitarist **Dave Sikula** and **Chris Gestrin** organ. **Cory Weeds/Sharon Minemoto 5tet** is next 7/26-27 with guest trumpeter **Chris Davis** playing "Cannonball Adderley and Nancy Wilson" along with **Melody Diachun** vocals, **Sharon Minemoto** piano, **Doug Stephenson** and **Joe Poole**. July at The Cellar closes with altoist **Dylan Cramer** 7/28 with pianist **Ron Johnston**, bassist **Bruce Meikle** and drummer **John Nolan**. Vocalist **May Cheung** open August on 8/1 with **Sharon Minemoto**, **Andre LaChance** bass and **Andrew Millar** drums. On 8/2, pianist **Amanda Tosoff** returns from Toronto for a gig and CD release with **Evan Arntzen** sax, **Jodi Proznick** and drummer **Dave Robbins**. **Cal-iente!** – a group that features the music of Cal Tjader appears 8/14 with **Nick Apivor** vibes, **Luis Giraldo** piano/keys, **Kerry Galloway** bass, drummer **Chris Haas & Myles Bigelow** percussion. On 8/20, it's the **Joe Lee Standards Trio** with **Eli Bennett** tenor sax, **Ben Dwyer** bass and Lee drums followed by the **Tom Wakeling-Miles Black 3** with Wakeling bass and **Andrew Millar** drums on 8/21. The next night trombonist/vocalist **Natalie Cressman** is in with **Samora Pinderhughes** piano, bassist **Jonathan Stein**, & **Michael Mitchell** drums. September starts with vocalist **Fawn Fritzen & Daniel Janke** piano/bass presenting "Bedroom Voice" 9/8. On 9/19, vocalist **Sophia Perlman's 4tet** appears with **Adrean Farrugia** piano, bassist **Ross MacIntyre & Ernesto Cervini** drums. The Cellar celebrates its 13th anniversary 9/26-29 with **Cory Weeds** and the **Harold Mabern 3** with bassist **John Webber** and drummer **Joe Farnsworth**. For the latest Cellar info, go to cellarjazz.com...On a sad note, **Ralph Dyck**, a long-time member of the local scene passed 5/20. Ralph played vibes, keyboards, synthesizers and various electronics as well as being a composer and computer programmer. Recent visitors to the Cellar include **George Coleman** in early April, playing with **Miles Black**, **Jodi Proznick & Jesse Cahill**. On the night that I caught him, the first set started with Hank Mobley's "This I Dig of You" which had an amazing display of circular breathing by George. Other tunes were "Soul Eyes", "Ceora", "Oleo", and "Laura" on which Miles worked in a "Hi-Fly" quote. George laid out while the trio played Freddie Hubbard's "Up Jumped Spring". "Autumn Leaves" kicked off the second set started followed by a bluesy "I Thought About You." On "You Go To My Head", Miles played a Monk quote in his solo which led to George and him trading Monk licks for the rest of the tune. The set closed with Horace Silver's "Peace"...For local jazz info and links, go to www.vancouverjazz.com or call (604) 872-5200.

Ron Hearn

Papatamus Robert D. Rusch



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

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

**TRANSCRIPTION
FROM AUDIO**
Listen to
Robert at www.cadencejazzmagazine.com.

*Transcribed by
Paul Rodgers*

There is so much to cover and the editor has asked us to be as brief as possible. The first thing, there's a couple of boxes from Mosaic. Now I think Mosaic could probably put almost anything and make it interesting because their liner notes are so well researched and, you know, you can disagree with them but cases are stated and discographically they are about as up-to-date as you can get.

Recently they released **Charles Mingus Jazz Workshop Concerts** of 1964 and 1965. And, like Mingus' music, which comes at you from various angles, this box comes at you at various angles. First of all, the Jazz Workshop Concerts, 1964-65, suggests it has collected all of them. It's not really accurate – these concerts may have been, although it's not referred to in the notes, been the authorized recordings, not the total bootlegs that do exist. So there are seven CDs on this and it's number is Mosaic MD7-253. Maybe I'm missing something but the Jazz Workshop groups, which had a core of musicians – **Jaki Byard and Johnny Coles, Eric Dolphy, Ronnie Hillyer or Johnny Coles, Clifford Jordan, Charles McPherson** and of course **Dannie Richmond** on drums, that was the core. On some of these recordings it's augmented into a semi-big band. But that core made a whole mess of concerts which seem to have been recorded and are not listed here. What is listed here are dates from April 4, 1964, April 10, 1964, September 20, 1964, September 18, 1965, May 13, 1965 and May 13, 1965. That's the order they are issued in, the Mingus in Monterrey, September 18th, '65 is out of order probably because it would fit into the constraints of a CD.

Mingus had, if nothing else, attitude but he also had the talent to stand behind it. This comes a number of years after the iconic Ah-Hum, which I still think is perhaps the single best Mingus document. After that the Atlantic recordings were pretty great but there's always something to enjoy in Mingus, or not enjoy. This particular group that Mingus had is arguably the finest and it had the opening track is solo by Jaki Byard from the April 4 Town Hall Concert, '64, ATFW. And it's a great way to open the set because

Jaki Byard is much admired. Musicians think he was terrific. He certainly has a following but he never really got the attention, or I don't think was particularly well-recorded during his own lifetime. This piece here is terrific – it's beautiful, it shows Jaki's generic breadth, shall we say, and there's a good touch of Willie the Lion in it but it's definitely Jaki all the way. And he is arguably the finest pianist Mingus ever had. He was well-equipped to handle Mingus' shifts and turns and stylistic interludes, shall we say? Brilliant pianist!

A lot of this material here has not been issued before. If you are familiar with the **East Coasting Records**, all that is here and there is more and there is some unissued material. Not all of it is great and if you were lucky enough to see Mingus in performance, especially in a nightclub, he called it a workshop and it often was a workshop. Often it was rehearsals and everything else, although he was on the bandstand and this was the gig. So not all of it here is prime. Some of it Mingus obviously had an affection for that just really didn't happen. But Mingus' music is certainly compelling and I find tributes to playing his music rarely bring the freshness, any freshness, to it. Part of the reason, of course, is it is hard to equal the talent in most Mingus groups. An exception to that would be a group called Straymonk, which just put out a record called "**Plays Mingus**" on the Unit label – 3117. And this is made up of simply a quartet of **Nat Su** on alto sax, **Gabriel Dalvit** on alto, **Andreas Zitz** on bass, and **Michi Stulz** on drums – so two altos, a bass and a drum. And they play well-known Mingus compositions: Better Get Hit In Your Soul, Reincarnation of a Love Bird, Fables of Faubus, Boogie Stop Shuffle, Duke Ellington's Sound of Love, Peggy's Blue Skylight and Tijuana Gift Shop. And the name of the group is Straymonk.

This music is well-played but as soon as the themes are present one cannot help but hear Mingus calling out admonitions and enthusiasms. Still, this is one of the more enjoyable Mingus tributes as it does make original approaches to the music and the musicianship gives you the kind of attention to the harmonies and energies that the music deserves. And it's, again, one of the best tributes to Mingus. We'll cover some more Unit records in a couple of minutes. They have recently put out some very interesting material. We'll come back to that later.

But getting back to the Mosaic box, not all of this has been issued before, even less has been issued on CD. It's good to have this all together, warts and all. In some ways it brings the on-stage Mingus a little more clear. It's been almost 35 years since he died and he's probably more popular today than he was, although by the time he died he was gaining a certain amount of popularity. The program notes by **Brian Priestly** are excellent. You can disagree with some of them if you want. And he also places Mingus in context with the times, political and social times, which is important. It's hard for me to believe but there are probably many listeners who don't know who **Governor Faubus** was and so on and so forth. And **Susan Mingus** gives notes sort of from behind the scenes, which are also interesting.

It's an excellent set of excellent and okay music but well worth your time. Mosaic does such a decent job that I suspect they could put together a reissue package of an artist that you just couldn't stand and make it interesting. And what more could you ask for?

When I saw that Mosaic had issued the classic **Earl Hines Sessions: 1928-1945**, Mosaic MD7-254, I literally wanted to yell, "Hold the presses! Hold your Papatamus column!" Because I was ready to do it and, you know, it was very exciting since I think Earl Hines is, well, in a way I think you could call him the father of modern jazz piano. He was brilliant, he was brilliant up until the time he died. He made some astounding recordings, CD recordings right up until he died. They never. I found they never sold particularly well but they were brilliant. And I think they may not have sold well because in the jazz world is perfection is almost poo-poo'd, taken for granted. We want to hear people struggle. And Oscar Peterson the same way - you don't hear struggle, you hear dexterity and you hear brilliance. So Earl Hines at the end of his life was playing smaller clubs and it must have been tough on his ego because he was everything. He had a huge ego but he deserved one. You know, if you were Earl Hines you'd probably have a huge ego also.

This material comes from labels that are now in a conglomerate owned by Sony, which means there's plenty of RCA Victor and Bluebird recordings here. This collection starts out with almost Earl Hines' first leadership date, it's a solo piano from December 11, 1928. Mosaic has corrected this as it has previously been listed as December 9th but they feel December 11 is correct. He is playing Caution Blues and A Monday Date. A Monday Date had already been recorded a number of times even this early and was obviously going to become a standard, and now a classic. For those who are interested, Monday Date was not written for a woman, it was written for Louie Armstrong, who Hines said had a bad sense of time and would often be late, and he was left standing out in bad weather waiting for a recording date. He first recorded this with Armstrong under Armstrong's Hot Five in June of '28. I've never seen it noted before that it was written with Louie Armstrong in mind. It was usually credited to some woman, real or imaginary. But it was written for Armstrong and I got that from the horse's mouth, or should be say, Father's mouth.

Now, as with the **Mingus Mosaic Box**, not everything here is a gem. There are pieces that are almost novelty. Hine was always a showman as far as I can understand. And he was often saddled, as many people are recording for major companies, with hokey material. And less of it as the time progressed. And as far as I can tell this is complete from '28 to '44 with the qualification that it's on labels that are owned as of today, by Sony, the exception being the inclusion of the Earl Hines date with **Sidney Bechet** and his New Orleans Feetwarmers from September 6, 1940. And a side note here, those who would like to become familiar with Bechet, get his RCA recordings. That's the best Bechet in the world. It is hot, hot, hot!

Lots of unissued takes here, as is Mosaic's way, they put the unissued takes

at the end of the CD with the additional takes – almost all of them included except when they felt there was just really no difference between one take and the other. Included here is **Child of a Distorted Brain**, a solo effort from February 26, 1940. Actually two takes of it. Brian Priestly in his notes seems a bit confused as to what was going on, as it didn't quite fit the standard form of the period. I asked Hines about this and he said, and I quote, "I was fooling around and somebody said to me, 'That doesn't make sense!' and so when they asked me to do a solo, I just did everything that I could think of that didn't make any sense. So the producer in the control room said, 'You sound like somebody all mixed up.' And they guy said, 'That's good! Child of a Distorted Brain.'" Interesting side note.

As in many Hines pieces, it's an interesting piece to listen to. Another side note, if you're not familiar with the duet with **Louie Armstrong** from 1928 called *Weather Bird*, check that out. If that doesn't make you a Hines believer and a Louis believer also, nothing will. Anyway, it's all here. Good liners, discographical information, nothing to be guessed at – 171 tracks of classic Earl Hines. It's not all classic but it's damned good. It belongs in every library, this and maybe a couple of Hines things from the 80s, solo pieces, '70s and '80s – right up to the end. He was a master, master piano player and much of the roots for the later work are found right here, the tunes. Just another Mosaic to gush at!

Miles Davis fanatics will no doubt gush over **Miles Davis Quintet: Live in Europe 1969, the Bootleg Series, Volume II**, on Columbia Legacy BB725418532. You know, I can remember when Columbia Records used to have 2-digit matrix numbers like 32 and 94 and then they went to 3 digits and 4 digits. Now we're up to so many digits it's like a barcode. In fact, it probably is a barcode. Yep, it's a barcode. This is a three CD set with a DVD at the end. Recordings from 7-25-69 at Antibes, 7-26-69, again at Antibes and 11-5-69 in Stockholm. The DVD was recorded 11-7-69 at the Berlin Jazztge. The quintet at this time was Miles on trumpet of course, **Wayne Shorter** on tenor sax and soprano – and he does some really wonderful solos – **Chick Corea**, regular piano on the first set and electric piano on the other sets. Chick Corea was a master of electric piano. He knew how to use. He kind of forgot, at times, that it was an electric piano, **Dave Holland** on bass and **Jack DeJohnette** on drums. This was done at the beginning of Miles' *Bitches Blue* period and it's, for the most part a collection of rather faceless jams. The sound ranges from very nice to less than idea and about 60% of this has been previously issued, I believe, on authorized and non-authorized labels. Nicely packaged and if you're a fan of the *Bitches Brew* period you will find much here to enjoy. But I don't think you will find anything particularly new. And quite frankly, I listen to it and say, "Ah! What could have been!" But I was a little behind the times. It's catching up. Miles Davis Quintet in Europe: 1969, *The Bootleg Series, Volume II* on Columbia Legacy.

And finally, as far as boxes go, we have the **New Orchestra Quintet**:

Complete Recordings, 1979-80, made up of six CDRs, I would assume on the New Orchestra Workshop label, although it doesn't say. And it's unnumbered. However, it's the New Orchestra Quintet, Complete Recordings, '1979 and 1980. The quintet is made up of **Paul Cram** on alto, tenor, clarinet and flute, **Ralph Eppel** on trombone, euphonium and trumpet, **Paul Plimley** on piano, vibes and bass clarinet, **Lisle Ellis** on bass and **Greg Simpson** on percussion. Now when you're dealing with Canadian recordings you're not dealing about quality but there is a problem. Americans, in fact, outside America, do not seem to be terribly interested in Canadian recordings. I don't know why it is – there are exceptions, of course. Maynard, Oscar Peterson, Kenny Wheeler – but all those people had to move outside of Canada in order to get acceptance. In the 1970s there was a vital Canadian new music scene on both the east and the west coasts. On the West Coast there was the New Orchestra and Paul Plimley and Lisle Ellis and those folks. And on the East Coast there was CCMC, which centered around **Mike Snow**. Both of them were doing interesting work which wasn't particularly paid attention to. Paul Plimley did get some attention, he got a recording contract with Hat for awhile, he made some good recordings but he never left Vancouver and is still there today. And I think that's the only reason he wasn't accepted. Oh maybe also because he plays post-bop piano and it's very hard for a lot of post-bop pianos to get any attention past Cecil Taylor. That's my findings.

Paul Plimley is an elf of a man, small but large in talent – a very interesting piano player. I listened to this six-CD set back-to-back and for the most part I was pretty kept engaged. It's not all exceptional but there's enough variety and it doesn't all seem to come from the same place so it kept my interest. Having said that, I would also say that with some editing you could probably get this six-CD set down to three-CD set and have an overall stronger presentation. As I said, I was often engaged by Plimley's piano. Cram's sax work is consistently excellent and Greg Simpson's playing over and in juxtaposition to the piano and horns is exciting. I was less engaged by the trombonist and enjoyed his grumbly trumpet work better.

This is clearly workshop material and suffers from the occasional fuzzy audio and volume adjustments and it is CDRs. On the other hand it's priced very reasonably, I think around \$40, which isn't bad for a six-CD box. But it is CDRs and they don't hold up as well as normally replicated CDs. Sometimes they do. You might have some trouble finding this but if you're interested, Google the New Orchestra Quintet and it will probably come up.

Speaking of reissues, Storyville has reissued a two-CD set under **John Tchicai's** name, on Storyville 1038431. This is material from March 29, 1977, March 15, 1977 and November 10-14, 1987. Now in the jazz business, when a musician dies, and **John Tchicai** just died about a half a year ago, June I think, record companies have a tendency to all of a sudden be able to sell the musician's records. I remember once we got an email or fax or something right after Chet

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Baker had died, and it said, “Chet Baker is dead. Now would be a good time to check on your inventory.” It’s kind of ghoulish but it is the reality that death will spur sales. And most producers and record companies, that’s all they’re interested in. However, Storyville’s motivation here is pretty clean because John was working with them on this reissue before he died. So good for Storyville!

John Tchicai had perhaps one of the most varied recording careers of any artist, playing everything from his main axe, the tenor sax to bamboo flutes, percussion and occasionally singing in his most distinctive [read that acquired taste] manner. He quickly made his mark on the era – he’s Danish and he quickly made his mark early in his career with the New York Contemporary Five on a series of remarkable recordings for the labels Fontana and Sonay. He moved to the New York scene, seemingly with perfect timing as he found himself in the quickly emerging free bop or free jazz scene of New York. And after a few years he was found on many important recordings of that era, including Coltrane’s Ascension recording. By the end of the ‘60s he seemed to move into more of a World Music scene while at the same time aligning himself with some of the Dutch New Music scene of Bruecker and the ICP Orchestra, as well as the German FMP label.

This two-CD is a small offering from Tchicai but it’s a really good look at his versatility and I’d recommend it for that musicality. Oddly, Storyville forgot to list the titles on all the tracks, though some were referred to in Audrey Hemkins’ liner notes. This is but a small offering of the catalogue of John Tchicai, which would really make a very nice multiple CD box, and we can hope for that. Since his death a lot has been said about the quality of John Tchicai as a man and as musician. All the comments I’ve read were positive and often expansive. And having produced him a few times, I found the tributes ring true. John Tchicai, a musician worth listening to, a human being worth meeting.

Barry Romberg, a well established Canadian drummer, has issued a two-CD set called “Crab People” on Romhog Records 123. He calls this group of eleven people “Random Access.” And this an ambitious two-CD set. It’s references, I would say, are electric Miles, at least in guitar and rhythm, and Weather Report. The references and dedications over the tunes goes all the way from John Coltrane to Led Zeppelin to Sun Ra. And the CD itself is dedicated to Jack DeJohnette. The group consists of Romberg on drums, Geoff Young, guitar, Rich Brown, electric bass; Ben Monder on guitar, Ravi Naimpally on tablas, Kelly Jefferson on tenor and soprano, Kirk McDonald on tenor sax, Kevin Turcott on trumpet, Kieran Overs on bass, Ravi Batos on keyboards and Julian Anderson-Bowes on acoustic bass.

With all the dedications and references, fortunately they don’t get stuck in repetitive riffs or other derivative sounds. They have their own cloth and it’s nice. It is electric so if you’re not a fan of electric don’t get this. But if you are or

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if you are willing to investigate something that I think will hold your attention, Barry Romberg's Random Access is the name of the group. "Crab People" on Romhog #123.

Far more traditional but very nice indeed is **Mort Weiss**, "I'll Be Seeing You" on the SMS Jazz label. No record number with a barcode of 735885033725.

Clarinetist Weiss here is joined by **Ron McCurdy** on drums, **Chris Conner** on bass – not the singer, and **Ramon Banda** on conga. Mort Weiss as a clarinetist has a touch of Tony Scott in his inversions and his improvisations and it's fresh listen. He makes good use of the lower register and he can be fleet and not afraid to skip over notes, which can be refreshing, very much like Mississippi John Hurt would just skip over notes.

The 13 cuts here are all standards and they went in and recorded direct to mic. No splicing, editing or sweetening. That's the way things should be recorded. If it's good music it sounds all the better that way. It's Mort Weiss, "I'll Be Seeing You" on the SMS Jazz Record label.

Also on a more traditional note is **Simon Tedeschi**, "Gershwin and Me" on the Australian ABC Classics label. The jazz content on this record is peripheral but is you like Gershwin and a full range of Gershwin from the Rialto Riffles Rag to Summertime, you'll enjoy this. Tedeschi plays with an assured and theatric flourish on this Australian release, a rather formal presentation of classic material, somewhat in the vein of Don Shirley, as pianist Don Shirley used to do it in the '60s. It's mannered that way but it's different. It's more formal. This is a solo except for the last piece, which is Rhapsody in Blue, where the Queensland Symphony Orchestra joins him. And one note of caution: my copy is defective about a minute and 44 seconds from the end. It's something defective in the pressing, so be aware. And it's on the ABC Classics label out of Australia. ABC number 4810032. Simon Tedeschi, "Gershwin and Me."

Also in sort of a classical vein is **Reinhold Schmolzer and His Orchestra Raconteur** on a recording called "Miraculous Loss of Signal," which is on the Unit label, UTR4388. Mr. Schmolzer, has assembled a 19-piece band – 5 woodwinds, 5 trumpets, 4 trombones, rhythm including the leader on drums. He's also the composer of the music here, which really cuts a wide swath. It's alternately dense and chaotic and soft and searching. The eight tracks here, which include the CD's title piece, "Miraculous Loss of Signal," are all originals with the exception of Radiohead's "Lotus Flower." There are times when the thematic writing takes an experimental classical feel but it never leaves you hanging or without a sense of logic or groundedness. And while there is not a lot of soloing – there is soloing but not a lot – within the composition, there's enough to enjoy while appreciating the written composition.

Good stuff and if you like orchestration, you might listen to this. It's a week bit Kenton-ish in its heaviness. Keep that in mind if you don't like Kenton but I think it's well worth listening to. The CD ends with an exuberant singing

of “Happy Birthday” by the band. So Reinhold Schmolzer and Orchestra Racantour, “Miraculous Loss of Signal” on the Unit 4366.

I mentioned John Tchicai earlier, and perhaps an indication of the kind of man he is, or was, is that he’s on this new record by **John Ehlis Ensemble**, “Along The Way.” John [Tchicai] here is on some of the tracks, he’s part of the ensemble. This was not a high-paying gig or anything else I’m sure. It’s a credit to John Ehlis and his belief in the music, not the individual that John Tchicai’s name is not plastered all over the front, you know, as special guest and so forth, because that’s done all the time. In fact there are musicians who make a fairly good living being a hired gun. Hank Jones, I think, used to do it. Phil Woods does it. They take x amount of money, they put their name on it and it helps sell the record – or it doesn’t help sell the record. I remember one person who hired Phil Woods. It was a quintet with Phil Woods and his name was certainly plastered on the front and this was when Phil was fairly hot as a seller anyway. And even with all that, the vinyl itself never sold more than 500 copies. So you know, it doesn’t always work.

But the music here is very good. As a matter of fact the whole recording, there’s a soft beauty to the whole and it’s an above average recording. You should try to search it out. It’s on **Sidac Records** and it’s 1003. It’s by the John Ehlis Ensemble, called “Along The Way.” The highlight of this album is a piece called “Krysta” which has a quintet of Ehlis’ guitar, John Tchicai on tenor sax, **Bob Henke** on trumpet, **David Phillips** on bass and **Glen Fittin** on percussion. It has a soft, floating horizon and deeply felt solos and it’s a gorgeous piece. This whole album is quite lovely. Search it out – well worth your time. And it’s a domestic release so readers in the United States might have a chance of finding it.

Also domestic but not quite as polished is **Bob Arthurs**, trumpet player and **Steve Lamattina**, guitar, called “Jazz For Svetlana.” Mostly standards, 9 tracks here – How Deep is the Ocean, All of Me, Birk’s Works, I Thought About You, Night in Tunisia, Melancholy Serenade (Jackie Gleason’s old tv serenade), and Sweet Georgia Brown with a couple of Bob Arthurs’ originals. Arthurs also sings on “All of Me” and fortunately that’s the only piece he sings. I have a soft spot for trumpet doodlings in a due context ever since Ruby Braff and Ellis Larkins did their seminal recordings for Vanguard back in the ‘50s – I think it was the ‘50s. And you wouldn’t confuse Bob Arthurs for Ruby Braff but it’s pleasant, easy, intimate trumpet playing and I enjoyed it. It’s relaxed, restrained, introspective – no more, no less. It is what it is unpretentiously and it’s pleasant. Bob Arthurs and Steve Lamattina, called “Jazz for Svetlana.” No label and number but the barcode is 700261906430. The reason I give you that, if there’s no label or number, sometimes you can Google the barcode and it will get you on the right track.

Also unpretentious in its design is something called, “**Globestars’ “See the World Sing and Dance.”** This two –CD set was recorded in Stockholm

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November 11-14, 1996 and is just coming out now. It's produced by Kjell Samuelson. And it hosts a Who's Who of Scandinavian players – **Peter Asplund, Bosse Brogerg, Rolf Ericson, Arne Domnerus, Bernt Rosengren, Jan Lundgren, Jon Nagourney**, just to name a few.

This is a strange set. It's on Dragon DRCD415. And the two CDs are made up of 36 tracks. And there's a certain unmistakable color to music of a period and the players of the period. And a recording of veterans cannot be captured in ambience by players of the 21st century. Essentially what I'm saying is jazz is music of its time. And although this was recorded not quite 20 years ago, I was taken by the unpretentiousness of the swing. A 16-page accompanying booklet, apparently it's a multigenerational group playing a multi-genre music. It's really mainstream and bop. All 36 tracks are not successful but it's quality with great variety and rather fun and true. And while a number of these players have since died, it's nice to be reminded of how great some of them were, especially Arne Domnerus.

It's a group collectively called Globestars. It's called "See the World Swing and Dance." It's on the Dragon label, number 419. And by the way, although you might think otherwise, these are not 36 standards but are mostly originals by the producer.

And now let's hear it for Arbors Records, which for almost 25 years has doggedly championed the mainstream and traditional waters, recording talent that is unknown as well as artists whose time and genre have moved them out of the commercial world. **Mat and Rachel Domber** began the label in 1989 and seemed to issue with an equanimity, CDs of known and unknown. The label began with issues by reedman Rick Fey and it was clear to me from the beginning, both in its production values and having dealt with Arbors for a number of years, it was obvious the Dombers were putting jazz fans first, laboring in the jazz business not as business people first but as patrons of the art. I could be wrong but the Dombers probably did not see a material profit during Mr. Domber's life. But I suggest that they had no regrets and felt that it was money well spent.

Arbors recently put out a delightful album by **Jessica Molaskey and Dave Frishberg**, a set recorded at the Algonquin. This is largely a cabaret recording as the title suggests, but it's a beauty. The program is 16 tracks, all of them Frishberg originals with only one non-original, "My New Celebrity Is You," by Johnny Mercer. But even here, Frishberg has added a fair amount of new material.

Those who are not familiar with Frishberg's talent probably know some of the tunes. Who's on First?, Slappin' the Cakes on Me, I'm Hip, My Attorney Bernie, and so forth. And they're all included here. This recording really needs no introduction. It's delightful and appropriate to its genre and if you're a fan of Jessica Molaskey or Dave Frishberg or you like cabaret jazz, shall we say, pick this up. It's on Arbors and its AR CD19441. Another feather

in the legacy of Arbors Records.

Shirantha Ceddage is a baritone player, a bopster, and has issued what I believe is his first record, "Identity" on Addo Records, #AJR 012. This is a quintet record with Nathan Eklund on trumpet, Dave Restivo on piano, Mike Downs on bass and Mark Kelso on, on two tracks, Larnel Lewis on drums. The 9 compositions on this Canadian release are all Ceddage originals and they are not without substance and certainly have nice arrangements. Aside from the Fender Rhodes occasionally adding its generic sound, the quintet offers a large group sound and the leader's bari has a nice buoyancy to it. On the last track he lays down the bari and picks up the bass clarinet to no great consequence as far as I can see. But bari players and bari fans might be interested in this. I don't think his playing would be confused with anybody else's but yet it's still within the mainstream of bop. It's call "Identity" and it's on Addo Records, AJR 012. Another bop record which rewards listening is the **O'Farrill Brothers Band**, "Sensing Flight" on the Zoho label, number ZM 201301. This is a sextet with Adam O'Farrill on trumpet and his brother Zacl O'Farrill on drums. Levio Almeida is on tenor sax, Gabe Schnider is on guitar, Adam Kromelow is on piano, and Raviv Markovitz on bass. The playing here is top notch but what's really notable are the compositions, all of them original with the exception of Strayhorn's UMMG and Carla Bley's Wrong Key Donkey. The compositions have a shifting direction and that along with suspended rhythms, suspended as in floating, I guess, all makes for pretty interesting listening.

From Behip Records comes **Christopher Alpiar**. The title of the CD is "The Jazz Expression." It's on Behip Records without a number so the barcode is 783583179324. This is a very pleasant, free-blowing date, out of Coltrane. Free-blowing is actually a misnomer. I would say it's a free-bop and its fairly derivative. It does not yet have its original voice. But it's an honest one and the five quartet cuts, all originals, come together nicely.

From Denmark comes the trio of **Henrik Walsdorff** on alto sax, **Adam Pultz Melbye** on double bass, and **Kasper Tom Christiansen** on drums. They have issued a record called "Gron" on the Barefoot Records label, number BFRE CD22CD. And this also is free bop but more free than bop, shall we say. There is nothing particularly new here but the quartet works well. They noodle nicely – you know what it means – they dig in and they noodle. And they're out of the Ornette Coleman lineage. You might say it's post-bop mainstream from a trio which can pull this off and hold interest. They claim this is a complete and unedited live performance from Odensur, Denmark. If so, it's very quiet. Perhaps the audience was transfixed.

And if you like free bop, with the emphasis on free, I think you'd enjoy this. **Henrik Walsdorff** has never had a lacking for ideas and pushing them to move the music forward. There's a closeness to the trio which reminds me a little of Ornette's Golden Circle Trio of David Izenson and Charlie Moffett. It's

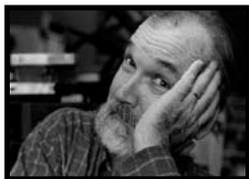
possible you'll know the name of Henrik Walsdorff as he's been a member of von Schlippenbach's Globe Unity Orchestra. Christy Doran, the guitarist, along with Fabian Kuratli, drummer, and Heiri Kaenzig, a double bassist, put together a tribute to Fab on the Swiss Unit label, UTR 4349.

This should not be confused with the Joe Fonda-Barry Altschul-Billy Bang group also known as FAB. The tribute here to Fab is a tribute to Fabian Kuratli, who died in 2008 at 38. And while this was recorded in 2002 and is just being issued now, it is being issued now simply because other priorities occupied the artists and time passed, or so say the liner notes. Christy Doran has a long history in recording and this is one of his most accessible recordings to date. It's also quite delightful; he pulls out all the stops in his playing. It's free, it's reflective, it's very accessible. There's logic and breadth to the material and the group is dynamic. It plays as a group, closely together.

And last but not least, a blues record from the revived Stax label. This is **Ben Harper** and **Charlie Musselwhite**, called "Get Up." And it's on Stax STX 34229. Harper is a guitarist and singer and composed all the tunes on this piece. Musselwhite, of course, is a harmonica player who, as far as I know, hasn't had a recording for some time but still is at the top of his game. Harper has an alto voice and it's pleasant and compelling.

This is a smartly produced set from Stax, which is now part of the Concord Record Group. It includes a fine booklet with lyric printouts and includes a DVD that talks about the setting and the art. This is really a very nice set and if you're a blues fan or a Ben Harper fan or a Charlie Musselwhite fan, "Get Up" is the thing to get.

And that's, as I said, an all too brief look at a whole mess of records. I probably listen to 100 records a month and what I do as I listen to them, the material that strikes me as of interest in some form, I put aside for this column. I haven't heard everything that comes out over a three-month period but a good deal of it I have and a good deal of it is bland and just goes through the paces, plays the right notes, says the right things but is boring. These records here are, to me, are of a little more interest.



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since 1971.*

Some Fellow Southern Homeboys of a Certain Vintage

It's a dense and tangled weave that binds these images together in the fabric of my experience. While I do share demographic and geographic origins with the depicted, there's more to it than that, yet it is not only my photographic thread that connects these creative forces of nature. Over the years, all have worked with some of the others, and have been known to one another, but more significantly, each had to find his own way, develop his own voice as he went along, with the strength and savvy to know when to strike out for more fertile territory, no matter how uncharted. I have taken great pleasure in hearing the music of each of these men, and found great inspiration in their explorations. I do like the fact that both the oldest and newest photographs were shot in the shade of huge old oak trees, which often appear in Southern literature as symbols of longevity, timelessness and the transience of human life. The most regal are festooned with Spanish Moss, and even though the moss is not seen in either of these pictures, nor even the tree in the newer, I know it's there. But then, as with so many other aspects stemming from being both of a certain vintage of and of the South, things not seen are yet felt, and feelings can guide us more forcefully than anything visible...

Jazz Stories: A Photo History

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

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

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

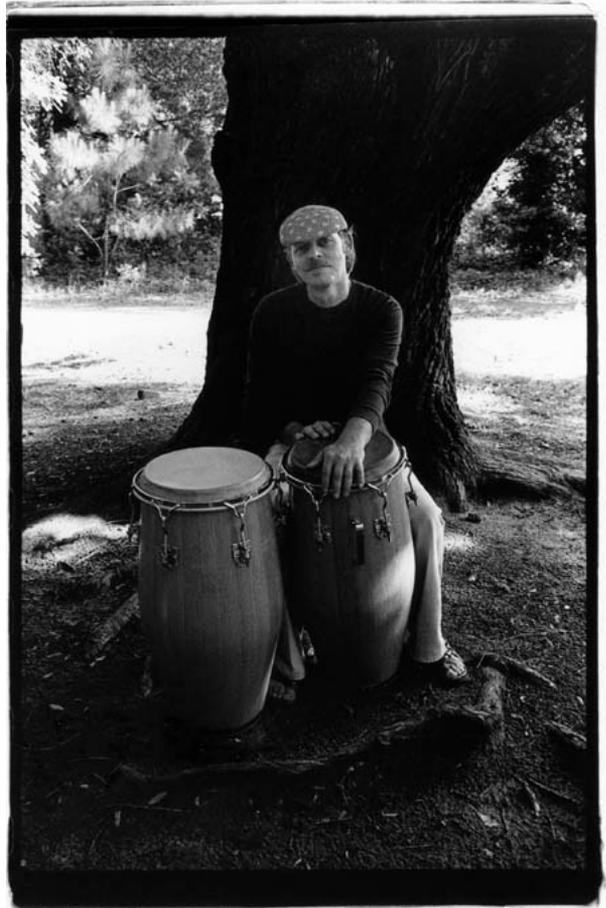


Photo Credit: © Patrick Hinely, Work/Play®

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

Recommended listening:

Skin Deep, Yeah! Jonathan David Earle, 1979 (LP only)
White Latining Veracity, 1992 (Germany)

Jazz Stories: A Photo History



Photo Credit: © Patrick Hinely, Work/Play®

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

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

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

Recommended listening:

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

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

Jazz Stories: A Photo History

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

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



Photo Credit: © Patrick Hinely, Work/Play®

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

Recommended listening:

BlueGround UnderGrass; Barnyard Gone Wrong
Root Cellar, 1998

Live at Variety Playhouse; BlueGround UnderGrass
Phoenix, 1999

Jazz Stories: A Photo History

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

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



Photo Credit: © Patrick Hinely, Work/Play®

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

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

Jazz Stories: A Photo History



Photo Credit: © Patrick Hinely, Work/Play®

BRUCE HAMPTON and JEFF MOSIER

Impromptu Portrait, Skipper's Smoke House, Tampa, Florida, July 20, 2008

Atlanta's two most interesting bandleaders were in the midst of a Floridian tour when our paths crossed on a sweltering Sunday afternoon in Tampa – not that there's any other kind of afternoon in Florida in July. While their bands were inside the Skipper's compound setting up or soundchecking, I asked these two longtime friends and musical co-conspirators to pause for a moment beneath one of the huge oaks surrounding the venue. And so they did. This is a landmark image for me, not only because it depicts two of my favorite musicians, but also because this is the first digital image I ever shot that I really like. Given the years of forced march away from film, it was bound to happen, though, until it did, I wasn't at all sure it ever would – but I still shoot film, too..

This image, along with several of my film photographs of Hampton, dating as far back as the early 1980s, also appear in Michael Koepenick's 2012 documentary film *Basically Frightened: The Musical Madness of Colonel Bruce Hampton*, which, in 89 minutes, presents his colleagues – including, commendably, Mosier - explaining, far better than I can, what Hampton is really up to and all about.

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ALL KINDS OF
TIME:

CREATIVE
MUSIC STUDIO
CELEBRATES
FORTY YEARS OF
IRREPRESSIBLE
STAYING POWER

BY BOB SWEET



Workshop participants Yasuno
Katsuki and James Brandon Lewis
Photo Credit: Savia Berger

“Just write what went on there and what was the spirit of the place.” So said Karl Berger when I asked him, back in 1994, what he would like to see in the book about the Creative Music Studio that I was beginning to write. It will no doubt be just as useful a guiding principle in talking about CMS’s 40th anniversary and retreat, which took place May 20-24, 2013, at the Full Moon resort near Woodstock, New York. The Creative Music Studio—what has been referred to as the twentieth century’s premier study center for creative music and the birthplace of world jazz—was celebrating its entrance into its fifth decade and reasserting itself as an enduring force for freedom of expression and the exploration of music’s universal elements, beyond styles and beyond traditions.

What went on there? Simply put, sessions, workshops, rehearsals, and performances with twenty “student” participants and a roster of some of today’s leading creative improvisers: Karl Berger, Ingrid Sertso, John Medeski, Dave Douglas, Oliver Lake, Steven Bernstein, Don Byron, Mark Helias, Tani Tabbal, Ken Wessel, Ken Filiano, Harvey Sorgen, Thomas Buckner, Marilyn Crispell, John Menegon, and Steve Gorn. But before I get into the details and attempt to give a sense of what it was like to experience those events, it will be helpful to understand the spirit of the place. And in order to do that, it will be necessary to first present some CMS history.

We all see what’s happening, and it’s not that interesting. We need it [CMS] now more than ever. (Roscoe Mitchell, quoted in the 1996 book *Music Universe, Music Mind*)

In many ways, the sociological, economic, political, and cultural circumstances that led Roscoe to make the preceding pronouncement are even more dire today than they were in 1996 and certainly more so than they were in 1973 when CMS first launched. And, although I don’t want to delve into the nature of those circumstances, suffice it to say that the Internet, while presenting us with far more musical

Feature Creative Music Studio Turns 40



Dave Douglas leading workshop in barn. Photo Credit: Savia Berger



Steve Bernstein leading workshop in barn. Photo Credit: Savia Berger

options than we could have conceived of even in 1973, is not helping young musicians to get to an experience of their own personal relationship with the elements of music. This is an organic process; it involves being in touch with and aware of the body and the body's connection with the earth and with spirit, even more than it involves developing technique. And it needs a community of artists who can guide the uninitiated into the richness of a Music-Mind approach to a state of heightened "beat-by-beat awareness."

This is why the setting has always helped to define the experience of participating in CMS sessions, both as a student and as a guiding artist. It could never have happened in New York City or any other major metropolis. Vibraphonist and pianist Karl Berger — who had founded the Creative Music Foundation with Ornette Coleman in 1971 — and his wife Ingrid Sertso were looking to get out of New York and into an environment that was more conducive to their vision of a music study center and more suitable for raising their daughters Eva and Savia. Woodstock, New York, which has been a haven since the early 1900s for artists of all types who sought to escape the stink and the stress of New York City, was a natural draw. Dave Holland, Jack DeJohnette, Anthony Braxton, Howard Johnson, Carla Bley, and many other creative musicians had already settled there when Karl and Ingrid moved up in 1973. "Marion Brown [the saxophonist] brought me up here," said Karl. "He's also one of those mystical fellows, who, when they appear [you know] something is in the works. He introduced me to a few people up here. This was pretty much the only country place I knew around New York."



Photo Credit: Savia Berger

Soon, the presence of people like Don Cherry, Ed Blackwell, Jack DeJohnette, and Dave Holland at the early CMS teaching sessions was being felt like a magnet. More and more people started to recognize that CMS was the place to be to become immersed in deep study and free expression of improvised music. Although it was occasionally referred to in the music press as a jazz school, it was not. It was not a school in any conventionally accepted sense of the word, nor was it a place to come learn jazz. It just happened that many of the people who were most deeply involved and created such a draw for the place were jazz musicians. Over the next decade the aforementioned luminaries were joined by Lee Konitz, Leroy Jenkins, Bob Moses, Cecil Taylor, Oliver Lake, Abdullah Ibrahim, the Art Ensemble of Chicago, George Lewis, among many more. And there were the experimentalists from the classical realm, like John Cage, Christian Wolf, Ursula Oppens, and Fredric Rzewski; and there were “world-music” improvisers like Trilok Gurtu, Nana Vasconcelos, and Babatunde Olatunji.

I can't stress heavily enough that Karl Berger's overarching vision for the Creative Music Studio has always been to be a place where individuals could come to develop a personal understanding of how to relate much more closely, to become much more aware of, the elements that make up all music: rhythm (timing), dynamics, harmony, and melody. That's not to say that jazz players didn't teach jazz tunes and jazz techniques or that Turkish players didn't teach Turkish tunes. But it was music as a universal force that was emphasized overall. I came to the fortieth anniversary event from Ann Arbor with bassist and composer Leigh Daniels. For me, it was like coming home. I had been to CMS sessions from 1976 through 1979 and have been in contact with Karl and Ingrid steadily since 1994. This was Leigh's first experience with CMS. As we approached the Full Moon Resort, the site near Woodstock where the retreat and workshop would be held, we began to get the same feeling related by Babatunde Olatunji:

“Even before you get to CMS, you know that your whole attitude is changing. Coming from a city like New York, a concrete jungle, you pass through woodlands, you hear birds singing. It's country. You become aware of all the things that nature has given to us to admire that we seldom take a look at. So, going there was usually therapeutic for many people.”

The Full Moon resort is different from the earlier homes of CMS in so many ways. First of all, it's a resort. The surrounding natural area, with streams, mountains, forests, and peace—so much peace—creates the same palpably tranquil sense that earlier participants at CMS had come to know and to accept as intrinsic to the CMS experience. But the Full Moon is not run communally like earlier CMS venues. In fact, it was downright luxurious by comparison. The rooms were comfortable, bathrooms renovated and up to date, grounds well kept, but it was the food that really stood out. Three outstanding meals a day,

coffee and other beverages available around the clock. Without going into too much detail, let me just impress upon you that we were extremely well cared for. Not that the purpose for which we came would have been diminished in any way if the accommodations had been less than they were, but they sure made things nice.

We arrived on Monday, May 20. Things didn't get started until late in the day, when we gathered for an opening meet-and-greet reception, followed by dinner and then a concert that evening, which featured Karl and Ingrid, drummer Tani Tabbal, saxophonist Oliver Lake, and bassist Mark Helias.

That concert was a thrilling immersion into the organic and masterly approach to improvisation that was to characterize the rest of the week. Mark Helias is an outstanding bassist, who uses the full range of overtones that the instrument's four strings are capable of delivering, making it sing and ring as much as providing the "bottom." Tani Tabbal is an exciting drummer whom I used to hear a lot when he and I were living in Detroit and he played with the band Griot Galaxy. It was great to connect with him and talk about drums and what's happening in Detroit. Oliver Lake, whose command over the saxophone can sometimes take the listener's breath away, has been a stalwart member of the CMS community since the early days. And Karl and Ingrid, of course, are unique in all the world. Karl moved back and forth between electric keyboard (a pity that the Full Moon doesn't have a piano) and vibraphone. Ingrid's role is as an integral part of the improvisational unit, as opposed to the standard approach in which the singer sings and the band supports. Ornette Coleman once said, "Ingrid's voice carries information that translates into all languages, without the need for a translator."

Following their performance, there was the opportunity for any or all of the workshop participants to get up and play. It was a little intimidating to get up on the stand following the masters, especially when all of us players had just met and had no idea what to expect of each other. But playing was what we came to do, so we managed to pull off a worthy set of jazz standards, blues, and some freely improvised pieces. It was truly the best way to get acquainted musically. Mornings each day, after breakfast, began with body-awareness sessions, a way to connect to and loosen up the body—the primary instrument—in a way that far too many musicians neglect and suffer for it. When I first attended CMS in 1976, body-awareness sessions were taught by the dancer Sara Cook. Eva and Savia Berger, little girls at the time, would be on hand to take part in their own, fully improvised, creative-movement sessions. Now, it's Savia, dancer, actor, choreographer, and Pilates instructor, who leads the sessions.

Then we had basic-practice sessions. This is truly as basic as music practice gets, but it is deceptively profound and rare. Karl and Ingrid's rhythm, tuning, and voice training exercises are at the core of the CMS experience. They are the primary means by which musicians come to develop a truly personal involvement with the elements that are in common with all music in all eras,

regardless of styles or traditions. These—body awareness and basic practice—happened each day, first thing.

Each guiding artist then had a period of the day to present whatever they were moved to present, to expand our awareness as improvisers and as composers and listeners.

On Tuesday, Mark Helias talked freely and expansively in his workshop about the mental processes that make or break our ability to improvise effectively.

The man is brilliant on the bass—and also a skilled bass builder and restorer—but he has obviously spent considerable time exploring the mental aspects of improvising. This is what I enjoyed the most about his workshop.

Oliver Lake gave us a fascinating overview of his career, played a short, solo improvised piece, and then ran the whole ensemble through some of his deceptively simple charts. I've always loved Oliver's music—his command of the saxophone is exhilarating. But I was also impressed with his painting, samples of which he passed around. He said that saxophonist Douglas Ewart had encouraged him to take it up.

John Medeski had a nice way of joining up duos and trios for short improvisations that shifted around the room. There were twenty or so participants and all got a chance to play, and all were sincerely stretched on this first full day of the workshop.

That evening's concert was another thriller. John Medeski was scheduled to perform, but couldn't make it. He had complained of ear pain earlier in the day. The lineup was Karl, Tani, Ingrid, Mark Helias again, with the addition of Sylvain Leroux on flute, and Bob Selcoe on trumpet. Later on in the concert, Karl invited up various participants of the session. One of those players was flutist Ellen Burr from Los Angeles, a very exciting and energetic improviser. Another was keyboardist Ursel Schlicht. After the concert, several players stayed for a longer playing session.

Wednesday's first workshop was Karl's. This was modeled after the Improvisers Orchestra workshops and performances that Karl has been holding in various locations in New York City since April of 2011 (see <http://www.nytimes.com/2013/04/20/arts/music/karl-bergers-improvisers-orchestra-at-shapeshifter-lab.html>). These workshops can be considered to be the means by which Karl delivers the crux of the Music-Mind principle, which makes the Creative Music Studio unique. Fundamental to the process is the act of tuning the ensemble to itself, an endeavor in seriously deep listening in which every individual joins his or her sound with the sound of the whole, utilizing not any one specific pitch, but the full range of perceptible overtones. Karl then "plays" the entire ensemble by means of signals, gestures, and looks that bring about the emergence of spontaneous musical structures that rely entirely upon each individual's total focus on the sounds that are happening in the moment. Awareness is the watchword. I think that it's safe to say that this experience leaves each player wanting to come back and do it again and again.

Dave Douglas, in tandem with Marilyn Crispell, presented a workshop in which there was, again, a great deal of discussion about the the intention, the process, and the act of improvising. Very valuable stuff from two of creative music's leading improvisers. Dave then had everyone write out a short composition using a limited range of notes. Compositions were then played simultaneously in such a way that listening to and blending with the various compositions made it an exercise in, again, deep listening so as to vaporize the demarcation between composition and improvisation.

We then were faced with making a choice of whether to go to guitarist Kenny Wessel's workshop or vocalist Thomas Buckner's. I chose Kenny's. The focus of Kenny's session was Ornette Coleman's harmolodic concept. It was primarily a lecture and a storytelling session, with Kenny, who had played for many years in Ornette's Prime Time band, playing his guitar to demonstrate concepts. Harmolodics is an elusive concept, and you're likely to get a wide range of interpretations of it, depending on who you talk to. But I'm confident that Kenney's explication was as good, certainly as interesting, as you might find. Just don't ask me to explain it.

I was disappointed that I couldn't also attend Thomas Buckner's session. Ever since I learned that Buckner, a classically trained baritone singer, has had a long relationship with Roscoe Mitchell, I knew that he would have an intriguing take on vocal improvisation. And seeing as how vocal training is integral to CMS training, it seemed like a session that would really have enhanced the CMS fortieth anniversary experience.

And then there was the evening's performance. I've seen a lot of musical performances in my life, but Wednesday night's concert was truly one of the most memorable—ever. Trumpeters Steven Bernstein and Dave Douglas, Karl Berger, guitarist Kenny Wessel, Marilyn Crispell, bassist John Menegon, and drummer Harvey Sorgen ripped it right on up. Their set was all Don Cherry and Ornette Coleman tunes. That direct lineage from Don and Ornette through Karl and Kenny, joined with the intensely burning energy of all the players on the stand made for something that was really rare. Many people referred to it as a historic moment. And that it was.

The second set had primarily a vocal focus with Thomas Buckner, Ingrid Sertso, Chuck Ver Straeten, and a variety of the participants in the week's workshop. On Thursday, Steven Bernstein (Sex Mob, Millennial Territory Orchestra, and other projects too numerous to mention) brought the energy that makes him such a charismatic performer to a workshop that had us all rockin' out with a second-line rhythm and horn lines (which he created on the spot) that channeled James Brown. Steven is one of a handful of people who came to CMS as a student long ago, and have since made such a mark in creative music that it was a perfect fit to have them back as guiding artists. Marilyn Crispell was the other most notable example at this workshop. Steven's workshop wasn't all

fun and grooves, though. Before our playing session, he introduced us to his philosophy of the science, spirituality, and language of music.

Don Byron began his workshop by playing a recording of a Coltrane piece (I should know the name of the tune, but it escapes me). He then challenged everyone to write a short piece in two sections that captured the flavor and the spirit of the Coltrane piece. Many of the compositions were played by a small group, and most came up short of the aesthetic that Don was going for. One piece, though, by trumpeter Bob Selcoe, sat well enough with Don that he asked Bob to play it with him at his concert later that evening.

The final workshop belonged to Steve Gorn, who is a master of the Indian bamboo bansuri flute. "He has been praised by critics and leading Indian musicians as one of the few westerners recognized to have captured the subtlety and beauty of Indian music" (<http://stevegorn.com/>). He effortlessly drew us into the anatomy of a raga (raga means color the mind) by means of call-and-response singing. He would sing a phrase from the raga, and we would repeat it. It was quite a peaceful, calming experience, and it had the effect of lifting the veil of what, to most westerners, seems like a very inscrutable system of music. Steve made it seem as though we were very much in the music and not just sitting through an intellectual workshop.

Steve opened up the final concert of the workshop with Marilyn Crispell on tamboura. In some ways, the performance took on qualities of the afternoon's workshop. Although Steve adhered to a formal performance format, he would pause at points to speak to the audience and explain the ragas, the tuning of the tamboura, and certain ragas' connection with the blues.

The final set was Don Byron's, with Karl, Harvey Sorgen on drums, and Ken Filiano on bass. Don played Bob Selcoe's piece (with Bob) from earlier in the day, then a blues, and then finished with Thomas A. Dorsey's "When I've Sung My Last Song" from Don's album "Love, Peace, and Soul."

Then things opened up for some of the workshop participants to get up and play with Harvey Sorgen, Kenny Wessel, and Ken Filiano, in various configurations. It was a high-energy set with some truly inspired moments. Friday morning came and, although a final, parting, basic-practice session had been scheduled, Karl thought that it was just too darn cold. It was cold—and rainy. Really lousy weather. But the spirit and the enthusiasm of the participants overrode that. I suspect that Karl sensed that people would have been more upset to have gone home without that final session than to sit and do basic practice in a cold, drafty barn (albeit a very nicely renovated and well-appointed barn). People were so fired up from the week that they really didn't want the music and the camaraderie to stop. It turned out to be the liveliest basic-practice session of the week. There was clapping, dancing, chanting, and singing all over the place.

Ever since it became necessary in 1983 to abandon Oehler's Mountain Lodge in West Hurley, New York, CMS's longest-lasting and most stable place of physical residence, Karl's vision for the future has always included ownership of a new place where people could come, stay, and study creative music for extended periods of time. Although readily available state and federal grant programs made the first phase of CMS (1973-1984) possible, those funds are now extremely hard to come by. Discussions about how to fund the arts typically turn to the topic of wealthy donors or benefactors. During our wrap-up and goodbye session, Karl said, when the prospect of finding an individual who could donate the millions necessary to provide CMS with a home of its own came up, "You know, it's not that far fetched." Ingrid shot back, "Yes it is far fetched." And one of the participants added, "Far fetched doesn't mean impossible." Amen.

It might have seemed far fetched to some, not too many years ago, that CMS could hold a highly successful fortieth anniversary workshop and retreat in a Catskills resort, the comfort and amenities of which far exceeded what CMS lodging had been in the past. (I can remember soaping up my hair in the shower back at Oehler's Mountain Lodge only to have the water cut off before I had a chance to rinse it.) But it happened. And you have over twenty participating musicians who came from all over the country who can attest to the fact that it was an amazing and uplifting experience.

All the forces in the world are not so powerful as an idea whose time has come.
--Victor Hugo

Although the idea of a study center devoted to developing an individual's deeply personal relationship to the elements of music, which transcend all styles and all traditions, arrived with Karl Berger and has been furthered over the decades by a community of musicians and artists who have come through CMS, the principles of the universality of music are timeless. Musicians yearn for an experience of music that is not dictated by the exigencies of the marketplace. They thrive in a unique educational environment in which the free expression of their own voices is paramount over the absorption of the "frozen information," as Ishmael Wadada Leo Smith calls it, of a prior generation of stylists, even if they are "the masters."

Karl Berger is a visionary. That is the only reason that the Creative Music Studio lives on in 2013. Wherever he is, there will be Music Mind workshops, whether they be short, half- or full-day events, longer sessions like the fortieth anniversary session, or even longer sessions in a resident facility that CMS can call its own—and they will provide a vital, creative force that countervails against the commercialism, the mechanism, the any-kind-of-ism that characterizes far too much of the music that reaches our ears. Stay tuned.

Feature: Norman Granz

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

AN INTERVIEW
WITH
TAD HERSHORN

BY MICHAEL GERBER

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

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

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

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

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

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

Feature: Norman Granz

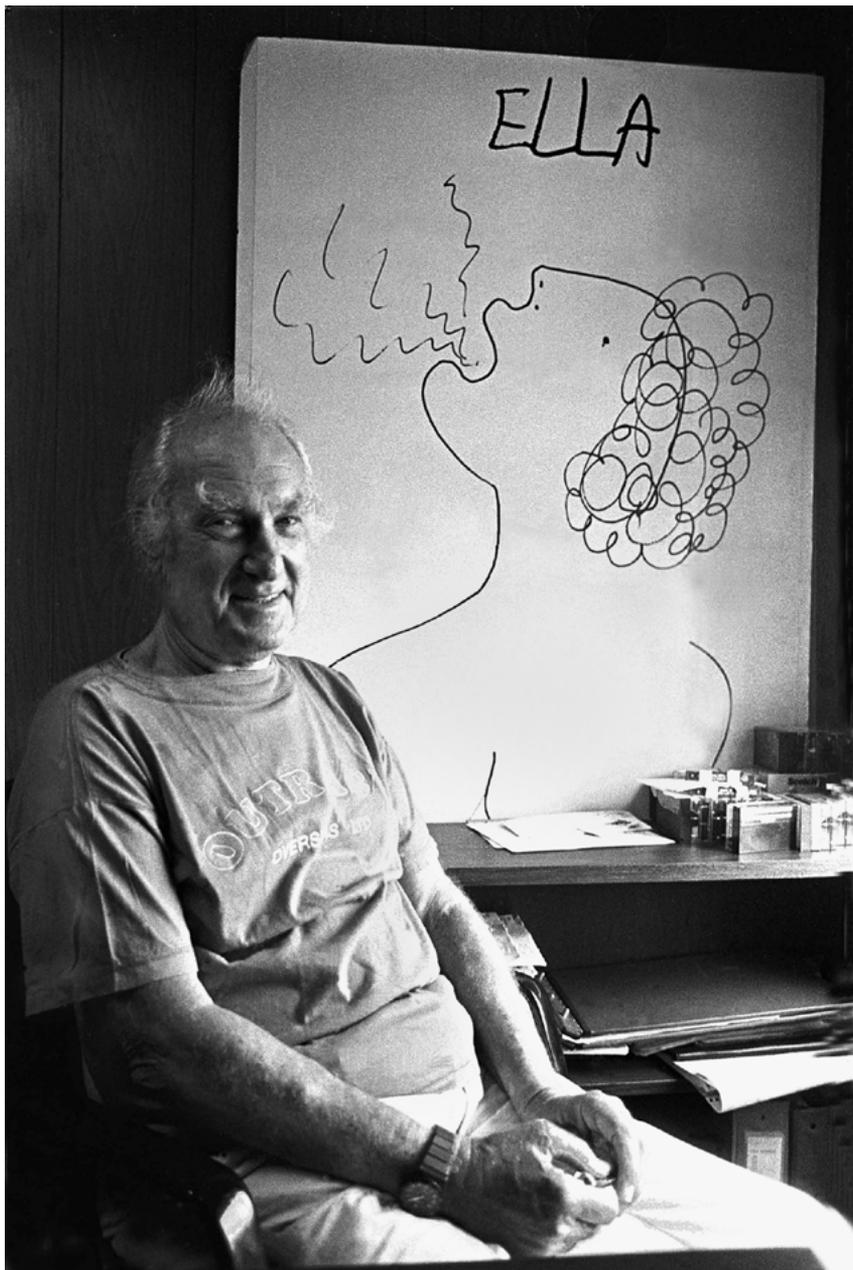


Photo Credit: © 1987 Tad Hershorn

Feature: Norman Granz

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

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

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

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

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

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

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

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

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

Feature: Norman Granz

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

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

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

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

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

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

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

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

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

Feature: Norman Granz

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

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

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

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

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

Slim and Him



Photo Credit: Mark Murphy

Slim and Him's eponymous weekly radio show on WRCU, Radio Colgate University, ordinarily provides Slim with a platform to abuse Him fairly shamelessly. She is resolved to be better behaved in this column, since everything is recorded for posterity.

Transcribed by Alan Simon; (Candidate for the Master of Arts in Jazz History and Research. Rutgers University Newark, New Jersey)
April 16, 2013

Part Two of the Bob Rusch Interview:

BR: Let me tell you something else about Jaki. Jaki was such a talented musician—he played sax, he played piano, and one time he showed what he wanted me to do on the drums, and he could play the drums better than I could.

S: Thank God there wasn't much overdubbing back in that day—he'd be the one man band. Any other stories about Jaki Byard?

BR: How Jaki died is still an unsolved mystery—they found him shot to death, and tied to a chair in his apartment. And I can tell you that Jaki was one of the hardest working people. He was working at the NEC-New England Conservatory—he was working there as a full-time teacher. He was giving individual lessons, and he would fly in from Boston, to work where we were working, sometimes just for the day, and he also was working at, I think it was called Club 84 in New York City, on 4th street, in a pit band. And that was a fascinating club because it was a transvestite club, and I went down to see him that day, and I'm telling you, these men looked good. I had to keep reminding myself.

S: So about when are we talking about—early 60's?

BR: No, no now we're talking about late 60's.

S: And what were you doing at the time?

BR: I was down listening to Jaki Byard, looking at the transvestites!

S: I mean as a profession, you weren't a professional drummer.

BR: Thank you, let me say that, OK? I was archiving, and teaching, doing photography, and taking kids camping around the United States.

H: So, how did you get from Brooklyn to the North Country where you set up Cadence?

BR: Well, we lived in Bed-Stuy, there was nothing wrong with that, and the kind of institutional racism of the media—I could kind of handle that too. But it occurred to me that every bad thing that happened to the kids, and they were young, they were 8,7,6, and 5 or about that. Every bad thing that would

Slim and Him

happen, would happen to them at the hands of blacks, because we lived in a black neighborhood-I mean if they were playing with a ball and somebody took it away, it was you know... and I didn't think that that was too good. I had thought as many people at that period in the United States thought that moving back to Atlanta would be a good idea.

S: I wanted to clarify, when you said you didn't think that was too good. You mean to think that that was synonymous rather than the location or the type-clarify that.

BR: I mean the problem is, if you don't actively involve yourself with fighting racism, people are going to become racist. It's impossible. I know where I live now up until the last few years, when something bad would happen and they would report it on the news, you could always tell that it was a white -person, because they didn't say he was-

H: Unidentified white man!

BR: Right, exactly. They would always if he was black, they'd always say that he was black. So, after a while you start hearing that, and you forget all the crimes that are committed by white people, because they don't say it's a white person who did it. And, after a while, you start associating certain crimes with black people, which is reinforced by television and everything else.

So, I moved up to the great white north, where there are no black people.

Actually, it's not true, we had two neighbors on both sides that were black, and decided to deal with racism on my terms. I don't think you have to necessarily live with black people to deal with racism. Nobody is saying you have to live with Danish people in order for people to not like Danish people.

H: Early 70's we're talking about. That was about the same time that Andrew Hill moved up here. He lived really close to Colgate University, where we're doing this broadcast from. It just kills me that the Colgate music department never embraced him, because if you look in All Music Guide, or any of the usual sources, the misinformation that he got a PhD for Music from Colgate is out there. Colgate doesn't even have a PhD program in music. So, this was about the same time.

S: So you migrate up north, and then at what point did you decide to start Cadence Magazine?

BR: Well, I had been writing for various magazines and they started going out of business. Jazz, in the early 70's had really deteriorated to disco almost. That was the time that Blue Note [Records] was putting out Funk, and "Bugaloo" type jazz.

H: The whole fusion era thing.

BR: No, it was before fusion—fusion sounds good compared to what this is.

H: I'm thinking that fusion started with Miles in '68.

BR: Well, actually it did, but some of the Blue Notes.

S: You're talking about what now they call "acid jazz"

Slim and Him

H: Well, “Bitches Brew.”

BR: I’m talkin’ about funk, but not Horace Silver funk.

S: He means “bad music.” Think of the 70’s.

BR: James Brown funk, whatever the guy who wears the hat.

H: Not James Brown but Bob James.

S: George Clinton.

BR: Bob James too, although Bob James’s first recording was on ESP records.

H: He surrendered to the dark side.

BR: I found that music rather boring, and I found the interesting music was on the independent labels. There weren’t too many independent labels—Andrew White had started one, before that Mingus had started one, which by that time had ceased to exist, Mary Lou Williams had started one, but certainly wasn’t playing new music. So, I decided that somebody should be writing about this—so we started Cadence.

We started on a dime, really we started on, I think, \$300, this is before computers were printing out stationary, so we had to get some stationary, stuff like that, we were really nickel and dime-ing everything. So, I figured if we called it Cadence, if somebody said they already had that name, and I couldn’t use it, we could just put a D-E in front of it, and it would become “Decadence!!” (Laughs) ...and Andrew White, who I had seen and had somewhat of a friendly relationship when I was about 17 or 18, he was playing at the Bohemian Caverns, in Washington, DC, (it doesn’t sound so progressive now, but at that time it was a fairly progressive group) and he had started an independent label, Andrews Music. He wanted to advertise, so our advertising rates at that time were \$25 a page, which was cheap even for then. I really wasn’t interested in advertising so I didn’t charge a lot I suppose. He sent \$75, for the first three issues, and my reaction was: “What are we gonna’ do if we don’t print three issues, we’ll never return all this money.” And there were times when, it might have been Benny Goodman, or somebody was playing on Canton, NY, which is 40 miles away, and I didn’t have the gas money to go in order to try to do an interview with him.

32:39 (Unintelligible: Have you started playing violin music now??)

The last sad story is—mail at the time was 13 cents for a first class letter, and I remember mail sitting sometimes on the...well it was the dryer at the time, waiting for postage money.

S: This really was a home operation.

BR: A home operation, licking stamps, the kids were stuffing envelopes, and helping with archive work and everything else.

H: It probably helped you, didn’t it that you were up in the North Country where there is virtually no overhead for your space, as opposed to trying to operate in Brooklyn.

BR: Oh, I couldn’t have operated in Brooklyn, because even as insignificant as we were, we were already getting musicians to contact us- could they do this or could we do that.

Slim and Him

S: Is that how the record label came about?

BR: The record label...what happened was we found an angel in Montreal. I used to rexograph little cards about Cadence existing and we used to go to clubs.

H: Rexograph?

BR: Rexograph, yes. Not mimeograph. I love rexograph! Not only does it print out nice but there's a nice smell.

H: You guys will have to Wikipedia that, OK—rexograph.

S: So, you were essentially making these advertisements, and going.

BR: going to clubs in Montreal, which had world-class players up there. And I'd get there early and I'd put 'em around on tables and one of the guys picked it up, contacted me, and got the magazine, says: "I really like what you're doing," and he became an angel. I didn't know he was going to be an angel. One day he said: "why don't you start recording some of this stuff, or put some of this stuff out." And I said: "I don't want to do that" my friend, Joe McPhee had told me that you don't want to do that—nobody will like you then. The musicians won't like you, the customers won't like you, nobody will like you if you run a record company.

S: Sounds like a lose, lose situation.

BR: That's how you survive in this business.

H: By losing?

BR: By losing! People ask me: "What kind of music do you record?" and I say: "I produce unpopular music." and that stymies them, they know what pop music is, well I produce unpopular music.

H: How about another joke, Slim. How do you make a million dollars in jazz?

BR: How do you have a million dollars?

S: You start with two million. Or now, probably about five million.

BR: Well, there's the thing also — the guy wins the lottery, he wins 10 million dollars, and he's a jazz player, and they say to him: "What are you going to do with it?" "Try to find a gig tomorrow."

S: So despite Joe McPhee's urgency for you not to start a label, you went ahead and started the label.

BR: What I said to the guy was: "Alright, what kind of money are you talking about?" And he offered me a rather sizeable check, today it wouldn't seem as sizeable, but it was sure sizable then. And I said: "Well I'm not going to take your money. If I'm going to take your money then I want you to at least in case we succeed, you should be a partner in this. So, we drew up a corporate agreement and he had 49% of the shares, and I had 51% of the shares, that's why he was a silent partner. And he got it started. Now we did it very nicely, we did it better than Columbia Records was doing, as far as paying people. Then we ran out of money around the fifth recording.

S: So the label started in 1980?

Slim and Him

BR: '78 I think.

S: We should mention the first LP that came out on Cadence Jazz Records was, Ahmed Abdullah-Live at Ali's Alley, It actually was recorded in 1978 or '79, I don't know how soon after he had made that record or that session that the record came out.

BR: Well, he sent us tapes of it and I listened to a lot of tapes, and I wanted to be very careful about what was being put out. I would take these tapes and I would go closet myself away, and listen carefully. It was the first thing that was sent that I thought had—not only did he not have a lot of exposure, but it was quite good, and it was fairly progressive. Not that I'm against traditional music, I would produce traditional music today if it were fresh, but there's very few...there are some terrific traditional players, but there's very little that's (?) fresh. The last thing that I remember, and people that are, we call them moldy figs, that are close to this would probably correct me now, but the thing I remember best was Soprano Summit, I thought they were very fresh, and certainly if Soprano Summit had come to me I would have recorded them. That's Bob Wilbur and Kenny Davern.

S: So, you come out with this record, so how quickly was the production on the records?

BR: Well you know (laughs), in jazz a producer is sort of like someone who falls into a tank of hungry piranhas. Everybody is so desperate for food you just don't have to wait, it'll come to you. I was getting a lot of tapes so I wouldn't have any trouble finding stuff, but I was looking for stuff that was fresh and new. With Cadence, it sort of was a trial and error, because 15 years later, I started CIMP (Creative Improvised Music Projects), and all the mistakes or lack of consistency in production that I felt were on Cadence, I avoided in CIMP.

S: In CIMP you had much more hands on control, right? So for Cadence you're getting tapes in but your producing it, as in what goes out for the final public, but CIMP it's more for the star, right?

BR: On Cadence we recorded ourselves very little—we did record some, we recorded J.R. Montrose, and people like that. What happened with CIMP was, Cadence had sort of become a dead issue, I didn't have the time to keep up with it, I didn't have the skill in all areas to meet what I felt should be production needs. So, I asked two of my kids; one was an artist, and one was an engineer. I first went to the engineer and I said: "Would you be interested in putting some of your engineering theories to work?" (and he already had a fairly good reputation worldwide as an consultant and everything else) And he said: "Yes." And then I went to my other child and I said: "Would you be interested in taking care of all the artwork and everything?" and she said: "Yes." In a matter of moments, I had reduced my responsibilities of the label by 2/3rd's.

End of Part Two, Watch for Part Three in the Next Issue.

Khan Jamal, Vibes

Conducted and
transcribed by
Ken Weiss

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

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

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

Cadence: Is that praise worthy?

Jamal: Uh huh.

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

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

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

Jamal: Yeah, I studied drums in the conservatory



Photo Credit: © 2013 Ken Weiss

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

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

Jamal: That's right.

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

Jamal: Ambidexterity.

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

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

Cadence: What are you practicing on most these days?

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

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

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

Cadence: When and why did you become Khan Jamal?

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

Cadence: How did you come by that name?

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

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

Jamal: No.

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

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

Cadence: Did you do any fighting?

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

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

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



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

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

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

Cadence: Your mother stayed in Florida?

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

Cadence: I'm surprised you stuck with music.

Jamal: No, I loved it.

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

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

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

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

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

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

Cadence: Did you have a relationship with John Coltrane?

Jamal: No, I never got to know him.

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

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

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

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

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

Cadence: Do you recall your first paying gig?

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

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

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

Cadence: How did you learn to play the tradition?

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

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

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

Cadence: You had an early relationship with drummer Sunny Murray.

What kind of music were you playing with him?

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

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

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

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

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

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

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

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

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

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

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

Cadence: Were you playing drums at the time?

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

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

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

Cadence: Were there many other students learning vibes then?

Jamal: Yeah, he had quite a few students.

Cadence: Anybody else we would know these days?

Jamal: I don't think so.

Cadence: Did you take drum lessons there as well?

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

Cadence: What other vibists do you admire?

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

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

Jamal: I always loved Cal's music.

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

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

Cadence: Why would he run from you?

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

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

Jamal: Bill Lewis was a friend and a teacher.

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

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

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

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

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

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

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

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

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

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

Cadence: When did you have your biggest musical breakthrough?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Cadence: What else can you say about Mal Waldron?

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

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

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

Cadence: What was Charles Tyler like as a person?

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

Cadence: You also recorded with African bassist Johnny Dyani.

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

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

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

Cadence: What was Johnny Dyani like as a person?

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

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

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

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

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

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

Cadence: So why Steeplechase?

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

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

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

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

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

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

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

Cadence: Did that exposure affect what you were doing?

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

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

Jamal: The mood? Everybody was struggling trying to make it, like I was. We were all trying to get recognized. The guys gave me a lot of encouragement to keep on doing what I was doing and that I would be alright, and I really appreciated that. I was playing every week, working with Sunny, and he was

getting a lot of gigs. We'd drive up to New York and make the gig. We'd make a few dollars – just enough money for the gas.

Cadence: What was Sam Rivers like at that time?

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

Cadence: Did you have a relationship with Ornette Coleman?

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

Cadence: Ornette had vibes?

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

Cadence: Did you ever see Eric Dolphy play vibes?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

build the muscles. That was a very helpful meeting. He was very friendly, he wasn't like Milt.

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

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

Cadence: How much are you playing these days?

Jamal: Every day.

Cadence: How much are you performing now?

Jamal: It's nonexistent.

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

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

Cadence: What are your plans for the future?

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

Cadence: Do you mind discussing your health issues?

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

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

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

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

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

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

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

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

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

Drumdance to the Motherland was a drum dance to the motherland.

Cadence: I held off asking you about this recording because Jason wanted to ask about it. Drumdance came out in 1975 and only 300 records were pressed on a local Philadelphia label and it took on a Holy Grail status among aficionados. It's a fusion of free Jazz and black psychedelia. Where did that come from? You never did anything like it again.

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

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

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

Cadence: Which of your recordings stand out for you?

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

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

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

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

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

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

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

Vibist Gunter Hampel said, "We know each other from the early '70s. After I had come to New York in 1969, he would hang out in my flat on the Lower

East Side and bang on my vibes. For me, the most urgent issue we have in Jazz is addressing the issue of musical progression. Most bands play the good old stuff to entertain the small audience but I am still with strong force finding new ways of expression. How does Khan keep progressing?"

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

Cadence: What can you say about Hampel?

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

Cadence: Any final comments?

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



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Bob Mintzer, reeds

Conducted by
David Haney

Cadence: At what age did you start playing? What instrument?

Bob Minter: I started playing piano by ear at 5 years old, clarinet at 6 and guitar around the same time. Saxophone came later (13?) I enjoyed playing any instrument and rose to the challenge of trying to figure out how to play a variety of instruments. I was very drawn to the construction of music and wanted to see what it was like to play any and all instruments involved in making those sounds

Cadence: Did you grow up in a musical family? Where did your inspiration to play music come from?

Mintzer: My family was not unusually musical, although musical activity was encouraged. Thankfully at that

time there were fairly comprehensive music programs in the schools around the NY area, and many of my friends played instruments of one kind or another. I think the inspiration for me to play music arose from my keen interest in how music worked, and I was desperately drawn to attempting to emulate the sounds I heard on recordings, television, and radio. I was exposed to some jazz, rock and roll, blues, and Broadway music at an early age.

Cadence: Did you play in any high school music programs? If so, tell us about those experiences.

Mintzer: I always participated in school music programs. It was my passion. I also played in garage rock bands and wedding bands when I was younger. I could read fairly well, so I got calls to play in commercial big bands occasionally in the Westchester County area. A big game changer for me was attending a small after school jazz workshop at age 14

with Neil Slater (chair of jazz at North Texas State Univ. for many years) in the adjoining town. There we learned tunes and what to play when improvising on the chord changes. Neal became an important mentor to me. I went to a music camp he worked at, and later would visit the University of Bridgeport to play in the big band there (Neil worked there before starting at NTU).

Cadence: What were your experiences at Interlochen Arts Academy in Michigan?

Mintzer: Spending my senior high school year at Interlochen Arts Academy was perhaps the most important catalyst in prepping me for a professional music career. The students and teachers there were on a very high level, and it quickly became apparent how hard one would have to work to attain a level of excellence as a musician. I developed practice and work habits there that I continue to utilize to this very day 44 years later. I also started a friendship and collaborative arrangement with the great drummer Peter Erskine at Interlochen. We've been working together since then on a regular basis. Peter is an extraordinary musician, and I feel grateful to get to work with him.

Cadence: What were your experiences of Hartt College of Music and Jackie McLean?

Mintzer: Hart College of music was an important step in my musical and personal development. I hit the ground running with the work skills I was shown at Interlochen, and began to delve into all kinds of music. I played clarinet in symphony orchestra, played lots of contemporary chamber music, early music, some jazz (although most of my jazz playing at that time was done outside of school), and began a practice regimen that was geared towards being a woodwind doubler (playing clarinets, saxophones, and flutes), playing the piano, composing and arranging music that drew upon all the many musical influences I had had thus far, and most importantly, got to experience the phenomenon of working in sections of wind players and all kinds of ensembles. I guess you could say I really learned how to listen in this environment while being exposed to all kinds of music.

Jackie McLean was very supportive and inspirational. I took a history course with him that was truly amazing. He was in every story about all the important jazz musicians he spoke of. I got a glimpse of the rich history of the music and the importance of knowing this history. Jackie actually recommended that I leave Hart and go to NY to hang out on the scene there. In 1972 I transferred to Manhattan School of Music and began the NY hang. It was the right thing to do.

Cadence: From school to playing gigs, what was the path for you?

In the early 70's I was hanging out in the lofts jamming a lot and meeting various players in the NY jazz community.

Nobody was making very much dough back then playing jazz, so we would supplement our income by doing weddings, latin gigs, little pop gigs, whatever we could scrape together. In 1974 a fellow student at Manhattan School of Music recommended me to Eumir Deodade. I would up playing bari sax and flute with

him for that whole year. He had a hit record out with the Strauss Zarathustra music set to a disco beat. We traveled the world and I had a little taste of a good salary and good treatment. In the interim I was playing with some of the salsa bands around NYC, and ultimately joined the Tito Puente orchestra (with Rene McLean) in 1974 and then on from there to Buddy Rich, Thad and Mel, Sam Jones, etc. The musical community was a close knit family back then, so if you were a good player the word travelled fast, and opportunities would present themselves.

Cadence: How did you get into writing music instruction books?

Mintzer: I started writing the jazz etude books on long plane rides. It gave me something constructive to do. I'm a big advocate of sound time management. This made so much more sense than watching movies the whole trip. It was also somewhat cathartic and rewarding to formulate musical concepts into some kind of concise message that you can share with others.

Cadence: Recount some of the great big bands you have been in.

Mintzer: In the 70's the big band scene was still alive, and there were several full time working bands. I'm so very grateful I got a chance to experience this world both as a player and composer/arranger. I learned how to write big band music on Buddy's band. He was so gracious and supportive of my writing. This was an amazing experience. I played with Buddy from 1975-77, Thad Jones/Mel Lewis from 1978-80, Sam Jones big band 1979-80, Louie Bellison in the mid 80's. Started my own big band in 1983.

Cadence: How did the Yellowjacket relationship develop?

Mintzer: When Mark Russo, former saxophonist with the band left, the other band members went on a search for the right reed player replacement. I had crossed paths with Jimmy Haslip while touring with Jaco Pastorius (now playing with Jaco's son Felix in the Yellowjackets 30 years later), and met Will and Russ in Aruba when I was down there with Michael Franks.

The seed had been planted, and I think the writing component and ability to play a variety of styles of music sealed the deal for me. The Yellowjackets music is quite broad and all encompassing.

Being in a collaborative, leaderless band for 23 years has been an amazing experience. I've learned so much about cooperation, teamwork, and how to play with a rhythm section in a conversational way. The music never stays in one place. We all contribute as composers and all determine the direction of the music from project to project.

Cadence: Life in LA, how has the move been for you?

Mintzer: L.A. has been really great for us. I moved out to work in the jazz program at USC, and am now the chair of the department. Our faculty consists of luminaries like Peter Erskine, Vince Mendoza, Russ Ferrante, Bob Shepard, Bill Watrous, Ambrose Akinmusire, Alphonso Johnson, Ndugu Chancellor. Aside from a strong jazz program, USC has a luminary film school, strong classical music department, an innovative pop music department, and so much

more. The L.A. scene is alive and well. Many of our students are working before they ever finish school. There is a lot going on here!

I put a big band together out here with Peter, Russ, sometimes Larry Koonse, and the rest of LA's finest. I still play with the cats in NY as well. We did the Bluenote in Tokyo last June with a half NY and half L.A. band. It was a gas. The weather ain't bad either! Carla and I like to hike and explore all the beautiful places in California.

Do you have any anecdotes about any of the following people?

Tito Puente

Mintzer: One of the baddest percussionists ever. He generated so much energy when he played, and was a very complete musician (composer, arranger, vibraphonist) and a dynamic band leader. When I left Tito's band to go with Buddy Rich, Tito came down to Buddy's place to hear the band. I went over to say hello and Tito said "You think I was a prick, just wait!" Actually I got along with both of those leaders, albeit from a distance. They were from the old school of keeping the band in check through ruling with an iron fist.

Buddy Rich

Mintzer: Truly the greatest drummer ever. Despite of what you may think of his style, he could do things on the drums that no one else could get close to. He amazed me every night. Buddy also was very supportive of the young musicians quest, and helped me out in so many ways.

Thad Jones/Mel Lewis Big Band

Mintzer: One of the greatest big bands ever. Thad and Mel were my heroes, and were so very supportive of my writing and playing. They maintained a small band sensibility in the midst of the big band format.

Musicality at it's highest level.

James Taylor

Mintzer: A great artist and nice person. I got to play on one of his recordings due to my collaborating with Don Grolnick, who was James' musical director at the time.

The New York Philharmonic, National Symphony

Mintzer: I did a fair amount of free lance work with orchestras in NY when they needed players who played saxophone and clarinet/flute. I tell my students that the more you can do the more you will work, and the more your jazz playing will be well informed by good basic musical principals.

American Saxophone Quartet

Mintzer: I played in the group for a few years in the 80's It was an important experience for me to sit next to Al Regni, Jack Kripl, and George Marge. I learned so much about blend, playing with dynamics, tambral variety, and with style and grace.

Art Blakey

Mintzer: One of my heroes! I played with his band for a week at the Village

Gate and wrote two tunes for one of his recordings. HE had so many great bands with great musicians. His beat was so wide and swinging.

Donald Fagan

Great musician. Got to work on his recording Kamakiriad. Had the opportunity to join Steely Dan, but declined so I could stay with the Yellowjackets.

Bobby McFerrin

Mintzer: Great human being and great musician. We've had a lot of fun working with Bobby. He is so very spontaneous and inspiring. Always fun to play with him.

Nancy Wilson

Mintzer: I played on a couple of her recordings. She is one of the great singers.

Kurt Elling

Mintzer: Another great vocalist that I have had a collaboration with for many years. Kurt has sung on several of my big band recordings, and I have played on many of his recordings. A great human being, and someone you want to have long conversations with, musically and otherwise.

Jaco Pastorius

Mintzer: Changed the way the electric bass is played. Great composer and visionary musician. I'm glad to have had the opportunity to play with Jaco. I developed my playing and writing in a deep way as a result of the experience.

Mike Manieri, and Randy Brecker

Mintzer: Great musicians both! I was lucky to get to work with these guys who were such an integral part of the NY jazz scene, and helped change the way the music is played.

In closing, I just want to say that one of the things I've learned along the way is that a musician's music winds up being a projection of who they are as a person. Most of the great musicians I know are great people who are generous in spirit, well-read, empathetic, and sensitive. Playing music with others winds up being a mirror of sorts, and helps me to be the best person I can be.



Glen Hall, reeds

Conducted and
transcribed by
Bernie Koenig

Cadence: Let's start at the beginning. Where were you born, did you come from a musical family? How you got started in music.

Glen I was born August 7, 1950 in Winnipeg, Manitoba, Canada. I don't come from a musical family but my grandmother, a Polish peasant, liked to write poetry.

When I was 8 or 9 I heard Mahalia Jackson on the Ed Sullivan Show. That was a real transforming experience.

Everyone likes music. This was above and beyond. There was this emotion: it was almost transcendental. There was this spirituality in there. I was raised a catholic and that as much as I don't want to admit it, but it influenced me. There is this mysticism there, especially in the Mass. There are these sounds, like bells ringing, that I really connected with.

And like everyone else, I heard Elvis and the Beatles and I decided I was going to be a rock guitarist. I also picked up the harmonica. But I got really interested in the blues and folk music. I got asked to play with various folk musicians. I played dances and concerts and coffee houses.

And then I met Lenny Breau, who also lived in Winnipeg. If you want a connection to jazz, that is a pretty good one, so I got interested in that. And then one night someone showed up at a rock band rehearsal and said he had some stuff I would be interested in. He had four albums, and I can tell you what they were: Sonny meets Hawk, with Sonny Rollins and Coleman Hawkins, On This Night by Archie Shepp, I Talk with the Spirits by Rashaan Roland Kirk, and East Broadway Rundown by Sonny Rollins.

When I heard East Broadway Rundown that was the end. It literally changed my life. I decided I had to learn how to do that. But growing up in Winnipeg there was little chance of becoming a professional jazz musician. My goal was to become a professor of English literature. I really liked

that. I was on my way to doing that. I was a teaching assistant in the English department at the University of Winnipeg and I was doing my master's thesis on William Burroughs and Duke Ellington came to town and I got to sit in with some of his musicians. One of them took me aside and asked me what I was going to do. I said I was going to be an English teacher. He said anyone can do that, but you have talent. Don't waste it. From that moment on I have to do music. So I finished up my academic work, got my degree, and went off to Berklee. This was 1973. After a year there I was told to go out and do it. And that is what I did until about 1984 when my first daughter was born. And then I actually had to make money so I started teaching English. But I was teaching basic writing courses, not literature.

Cadence: Okay, let's go back a bit and separate the literature from the music. Let's start with literature and then we will get back to music. You did your master's on Burroughs and taught writing.

Glen: After Berklee I went back to Winnipeg and taught music until about 1980 when my wife and I decided to take a trip so we flew to Bali and worked our way through Indonesia, Thailand and India and we were supposed to go to Iran and Afghanistan, but the Ayatollah and the Russian Army had other ideas, so we went to Turkey. That took about a half a year and we moved to Toronto. I taught music again until about 1984. That was also about the time my project with Gil Evans was to start. That turned out to be fortuitous since I didn't have anything else to do so I could just work on that.

Then Gil and my first daughter arrived on the same date. Gil was at the airport and I was at the hospital. So that was cosmic.

Cadence: Where were you teaching music?

Glen: I was working for Yamaha Music Education Program. Their central office was in Winnipeg. The person in charge of the program knew me and when he heard I was coming back to Canada he hired me. It was as if I had walked off the plane into a full time job.

Cadence: So now you are teaching music but you left that to teach English.

Glen: Yes, Someone told me I could make more money teaching English. And it was peculiar because my background was in literature but I had to teach people how to write business reports. And I thought this was going to be awful but it turned out to be wonderful because you have to be absolutely clear about everything. And while I like the not so clear ideas of the avant garde, this was a great balance. In my own playing I try to be direct. You can't always be because you are trying for things that won't come out that way. You can only imply certain things.

While I taught English I still had time to play. Teaching, except for the marking, didn't take that much time so I was able to practice, go out and play gig and set up recordings.

Cadence: While you were teaching and writing you also were able to develop other courses.

Glen: Yes, the main course I developed, which became a standing room only course, was "Mysticism in Modern Literature." Most people who deal with mysticism go back to the middle ages or earlier, but I was interested in the contemporary scene because mysticism has never died out. I developed a course using three contemporary mystics: a student of mysticism, who was Carlos Casteneda, a fully formed, or almost fully formed mystic, George Gurdjieff, and the genuine article, Idries Shah, who is a proponent of Sufism. I would spend the first 3 or 4 weeks of the course about how the brain works and how we use that, and that was interesting because the students did not know that we have a part of us closely related to an alligator. Get into a traffic accident and it will come out. But that course allowed me to articulate what I was thinking about these things and I was able to talk to people who were knowledgeable about these things, and as wonderful as it was, I had to stop because I am not really qualified to teach this material in a way that it should be taught. People would ask me about things I was unable to talk about.

Cadence: I had a similar experience when I left music for philosophy. In one sense genuine ignorance can be the basis of learning.

Glen: Right. But I could only talk about my own concepts of mysticism and we both know that the truth is what I am thinking at this moment. But we both know that that isn't necessarily what is true and I was honest enough with both myself and with what I was trying to do to realize that-- I was not out of my depth because from an academic standpoint I was completely qualified. I knew the stuff cold. But the subject is not a subject but something you live, so you better go study with someone who has done that. I hadn't done that.

Cadence: So what kind of teaching are you doing now?

Glen I am teaching music. I teach mostly beginners which is great because the pressure is off. You show them what they have to do and be encouraging. It is interesting for them because they are having a completely different kind of relationship with an adult. It is not academic, it is not in a sporting context, it is not mom and dad, it is just someone who really likes what he is talking about. I do have some advanced students but it is the beginners I enjoy the most.

Cadence: Okay, so now let us go back and talk about some of the highlights of your musical career. You have a number of CDs:

Glen: The first one, *The Book of the Heart*, was the quartet with Joanne Brackeen, Cecil McBee and Billy Hart with Joshua Breakstone on one track. I met Joshua at Berklee. In one of my classes someone said to forget about all this multi-instrumental stuff because no one is really good at it so I yelled out 'Ira Sullivan', and from the back of the room someone yelled out, 'Right on!' And we were friends for life.

The next album came about because someone in Greece reviewed the quartet album. He said that this unknown guy who comes from a place not known for jazz, jumps in with these heavyweights. He obviously trusts himself. This was a revelation. I am waiting for what he does next.

In my mind I wanted to do something with a larger orchestra. I wanted to study orchestration and arranging and I wanted to study with Gil Evans, but I couldn't do that. But what I could do was to get funding for a recording, so I thought I could get Gil to arrange my music. The funding was from an organization called FACTOR—the Foundation Assisting Canadian Talent on Record. I had a shopping list. I started off thinking of the best arrangers to show me what was possible with my music. And then I would learn something about arranging and orchestration by seeing what they did. My list started with Gil Evans, and there was Carla Bley and Charles Mingus and George Russell. So I started at the top of the list and made a phone call and Gil said yes, so I didn't have to go down the list. It was a cool list though.

And then after that the next record was going to be with Gil. We had started working on it. Elvin Jones was going to play drums. Steve Lacy was going to be on it, and we were sending stuff back and forth, and then Gil died. So I was left by myself.

One of the things I wanted to do ever since I did my thesis on Burroughs. One of my advisors said why don't I do something on Burroughs that connects to my music. So I did an electro-acoustic piece called "The Market" based on a section of one of Burroughs' books. And I thought I would continue this.

When in Winnipeg I studied with a composer called Boyd MacDonald and I brought to him a piece called "Penny Arcade Peep Show" for keyboard and wind modulator, and a narrator. I had this idea for staging, long before multi-media.

I decided I was going to continue with this. My interest Burroughs also connected with my interest in Sufism. Burroughs was also interested in these things. There is stuff from the Tibetan Book of the Dead in his work, so all of things came together.

And after decades of wanting to do this, I finally got to play with one of my favorite musicians ever, after Gil Evans: Roswell Rudd. So we rehearsed and got to play one of my pieces and afterwards I said, "That felt good!"

Cadence: What other CDs are you on?

Glen: There are a number of things I have done. There are two CDs with TRIO MUO, one with my improvising chamber group SonoRa, two with my improvising sound art group Ear-Cam, one with Sonic Youth guitarist Lee Ranaldo and drummer William Hooker called 'Oasis of Whispers', and an as yet unreleased record from the Guelph Jazz Festival with Lee Ranaldo, Ray Anderson, and Gerry Hemingway, and something I recently did in Siberia.

Cadence: Okay. We will pick up on some of those things later but first lets go back a bit and talk about how working with Gil Evans influenced you.

Glen: When I was a teenager I used to fall asleep listening to Miles and Gil ---'Porgy and Bess' and 'Sketches of Spain'—and it is interesting because last night I dreamed I was with Gil again.

Cadence: That is because you knew you would be talking about him today?

Glen I had no idea. Anyways, when I was at Berklee I went to New York for the Columbus Day weekend and I went to the Bitter End where Gil was playing, and I sat right behind the piano where he sat and I started looking at his scores. He came in and we started talking and he said I should go back to his apartment and look at scores. I didn't get a chance to do that but I realized that Gil was the kind of guy you could just talk to. There were no airs.

When I finally got to work with him I was under the impression that we would discuss my music, I would give him the scores and discuss the instrumentation I wanted to use and he would go away and write the music. But it didn't happen that way. We worked together, on and off, for three months. He said that he was not going to do it on his own, but that we would collaborate as equals. I thought that was absurd at the time. We were not equals. He wasn't talking about musicality. Finally we were going through one section of one of my tunes he said, "What do you hear here?" I don't play piano, I work out a lot of my stuff on guitar. And I was unsure of what to do here. He then said, "Stop. Don't ever learn to play piano. Everybody does that. You have your own way of doing things and it is successful." I went "Oh boy!"

He then said that I know what I am doing. I stared at him and said, "I know what I am doing?" And he said, "Yes. Trust yourself. You know what you are doing." And after that I didn't have to worry about what I was doing. That was hands down the most important thing he could have done for me. He basically said to me that I could do what I wanted to do musically because it was based on something solid.

Cadence: One of the most important, and one of the most difficult things to do in jazz is to develop one's own voice. We all have our influences, but we then have to become ourselves. And we are not always sure of what we are doing.

Glen: And in developing our own voice we have to respect the people we are playing with. That is how jazz becomes a conversation and not a monologue.

Cadence: So there was your first quartet cd, then the one with Gil and the two with Roswell Rudd. What else have you done?

Glen: For awhile I had a trio called Trio Muo, which is a Greek work which basically means keep your eyes and lips closed. It has to do with inner awareness. That trio with drummer Joe Sorbara and bassist Michael Morse, was very special because I wrote music for that trio that was so unlike any jazz trio I have ever heard. It was so different that we spent months learning how to improvise on it because it did not fit the patterns of other music we played. Before that I had an eleven-piece band called redShift: two vocalists, two bassists, two guitars, two percussionists, and two turntablists. We did all kinds of stuff. We did poetry, we did really deep blues, we did Ornette Coleman, we did Stockhausen.

I then got interested in non-jazz improvised music. I heard a string quartet by Iannis Xenakis and I said I know that this is strictly notated but it sounds improvised. So I put together a chamber group with cello, bass, violin and

I played mainly flute and bass clarinet. The group was called SonoRa. We recorded an album, 'Strophe'.

Then I got interested in sound art. So I put together a group called EAR-CAM, a take off on the institute IRCAM in Paris. My group's name means an ear camera, as I would use sounds I had "photographed" in places like coffee shops, horse stables, etc.

Since I was teenager I was interested in electronic music. Over the last three years I did a residency at STEIM in Amsterdam and the Electronic Music Foundation in New York studying different aspects of live electronics. Recently I have been learning a program called Kyma, which is very complex, and a piece of software from IRCAM developed by Diemo Schwartz called CataRT and I have been incorporating those things in my performances now.

Cadence: You also play with a group called So NU. Tell us a bit about them.

Glen: A number of years ago I was introduced to a fellow I knew as the producer of Bruce Cockburn's records Gene Martynec. At that time he was a guitar player but somewhere along the line he became an uber computer user and he was using an instrument called a MIDIAx, which uses samples and mouse control, and we would do stuff together and sometimes he would play in the band redShift.. Then a couple of years ago a trumpet player, Bruce Cassidy, had moved back to Canada from South Africa, and he contacted me on the basis of my record with Gil. He played an instrument called EVI --Electronic Valve Instrument which uses MIDI control and looked like something that fell off a spaceship. So I put this group together called So NU and it goes from pure sound to pure melody and that is unusual because in most sound art and electroacoustic music there is no melody. And with all of us, our electronic sounds don't lend themselves to melody much, but Bruce and I are melody players and we like songs. We don't play songs as such, but we do play melodies. I spent a long time learning how to do that so I don't want to abandon it.

Cadence: One of the things I am getting from you—and I find this with a lot of free players—is that in order to keep your playing fresh, you are always changing the context in which you play, such as with not only different configurations but with different kinds of instruments.

Glen: There is an interesting aspect to this. When Gil and I were working on our second album, the one that didn't happen, there was supposed to be a documentary film-maker recording this. He would film us working on charts at my place. Then we were going to write some charts for an eight piece band in Toronto to be recorded for the CBC. I had already selected the musicians and had set up the recording. Everything was in place. And that is when Gil died.

So there I was with the charts and with some of the best jazz musicians in the country ready to play so then I contacted the producer and he said to go with it. So I had this octet of the best players I could have for this. We didn't

work a lot because of the size of the group but I then decided to incorporate some of these other aspects of music. I come from a rock'n'roll background. For example on 'Hallucinations: Music and Words for William S. Burroughs' there is some rock and punk influences and I put that in there and then given my interest in contemporary classical music, I wrote an arrangement of Monk's "Friday the Thirteenth" and put in some Stockhausen voicings.

We got to a point where we were playing in front of Toronto City Hall as part of the jazz festival. One of the musicians refused to take a solo because the changes weren't bop changes and then I had another tune, which was recorded on 'Hallucination', where we were supposed to rock out. I had this great jazz guitarist, Reg Schwager, and I told him to rock out and he was delighted. A couple of the guys in the band were looking grim and that was our last gig. I wanted to be able to do all these kinds of things with one group. Technically all these guys were able to do that, but aesthetically they were not prepared to do that. So now I go from group to group to group because I realize that there is no one-stop shopping. If you want to do some particular thing, you have to find the people who specialize in that kind of thing.

Cadence: That is really sad because music should be music.

Glen: Right. Why is it that I can go from thing to thing to thing. I am not that special. But then (laughing) maybe I am.

Cadence Just put myself in this, I love all forms of jazz, I love classical music, I love the avant garde. And I have played in all of those contexts.

Glen. Right. It is all music.

Cadence Have we covered everything? Anything else happening now?

Glen I have a new release coming out. It is a compilation called Grey Room, another reference to Burroughs. It uses my electro-acoustical music making programs---Kyma and CataRT. It was very interesting---the hospital where my second daughter was born and where my mother died was being demolished. I would walk past and would listen to the sounds and take photos and I took out my Zoom recorder and recorded the sounds. And thought about working it into a piece. So when I got invited to contribute to this compilation I decided to develop this in a piece I call "Demolition Spectra" which is just that. Demolition fragmented into little molecules of sound. I am working with a friend who also a helpmate of mine in dealing with digital audio who is also into sound and we are using the CataRT program. And I have a new jazz trio with pianist David Story and drummer Rakesh Tewari---and that is a really strong group. We just played the 416 Toronto Creative Improvisors Festival and just burned the place down. We have some other gigs lined up. And I hope to be working with the painter Nancy Ostrovsky; she paints free jazz music live. I worked her and Roswell Rudd some years ago and am trying to set something up.

Cadence. I think we have covered everything. Thank you.

David Lopato, piano

Conducted
Ludwig van Trikt



Photo Credit: © Dion Ogust

Cadence: Let's start by talking about your youth in Brooklyn. What were your musical and non-musical influences growing up?

DL: I started playing the small Hammond chord organ in our home by ear at four and began piano lessons at six with Mildred Finck, my elementary school teacher. I adored her and early on she had me playing some of the more offbeat classical pieces, particularly by Russian composers such as Kabelevsky and Tcherepnin, which I seemed to gravitate toward when I started composing my own little piano pieces a year or two later. The funny thing is that, although I didn't become aware of it until decades later, she happened to be a good friend of John Cage and had this double-life, pseudonym and all, as an avant-garde classical composer. I'm sure it wore off on me somehow. As a pre-teen I listened mostly to classical music, which is what my dad loved - no jazz in the house to speak of - the essentials: Beethoven, Mozart, Haydn, etc. (although the greatest of them all, J. S. Bach was conspicuously absent) and opera composers, mainly Wagner, but I recall particularly liking Tchaikovsky - that Russian thing again, my last name is Russian, actually....means "shovel" but don't tell anyone. I also remember playing Gershwin's preludes around

ten and really digging them. Those blue notes seemed to resonate with me. When I hit double digits, the Beach Boys and then the Beatles burst on the scene and both groups knocked me out. In retrospect, all of the great rock bands of the 60's and into the 70's seemed to have one, or in the case of the Beatles, two extraordinary innovators at their core, Brian Wilson, Ray Davies. Steve Winwood to name a few. I started playing rock and blues and have really never stopped playing the latter. In high school my folks insisted I play in the orchestra and piano wouldn't accomplish that end, so I was to choose from the most difficult instruments, which I was told were the bassoon, french horn and string bass, so as to afford me the best shot at it from a competitive standpoint. I chose french horn, got into the orchestra and actually played Mozart's Third Horn Concerto my senior year, but my memory is that I sounded a lot more like a didgeridoo on the thing than I did Dennis Brain. It was, however, invaluable to play classical music in an ensemble setting. I also sang in the chorus and we did Mozart's Requiem, which was invaluable in ways I wouldn't realize until years later. Late Mozart is some of the greatest music ever written. I played piano in all the school productions and started listening to a little jazz on the

side, Brubeck, Oscar Peterson, and even Monk, thanks to a fellow counselor at a summer camp, although I wasn't ready for that yet, and improvising with a couple of fellow students, mostly modest modal explorations. Funny thing about not choosing the bass, I now play some string bass, which I love doing, and things might have turned out quite different had I chosen that instead of the horn way back when.

Non-musically, I also loved to draw and paint. I knew I wanted to become an artist of some sort from early on, and I imagined it would be either as a musician or graphic artist. By high school, I abandoned the latter for the former, but I've always had a deep love and appreciation for painters - Klee, Van Gogh, Macke and Kandinsky, to name a few.

I also loved math and chess as a youngster. Math and music seem to follow each other around. When one has an aptitude for one, he or she is usually good at the other and this was the case with me. My compositions, to this day, reflect an orientation toward logical if not purely mathematical ideas and constructs.

Cadence: You mention on your recording "Many Moons" (Global Coolant #01) the mixed emotions you now have towards your birthplace.

Please talk about that and the composition "Brooklyn"?

DL: I would say the mixed emotions are not qualitative, as in disdain or appreciation, but rather ambivalent ones that have to do with nostalgia and the passage of time. Nostalgia is a very powerful emotion for me, one that invariably involves loss, either concrete or felt, and a deep-rooted familiarity. The fact that "you can't go home again" but you can place yourself there physically if you happen to live nearby allows one to indulge in such feelings and those feelings often create a temporal space inside the mind or heart, as though you can "feel" the space spanning, in my case, four decades. That's the feeling I try to convey in that piece "Brooklyn". It has a bluesy down home feel that alternates between a feeling of present and one of distant past.

Cadence: How did you start leaning toward the more modernistic elements of jazz? Both in your own playing, then with groups?

DL: It was a progression which really began in college at Yale. I spent the first year and a half playing in a rather eclectic R&B/Blues/Country cover band - totally straight-ahead, although I recall picking my moments on gigs to solo in what I'd describe in retrospect as extremely undisciplined forays into avant-garde atonal music, like a poor imitation of Cecil Taylor, although I don't remember if I had already listened to him or not. It was more likely pent-up adolescent aggression finding a way out. Then midway through my college stay, the Yale Jazz ensemble, a big band, was formed and due perhaps to planetary alignments or some other phenomena, there just happened to be a whole batch of future stars of modern jazz involved with that very ensemble, among them Anthony Davis, George Lewis, Jane Ira Bloom, Mark Helias and Gerry Hemingway. Wadada Leo Smith, who at the tender age of 70 seems now to be getting some long overdue due recognition, also held court in New Haven

at the time and so there were a lot of fresh ideas bandied about by some very serious, if very young, musicians. I also took a survey course in 20th century music and my mind was blown by much of what I heard. The two worlds of avant-garde classical music and modern jazz were still relatively segregated from one another at that point, as I recall, although those barriers were on their way down, and so I started composing notated pieces that were along the lines of certain avant-garde classical musics (mainly Minimalism), but improvising as a pianist in styles that were more akin to modern jazz. In retrospect, I think the nature of the improv had to do with a combination of the kind of players who were in my midst and the fact that there really was no institutional support for learning traditional jazz at Yale back then. If there had been, I probably would have pursued it more aggressively than I did. I just didn't have any guidance for it and wasn't disciplined enough to study it on my own until later on. In the aforementioned class I first heard the minimalists: Riley, Reich, Glass, La Monte Young et al and some of it really grabbed me, particularly Reich and the opposite end of the minimalist spectrum, Morton Feldman. I ended up playing in Reich's ensemble my senior year and composed two extended pieces for solo piano around that time (one of which was the title track of my first LP "Giant Mbira". I recall being drawn to the formal extremism and rigorous logic of the music. In retrospect, I think the minimalist phase I went through, no pun intended, was really a stepping stone to Javanese gamelan, which I studied in grad school and later on in Java.

In terms of my piano improvisation, the first real appeal of modernism came through my discovering Paul Bley's music. After listening to most of the jazz piano tradition and doing my share of jazz homeschooling in the form of transcriptions (James P. Johnson, Fats Waller, Bud Powell, Tatum, Monk, Oscar Peterson, Bill Evans, Keith Jarrett, etc., Bley sounded like a refreshingly different approach to hearing and playing the standard repertoire and I was really taken by it. I think it often happens like that for young players grappling with the jazz tradition. There's one cat who really turns your head around and sets you off on a new course. Ultimately, I've come to embrace the entire tradition - I still love playing stride as much as anything else, even though I'm no master of it.

Cadence: Did you ever actually consider yourself a jazz artist? Considering the broad sweep of your interest and the fact that you did not seemingly come up the usual ranks of making it in the jazz world, i.e. hanging out, playing the established language, etc.

DL: A slippery slope, this notion of what constitutes a "jazz artist". I consider myself a creative improviser and composer, and yes, I do use the words "jazz musician" in describing myself, but probably more out of convenience than a sense of there being a standard definition that would be applicable to me. I would have to agree with you about the lack of "hanging out" - I was basically a no-show on that front for most of my career and I've only had a few serious



Photo Credit: © Ken Tannenbaum

sideman gigs. I have some regrets about both of those realities. I hardly drink at all and I've never smoked cigarettes and so I always felt somewhat uncomfortable in the clubs. I should add though that it probably had as much to do with my own insecurities (social and, in certain respects, musical) as it did the environment. One begets the other, i.e. you get gigs by hanging out, which probably had something to do with limited sideman work. I would disagree about playing the "established language". I have done that to a certain degree and consider myself a competent, if not exceptional, straight-ahead player. More importantly, I think I use that language in the context of my own compositions as an ingredient along with many other dialects of musical language.

Cadence: Please detail how your early career developed in such a way that you became a working musician?

DL: My first professional experience was in college playing rock and blues gigs and the occasional jazz gig toward the end of college. My went to Europe as a 22 year old, lived in Munich and got gigs, mostly local in small clubs - a comfortably low-key way to enter that world, although in retrospect, I'd have to say that "comfortably low-key" isn't necessarily an asset in that world - you need to get your ass kicked early on and more importantly, learn how to handle it constructively when it happens. After a brief stop in Boston, I returned to my hometown New York City. My early career was not atypical of many free-lance musicians at the time in that I did all sorts of things to make ends meet, most of it having nothing to do with music, i.e. plumbing, tiling, carpentry, etc. I even bike-messengered for half a year, which was an insane gig, but which proved invaluable to my life in New York City over the subsequent years as I learned how to deal with the streets of Manhattan on two

wheels and have biked everywhere all year round ever since.

I was most fortunate to actually get the first couple of composition grants I applied for, from the NEA and NYFA, and although they were only for a few thousand dollars each, they helped pay some basic bills and more importantly, gave me a sense of belonging and perhaps legitimacy as a composer. Those opportunities largely evaporated during the Reagan years and now there are only a handful left. I haven't applied for one in years. I also did the occasional "club date", a euphemism for commercial party music for weddings, etc., which I hated doing, but which also paid some bills. and had the added benefit of forcing a musician like myself inclined toward esoterica to learn how to "play it real straight". On the creative front, I did what most young composer/performers of original music did, namely play door gigs of my own compositions with colleagues I'd hire for that particular hit. This was (and remains) challenging because it invariably involved only one rehearsal of difficult music. At age 28 I made my first recording, "Giant Mbira". It was well received by the press and perhaps due to that I was able to start booking small tours, mostly solo and trio, in Europe. The difficulty for me was that I did all my own booking and had little work as a sideman, so although I was a "working musician", a fair amount of my paid work remained outside the realm of music. This changed dramatically when i began teaching on the university level, but that would not occur until my late thirties.

Cadence: You mentioned that "Giant Mbira" (Lumina Records #1009 LP)is one of your pivotal recordings in terms of your musical development? The producer is Michael Moore. Is that Michael Moore the multi reedist?

DL: I don't know if I would call it pivotal, except that it was my first recording, and I've only a handful, so in that sense, I guess it is. Not Michael Moore the reediest - one of my favorite, by the way - or Michael Moore the bassist. It was a person not professionally involved with the music world who took an interest in my career early on and funded the project.

Cadence: Please talk about how you developed such a love for stride piano playing which is reflected in both of your solo disc,including your most recent solo project "Many Moons".

DL: I first heard stride as a college student, specifically when I was asked to transcribe Fats Waller's "African Ripples" for an independent study project. That is a masterpiece, both compositionally and performance-wise, and I was bowled over by the virtuosity, the swing, the syncopation, the shifting of gears and, as mentioned, the writing. The piece has very little improvisation in it, but the feeling of exhilaration captures the essence of much of jazz despite the "fixed-note" nature of it. And so I began checking out the other masters (James P. Johnson, Willie the Lion Smith, Earl Hines, Teddy Wilson, Mary Lou Williams and of course, Tatum, and transcribing stuff of theirs. One of the most incredible piano solos ever recorded (IMHO) is James P's medium tempo version of "Sweet Lorraine". It steamrolls its way like a locomotive from start to finish and leaves one breathless in its draft. Stride, for me, is perhaps the

most challenging form of "jazz" piano, as the pianist must recreate the entire band, which may be why it has tended to involve more fixed passages than most jazz. I have tended more toward Monk's style of stride - more moderate tempos that, at least for me, leave more room for harmonic excursions and melodic improvisation, and frankly, more time to catch one's breath, although my piece "The Big Bad Wolf Ain't So Bad After All" is as frenetic as they come.

Cadence: Please delve into some of the sideman gigs you worked with various jazz artist including: Dave Liebman, Joe Lovano, Mark Helias, Ray Anderson, Wadada Leo Smith, Dewey Redman, Gerry Hemingway and Jane Ira Bloom. Let's particularly talk about how these artist might have shaped your own composing and in general what it was like to work with these cats?

DL: Some of them were one-time experiences (Liebman, Lovano, Dewey Redman, Leo Smith) and those were valuable experiences, but not influential for me, although Leo perhaps was to a degree. He lived around New Haven when I was in school there and he had a sort of cultish following at the time. He exposed me to some of the open structure compositional ideas that I would use in some of my music later on, although his seemed to have a more philosophical component than mine do. Hemingway lived there as well, and Jane Ira Bloom and Mark Helias were students then. I would say that Hemingway and Helias had a significant impact on me. They are brilliant musicians, performers, and thinkers in general and contemporaries of mine. When you come up with someone, as opposed to, say, being mentored by an older musician, there is a certain interplay and camaraderie that can help shape you - less didactic and more about bumping off of one another. The fact of the matter is that I never really had that classic mentor. Searched for them all right, but usually in the wrong places and with enough ambivalence about it to have sufficiently undermined those efforts. But I may have gotten a little of it second-hand. Gerry and Mark both worked extensively with Anthony Braxton (as did Leo) and things sift through that way as well, I think. The couple of tours I did with Mark and Ray we're definitely valuable experiences. I had made a number of trips to Europe as a leader or solo, but they were short stints. The more typical 3-week gig enables you to grow in ways that are more elusive in the context of short hits. I'm sure this is obvious to all touring musicians, but for me it was a revelation of sorts. It also forces you to deal with social issues that can get side-stepped during short hits. Those are not necessarily fun, but valuable learning experiences nonetheless. One regret I've had is not doing more of that sort of touring, although at this point, a week or two would be preferable, now that I have a family and am considerably older.

Cadence: What exactly do you mean by "social issues" in regards to touring?

DL: Thought that might be sound ambiguous. I was referring to interpersonal dynamics when traveling with cats you may be friends with but don't spend anywhere near that much time with ongoingly. Prior to the aforementioned tours, I had done a couple of Tavistock conferences which explore group dynamics under extreme circumstances - interesting work - and that may have helped me recognize certain stuff that popped up on the road. I don't really

want to get specific about them, but suffice it to say that things often get unconsciously acted out in situations such as those of being on the road for any extended time. And three weeks is nothing compared to some of the road gigs of yore. I can only imagine how Sun Ra's band kept it together in what amounted to a road commune for 6 months at a time, when some of them were probably half-crazed to begin with!

Cadence: Let's track your entry into academia from how you became a teacher to the nuts and bolts of developing a curriculum?

DL: I've been teaching privately since my late twenties, but my first experience in the classroom came as a sub for Kenny Werner at the New School in 1990. He was teaching theory classes there and was getting too busy touring to hold that job down, so the following year, he decided to bow out and I took over a class of his and have been there ever since. I also began teaching at Montclair State University 6 years ago. It's been an interesting learning and growing experience for me. I've taught 15 different courses over these two decades, everything from theory and ear training to MIDI sequencing, film scoring, and jazz and world music history lecture courses. Some of it I had to create on the fly, for which improvisational skills come in extremely handy. Most of it played into my strengths. I'm an analytical kinda guy with an improvisational bent. Those two notions might seem somewhat contradictory, and to a degree they are, but in the classroom, especially in a jazz program, I think they complement each other. What I haven't taught at all in my 22 years on that gig is a single ensemble class. Those are the classes every jazz student wants to take because they can just focus on playing their horn in good company, but the other "drier", seemingly less relevant material is important as well and a challenge to teach simply because of the "I just wanna play my horn" sentiment mentioned above. It's a traditional sort of program in general and I find myself sneaking less conventional material into the curriculum in between the straight ahead stuff - tonal harmony, scales, voicings, etc. - particularly in the theory classes. The computer sequencing and film scoring classes involved a lot of technology and I've been involved in that side of music creation for 25 years or so. At one point, I had a strange, intense gig doing MIDI programming for a Japanese company churning out music-minus-one tracks for karaoke. You had to do the equivalent of a carbon copy of pop tunes in the form of a MIDI sequence. Every guitar pitch bend, every drum hit, background pad, etc., it all had to be programmed using sequencing software. It was a crazy gig, but it really got my sequencing chops together. I do a lot less of that nowadays, but when I have to score something to picture, I find the technology incredibly valuable. I find that, although I seem to live my life in on-the-fly mode, short on discipline, long on procrastination, often making it up as I go, when I'm creating in those extremely controlled environments such as sequencing music on computers, I am able and willing to apply a meticulousness to the process that eludes me in the rest of my life. It's sort of contrary to the whole jazz experience, unless, I suppose, one practices and plays all the time, in which case one is able to balance control and

spontaneity on the highest of orders.

Regarding the developing of a curriculum, I've pretty much evolved my own over time within broad academic parameters. For a long time, the New School jazz program placed perhaps the highest value on its teachers being able to express themselves not only in their methodologies but also in what they chose to teach. Ultimately, though, this has had to be counterbalanced by a considerable degree of standardization for obvious reasons - most of the courses I teach are part of a curricular sequence and therefore have to make sequential sense with what the other instructors are doing. That is being implemented now, many years after the program's inception. It's a trade-off though. We all have different notions about how to approach creative improvised music and these may not always be compatible across the board. This kind of diversity, while sometimes a bit confusing to students, is, I think, a good thing.

Cadence: Is the increasing lack of viable performance places for jazz artist creating a cottage industry of jazz studies, wherein a jazz artist must substitute his/her career by teaching?

DL: There are various reasons jazz artists have turned to teaching. But first I'd like to comment on "jazz studies". I wouldn't describe it as a cottage industry at this point. For one, the study of jazz (and creative improvised music in general) has been institutionalized to such a degree that many university music programs include jazz courses in their curricula and some of them even have jazz majors. Additionally, there are a few conservatories in which jazz is the primary focus.

Ironically, the decrease in performing opportunities has indirectly aided this institutionalization. In years past, jazz schooling meant going on the road under the employ and tutelage of a master musician and band leader, probably the most famous example being Art Blakey. Musicians fortunate enough to tour with a group such as The Jazz Messengers learned the whole deal, the music, the music business, the work protocol, etc., right there on bandstands, buses and motels across America and around the world. With a few notable exceptions, the world no longer supports this concept of the floating university of improvisation, replete with steady touring groups. Simply not enough gigs to go around. As a result, much of the "learning" goes down in schools with classrooms and music labs, etc. This of course raises questions of authenticity, validity, etc., but that is a topic for another discussion. To answer your specific question, the decrease in performing opportunities has certainly affected the career paths of jazz artists individually and has probably resulted in more teaching, in the traditional sense of the word. I would qualify the way you phrased it by saying that, in the majority of cases, the intent has been to supplement, rather than "substitute" for their performing careers.

The extensive touring alluded to above has historically been the main source of income for jazz musicians. This can really take its toll, especially physically, over the years, and I think some of the older cats grew weary of it and took to steady in-town teaching as a means of self-preservation. Others have chosen

to raise families, the majority of which nowadays include a spouse who also works. The logistics of such a situation make extensive road travel unrealistic if not flat out impossible and I would put myself in that category. The most reliable form of in-town teaching is at an institution, and such teaching offers, in most situations, a very real and tangible benefit of affordable health insurance, which, as we all know has become all the more critical in this culture. In short, there are many reasons jazz artists have turned to teaching. Regarding the decrease in viable performance places, I think that, at least in New York City, which is of course the jazz capital of the world, there are probably more venues in which to perform jazz and related musics now than at any time during the past three decades. The problem is that most of them offer little or no remuneration and few have decent, if any, pianos - my personal prejudice! The ones that have real budgets are few, far between and therefore inaccessible to most performers. I, for one, ran a concert series for 20 years in my Tribeca loft called InHouse, in which many of the greatest modern jazz musicians of my generation performed for albeit modest fees - a throwback to the "loft jazz" scene of the 60's and 70's, but I was only able to produce 8-10 concerts a year.

Cadence: Very few artist are able to cite their definitive work; but you mentioned to me that you have in mind one particular piece. Please elaborate.

DL: I don't know if I'd call it a definitive work because my compositions are so eclectic, but I think it's my most important one, if one can use that word without sounding presumptuous, and certainly my most ambitious, to date. The piece is called "Gendhing for a Spirit Rising". It's a symphonic length work for 10 musicians in 4 movements written for multiple keyboards (pianos and samplers), marimba, vibraphone, glockenspiel, alto and soprano sax, violin, cello, bass, trap set, and Javanese and Sundanese kendang (hand drums). The first section was written while I was studying Javanese gamelan as a grad student at Cal Arts back in 1976. I had become interested in gamelan while at Yale, in part through playing with Steve Reich, who studied a bit of Balinese gamelan. At some point I happened upon a Nonesuch recording of Javanese gamelan and was mesmerized by it. The rich textures, incredible sense of space, the delicate treatment of harmony and the overall beauty of the music really grabbed me, and I figured someday I'd go over there and check it out first hand. But first I thought I should check it out stateside. Cal Arts, which had a Javanese gamelan headed by arguably the most highly regarded Javanese musician in the world at the time, seemed like the most logical next step, and I was itching to get away from the east coast, so I did a year of grad school there after college.

Seven years later, I got a Fulbright to study the gamelan in Java for a year, and upon returning, began writing the other sections. One of the movements has modern jazz and Sundanese influences (Sunda is an area in West Java and its music is quite different from that of central Java which is where I was based),

one is strongly influenced by central Javanese gamelan and one somewhere in the middle. Javanese and Sundanese musics are incredibly rich traditions and this piece is an attempt to intermingle some of that music with western improvised music. I was particularly intrigued and excited by the possibility of combining the texture, sound and structure of Javanese gamelan with western concepts of harmony and modulation. They're almost oppositional concepts which reflect very different cultural orientations, I think. The former seems more "steady-state" and meditative, the latter more "goal-oriented" and developmental - not intended at all as judgment but rather as observation. The advent of sampling technology has, to a degree, enabled the combining of such concepts. For example, Javanese gamelan has one large main gong, complemented by smaller ones, struck at the end of each structural cycle. The main gong has one pitch, which effectively limits tonal modulation, a much treasured concept in most western musics. This isn't a limitation at all for the Javanese. That music isn't really interested in such modulatory pursuits, not to mention that the economics of having many large gongs would be prohibitive outside of the context of those rare palace gamelans. But now with sampling technology, one can have a whole slew of pitched gong sounds, albeit within a modest sampling range, and that affords a composer interested in both gamelan and harmonic modulation options previously not available. Anyway, I think there is much possibility for a new music to evolve from the merging of those concepts and this piece is a lot about that. It's only been performed three times in its entirety, in New York, Amsterdam and Köln, and the recording has languished unreleased for years. I've always wanted to put it out, but it was recorded before self-publishing was really a viable option and also before technology would allow for better sampling of instruments, which was a part of the process.

I'm currently rerecording some of the tracks and intend to release it later this year. I think it's a piece that could conceivably have some impact in the realm of contemporary/world music fusion, even though much of it was written a long time ago. If the recording garners interest, I'll probably write more music in that vein.

Cadence: Did you find that using musicians associated with jazz made doing the project more difficult?

DL: No, they all showed up on time, just kidding.

There were various issues, some having to do with the recording of it and some with the live performance of it, none having to do specifically with whether or not the player was a jazzer. As far as recording goes, the soloistic string part is really a hybrid of Javanese and western styles in terms of phrasing and articulation, so the player needs to be familiar enough with both to play it. Mark Feldman nailed it beautifully on the one movement he played on, but that was a different style of playing from the other three and I wasn't able to find someone to fit that other bill. So I ended up playing the part on a sampler and am in fact rerecording that track now because the technology is so

much better both in terms of sound quality and the ability to articulate than it was back then. One of the movements calls for the Sundanese kendang (hand drum). While there are a number of players of Javanese kendang around (two of them, Anne Stebinger and Mark Perlman, were used on this recording), Sundanese kendang players are fewer and much farther away. On top of that, the particular style called for is that of a popular modern form (jaipongan) and most of the musicians that come here to teach play only the classical forms of Indonesian musics. Nowadays, I suppose that is not nearly the problem that it was when I started recording this piece years ago. Send a digital file to the other side of the world, have the guy lay in the track and send it back. Back then, this was not feasible. So I ended up playing the Sundanese kendang part as well. To complicate it even further, the marimba part in the long movement is long and a constant stream of eighth notes played in octaves, very technically demanding (unless you can memorize it or improvise in the style in which it was written), so I ended up playing that as well. I'm not a great mallets player, but the fact that I had the entire part in my head and was able to improvise appropriate variations enabled me to play it more accurately than the brilliant virtuosi I had initially hired.

So this obviously creates a problem for live performance. One guy can't be in two or three places at once. In future performances, I'll probably use a number of keyboard samplers for logistical and/or musical reasons. For instance, the marimba part can technically be played on a sampler without too much trouble and the sound quality is fine for what it is. That would make performing this and other pieces I would like to write in this vain much more feasible.

Cadence: Saxophonist Tim Berne has a recording named "The Five Year Plan"- where do you see your music going in the next 5 years?

DL: Funny you should mention Tim Berne. On a recent gig I played an old piece of mine that I haven't performed in 15 or so years and it's an homage to Tim, in which his name is embedded in the title, called "Timberline". I don't have anything as concrete as a five-year plan, but I do want to revisit the gamelan/western fusion and write some new music along those lines. I also have a whole bunch of pieces for quartet or quintet, some of which were written a while ago, none of which have been recorded, and I'd really like to record and release at least one CD of either of those configurations. I also have performed a couple of monologues in the past. Humor and irony are at the core of my being. Two of my artistic heroes were Victor Borge and Spalding Gray (although I didn't find the latter's tragic suicide to be particularly heroic). I'd like to create a full-length performance piece that weaves topically related piano pieces into the monologue format and ideally perform it in a theatrical context. So I suppose my "five-year plan" is more centered around specific projects of varied scope and nature than it is around evolving in a particular musical direction.....the life of a hard-core eclectic.

New Issues



TIM WARFIELD'S JAZZY CHRISTMAS, UNDAUNTED MUSIC UM007.

SANTA CLAUS IS COMING
TO TOWN / LET IT SNOW /
JOY TO THE WORLD / LITTLE
DRUMMER BOY / CAROLING
CAROLING / OH CHRISTMAS
TREE / SILENT NIGHT / GOD
REST YOU MERRY GENTLEMEN
/ SNOWFALL / THE DREIDEL
SONG.76:43

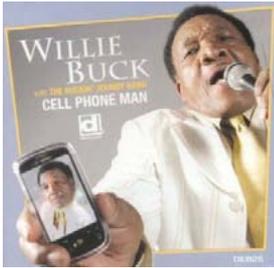
Collective personnel: Warfield,
ss, ts; Terell Stafford, tpt;
Stefon Harris, vib; Cyrus
Chestnut, Neil Podgurski, p;
Rodney Whitaker, b; Clarence
Penn, d; Daniel Sadownick,
perc; Joanne Pascale, Jamie
Davis, vcl. 8/23&24/2012. No
location listed.

By the time you read this review it will probably be summertime and a glance at the recording dates shows it took place during that time which when one thinks about it, is not that far-fetched since it is known that Mel Torme wrote his immortal Christmas Song in August. In his liner notes Warfield recounts how he had reservations at first about recording holiday fare during the summer but when the band arrived it felt like a joyful family reunion. As well it should have, since most have been in lineups on his previous half-dozen Criss Cross issues. Chestnut and Penn are long-time veterans while Rodney Whitaker is on Warfield's latest release Eye Of The Beholder (Criss 1355).

The majority of the material is drawn from well known items except for three numbers, "Caroling Caroling", "Snowfall" & The Dreidel Song". The first-listed features the deep baritone voice of Jamie Davis in its only appearance while the following "Oh Christmas Tree" and "Let It Snow" are expertly delivered by songstress Joanne Pascale. "Snowfall" is a fairly famous title from the pen of bandleader Claude Thornhill and the closer "The Dreidel Song" is a traditional Hanukkah melody and is included as a bonus track. The remainder includes a hardbopping "God Rest You Merry Gentlemen" straight out of a Messingers Blue Note, a Penn spotlight on, of course, "Little Drummer Boy" and some smooth tenor from the leader on the opener. Many may have missed this one, as did this writer, over the holiday season but you can rest assured this jazz & blues Christmas collector has it already safely stored in his shelves.

Larry Hollis

New Issues



WILLIE BUCK CELL PHONE MAN DELMARK DE 825

DOIN' GOOD AND BAD AT
THE SAME TIME / DARLING
I MISS YOU SO / STRANGE
WOMAN / CELL PHONE
MAN / I WANT MY BABY / I
DON'T KNOW WHY / TWO
WOMEN TALKING / TWO
TRAINS RUNNING / THE LOVE
WE SHARE / GOING DOWN
MAIN STREET / STREAMLINE
WOMAN / WHAT'S THE
MATTER WITH THE MILL /
TOW TRUCK MAN / TRIED
TO WORK SOMETHING OUT
WITH YOU / MY EYES KEEP
ME IN TROUBLE / I WANNA
TALK TO MY BABY / BLOW
WIND BLOW. 58:30.

Originally from Mississippi, Willie Buck moved to Chicago as a teenager in the early 1950s. There he first heard a live performance from Muddy Waters, which influenced Buck greatly. Willie became a bluesman, a Chicago blues singer and songwriter, performing for many years in this idiom, and is one of the few remaining musicians who continue to perform in this classic Chicago blues style. This recently-made CD from Buck is certainly faithful to this tradition. Scott Dirks comments in the liner notes that Willie is today “one of the last direct connections to that era for blues fans who weren’t there to enjoy it the first time around” as well as for original blues audiences. Buck is backed and complemented well on this recording by the Chicago blues aggregation known as “The Rockin’ Johnny Band,” with special guests Rajakumar and Lang on harps, and Barrelhouse Chuck on piano. On the program are seven songs penned by Buck (not commonly performed, according to Dirks), two Muddy Waters tunes, and the balance written by others or in the public domain (no composer listed). Most of the 17 selections are in the three to four minute range, all being authentic blues vehicles with simple lyrics involving age-old questions. Even on the title track, Buck’s “Cell Phone Man” is not really an electronics wizard but simply wishes to be available, as his lyrics indicate: “I’m your cell phone man, I’ll always be around.”

Willie Buck, vcl; Rockin’ Johnny, g, el g (8, 16); Rick Kreher, el g (except 14); John Sefner, b; Steve Bass, d; Bharath Rajakumar, harmonica (3, 4, 10, 11, 12), el g (14); Martin Lang, harmonica (4, 5, 6, 7, 9, 13, 14, 17); Barrelhouse Chuck, p, el p (12). Chicago, 2012.

Don Lerman

New Issues



DOUBT
MERCY, PITY, PEACE & LOVE
MOONJUNE RECORDS
MJR049

THERE IS A WAR GOING ON/
JALAL/ NO MORE QUARREL
WITH THE DEVIL/ RISING
UPON CLOUDS/ PURPLE
HAZE/ THE INVITATION/
MERCY, PITY, PEACE AND
LOVE/ THERE IS A WAR
GOING ON (REPRISE)/ TEARS
BEFORE BEDTIME/ THE
HUMAN ABSTRACT/ NO
MORE QUARREL WITH THE
DEVIL (REPRISE)/ MERCURY/
GOODBYE FELLOW SOLDIER
67:15

Alex Maguire, kybd,
sequencer; Michel Delville, g,
Roland GR09, samples; Tony
Bianco, d, sequencer.
April 11, December 5, 2011;
Brussels, Belgium.

This second full-length release from Doubt on Moonjune Records continues in the eclectic footsteps of its predecessor, *Never Pet a Burning Dog*, but leans a little more heavily on the band's "rock" influences. The groove-oriented ostinatos and 90s rock guitar riffs of "Jalal" melt into futuristic guitar solos that set the stage for tracks like their cover of Hendrix's "Purple Haze." However, the album isn't just about rockin'. Maguire's keyboard solo on the ballad called "The Invitation" is frankly quite sublime. Explorations in free time like "Rising Upon the Clouds" also expose the bands more schizophrenic yet earthly side. A mention must also be made of this trio's exceptional investigation into electronic music technologies. For instance, the synthetic sounds on the title track fuse with each other in a sort of harmonized feedback. The result is often powerful, usually not too coarse, and regularly set up some nice solos. Also, check out the punk-counterpoint near the beginning of "The Human Abstract," for an intriguing compositional device.

The heaviest message that *Mercy, Pity, Peace, & Love* unveils is the weight that it places on the listener's emotions through prose. The first track sets the stage for the entire album: "There is a War Going On," includes an overdubbed audio clip of Vermont Senator Bernie Sanders's now famous speech from 2010 (informally referred to by the same title). Backed by Doubt's pulsing jam, Sanders is heard laying out the facts of American life: "I am talking about a war being waged by some of the wealthiest and most powerful people in this country against the working families of the United States of America, against the disappearing and shrinking middle class in our country. The reality is that many of the nation's billionaires are on the war path. They want more, more, more. Their greed has no end and apparently there is very little concern for our country... in the year 2007, the top 1 percent of all income earners in the United States made 23.5 percent of all income. The top 1 percent made 23.5 percent of all income, more than the entire bottom 50 percent. That's apparently not enough." The outcome is polarizing yet powerful.

Dustin Mallory

New Issues



(1) FELIPE SALLES DEPARTURE TAPESTRY 76020-2

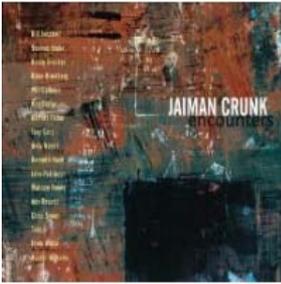
DEPARTURE / SEAGULL'S
ISLAND / BELA'S
REFLECTION / MARACATU
D'ORLEANS / AWAITING /
B'S BLUES / SCHOENBERG'S
ERROR / ADAGIO TRISTE /
NATURAL SELECTION. 67:36.

Salles, ts, ss, flt, b cl; Randy
Brecker, tpt; Nando Michelin,
p; Keala Kaumeheiwa, b;
Bertram Lehmann, d, perc;
Laura Arpiainen, vln. July
24-25, 2011, Englewood, NJ.

Composer/woodwind performer Felipe Salles is a native of Sao Paulo, Brazil, and has been an active musician in the US since 1995. (1), his current CD and his fifth as a leader, presents an all-original program with his core rhythm section of pianist Nando Michelin, bassist Keala Kaumeheiwa, and drummer Bertram Lehmann on six of the nine selections, with trumpeter Randy Brecker joining in on three selections, and with violinist Laura Arpiainen performing on the classical-influenced "Adagio Triste." The richness and variety of Salles's writing, nine outstanding original compositions in which jazz, Latin/Brazilian and classical musical influences may be heard, is the co-leading story here. The other prominent story-line is the top-tier quality of the performances from all participants. "Seagull's Island" and "Bela's Reflection," two intriguing Salles compositions evoking a misterioso/harmonic minor/middle eastern sound, both display Salles and his acoustic quartet in top form. Salles's wide range as both a saxophonist and composer are clearly heard on successive cuts later on the CD, first on the slow haunting melody of "Awaiting," followed in sharp contrast by the surprising lines and unusual jumps and intervals of "B's Blues" (on soprano sax and tenor sax respectively). Brecker's presence on three other pieces adds excitement and a "Blue Note" aura to the program. Among them, "Maracatu" is a sharply drawn riff reminiscent of Eddie Harris's "Freedom Jazz Suite," while "Natural Selection" is an appealing piece over an infectious Latin rhythm with Lee Morgan-like verve. Substantial musical development, both compositionally and solo-wise, occurs throughout the program, with six of the nine selections being over eight minutes, allowing for the twists and turns of Salles's compositions (such as on the cutting-edge writing on "Schoenberg's Error") as well as permitting time to showcase the outstanding rhythm section of Michelin, Kaumeheiwa, and Lehmann. The excellence of this studio recording in portraying the acoustic sounds of the group should also be mentioned.

Don Lerman

New Issues



(2) JAIMAN CRUNK ENCOUNTERS ORIGIN 82625

SPUREN / WE'VE COME THIS
FAR / LET ME SLIP INTO YOUR
DREAMS TONIGHT / JUST
QUESTIONS / BENEATH A
LEAF / SHE STEPPED AWAY /
WHAT YOU KNOW / HER KISS.

40:24.

Original music from guitarist/composer Jaiman Crunk is provided on (2), a large scale production recorded over nearly a two-year period. Crunk's arrangements of his own music utilize both larger ensembles of over twenty musicians and smaller groups of from two to six performers. The larger group, made up of rhythm section plus brass, winds, and strings, is heard on "Spuren," "Beneath a Leaf," and "Let Me Slip Into Your Dreams Tonight," the latter also featuring the vocal group Take 6. These three orchestral pieces have an ethereal and remote quality, with Crunk's guitar solos effective in capturing this quality and helpful in providing clarification to the music. "She Stepped Away" is notable among the smaller ensemble performances, with an interesting line and solos from a sextet featuring Randy Brecker on trumpet and Ada Rovatti on tenor. Another of the small group selections is the excellent duo performance by Crunk and pianist Bill Anschell on "What You Know," one of several interesting musical encounters between Crunk and the many outstanding musicians on this recording.

Jaiman Crunk, g; Mark Taylor, as (1); Richard Cole, ts (1, 5); John Goforth, ts, as, flt (1, 5); Bill Anschell, p (1, 7); Ron Carter, b (1); Byron Vannoy, d (1); Kenneth Nash, perc (1, 2); David Sabee, conductor (1, 3, 5, 8); Anthony DiLorenzo, tpt (1, 3, 5); Justin Emmerich, tpt, flgh (1, 3, 5); Ko-ichiro Yamamoto, tbn (1); Erin James, Robin Peery, flt (1, 3, 5); Selina Gresso, ob (1, 3, 5) Noelle Burns, ob (1); Seth Krinsky, Mike Gamburg, bsn (1); Brent Hages, english hn (1); Simon James, vln (1, 3, 5, 8); Mikhail Shmidt, vln (1); Sayaka Kokubo, viola; Eric Gaensten, cel (1, 3, 5, 8); Ernie Watts, ts (2); Garrett Fisher, harmonium (2); Buster Williams, b (2); T3 McChristy, d, perc (2, 4, 5, 6); Take 6, vcl (3); Brian Bromberg, b (3); Will Calhoun, d, perc (3); Doctah B Sirius, perc (3); Keith Winkle, tbn (3, 5); Seth Tompkins, tba (3, 5); Martin Kuuskmann, bsn (3, 5); Stefan Farkas, english hn (3, 5); Marjorie Talvi, vln (3, 5, 8); Roxanna Patterson, vla (3, 5, 8); Ben Thomas, vib (3); Andy Narell, steel d (4); Tommy Nitro, p, synth (4, 5, 6); Tony Grey, b (4); Wallace Roney, tpt (5); John Patitucci, b (5); Randy Brecker, tpt (6); Ada Rovatti, ts (6); Chris Symer, b (6); Seamus Blake, ts (8). November 2010 to August 2012, Seattle, WA.

Don Lerman

New Issues



**(1) MULTI-PIANO
ROGER DEAN 1978
TO 2012
TALL POPPIES TP225**

CD 1: ROLLIN FOR HARRY /
METAGROOVE BLUE / THE
MONK'S HABIT / CALLING
CARLA / DOLPHINS FLY BY
/ BREAKING IN THE SONG 1
/ BREAKING IN THE SONG 2
/ BREAKING IN THE SONG
3 / QV FREE / 176 SOUND
ENGINES / BIMBIMBIE PIANO
/ REGAINING BILL. CD 2: /
OSTINATO / LOUIS LE MOINE
/ TALKING WITH PHIL /
SOLODUO 1 / SOLODUO 2
/ SUNDAYPIANODANCES /
VESTIGE CLOUDSPOTTING /
KINETIC KINGSTON PIANO /
BITUNE / MEANHARMONY 2
/ METAGROOVE DANCE. CD
1: 73:57, CD 2: 77:51. TOTAL
151:06

Roger Dean, piano,
electronics. Sydney, Australia,
1978-2012.

This wide-ranging 2 CD set, (1), presents solo piano and electronic music from the major Australian musician Roger Dean. Since 2007 a professor in music at the University of Western Sydney, Dean has performed in his ensemble *austrALYSIS* in 30 countries, and also has extensive performance experience in London and Australia with numerous groups spanning the classical and jazz worlds. This recording provides two and a half hours of music from different stages of Dean's career. The earliest work from Dean represented here are his three "Breaking in the Song" studio recordings made in 1978, three free improvisations which "foreground elements of my own style that become more developed and predominant in the later work on this album," as Dean comments in the album notes. Five pieces recorded in 1990 are the most mainstream selections, beginning with "Rollin' for Harry," which is dedicated to the late South African bass player Harry Miller and also to the late Jamaican trumpet player Harry Beckett, both of whom lived and performed in London. The other four 1990 pieces pay tribute to Bill Evans, Thelonius Monk, Carla Bley, and Herbie Hancock. References are made to "Blue and Green" in the Evans tribute "Metagroove Blue" and to "Blue Monk" played in a decidedly Monkian fashion in "The Monk's Habit." Except for "176 Sound Engines," a 1990 piece involving successive overdubbing of two of his performances, the remaining fifteen selections were made in 2002 or later, with eleven made in 2010 or 2011. These more adventuresome works are described by Dean as "multi-strand performance" involving "live electronics, computer interaction and processing, and in some cases, pre-recorded electroacoustic material."

Don Lerman

New Issues

(2) FISCHERMANN'S ORCHESTRA CONDUCTING SESSIONS UNIT RECORDS UTR 4367

FUCHSJAGD / ADS / DIALOG
/ ANIMALS / INVASION
/ BELLA / HORIZONTE /
FLIESSBAND / BERMUDA
DREIECK. 42:53.

Samuel Blatter, synth, cond;
Boda Maier, tpt; Samuel
Blattler, tpt; Daniela Kunzli,
as; Lino Blochlinger, as,
sopranino, electronics;
Nathanael Bosshard, ts;
Philipp Z'Rotz, b, cl, cl, mus
dir, cond; Simon Petermann,
tbn; Juan Sebastian Roza,
euphonium; Ivan Estermann,
tba; Jan Trosch, g, cond;
Martina Berther, el b;
Philippe Zeltner, Emanuel
Kunzi, perc; Reto Eisenring,
snare d; Thomas Reist, bass d.
August 2011, no location.

(3) NILS WOGRAM SEPTET COMPLETE SOUL NWOG RECORDS 004

COMPLETE SOUL /
VARUNAPRYA / KARNAKANGI
/ SONG FOR AHMED /
WEAKNESS IS YOUR FRIEND /
MOTIVATION / ZUERIHORN /
EXTERNAL WIND. 67:44.

The music of the 16-piece Fischermanns Orchestra, presented on (2), frequently has an urgent and strident quality. Its sparse documentation lists no composers or arrangers, but does specify conductors, with Samuel Blatter serving as conductor for seven of the nine selections. Blatter also plays synthesizer in the music of the 16-piece Fischermanns Orchestra, presented on (2), frequently has an urgent and strident quality. Its sparse documentation lists no composers or arrangers, but does specify conductors, with Samuel Blatter serving as conductor for seven of the nine selections. Blatter also plays synthesizer in the orchestra. Guitarist Jan Trosch is listed as conductor on the two other pieces, while bass clarinetist/clarinetist Philipp Z'Rotz is co-conductor on one selection and the overall musical director. Since the CD is entitled "Conducting Sessions," it is likely that these conductors provide a strong influence on the largely avant garde music presented here. The orchestra consists of five brass players (including two on low brass), four reeds, and seven rhythm players (including four on percussion instruments).

Don Lerman

The all-original program from the Nils Wogram Septet on (3) provides intriguing music from the pen of Wogram, who also plays trombone and melodic in the group. The septet has the unusual instrumentation of six horns plus drums. You might think a bass and/or piano/guitar would be missed, but Wogram's writing supplies harmonic content from the horns and rhythmic content and development by the horns and drums, and upon repeated hearings the septet well captures Wogram's musical conceptions. The group members are all excellent performers and soloists, largely in a modern jazz idiom. There is much variation in mood and intensity among the eight selections of this outstanding CD, with frequent use of odd time meters also adding interest.

Claudio Puntin, cl; Matthias Schriefl, tpt; Frank Speer, as; Tilman Ehrhorn, ts; Nils Wogram, tbn, melodica; Steffen Schorn, bari s, b cl; John Schroder, d. January 2011, Berlin, Germany.

Don Lerman

New Issues



HANNES ZERBE JAZZ ORCHESTRA, EISLERIANA, JAZZHAUS MUSIK 211.

Compact 1 / Abakus /
Compact 3 / Uber den
Selbstmord / Eisleriana Parts
1 - 4. 59:49.

Zerbe, p; Jurgen Kupke, cl;
Silke Eberhard, as, cl; Nico
Lohmann, as; Dirk Engelhard,
ts; Gebhard Ullmann, b, cl;
Alexander Beierbach, bari
s; Damir Bacikin, Christian
Magnusson, tpt; Nikolaus
Neuser, tpt, flgh; Jorg Huke,
Florian Juncker, tb; Martin
Leipoldt, tba; Jorg Schippa,
g; Horst Nonnenmacher, b;
Christian Marion, d. 2011,
Berlin, Germany.

This jazz orchestra continues in the tradition of genre blending and folk form dabbling that has characterized legendary European outfits like the Willem Breuker Kollektief and the ICP Orchestra but does not use a lot of their satirical humor. Instead their sound extends into the world of movie soundtracks and rock rhythms making them also a cousin to modern groups like Darcy James Argue's Secret Society.

"Compact 1" mixes chugging Weill-ian rhythms with rock guitar and slow winding alto from Nico Lohmann. "Abakus" is a spiraling jazz-rock waltz that gives way to Jorg Huke's placid trombone, a harsh alto-drum duet by Silke Eberhard and Christian Marien and finally a brassy 4/4 noir soundtrack groove. "Compact 3" starts with a chipper country guitar solo, a stomping beat and another broad Huke solo before shifting into a drunken reedy tango. "Uber den Selbstmord", aka "On Suicide", the Hanns Eisler composition that seems to be a favorite in the Euro-jazz world, is played somberly but with a slight tinge of an Ennio Morricone Western movie theme. Jurgen Kupke solos on clarinet and the piece continually build in intensity and volume until lit ends. The centerpiece of the CD is Zerbe's "Eisleriana", a 4-part composition that goes all over the place. There are waltz rhythms, frisky reed solos by Dirk Engelhard and Gebhard Ullmann and psychedelic guitar from Jorg Schippa that develops into a full blown guitar-bass-drums power trio, before an angular march leads into a delirious duel between piano and drums. The whole thing sounds like Frank Zappa's rock intensity and tricky time signatures in the context of a tipsy jazz band. Zerbe's group is an excellent addition to the growing ranks of creative jazz orchestras.

Jerome Wilson

New Issues

SCOTT HAMILTON REMEMBERING BILLIE BLUE DUCHESS 003

WHEN YOU'RE SMILING (L) -
1/6/38 / FOOLING MYSELF (L)
- 6/1/37 / GOOD MORNING
HEARTACHE - 10/14//46 /
THEM THERE EYES 7/5/39
/ LAUGHING AT LIFE (L) -
6/7/40 // YOU'RE MY THRILL
- 11/21/49 / THIS YEAR'S
KISSES (L) - 1/25/37 / GOD
BLESS THE CHILD - 5/9/41 /
I'LL NEVER BE THE SAME (L)
- 6/1/37 / IF DREAMS COME
TRUE (L) - 1/6/38. 59:06.

Scott Hamilton, ts; Tim Ray,
p; Dave Zinno, b Jim Gwin, d;
Duke Robillard, g. Unspecified
recording date(s) Westport,
MA.

1) HENNING BERG QUARTET, SEVEN LIVELY CONVERSATIONS, JAZZHAUS MUSIK 207.

LONG AGO AND FAR AWAY
/ YOU STEPPED OUT OF A
DREAM / IT'S ALL RIGHT
WITH ME / I FAIL IN LOVE TOO
EASILY / IN A SENTIMENTAL
MOOD / IF I WERE A BELL / I
FALL IN LOVE TOO EASILY -
NEXT TAKE. 48:55.

Henning Berg, tb; Hendrik
Soll, p; Christian Ramond, el
b; Nils Tegen, d. 4/11, Bonn,
Germany.

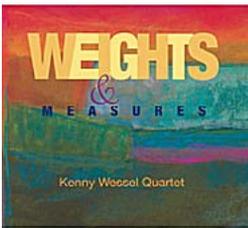
Some years ago, I had an acquaintance who claimed he made it a point to listen to at least one Billie Holiday track each and every day, lest he forget her. Here we have Scott Hamilton taking a decidedly different tack to ensure that we don't allow Lady Day to slip from memory. Hamilton has immersed himself in Billie's "songbook," so to speak, and selected ten tunes Billie recorded during one of her most fruitful periods, 1937 to 1949, applying his accustomed sense of linear lyricism and inordinate sense of swing throughout. Scott's fluency of improvisational ideas never deserts him, as he "sings" these well chosen standards through his tenor sax. The session's producer, and Scott's long-time friend, Duke Robillard, unpacks his trusty Archtop guitar for two of the selections ("Fooling" and "Never"), just to add a sprinkling of plectral spice.

Of course, we know that Billie had a very special affinity for another tenor player, the late and still lamented Lester Young (1909-1959), and because Scott Hamilton is one of the true heirs to Lester's airily dry tenor approach, I've annotated the list of tunes in the header with the dates Billie recorded them and with an (L) to let you know that when you find some of them, you'll find Lester, too. If you do choose to search out these tracks, please keep in mind that some will be listed under (band leader) Teddy Wilson's name.

Alan Bargebuhr

Don't judge (1) by its track listing. Henning Berg's quartet may only play familiar standards but not in the usual fashion. They improvise freely on the songs, most times not even keeping the chord structure around. The improvisations are not abstract though. There's always a core of melody and rhythm present, even when things get really heady as on "Long Ago And Far Away" and the long introduction of "You Stepped Out Of A Dream." The band's approach shows best on two very different takes of "I Fall In Love Too Easily". On the first trombone and drums dance around a repetitive tom tom beat while the second unwinds in slow, woozy fashion with singing trombone and drum accents out of Tony Williams.

New Issues



2) KENNY WESSEL QUARTET, WEIGHTS & MEASURES, (NO NAME OR LABEL).

SWAMP MEYNA* / BAHUT
ACHA / WEIGHTS AND
MEASURES / LULLABY
#2 / THE SPEED OF THE
BASS / MINIATURE / BONE
DANCE / LULLABY #1 / CITY
LIVING. 49:00.

Kenny Wessel, g; Joel
Frahm, Peck Allmond*,
ts; Brad Jones, b; Kenny
Wollesen, d. 12/06, New
Jersey.

"In A Sentimental Mood", just to be different, actually starts with Berg playing the melody while the other players decorate the chords and "It's Alright With Me" is played with a slow, downturned pulse and quasi-Latin beat that leads to romantic piano extrapolations with a tango feel.

The quartet's interesting mixture of sounds and textures, from Berg's broad, pumping trombone and Hendrik Soll's punchy piano to Christian Ramond's smooth electric bass and Nils Tegen's forceful drums. all contribute strongly to the overall sound. It's a combination that lends itself to their method of dismantling standards and making new intriguing new things out of them.

Jerome Wilson

The quartet on (2) has a different instrumentation and plays mostly originals with a more eclectic approach that touches on several different modern jazz strains.

"Swamp Meyna" features the dual tenors of Joel Frahm and Peck Allmond on slippery, Steve Coleman-like funk-infused jazz. "Weights And Measures", a bluesy lope set up by Kenny Wessel's laid-back, country blues guitar soloing, is more reminiscent of Larry Coryell's crunchy jazz-rock sound. "Bahut Acha" has Wessel playing chiming, Indian-centered chords over Kenny Wollesen's deft drum socking and "The Speed Of The Blues" has a chugging rhythm out of Pat Metheny but is dominated by Frahm's braying tenor. The two "Lullabys" are short, dreamy pieces. Wessel and Frahm are in gentle duet on "#2" and Wessel's delicate picking leads the entire group on "#1" in a piece that has the spiky drift of Paul Motian's music, the same feel that permeates "Miniature".

"Bone Dance" is tight, screaming blues-funk with Wessel and Frahm coiling around one another as Brad Jones sets an infectious bass groove and the set one's cover, Ornette Coleman's "City Living" is a sharp hustle full of pinprick guitar, soulful tenor and speeding drums. Wessel's quartet goes on a tour of the last twenty years of jazz-rock thinking that is both energetic and a lot of fun.

Jerome Wilson

New Issues

3) AD COLEN QUARTET, SPARK, SWEET BRIAR 5.

SQUIRL / ART OF NUANCE /
CABBAGE AND COLESLAW
/ KUMP GOOD / SPARK /
SOLACE / PETIT POIVRON
/ AVEC LE TEMPS / FLYING
ALASKA / JOBBERNOWL.

Ad Colen, ts, ss; Ge Bijvoet, p;
Wiro Mahieu, b; Yonga Sun, d,
perc. 10/4-5/12.

4) ERNIE KRIVDA, AT THE TRI-C JAZZ FEST, CADENCE JAZZ 1237.

CHEESECAKE -1 / ROUND
'MIDNIGHT - 1 / GIANT
STEPS -1 / ST. THOMAS - 1 /
I REMEMBER CLIFFORD -2.
51:48.

-1: Ernie Krivda, ts; Claude
Black, p; Marion Hayden, b;
Renell Gonsalves, d. 4/09,
Cleveland, OH.

-2: Ernie Krivda; Peter
Dominguez, b; Ron Godale, d.
4/08, Cleveland, OH.

Ad Colen and his quartet come from the Netherlands but their sound comes largely from America with some European flavorings. A ponderous "oompah" rhythm starts out the opening "Squirrel" but the piece opens up into funky hard bop with Colen's tenor dominant. The dreamy and folkish "Kump Good", the jumping rumba "Spark" and the slippery waltz "Cabbage and Coleslaw" all show that Colen has an authoritative sound on tenor while the dancing "Petit Poivron" and "Spark", a mixture of blues spiritual and Russian folksong, shows his singing, flowing style on soprano. "Avec Le Temps" is a French-accented ballad, "Flying Alaska" has tricky cymbal work by Yonga Sun and rich, flying tenor over a choppy, nervous rhythm and "Jobbernowl" ends things with a solemn dirge of slowly baying soprano and sparse piano over heavy beats. Colen really stretches out beautifully here. All the members of Colen's quartet, Bijvoet, Mahieu and Sun, do their part to make this group effective and make its overall sound strong.

4 is by an old Cadence favorite, tenor player Ernie Krivda. This CD is taken from 2008 and 2009 performances by different Krivda groups at Cleveland's Tri-C Jazz Festival. Krivda's sound is a gruff, classic vibrato-shaded attack combined with slippery post-Bird dexterity. In the 2009 set, he mostly takes on the works of older tenor masters Dexter Gordon, John Coltrane and Sonny Rollins. He runs Gordon's "Cheesecake" ragged and approaches "Giant Steps" and "St. Thomas" in busy but emotional fashion. He really takes a virtuoso turn on "Round Midnight" with a worrying tone and soulful exuberance that sounds Coleman Hawkins crossed with Earl Bostic. As for his support, Claude Black shines with a couple of sprightly piano turns and the rhythm section of Marion Hayden and Renell Gonsalves is solidly there. "I Remember Clifford" is from a trio performance at the 2008 festival. It's taken at a measured pace with Krivda first singing in tandem with Peter Dominguez's arco bass before drummer Godale comes in and Dominguez starts plucking. Krivda's sound is full of singing soul and humor as he plays the song at a loping beat with bass and drums skipping along with him. As has been said in this magazine before, the man is an overlooked master and this CD shows him at his live best.

Jerome Wilson

New Issues

1) BARBARA MORRISON, A SUNDAY KIND OF LOVE, SAVANT 2128.

I'M JUST A LUCKY SO AND SO / SOFT WINDS / THE GREEN DOOR / GOOD MORNING HEARTACHE / A SUNDAY KIND OF LOVE / ON THE SUNNY SIDE OF THE STREET / I COVER THE WATERFRONT / MY ROMANCE / POLKA DOTS AND MOONBEAMS / I LOVE YOU FOR SENTIMENTAL REASONS / MEDLEY: SMILE - MAKE SOMEONE HAPPY / LET'S STAY TOGETHER .
54:55.

Morrison, vcl; Houston Person, ts; Stuart Elster, p; Richard Simon, b; Lee Spark, d. 2010 - 2012, Pasadena, CA.

2) MAUCHA ADNET & HELIO ALVES, MILAGRE, ZOHO 201302.

O Cantador / Eu Vim Da Babin / Waters of March / Gabriela / Retrato Em Branco E Preto / Coracao Vagabundo / Caminhos Cruzados / Vale Do Ribeira / Desafinada / Amor Infinito - Bons Amigos / Milagre / Tico-Tico No Fuba / Canto Triste / April Child.
57:14.

1) is soulful old school jazz all the way with Barbara Morrison singing hard on a bunch of familiar tunes as Houston Person preaches behind her on weighty tenor sax. Morrison's veteran voice is a bit raspy but still full of grit and soul. She comes off equal parts Nancy Wilson and Etta James and Person 's heavy, r'n'b laced sound is a great match for her as shown by the joyous roof raising they do on "Lucky So And So" and "Green Door". "Soft Winds" and "Sunny Side Of The Street" are done with a classy, more subdued swing and on real ballads like "Waterfront", "Heartache" and "Sentimental Reasons" they both become quieter in their approach with Morrison's singing becoming truly touching. The rhythm section is buoyant and supportive, staying in the background and letting the two old pros out front do what they do in grand fashion.

2) matches up two more strong voices, this time in a true duet. Pianist Helio Alves and singer Maucha Adnet take up an hour exploring both familiar and little-known Brazilian music. Maucha is a much more forceful singer than the more familiar murmuring Astrud Gilberto type. She can be a little theatrical but she always maintains the feel of the songs. She navigates the tricky terrain of the classic "Waters of March" well, rides gently along the lovely melodies of "Amor Infinito" and "Desafinada" and shows dramatic flair on "Milagre", "Coracao Vagabundo" and "O Cantador". Alves' piano skills come to the fore on the stabbing flow of Hermeto Pascoal's "Vale Do Ribeira" a solo tour de force until he is joined by Adnet's percussion and ghostly, wordless singing. Accompanying her on the other songs he is a sensitive and imaginative partner. They even trot out the old melody "Tico-Tico" with Alves really flying on piano and Adnet produces a breathy, sensual English voice on "April Child." This is a nicely intimate and lively Brazilian duo recital.

Maucha Adnet, vcl, perc; Helio Alves, p. 6/09, Brooklyn, NY.

Jerome Wilson

New Issues

JOHN McLAUGHLIN
- THE FOURTH
DIMENSION
NOW HERE THIS
ABSTRACT LOGIX
ABLX 037

TRANCEFUSION / RIFF RAFF
/ ECHOES FROM THEN /
WONDERFALL / CALL &
ANSWER // NOT HERE, NOT
THERE / GUITAR LOVE / TAKE
IT OR LEAVE IT. 50:01

John McLaughlin - g, g synth;
Gary Husband - p, synth;
Etienne M'Bappe - ebg;
Ranjit Barot - d. Studio 26,
Antibes, France. No rec'd
date.

**BOB GLUCK / ARUAN
ORTIZ**
TEXTURES &
PULSATIONS
ICTUS 167

BLUE / YELLOW ON RED
/ RED / BLACK & WHITE /
INTERLUDE / GREEN IN BLUE
/ GREEN / EPILOGO. 44:55.

Bob Gluck - p, computer;
Aruan Ortiz - p, Moog synth.
10/25/2011.

Through the decades since his emergence in the late 1960's, John McLaughlin has become the most reliable and his Fourth Dimension ensemble has proven to be a winner. Gary Husband's excellent keyboard work, especially on acoustic piano, has proven a capable foil for the fleet fingered guitarist, who is showing no signs of slowing down at an advanced age. Fans of the pioneering Mahavishnu Orchestra will be pleased to hear recurring themes of that ensemble in the phrasing and style of certain selections. "The Dance Of Maya" and "Birds Of Fire" are quite recognizable in tracks like "Echoes From Then" and "Guitar Love". McLaughlin embraces the looping repetition of those glory days in his base melodies. At their funk-rock base, M'Bappe sets the pace for most of this effort, establishing a foundation on the solid "Riff Raff," allowing the other members to cut loose. The pretty "Not Here, Not There" takes McLaughlin's sensitive side into account, while the super-fast "Call & Answer" reminds everyone that the leaders has lost nothing in terms of the intensity that has stunned audiences, and earmarked his unique place in the jazz-rock genre. All in all this is an excellent release, further proof of McLaughlin's prowess and progress, and another exclamation point in his illustrious career.

Michael G. Nastos

Of duet projects played with distinction and originality, this combination of keyboardists enhanced by electronic enhancement has to be one of the most challenging in pure musical terms. Bob Gluck and Arjuan Ortiz come from vastly different backgrounds and ethnicity, but on this live recording, they show great empathy in their attempt to forge improvised music that is strong without being steely. There's an intriguing balance between the acoustic piano and amplified effects that sets this project apart from others. At times very busy, or spacious beyond tacit moves or slowed vistas of horizons, Gluck and Ortiz have a concept that is restless without being anxious. They combine busy percussive sounds with meditational contrasts during "Blue," use an African balafon type sound on "Red," dig into Cecil Taylor like piano clusters for "Green," while "Black & White" combines active electronic sounds with a minimal looped style reminiscent of Terry Riley. Every track is different, while the preludes and interludes set up spacious or at

New Issues



GIACOMO GATES
MILES TONES
SAVANT
SCD 2124

ALL BLUES / BE BOP LIVES
(BOPLICITY) / FOUR /
'ROUND MIDNIGHT / I FALL
IN LOVE TOO EASILY /
'LONG COME TUTU /
MILESTONES / YOU'RE MY
EVERYTHING / SO WHAT /
WALKIN': 48:45.

Giacomo Gates - vcl; Freddie
Hendrix - tpt; John DiMartino
- p; Dave Stryker - g; Lonnie
Plaxico - b; Vincent Ector - d.
Jazz At Lincoln Center, NYC,
Sept.-Dec. 2012

times light-hearted humor. From beginning to end, this is a consistently intriguing musical depiction of colors that is successful, and deserves a follow-up. While Ortiz is a rising star, and this adds to his building discography, it should introduce Gluck to an audience that heretofore may be unfamiliar with him.

Michael G. Nastos

Now passing well beyond emerging talent status deserving wider recognition, Giacomo Gates should, in most people's minds, be among the league leaders in terms of his progress as a jazz vocalist. These songs of Miles Davis with lyrics from various sources (Oscar Brown Jr., Eddie Jefferson, Jon Hendricks) speak in terms of endearment on his own level. This is nothing new for Gates as he has performed most of these tunes since his salad days. Now you hear a refined singer whose level of expertise shows how he has perfected his craft, and smoothed out rough edges of his formidable vocal talents.

Gates firmly establishes his fondness for Davis on the extrapolated lyric of "All Blues," a pure delight that he has won many an audience over with, and nearly perfects on this recording. Once a staple of the Mark Murphy songbook, "Be-Bop Lives" (Boplicity) has the kind of street smarts and worldly cool Gates has always held as his ace filled trump. The surprise track is a take on latter period Miles, with Al Jarreau's lyric on "Tutu," titled "'Long Come Tutu" where Gates explores a slow, funkier labyrinth shaded depth reminiscent of Jefferson's take on "Bitches' Brew". Old chestnuts like "Walkin'" and "Milestones" are done right, with Gates writing the original lyrics on the latter track, while "So What" is done in a slightly different key accented by the trumpet playing of Freddie Hendrix.

Especially noteworthy is the thoroughly professional band with pianist John DiMartino and guitarist Dave Stryker, who can do no wrong. Gates received great across the board praise for his previous release, interpreting the music of Gil-Scott Heron. He's gone one up on himself with the songs of Davis, elevating him even further as one of the top five male jazz singers on the current scene.

Michael G. Nastos

New Issues



SWEDISH MOBILIA KNIFE, FORK & SPOON LEO 628

STAGGERING SHELL /
ROCKING CHAIR / SUDDENLY
SOMETHING CLICKED / POP-
UP TOASTER / PREPARATION:
12 SEC. /
TOY STEAM TRAIN / MOKA
/ BUBBLING PAVEMENTS /
KNIFE, FORK & SPOON / BIG
WHISK. 41:59.

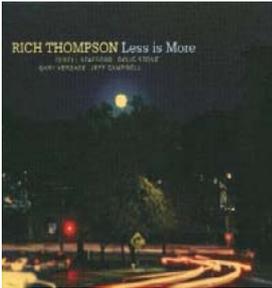
Andrea Bolzoni - g, live elec.;
Dario Miranda - b, live elec.;
Daniele Frati - d, perc.
HSH Studio, Milano, Italy, 5/5-
6/2011

While performing with live electronics is far from a perfect science, the Swedish Mobilia trio has accomplished something within creative improvised music that should be marveled. At times on the craggy, jagged edge, Swedish Mobilia challenges the norm of what one might typically think of as fusion or rock influenced jazz. They use the kind of swooping or swooning accents one might identify with the late Esbjorn Svensson's E.S.T., but could never be mistaken for them. Electric guitarist Andrea Bolzoni is the centerpiece

of the group with his steely sound that is much more metal than swing influenced. Building stark drama, at times clangy or bitter, Bolzoni has a diffuse, quirky sound that goes through a myriad of phases and changes. He offers the most interesting of brief phrases as he invents his own call and response in mezzo piano dynamic during "Toy Steam Train." On the opposite ends of the spectrum, "Knife, Fork & Spoon" is totally on-the-spot improvised, constantly threatening to bust out into Metallica territory. Then there's the sparse, patient "Suddenly Something Clicked," while backwards loops and nice melody lines identify "Pop-Up Toaster." This moving back and forth between serene and noisy will keep listeners on their toes, although the funky pop of "Preparation; 12 Sec" may be the biggest surprise of all. Swedish Mobilia will appeal to Cadence readers with a specific taste for this kind of music. Though not for everyone, it can easily be recommended to those searching for new guitar music that isn't overtly beat driven or processed and produced to death.

Michael G. Nastos

New Issues



**RICH
THOMPSON**
LESS IS MORE
ORIGIN 82636

LOTUS BLOSSOM / HOOT
GIBSON / I DIDN'T KNOW
WHAT TIME IT WAS /
CAMPING OUT / LESS IS
MORE / INVISIBLE / IT'S SO
EASY TO REMEMBER / THIS
IS FOR ALBERT / I'VE NEVER
BEEN IN LOVE BEFORE. 58:24.

Rich Thompson - d; Terrell
Stafford - tpt; Doug Stone -
ts; Gary Versace - p, org; Jeff
Campbell - d. Linden Oaks
Studios, Rochester, N.Y., 4/26-
28, 2012.

The modern mainstream, straight ahead jazz quintet is not a format completely exhausted in originality as proven by drummer Rich Thompson, his cast of famed all-stars, and local heroes. Keyboardist Gary Versace and trumpeter Terell Stafford are clearly the front-runners of this date, with Thompson and Jeff Campbell in solid support, and Doug Stone's tenor as an occasional interesting flavor packet. An associate professor of music at the Eastman School in Rochester, N.Y., Thompson has a background in big band jazz, but on this second ensemble effort as a leader, he comes across as a quite able bandleader and composer in his own right.

Using the Count Basie concept at the foundation for his sound, Thompson plays the title track in a six beat, medium tempo pace, accented by the sweet trumpet of the very talented, still underrated Stafford. Versace's Hammond B-3 organ takes center stage for the funky and arresting "Hoot Gibson" and waltz tempo of Wayne Shorter's "This Is For Albert" - both are gems. The most intriguing arrangement is on the kicker for the set, a take of Kenny Dorham's "Lotus Blossom" that brims with deliberate energy, based in a Latin tinged spice, and boosted by the modal piano of Versace. Another standout is a version of "I've Never Been In Love Before" in a 5/4 time signature that bears repeated listening. Blues, a ballad, tick-tock neo-bop ala the Brecker's or Don Grolnick, and swinging jazz is also included in this diverse, enjoyable effort.

Sometimes, these kind of recordings fall through the cracks for no apparent reason, but likely due to name recognition. With Versace and Stafford in tow, they elevate this music to a much higher level, a feat Thompson should be proud of. Don't bypass this highly recommended disc of music.

Michael G. Nastos

New Issues



TOMMY FLANAGAN AND JAKI BYARD THE MAGIC OF 2: LIVE AT KEYSTONE KORNER RESONANCE 2013

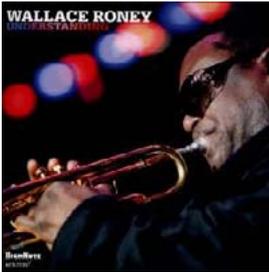
INTRODUCTION/ SCRAPPLE
FROM THE APPLE/ JUST ONE
OF THOSE THINGS/ SATIN
DOLL/ SOMETHING TO LIVE
FOR/ SEND ONE YOUR LOVE/
OUR DELIGHT/ ALL DAY LONG/
SUNDAY/ CHELSEA BRIDGE/
LAND OF MAKE BELIEVE/ THE
THEME. 56:56

Tommy Flanagan, Jaki Byard, p.
2/7/82, San Francisco, CA.

Put two giants of modern jazz piano together and you're bound to come up with some great music. That happened at San Francisco's Keystone Korner on February 2, 1982. Bop masters Tommy Flanagan and Jaki Byard faced each other across two grand pianos and presented a seminar on keyboard artistry. Both were expert with hard-charging barnburners as well as with sensitive ballads, but Flanagan leaned more toward elegance and finesse while Byard might throw in everything but the proverbial sink. Indeed, on one of the latter's three solo features, Stevie Wonder's "Send One Your Love," he alternates between slow and racing passages and tosses in a bit of stride as well as the chord changes to "Giant Steps." Likewise, at one point on "Sunday," another solo, his behind-the-beat left-hand phrasing acknowledges Erroll Garner. Flanagan, on the other hand, shows a neat boppish consistency, although on "Chelsea Bridge," one of his own three solo outings (two Strayhorns, one Ellington), he renders the gorgeous song in a rubato manner, his exquisite phrases interspersed with perfectly executed Tatum-esque runs. And his long stop-and-go intro to "Just One of Those Things," before the tune morphs into a fiery duo romp, suggests Monk's out-of-tempo ballad approach. Each pianist supports and complements the other nicely without stepping on his toes. Unfortunately, the club's microphones were centered between the two instruments so there is no separation in the recording. It makes it difficult at times to tell who's playing what, although the album notes do a pretty good job of identifying who's soloing. And for a performance that was recorded on cassette tape, the sound is excellent. This music sat unavailable for three decades. Fortunately, it still sounds as fresh and vital as if it had been recorded yesterday.

David Franklin

New Issues



WALLACE RONEY, UNDERSTANDING, HIGHNOTE 7235.

Understanding+ / Is That
So?*/ Search For Peace*/
Gaslight+ / Red Lantern*/
Kotra*/ Combustible*/ You
Taught My Heart To Sing*.
59:05.

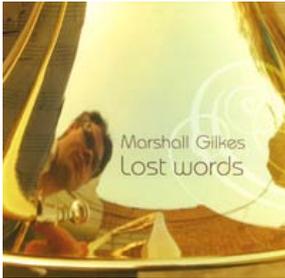
Roney, tpt; Arnold Lee, as;
Ben Solomon, ts; Victor
Gould*, Eden Ladin+, p;
Daryl Johns, b; Kush Abadey,
d. 6/18/12, 7/5/12, Brooklyn,
NY.

Wallace Roney has explored various avenues in electrified jazz on his last few recordings but here he goes back to basics, leading a group of young musicians in a set of lively mainstream hard bop. The set includes compositions by McCoy Tyner, Duke Pearson and Roy Brooks as well as pieces by Roney and other band members.

Roney has a talented young group here. Saxophonists Lee and Solomon are fiery and expressive. Altoist Lee is particularly intense with a distinct Coltrane influence in his sound. Victor Gould and Eden Ladin are both talented pianists. Daryl Johns is a nice supportive bassist but my one complaint is that Kush Abadey sounds way too busy on the drums most of the time but it could just be that he's too far up in the mix. Roney himself is in fine form, creamy and elegant on thoughtful works like Brooks' title track and Tyner's "Search For Peace" while soaring through the roof on Lee's "Red Lantern" and Pearson's "Is That So?" Most of the material falls along conventional up-tempo/ballad fault lines but Ben Solomon's tune "Kotra" is a bit different, a theme of long, spaced out chords played against agitated soloing, something along Wayne Shorter lines that gives Solomon the room to really scream in his solo and Roney the chance to contrast him perfectly with flowing, bluesy assurance. This is familiar sounding work overall but strongly performed.

Jerome Wilson

New Issues



MARSHALL GILKES LOST WORDS

ALTERNATE SIDE RECORDS

CROSSOVER INTRO/ THE
CROSSOVER/ LATE ARRIVAL/
FIVE NIGHTS/ TITEUF/ WHAT'S
NEXT/LOST WORDS/ END IN
SIGHT. 56:00

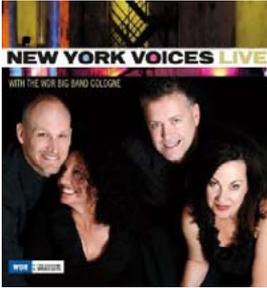
Marshall Gilkes, tbn;
Michael Rodriguez, tpt, flgh;
Jon Cowherd, p; Yasushi
Nakamura, b; Clarence Penn,
d.

Brooklyn, NY, December 13,
14, 2007.

The 2008 Lost Words is Marshall Gilkes' second album as a leader, following Edenderry from 2005 and preceding the 2012 Sound Stories. Gilkes is a fine composer, as well as a virtuoso trombonist, and all the compositions are his (incidentally, the order given on the CD jacket is wrong, but is listed correctly here). His pieces (not so much "tunes" as short instrumental compositions) tend to be melodious and formally fascinating, at various times containing shifting tempos, meters, beat styles, and/or moods. "End in Sight," for example, starts with a classical-like brass intro and ends with a rubato piano solo, but in between the work is based on a mixed-meter Latin beat. And on the lovely "Five Nights," each of the soloists begins his improvisation gently and subtly, over a correspondingly quiet foundation from the rhythm section, before building up to a controlled frenzy. The soloists themselves are superb, all being widely experienced with top-notch organizations. Gilkes is one of the most technically proficient trombonists out there and he improvises with the superior melodic development skills of a composer, frequently generating extended lines based on a single melodic fragment. Trumpeter Michael Rodriguez also demonstrates a virtuosic technique, which he uses to great advantage in his agile mainstream modern phraseology. His and the leader's reading of the head to the breakneck "The Crossover" is especially impressive. Jon Cowherd's fluid, lyrical piano solos bring to mind Keith Jarrett and others of that ilk. Bassist Yasushi Nakamura and drummer Clarence Penn, both with extensive discographies, know how to anchor a band as well as personally contribute to its overall excellence.

David Franklin

New Issues



1) NEW YORK VOICES, LIVE WITH THE WDR BIG BAND COLOGNE, PALMETTO 2160.

BABY DRIVER / STOLEN MOMENTS / LOVE ME OR LEAVE ME / IN THE WEE SMALL HOURS OF THE MORNING / COLD / THE WORLD KEEPS YOU WAITING / I DO IT FOR YOUR LOVE / DARN THAT DREAM / ALMOST LIKE BEING IN LOVE / THE SULTAN FAINTED. 75:39.

1) is a showcase for the slick vocal harmonies of the New York Voices backed by the well-drilled sound of the WDR Big Band on a program dotted with standards and lesser know rock tunes. It opens with Paul Simon's "Baby Driver" a tune with a heavy rock beat that has Peter Eldridge singing a sassy lead and Paul Shigihara and Karolina Strassmeyer taking torrid solos. Oliver Nelson's "Stolen Moments" cools things down a bit with the singers trading Mark Murphy's sophisticated lyrics line by line and weaving velvety wordless harmonies through the instrumental solos.

On "Love Me Or Leave Me" Lauren Kinhan steps out brassily like Ella Fitzgerald and does a scat duel with trumpeter Andy Haderer. A heavily stylized arrangement of "In The Wee Small Hours Of The Morning" starts with the group singing the lyrics as a vocal chorale. Then following a high speed band and singer chase, Kim Nazarian sings the entire song in quiet, soulful tones as the rest of the group harmonizes behind her. Annie Lennox's "Cold" is done as swirling, slow gospel with Darmon Meader in a soulful lead, another Simon tune, "I Do It For Your Love" has Nazarian singing over an intricate orchestral arrangement and "Almost Like Being In Love" is beautifully harmonized acapella swing.

The rest of the CD continues in similar flashy fashion ending in a huge, screaming rave up by voices and orchestra on "The Sultan Fainted". The WDR Big Band really provides electric support to the New York Voices inspiring them to sing at their finest.

Jerome Wilson

Kim Nazarian, Lauren Kinhan, Darmon Meader, Peter Eldridge, vcl; Heiner Wiberny, Karolina Strassmayer, as; Olivier Peters, ts, ss, EWI, Paul Heller, ts, Jens Neuman, bari s; Andy Haderer, Rob Bruynen, Klaus Osterloh, Wim Both, John Marshall, tpt; Ludwig NuB, Dave Horler, Bernt Laukamp, tb; Mattis Cederberg, btb; Frank Chastenier, p; Paul Shigihara, g; John Goldsby, b; Hans Dekker, d, Pernell Saturnino, perc. 5/11/08, Koln, Germany.

New Issues

2) MADELINE EASTMAN & RANDY PORTER, A QUIET THING, MAD-KAT 1012.

ALFIE / PICK YOURSELF UP / SEA JOURNEY / SPRING CAN REALLY HANG YOU UP / A FACE LIKE YOURS / I REMEMBER / THE BAD AND THE BEAUTIFUL / ALL OF US IN IT / I NEVER MEANT TO HURT YOU / YOU ARE ALL I NEED / IT'S A QUIET THING / I THINK IT'S GOING TO RAIN TODAY / WITH ONE MORE LOOK AT YOU / GOD ONLY KNOWS. 58:41.

Madeline Eastman, vcl;
Randy Porter, p. Lake Oswego, OR.

1) THE NATE NAJAR TRIO, BLUES FOR NIGHT PEOPLE, CANDID 79992.

BLUES FOR NIGHT PEOPLE / DJANGO / DESAFINADO / SWING 59 / O PATO / THE SINGLE PETAL OF A ROSE / CONCIERTO DE ARANJUEZ / HAVE YOU MET MISS JONES? / WHO CARES? / SOMEONE TO LIGHT UP MY LIFE / SI TU VOIS MA MERE / REMEMBERING CHARLIE BYRD. 58:47.

Najar, g; Tommy Cecil, b;
Chuck Redd, d, vib. 1/3-4/12, New York, NY.

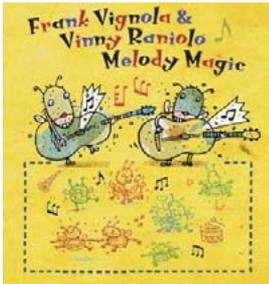
2) is the polar opposite of the Voices' set, an intimate recital by two people, singer Madeline Eastman and pianist Randy Porter. Eastman sings in very simple and earnest fashion with Porter coming across sensitive and intelligent in his accompaniment. Their set comes from various sources, classic standards, jazz compositions and songs from classic pop songwriters. "The Bad And The Beautiful" and Laura Nyro's "I Never Meant To Hurt You" gain power from their minimal directness. "Spring Can Really Hang You Up" is done with its seldom heard introductory verse and subtle melody decoration by Eastman. Chick Corea's "Sea Journey" gives Porter a chance to stretch his fingers as he works the undulating melody with Eastman singing lightly above him. Randy Newman's early classic "I Think It's Going To Rain Today" is done with melancholy drama and even the usually chipper "Pick Yourself Up" is done at a slow tempo. Eastman and Porter's work here is lovely and affecting, a really thoughtful journey for piano and voice.

Jerome Wilson

Guitarist Charlie Byrd may not be an instantly recognized name but he is very important in jazz history because he introduced the Brazilian rhythms of the bossa nova to North America, recorded the classic Jazz Samba album with Stan Getz and began an important subgenre in the Jazz world.

1) is Washington, DC guitarist Nate Najar's tribute to Byrd recorded with two of his longtime sidemen, Tommy Cecil and Chuck Redd, with Najar playing one of Byrd's old guitars. Of course there are a few bossa nova tunes here, including the one that started it all, "Desafinado", but there are other nice aspects to this set as well. "Django" is played with a swinging shuffle rhythm, Duke Ellington's "Single Petal Of A Rose" is done as a slowly expansive solo guitar feature and "Have You Met Miss Jones" becomes a spot where Cecil's sliding bass and Redd's slick brush work come to the fore. There are a couple of good Byrd compositions included, the fast and funky title track and "Swing 59" a creeping blues with Redd switching to vibes. The most ambitious piece is a trio take on "Concierto De Aranjuez", best

New Issues



2) FRANK VIGNOLA & VINNY RANIOLO, MELODY MAGIC, AZICA 72248.

BEETHOVEN'S FIFTH /
CARMEN HABANERA
/ SCHEHERAZADE* /
MORNING / BEATLES
MEDLEY: IF I FELL - HERE
THERE AND EVERYWHERE
/ DUST IN THE WIND+
/ VIOLIN PARTITA #2 /
VIOLIN CONCERTO / SWAN
LAKE SCENE / EYE OF THE
TIGER* / WALKING ON THE
MOON*.

Vignola, Raniolo, g; Mark
Egan, b g; Julian Labro, acc;
Zach Brock, vln; Cassidy
Holden*, Mat Wigdon+, b.
Englewood, NJ.

known as the lead track on Miles Davis' Sketches Of Spain. This has Najar and Ceil fleshing out the melody with grand flamenco flourishes before settling into a funky samba groove. The understated but infectious power of Charlie Byrd's music is recalled in this set and Nate Najar shows that he can work in Byrd's world of tenderness and swing as well as anybody.

Jerome Wilson

2) features a pair of guitarists, Frank Vignola and Vinny Raniolo, chugging their way through a selection of familiar classical and rock themes done gypsy jazz style. The themes from Beethoven's Fifth Symphony and Rimsky-Korsakov's "Scheherazade" are played as a sort of gypsy-tinged Western Swing while Grieg's "Morning" is done with a glassy, waltzing lilt and the "Habanera" theme from "Carmen" gets a mambo rhythm. The medley of two Beatles ballads has a baroque formality and "Swan Lake" is played with a blues underpinning which works surprisingly well.

Violin and accordion come in on a few tracks notably Kansas' "Dust In The Wind" helping to give that most nihilistic of classic rock songs a shockingly playful up-tempo sound. On the other hand the gypsy rumbling on "Eye Of The Tiger" comes off a bit cheesy but that tune is probably beyond rehabilitation. For the most part though Vignola and Raniolo have a lot of fun bending supposedly inflexible music to swinging ends.

Jerome Wilson

New Issues

1) STAN BOCK & THE NEW TRADITION, FEELIN' IT, OA2 22009.

FEELIN' IT' / MERCY, MERCY,
MERCY / IT'S NOT THAT
EASY... / BLUES IN THE SHED
/ LET'S FALL IN LOVE / UP IN
THE AIR / D TUNE / MARIA
/ HORIZON / BEIN' GREEN /
FOR PEPPER (JIM PEPPER)
/ SUPER HERO, ALMOST...
/ LOOK OUT, SHE'S BACK
(ISN'T SHE). 69:39.

Stan Bock, tb, euph; Renato Caranto, ts; John Nastos, ss, as, b cl; Clay Giberson, p, el p; Tim Gilson, el b; Christopher Brown, d, as. 9/12-14/12, Portland, OR.

2) BRAD GOODE, CHICAGO RED, ORIGIN 82634.

WHAT HAPPENS IN SPACE
CITY? / KNOW WHAT
I'M SAYING? / ST. LOUIS
BLUES / CHICAGO RED/
INTERVALLISTIC / VESTI
LA GIUBBA / MAMBO
DISONANTE / IF SPIRALS
HAD CORNERS / ALL FALL
DOWN / CATS IN THE YARD.
70:15.

Goode, tpt; Bill Kopper, g, sitar; Jeff Jenkins, p, kbds; Bijoux Barbosa, el b; Paa Kow, d; Romy Darrah, darbouka, rik. 4/14-15/12, Denver, CO.

These two CDs demonstrate that there is still a lot of life in the notion of marrying strong funk and r'n'b grooves to Jazz.

Tim Gilson's bubbling electric bass is crucial in maintaining the drive of (1). He grounds both the strutting funk of "Feelin' It" and "It's Not That Easy" as well as the broad, crawling pace of "Let's Fall In Love", a tune enlivened by Stan Bock's and Renato Caranto's soloing. "Up In The Air" has a choppy New Orleans groove set up by drummer Christopher Brown, funky horn polyphony and a bulging Pastorius-like bass solo by Gilson. There's a lovely pastoral gospel feel to "Horizon" with alto sax and trombone harmonizing while Clay Giberson's move to electric piano on "Bein' Green" gives that piece more of a jazz fusion feel with Caranto really spiraling out in his solo spot. "Blues In The Shed" is a brawny bit of hard bop, "For Pepper" is a delicate four-horn salute to Jim Pepper (which comes before, not after, "Super Hero" despite what the CD cover says) and "Super Hero" is a bouncy ska-reggae number. "Look Out" ends the set with a lush soul-reggae take on Stevie Wonder's "Isn't She Lovely" which supposedly has "Mack The Knife" mixed in somewhere. This is a really varied display of what can be done under the electric jazz-soul umbrella.

2) is a more narrowly focused electric jazz set. With spacey effects and a smaller pallet of trumpet, guitar, keyboards and exotic percussion it has a lot of the flavor of Miles' Davis 80's electric work. Brad Goode's trumpet coos and bops over rhythms that involve scratchy guitar, shifting percussion and the occasional layer of sitar. On "St. Louis Blues" he plays straight, cozy blues with dissonant piano and chiming sitar behind him and on "Spirals" Bill Kopper answers his piercing virtuoso runs with twisting Alan Holdsworth-like guitar. "Cats In The Yard" is similar with both men going for freakier electric sounds. Goode does some kind of electrified babbling and squealing into his horn while Kopper turns up his amp and goes for full-on electric skronk effects over Bijoux Barbosa's stuttering electric bass and Paa Kow's slick drumming. On first hearing this sounds like light-weight and forgettable jazz-funk but listening to it over and over you pick up the trickiness and textures of the rhythms and appreciate the smart, lively soloing. This is a CD that rewards close hearing. Jerome Wilson

New Issues

1) JOE CLARK BIG BAND FEATURING JEFF HAMILTON, LUSH, JAZZED MEDIA 1060.

WELL YOU NEEDN'T /
RED SKY / LUSH LIFE /
SAMBA DE MARTELO /
FREE-WHEELING / FEMME
FATALE / TENDERLY /
YESTERDAY'S GARDENIAS.
52:04.

Joe Clark, tpt, flgh; Jeff Hamilton, d; Dan Nicholson, as, fl; Corbin Andrick, ss, as, c; Chris Masden, Anthony Bruno, ts, fl; Mark Hibert, bari s, bcl; Brent Turney, Chuck Parrish, Victor Garcia, B. J. Cord, tpt, flgh; Andy Baker, Tom Garling, Bryant Scott, tb; Tom Matta, btb; Mike Pinto, g; Ryan Cohen, p; Joe Policastro, b. 3/20-21/12, Chicago, IL.

2) THE DAVE LALAMA BIG BAND, THE HOFSTRA PROJECT, (No label or number).

FULL HOUSE+ / WHERE ARE YOU+ / NO EVIDENCE* / DUKE ELLINGTON'S SOUND OF LOVE+ / INNER URGE* / PENT-UP HOUSE* / MOODY'S MOOD FOR LOVE* / ST. THELONIOUS+ / TRICOTISM* / THE

On (1) the Joe Clark Big Band comes off as a sleek machine propelled with punch and drive by the drumming of Jeff Hamilton. Clark either wrote or arranged everything on the program. "Well You Needn't" is delivered with strong martial drumming and punchy brass and "Free-Wheeling" has a deft, funky backbeat that sets up soaring, soulful solos from Bryant Scott, Anthony Bruno and Victor Garcia. A glowing arrangement of "Lush Life" is done as a feature for Chris Masden's brooding tenor sax and Clark's own trumpet playing is featured on a warm, harmonically lush version of "Tenderly". "Red Sky" and "Femme Fatale" have the creeping menace of moody film soundtracks with Masden peeling off against tricky rhythms on the former and Dan Nicholson's alto flickering against a cat-like walking melody on the latter. Finally "Samba de Martelo" and "Yesterday's Gardenias" both sound bright and swinging with dancing horn solos on "Gardenias" and a skittering guitar groove by Mike Pinto on "Samba." This is a classy and fun modern big band work.

Jerome Wilson

2) is more ambitious stuff, a large group fully staffed by musicians associated with Hofstra University whether as alumni or faculty. There is more reliance on jazz and pop standards on this one either played in toto or used as inspiration.

Among the standards-inspired pieces are "Full House" a screaming blues with multiple sax soloists done in tribute to the Thad Jones-Mel Lewis Orchestra, and two pieces recalling Thelonious Monk. "No Evidence" is an ingenious mix of the structure of "There Is No Greater Love" with the off-center rhythms of "Evidence" and "St. Thelonious" is a calypso with Monkish fragments stirred in by the torrid rhythm playing of Pete Cocco and Tony Tedesco. "Evansville" is a pretty tip of the hat to Bill Evans led by pianist and bandleader Dave Lalama that contains a gentle suggestion of "Very Early." As for familiar tunes played, Joe Henderson's "Inner Urge" rides along on screaming waves of brass and reeds and Sonny Rollins' "Pent-Up House" is sharply percussive with lively unison horn playing and a gorgeous spot of Bird-like alto from Dave Pietro. On

New Issues

SONG ISN'T YOU* / THE
PEACOCKS* / BLUES FOR...+ /
EVANSVILLE*. 82:10.

Lalama, p; Dave Pietro, as, ss,
fl; Jonathan Holford, as; Ralph
Lalama, John Marshall, ts; Jeff
Lange, bari s; John Mosca,
Brent Chiarello, Joey Devassy,
tb; Justin Comite, btb; Leon
Petruzzi, Mike Rubenstein,
Glenn Drewes*, Nathan
Warner+, Mike Carubia, tpt;
Pete Coco, b; Tony Tedesco, d.
8/20-21/12, Brooklyn, NY.

AL MILLER,
...IN BETWEEN TIME,
DELMARK 826.

ROCKIN' ALL DAY / I NEED
YOU SO BAD / MY BABY
WALKED OUT / OLD FRIENDS
/ IN BETWEEN TIME / I GOT
IT / DEAD PRESIDENTS /
A BETTER DAY / TIGHTEN
UP ON IT / '1839' / BILLY'S
BOOGIE / MAKE IT ALRIGHT
/ BACHELOR BLUES / IF
YOU DON'T WANT ME /
LAKE MICHIGAN WATERS
/ LAWHORN SPECIAL /
BLIZZARD. 70:19.

"Moody's Mood For Love" the horns play through the melody leading to a sexy flugelhorn solo from Glenn Drewes. Meanwhile Jimmy Rowles' "The Peacocks" and Charles Mingus' "Ellington's Sound Of Love" make quietly lovely settings for Jeff Lange's baritone and Pietro's alto respectively. This entire set is a strong, relaxed walk through Jazz history with some really haunting moments of beauty and expression included.

Jerome Wilson

Al Miller is a blues harmonica player from Chicago who was part of the first wave of young white blues acolytes who hit that city in the 1960's along with the likes of Charlie Musselwhite and Paul Butterfield. He did some recording back then but unlike those gentlemen, he left music for over twenty years to raise a family finally starting to play again in 1995. This is a reissue of a CD he released in 2000 of his later music.

This is mostly basic Chicago blues work, shuffles and snake-hipped rumbas that echo the likes of Muddy Waters and Little Walter with Miller present on harmonica, vocals and guitar. Miller does not have the most forceful voice but his harmonica work is top notch and with strong musicians around him he gets the point across. Guitarist Billy Flynn is a standout, playing shivery slide on "In Between Time", wild lead work on "Billy's Boogie" and echoey psychedelic boogie on "Lake Michigan Waters" and "A Better Day". Guitarist Jon Primer takes lead vocals on a few tunes showing a stronger Memphis Slim-style voice on "1839", "I Need You So Bad" and "Dead Presidents" while Miller is cranking on harmonica. Miller's singing seems to come off best on slow grooves like the organ-fed "Bachelor Blues" and the slinky Stones-like blues-rock of "Blizzard". This is solid, gutsy Chicago blues from veterans who know what they're doing.

Jerome Wilson

Collective personnel: Al Miller, vcl, g, hca ; Billy Flynn, g, b; John Primer, vcl, g; Dave Spector, g; Barrelhouse Chuck, p; Ken Saydak, p, el p, org; Rob Waters, org; Harlan Terson, b; Willie Smith, Mike Schlick, Kenny Smith, d; Joe Flisko, hca; John Brumbach, ts; Barry Winograd, bari s; S. C. Wagner, maracas; O.

New Issues



DAN PHILLIPS BKK TRIO BANGKOK EDGE SELF-PRODUCED 2012

BEATRICE/THE OBSERVER/
DAY OF WINE AND ROSES/A
FLOWER IS A LOVESOME
THING/
HAVE YOU MET MRS. JONES/
ASK ME NOW/ 26-2; BLUES
FOR? / NAIMA/ EVIDENCE.

Dan Phillips, g; Jakob
Dinesen, ts; (1, 3, 5, 7, 10);
Chanutr Techatana-Nan, d;
Pornchart Viriyapark, b;

The wild child manipulation of strings along with the cohabitation of the other gifted sounds on stage, opens up a free-form attitude within Dan Phillips new self-produced 2012 spin Bangkok Edge. A highly energetic project which takes the listener full throttle is, in effect, a mix of both traditional and original selections. The disc allows the audience to taste all that is offered philosophically and executionally on the Phillips menu. Phillips innovative and improvisational mindset is still held together with the glue that is his strict belief in melody. He seems to know, without hesitation, when to break free of the textbook, yet recovers back to the basic principles of arrangement and composition. As a fine navigator, Phillips sets his compass by pure gut instinct, a refreshing trait of a leader! Rising above the nausea of the traditionally bland attempts from others in the past, Phillips always seems, in all his work, to strive and succeed in keeping the sound fresh and expressive in feel and style.

Making the jump to another level in his career is the addition of tenor saxophonist Jakob Dinesen, whose appearance in five of these selections just technically enhances the listener's eclectic journey. The confluence of the others such as bassist Viriyapark and drummer Techatana-Nan bleeds into each other's styles, to create a full body flow of a well-defined project.

Thelonious Monk's "Ask Me Now" is an extraordinary example of Phillips insight into a classic arrangement, thus meshing his style with that of the master Monk. The morphing of the sultry sway conditions the classic "feel" into the attitudes that are Phillips alone. Note the bass involvement near the end. The velvet-esque segue is a fine touch! The elephant in the room is Mancini/Mercer's "The Days Of Wine And Roses." This interpretation is an ambitious yet successful manifesto to the brilliance of Phillips philosophy. The sound changes and mood swings stay true to the classic yet hold hints of innovative touches with moving notes, placed with care. Note the blues injection throughout the piece.

Bangkok Edge is what the listener's perception wishes it to be. Dan Phillips again blazes the trail to his own path, reaching for a level higher than expected by the jazz populace, but with no limits as to his psyche of what is to be.

Karl Stober

New Issues



CONFUSION BLEUE 1) ROULETTE CONCERT ICTUS 165

PARTIE 1/ PARTIE 11/ PARTIE
111, BASED ON BLUE IN
GREEN/ PARTIE 1V 50:34

Nobu Stowe, Steinway
Grand p, Fender Rhodes,
Wurlitzer elec p; Ray Sage,
d; Ross Bonadonna, elec
and acoustic g, as, b cl; Lee
Pemberton, sound; Guest:
Chris Kelsey, ss New York,
September 25, 2010

Two recordings by the same group, but with different guests. Maybe it is because of the guests, but the records couldn't be more different. The first CD sounds like a group of classically trained musicians improvising, while the second CD sounds more like jazz players with classical training improvising. This may seem like a subtle distinction, but the sound and feel of the two CDs are so different, that is the only way I know how to describe those differences. I know I keep making the point that it is not always easy to tell the difference between composed contemporary classical music and freely improvised jazz, since both groups of performers use the same musical materials. But classical improvisation may sound different than jazz improvisation. On both CDs Stowe is the dominant voice, but all players get their say.

On 1) he definitely plays like a Spanish classical pianist, with big runs and chords, but, to my ears, a lot of the playing doesn't add up to much. At times Bonadonna sounds like a flamenco player on guitar. On alto he sounds more like he is just noodling around. As does Kelsey on trumpet and Pemberton's electronic sounds. Indeed, Noodling is how I would describe a lot of 1). That is not to say there isn't some very good playing. Clearly all players are good, and they all listen to one another, but for me, a lot of it doesn't add up. The noodling of Pemberton and Bonadonna on sax is prevalent. At times I found it quite annoying. But whenever there was a lull, Stowe would be there to take up the slack. When listening to an all improvised CD like this, I try to wait for breaks in the playing to see if that is where one track ends, but in this case, the tracks really flowed into each other, making this one long improvisation with sections, which were not always delineated by the tracks. This is not a bad thing, just a way of listening. This is a live recording and that might be a factor in what I hear. Even though there are only five players, I think being there would have made 1) easier to make sense of.

Bernie Koenig

New Issues

2) EAST SIDE BANQUET

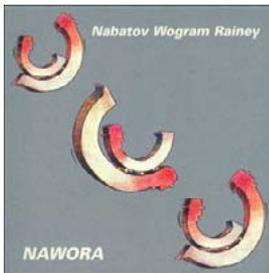
MOVEMENT V/ MOVEMENT
1/ MOVEMENT 111/
MOVEMENT 11/ MOVEMENT
V1/ MOVEMENT V11/
MOVEMENT 1V 61:04

Personnel Same except

Guests: Brian Groder, t, flgh;

Lisle Ellis, Bass, Acoustic bass
guitar, "Bass and Circuitry"

August 4, 2011 NYC



NABATOV, WOGRAM, RAINEY NAWORA LEO 847

DOWNSTAIRS UPSTAIRS/
NONCHALANT HINT/
HEROES LIKE US/ NAIL IT/
PERSISTENCE IS A VIRTUE/
BOTH AND/ DUST-TONGUED
BELL 61:05

Simon Nabatov, p; Nils
Wogram. Tbn; Tom Rainey,
d Dec 5 2009, Cologne,
Germany

2) starts off with a bang. While Stowe is still the dominant voice, Groder really makes his presence felt. The order of the tracks is strange but I listened in numerical order and it really didn't seem to make a difference.

I really like Groder's playing. At times, with the ensemble he sounds a bit like Miles with Gil Evans, sometimes a bit like Bill Dixon, and a lot like himself.

Perhaps because of his attack, everyone else here plays in a more spirited manner than on 1). This is especially the case for drummer Sage who is more in the background on 1) but really comes forward on 2). And Bonodonna's bass clarinet offers some nice contrast to Groder's trumpet. In short, I like 2) way better than 1), but both records offer some very interesting playing.

Bernie Koenig

Another interesting record from Leo. Pianist Nabatov is originally from Moscow but has lived in New York and now resides in Germany. Wogram is from Germany and Rainey is a New Yorker. They all bring something different to the music, yet all work well together creating some very interesting musical conversations. Wogram uses all aspects of the horn and he really loves to use just the mouthpiece. He gets some really nice growls, as well as playing some nice long lines. His interaction with Nabatov is excellent. Rainey provides really excellent support. There is a wonderful duet moment on "Hint" with tom tom mallet rolls playing against the lower register on the piano. And he really makes his presence known both subtly and not so subtly on "Virtue." His use of cymbals behind a soft part by Wogram is lovely. I think "Persistence" is my favorite track. It is slow and moody, with all three musicians playing sparsely and really working off each other. They create a great tension. I had to stop everything and just listen, wondering where it was all going. Then a complete stop and a restart with a heavy drum beat, heavy piano chords and a growling trombone, all of which leads into a real swinging section, which then leads to a quiet section where both Nabatov and Wogram solo quietly with excellent tasteful support from Rainey. And "Both" comes in second, beginning with lovely solo by Rainey. He maintains those patterns after Nabatov enters, then

New Issues



**MAX NAGL
FEATURING LOL
COXHILL
RUDE NOISES 021/2012**

ERSTES STOCKWERK/
CHARANGALIA/
VALDEMOSSA/ ZWEITES
STOCKWERK/ ERSTES SOLO
AM SEE/ HARPSICHORD
INTERLUDE/ SCLAUSHSAX//
MESSER/ IN DER LANGER
GASSE/HARPSICHORD
INTERLUDE/ ZWEITES
SOLO AM SEE/ GEORGE
ON PHILLIP ISLAND/
CHARANGALIA/ IN BETT/
FROG DANCE/ SHORT PIECE
37:06

Max Nagl as, hpscd, g:
Lol Coxhill, as. 1 & 4,
Live at Stockwerk Graz,
5,11,13,15,16 Live at Lunz
am See, 9 live at miles smiles
Jazz café, Vienna, no dates

Wogram enters over them. This stops about midway when things quiet down.

"Dust" uses the trombone drone to create tension with Nabatov playing the low end of the piano, with nice figures by Rainey on snare and cymbals.

A really good record with some very complex playing. Well worth listening to.

Bernie Koenig

A great record for saxophone lovers. There are a number of solo tracks by Nagl but most of the record is made up of duets by both players. The only problem with the record is that it is too short. This is a good example of "leave them wanting more." When the CD was over, I just played it again.

When I first put the CD on my first thought was that Nagl was overdubbing, but then I realized I was listening to an actual duet. I say this because Nagl acknowledges a debt to Coxhill, and their styles here are similar.

Because the tracks are so short I just listened to the CD as one long piece with various interludes. "Valdemossa" has, I assume, Nagl on electric guitar, and then there are the two harpsichord interludes. But most of the CD is made up of duets, with "erstes" and "zweites" Solo" two solo tracks by Nagl. He is quite the pyrotechnician, playing a long series with harmonics. There is no information about who is playing what so I am guessing. Since this is Nagl's record, I will assume he leads off most of the tracks with Coxhill entering in response. They are totally in sync with each other and these free duets are quite harmonious. "Messer" has some electronic sounds. I am not sure what is producing them—possibly the guitar—and then the next track starts with a saxophone, which seems to fit right in with the previous track. Since so many of these tracks were recorded at different times and places, I am assuming that Nagl put this CD together so it would flow as a continuous piece. I say this because this is how it sounds to me. I also think it was put together as a homage to Coxhill, who died last year.

In short, a must for saxophone lovers.

Bernie Koenig

New Issues



IG HENNEMAN SEXTET LIVE AT THE IRONWORKS VANCOUVER WIG 21

TRACKS/ PRELUDE FOR THE
LADY WITH THE HAMMER/
KINDRED SPIRITS/ BOLD
SWAGGER/ LIGHT VERSE/ A
'N B 48:34

IG Henneman, vla; Ab Baars,
ts, cl, shakuhachi; Axel
Dorner, tpt; Lori Freedman, cl,
b cl; Wibert de Joode, bass;
Marilyn Lerner, p

This is an international group recorded live at the end of a tour of Canada, and they are cookin'.

The horns growl, the piano rumbles, and the strings provide a great foundation. And that is just the first track. This is another excellent example of how contemporary jazz can sound like contemporary classical music. Henneman gets composer credit, and all pieces sound like they have composed elements, as the ensemble work is excellent, but the developments certainly sound improvised.

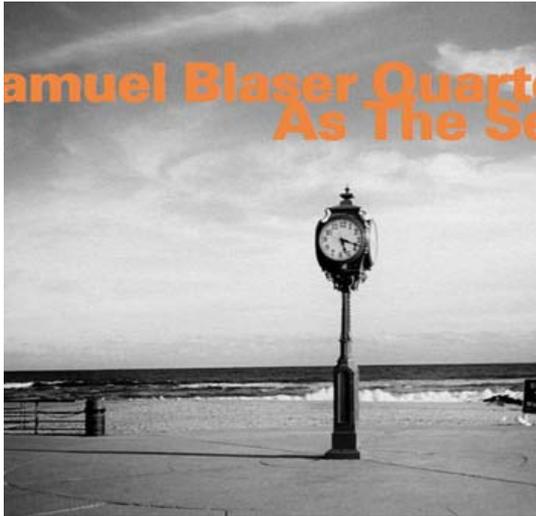
"Prelude" starts slowly and quietly, with some great interplay between the Baars and Freedman with Dobner adding some nice dissonance. Throughout this piece there are quiet sections interspersed with dissonant horns. The combination of trumpet and clarinet provides a great contrast to the bass. "Kindred" starts out with Baars on the shakuhachi, an Asian flute, with bass clarinet in the background. Very moody, very eerie. Then the trumpet takes over, maintaining the same mood. The piece goes on for a while, with different people coming in and out, but the mood is maintained. The first part of "Light" features Dorner who produces some lovely lines and some great growls, and some great dissonances when the other horns enter. Then each member of the group solos, maintaining the over all mood. "A" starts off with a jazzy feel with a nice melody played by Baars, with the group providing great support. Freedman's solo on bass clarinet is really nice. And, as much as I love Dolphy, it is a pleasure to hear someone play that instrument who is not influenced by him.

To sum up, this is a really great record. The writing is excellent, as is the playing. All solos are great. Henneman, with one exception, stays in the rhythm section, but his compositions speak for him.

Highly recommended.

Bernie Koenig

New Issues



**SAMUAL BLASER
QUARTET
AS THE SEA
HATOLOGY 718**

AS THE SEA PART 1/ PART 2/
PART 3 PART 4 51:14

Samuel Blaser, tbn; Marc
Ducret, g; Banz Oester, bass;
Gerald Cleaver d Belgium,
November 5 and 6 2011

First a technical note. The notes say that this was a continuous performance yet the technical part lists 2 dates. But listening bears out the continuous performance. The piece starts off quietly and slowly as if the sea is rolling in. We get a bunch of stuff happening led by Blaser's trombone before some lengthy solos. Ducret turns in a really nice solo, using different aspects of the guitar and different styles. At times his sound reminded me of Pierre Dorge. Then Blaser comes in with a nice solo, both beauti-

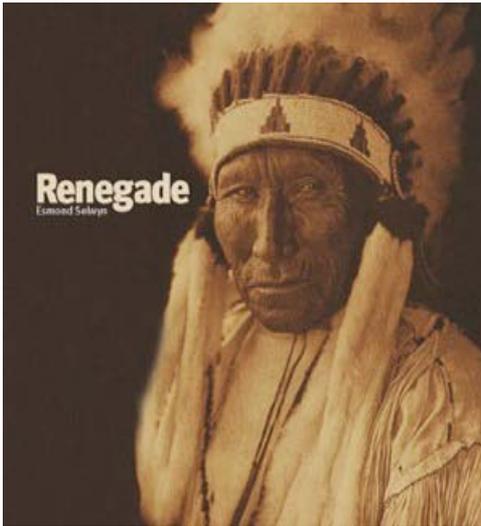
fully supported by Cleaver. At times Blaser reminds me a bit of Ray Anderson. It was difficult to hear Oester in the mix. Part 1 tends quietly with Blaser out front and Ducret sounding like sea birds.

Part 2 is more structured post bop piece with great feel and great solos by Blaser, Ducret and Cleaver. The piece ends with a bass solo by Oester, which then becomes the start of part 3. Oester keeps up a busy line as others enter. This keeps up for about three minutes when everything stops and shifts direction, leading to some great interaction among all four players.

In part 4 everyone lets go. Great solos by Ducret and Blaser, with excellent accompaniment and support by Oester and Cleaver. Blaser gets composer credit for all tracks, but to me this sounded like one long piece, with some composed structure. The parts seemed to me somewhat arbitrary. The shift in Part 2 could easily have been called Part 3. But that is just nitpicking. A really good example of free improvised music with a compositional structure.

Bernie Koenig

New Issues



ESMOND SELWYN RENEGADE SLAM 291

CD1 FINE AND DANDY/
ALL THE THINGS YOU ARE/
BLUE MONK/ CANTELOUPE
ISLAND/ DANCING
CHEEKTO CHEEK/ CHINA
BOY 61:45

CD2 ALL BLUES/ JUST ONE
OF THOSE THINGS/ NANCY
WITH THE LAUGHING FACE/
SUMMERTIME/
YARDBIRD SUITE 56:05

Esmond Selwyn, g; Paul
Sawtell, kybds; Bill Coleman,
bass/ Tony Richards, d no
date no place given.

Wow. A quartet playing real standard tunes and soloing on real changes with real time. Back to the 60s. And there is nothing wrong with that. I am not familiar with the players here. Selwyn, according to my little research, has been a mainstay of the British jazz scene for sometime, getting high praise from all kinds of musicians. Judging from the sound I assume he is playing an acoustic guitar with a pickup. He gets a nice tone, and he swings. His solos appear to have a sense of structure. But, when playing tunes with such pretty melodies, it would be nice for the solos to somehow include aspects of those melo-

dies. But, and I am guilty of this too, we all too often just create our own patterns on the chord structures. Sawtell also plays on the chords. He mixes a nice two-handed approach with nice single note lines with nice left hand chords. Every once in a while Selwyn adds some chords behind Sawtell. Coleman and Richards make a great rhythm team. Coleman's solos fit with the rest of the group but in most cases Richards, who gets to trade fours, eights and choruses, just keeps the rhythm gong working off cymbal and snare. On two occasions—"China Boy" and "Yardbird" he uses his toms, but with no real structure.

The group plays with high energy, and the audience clearly liked what they were hearing. But about half-way through the second CD I had enough. All the solos started to sound the same. Selwyn, to my ears, gets caught up in his technique, and the flow suffers. Perhaps this is the case since most of the tunes were all played at the same tempo. There are a couple of ballads. And "All Blues" was played way too fast. Maybe I would have been as enthusiastic as the audience if I had been there.

New Issues

BARRY WALLENSTEIN LUCKY THESE DAYS: POETRY AND MUSIC CADENCE JAZZ 1242

LUCKY THESE DAYS/ PHONE
CALLS TO MAKE/ THE MAFIA
WAS ON STRIKE; GO ASK
PACOS/ JACK THE
HAT/ THE DEVIL STRIKES
AGAIN & INSIDE MY HEAD:
DEVIL DESIGN/ WHAT'S NOW/
IN THESE TIMES: CHARITY/
SEX GHAZAL/ THE EXCESSES
OF ADVANCING AGE & THE
OLD MAN/ THE NIGHTMARE
& ANGER, A PERSONAL
HISTORY/ LISTENING

Barry Wallenstein, poetry
and vcl; Adam Birnbaum, p;
Vincent Chancey, Fr hn; Neal
Haiduck cl; Erik Lawrence as;
Mike Richmond, bass Paramus
N.J. June 21, 2011

I love the idea of improvising music to poetry. The idea goes way back. I still have my album of Kerouac reading with Al Cohn's sax. In order for the project to work you need two things:

Good poetry and good music, where the music has to fit the poetry. The project should work even if one does not carefully listen to the words, but thinks of the voice as a lead instrument that the others are working off.

The poetry is good. Lots of fun. And the folder has the text of almost all the poems so the listener can follow.

Wallenstein's articulation is clear and easy to follow. My problem is that I start listening to the music and don't get all the poetry, so I was glad to have the text.

The feelings and tempos vary, as do the lead instruments, so each poem stands out. All the musicians get solo space and all do a great job. I

especially liked Richmond's solo on "Lucky," Birnbaum's solo on "Jack," the duet by Chancey and Haiduck on "Devil," and everyone on "sex."

A fun record. Recommended for anyone who likes poetry with their music.

Bernie Koenig

New Issues



MYRIAD3, TELL, ALMA ACD-13112.

MYRIAD / FRACTURED /
FOR THE DREAMERS / C
JAM BLUES / DISTURBING
INSPIRATION (PT.1) /
DISTURBING INSPIRATION
(PT.2) / TELL / DRIFTERS /
BUT STILL AND YET / MR.
AWKWARD / LAMENT/PEX.
54:54.

Chris Donnelly, p; Dan
Fortin, b; Ernesto Cervini, d.
No date or location listed.

DICE FACTORY, BABEL BVD-12110.

HEYU NANTUCKET /
GOOCH / SARIBUND /
YOU'RE LUCKY / ETERNAL
SLEEP / ZOUT / ETERNAL
MOMENT / PIPES / T.N.G. /
SAIBUND. 54:56.

Tom Challenger, ts; George
Fogel, p; Tom Farmer, b; Jon
Scott, d. 2/13&14/11. No
location listed.

Arguably the piano trio configuration is the most ubiquitous grouping in jazz and seems to fall into two categories; those heavily featuring the leader (usually the pianist) or are cooperative units that split duties between all three members. The Myriad3 fall into the latter definition. Hailing from Toronto, Canada, they came together more by happenstance than by any pre-planned design. They have been compared to such non-traditional trios as the Bad Plus, etc., but I didn't detect any overt attempts at Pop/ Punk hipness on this, their debut outing. Bassman Fortin wrote the opening "Myriad" with dancing, tightly arranged sections interspersed with solos, the title tune "Tell" with an upright intro that stretches throughout and the brushed "But Still And Yet" while the rest are split between the pens of pianist Donnelly and drummer Cervini. The latter has a knack for individualistic pieces, the quirky "Fractured" and the meditative two-parter "Disturbing Inspiration". The sole cover is the old Duke Ellington warhorse "C-Jam Blues" with walking bass & slapping brushes hinting that this crew can swing if so disposed by is so chopped up into varying tempo switches that it proved to be disconcerting to these ears. The next to last "Mr. Awkward" was the most satisfying to these ears.

The Dice Factory quartet seems to be cut from the same young, wanna-be-now cloth. All songs are split between saxman Challenger and piano player Fogel with the exception of "Eternal Sleep" and "T.N.G." from bassist Tom Farmer. The former is anything but sleepy and alternates between hot kicks and rubato passages with the initialed title timing in as the longest track. These players seem to enjoy writing highly syncopated lines with punchy rhythms and declamatory shouts. "You're Lucky" is the less jerky cut and the longest selection is "Pipes" with arco bass meshed with long-toned tenor lines. A four second reprise of "Saribund" serves as a coda. The few reviews I've caught had the critics falling all over themselves but this did absolutely nothing for me. You roll the dice.

Larry Hollis

New Issues

JEFF HOLMES QUARTET, OF ONE'S OWN, MILES HIGH RECORDS MHR-8621.

MACAROONS / LABOUR DAY
/ POINCIANA / THE SENSES
DELIGHT / ONE FOR C.J. /
WALTZ #3 / OF ONE'S OWN /
ROSE ON DRIFTWOOD / SO
LONG, FAREWELL. 60:29.

Adam Kolker, ts, bcl; Jeff
Holmes, p; James Cammack,
b; Steve Johns, d. 9/11. River
Edge, NJ.

CHRISTOPHER ALPIAR QUARTET, THE JAZZ EXPRESSION, BEHIP RECORDS NO #.

WELCOME (PEACE
FOR THE EARTH) /
JUPITER, DEEP SPACE /
UTSUKUSHI / TRANE'S
PAIN / SNOWY. 58:40.

Christopher Alpiar, ts;
Pete Rende, p; Matt Pavolka,
b; Bob Meyer, d. Circa 1995.
No location listed.

Another quartet, headed up by pianist Jeff Holmes and unlike the London headquartered Dice Factory appear to be of the homegrown variety. Five of the numbers are by the leader while the rest are a good mix of well known to unknown. Liner scribe Arturo O'Farrill, who many Cadence long term readers probably are familiar with, calls this "laid back music" which is an apt thumbnail description since nothing (save the closing Richard Rogers title) rises above mid-tempo. Yes, the fellows really prove they know how to swing on this one. The other non-originals are Toby Holmes' "Waltz #3" where the leader sounds slightly Brubeckian with hints of "Someday My Prince Will Come." The remaining pair of covers are John Abercrombie's rolling Labour Day" and a unique take on "Poinciana" popularized by Ahmed Jamal with whom bassman James Cammack enjoyed an extended working relationship with for around three decades. It is taken slower than usual, without the distinctive toms and features Adam Kolker's reedy bass clarinet which is also upfront and center on "One For C.J." Of the originals, the opening "Macaroons" and ballad like "The Senses Delight" are the most memorable. An easy going date that falls nicely on the ears.

Our last entry is unusual in just about every aspect except for the fact it is another quartet session with tenor sax and rhythm. The most astounding facet is that it was recorded over fifteen years ago and finally released last year on what appears to be Christopher Alpiar's vanity label. Currently residing in Atlanta, he was heavily under the influence of John Coltrane when these five original texts were waxed. The material ranges in length from "Snowy" at just over five minutes to the almost twenty minute tribute to the master "Trane's Pain" which I assume is used in a spiritual context rather than a reference to his habitual dental problems. The aforementioned "Snowy" is peaceful and pensive as is "Utsukushi." The slower tempos are definitely Alpiar's strong suit. The other three are more lively with "Jupiter, Deep Space" recalling some "Chasing The Trane" fireworks. It would be interesting to hear what the tenorist sounds like now some almost two decades later.

Larry Hollis

New Issues

MARBIN LAST CHAPTER OF DREAMING MOONJUNE 050

BLUE FINGERS / INNER
MONOLOGUE / BREAKING
THE CYCLE / ON THE SQUARE
/ CAFÉ DE NUIT / REDLINE
/ VOLTA / THE BALLAD OF
DANIEL WHITE / DOWN
GOES THE DAY / THE WAY
TO RICHES / AND THE NIGHT
GAVE NOTHING / PURPLE
FIDDLE / LAST DAYS OF
AUGUST / LAST CHAPTER OF
DREAMING. 54:57.

Danny Markovitch (sax,
kybd), Dani Rabin (g), Justyn
Lawrence (d), Jae Gentile
(b), Paul Wertico (d), Steve
Rodby (b), Zohar Fresco
(perc), Jamey Haddad (perc),
Victor Garcia (tpt), plus Leslie
Beukelman, Jabarai Rayford,
Abraha Rayford, Caleb Willitz,
Justin Ruff (vcl); Matt Nelson,
Rob Clearfield, Greg Spero
(kybd). Chicago, IL; Shaker
Heights, OH; Van Nuys, CA;
Nashville, TN; Philadelphia,
PA; Ramot Hashavim, Israel;
and Maumee, OH (no dates
given).

This disc is chock full of heavy-handed “punk” “jazz” by a touring unit with guests. Even for those who, like myself, have a greater tolerance for rock-influenced electric jazz than others, this excessively muscular affair is tough sledding. Part of the problem may be with thinking of this as creative improvised music at all. While there's a large collective cast (and these guys have the cell numbers of some heavy guests), the basic quartet sounds Berklee-trained with chops enough for an entire graduating class. The main voices are Markovitch's slightly diffident sounding sax and, especially, Rabin's over-the-top guitar (often crunchily distorted, with Rabin given frequently to pinch squeals and whammy bar excess), backed up by thudding rhythm with multi-tracked Lounge Lizards-esque riffs. This is the kind of thing that, if it happened in the context of a record by a progressive metal band like Revocation, might cause some smiles. But in the context of this magazine it's hard not to be wearied by the static rhythms, minimal dynamic variation, and reliance on “hot” shredding. Occasionally, the band seems to sense this and varies the sound with “Inner Monologue” and “Down Goes the Day,” Tin Hat-style pieces with moderately pleasant soprano and percussion. But even here, there's far too great a reliance on multi-tracking and it just sounds too mega-produced and polished overall. Regardless of what the particular inflection (the Tango-ish “Breaking the Cycle,” the Carnie/trad “Redline,” or the faux Morricone of “Volta”) it all comes across as the musical equivalent of the guy who stares at himself in the mirror while lifting at the gym, bro. Everything is turned into a vehicle for in your face solos (with wafting keyboards or the occasional perfunctory horn solo tacked on) or palm-muted chugging (and this often sounding a bit like what Fuze was doing twenty years ago, in a far more interesting musical context). There's even some honest to goodness stadium rock moments, as with bits of “The Ballad of Daniel White” or “And the Night Gave Nothing.” Out of minimal respect, I'll refrain from taking a swing at the joke embedded in that last title and conclude simply: pass.

Jason Bivins

New Issues



MIMI FOX STANDARDS, OLD & NEW ORIGIN 82631

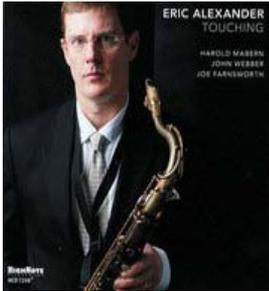
THIS LAND IS YOUR LAND
/ 500 MILES HIGH / I CAN'T
GET STARTED / HAVE YOU
MET MISS JONES / SHE'S
OUT OF MY LIFE / SHE'S
LEAVING HOME / CRY ME
A RIVER / MOONLIGHT IN
VERMONT/SMOKE GETS IN
YOUR EYES / FOUR ON SIX /
BLOWIN' IN THE WIND. 50:23.

Mimi Fox (g). September
2012, San Francisco, CA.

This terrific, unpretentious solo recording bears some comparison with fellow guitarist Eric Hofbauer's recent solo reading of Americana. But Fox's bright, uncluttered, unvarnished archtop playing is more clearly in the lineage of Jim Hall and Joe Pass. She marries this approach with a number of familiar and unexpected pieces, brought together by her assured and impassioned playing in a concise and rewarding set. The Guthrie tune starts out with mid-tempo, bluesy strut, then races into a vigorous double-time section that really shows of Fox's technique and imagination. These elegant, spirited transitions are (along with keen dynamic sensitivity and a tasteful technique) characteristic of the album as a whole. And with the unexpected romp through the Corea tune, Fox also shows her affinity for interesting variations in tempo, tasty Blues flourishes, and judicious chordal work (and yeah, for those interested she can also spool out some really fantastic runs too). Dazzling as that is, it's hard not to be won over by the obviously affectionate reading of "I Can't Get Started" (where she engages in some of her densest harmonic work here). Similarly beautiful are "She's Out of My Life" - with some bright, jewel-like asides - and Fox's patient, loving reading of the Beatles tune. A thorough-going traditionalist in some ways, Fox never superimposes a formulaically "jazzy" aesthetic on the non-idiomatic tunes; nor is she flatly reverential (even when dealing out some tasty walking lines, as on "Miss Jones"). Instead, she makes of her influences something deeply personal, and plays with such assurance that there's a real looseness and exploratory quality here (probably most evident on "Cry Me a River"). Even the Wes tune is nicely transformed, as Fox states the theme in free time to begin with, then cycles through various tempos and timbres that free "Four on Six" from its distinctive rhythmic associations even as the tune is consistently bright and recognizable. And the Dylan closer is different entirely, abstracted to the point where the theme is often obscured. Truly fine stuff here.

Jason Bivins

New Issues



ERIC ALEXANDER TOUCHING HIGH NOTE 7248

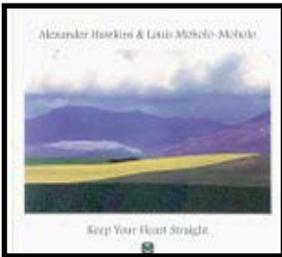
TOUCHING / GONE TOO
SOON / THE WAY SHE
MAKES ME FEEL / DINNER
FOR ONE PLEASE, JAMES /
CENTRAL PARK WEST / I'M
GLAD THERE IS YOU / THE
SEPTEMBER OF MY YEARS /
OH GIRL. 51:02.

Eric Alexander (ts), Harold
Mabern (p), John Webber (b),
Joe Farnsworth (d). October
22, 2012, Englewood Cliffs,
NJ.

Alexander's small group work may remain fairly predictable in terms of its aesthetic, but it's hard to deny his accomplishments or the company he keeps. Things are a bit different on this record, though, something that's evident quite quickly, as you notice how polished and high up in the mix his tenor sounds (like a heavily produced rock or R-n-B record to my ears). The Soul-inflected saunter of the opening title track - with its infectious little melody and absolutely charming work from Mabern - is so assured that it's hard not to imagine enjoying it on some level. The band dig deep into a string of bluesy flourishes, but they are unhurried and always attentive to tone (and you could also easily get lost just listening to the tasteful playing of Webber and Farnsworth); even when they get further into the groove and deal out some double-time, they don't lose the feel. So there's a repose and an elegance here, but over the course of this record things also often hover perilously close to smooth territory. Hear this on "Gone Too Soon" and the quietstorm vibe of "The Way She Makes Me Feel." As admirable as Alexander's playing is and tasteful as the band is throughout, this particular choice of material (and the continued, vaguely funky undercurrent) has the wrong associations for me (though I can well imagine others loving it). "Dinner for One" is a bit of a throwback, and sounds fine in that regard at this point in the record. Indeed, this fluid duo with Mabern is the most excellent track, with Alexander sailing through chorus after chorus. There's a decent stroll through "Central Park West," too, with a nice spot for Webber, and the next sleepy standard is also competently pleasant, a refreshing change from the smoothish tracks of the record's first half. And though the record ends a bit stiffly, the choices of "September of My Years" and the Chi-Lites' "Oh Girl" are certainly not your standard ones. Inconsistent, but not without pleasures.

Jason Bivins

New Issues



1) ALEXANDER HAWKINS & LOUIS MOHOLO-MOHOLO KEEP YOUR HEART STRAIGHT OGUN 039

HEAVY MANNERS /
AMAXESHA OSIZI (TIMES
OF SORROW) / HEAR OUR
HEARTS / IF I SHOULD
LOSE YOU / PURE VISION
/ LAKUTSHON' ILANGA
/ CATCH YOU ON THE
REBOUND / PRELUDE TO A
KISS / KEEP YOUR HEART
STRAIGHT. 65:57.

Alexander Hawkins (p),
Louis Moholo-Moholo (d).
November 2011, London.

If you have any sense about you, you'll agree that it's always a treat to listen to Louis Moholo-Moholo. This is especially true in duo settings, when his careful attention to tone and his wide textural vocabulary are heard in greatest detail. Alongside the fabulous young pianist Alexander Hawkins (1), Moholo-Moholo generates music of marvelously contained energy, often sounding spindly and intervallic but with a real gravity that comes as much from the space between notes as from any thunder. The drummer is intense from the opening passages of "Heavy Manners," his continually varying patterns perfect alongside the cresting waves and changing dynamics of Hawkins. But what makes the pianist even more arresting than other players who can work in similar areas is his unflinching lyricism, a truly compelling dimension of his work (even if it's hardly conventional lyricism in most places). They audibly delight in each other's playing, diving with real zeal into the more boisterous moments but equally engaged in the sparse silent passages such as those that begin "Amaxesha Osizi (Times of Sorrow)." They often build from these sparser territories into stirring, rousing, quasi-hymns that could be lifted from an Abdullah Ibrahim. After the bubbling "Hear Our Hearts," there's a lovely and unexpected standard, with Moholo-Moholo's rolling toms just the thing to shape and throw curves at Hawkins' chordal motion. There are some serious blues inflections on this tune too, and it's a treat to hear Hawkins interpolate and signify on the theme. After more exhilarating lyrical rapture and dense flurries, they barrel through the Ellington tune before concluding with the sizzling, laser-focused title track. This one builds to such a peak that you'll find yourself shouting in ecstasy along with the drummer. Great record.

Jason Bivins

New Issues

2) JEFF KAISER/PHIL SKALLER, ENDLESS PIE, PFMMENTUM 072

DISC ONE: UNCHANGEABLE FUNDAMENT / IMAGE OF A PUNCTIFORM / PEOPLE FROM THE MACHINATIONS / TWO UNKNOWNNS, THE ONE BEING / GALILEO USES PROPAGANDA / ANTICIPATED BY BACON / NO IMMEDIATE THEORETICAL / ALONGSIDE A MOVING TOWER. 50:59. DISC TWO: THE PUPPET DOES NOT HAVE A SOUL / BACKWARD INTERSECTION / OCCURED WITHOUT NOTICEABLE / ABSENCE OF ANY PROPER NOTION / BEHAVE VERY MUCH LIKE AFTER-IMAGES / WE MUST RETAIN / THE PROBLEM OF TELESCOPIC VISION / AS SOME RELICS / WELL-DETERMINED EXCEPTIONS / THIS PARATACTIC. 58:51.

Jeff Kaiser (tpt, flgh, vcl, elec), Skaller (prepared p).
November 21-22, 2010, San Diego, CA.

2) features some pretty dazzling prepared piano, used in the service of a heady contrapuntalism alongside Kaiser's trumpet, electronics, and (occasionally) vocals. Based on the density of activity heard on "Unchangeable

you could be forgiven for thinking this was going to be an overwhelming affair (right down to Kaiser's less than compelling vocalizations). But while the duo isn't exactly shy, over the course of these two discs, about using noise and aggression, it's a suggestive, dynamic, and varied course of music overall. Part of this is because Kaiser, a fine instrumentalist, knows how to be judicious in his use of electronics for doubling, distortion, or new voicings. Skaller is quite excellent to listen to throughout. He's especially deft in the lower register, and the dynamic range he creates assists greatly in giving these improvisations a narrative flow, palpable shapes. But for all the pleasures of the music's denser moments, those great laminations of sound, the really impressive stuff comes in the details or more understated moments of contrast, as when Skaller coaxes out some windchimes or Kaiser moans with soft muffles. This release, while overlong, is filled with good moments that realize such intricacies. Sometimes individual pieces contain a vast range: "People from the Machinations," for example, moves from a jagged, bitty, spacious opening to sub-guttural flugelhorn muffling and occasional piano plonk. Elsewhere, the range is heard from piece to piece. The duo plunge into the heart of their own sonic cosmos on "Two Unknownns, the One Being," elaborate a steady, ominous rumble on "Galileo Uses Propaganda," but shift to stuttering mechanical sounds on "No Immediate Theoretical" and even conjure a near-bagatelle on "Alongside a Moving Tower." As enjoyable as it is to chronicle the different moods and settings Kaiser and Skaller create, it's equally compelling to pay attention to their individual contributions. The range of Skaller's rhythmic language is evident on "Puppet," where he barrels away with cross-cutting pulses set against Kaiser's layers and loops (and later, in the midst of a plunge into squealing noise, he whips out a charming, almost Latin piano segment). And Kaiser, while he sublimates his fine instrumental work just a bit too much here, sounds fabulous on the cool repose of "Backward" and the furtive, flinty "Occurred Without Noticeable." Again, it may have been a stronger single disc than a double, and a lot of the later tracks fall into similarly laminal territory (the rumbling, rattling drones of "Behave Very Much Like After-Images" and "We Must Retain," for example). But it's still quite strong stuff.

Jason Bivins

New Issues



BARRY ALTSCHUL THE 3DOM FACTOR TUM 032

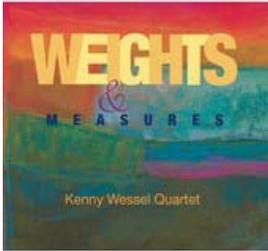
THE 3DOM FACTOR /
MARTIN'S STEW / IRINA /
PAPA'S FUNKISH DANCE
/ BE OUT S'COOL / OOPS
/ JUST A SIMPLE SONG /
ICTUS / NATAL CHART / A
DRUMMER'S SONG. 50:58.

Barry Altschul (d), Jon
Irabagon (ts), Joe Fonda (b).
June 15, 2012, NYC.

The second TUM recording from Altschul's latest trio, this one has the energy and sheer enthusiasm of its predecessor. But the peerless musicians don't set themselves to an hour-plus, relentless churn through thematically basic material as they did their first time out. This time around, it's a tight record (a set's worth, basically) featuring a number of well-loved tunes from Altschul's fine body of work (and it's curious why people don't mention him more regularly as the fine composer he is), plus a Carla Bley classic thrown in for good measure. It's a superbly recorded date, bringing out all the nuance of the trio's timbre and effervescence (Fonda in particular has rarely been better recorded (listen to him sail on the opening track), and you really get a sense of his total commitment. It's a full range of material, each tune fairly concise, and whether they're playing ballads or ragers, they bring a real sizzle and intensity to each performance. Their combination of color, interactivity, and urgency is heard straight away on the whip-crack title track and the burbling, pulse-saturated "Martin's Stew," with its woodblocks and arco churn. The great Irabagon thrives in this company, and he's a font of invention and exuberance throughout. The ballad "Irina" is really tasteful, with especially focused and restrained work from the saxophonist, who sounds as assured and varied as Lovano can be here. But it's when the players are locked together almost unconsciously in the tunes' sublime grooves that things are best. The vaguely funky, but stutter-filled "Papa's Funkish Dance" is chock full of pauses, asides, inside jokes, and the like. One of my fave Altschul tunes is "Be Out S'Cool," whose theme is so staggered and abstracted here that its free-bop lope is almost entirely free, though they never lose sight of the melody (which Fonda carries). Then there's a changeup with the dark throb to the Bley tune's lyricism, with that bright turnaround that Fonda and Irabagon relish. And after the joyous "Natal Chart," we're treated to a sizzling Altschul solo piece. Top notch.

Jason Bivins

New Issues



1) KENNY WESSEL, WEIGHTS & MEASURES, NO NOTES 0101

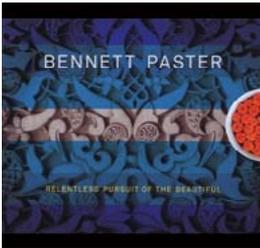
SWAMP MEYNA* / BAHUT
ACHA / WEIGHTS AND
MEASURES / LULLABY #2 /
THE SPEED OF THE BASS /
MINIATURE / BONE DANCE
/ LULLABY #1 / CITY LIVING.
48:55.

Kenny Wessel (g), Joel Frahm
(ts), Brad Jones (b), Kenny
Wolleson (d), Peck Almond (ts
on *). December 2006, NJ.

On (1), the criminally slept on guitarist Wessel is in fine form, with a crack quartet of peerless peers on a tune of mostly originals. Why this one took nearly seven years to come out is a mystery since it's absolutely cracking. At the record's heart is the compelling contrast between the leader's slightly ethereal clean tone and Joel Frahm's super-earthly tenor voice. The punchy, and slightly reeling opener gets things off to a good start, and the energy the band brings to this theme is consistent throughout the wide range of material here. As if exemplary of this aesthetic breadth, there's a vaguely Masada-ish intro to "Bahut Acha," but it's followed quickly by some Metheny folk flourishes and a hazy groove with nice Wolleson accents and a sweet, patient guitar solo. On the title track, Wessel dials up some tasteful distortion for the mid-tempo groover, and the sound seems to catalyze some fine group interaction (Jones is in especially fine form here). The first "Lullaby" is a probing duo with Frahm, with Wessel alternating between big intervallic shapes and chord swells to connect the saxophonist's melancholy melodic statements. The churning acoustic piece "Speed" has a fabulous Jones solo, and both Frahm and the leader sound fine on this second Metheny-influenced piece. The pungent bassless "Miniature" is clattery and free, with Wolleson playing quite openly as sax and guitar work in intervallic concert. "Bone Dance" swings hard, and is a great vehicle for stretching out (Wessel rocks out with some delay pedals here). And with the fairly abstract take on the Ornette tune to close things out, it's a brisk, inventive, and invigorating set of music. Warmly recommended.

Jason Bivins

New Issues



2) BENNETT PASTER, RELENTLESS PURSUIT OF THE BEAUTIFUL, NO LABEL, NO NUMBER

A PENNY FOR KENNY /
HOMECOMING / SCRAPER
/ HARMONIA MUNDI /
SUSPICIOUS FISHES AND
QUICHES / ONE ASTRAY /
LEWINPARIE / ENDGAME /
BASH INTO SPRING. 67:45.

Bennett Paster (p), Joel Frahm
(ts), Tim Armacost (ts, ss), Alex
Pope Norris (tpt), Gregory
Ryan (b), Willard B. Dyson Jr.
(d), Gilad (perc). July 20, 2011,
Brooklyn, NY.

Frahm returns on the slightly more buttoned-down (2), where Paster leads a session of poise, clarity, and taste. He's a bright pianist, comping energetically without harmonic excess. The three-horn frontline isn't featured on every piece here (Frahm and Armacost only play together on "Harmonia Mundi" and "Endgame") but the horns never sound like they're thinking too hard of the Messengers either. The leader sounds especially good on the laconic "Homecoming" (the percussion works well here too, even if the mix is a bit funny, with too much separation between instruments). Some heat gets turned up here and there (always excellent controlled by Ryan and Dyson), as in the lusty sections of "Scraper," or the dark and occasionally crashing "Suspicious Fishes and Quiches" (where Norris' energetic playing is matched well by the inventive Dyson). But while the band does occasionally flex its muscles elsewhere (the brief "Endgame," for example), they mostly sound content to play in a more reflective idiom. On the sweetly sunny "Harmonia Mundi," the full group gives texture and nuance to the wide-open theme, with some admirable integration of rhythmic and harmonic variety here. After the sweet melancholy of the ballad "One Astray," the bright dance "Lewinparie" features some excellent Latin playing. "Bash Into Spring" closes things out with a mid-tempo shuffle, hardly a bash. But it exemplifies the sessions virtues since there's a lot of thoughtful activity, just not especially flag-waving or demonstrative. Special mention on this track goes to Norris and Paster, with a tip of the hat to Dyson's rolling Elvin-isms and Frahm's excellently dark solo.

Jason Bivins

New Issues

THE SUMMARILY DISMISSED TO EACH! NO LABEL, NO

OOZING AWKWARD / YOUR
SALVE FOR SORROW / WHY
COULDN'T IT HAVE BEEN ME?
/ WORLD OF TROUBLE / TALL
AND RESOLUTE / THROUGH
THE WRINGER / LIMERENT
BUZZ / BULL MARKET /
JERSEY BABES / SHADE-
WALKING / APOGEE. 48:52.

Ari Shagal (kybd, vcl), Ferima
Faye (vcl), Joe Davi (g), Eric
Halvorson (d), Pat O'Leary
(b), Francesco Picarazzi (vib),
Jessica Lurie (as, ts), Dominic
Infererra (vcl), Joanne J-Bird
Phillips (perc), Nydia Mata
(perc), Matthew Lomeo
(vcl), Joe Ancowitz (tpt),
Danny Kirkhum (tbn), Tina
Richerson (ts, bari s), Rex
Benincasa (perc), Liza Lee (vcl),
A.J. Sidebottom (vcl), Dina
Maccabee (vla), Alicia Rau (tpt),
Elaine Romanelli (vcl), Vera Von
Banchet (tbn), Martin Peters
(bari s), Kenny Washington
(vcl), Suraj Kumar (vcl).
Queens, NY (no dates given).

Somebody's listened to a lot of Steely Dan! The instrumentation, the affect, the ensemble cast, and even some of the favored harmonies and progressions in certain cases all recall the Dan as a shaping influence. The *Summarily Dismissed* may have chosen a name that will invite critical snark, but at least they've also chosen a decent influence. You can hear the works right from the opening notes of "Oozing Awkward," with its percolating keyboards, resonant repetition, guitar distorted just-so, thick vocal harmonies, and slightly disaffected lyrical observations. Like much of the record, this track is slick, polished, and fairly well done in its idiom. But it simply lacks much in the way of innovation, and comes across as too obviously derivative. Plus, I should mention that - precise arrangements and the occasionally well-constructed solo notwithstanding - there's little here that likely will deliver the goods for readers, who want more than the veneer of jazz and far more improvisational content. One of the weakest pieces is the acoustic-driven "Why Couldn't It Have Been Me?" with Shagal's very airy, quavering vocals and some clunky endeavors to "swing." But certainly vying for bottom honors is faux-vernacular stumbler "Jersey Babes" (maybe they also wanted to cop Tom Waits' steez a bit too). It's hard to find much merit in groaners like "Tall and Resolute," and the success of these confections really depends on one's interest in the singer used. Faye's turn on the opener and "Through the Wringer" work best to me, as her voice is appealingly husky. That's more or less the summary judgment of the record: too many fragments stitched together in search of a vibe, and not nearly enough improvisation.

Jason Bivins

New Issues

MOSTLY OTHER PEOPLE DO THE KILLING, SLIPPERY ROCKI, HOT CUP RECORDS 123.

HEARTS CONTENT / CAN'T
TELL SHIPP FROM SHOHOLO
/ SAYRE / PRESIDENT POLK /
YO, YEO, YOUGH / DEXTER,
WAYNE AND MOBLEY /
JERSEY SHORE / PAUL'S
JOURNEY TO OPP / IS
GRANNY SPRY?. 52:35.

Peter Evans, tpt, pic tpt, slide
tpt; Jon Irabagon, ts, as,
ss, soprano s, ftt; Moppa
Elliott, b; Kevin Shea, d, perc.
4/9&10/2012. No location
listed.

PETER MADSEN'S SEVEN SINS ENSEMBLE, GRAVITY OF LOVE, PLAYSCAPE PSR 121911.

THE DANTE SUITE-EXCESSIVE
LOVE: JEALOUSY/ HUBRIS/
RAGE/ DEFICIENT LOVE:
INDIFFERENCE / MALICIOUS
LOVE: OVER INDULGENCE /
EXCESSIVE DESIRE / AVARICE
-SWISS CHOCOLATE. 65:44.

Madsen,p; Herbert Walser,
tpt, horns, elec.; Dominick
Neunteufel, b; Alfred Vogel,
d, perc; Aleksandra Lartseva,
Monica Tarcsey, vin; Simon
Frick, via, elec.; Bianca Riesner,
cel. 12/19&20/2011. Weiler,
Austria.

Those wild and crazy guys with the impossibly long moniker (MOPDTK) are back to their old zany tricks again with this left-handed salute to Smooth Jazz. Upright bass ace Elliott is responsible for all of the charts and while there are slight hints of the Snooze genre nothing is in-your-face. Probably the most recognizable is the last cut "Is Granny Spry?" but solely on its background terrain. Both horn men are front and center again only resorting to their more exotic models like the piccolo trumpet and soprano on "President Polk" most prominently. Per norm there are a few tricky time signatures like "Can't Tell Shipp..." in nine and another in twelve. Evans and Irabagon both seem to take more chances with this group than on their own albums. The only turnoff for this dyed-in-the-wool purist is the pounding of drummer Kevin Shea who is out of the Dave King (The Bad Plus) mold. I know Philly Joe and Tony were both criticized for being too loud in their day but this even more extreme. There is one certified keeper among these tracks and it would be the jazzy "Dexter, Wayne and Mobley". What else?

Larry Hollis

From a chord less quartet to a more populous double quartet (one jazz, one string) with an ambitious theme presentation of veteran pianist/composer Peter Madsen. His self-penned booklet annotation tells of his establishing a second home in rural Austria and the formation of this unit from the original CIA (Collective Improvising Artists) band he previously helmed. This is a musician with many irons in the fire. Of the seven selections that comprise the suite, the "Rage" portion of Excessive Love is the one that will be of most interest to the jazzheads. Longtime drummer Alfred Vogel opens it before overdubbed horns with strings state the head with a hot trombone ride from Herbert Walser who is the utility player here and is all over these tunes on numerous horns. Good upright solo from Neunteufel also. Elsewhere, Walser supplies fluid trumpeting to both ballads, "Indifference" and "Swiss Chocolate". There are minimal Sun Ra hints on a couple of cuts but the lack of any reeds (and overt dissonance) negates most

New Issues

MARY ROSE & IN THE MOMENT, STRAIGHT AHEAD, RESONANCE 001.

SOLAR / SOFTLY, AS IN A
MORNING SUNRISE / HOW
HIGH THE MOON / TAKE
THE 'A' TRAIN / THERE WILL
NEVER BE ANOTHER YOU /
FOOTPRINTS. 27:13.

Mary Rose, ft; Brian Fromme,
p; Kenny Workman, ts; Steve
Tippin, g; Dan Williams, b;
Dave Tenney, d. Circa 2009.
Fort Collins, CO.

of that. The fittingly-titled "Over Indulgence" is the longest title and sounds slightly ECMish. Electronics are thankfully kept to a minimum and "Avarice" sports some electrified string work, possibly on viola, from Simon Frick. The various violin solos are split between Lartseva and Tarcsay. The lack of soloist identification is my main beef with this package. Overall this is an impressive Third Stream endeavor that would have made John Lewis smile.

Larry Hollis

The last entry is not so memorable. At under thirty minutes it can be considered an EP at best and falls short, not only in musical performance, but in production values also. Brian Fromme is listed as a pianist but is heard only on electric keyboards over electric bass guitar which negates the title of the work. Four standards are performed with three under four minutes in duration. "Softly, As In A Morning Sunrise" is taken at a samba rhythm. The first solos are from the leader and could be described as stiff overall. There is trebly guitar and the rhythm section is rudimentary especially on the two jazz numbers, a jerky "Solar" and lumbering "Footprints." Tenor player Workman's stilted phrasing does little to excite. As Mary Rose states that this combo has been together over five years this release is amateurish at best.

Larry Hollis

Short Takes USA: Philadelphia

(Continued from page 39)...A mere week after the Boston Marathon terrorism, a gaggle of brave Bostonians (and a few New Yorkers) made their way to Penn's The Rotunda. **The Makanda Project** is an ensemble based in **Makanda Ken McIntyre's** hometown and is dedicated to continuing the late multi-instrumentalist/composer's enormous body of work. The 4/22 performance included leader **John Kordalewski** (p), **Kurtis Rivers** (as), **Arni Cheatham** (as, flt), **Lance Bryant** (ts, flt), **Sean Berry** (ts, flt), **Charlie Kohlhas** (bari s), **Jerry Sabatini** (tpt), **Eddie Allen** (tpt), **Robert Stringer** (tbn), **Diane Richardson** (vcl), **John Lockwood** (b), **Yoron Israel** (d), **Warren Smith** (d), **Mickey Davidson** (dance) and heart and soul member – **Bill Lowe** (b tbn, tba), who made it all possible by teaching this past semester at Penn. Local hero **Odean Pope** (ts) played as a special guest and added additional fuel to the fire with his foghorn blasts. The night was free thanks to funding and the crowd certainly got their money's worth with a 3-hour performance. The ever-smiling Lowe explained that the band was about family and, in addition to Makanda's work, they also covered a few by Bill Barron because, according to Lowe, "They both were too in to be out and too out to be in, just like a lot of people in this band are the same way." Each of the compositions packed great wallop and hot solos. One standout tune was Makanda's "Spectrum" which featured Lowe sitting at the stage's front with his bulbous tuba leading the charge and also a stunning vocal effort by Richardson. Lowe's bass trombone playing was exceptionally expressive and clear, and his mute work was very effective. Other consistently thrilling moments came whenever Israel and Smith squared off in tandem, pounding out reverberating rhythms or rattling rimshots, building up into a thunderous cloud of percussion. Lowe said the band was supposed to practice at MIT the day of the Boston terror lockdown and that he used the indoor time to finally take down his Christmas tree. His wife added that otherwise it would still be up...The **Craig Taborn Trio** at Philadelphia Art Alliance (PAA) on 5/1 (Ars Nova) dove headfirst into densely layered trance-inducing music. Often bassist **Thomas Morgan** and drummer **Gerald Cleaver** fused rhythms together while Taborn relentlessly evolved the music, although at times he repeated a simple melody or struck a single chord over and over, allowing the others to lead. Cleaver was outstanding at comping and adding segments of vibrantly off-balanced percussion. The short encore was a take of Taborn's "Over the Water" done at the quickest pace he'd ever attempted. It approximated the rapidity of "Flight of the Bumblebee" and tested the trio's stamina. Afterwards, a weathered Italian pianist in the audience grilled Taborn on his practice patterns. It turns out that Taborn uses forbidden practice exercises that can easily do harm to tendons so kids don't try this at home but he does Dohnanyi Erno and also Courtois exercises very slowly to build his skills...Alto saxophonist **Gary Hassay** has been sharing in really spirited and unusual pairings at the very accommodating Connexions Gallery in Easton, Pa, giving

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him Easton's second biggest presence outside of heavyweight Larry Holmes and Weyerbacher beer. Hassay shared the space with bassist **William Parker** and multi-instrumentalist **Daniel Carter** on 5/11. Parker was lookin' all fly as always with his handmade billowy pants – army green with large black polka dots and cap- while Hassay had his chin beard banded together in a tuft. The three proved to be extremely simpatico together – spending the whole night sharing in a wealth of ideas in a relaxed and spiritual level plane. Only at night's end did the music elevate to a squalling level, and that was only for two minutes. Perhaps it was due to the intimate setting? Hassay said no, it's just how things went that session. Hassay's alto came through with a unique sandpapery rasp and although he was obviously deeply listening to his compatriots, you never got the sense that he was over-thinking while playing. He began the second set front and center, throat singing. In time, Parker and Carter joined in on tuba and trumpet for a trio piece you don't experience every day. Parker doesn't often drag out his tuba, due to obvious physical constraints, but he used it to hold down the bass role without any showy displays. Afterwards, Carter was asked about his relationship with Parker by a listener – "I guess I'd say we're combatants, wouldn't you say William?" "No, we're more like Brothers of the Cross, or better yet," Parker countered, "I'd say we were Jazzuits!" ... **Andrew Cyrille** (d) had played with **Odean Pope** (ts) 3-4 times prior to their 5/13 duet at The Rotunda (Ars Nova). They're complimentary players - Cyrille always has a big chunk of the tradition in his playing and Pope, even when he's emitting his patented foghorn blasts, loves a melodic path. Cyrille was marvelous throughout the set, setting the table with really classy percussion. At times he dedicated songs to fallen percussionists (Kook and Buhania) and dipped into his Congo bag of rhythms for strong statements. A mid-set ballad formed around a figure of 8 Cyrille rhythm which Pope improvised off of for a nice highlight. Sad to say that Pope, who recently lost his wife Cis, was not at top form. At set's end, Pope acknowledged Cyrille, saying that he's a mathematician, a hero of his, and that it was going to take him 6 to 8 weeks of study to break the surface of what he had done on the drums that set... 5/17 at Studio 34 Backspace, Archer Spade Performance Series presented trumpeter and head Klezmatic **Frank London** in duet with **Guy Barash**, who's live processing pushed London's sound excavations to uncanny heights. "I have all my freaky shit [9 mutes]," London said to his partner at the start. "But I don't need it. You do it." He ended up using all his mutes and also directed his horn's bell against different objects including a drum set. London, who played with bare feet and trademark cap, ended the short set saying, "I have no idea how long we played but it feels really good." Barash is a New York-based Israeli composer/performer of new music with a focus on electronic music. The opening set by West Philly quartet **Yapp!** (**Alban Bailly** (gtr), **Bryan Rogers** (ts), **Matt Engle** (b) and **Dave Flaherty** (d)) was resourceful, connected, but long...

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The Producer's Guild's Jazz on the Square used some grant funds to present L.A.-based **Azar Lawrence** (ts, ss) at the Ethical Society on 5/18 along with stellar support in the form of scene stealing pianist **Benito Gonzalez**, bassist **Essiet Essiet** (so nice, they named him twice) and percussionist **Gerry Gibbs**, the progeny of **Terry Gibbs**. The soft start was no harbinger of things to come for this quartet. Lawrence manned some small percussive items first and the band made nice before lifting the roof off the venerable venue, leading the event's producer, **Leo Gadson**, to high five nearby fellow listeners. With a tenor sax that sounded more like Pharoah Sanders than Sanders, except for none of the climatic peaks. Lawrence did everything but play it safe, blasting free-flowing, propulsive lines with breathtaking urgency. He stepped off stage each tune to give the trio some room and the energy went up even further with the help of the demonically possessed Gonzalez, whose piano poundings rocked the front row...Most 89-year-old's birthday parties are held in nursing homes but if you happen to be **Sun Ra Arkestra's Marshall Allen**, you spend it at Fishtown's sold-out Johnny Brenda's. Many fans had to be turned away, if you didn't buy a ticket online you weren't getting in. Visiting dignitaries included **Terry Adams** of NRBQ fame, who drove down from Massachusetts for the event, and **Henry Grimes** down from New York. After an opening set by **Mike Reed's People, Places & Things** that was filthy, nasty, hard-blowing, but deeply-rooted in the tradition – "We're gonna play some Chicago stuff" said Reed – the Arkestra came out with Allen lugging 6 inches of charts in his hand. Allen, who joined the big band in 1958 has led it since 1995, following the passing of Sun Ra in 1993, and still lives in the Sun Ra residence in Germantown. He's a freak of nature, showing no signs of slowing down (including smoking) while leading the troops through a very happening 2 ½ hour set that rocked favorites such as "Smile," "Space is the Place," "Angels and Demons at Play," and of course a trip to Saturn. The unannounced members of the band included **Kash Killion** on cello, **Craig Haynes** on drums and **Knoel Scott** on alto...Double trouble at the Art Alliance on 6/5 (Ars Nova), multi-instrumentalists **Peter Brotzmann** and **Joe McPhee** teamed up for a wild set that featured frequent shifts of horns and reeds. It was intriguing to see which two instruments would be paired next as part of the frightful musical conversation. Brotzmann continued to exhibit his recent tender streak but still reached back at times to wake the dead. McPhee matched the German's energy and a highlight was their linked tenor sax duet followed by impressive solos. McPhee did his with colorful-circular breathing and key popping while Brotzmann laid bare an Ayler-esque spiritual. Post-set an excited listener told Brotzmann her impression – "What you do is like hearing a force of nature being communicated!" "What can I say," Brotz humbly replied. "I do what I do. I can't say I do it on purpose, things just come through the horn."...Down the street that same night at Chris' Jazz Café, the Consul General of Italy in Philadelphia was celebrating the end of his four year assignment with a

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sponsored appearance of young Italian saxophonist **Francesco Cafisco**. The night had been booked by the clubs manager, Ron Talton, who recognized Cafisco from a few years ago when the saxophonist had sat in at the club while doing a few months training at the Univ. of Penn – “Hey, it’s you. I know you!” ...**Daniel Carter** came to town after many years with 6 axes in tow on 6/8 with pianist **Will Arvo** at Highwire Gallery (Fire Museum). The third member of the band, **Federico Ughi**, could not make the gig so they did it duo style for the first time ever. Arvo said they drove down the 2 hour drive and didn’t talk music, only politics and life. Carter, the longtime Downtown music veteran and shunner of personal publicity, was outstanding on all his instruments. He considers the trumpet to be his most challenging but the emotions he expresses on it are wide and robust. He avoided raw, ecstatic extremes, only hitting a major release once, choosing to traverse a slow to medium tempo and melodic, yet free, conversation with Arvo, the perfect partner. Arvo met Carter halfway, adding a wide complimentary base that was richly musical. Violist **Amy Cimini**, who opened with a beyond category solo, joined the men for a long section an continued the cohesive mindset that marked the long set. Carter took one solo, it happened to come on the soprano sax, and he drained beautiful, soulful sounds without a hint of showboating. When they tried to end, the rousing applause led to an encore but first Carter said, “I don’t want to overstay my welcome.” The last segment went into a classical vein with Carter on clarinet...Incoming hits: Ars Nova Workshop (arsnovaworkshop.org) presents at the Philadelphia Art Alliance unless otherwise noted – 9/5 **Secretkeeper** @ The Rotunda; 9/16 **David King Trio**; 9/20 **Darius Jones & Matthew Shipp**; 11/3 **Claudia Quintet**; 11/5 **Black Host**; 11/15 **Snakeoil**...Chris’ Jazz Café (chrisjazzcafe.com) presents - 8/13 **Eva Cortes**; 8/16 **Jackie Ryan & Larry McKenna 4**; 8/17 **Susie Meissner**; 8/24 **Dena DeRose 3**; 8/31 **Jerry Weldon band w/ Denise King**; 9/20 **Igor Butman and Moscow Jazz Orchestra**; 10/4 **Seamus Blake**...Fire Museum (museumfire.com) presents at Highwire Gallery unless noted - 8/8 **Weasel Walter/Tim Dahl/Chris Pitsiokos & Jesse Kudler/Nick Millevoi**; 9/6 **Azerbaijani Mugham** performance @ The Rotunda: 9/14 **Ember Schrag, Susan Alcorn & Erik Ruin**; 9/24 **Birgit Ulher/Bill Hsu/Misha Marks/Bonnie Jones**; 10/7 **Yannick Franck & Marta Zapparoli**; 10/9 **bAgg*fisH**...Montgomery County Community College (mc3.edu) presents **Pharoah Sanders** on 10/12...Penn Presents (pennpresents.org) at the Annenberg Center - 10/6 **Gary Burton**...Sunset Jazz Series at Camden, NJ Wiggins Park presents – 8/5 **Danilo Perez 3**.

Ken Weiss

(Continued from page 41) 6/7: **Two Tenors Play Zoot + Al** w/ Lee Wuthenow and **David Evans (ts), Dave Frishberg (p), Tom Wakeling (b), Charlie Doggett (d)**. 6/8: **The Cavemen** (Alan Jones (d), Darrell Grant (p), Tom Wakeling, Rob Davis). 6/15: **Ezra Weiss 6tet**.

JIMMYMAKS.com (300 NW 10th Ave) has a full menu, full bar and full docket of nightly local talent with a generous sprinkling of visitors on their schedule every week of the year.

PDXJAZZ.com has been very active presenting shows throughout the month beyond their annual jazz festival (which takes place in February). Shows at the Mission Theater (1624 NW Glisan) include: 4/28: **The Bad Plus** (Ethan Iverson (p), Reid Anderson (b), Dave King (d)). 5/10: **Tineke Postma Quartet** (Dutch saxist with Marc van Roon (p), Francis vander Hoeven (b), Martijn Vink (d)). 5/16: **Refuge Trio** (Theo Bleckman (voc), Gary Versace (p, keys), John Hollenbeck (d, perc)). 6/20: **Andrew Oliver's Composers Ensemble** (the keyboardist w/ Tom Barber (tpt), James M. Gregg (tpt), Lee Elderton (sax), Al Torres (tbn), Allan Stromquist (fr. h), Dan Duval (gtr), Bill Athens (b), Ken Ollis (d)).

They are also presenting quite a few shows at Jimmy Maks as well. 5/30-31 Saxophonist **Azar Lawrence** w/ **Devin Phillips (ts), George Colligan (p), Eric Gruber (b), Alan Jones (d)**.

7/15: **Jimmy Greene Quartet** w/ **George Colligan, Chris Higgins, Matt Jorgensen** perform a benefit for the victims of Sandy Hook.

THEBLUEMONK.com (3341 SE Belmont St.) hosts a series of jazz shows every Sunday evening. 5/19: **John Gross Trio**. 5/26: **Transcendental Brass Band**. Further afield: I had the pleasure of taking in two days of fantastic music in an idyllic setting in Mendocino County CA at the **20th annual Penofin Jazz Festival**. This is another of those tasty outdoor celebrations which reward all involved with a beautiful locale and lots of like-minded souls to celebrate the arts in a refreshingly original setting. A brilliant line-up greeted attendees each day (5/18-19). Saturday began with Portland poet **Dan Raphael** trading his verbal licks with **Rich Halley (ts)** and **Carson Halley (d)**. **The Rich Halley 5** followed with **Michael Vlatkovich (tbn), Clyde Reed (b)** and **Carson Halley (d)**. The fifth member was supposed to be long-time cohort cornet master Bobby Bradford but he was unable to join us this year due to a family member's hospitalization. Next up was a wild musical journey with the **William Parker Quartet** w/ the bassist/leader accompanied by **Rob Brown (as), Lewis "Flip" Barnes (tpt)** and powerhouse drummer **Hamid Drake**. The evening was capped off in splendid fashion by **Mike Reed's People Places and Things**. **Greg Ward (as), Tim Haldeman (ts)** and **Jason Roebke (b)** joined the drummer/leader for a sizzling finale to the first day.

Much like the day previous, Sunday began with poet **Laura Winter** working with Rich and Carson Halley with the addition of Vancouver bassist **Clyde**

Reed. A fine synergy between word and sound was a joy to behear and behold. Next up Los Angeles reed-man **Vinny Golia** took his group through a torid pace of twisted jazz puzzles. **Ken Filiano** (b), **Wayne Peet** (keys), **Alex Cline** (d) and **Michael Vlatkovich** (tbn) made up the rest of the players. Vlatkovich joined to replace the absent Bobby Bradford who works with these guys often down in So-Cal. **Rich Halley's Freedom Tradition Quartet** was also supposed to feature Mr. Bradford and Rich had written a passel of new tunes with the cornetist in mind. So, again, **Michael Vlatkovich** lent his able talents. (It's a darn good thing that he's such a phenomenal player and a quick site reader as well as these were completely new charts for him!). As in Rich's other group **Clyde Reed** and **Carson Halley** were onboard as well. The last set featured Chicago guitarist **Jeff Parker** in his trio with **Chris Lopes** (b) and **Chad Taylor** (d). It was a blast. All the artists involved brought the music to a high level and displayed an awesome range of sounds and visions. Hats off to **Rich Halley** who has been booking this outrageous happening for the last two decades. I do hope there are more to come. Interested in this event? Inquiries to: www.richhalley.com

Last minute news: Just as I was preparing to send this off for publication I recieved the sad news that the great multi-reed master **Bert Wilson** passed away on the 6th of June. He was a phenomenal soul with a big heart and a big big sound. Despite a life challenged by extreme complications due to polio he kept his spirits in good repair and created beautiful original music. He lived in Olympia, Washington with his talented, flutist, wife Nancy. He will be greatly missed.

That about wraps it up for this quarter's column. I do trust that you'll get out and see some live music this summer. It's vital that folks get out and support the music. If you're curious about some of the events/talents that I write about in Short Takes you may enjoy a visit to my YouTube site: BRADWINTERPDX. Keep reading Cadence! See you next issue.

Brad Winter

Surely I live in the land of Spunk. During the past three months, both our city and the local jazz scene have been dealt horrendous blows. In April, **Mount Royal University**, citing cuts to government support of post-secondary education as the reason, cancelled its fine arts programs, including a very successful jazz music program that was an integral and nurturing force in our community. Then, only a few days ago, the rivers leading into our city overflowed their banks to produce the largest flood in our history. It has been astounding how the community has responded to these events, rallying to deal with the devastation. Recovery from the flood will take years. Changes to our ecosystem due to the flooding are permanent and will become more apparent in time. And changes to our jazz community are likely to be more evident a decade from now.

Jazz fans are about to lose top musicians who teach at MRU and will move elsewhere when their jobs are gone. We will lose opportunities to hear international and national players, composers, arrangers and bandleaders who once came to Calgary as part of MRU's mentorship and performing programs, and collaborated with local professionals and students. And we will lose the creative products of those liaisons. We will lose emerging artists who must now go to other cities to study. And so on.

But I mentioned spunk and this is what I mean: the faculty, students and jazz community as a whole have been highly proactive in trying to turn the tide. They held rallies and protests--all accompanied by live music, of course--started petitions, and gained support from educators, performers and government dignitaries worldwide, who wrote to the university and the provincial government to have the programs reinstated. It has been a tremendous show of support. They still have not given up. Until they do, there remains a chance they can have the decision reversed.

Despite these setbacks, April, May and June have been great months for jazz and creative music in and around Calgary. Our jazz association **JazzYYC** dubbed April "Jazz Appreciation Month" and worked toward raising the profile of live jazz music in our city, culminating in International Jazz Day free events on April 30 that it sponsored throughout the city. By throughout, I really mean it: venues included the airport, the city's largest shopping mall, the historical Heritage Park village, the Epcor Centre for the Performing Arts and the National Music Centre. CKUA Radio jazz program host **Kodi Hutchinson** gave a live talk on a beginner's guide to loving jazz. The highlight of the day was an evening concert at NMC that included top high school and MRU jazz students, followed by trombonist **Paul Ashwell's** 11-member Sonic Teleportation. P.A.S.T. is heavy on the horns and produces exciting, full-blast renditions of mostly popular tunes arranged into jazz style by Ashwell, plus some of his own compositions.

In May, the second annual National Jazz Summit presented a sold-out concert with Canadian vocalist **Denzal Sinclair** soloing on piano and voice for the first

half and joined by a local rhythm section of drummer **Tyler Hornby** and bassist **Kodi Hutchinson** for the second half. Sinclair also gave a free workshop on jazz vocals the next morning. Other performances included Calgary vocalists **AJ Benoit** and **Scotty Hills** plus a concert of original compositions by participants in the **Banff Centre's International Workshop in Jazz and Creative Music**.

It was the first time I had heard any of them and I must say, I was impressed. Hills is a returned Calgarian and it looks like he will stick around. His singing style is, he says, rooted in blues, but the jazzy bent he gave to renditions of Neil Young's and other Canadian's cover songs was thoroughly refreshing. And despite being very heavy with child and finding it a struggle to control her breath, Benoit's Joni Mitchell tunes were so close to the originals it was almost eery.

A spin-off, so to speak, of the NJS is the Royal Bank of Canada-sponsored Summit Jazz Series that provides throughout the year free concerts by established and emerging artists who are involved in creative music. The series also awards an annual scholarship to an emerging artist for career development. When the 2013 winner, drummer **Efa Etoroma Jr.**, gave his spotlight concert March 29, it was easy to hear why he was chosen. I can't wait to find out who will win next year. It is such a privilege to see such high quality of musicianship at the beginning of a career.

It is also a privilege to be in a location near enough to take in performances that are part of the Banff International Workshop in Jazz and Creative Music. For three weeks, professional musicians and students arrive from around the world to attend workshops under the directorship of internationally renowned pianist **Vijay Iyer**. Guest mentors this May 20 - June 8 included vocalist/bassist **Esperanza Spalding**, trumpeter **Ambrose Akinmusire** and saxophonist **Ravi Coltrane**, among many other names solid jazz fans would recognize. The faculty and workshop attendees present a different mind-blowing concert at the end of each week, so that with the exception of Iyer, you see a whole new roster of personnel every time. Most evenings also offer jam sessions that are free and open to the public, so it is a real musical feast for jazz lovers.

Unfortunately, our flood forced the cancellation of Esperanza Spalding's concert scheduled for June 26. The Epcor Centre, like so many other facilities in the downtown area, was dealing with both high water and a power outage. This concert was to be the kickoff of JazzYYC's Jazz Celebration. The next night, the **Roberto Lopez Afro-Colombian Jazz Orchestra** was cancelled because the venue, Wine-Ohs Cellar, was without electricity. Then the Saturday concert, which was to have been a real homecoming for former Calgarian and current New Yorker alto saxophonist **Curtis Macdonald**, was cancelled due to flooding of the National Music Centre. Since they were in town anyway, the New York trio decided to put on their own show and played a 75-minute set in the performance space at Steinway Pianos of Calgary. The final Jazz Celebration event, the wrap-up party, was the only one to take place as planned, since the venue, the Ironwood Stage & Grill, had been able to clean up flood damage

and get its power turned back on in time for the show. It was a double-header featuring one of the hottest jazz groups in town, the **DAS Trio** of **Dale James** on bass, **Andy Erickson** on drums and **Sheldon Zandboer** on piano, followed by rising star and award-winning songwriter/vocalist **Joanna Borrromeo** and her six-member band playing a mix of jazz and r&b.

In addition to all of these big events, there have been many other memorable performances. **Hugh Masekela's** concert was one of the most entertaining I have ever seen. U.S. trombonist **Luis Bonilla** showed us he is amazing when he played with Calgary group **Rubim de Toledo's Montuno West**. Even the International Children's Festival got a little jazzy this year with the **Orin Etkin & Timbalooloo** jazz show for kids.

I have heard way more original music than is typical, and I can't remember hearing anything I did not like. I adored the intricate richness of the compositions of the **Paul Rushka Quintet** (Rushka on double bass, **James Danderfer** on clarinets, **Dave Sikula** on guitar, **Jillian Lebeck** on piano, **Joe Poole** on drums) when they played a double bill with local trumpeter **André Wickenheiser**. Wickenheiser also played several originals in quartet with **Sheldon Zandboer** (piano), **Brendan McElroy** (bass) and **Jon McCaslin** (drums) and I could not argue with the skillfulness of his writing. I so enjoyed the modern jazz and hard bop improvised with a few injections of indie pop that Toronto's very hip **Worst Pop Band Ever** presented in April, I can only hope they will return to play here again soon. And when saxophonist **Michael Adkins** arrived on tour in quartet with two-time Juno Award-winning drummer **Ian Froman** and two of Canada's premiere jazz artists, **Jim Vivian** on bass and **Kevin Turcotte** on trumpet, I was delighted by both his compositions and his playing style. At this show I heard the most lovingly played version of the ethereal *Smoke Rings* ever. Canadian-born Adkins now lives and teaches in Mississippi and spends any non-working time studying composition, so we can expect even more excellence to come.

Just before they headed off to participate in the Saskatoon Jazz Festival and teach at band camps there, **Outer Bridge Ensemble**, a jazz, afro-beat, afro-cuban, funk band comprised of Calgary and U.S. musicians, gave a high energy performance of their own invention. They get together to play once a year as the band camp is an annual event. They have so much fun playing together, how could you not enjoy their music?

Once the jazz festival season is over, jazz tends to take a holiday for the summer. In September, I am looking forward to the concert that will be presented by the Calgary Musicians Association and JazzYYC to showcase their 2013 Richard Cowie Scholarship Award winner, vocalist **Deanne Matley**. At that time, she will be recently returned from attending the jazz workshops at the Stanford Jazz Institute. I have heard her sing in her own trio and with the **Prime Time Big Band** and it is going to be very interesting to hear anything new that she will bring to her performance.

Sheila Thistlethwaite

Obituaries

Joe Aaron, (*saxophone*) died on June 7, 2013 in Milwaukee, WI. He was 94.

Jean Bach, an energetic radio producer died on May 27, 2013 in New York, NY. She was 94.

George Barrow, (*saxophone*) played with Charles Mingus died on March 19, 2013 in New York. He was 91.

Don Blackman (*keyboardist/singer/composer*) died on April 11, 2013. He worked with Parliament; Earth, Wind and Fire and well as jazz artists. He was 59.

Bobby Blue Bland, (*singer*) died on June 23, 2013 in Memphis, TN. He was 83.

Edward Bland (*composer*) died on March 14, 2013. He produced the documentary "Cry of Jazz" in 1959. He was 86.

Bob Brozman, (*guitarist*) died on April 23, 2013 in Santa Cruz, CA. He was 59.

Rune Carlsson (*drummer, singer*) died on March 9, 2013. He played with many visiting American musicians, including Dexter Gordon. He was 72.

Jimmy Dawkins, (*guitarist*) AKA Fast Fingers, died on April 10, 2013 in Chicago, IL. He was 76.

Barbara Donald (*trumpet*) died on March 23, 2013 in Olympia, WA. She was 71.

Ralph Dyck, died on May 20, 2013 He was 72.

Richie Havens, (*singer, folk icon*) died on April 22, 2013. He was 72.

William Hyland, (*clarinet*) died in on March 2, 2013 in Morristown NJ. He was 89.

Wayne Jones, (*drummer*) died on May 30 2013. He He was 80.

Edwin Richard "Eddie" Kaye, (*saxophone*) died on May 2, 2013 in Fort Myers, FL. He was 86.

Hugh McCracken (*guitarist*) died on March 28, 2013. He was 61.

Mulgrew Miller, (*pianist*) died on May 29, 2013 in Allentown, PA. He was 57.

Dwike Mitchell (*pianist*) died on April 7, 2013. He was 83.

Sam Most, (*flute*) died on June 13, 2013 in Los Angeles, CA. He was 82.

Sonny Russo, (*trombone*) died on February 23, 2013 in Portland, OR. He was 83.

Edwin Shaughnessey, (*drummer*) died on May 24, 2013 in Calabasas, CA. He was 84.

Donald Shirley, (*pianist and composer*) died on April 6, 2013 New York, NY. He was 86.

Johnny Smith, (*guitar*) died on June 11, 2013 in Colorado Springs, CO. He was 90.

Dave "Bull" Stewart, (*alto,tenor,flute*) died on May 9, 2013 in Oklahoma City, OK. He was 50.

M. Szilagy, (*piano*) died in May, 2013. He was about 50.

David Torres (*composer/arranger/pianist*) died on April 22, 2013.

Ben Tucker, (*bass*) died on June 4, 2013, when his golfcart was hit by a drunk driver. He was 82.

Fran Warren (*singer*) died on her birthday on March 4, 2013 in Brookfield, CT. She was 87.

Dan Whitner, (*drummer*) died May 14, 2013. He was 77.

Bert Wilson, (*saxophone*) died of a heart attack on June 6, 2013 in Olympia, WA. He was 73.

Another Great Guy Nobody Ever Heard of: the Epitome of Jazz

by James Bennington

That's what Bert would tell me all the time when we would sit in his small home there in Olympia and listen to his vast music collection. "And here's another great guy that nobody ever heard of..." and he would play a certain vinyl record, or CD, an old cassette that was just mind blowing for its beauty. That's really what Bert cared about: the beauty of and in music...its redeeming qualities and it's otherworldliness. Music was a Rebirth for him in every way. He listened to it and played it with his many horns constantly. There was never a time when I was there, that cats wouldn't drop by and hang, almost a checking in with the Master. There were many different levels of musicianship and artistry that came from all over the area. To Bert it didn't seem to matter what your level was as long as you were thinking about the Music right. More than anything, he taught me that there will always be serious cats around who will never be recognized for their art, but that they must continue to record and compose, to practice and play, and always strive toward realizing their fullest potential to contribute to this art form. There are many names, too many to mention, connected with Bert Wilson and his journey. From his wife and soul mate flutist Nancy Curtis, who probably benefited more than anyone from his knowledge, to Greats like Smiley Winters, Jim Pepper, David Leibman, Ron Enyard, Sonny Simmons, Perry Robinson, Dewey Redman, James Zitro, longtime pianist Craig Hoyer, and others.

Those in it for the wrong reasons didn't come around much anyway and some, those in power, even went so far as to stunt his career. Bert's answer to this was to have his own record label and hold regular sessions and concerts at his home so that his music could be heard and be kept alive.

I met Bert Wilson and his lovely wife Nancy during an Elvin Jones Jazz Machine concert at the Jazz Alley in Seattle. It was 2000 and I was working for Elvin as drum tech, trying to pick up some insights into the Music and the instrument I had chosen. A veteran Seattle drummer, Gregg Keplinger, told me "There's this guy I want you to meet, he's really out!" Then he added, "He's in a wheelchair, so be cool." What does he play? I asked. "Saxophone."

All I caught in those few moments were a big captain Ahab type face with a beard and his full on enthusiasm. He was at home. He was very interested in the fact that I was working for and learning from Elvin. He immediately told me about the sessions at his home when I mentioned I was living in Oregon and invited me to 'come soon so we could start making music'. I asked him if he would like to come back to the dressing room and say hello to Elvin and he was just like a little boy. Bert had played with the Coltrane Quartet a few times and when Elvin came in he immediately remembered Bert and they fell into talking like it all had happened yesterday. It was Bert who brought everything around by complimenting Elvin on his current music. I took a great photo of them together with Nancy and brought it

with me as a present on my first visit to his home. For the rest of his days it was the main picture that hung above his head at night and in the mornings where he would lie in the comfort of his bed and just be.

My longtime friend, the veteran drummer Ron Enyard, knew Bert from the sixties in Berkley, California. He told me about seeing Bert on several occasions with legendary drummer Smiley Winters and Ron eventually began playing with the saxophonist himself.

“They weren’t makin’ any bread and things were tough for Bert. I think at one time he had, like, one gig in a year’s time. But he stuck to his music... and he was calling his groups Rebirth even back then. When he did have a gig, he would play all of his music and the club owners, and even the audience, wanted to hear tunes...standards. We definitely didn’t hold onto a lot of jobs!” (Excerpt from Bert Wilson Interview, Cadence Magazine, November, 2006)

Bert allowed me the special privilege of watching him “get up” in the morning a few times. We usually all stayed up fairly late into the night, playing and listening to music and when I got myself going, I would go and sit just inside the door of his bedroom and we would talk and tell stories and also appreciate the quiet quality that the morning held. It was a fresh palette on which to colour with music. There would be one of Nancy’s great breakfasts, with Bert beginning to select what would be the first ‘listening music’ of the day, a little time to digest, go for a stroll, or just to sit back and relax and take in the sounds that seemed to turn the air into music. Bert would sit listening with his beloved dog Be Bop at his feet.

It took Bert about thirty minutes to writhe and crawl from his pillow to his wheelchair waiting at the foot of the bed. Thirty painstaking agonizing minutes from what I saw. Nancy told me she could easily help him into his chair, but that he insisted on doing this himself. This and a vigorous weekly massage was his “exercise”. Bert and Nancy took me out on my first visit, and we went to a great little Asian restaurant where they knew him and had a great feast. Bert finished a mouthful of Pepper Steak and said, “Now I really want play! I’m ready to go!” And when it was time to play, we played, and with Bert, there was an almost tangible magisterial quality that affected your own sense of dedication. It was approached loosely but seriously by all who I played with and saw perform there at Bert’s home. When you played music with Bert, you REALLY played because he REALLY PLAYED! The strength of his horn filled the house and entered into your being once he began. All present were nothing short of amazed. And for all his Mastery and contribution to Jazz, Bert was very humble and accepting of his gift that he always credited with saving his life. As early as three years old he was the boy equivalent of Shirley Temple and was knocking people out in a Vaudeville act he was doing with his Grandfather when he was stricken with Polio and became a part of that great Epidemic. “Music saved my life.” He told anyone who spent any time at all with him. The sounds gave him the will and the saxophone filled

In Memory:

Bert Wilson

his depressed lungs with air. It got his fingers moving and they became Endless Fingers. The other expression he liked to end conversations with was “Always remember to groove and swing! Always remember to groove and swing my brother!”

I was lucky to be welcomed into his world. An amazing world and a thoughtful world that I always equated with traveling somewhere exotic and unknown to a strange music camp...the advanced kind. At least when I returned home I felt I had gotten through a couple of rough semesters:

Odd time signatures, many tempos, phrasing that expanded my concept of accompaniment and interaction, unique melodies with stops, starts, and breaks that one had to absorb and take a minute or two to understand....forget the tonal quality of his music, the sense of something new coming at you light and dark, bright and earthily subtle at the same time...I don't know enough to write about it. I just know that that's how his music comes to me with every hearing. It leaves a powerful residue in the mind, and in the hands and circuitry of a musician. In fact, whenever I returned from a stay at his home, got off the train and would make the regular gig, the local cats would seem to feel and know, almost telepathically, where you had been and would all say, exclaim rather, “Oh, I hear you been hangin' with Bert!”

The Epitome of Jazz.

Rest in Peace Dear Brother

June 2013, Chicago

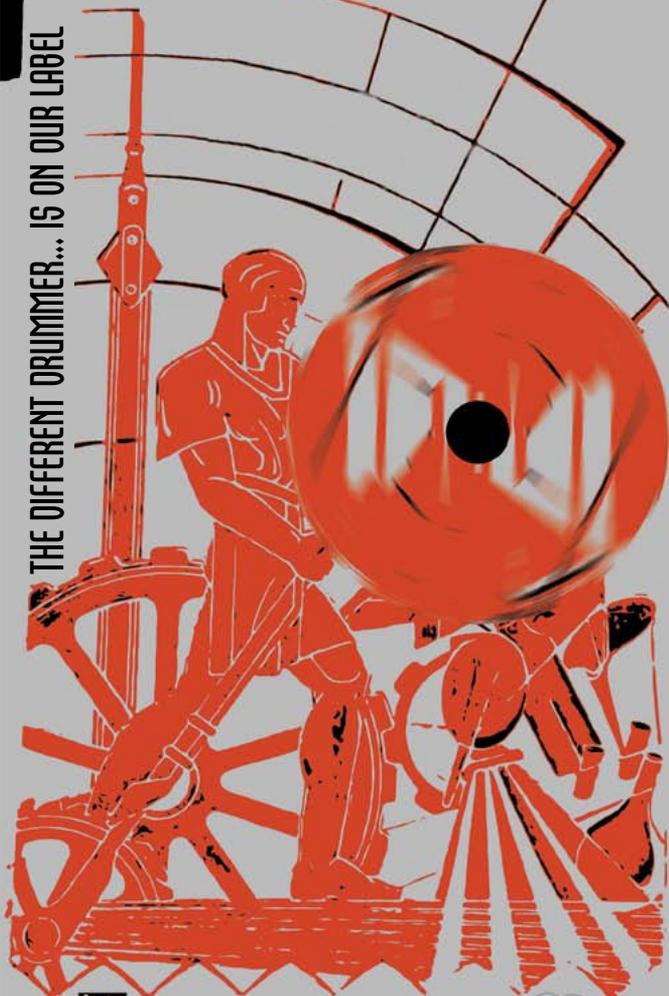


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