



Billy Cobham

The Necks

Lester Chambers

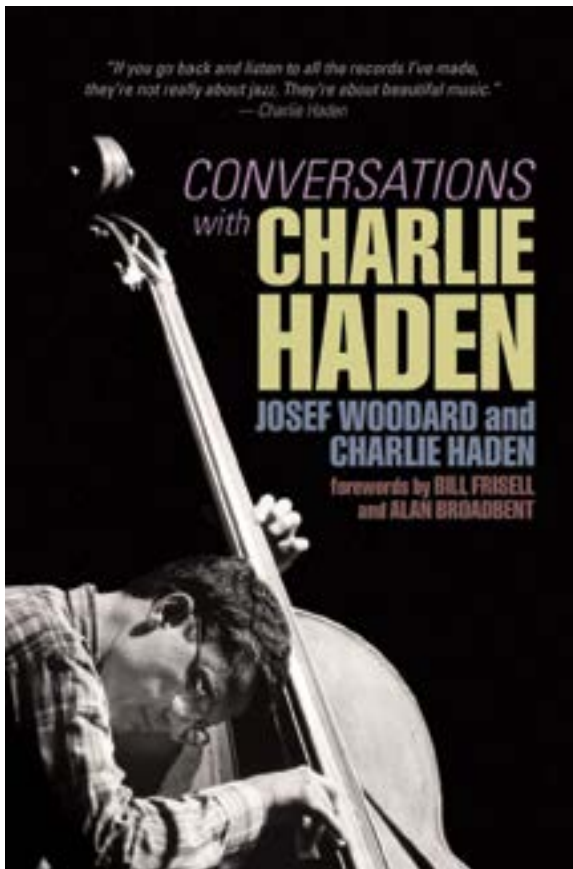
Gunter Hampel

Jack Wright

Vision Festival 22

International Jazz News
CD Reviews
Book Reviews
DVD Reviews
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New book about **Charlie Haden**



“Charlie Haden’s story is a classic American saga, and Josef Woodard allows him to tell it eloquently and in moving detail,”
—Francis Davis

“Woodard’s treasure trove of interviews with Charlie Haden gives us such an intimate feeling of the jazz giant that we feel like we’re sitting in the room with an old friend.... Haden opens up about his iconic musical associates over the years, allowing us rare access into the insular world of jazz itself.”
—Michelle Mercer

Conversations with Charlie Haden compiles 20 years of award-winning jazz critic and author Josef Woodard’s interviews with Haden, who candidly talks about his life, politics, music, aesthetics, and the great musicians with whom he worked, including Ornette Coleman, Don Cherry, Paul Bley, Carla Bley, Keith Jarrett, Billy Higgins, Paul Motion, Dewey Redman, Pat Metheny, Geri Allen, Brad Mehldau, Gonzalo Rubalcaba, and many others.

Published by Silman-James Press (www.silmanjamespress.com).
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TO BE CONTINUED:

CAROL LIEBOWITZ (piano), **CLAIRE DE BRUNNER** (bassoon),
DANIEL CARTER (alto, tenor and soprano saxophones, flute, trumpet, clarinet),
KEVIN NORTON (vibraphone, drums, percussion)



"For All Times" with vibraphone heard at the outset is getting close to Eric Dolphy's timeless masterpiece *Out To Lunch!*. A bluesy saxophone introduction to "River Run" gives way to more strident dynamics involving the whole ensemble and is a perfect example of how this group works so well together as one cohesive unit. Listening to each other, always listening.—Roger Farbey, *All About Jazz*

"... everything is ruled by the power of collective creativity."
—Leonid Auskern, *jazzquad.ru*

"It's a beautiful mesh of players... all four musicians merging into a unique soundscape."
—Robert Iannapolo, *New York City Jazz Record*

First Set

CAROL LIEBOWITZ (piano), **NICK LYONS** (alto saxophone)



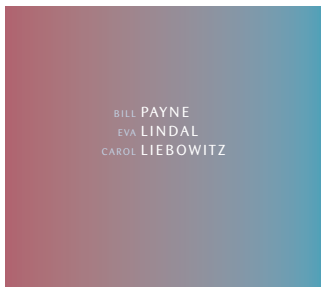
"... the music proceeds intimately, almost as in a flashback of ideas, dense with meaning... "Roy's Joy," with the alto sax's beautiful lines, clean and precise, is a truly inspired performance... The two musicians know how to seduce the listener and leave a deep mark in his state of being."—Vittorio Lo Conte, *musiczoom.it*

"This improvisational pair recalls the duo performances of Steve Lacy and Mal Waldron in style and intensity... almost telepathic... hypnotically engaging..." —Roger Farbey, *All About Jazz*

"Both players evince an acute sensitivity to one another and to their own internal impulses, keeping the music alive and unpredictable across a wide expanse of human feeling." —Mel Minter, *melminter.com* (musically speaking: an avid listener's observations)

Payne Lindal Liebowitz

BILL PAYNE (clarinet), **EVA LINDAL** (violin), **CAROL LIEBOWITZ** (piano)



"high caliber musicianship and intelligent, electrifying artistry"
—Hrayr Attarian, *All About Jazz*

"This trio is quite an original group... poised in the realm of a highly communicative chamber music, in which pure improvisation reigns supreme... an intense album that will not go unnoticed."
—Vittorio Lo Conte, *musiczoom.it*

"Simply put, they sound like no one else... a soundscape in which each dynamic and rhythmic contrast is of the utmost importance... The recording is superb... captures the perfect environment for this supremely sensitive trio, from whom I hope we hear a lot more."
—Marc Medwin, *Cadence Magazine*

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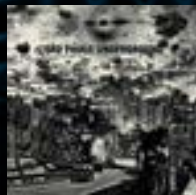
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Naima



Ed Palermo
Big Band



São Paulo
Underground



Wadada Leo Smith
[Top 10 of 2016
- Cadence]



Thumbscrew
[Michael Formanek/Mary
Halvorson/Tomas Fujiwara]



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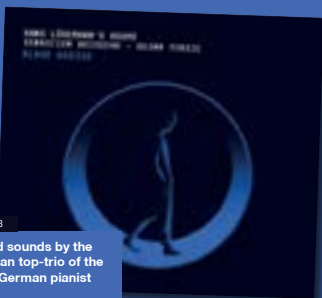
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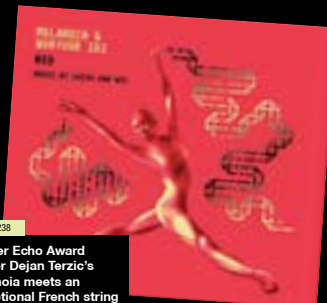
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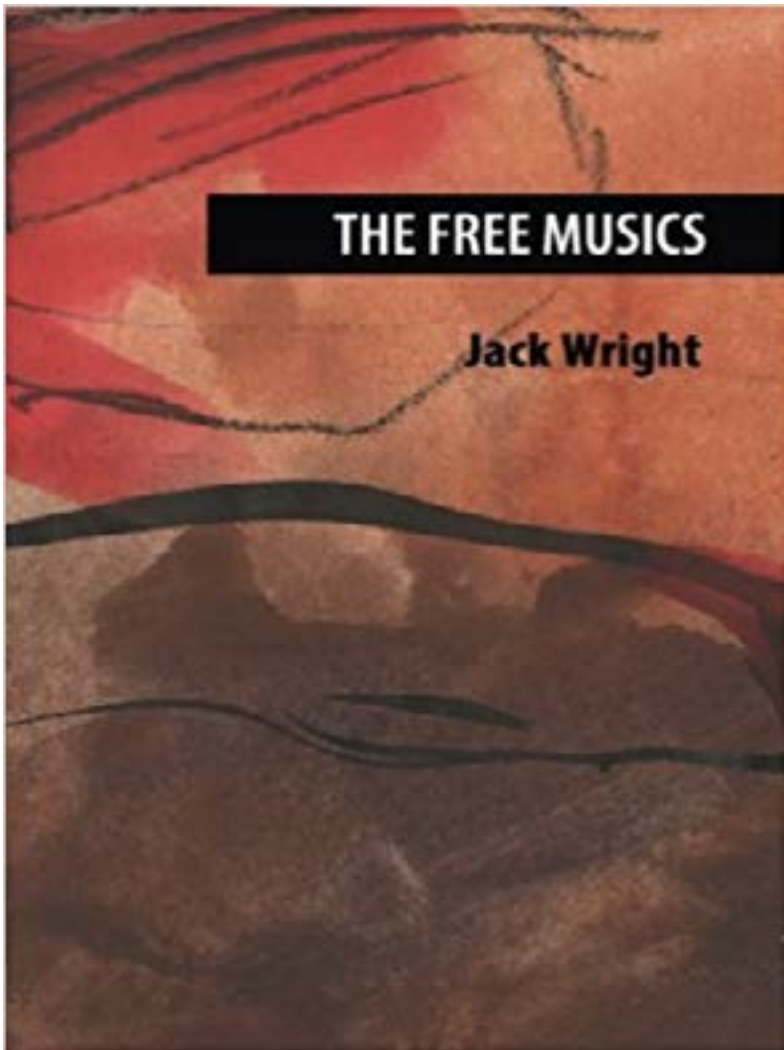
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Mark Dresser, double bassist; UCSD faculty



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<http://www.springgardenmusic.com/the.free.musics.appendix.htm>

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- 143 Khan Jamal
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- 156 Lou Grassi's PoBand
- 157 Mark Whitecage's Other 4tet
- 158 Arthur Blythe & David Eaves
- 159 Fred Ginsard 4tet
- 160 Thomas Borgmann Trio plus Peter Britzmann
- 161 Rob Brown - Lou Grassi 4tet
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- 163 John Gunther's Axis Mundi
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- 165 Andrew Chesnir Trio
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- 167 Ethnic Heritage Ensemble
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- 169 Bob Magnuson & Lou Grassi
- 170 Pucci Amadio Jhonas
- 171 Marshall Allen4tet feat. Mark Whitecage
- 172 Charlie Kohlhase 5tet
- 173 Kowald, Smoker, McPhee, Whitecage, etc.
- 174 Kalaparush Maurice McIntyre Trio
- 175 Yoko Fujinaga's String Ensemble
- 176 John Gunther 5tet
- 177 Hugh Rauh & Marc Sabatella
- 178 Kowald, McPhee, Smoker, Whitecage, etc.
- 179 Michael Bisio & Joe McPhee
- 180 Marshall Allen4tet feat. M. Whitecage
- 181 Glenn Spearman & Dominic Duval
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- 248 Ned Rothenberg & Denman Maroney
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- 268 Bob Washington Trio
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- 279 Dylan Taylor & Kelly Meashey
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- 281 Adam Lane/ John Tchicai
- 282 Andrew Lamb Trio
- 283 Joe McPhee-Dominic Duval-Jay Rosen- Trio-X
- 284 Joe Fonda-Barry Altschul-Billy Bang
- 285 Steve Swell's New York BrassWoodTrio
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- 352 Steve Swell - David Taylor 4tet
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- 355 Burton Greene solo piano
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- 358 Chris Kelsey 4tet
- 359 Stephen Gauci Trio
- 360 Michael Bisio
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- 362 Kalaparush McIntyre 4tet
- 363 David Schitter - Dominic Duval - Newman T.Baker
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- 366 Ernie Krivda Trio
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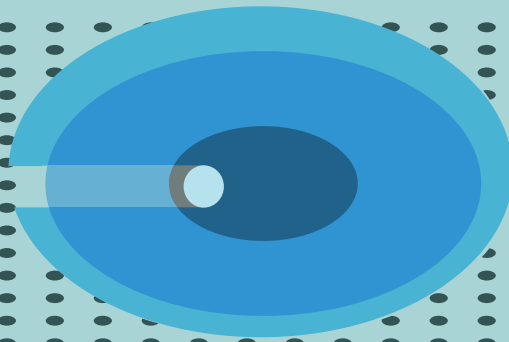
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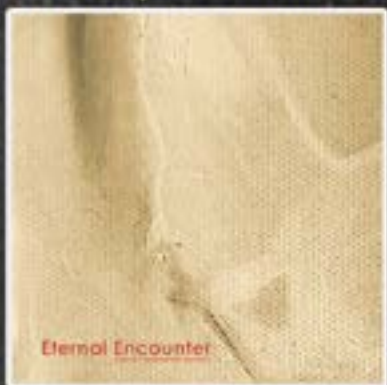




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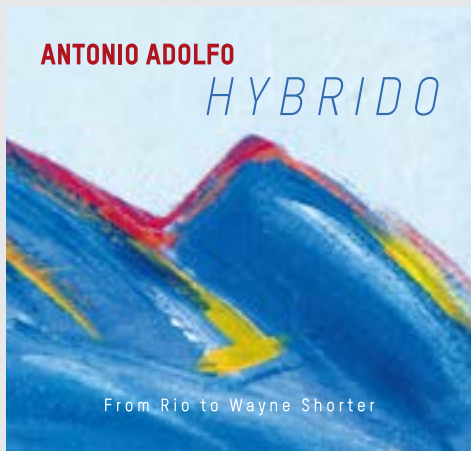
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**New CD by Antonio Adolfo
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Hybrido – From Rio to Wayne Shorter**

Track Listing:

1. Deluge (Wayne Shorter)
2. Footprints (Wayne Shorter)
3. Beauty and the Beast (Wayne Shorter)
4. Prince of Darkness (Wayne Shorter)
5. Black Nile (Wayne Shorter)
6. Speak No Evil (Wayne Shorter)
7. E.S.P. (Wayne Shorter)
8. Ana Maria (Wayne Shorter)
9. Afosamba (Antonio Adolfo)



Musicians:

Antonio Adolfo: piano, electric piano; Lula Galvão: electric guitar; Jessé Sadoc: trumpet; Marcelo Martins: tenor saxophone, soprano saxophone, flute; Serginho Trombone: trombone; Claudio Spiewak: acoustic guitar (3); Jorge Helder: double bass; Rafael Barata: drums, percussion; Andres Siqueira: percussion; Zé Renato: vocals (2)

Quotes:

"There's evidence of a beautiful relationship between Adolfo and Shorter on Hybrido – From Rio to Wayne Shorter that culminates in an inspired and informed reading of the saxophonist's classic repertoire; this is a recording worthy of multiple plays that will inevitably lead listeners to deep relationships with both artists." Chip Boaz – latinjazzcorner.com

"The results are what one would expect with one master interpreting another, like reading Goethe by lightning storm. " C.Michael Bailey – allaboutjazz.com

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#402 David Haney Solo

#403 Jimmy Bennington + Demian Richarson Trio *Exotic Coda*

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#1236 Jimmy Bennington Trio *The Walk to Montreuil* w/J.L. Masson, B. Duboc

#1237 Ernie Krivda *At the Tri-C Jazz Fest* w/C. Black, M. Hayden, R. Gonsalves

#1238 Steve Swell's Nation of We: *The Business of Here...Live at Roulette*

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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.

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

CIMPoL 5038:

Trio-X - Live at the Sugar Maple

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

CIMPoL 5039:

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

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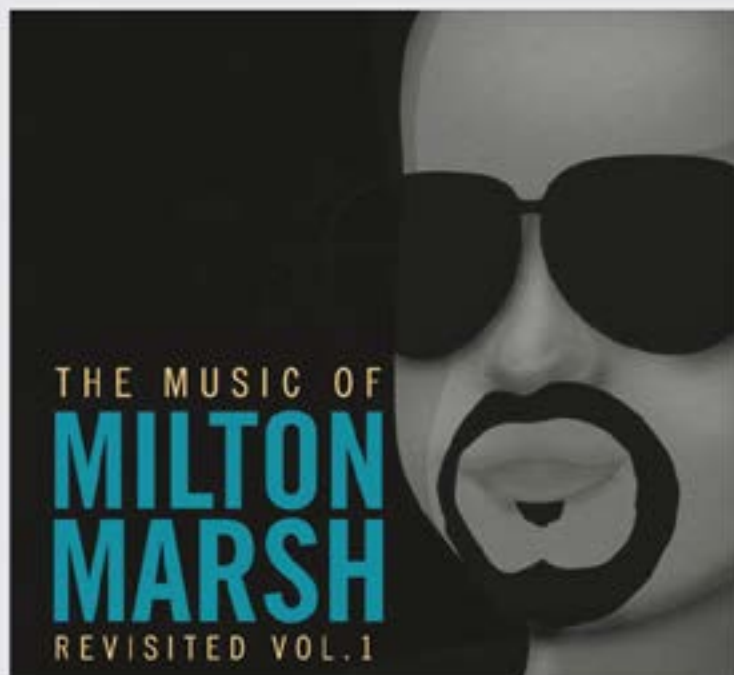
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5006-5012	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Live on Tour 2006
5013	Gebhard Ullmann + Steve Swell 4tet	Live in Montreal
5014	Ernie Krivda	Live Live at the Dirty Dog
5015-5019	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2008
5020-5024	CIMPfest 2009: Live in Villach, Austria	Live in Villach, Austria
5025	Seth Meicht and the Big Sound Ensemble	Live in Philadelphia
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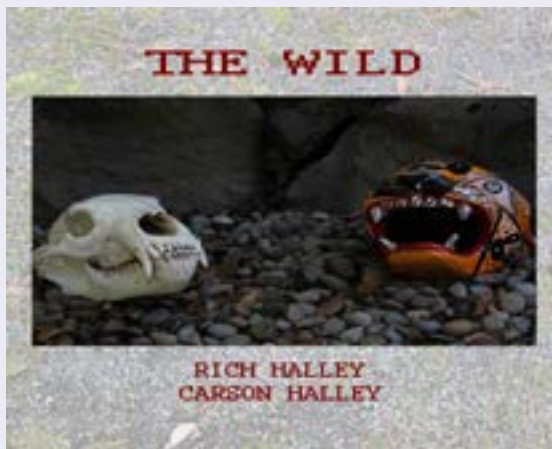
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July, Aug, Sept, 2017

Vol. 43 No. 3 (423)

ABBREVIATIONS USED IN CADENCE

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

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Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

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

JAMES BENNINGTON (Feature, Jazz Stories/ Interviews) has collected oral histories and photographs of several artists, mainly published by Cadence Magazine and Modern Drummer Magazine. Bennington is also a drummer/ bandleader recording for Cadence Jazz Records/ CIMP/ CIMPoL, Unseen Rain, OA2, and his own ThatSwan! label. Once mentored by Elvin Jones, Bennington celebrated 25 years in the music field 2015 and was included in Down Beat Magazine's Best Albums of 2014 issue. He is based in Chicago.

JASON BIVINS (CD Reviews) is involved with creative improvised music as a reviewer and a performer. His day job is teaching Religious Studies at North Carolina State University.

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

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

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

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

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.

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

Contributors

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MARC MEDWIN completed his B.A. in English at Ithaca College, studied musicology at Eastman School of Music, and received his Ph.D. in 2008 from the University of North Carolina, having completed his dissertation on the late works of John Coltrane. Marc now teaches full time at American University in Washington, D.C., where he is Assistant Professor in the Performing Arts / Music Division. Increasingly active in the fields of performance and journalism, he has written many CD reviews, liner notes and articles for print and online journals and periodicals, including "Jazz Perspectives," "Dusted," "Bagatellen," "Coda," "Cadence," "All About Jazz," and "One Final Note," and has presented scholarly papers at several international conferences. Marc also plays piano and keyboards and has recorded in trio with Henry Grimes and Tyshawn Sorey. Dr. Medwin's research and performance interests include contemporary classical, improvised, and electro-acoustic music.

ROBERT D. RUSCH (Papatamus, Obituaries) got interested in jazz in the early 1950s and, beginning with W.C. Handy, has since interviewed hundreds of musicians. 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.

KARL STOBER, (CD, Book Reviews, Marketing) Writer, broadcaster and international music critic lives and writes in Palm Springs, California.

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

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

T. Watts, (Interviews) Music Journalist T. Watts has written features for Glide Magazine, Blues Blast Magazine and many others. He is a radio producer at KPZ 88.1 fm in Lakeport, CA as well as road manager for the legendary Sugar Pie DeSanto.

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

Short Takes Philadelphia

Philadelphia, PA- Ars Nova Workshop produced a string of gigs in early to mid-March that were strong contenders for top gigs of the year. Donny McCaslin famously backed David Bowie on the late star's last recording. McCaslin's no dummy, he knows timing is everything, so his Blackstar Group was on the road, featuring fellow Bowie-backer, Jason Lindner (kybd), along with Jonathan Maron (el b) and Nate Wood (d). Their hit at Johnny Brenda's on 3/7 was heavy on Bowie covers, convincingly done in a Jazz way, and some fiery originals, such as the leader's "Faceplant." The venue's back lights and cool mist fog helped matters. Lindner jammed a bit long but the presentation as a whole was very large and significant. Wood tore it up and was very impressive on drums but perhaps could have toned down the frequent (but impressive) drum stick finger twirls. Sarah Lipstate brought her Noveller electric guitar and effects back to the club as the opening act this night... On 3/18, Ars Nova presented two more excellent bands. The first was a 3 PM hit at the ICA (Institute of Contemporary Art, which was winding down its interesting and wide-ranging The Freedom Principle exhibition. Wadada Leo Smith (tpt) and Pheeroan akLaff (d) paired up for the first time as a duo to perform The Blue Mountain's Sun Drummer which Smith last did in 1986 with the late Eddie Blackwell. The free performance was preceded by akLaff commenting that, "It's a little chilly in here. That will change!" Right he was. Smith was in a very spirited mood, leaving just a bit less space than normal in his music, adding mute halfway through the set. AkLaff put on quite the display of tasty technique and exquisite total command of his double set setup. Smith noted that he had played with akLaff since the drummer was 19 and then told him, "I just want to say that I love you." Smith also announced that, "We live on Earth. It use to belong to us but it doesn't anymore... Anything that's alive is going to die."... Later that night, at the Philadelphia Art Alliance, Ars Nova was at it again, this time with Stephan Crump's Rhombal (Ellery Eskelin, ts; Adam O'Farrill, tpt; Tyshawn Sorey, d) which touched down for the 4th date of a 5 city tour. Playing music mostly derived from a new release inspired by the loss of Crump's brother Patrick to sarcoma, it was evident early on that the whole band was highly engaged with

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the complex music. In fact, at the start, Eskelin bitterly admonished a photographer to not take photos – “This music is too complex and if I’m thrown off, it will be a train wreck!” Complex it was – there were layers of sound and cat-and-mouse chases throughout the music. Sorey communicated a constant barrage of sound and the young O’Farrill, who was born into Latin Jazz royalty, was strong all night. The last tune was written for Crump’s brother as a two-part sendoff called “Pulling Pillars” and “Outro.” An obviously emotional Crump began the work with very vigorous string plucking, as if daring his skin to flay. It was almost challenging to watch this very personal communication with his lost loved one. Sorey, who was soon moving on to live in Connecticut to teach at Wesleyan, said after the set – “That tune moves me every time.”... The night also included Nicholas Payton’s Afro-Caribbean Mixtape project at Chris’ Jazz Café. His trio was heavy on Funk, R & B and Hip-Hop. Payton, dressed like Super Fly at his most fly, stuck mostly to his electronic keyboard, with dashes of trumpet, piano and vocals. Depending on your musical needs, the music was a hit or a miss in a big way... Steve Lehman’s Selebeyone at the Painted Bride Art Center (Ars Nova Workshop) on 3/24 featured an eclectic mix of artists bridging Jazz with Hip-Hop – Lehman (alto sax and live electronics), Gaston Bandimic (Rap in Wolof), HPrizm (Rap), Maciek Lasserre (soprano sax and live electronics), Carlos Homs (kybd), Chris Tordini (el bass), Damion Reid (drum). Depending on your view of Rap and Hip-Hop as an art form, and more specifically Senegalese Rap, which found Bandimic spittin’ out frightening syllables of unknown meaning, Selebeyone was a hit or miss. Certainly Lehman’s additions on sax were outstanding, especially his late solo that was electronically pitched, and Reid was a powerhouse delight all night. Lehman, currently a Professor of Music at CalArts, continues to explore his realms of interests... Influential Buchla synthesizer and electronic music pioneer Suzanne Ciani performed on the rarely heard Buchla at the International House of Phila. On 3/29 as part of the project Making/Breaking the Binary: Women, Art & Technology. Her solo performance also included computer generated visuals on a large screen which she faced with her back to the audience. “I just started playing again,” she said. “It’s really interesting to play into modern ears.” She had taken time off to concentrate more on her piano work. Toward the end of her show, as the Buchla blurped and stammered along, she danced and faced the crowd – “Hi, I just wanted you to know that I can listen to this for days.” It turns out that Ornette Coleman met her and saw her Buchla in 1974 and asked her to be present for one of his recording sessions. She listened but didn’t play for him that day. She was homeless for a bit at that time and got to crash in his loft. “It was a bit scary,” she said, “He had a [guitar] player named “Blood” [Ulmer] and I was scared.”... Pianist Orrin Evans turned 42 three days before his b-day celebration at Chris’ Jazz Café on 3/31 but it was a full celebration indeed with a strand of balloons floating and a pointy birthday hat sitting on the piano front. His most luxurious treat was his trio mates – bassist Buster Williams and drummer Lenny White. He had spoken years past with Williams about playing together to celebrate their birthdays (separated by two weeks) and it finally came to fruition. Playing on Chris’ newly refurbished concert piano [at a cost of \$10,000], which Evans helped pick out almost ten years ago [at a price of \$54,000], the sound was great and the

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trio's second set was a bit of a throwback to the golden age of bop at times, especially with Williams' strongly plucked pizzicato work. Williams' echoing of Evans' playing on "Autumn Leaves" was a real high mark. Commencing with Bowie's "Kooks," and later the standard "I Want to Be Happy," which Evans said he first learned from a recording with Harry Belafonte and Lena Horne – "Them lyrics are deep," he professed. Local tenor sax hero Victor North came up for an impressive take of White's "L's Bop." Evans ended with a thanks to the audience "For getting your dose of vitamin M – that's music..." Jamaaladeen Tacuma presented his 3rd annual The Outsiders Improvised & Creative Musical Festival on 4/30, this time at International House Philadelphia. Tacuma revealed his master plan for his festival at the start – "I'm always thinking about the vibe and how it all comes together... I've mixed in groups with a tight situation [from] working together [along] with guys playing together for the first time." The event stretched to almost 5 hours, falling up to an hour behind at one point, unlike his more tightly run previous festivals, and commenced with the city's first appearance ever of the Harriet Tubman Trio (Brandon Ross, g, banjo; Melvin Gibbs, el b; JT Lewis, d). Lewis addressed his band's mission – "Can't have new without respect for the old. We're playing melodies for the new and for our ancestors at the same time." As soon as their set ended, Gibbs hurriedly split to play in Arto Lindsey's band on the other side of town. After Tacuma announced that Norman Connors was in attendance, iNFiNiEN (Jordan Berger, b; Chrissie Loftus, kyb; Matt Hellenberg, g; Tom Cullen, d) played an electric set, followed by an entertaining dance duo with Asimina Chremos and Brad Forbes. David Murray (ts, b cl), Kahil El'Zabar (perc), Jamaaladeen Tacuma, el b) and Keir Neuringer, as) took over with El'Zabar commenting on Tacuma's high fashion sense – "Everyone knows Jamaaladeen is so clean. It's always gonna be 3 suits during a set!" He was close – it was 2 separate splashy outfits this night for the organizer. Tacuma took this spot to explain why he did the festival during Jazz Month – "We can't wait for others to do it right, we have to do it ourselves." After the Nick Millevoi Quartet (Millevoi, g; Brian Marsella, kybd; Matt Engle, b; Mike Szekely, d), Craig Harris (tbn) along with Moshe Black, elect; Yoichi Uzeki, kybd; David Fishkin, bari s; and Tony Catastrophe, d, threw down a loud set that mirrored a New Orleans celebratory funeral march at times. The last grouping featured Tacuma with guitarist Chuck Hammer (Lou Reed, David Bowie), Jamie Saft on Rhodes, and drummer Tim Hutson. Here's hoping that Tacuma can keep the festival up and running and continuing to inspire the other promoters in town to up their game... Incoming hits: Chris' Jazz Café (chrisjazzcafe.com) presents: 7/1 Ari Hoenig 3; 7/15 Ken Fowser's Showcase; 7/22 Duane Eubanks 5; 9/22-23 Kurt Rosenwinkel Caipei Band; 9/30, Jonathan Kreisberg Quartet... Ars Nova Workshop (arsnovaworkshop.org) presents at Ardmore; 9/ Music Hall: 9/19 Bill Frisell Harmony; 9/21 Frode Gjerstad 4.

Ken Weiss

Short Takes Vancouver, Canada

The 2017 TD Van. International Jazz fest ended July 2nd. Headliners this year included Cyrus Chestnut 3; Emmet Cohen 3 with Ron Carter; Buster Williams and Something More; Scott Hamilton 3 with Rossano Sportiello and J.J. Shakur; Branford Marsalis & the Van. Symphony Orch; Ingrid & Christine Jensen with Ben Monder; Kenny Barron playing a solo concert; Tierney Sutton and others. Free concerts were happening Canada Day 7/1 at Granville Island. On 7/2, BassDrumBone appears at The Ironworks with free workshops at the Round House in the afternoon. For information on the festival, go to <http://www.coastaljazz.ca>. Things keep swinging after the festival @ Frankie's Jazz Club. The lineup includes Matt Choboter 3 7/6, Jenny Xu trio playing Chick Corea 7/13, Geoff Claridge's Benny Goodman quartet 7/16, tenorists Steve Kaldestad & Mike Allen's celebration of John Coltrane 7/17, Cory Weeds 4tet with NYC keyboardist Ben Paterson 7/21&22. Montreal saxophonist Ted Crosby presents Duke Ellington's The Far East Suite 7/26 followed by Quatuor Andre Lachance 7/27 and altoist Saul Berson plays Paul Desmond 7/30. August features vocalist Kinga 8/3, trumpeter Vince Mai's 5tet 8/4, P.J. Perry, Oliver Gannon & Neil Swainson 8/10, Campbell Ryga's 4-tet 8/12 and "Surely Scott" the music of jazz organist Shirley Scott with Cory Weeds tenor sax, Nick Peck organ, Russ Botten bass & drummer Joe Poole 8/25. For complete Frankie's info, go to http://www.coastaljazz.ca/frankies_jazz_club. Among the visitors to Frankie's in the past months were New Yorkers Peter Bernstein and Mike LeDonne leading separate groups. Bernstein's performance showed why he's one of the best guitarists playing today and my favorite. With him were Tilden Webb piano, bassist Paul Rushka & drummer Jesse Cahill. The first set with "Simple As That" a groover by Bernstein followed by Cole Porter's "I Love You", a cooking version Wayne Shorter's "United" and a beautiful version of "Darn That Dream". The second set started with a swinging, up-tempo "Come Rain Or Come Shine". Bernstein's solo included some Wes-like octaves. Another Bernstein original "Dragonfly" was next followed by standards "Yesterday" and "Body and Soul". Mike LeDonne played B3 with Cory Weeds on alto, Steve Kaldestad tenor, guitarist Dave Sikula and NYC drummer Jason Tieman. The group was preparing to go into the studio to record the music of Earth Wind and Fire for the Cellar Live label and played many of their tunes during their two sets at Frankie's. LeDonne was all over the B3 laying down a non-stop groove punctuating it with speed-of-light runs. Not being an EWF fan, much of the music was new to me. The highlight for me was "Let's Groove" which had a swinging modal feel. I'm looking forward to hearing the CD when it's released.

Ron Hearn

Short Takes Calgary, Canada

April was jazz appreciation month in Calgary, which meant four weeks liberally peppered with about 50 jazz performances. Among them, the Calgary Association for the Development of Music Education (CADME) presented its 19th Annual Celebration of Youth In Jazz. This year featured multiple Grammy Award-winning saxophonist Ted Nash, in residency with numerous high school and community jazz ensembles that produced five days of public performances. Also in the special event category, North West Calgary Jazz brought in New York-based Le Boeuf Brothers on the release tour for their newest album, *Imaginist*. Drummer Jon McCaslin, with percussionist Bob Fenske and guest tap dancer Shayne Johnson from *Decidedly Jazz Danceworks*, presented a two-hour performance at the central public library aimed at promoting the library's jazz collections. The American composer, arranger (*Airmen of Note*), educator, bandleader Alan Baylock guest-conducted the University of Calgary Jazz Orchestra. Alberta's Latin jazz ensemble *Montuno West* brought back the Grammy-winning trombonist Luis Bonilla for yet another creative collaboration, and so on. The whole shebang soared to a high note at month end, with very satisfying international and local jazz music and the celebration of International Jazz Day on April 30, along with announcements of goodies to come. The final concert in the TD Jazz series at the Jack Singer Concert Hall was the Miles Electric Band—a group of global artists who span generations and genres and who really kicked up some dust with their Miles repertoire plus their original tunes. The all-star lineup is led by Grammy-winning drummer, former bandmate and nephew of the late jazz icon Vincent Wilburn, Jr. Twice Grammy-nominated pianist Robert Irving III, P-funk guitarist Blackbyrd McKnight, percussionist Munyungo Jackson, saxophonist Antoine Roney (Lenny Kravitz, Elvin Jones), the Rolling Stones bassist Darryl Jones, programmer/re-mixer DJ Logic, and Grammy-nominated trumpeter Christian Scott complete the roster. This stellar finale of the season also brought an announcement of the 2017/18 TD Jazz series. First up: the hard-swinging jazz supergroup Hudson, featuring the great Jack DeJohnette, Larry Grenadier, John Medeski and John Scofield on Oct. 17. They are on tour in honor of DeJohnette's 75th birthday this year and are expected to release a studio album this summer. It promises a mix of original music with “extraordinary renditions of songs” inspired by Bob Dylan, Joni Mitchell, Jimi Hendrix and others. Next will be the lighter-swinging American jazz composer, pianist, and three-time Grammy-winning musician Ramsey Lewis, with vocalist Ann Hampton Callaway, and trumpeter Marquis Hill on Nov. 17. The impressive US vocalist Stacey Kent, whose repertoire includes the Great American Songbook, French chanson and Brazilian music, plus original tunes, performs Feb. 22. The series closes with a flourish: a genre-bending fusion of jazz, progressive rock and psychedelic soul, with African, Middle Eastern and Caribbean rhythms, as embodied in Ms. Lisa Fischer & Grand Baton on Apr. 26. Arts Commons, the name of the building in which the Jack Singer Concert Hall resides, also offers a world music series that often encompasses performances appealing to jazz fans. One such group, the Sachal Ensemble, will cut loose with their symbiosis of jazz and traditional Pakistani music Nov. 7. I have heard their cover of Dave Brubeck's *Take Five* so often on FM jazz stations in the past few years that I can't imagine passing up

Short Takes Calgary, Canada

the chance to hear them perform it live--flute, bansuri, tabla, sitar, guitar and dholaks a'blazing!

From full-on global on the big stage on Thursday we went to full-on local on the intimate stage of Lolita's Lounge the next night. Vocalists Glennis Houston and Deb Rasmussen performed a crowd-delighting friendly musical sparring match of standards, originals and scat, backed up by the equally delighting inventive musicianship of pianist Sheldon Zandboer, bassist Simon Fisk and drummer Robin Tufts.

The biggest deal of the weekend was, of course, Jazz Day on Sunday, with a citywide celebration organized by the volunteer collaborative JazzYYC. It was the fifth time Calgary celebrated United Nations International Jazz Day and this was their biggest yet, with 16 jazz events taking place across the city from morning to night. Most of the day's activities were centred in the city's oldest commercial neighbourhood of Inglewood, with a jazz walk featuring free live performances at five venues from noon to 9 p.m. An open house and the official Jazz Day concert were held at the King Eddy room in the National Music Centre, with performances by the Ambrose University Ensemble led by Joel Untinen, the B3-4tet led by baritone saxophonist and composer Gareth Bane, and tap dance performances by the Tri-Tone Rhythm Ensemble. Performances across the city included a jazz brunch, jazz duos at public library branches, a matinee with Decidedly Jazz Danceworks, and an evening concert at the Taylor Centre for the Performing Arts at Mount Royal University, starring Calgary's elegant pianist and composer Michelle Grégoire.

Jazz Day started out with an announcement of the acts that will appear at this year's JazzYYC Summer Festival, June 15 - 18. New this year is a main stage concert at the Taylor Centre featuring the powerful and sensitive playing of four-time Juno Award-winning pianist Renee Rosnes in a duo with acclaimed Toronto bassist Neil Swainson June 17.

There also will be three concert series. The Canadian series at the Ironwood Stage & Grill opens June 15 with a sax summit featuring the Joel Miller Quartet from Montreal, and the Brett McDonald Quartet (formerly of Calgary, now NYC). Vocalist Cheryl Fisher, whose latest album *Quietly There* won a silver medal in the Global Music Awards, a competition for independent artists featured in *Billboard Magazine*, performs on Friday. Then on Saturday night, Calgary's beloved veteran trumpeter Al Muirhead's *Canada Session* features guest vocalist and pianist Laila Biali from Toronto. The series concludes Sunday with Halifax's *Gypsophilia*, a sextet who have won four East Coast Music Awards.

A new late night series at the Ironwood will have three shows: Calgarian Jim Brennan's 10tet +1, featuring Jon Day (Friday), the Edmonton vocalist and composer Mallory Chipman (Saturday) and a jam session and wrap party hosted by Brett McDonald (Sunday).

The late night international series at Lolita's Lounge includes the Gabriel Palatchi Trio from Argentina, guitarist Nobuki Takamen, from Japan and New York City, in trio, and the Fraser/Davis/Malaby Trio from Toronto and NYC. Guitarists Takamen

Short Takes Calgary, Canada

and Portland, Oregon's John Stowell (who will be performing with Fisher Friday night) will give a guitar workshop. Joel Miller will give a saxophone workshop, and Cheryl Fisher and Laila Biali will give a vocal workshop, all at the National Music Centre and all free of charge. Yet another jazz walk is being planned for the festival, with numerous performances primarily by local artists at various venues throughout Inglewood. It will be a busy four days, both for the artists and the fans.

This year, many of the acts are being shared with the jazz festival at Medicine Hat, which is a three-hour drive east on the Trans-Canada from Calgary. The Hat's festival runs to June 25, starting the same day as Calgary's ends. Among the exceptions to shared performers is the American guitarist and keyboardist Kurt Rosenwinkel and his Caipi project, scheduled to hit the stage at the Studio Club in the Hat's lovely Esplanade arts centre on June 22. Another is the trio led by Toronto keyboardist David Restivo, with Vancouver bassist Jodi Proznick and NYC drummer Alyssa Falk on June 23. The festival is known for being able to throw a rousing dance party. This year, it is presenting a swing dance for the first time, with Winnipeg trombonist and bandleader Brad Shigeta's Swingtime Band, along with free dance lessons in the afternoon before the show for anyone new to the idea. There also will be, for the third time, a Latin dance party, with a band led by Cuban-born Yoslai De La Rosa, an international recording star who has lived in Canada since 2009. Despite putting on a comprehensive festival, Medicine Hat is not a large city (63,260 people), so venues can be in short supply. The organizers, with producer Lyle Rebbeck at the helm, have come up with creative solutions, such as the city transit bus terminal parkade, for a free dance party with bands Kool Ray and the Hip Katz (local) and Teresa Riley and the Bourbon Rebels (formerly local, now Vancouver). The audience seems to love the idea of alternative spaces. The Latin dance party, which typically takes place in a hangar at the Medicine Hat Airport, has become one of the hottest ticket items in the 21-year history of the festival.

Sheila Thistlethwaite

Jazz Stories: Lester Chambers



Miles Davis Get Up
With It Sessions



Chambers Brothers

LESTER CHAMBERS ON THE MILES DAVIS GET UP WITH IT SESSIONS

Text and transcription by Tee Watts

Excerpted from the Chambers Brothers former front man Lester Chambers forthcoming memoir, *TIME HAS COME*.

As much as lovers of Miles Davis are not going to want to believe it, the Prince of Darkness pulled a dirty fast one on me.

I first remember Miles Davis checking out the Chambers Brothers while we were still on the New York coffee house circuit. One night as we were on stage at the Café Wha?, I saw Miles (even though I didn't know him yet) standing in the kitchen doorway watching us perform. During a break, I asked the bartender who that was.

"Aw man, that's the world famous trumpet player, Miles Davis. Don't you know him?"

"No, but I'd like to meet him," I said. As fate would have it, Miles was gone at the end of our last set. However, about a year later, we were doing pretty well and playing a disco in Greenwich Village called the Downtown.

Mile came in there a few times and left messages for me to get in touch with him. I didn't respond because, you know, sometimes you put things in your pocket and they don't come back out after the little girl comes by!

Anyway, speaking of girls, I introduced him to his then future wife, Betty Mabry who, of course became Betty Davis. She was one of a kind and before her time. She was the deal. She was real and totally honest with herself. She and Janis Joplin had the same kind of heart.

After the Chambers Brothers signed with Columbia we started recording the album, *The Time Has Come* at their New York studio. One day we were getting out of the car and Betty Mabry, whom we had met at the Electric Circus or the Cheetah Club at a gig, (I can't remember which) ran up on us talking fast and said, "I just wrote this song for

Jazz Stories: Lester Chambers

Lester, cuz I know he can sing it. I know he can sing it, I just wrote it." Then she started singing it, "I'm goin' uptown to Harlem, gonna let my hair down in Harlem..."

I thought to myself, "This is right on, so we went upstairs and presented it to David Rubinson and immediately worked it out and it became a very well regarded song. While we were laying tracks for The Time Has Come, Miles was recording at the same time. When our group with Betty and her friends got off the elevator, Miles saw her and asked me later, "Who is that girl."

"Her name is Betty."

"Oh man, I like her. That's my kind of woman. Who does she belong to?"

"She doesn't belong to anybody. We're just good friend."

"Man, I want to meet her. You gotta introduce me to her."

So I introduced them and the rest is history. As a matter of fact, I've not seen her since. On the song, "Uptown (To Harlem), David Rubinson hooked it up and the Chambers Brothers learned it right away. Rubinson brought in a great session piano playing woman whose name I can't remember who just made the music happen. It was a great session.

Anyway, a couple of years went by and Miles and I became good hangout partners. He invited me to bring my harmonica up to his brownstone. This was in the early '70s. He was really keeping up with me on my off time with my brothers. It was interesting. We ate some shrimp which he loved and couldn't get enough of. He liked it so spicy hot that it was almost painful to eat. Then we would sit around and play music, him on trumpet and me on harmonica.

One day he invited me over and shouted from upstairs as I knocked, "Come on in, the door is open."

So I opened the door and went in. Now, Miles didn't have much furniture downstairs cuz he didn't want anybody comin' over. He was that into himself and had very few friends.

He had a stool sitting in the middle of the room. He said, "Have a seat, I'll be right down." I sat down on the stool. There is no art on the walls, nothin' to see. So I sat there, five, ten, fifteen minutes and it starts to seem ridiculous. There is nobody up there with him. Nothin' is movin'. Well, he was up there watchin' me to see what I would do. So I got up and left.

The next time I heard from him, it was through Columbia Records. The message was that Miles Davis wanted me to record with him. The next day he sent a limo for me and I went to the studio. This was for the session that would eventually be released as his album *Get Up With It*. We recorded some stuff that he was doing and I played on it. When all the musicians took a break, I stayed in the studio cuz I knew what they were going to do. I told them I would be there when they got back. So I was writing this tune that I didn't have a name for and started playing, not knowing they were listening to and recording me in the sound booth.

Jazz Stories: Lester Chambers

Miles took it, incorporated it into a tune with the rest of band on the date, played all around it and called it "Red China Blues." Then, on the credits, he changed my name from Lester Chambers to Wally Chambers. I had no idea until the album came out. When I didn't get a copy, I went to see why. I found out that they had eliminated all the harmonica work I did on the album except for "Red China Blues."

I confronted Miles about it. "Miles, why did you call me Wally Chambers? You know damn well who I am. We've been doin' all these things together and you call me Wally Chambers?"

He looked at me, crossed his legs, took a hit off his cigarette and said, "Well, who the fuck is Wally?"

I said, "I don't know. Who is Wally?"

"That's what I mean. Wally don't exist. Wally ain't nobody. Wally ain't got no driver's license. Wally ain't got no birth certificate. Wally ain't got nothin'," retorted Miles.

"Miles, that's really cold," I said.

As if to challenge me, he responds, "What the fuck you wanna do?"

I just said, "You're a cold blooded motherfucker, man." I got up and left and never saw Miles again. I did however, call his company many times trying to get it straightened out. They finally told me that Miles said to leave it like it is. I appealed Columbia, but they too turned a deaf ear.

Miles had really wanted me to leave my brothers and go on the road with him. We really did sound good together. He tried to convince me that my brothers weren't on par with me musically.

He said, "I need you with me."

I said, "No man, I can't do that to my brothers. I am a Chambers Brother."

He called me a bunch of stupid mf's for that. Then he said, I was gonna offer you \$50,000 a month. I thought that might change your mind."

"No man, my loyalty is with the Chambers Brothers." In hindsight, I think that's why he bit me back. Cuz I wouldn't leave the Chambers Brothers and go with him.

Jazz Stories: Gunter Hampel



Louis Armstrong

GUNTER HAMPEL, NEW YORK MEMORIES

We have to be more personal, to develop our own, but also the team work. Of course that was Duke Ellington, that was Charlie Parker, all these guys, Monk. I've met Monk, I've met a lot of people in my life. And I learned from them how you just have to be yourself.

My name is Gunter Hampel, I was born in Gottingen, Germany in 1937. When I was very young, I listened to the AFN that was the American Forces Network Radio and the first thing that I was really aware about was Louis Armstrong, because that man was singing to me like no one has ever sang, and what Louis Armstrong was handing me there was giving me in his songs and music was hope and glory. And the terrible war, if I tell you of my experiences of this war you wouldn't believe it. But we don't want to go into that now. But this is the way I was like turned on to jazz. Because I had experienced nothing but war in my life: being eight years old I thought the whole world was on fire. So when I heard Louis Armstrong, because I am a musician, my father was a piano player and roof maker to make his money, but I heard something which I had never heard before so he turned me on, Louis Armstrong turned me on, I couldn't have asked for a better person to turn me on than Louis. From that moment on I felt there was something that I wanted to go along to, this is how my life really started, when I was turned on to jazz music.

There was a concert in New York which was called the History of Jazz, so the concert was starting, New York, all famous musicians, with Dixieland and Swing and went all the way up to modern times And I and Perry Robinson, who was in my band at the time, we were invited to join. It was in one of those churches. And so when they played Dixieland, we didn't wait till the free jazz was on, we played with those Dixieland players and people were saying "Hey I thought these guys were free jazz musicians they cannot play, yeah? You know, we played with our clarinets, we played Dixieland and Swing and when it came more and more to the modern times, then a lot of these people stopped playing. But there was this trombone player, was a very old man, old black man, he kept on playing. His name was J.C. Higgenbotham. He played with Louis Armstrong

Jazz Stories: Gunter Hampel



and all that stuff. And then when we played the free part, he couldn't stand any more and he sat down, and later when he was getting off the stage, he said, when you call this free jazz, I've played this all my life he said.

Okay? So that is the real message of jazz.

When I was going out on the streets in the night at 2 o'clock in New York, to go to the river, because when I had my head full and been working all day like in an office in my house, I go take a bike ride to get fresh air, because the fresh air is coming from the sea into the city. And there, all the people are dancing, singing and walking and all this stuff and they were doing just, I mean they were doing more jazz live than you could hear from the jazz musicians playing in the clubs. So the music, the hip hop, etc was something wonderful.



Gunter Hampel 2008

Jazz Stories: The Necks

THE NECKS MEMORIES

Taken by Ken Weiss on
February 26, 2017. Photos
by Ken Weiss



Tony Buck
Photo Credit:
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Chris Abrahams
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Lloyd Swanton
Photo Credit:
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TONY BUCK (PERCUSSION) MEMORIES

When I was a kid, I'd be in the house looking out at the garden, and where the lawn was really a tight, hard line of green to the brown of the soil, where the rose bushes were, when I went outside I remember being really aware of the closer I got, the less defined this border between the green and the brown was. It wasn't just a straight, hard edge. As I played around in the garden, you could see that the ratio of light green to brown changing, it wasn't a clear, hard line and that the transition was blurred the closer you got. I remember it being an almost synesthetic feeling. I remember that physical feeling and the intellectual idea that things aren't always as they appear from one perspective as they are from another. That experience has given me a fascination, in music in particular, for the idea of transition of one thing to another, where it becomes that thing, that transition of one section of music turns into another. And that's the thing that The Necks pursue. Another childhood memory was when I was in first class at school, age 6, there was a class activity where the teacher drew on the board some semicircles, circles and some lines of different lengths and asked everybody to put them together to make something, to make a picture that made sense. And it was really obvious that it was a clichéd shape like an anchor. Everybody in the class was doing the same thing, so I thought, 'What's the point of doing the same thing as every else is?' Because I had gone sailing with my father a lot, I'd rarely seen an anchor that looked like that clichéd anchor, so I drew two lines, making a shovel-type situation which a lot of small boats have, a thing called a "pick" in Australia. It looks more like a pick than that clichéd one, so I drew that. The class all had to line up after another and show the teacher our drawing and say what it was. And so everyone's lined up and the teacher said, "Yeah, that's an anchor, very good. Yeah that's an anchor, very good," and then I put mine up, which looked very, very different. It was a geometrical combination of shapes, and she said, "What's that?" And I said, 'An anchor,' and the teacher actually yelled at me – "Have YOU ever seen an anchor that looked like that? Now go back and do it properly!" The thing was that I actually had seen an

Jazz Stories: The Necks

anchor that looked like that but I dared not contradict her, and for the rest of my entire time at school, for years and years, I don't think I ever stood up and offered on my own volition any kind of input because of how that kind of creative thinking was greeted when I was 6. I thought never again. That's a very clear memory. I had creative thoughts out of school, but not in school. [Laughs] Bitch! [Laughs]

CHRIS ABRAHAM'S (PIANO) MEMORY

One of my all-time amazing musical memories happened when I was in my early twenties and I was in a group with Lloyd before The Necks were formed. We had managed to get invited to the North Sea Festival in Holland and, it must have been the day before our gig, playing on the roof of one of the venues was the Sun Ra Arkestra. Sun Ra was still healthy and dancing and doing what he did, and it was one of the most amazing things to have seen. I feel so privileged to have seen that. It gets back to when I first heard Sun Ra's music, it was on record and I had a very different take on it to what I had after I saw him live. I think seeing something live, like Sun Ra, I mean the memory is important because I think it really showed the difference between the experience of purely recorded music to that of actually witnessing a live performance.

LLOYD SWANTON (BASS) MEMORY

When I was about two and a half years old, my mother took my siblings and me on a picnic to a river and at one point I went back to the car, which was parked on the river's edge, with an older brother to get something, and then he left me there. I was playing around inside the car and climbed into the front seat and, it would appear, that I bumped the hand break and the car rolled down and into the river. My mom turned around to just see the sunlight clinking off the chrome bumper bars as it disappeared over the edge. Miraculously, the car didn't sink straight down, it floated out into the middle of the river and a gentleman who was picnicking there by the name of Irving Bramble, and was a very strong swimmer, he dived in. My memory of it was that I was actually having quite a good time. I had no sense of the danger. He swam out to the car and opened the door and the water came pouring in and the car started sinking very quickly so he closed the door again. I was refusing to come over to the window, which fortunately was open, so he leapt through the window and pulled me out and swam back as the car sank. [Laughs] Yeah, I was on the front page of the Sydney Morning Herald the next day. So I had a life in the public eye from an early age! I stayed friends with Irving and I wrote a song in memory of him years ago on the first album of my band The Catholics. I only remember snapshots of the whole thing and one of them was the next day when we went down to see the car being retrieved with a tow truck that hauled it out and amazingly, my mother's handbag had floated out from the front seat of the car where it was and landed on the trunk and was sitting on the trunk of the car as it was towed out of the water.

Feature: Vision Festival 22

VISION FESTIVAL 22
JUDSON MEMORIAL
CHURCH - NYC
May 29- June 3, 2017
Photos and Text by
Ken Weiss



Patricia Parker leading
Artists for a Free World
Marching Band through
Washington Square



Chicago Plan
- Michael Zerang/
Fred Lonberg-Holm/
Gebhard Ullmann/
Steve Swell



Kahil El'Zabar-
David Murray-Carmen
Rothwell

The fact that the Vision Festival celebrated its 22nd year is a testament to the leadership skills and indefatigable nature of Patricia Parker and her dedicated staff that includes Todd Nicholson, Executive Director. The festival's slogan this year was "Free Jazz Festival For A Just Future" and the program notes proclaimed "Music is the healing force...Free Jazz can be the sound of resistance...Our way of life and the Art we love is under attack...We support the present by remembering and respecting the past and preparing a future where improvisation and freedom have a place."

This year's festival felt different from past years. It seemed the audience was more connected with each other as a result of the daily turmoil emerging out of the nation's capital and Parker even announced that people should talk and get to know each other during the breaks. Each of the nightly performances reached high levels, especially on the first night where this year's Lifetime Achievement awardee, Cooper-Moore, held court. The charismatic multi-instrumentalist presented three of the groups he's been associated with through the years – In Order to Survive (William Parker, b; Rob Brown, as; Hamid Drake, d), Digital Primitives (Assif Tsahar, ts; Brian Price, ts; Chad Taylor, d) and Black Host (Darius Jones, as; Brandon Seabrook, g; Pascal Niggenkemper, b; Gerald Cleaver, d; Trevor Dunn, d) – playing piano and a number of his invented instruments including the Diddy-Bow. Cooper-Moore was his usual colorful self, getting the audience to stand – "Standup! Sitting is the new smoking," and getting everyone to sing with him – "I'm so happy, so happy to be alive!" When Parker introduced him before one of his sets – "With Cooper-Moore, it's not a profession, he's making art," to which he answered, "If I made some money, it'd be a profession!"

The following five nights included especially heartfelt and moving performances from a number of dancers including Miriam Parker, Yoshiko Chuma, K.J. Holmes, who persuaded an unsuspecting listener to leave his seat to help her down off the stage (she ended up on his back as he became part of the dance), Djassi DaCosta Johnson, and the spirited Patricia Parker, who battled through some significant war wounds suffered in a

Feature: Vision Festival 22



Cooper-Moore on
Mouth-bow



Robert Dick/Miya
Masaoka



William Parker



BassDrumBone
Gerry Hemingway-Mark
Helias-Ray Anderson

first night collapsing stage fall.

Some of the most outstanding performances included Three Stories, which featured a rare performance by flute maven Robert Dick, who mesmerized with his gigantic contrabass flute rigged with his Glissando Headjoint invention, the debut of the Tomas Fujiwara Double Trio, including Ralph Alessi (tpt) and Brandon Seabrook (g), Trio 3 (Oliver Lake, as; Reggie Workman, b; Andrew Cyrille, d) joined by pianist Marc Cary as the trio entered into their 27th year together, Jason Kao Hwang's Burning Bridge which took inspiration from the emotional traumas of war, the Odean Pope Saxophone Choir, Darius Jones & Farmers by Nature, Chicago Plan (Gebhard Ullman, ts, bcl; Steve Swell, tbn; Fred Lonberg-Holm, cel; Michael Zerang, d), Joe McPhee's The Dream Book celebrating the lives of Ornette Coleman and Dominic Duval, the Dave Burrell Quartet, which found saxophonist Kidd Jordan shooting quotes from Porgy & Bess, as well as "Wade in the Water," BassDrumBone (Ray Anderson, tbn; Mark Helias, b; Gerry Hemingway, d), which has been an item for 40 years, the David Murray Trio with Kahil El'Zabar, and the finale with an orchestra led first by Oliver Lake and then William Parker.



Dave Burrell-William Parker-Kidd
Jordan-William Hooker

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Interview Jack Wright

Jack Wright and the Free Musics By Ken Weiss



Photo Credit:
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*Jack Wright (born Nov. 2, 1942, Pittsburgh, PA) is a veteran saxophone improviser based in Philadelphia and Easton, PA. He played as a youth and then left it for twenty years, coming back to music after hearing free jazz through the '70s. One day in 1979 he woke up and started playing freely, and that has become his life's pursuit ever since. His first review in Cadence Magazine was in July, 1983, for his album, "Free Life, Singing." During the '80s he traveled back and forth across the country and in Europe, looking for partners and spreading the word of this (relatively) rare approach to music. Wright is an "underground" by design," as one reviewer put it, who has played with many more unknown musicians than those well-known. His earlier political and community activism is evident in his musical interests, for he wants to draw attention to the music itself rather than achieve a career. He once said "The aim to increase recognition and reward is repulsive to me." Wright's as happy to play to a room of fellow musicians as to a packed house, and at 74 still tours widely. He's funny, quick witted and intelligent. He's just released an impressive and unique book – *The Free Musics* [2017,] which features the history and character of free jazz and free improvisation. This interview took place on 2/17/17 at Wright's former home in Philadelphia, which he's turned into a residence for improvisers and a frequent site for sessions. Information on Wright is available at springgardenmusic.com.*

Cadence: *You begrudgingly agreed to an interview. You really didn't want to talk about yourself. Why so?*

Jack Wright: [Laughs] I do like to talk, and I appreciate the opportunity to do this. I was just apprehensive because most interviews focus on the person, and are aimed at the music public. I'm more interested in communicating my ideas about playing music, and encouraging some fresh thinking. Also, interviews are aimed at the music public, but I'm more interested to communicate with musicians. I'm wary of becoming significant in the music world, or more significant than I need to be. [Laughs] That is, any attention from the press helps get your name out there, and there aren't many paying gigs for those without a name that's gotten attention. Musicians get paid for their name more than for their actual music—just a fact of life. And the best strategy is for names to

play with other such names. My preference is to play with people strictly out of musical interest and curiosity. That has included very few well-known musicians. If I think there's some possibility of a good musical meeting with them I will get in touch, but from my experience, the more a musician's name evokes audience and press attention, the less interesting they are to actually play with. Their music may be sparkling but they're not the best collaborators. Their ideas come from outside the moment of playing. There are some wonderful exceptions, but in general that's the case. Anyway, I'm at least ambivalent about an interview in a widely-read publication—here he is, finally getting the attention he deserves, getting his career off the ground. I think that kind of thing, that image, distorts you and cuts you off from your music.

Cadence: *I asked that question because in person you're such a colorful character, you're very funny and personable but there isn't a lot of information out on you so I'm hoping to fill in some of the gaps while also talking about the music. One thing that's apparent to me, as someone who's been present for your performances through the years, and to those close to you, are your engaging and unique eccentricities. You tend to wear shorts as deep into winter as possible. You sometimes perform in pajama pants and have a reputation for scouring refrigerators for neglected leftovers. You've made a mixtape entirely of the repeating patterns of vinyl pops that are heard when an LP has ended but is still spinning, and have played it in the morning when you get up and danced to it. Anything else to admit to?*

Wright: [Laughs] Well, I don't think of myself as eccentric but yeah, those things are probably true. We don't normally know the impression we make on others. I've heard some very funny Jack Wright stories, and it's like they're about someone else. I'm pretty conventional, but I do usually perform in colorful clothes. To me the serious musician image is laughable—like the dour looks of most band publicity shots. Eccentricities can come from a personal base of who you are, or they're just practical. I wear shorts to mute the bell of the alto against my bare thigh. The same with pajama pants, since most pants can't be raised high enough. If you want a good Jack Wright story, here's one: I was playing in a radio studio with Bob Marsh and had long pants on, so I just took them off and played in my underwear. The guys in the control room got a good laugh, but I'd have felt more foolish if I'd sacrificed the music to the rules of decorum. Like many who are pointed out as being eccentric, I have no intention to be that, there's an explanation for everything. [Laughs]

Cadence: *That technique where you use your bare thigh to mute your saxophone, did you develop that technique or did you see someone do it first? Other people are doing that same thing these days.*

Wright: I did follow others in putting bottles in the bell, but then I was frustrated that it either had that particular sound or it didn't, nothing in between, and the interruption of doing it breaks the flow. Usually saxophonists use their pant leg, but I found the flesh is a much better seal, and by adjusting the amount of opening you have a huge range of sound you can control—pitch, volume, and multiphonics. I also sit

when I play partly for that reason--it's all about control, very functional. People—especially Americans—often think technique gets in the way of spontaneity. That's true of technique handed down authoritatively from others, but not when it's the result of your own investigation and standards. Anyway, I don't think other people do the bare leg mute because they saw me doing it. But if you're relatively unknown, it's hard to imagine that people have picked up things from you. I claim to have a patent on it, but of course that's a joke. Maybe someday we'll see every sax player in shorts. Or better yet, their underwear!

Cadence: *You recently published [The Free Musics](#) [Spring Garden Music Edition, 2017, available from Amazon or directly from Jack Wright at his website]. It is an impressive book detailing much of what's to know about free improvisation and it also discusses free Jazz. What inspired you to write the book?*

Wright: Well, don't expect this one to be short! Since the '80s I've been writing about free playing in order to work out my own relationship to what I was doing. That is, thinking feeds right back into the playing and vice versa. When I was traveling around in the '80s, I took some things I'd written and handed them out to people, little booklets. I felt that to just play music – just do your thing and leave—was not enough. I liked the idea of presenting some kind of question about what this is--what do I think I'm doing, what would motivate someone to do what is obviously not very popular. I wanted to get to people's subjectivity—hey, you can do this. Not only is free improv a strange phenomenon but it creates a very different kind of musician—not the career model—so questioning is natural. Then in the early '90s I had a period of collapse of confidence in my whole musical project. I felt I was becoming a performer and I didn't want to be that, I just wanted to play music. A performer is aimed at the audience and personally needs to get a response from them. The best way is to develop some kind of shtick, however broad and imaginative it might be, something that will draw people and will give them a repeated experience, something their name will be known for. That's assumed if you're a soloist, and at the time I couldn't find many partners so I was mostly playing solo. I felt the important thing to do is to play wherever you are at that very moment. Whatever is "free" in free improv, that's part of it. It throws you off track to need to get something back from the audience at the same time.

Anyway, my writing has this story background. I was part of the underground, that is non-advertised, self-determined, NY improv community in the 80s. I was one of those with career aspirations. In the NY atmosphere it's hard not to imagine someday making it. My dream took the form of, 'I'm in the tradition of saxophonists. People are gonna like this stuff once they hear it.' Nothing inherently wrong with that, but it doesn't work that way. I didn't doubt what I was doing was really good, so I couldn't understand why I was being shut out of the NY upward ladder. Talk about living an illusion! I thought I could go over the heads of the avant-garde honchos, but I was repulsed by what you had to do to get the gigs. No matter how good or adventurous your music is you must be associated with the right people, and your playing shouldn't be a threat

to what they're doing. In fact it must not appeal directly to people. It has to be mediated; music can't stand on its own. Also, I had been living in Philly and wouldn't consider moving to NY, which was a requirement to get in the game. After a while several musicians I was close to were augmenting improv with other forms, and I wasn't about to start playing tunes or getting into conducted improv, like John Zorn's game pieces.

I'd been doing huge loops touring around the country, and in '88 I moved to Boulder, Colorado, and stayed there for fifteen years. I had a new love interest, but I was also in retreat from the NY scene, tail between my legs. Out there I looked in the mirror and saw myself becoming something like the "Wildman from Borneo" in the circus. I couldn't stand that image. Not that I was very popular, but I could see where it was headed, the pattern where I would eventually succeed, like putting yourself on a conveyor belt. Boring! No audience in Colorado, but lots of people excited to improvise. That became FRIO, the Front Range Improv Orchestra, the first serious group of improvisers I'd been involved with. It wasn't a band but a group actively playing privately together. We had a couple campout weekends in New Mexico, and in the early 90s Boulder had the vibrancy of a local scene of all kinds of artists. While I was out there I wrote about all the issues that had been bugging me. Like, what does it mean to want people to approve of you? Musicians especially get caught in this thing, like being caught in adolescence. It's very difficult to escape, I mean for me too. Anyway, when I finally moved back east, in 2003, I felt like I was throwing myself back into the maelstrom, the real world. I was happy to do it, let's see what happens this time around. There was a resurgence of improv going on, and for that reason I was willing to follow some of the rules, like get a website, put out CDs, build the bio, organize. But after a while I began to feel alienated from my music. You've got to sell yourself, and you're not supposed to notice you're doing it. The audience doesn't understand what it takes for musicians to get gigs, like boiling yourself and your music down to an impressive bio. You have to select the best music, which means what you think people are gonna like. What really excites you gets lost. This confused me because I had this long period of focusing on being as honest as possible. So I pulled back a bit and used writing to get some perspective.

Then in 2011, I was invited to the Colloquium of the Guelph Jazz Festival in Canada to speak on the situation of free improvisation and how it evolved into the present. It was an academic gathering, but it was mainly improvising musicians I wanted to address, and that would be through writing something more extensive. My concern was the conditions we are playing under, how our playing is affected by our role as artist entertainers. This has a lot to do with what kind of music gets paid and what is thought unworthy of attention and an audience. Can we be free of obligations to the audience and the music world, I mean internally, among ourselves, and play something that we don't know is going to interest anyone other than ourselves? How do we relate to each other and to the music world, that frames what we do? I traced this back through sixties Free Jazz and its later revival, and free improvisation as it developed in the UK and then in this country. What I learned is that the situation we're in now is very different

from when Free Jazz and free improv originated, when these musics were made by a profession of performing musicians. Today the vast majority of musicians are not thinking at all of having a career—that has become irrelevant to the playing of music for most. Those coming out of music school are career-driven, but that when they have to face reality the career becomes teaching, not performing. When was the last time musicians actually earned a full income strictly from performing? What percentage of musicians are doing that? There are no statistics on this but I think at least the musicians know the answer, we just keep it to ourselves.

[Laughs]

Cadence: *So the roots of your book go back many years and you started writing to understand the music. When did you get the idea to actually release a book?*

Wright: I knew there would be a book after that talk at Guelph; I appreciate the invite as a stimulus. I was writing the way I wanted to, a continuation of my first serious writing back in the 70s, but now I was also learning how to write for others. It's interesting, that's the opposite of what I do with music. I guess because if you want to present ideas and subject them to criticism you have to put them into prose. You have to aim to be understood. I have no such intention with music. [Laughs] Music is poetry; if people are scratching their heads it's a good thing. Anyway, I couldn't find anyone to read the book through to give me feedback. Now that it's out, I'm amazed at the enthusiasm. That says something about print vs. a virtual book. I was afraid of the response because I said some things about jazz and free jazz that I was sure would offend people rather than persuade them. Of course mostly people just ignore or quietly dismiss whatever they don't agree with. My interest is the big picture, how music and musicians fit with everything else, and how that changes. Jazz scholars don't look at that, they focus on the details. I haven't had any formal music study, just some private sax lessons when I was a kid. Maybe that was a good thing, since I was looking at music as an activity of a large number of people like me, whereas music courses are focused on the few individuals thought to represent the various genres. I do talk about such musicians in the period of sixties Free Jazz, only because they changed what other musicians were doing. The same can't be said of contemporaries today—jazz and free jazz musicians have been giving repeat performances since the 80s, the golden oldies. But they're not to blame; the entire cultural order has changed. The academics of jazz and free jazz haven't noticed. They use the present tense to talk about the past. And teachers think playing Coltrane patterns is keeping jazz alive.

Cadence: *Would you briefly explain the difference between free Jazz and your preferred genre of free improvisation?*

Wright: First of all, I think of what I do as free playing, or "just playing," which is not a genre but an approach. For musicians in general the genre name is just what we call our music so people will have some idea what to relate it to. This is part of the job of drawing an audience, helping out with publicity. For professionals it's part of the contract to play the

genre you're billed to play. It's an identity with specific characteristics. Jazz musicians used to say, it's just music, forget the name. For these characteristics to be a genre it must be known to a wide number of audience, part of the culture. They will know it when they hear it, and not because publicity tags a musician with it. Free improvisation is an effective genre in the UK and Europe, where it has a long and known history, but not in the states. When the title is used here it is commonly classed under free jazz; that is, all improvisers are expected to be somehow doing jazz, and that isn't true. I myself have a close relation to jazz but few of my partners do. Improvisers are likely to announce what they do as experimental improvisation to avoid confusion. I tell people promoting a show it's free improv and they call it free jazz. That's fine; they'll just think this is what free jazz sounds like today. [Laughs] The two are very linked historically and the relation between them is a very important tension, I would say.

What makes the difference is four things. First of all, free jazz has a relatively consistent form, often a loose composition. It begins usually slow and quiet and leads to sustained high energy, a blur of beats and notes, moderate to high volume, with no gap in the stream of sound. All this shows the musicians' strong emotional commitment. Secondly, it follows jazz in featuring individuals with solo spots, and distinguishes soloists and rhythm section, which plays constantly. Thirdly, instrumental sound is traditional and mostly acoustic. When sound goes outside the normal range of the instruments it is for emotive expression, and electronics are rarely included, at least subordinate. Finally, it is oriented towards performance; sessions are not essential.

Free improvisation, or what I call playing freely, is just as commonly played in private sessions as in performance. Anyone can do it, you're skilled or never touched an instrument. It has no consistent form, so it lacks specific characteristics, an identity, except for what is missing. People might stop playing, but not because someone is soloing. Perhaps most strikingly, no one ever solos; anyone who forces a solo space is not playing freely. Apart from that you can do whatever they feel like, even play way over the volume of others. What is essential is the interaction of the group, and there are no rules for that. But, if you don't interest your partners they won't invite you back. You play with those who excite you, basically, and that ignores whatever audiences might think.

Given this, you might say there is another kind of music that has this range of freedom, and that's new music composition. Some improvisers did take a relatively compositional direction in the late 90s. It was called reductionism, sometimes lower case music, and was centered in Berlin and London and Boston. I got very engaged in with these musicians, went to Europe to play with them, because I felt trapped in what I knew how to do. In fact I became as poor at reductionist playing as I am at jazz. [Laughs] It was about sparse and quiet sounds, often outside the normal tone of the instrument, an intensity completely opposite to jazz. An improvised performance had the kind of unity found in composed music. It took free improv further away from its association with free jazz. Like jazz it

aimed for a specific aesthetic effect, by establishing parameters that were expected to be followed. The sounds you make don't depend strictly on your relation to others in the midst of playing but on a prior form, which is similar to what happens in jazz. In free playing form comes from the immediate interaction of players, which can't be predicted. To come back to the main question, the musicians know the distinction between free improv and free jazz because they have to choose who to play with. There are exceptions, but if you want to improvise freely you would hesitate to play with somebody expecting free jazz, since they will play a continuous high-energy stream. Maybe I know the difference because I used to do that myself, I'd be doing what I now avoid, playing parallel to others rather than with them.

Cadence: *Do the critics understand your playing?*

Wright: Sending out recordings for review has been the normal musician practice since the 80s, at least for those trying to grow an audience. The idea is that by "getting the critics on your side" and piling up reviews you slowly gain a following. I used to do that regularly but not now. Maybe I'm just bored with going through the motions of being a serious musician; after all it's a front you have to keep up. Writers don't often reflect back to me anything that provokes my own thinking—maybe that's what "understanding" means. But also I think that sending out for reviews implies that there is a critical public for free improv. This is not the case unless it can be classed as far-out jazz. Practically speaking, do people come to these basement shows we play because they've read a review? Hardly. Today's music writers are mainly publicists doing favors for people they think will make it, or already have an audience. Some are paid hefty sums to boost a CD—the sleaze of the music world that audience doesn't want to know about. Reviews today mostly just confirm to musicians that they are worth something, self-gratification. In the '90s I was gratified when a writer wrote that another sax player was from the "Jack Wright School of Screech" and I thought – there's a school? [Laughs] Someone else wrote that I was a post-Evan Parker saxophonist. That's the old belief in a linear progression of saxophonists, a modernist idea—musical progress is being made. The fiction may have still functioned when I was starting out in the '70s and '80s, but no one I perform with or comes to my shows thinks in those terms.

Cadence: *You make it clear in your book that playing free improvisation does not lead to financial benefit, you cannot make a living off of playing it. There's a blog posted on your website by Tom Djill that includes your quote – "I choose not to make a living from my music, and that freed me from having to tailor my music for any mass appeal. I'm not at the mercy of club bookers or agents or record producers." In *The Free Musics* you note, "My true joy was to discover what is authentic strictly for myself." Would you talk about dedicating your life to an art form with such a limited appeal to the public? That aspect is seemingly one of the major attractions of the music to you.*

Wright: In the late sixties I realized that my philosophic perspective on history did not conform with university job requirements. When I

got involved with music it was easy to see the same would apply there. Working as a handyman, I could keep my needs for living simple and expenses low, and the balance of my time would favor what really motivated me. This was where radical politics had taken me—a break with middle class needs and modes of thinking. In the 80s I assumed that free improv would catch on, as in the avant-garde model. Eventually I realized this model was a matter of lip service. We live in a period of stagnancy and preservation of the past, when any new approach to art will fall on deaf ears. The avant-garde goes ahead as if nothing has changed, for instance thinking that musicians are professionals, like doctors. In fact we're not getting paid. We're hobbyists, playing first of all for each other. That's not self-indulgence, it's just common sense! If we're basically paying to play, why not explore for music ourselves? Who says people won't like it?

Cadence: *Recently you told me that you "don't really know Jazz." At a recent performance, you heard (guitarist) Lucas Brode and (percussionist) Julius Masri perform an unannounced [Thelonious] Monk tribute. It was interesting to hear you say that you recognized the music as Steve Lacy inspired [Lacy often covered Monk] rather than recognizing it as Monk's music.*

Wright: Oh, I just meant they were quoting a Monk riff, just a couple intervals really, the way Lacy often did, rather than a jazz group playing a Monk tune. When I say that I don't know Jazz, I mean not like people that know all the classic recordings, who the sidemen are, the legends and all that. I did spend a lot of time listening closely to Jazz in the '70s and early '80s especially. Jazz is still where I'm mainly coming from. It's an identity rooted in the unconscious, not something I put out there. I'm not claiming jazz knowledge, but I'm not diluting or weakening straight-ahead jazz by what I'm doing. After five years of lessons it was clear to me that I wouldn't ever be able to play jazz, and so I turned away from music. My story begins with Classical music. My mother was a pianist with aspirations to play professionally, and I just assumed I would do that, out of love and not obligation. It wasn't until I was about thirty that I awakened to jazz, after the period of sixties Free Jazz. That's when I first heard Coltrane's A Love Supreme, which literally knocked me down on the floor, a heavy experience. I went from Classical to that in one swift leap. It hit me not as a consumer but—this is what I've gotta do. Love is then what you're doing, and it doesn't matter what anyone else thinks of it. When I was living in NY in '67 I heard Ornette play and I wasn't prepared for it at all. I mean people today have very little understanding of what it was like to live in the '60s and get hit by what was going on politically and culturally, to experience this rush of culture that was just hitting you in the face. I ran away from Ornette, but then five years later, after having thrown myself into political activism I heard his recording Love Call and I knew that this was the same music and it was just beautiful. I understood it completely because I had a kind of transformation, which many people went through. We were hearing music we could not accept but in that strange period we were won over by anything that challenged us. It had nothing to do with fashion.

Cadence: What cultural impact does free improvisation make?

Wright: None. [Laughs] I laugh because cultural means the big picture, and that's not free improv. The only epigraph that I have in the book is from [Willem] de Kooning, who said, "We have no position in the world except that we just insist on being around." Free improv is not known in our society as a distinct approach. This book is about a relative handful of people in the country who would call their music free improvisation, and we're not going away. The field for touring is mostly the Midwest and the Northeast today, to some extent the Southeast, but those who hear us mostly come to hear the other, local groups, which themselves have only a small following. We just happen to be on the bill. Maybe a few come for "free improvisation," but probably out of curiosity for what they know nothing about. They hear it and they're like, "What d'you call this?" [Laughs] So there's some curiosity about it but it's not at the level of any cultural impact. On the East Coast, the audience is pretty much just the other musicians playing on the bill or their friends. This isn't upsetting to us; to have an impact means big audiences, and a loss of intimacy. I've said since the 80's, I'd rather play fifty concerts for ten people than one concert for five hundred. A mass audience and mass response is boring. It also leads to a hierarchy, with musicians wanting to play with you just because you're a success, rather than a wide spread of musicians actually stimulated by what you do.

Cadence: Apparently, you woke up one day in 1979 and started playing free improvisation while never having heard it before. You had no reason to even think that anyone else was playing it. What prompted you to play free?

Wright: I had been playing with a local jazz group and trying to play within the chord changes. One day I played something a bit free, outside the strict limit of the changes. One of the guys in the group said to me, "Are you trying to sound like Eric Dolphy or something?" and from his tone I knew it was a criticism. I thought that I was finally catching on and got the impression that I had gone too far. I woke up the next morning and said to myself, 'FUCK THIS, I'm just gonna play.' I turned on the tape recorder and took off. To me that was the spirit of free playing, though it was full of little made-up tunes, moving from one idea to another spontaneously. It's what I call following where the music is going. It was jazz-based, but not chord progressions. Like many free jazz musicians today, it went against that tired line: "You gotta learn the rules before you can break them."

Cadence: How did you become aware that other people were playing in the same fashion as you?

Wright: I was looking for anyone in Philly who would do this; I asked everyone. The message I got was that to play freely, and this was 1979, was the kiss of death. I finally found a drummer, Jim Meneses, who was into this. He was coming from some of the British art Rock, Henry Cow and Art Bears, influenced by British free improvisation. Through him I realized that at least the British were doing this, and also some people in New York. Interesting that other people around the country were discovering it at

the same time, all on their own. The time was right for it. Davey Williams, guitarist, and LaDonna Smith, violin, from Birmingham Alabama were coming up to NY often and inspired people to think of free improv as something anybody could do. If John Zorn didn't need to come up through the ranks of established musicians neither did I. Eventually I found more people in Philly, like saxophonist Elliott Levin, who got started on his path through an invitation from Cecil Taylor. Elliott told me, "Music is my religion," which I could relate to. Later Jim and I set up a Monday Night venue called the Wet Spot, which lasted until the building was to be torn down. So things were changing, people were coming into the music.

Cadence: *So free improvisation was developed by the British, one of whom was Derek Bailey. Did you have a relationship with him?*

Wright: I knew him and he was generally open to playing with people, but I couldn't see how we could connect. It's the difference between appreciating a musician and being able to engage with him musically. My approach at the time, like his, was fairly soloistic, but I wanted closer integration with partners than he did, more bending towards each other. For me, free playing has always meant mutual seduction and it's very subjective who will turn you on. And unstable—over the decade's subjectivity changes, so I might seek out very different people. Anyway, unlike Bailey's playing mine had become increasingly emotive, forceful, direct, pushing out a lot, I guess pushing against the world. Around '83 I started playing with William Parker; we'd play very hard for at least an hour without stopping, driven by a similar inexhaustible energy. At that time Bailey's playing felt too cool for me. It would have been dishonest to play with him. I would be associating with him to advance myself, as many Americans were doing. People who think that music is based on models to be followed will naturally think they should play with those of highest reputation. Then they display them in their bio as if they were real partners. That would be the stepping stone career path, as I was beginning to see, and it totally repelled me—I didn't yet realize it was being fostered in the schools. I did go to Europe for extended periods, since that's where I found the most musicians I could relate to. I brought back some for touring in the US—Roger Turner, Wittwulf Malik, Andreas (now Max) Stehle, Lars Rudolph, and later others—but I was rooted in America and wasn't about to move there.

Cadence: *When did you start performing free improvisation for an audience?*

Wright: It must have been the later 70s. There was a house down the street, a poor black neighborhood at the time, where a line of saxophonists got on stage one by one backed by a rhythm section. I knew the setup, anybody could come in and play. You got in line and took your turn. [Laughs] I was scared shitless to do this, but my girlfriend said, "You know you have to do this." The sax players ahead of me were all trying to play in key. I just closed my eyes and [makes growling sounds]. [Laughs] When I ran out of juice, I stopped. I threw myself into it and was too scared to think. That was a fluke, at the time I was still vacillating about music. The first time after that must have been '81 or so, and with a group, and I was

hoping to reach people, as I still do.

Cadence: *Through the '80s you were the only one touring widely with this music, leading (guitarist) Davey Williams to title you the "Johnny Appleseed" of free improvisation. What kind of response were you getting from the public as you went about the country?*

Wright: There were very small audiences, places where there was not much else to do, is my impression. I did a tour through the Midwest in '86 with a dancer, Bob Eisen, who got us into places I never would have been otherwise. A dance community was already in place, a few musicians would also come, and I'd meet them. In the '80s, the different arts audiences were not as segregated as now; this is also the difference between small towns and the big city. A musician in a Midwestern town might go to a dance concert. So I met people and then I had the contacts to go back again. I was happy with 5 or 10 people in the audience. I mean it was advertised and some people would come thinking it was Jazz, so I guess you could call it a public. For the fifteen years I lived in Boulder I was going back and forth to the East Coast twice a year. This meant I'd play in Lincoln, Nebraska. I remember a woman who came with her son because she had seen a sign announcing a saxophonist and she wanted to encourage her son, just starting to play. I was wearing a kind of death mask with a big mouth opening that allowed for the saxophone. So here's this mother and her kid and I'm just going [BLAT!!!!] I wonder what happened to this kid. [Laughs] So people came to concerts not really knowing what to expect. That was closer to the sixties thing than today, where art audiences are more likely to calculate whether they're going to like it. People came who were really having a new experience of music because they just happened to be there. But the nature of the thing was that it didn't build an audience for me in the career sense, that is, consumers. I just didn't care enough about that. I loved being on the road, finding new people, places I'd never been, without being a tourist, which to me is deadly.

Cadence: *In your book, you estimate that there's maybe 300 full and part-time players of free improvisation. Nothing excites you more than inspiring an audience member to play this form of music or when you find a new playing partner. Why is recruitment of others so important to you?*

Wright: 300 might actually be a stretch; there's no way of knowing. For me frustration with whatever you're doing has got to be part of the picture. You're playing with partners you're perfectly happy with, but then you can't find anything new to do. It's not their fault, you feel bored with your own playing. It's like, you're not exciting them enough to return the ball to you. Adding in a different person creates a new situation, or somebody who you haven't played with for a long time. And finding new people, you never know what they'll do and what they'll make you do. I want other players to push me around. Like in a serious discussion, if the other person doesn't push you a bit out of your normalcy, you're just hearing your echo. Sometimes you have to let others know they can do that. They will hesitate if they look up to you too much. And especially being an older person, there's that gap of respect. You have to let them know you're

missing something for yourself without them. You might get an intuition who will be interesting but you can't know for sure. Somebody who may have no skill on an instrument and yet feels okay in playing, that could put you in a new situation that could be highly interesting. People ask me for a lesson sometimes and I say, let's just play. I do sometimes stop and talk, but only when I feel a real possibility there with them. I am not particularly interested in improvisation becoming more popular but rather, very selfishly, in finding people who can open some new doors. I'd rather play with friends than the so-called best musicians. That is, first you feel you might like someone, then you play. Music is then the medium of a special kind of personal relationship, of love and trust.

Cadence: *So say tomorrow, you wake up and free improvisation is the new thing. The type of music you play is what everybody wants to hear, it's the big rage. How would you feel about that?*

Wright: [Pause] I'd probably do something else. [Laughs] No, I'd try to ignore it, which would be difficult for it would probably mean my own personal success. That's the really difficult situation, to play for people when you're framed as a success. In the '80s I wanted that but had illusions of how I could use it. I said, "If they ever open the curtain for me, I'll hold it open for everyone else." That wasn't idealism, I really didn't want to be singled out. So it raises the question, in our world what are the chances for a collective musical form to establish itself with an audience, like, for free improv to be the new thing? It has come and gone twice now, as something that was catching on with musicians, but never as a popular thing. It finds new listeners for the moment but it has never been fashionable. Anyway, I think people knew my attitude and that I was not someone to be promoted, since I wouldn't feel indebted to the promoters. I was at least ambivalent, and now it's all clear to me that to be the next big thing is the worst thing to happen to musicians' relation to their music, at least in our era. It promises to pay the bills, but doesn't even do that very well. On the other hand, if it were the rage, as you say, for people to just start improvising freely, like at the lunch table at work, wouldn't that be great!

Cadence: *There actually was a surge of interest in this music by the end of the '80s and more people started performing it. What caused that peak in popularity?*

Wright: I'm not aware of any such thing. There were bands with set lists of pieces that had improvised sections, John Zorn was performing his conducted pieces, "free improv" was used to advertise all kinds of things, but no group I know was drawing an audience for a set of just free playing. We were part of a large-scale resistance to the Reagan reaction. Wynton Marsalis joined it by attacking sixties Free Jazz and the New York avant-garde, which he called "improvised music." His message was--"Let's make sure we don't go down that musical path ever again." Punk was viscerally and explicitly anti-Reagan. Maybe what you're thinking of is the resurrected free jazz of the late 80s. But that was the point where free jazz and free improv began to move apart. In my book I show how sixties Free Jazz was dead in the water by the early 80s as the contender for public

space it had once been. It was resurrected later as a rejection of Marsalis's Classic Jazz, which had drawn a line excluding it. It was impossible for free jazz to be adventurous and open to new ideas in that cultural atmosphere; it was frozen in place as a consistent classic style. The free improvisers, less tied to the identity of jazz and free jazz, had more reason to be inclusive. The next set in our little basement space after some wild crashing about might be five Casio piano players working together quietly, nothing free jazz about that at all. It was in the later 90s that the surge of musician interest in free improv occurred, the second wave, which died down around the time of the economic collapse of 2008.

Cadence: Since the '80s, there's been a proliferation of highly schooled musicians, some of whom play free improvisation. What effect does schooling have on performers of this music?

Wright: Actually, there's been a proliferation of all musicians, an important distinction. If you mean university training, I'd say the effect is negative, although that's the main road people take today who think of playing jazz or classical. So it's a dilemma—how to keep free improv from becoming institutionalized. In the early 80s some musicians were schooled, but when they discovered improv they rejected much of what they'd been taught. Today a career is impossible without a degree, and I see no rejection of schooling. In '88, I did a workshop at the University of Michigan. In the classroom the musicians were just frozen, I think because their normal training made free improv a hard pill to swallow. That night, I played a concert with a group of student improvisers in the main rehearsal space and then asked all the music students in the audience to join us. So they started playing and it was like they'd been let out of a cage. They were banging on the big storage closets, moving chairs around, just what any improviser would do. The professors were there and were horrified. They wrote a letter criticizing the teacher who had invited me. I think he had no idea such a thing could happen. Today I go around and do workshops, presentations, at large and small schools where there are faculty-led improv groups. They are mostly coming from Classical music and composition, and are attracted to playing freely; it's like a release from their serious work, although within the traditional bounds of performance. Jazz students, I think, believe they already know how to improvise; playing freely would be confusing. I found a Ph.D. student in improvisation who basically played a composition, while a composition major, who pointedly said he was not an improviser, was fabulous. Putting free playing at the center of your life, constantly reimagining how to play your instrument and staying close to your desire—there aren't many people doing that. It's a hard sell. I have yet to meet anyone coming from these improv programs really on fire for free playing, recklessly bursting out with it, like those Michigan students, but that doesn't mean it won't happen.

Cadence: What defines outstanding free improvisational playing versus unsuccessful playing? What's art and what's just strange?

Wright: I have no idea. [Laughs] Your question is about judging it

objectively and that's not my job. I mean, it's what the music world does, critics and curators and teachers, but playing is a different kind of engagement. When I'm listening to others playing I'm just thinking whether they would be interesting to play with. That doesn't hinge on whether it's art or successful or strange. Playing is very different from standing back and judging. I only care about what my partners think of it, though I'm curious about the audience response, beyond applause, that is. For instance, polite applause can easily mean that they didn't know what to make of it. Maybe the playing was too outstanding for them. [Laughs]

Cadence: How has your playing advanced over the years? What have you grasped that you're most proud of?

Wright: To be proud is to have achieved something you'll defend. Against who? I don't even defend my playing against myself. Just today I was playing a session with Zach [Darrup, guitarist] and I was frustrated with my playing in the first piece, then later I thought it was working well. Thirty years ago I had the same kind of judgments, so where's the advance! Advance is an abstraction from the listener point of view, comparing now and then, advance or decline. I'm usually more happy with my playing now than I was twenty years ago, but that's not the same thing. Listening back though, is a very interesting thing; we can hear ourselves outside of the immediacy of playing. We can listen to what we did ten years ago, forty years ago, and really struggle with our judgment. I mean, I was ecstatic with something at the time, so why am I dissing it now? Anyway, I'd say the book is closer to an achievement since it's a solid material thing, can't be erased. Even there, however, I say I could keep on editing and changing it, so how solid is that? I'm not proud enough to say, this is forever.

Cadence: Is there a key skill that a player of free improvisation has to develop in order to play well with others?

Wright: No [Laughs] Not even listening—that's a human act, not a skill. To make it a skill is to tell people not to object if they're bored. That's the academic approach. When I walked out on Ornette back in '67 it was because I was listening. I was not bored, I was wide awake and afraid of what was coming in my ears.

Cadence: How important is it to fit in with the other musicians you are playing with at the time?

Wright: "Fitting in" is not quite it, and what's important is not what people should do but what they actually do, find themselves doing. For this it would be good to ask a bunch of improvisers. I myself shift between focus on what I'm doing; forgetting what I'm doing, with my mind wandering; and listening entirely to what the other people are doing. The mind wandering is not necessarily a bad thing; it eliminates self-consciousness, and then I'll suddenly be attracted to something I or others just did and wake up. And following others is not literally submitting to others' patterns; the relation can be very subtle. I say in the book that you are playing your own version of what others are doing. You can lose all self-awareness. For instance, when my lip is weak I'll be aware of it and

pissed off about it—not fun. I’d rather lose myself in what other people are doing. That helps loosen the great weakness of all serious music—ownership of your music and responsibility. To my mind, responsibility tightens us up—come on now, this is serious stuff, no fooling around. That’s what happens in an art concert—the more formality, the less the playing can take off in its own direction. Free playing is irresponsible in order to respond only to itself.

Cadence: *How does it make you feel to play free music? Are you seeking a spiritual place or getting rid of angst?*

Wright: Neither of these, and you’re not seeking something if you’re already there. It’s an irrational high but not like that from drugs, sex, or 16-hour work days. It’s something many musicians feel is our reason for being. Not a single hair separating you and the playing—it happens with all kinds of music. You are every sound you’re making, though maybe you’ve just pulled out of “this is total shit” a minute before. You can’t be happy about what you do unless you have felt the wind against you and now it’s miraculously at your back. I don’t know how else to say it.

Cadence: *As someone who thrives on playing with others, how do you feel about performing a solo set?*

Wright: I feel ambivalent. I am not and don’t want to be a soloist. To play a solo is always a specific decision, one I rarely make. Playing with others is first of all for them, stimulated by the audience, whereas with a solo you only have the audience to relate to. Without others throwing in different ideas, solos tend to become formulaic. It’s like, the audience wants the best, so here’s what I’ve worked out, what represents me. Our commercialized culture fully backs this up—the musicians’ job is to please the other, easily forgotten when engaging other musicians. For me, once something is being recorded, I know someone else could hear it, and it’s difficult not to feel I should do something good. This has led me to hold back while recording. Last summer I started playing alone and recording it, but not as a solo. I’d go to the basement early in the morning, turn on the recorder and just play. It was the first time I’d ever escaped the anxiety that accompanies recording. To just play without any nagging judgment was a huge liberating experience, something I didn’t plan on. After the summer, I scheduled a couple of solo performances to see if that confidence of “playing alone” would carry over. I was somewhat happy with them but not totally.

Cadence: *What’s the most unusual setting you’ve performed in?*

Wright: Probably when I played in a minimum security prison in Toledo, Ohio with guitarist Chris Cochrane in 1985. All the prisoners were there, a huge audience of black, male prisoners and in front, a few whites. Chris and I were playing this totally crazy stuff and then one of the black prisoners interrupted, saying, “You guys can obviously play music, so why don’t you?” Suddenly, everybody was engaged in a passionate inquiry into the philosophy of music. Never before had someone stopped a show of mine and said “This is not music.” But he was saying this knowing jazz

and other music, and telling us his ears were hurt by what we were doing. Some people seemed to agree with this guy and some white prisoners in the front were saying, “Don’t listen to him. We’re behind you.” [Laughs] They probably didn’t like it either but were taking sides. I found out later that the prisoners went back to their cells and debated this all night. Music mattered vitally to them. Our playing made an impact—there’s your cultural impact! [Laughs] Anyway, the upshot was that my friend who was teaching poetry there and got us the gig got fired for it. When people talk of art disturbing the peace and having consequences this is what it means. It’s rare, accidental when it happens. That guy couldn’t walk out. Makes you think, what if after an audience has come in we post a guard at the door and say, no matter what we do you aren’t allowed to leave. No more consumer choice!

Cadence: You play in Europe fairly often. Do you find Europe to be more supportive of this music?

Wright: Yeah, free improvisation is a distinct genre there, with an audience capable of making its own judgments. It’s an art music and many more musicians do it exclusively than here. The main thing is that it’s possible for Europeans to make a living doing it. Many European governments provide financial support, at least for venues. Here, if it isn’t jazz-oriented then it’s DIY and underground.

Cadence: What differences have you noticed when performing with Europeans versus American musicians?

Wright: That’s hard to generalize. Maybe the Europeans don’t play quite as wild, all over the map, as my partners here. [Laughs] They’re more restrained in general—technically very trained. However, they don’t bring some model of proper music into their improvising.

Cadence: You have a new CD out. How do you decide when it’s time to release a new recording?

Wright: Part of the recording is with Zach and Evan Lipson on double bass from a tour [fall of 2016], and the other part is my “playing alone.” I had it made to be inserted in the book, when people order it from me, a kind of bonus. CDs are very cheap to get manufactured without the packaging, but still a waste of money if there’s no market—the name is the market. CDRs copied one at a time are the answer, and the reason to make them is just to sell on tour. Or Bandcamp and Soundcloud, a good way to let tell potential bookers what you’re about, and potential audiences. It’s not so much a matter of the right time but of whether I’m going on tour and with whom. All that really matters is playing live. A recording is not the music, it’s just a hint of it. But that recording should make it plain that free playing doesn’t translate as sloppy technique. Our playing shows a huge vocabulary and is highly precise in both what we play and what we don’t play.

Cadence: We’re doing this interview at the Philadelphia home you mentioned on Spring Garden Street that you bought in the ‘70s and have turned into a home for free improvisers. What goes on at this house?

Wright: I had musicians here through the ‘80s when I was living here.

When I moved back in 2003 I tossed out the people who weren't paying rent—quite a bit of that—and made it strictly improvisers. It stayed that way until a few years ago. Now Zach lives here and Jim Strong, an improviser and instrument builder, and soon a dancer downstairs, an improviser. There's also a musician on the first floor who's coming from punk but is not an improviser. I come regularly from my home north of here to play sessions with Zach and others we invite.

Cadence: *There's sort of a Sun Ra thing going on here.*

Wright: [Laughs] Sun Ra had an orchestra of fixed membership; this isn't like that.

Cadence: *You're also a quite good visual artist. What role does painting serve for you?*

Wright: I started when I was living in Boulder around '89 because I was living with a woman who was a visual artist and encouraged me. I'd thought of painting as something I'd do when I got too old to tour. I saw a Jackson Pollack show just after college that knocked me out, so I immediately went towards abstract expressionism. At the time I felt blocked on the saxophone. I bought a piano and was playing that and painting. The painting reached a point where I became very critical of what I was doing, and when I moved back east, I had no time for it, given the flood of new musicians to play and new musical ideas. Then the book. Now I imagine doing some painting again—I'd love to see what happens after a twenty year break.

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

Ben Bennett (percussion) asked – "Has having kids had an effect on your work?"

Wright: Well, my son Ben has been a very close partner, a double bass player who had a punk band with his brother. I asked him once why he took so naturally to improvising and he said, "I was just listening to you playing all the time," through the '80s when he lived with me in Philly. Captive audience kind of thing, like the prisoners, but he didn't tell me to stop playing!

Bhob Rainey (saxophone/sound design) asked – "How you might view the socioeconomic position of the "fringe" artist as a potential site of effective collectivity."

Wright: I don't identify as a fringe artist myself—Bhob is thinking in market terms, like "marginalized." A fringe points to the mainstream, in fact fringe festivals everywhere are part of mainstream urban culture. It's the cultural left, out to make the world more liberal-minded, using all the entrepreneurial techniques. Free playing is not on the fringe of anything but right at the heart of music. Musicians are directly engaged with other musicians rather than looking to the marketplace. It's true that in the '80s I saw free improv as an extension of activism in some way. I thought it had broken through the conventional social order and had some potential for transformation. It scared those who thought it threatened Music. Since then the social order has adjusted; music is now just a consumer item, doesn't challenge people in any meaningful way. Someday it might be part of a

Interview

Jack Wright

cultural transformation, but not as a fringe. In political terms the fringe is integrationist, and I'm more the separatist—musicians for musicians! That's the collectivity I know about.

Bob Marsh (multi-instrumentalist) said – “I've known Jack for over 30 years and played with him at least twice a year for a long time, plus we toured every other year for many years. We wound up on opposite coasts but I've spent many hours talking to him, so I don't have much in the way of a question for him, it's more of a conjecture. Did you know that Jack was a doctoral student in medieval French history? He had a really interesting thesis topic. I can't remember what it was but I remember being impressed by it. His thesis adviser however, wouldn't let him pursue it. This led Jack to jump out of the Middle Ages and into the sixties and radical politics and then free improvisation. So the conjecture: What would have happened to me and hundreds of other musicians without that personal contact with Jack's endless and everywhere touring and his incredible generosity if he had gone on to become a medieval French history scholar in an ivory tower somewhere?”

Wright: [Laughs] Well, that's nice to hear, and one of those “what if” questions that can't be answered. I do think it's true that I had some impact on that earlier generation of musicians and a few audience. I get emails from people, “remember when you came through and we played a session?” But improv went through a decline and resurgence of interest in the later 90s, at least on the east coast, and interest in musicians like myself did not carry over. We were the forgotten past. That was fine with me; young players could treat me as a peer and not someone who knew how to do it better than they did. That's what's important with me; we're all peers, dealing just with what's happening.

Cadence: Do you have any final statements to make and perhaps you'd like to say something about playing this form of music that might peak someone's interest in performing it?

Wright: Earlier I said that free playing has lacked cultural impact; it's been absorbed into art music in Europe and assimilated to free jazz here. However, something can be historically significant even though culturally its edge is blunted. That free playing exists at all is a phenomenon. People are creating something very similar to acceptable music in results but from the ground up rather than the top down. That is, out of their immediate relations in real time, not composed in advance and not corrected according to some idea of what people want to hear. The sound-makers have taken over the making of sound, and for their own purposes. That they have no interest in making a mark means that of course it will be culturally insignificant. This is no heroic avant-garde, the next big thing—our culture has absorbed the avant-garde and turned it into a routine. What is historically significant is what is not routine, not expected of the human animal. In the US it has gone through two periods of growth and decline, when it attracted musicians who then got bored with it, the mid-70s-late 80s, and late-90s to late 00's. Each period was marked by its cultural and social environment, and we can't say what the next will be like. We do know that what is called the “world leadership” has been shaken down to its boots, and that the elite of music professionalism has already become a

joke, unable to deliver on its promises. It's hard to say what the culture will look like when the present arrangement is more widely and openly known to be no longer viable. I would say, we're on the verge of a Copernican Revolution, all bets are off. The seeds are planted and we can't know what the fruit will taste like, but history, the organic process itself, is clearly not twiddling its thumbs with nothing to do.



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Interview: Billy Cobham

THE MELODIC, PERCUSSIVE PATH OF BILL COBHAM BY TEE WATTS



When we talked to Jazz and Jazz Fusion supersonic hero Bill Cobham recently, it was on the heels of one of his curricular passions, The Swiss Youth Jazz Orchestra. This is how he described it for Cadence.

“The Swiss Youth Jazz Orchestra is comprised of young individuals sponsored by different embassies and institutions around the world, to come and take part in a mentorship for one week in Aarau, Switzerland. It’s a full six day intensive, all working up to a concert on the 6th day, in a Jazz Orchestral environment.

We had professional players supporting the students. I was supporting two drummers. Renown bassist Neal Jason was mentoring a bass player. Frank Green, great lead trumpet player was mentoring 2 or three other students. The trombone players had a sponsor. The saxophone section had a couple of sponsors. Every day, the whole objective was to go through section rehearsals of materials that had to be prepared for the weekend to be presented to everyone. This experience goes on the resume of kids who come from different parts of the world. We had Russians, Singaporeans, Malaysians, Germans and the local Swiss kids. It’s an honor to do it. We’ve done my music in the past and this year we did a presentation honoring Dave Brubeck. That was a heavy for them, one of the more difficult one’s we’ve ever done.”

Ever the educator, another of Bill Cobham’s esteemed educational pursuits is his Art of the Rhythm Section retreat. Though the Retreat is an idea whose time has come, Cobham states that it was one that incubated for awhile before its inception in 2014.

“Having observed many things that can happen within the rhythm section over a span of close to 50 years as a professional musician, I felt the time is right to help musicians who are interested in becoming better team players within a group. We focus more on the social aspects of performing. Specifically, how do you actually hit the ground running with people that you’ve never played with before? What are the basic fundamental objectives when you sit down at a jam session? How to turn a 4-way individual situation into a singular stream of thought? How

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does everyone give of themselves, through their instrument, the common thread between 4 people in the rhythm section? Fundamentally, it's about playing the right notes at the right time based on the understanding of chordal structure. How the feeling is going to lay; groove on one side, harmony on another. What to expect melodically in the most basic of terms from a piece. An individual's past experience comes out in situations like these.

For example, you might want to play a shuffle Blues. If the drummer doesn't know how to play a shuffle, he's going to be out of line with maybe the bass player's (or anybody else's) approach to playing a shuffle. There are ways to do that but just one real way. It's always basically triplets, depending on the tempo. Now, to approach that feeling, how fast you play it, how comfortable you make it, as quickly as possible, like in the first bar, if at all possible – it opens everyone's minds to say, 'Ok, at least we got this far. Where do we go from here? We've established how, as a unit of 4 people who never played together before, are going to move forward to play on a musical level.'

This year's retreat is happening July 16-22 at the Mesa, Arizona Arts center and features world class coaches, original members of Cobham's Spectrum 40 Band; guitarist Dean Brown and bassist Ric Fierabracci. Also included are global drum ambassador Dom Famularo and former Tonight Show band member, keyboardist Gerry Etkins.

Though the Art of the Rhythm Section Retreat still has openings for musicians, students and educators as Cadence goes to press. (Registration through 7/6/17.) Participants must play a rhythm section instrument (bass, guitar, keyboards or drums) at a highly proficient level. It is not designed for beginner to intermediate musicians.

For registration information go to: <https://www.mesaartscenter.com/billycobhamretreat>

William Emanuel Cobham, Jr. just celebrated his 73rd birthday. It seems like just the other day that the Jazz fusion genre, which in no small part, was fueled by his explosive drum chops, established itself through collaborations and almost collaborations among legendary figures like Miles Davis, Tony Williams, Chick Corea, Herbie Hancock, Joe Zawinul, Jaco Pastorius, John McLaughlin, Jimi Hendrix, Sly Stone and many others.

The Panamanian born, Brooklyn bred Cobham, grew up in a musical environment that was nurtured by his parents. As a child he heard Jazz, Latin, Classical and Pop in the household. With several years of drumming behind him at 8 years old, he sat in with his dad's band. At the age of 13, his parents awarded him his first drum set when he was accepted at New York's High School of Music and Art.

"My parents bought me a bass drum, a snare drum and seat, a high hat stand and a ride cymbal stand with no cymbals, cuz they couldn't afford them, and a seat. To this day, I have that snare drum around here somewhere.

Roy Haynes signed my permission to get into the New York High School of Music and Art when I was 13 years old. You had to get someone to recommend and sponsor you to gain admission to special schools in New

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York. Because of Roy, I had a great boost. Years later it was so gratifying to me for him to see him come out to my show and stand off to the side and hear me play, or even be my opening act at Perugia Jazz or something. I remember the days when I was going, "Mr. Haynes, when I grow up, I wanna be just like you." He would say, "Be careful son, be careful." After graduating from high school, Billy spent 3 years in the U.S. Army Band. He credits that experience as not only enhancing his rudimentary drumming skills learned playing in marching bands as a youth in Brooklyn, but also providing the training ground for combining people and musical ideas together which he still uses today.

Cobham's first steady post army gig was with the great Horace Silver in 1968. He also worked with Stanley Turrentine, Shirley Scott and recorded with George Benson, Grover Washington and Milt Jackson on the Atlantic, CTI and Kudu labels. Our discussion turned to the topic of how he was able to stay away from the temptation of using drugs during such a mercurial time.

"I gotta tell you, I think that I am one of the luckiest people in the world when it comes to drugs. I've seen people, without mentioning names, who are at the upper end of the pecking order of the music business, who have this stand-offish attitude, as if everyone is below them and they say, 'No, they never have.' They don't even wanna talk about it. It's not because they think they're better than. It's more because they're afraid of telling the truth about the dark side of their life. They somehow got through it by looking as if they had a chip on their shoulder. That's what Jazz will do for you. It's part and parcel of a persona that's present in most musicians. They're aloof. They can't or won't talk to anybody because they are geniuses, above everyone else. The reality is, they're not. They're very, very fragile. Then there are others who are just plain into themselves. They're too dumb to understand that there's a world on the outside. As long as you feed them whatever they need, in terms of, 'Man, you sound wonderful.' You're this, you're that. Blah, blah, blah. They will gulp that up along with, 'Here, take this. The money didn't come yet but take this now and this will tide you over.' Then it becomes, 'Man, that stuff you gave me yesterday was great. When's the money coming?'

'Aw, it'll be here in a few minutes. But take this now man and wait. We'll get it.' And they take that something and the next thing you know, they're just asking for that something that they were given before and well, forget the money. And that's where most of the people who manipulate the artist, want the artist to be. Just do as they say and not as they do. Then ironically, the people who control society give the artist the stuff that they need, tell them it's going to make them better, that they're gonna sound a million times better, those same people set the artist up for arrest because of course, the drugs are illegal. So they become judge, jury and everything. The point of it all is to divide creative, thinking people into the haves and have nots. They don't want a lot of people thinking. If you're gonna think at all, they want you to think about what they want you to think about. So let's come back around to me. Why I feel I'm so lucky. I'm looking at people around me. People who say, 'You need to relax. You smoke?'

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'No.

'You ever try marijuana?'

'If I don't smoke, how else am I supposed to take it?' I mean, I don't know. I'm asking, almost a question in my own mind. Why would I try marijuana if I don't smoke? A lot of people who ask you that question are expecting you to say a tobacco brand. Something like that. And naw, I don't do that, cuz my folks didn't do that. Kids become mature based upon the foundational concepts of their parents. My folks never smoked, period. I had one uncle who smoked cigarettes, but not in my presence. My parents wouldn't allow him to come to the house and smoke. So he never smoked when he was around us. I never saw my mother or father drunk. From time to time we'd have egg nog with rum or something. My mother used to give us this tonic when we weren't feeling well. (We called it punch.) It consisted of 6 Raw eggs without what my mom called the eye of the egg, 6 tablespoons of sugar and a can of evaporated milk. All that went on top of ice with one bottle of Guinness stout. She would then beat all that by hand with an egg beater. You put that all together and give it to a 5 or 6-year-old, once or twice a month, and after a half a glass of that, I was out like a light. I remember always wanting more but not being able to finish the glass. I believe it helped my immune system, especially with the harsh winters we had in Brooklyn in those days. That's as close to alcohol that I came while growing up. I didn't start to enjoy beer until I was roughly 25 years old. It took many more years for wine. To this day, if I have a glass of wine, I'm pretty much gone for the evening. So therefore, the whole drug/alcohol thing was naturally avoided because I needed to keep my senses if I was going to play. That stuff didn't line up with me. Why would I want to play under this shroud of the unknown? Why am I playing and not enjoying this? I want to be able to enjoy what I play at least as much as everybody else, if not more. If I can't, then why am I doing this?

I started to devise this feeling that playing music is so important to me, that I need to know every note I play because it represents my personality. So, that said, why in heaven's name, when I watch all these other guys, and I read about what they went through—Mingus, I mean I read Herbie's book—Everyone's experimenting with this other worldly stuff, so the say. But come on man, the world can't be that dumb. This is all we really have. Why would you want to—What is it about you that makes you think that if you believe what somebody else tells you that you can get to another level where you can do this. I haven't seen any of those cats do it yet.'

As Cobham's career charged toward the forefront of Fusion prominence, in 1969 he joined the group Dreams, which also featured The Brecker Brothers and John Abercrombie. By 1970 he joined Miles Davis and recorded and toured with him as Miles embraced the electrification of Jazz Fusion. The following year he joined fellow electric Miles alum John McLaughlin in forming the Mahavishnu Orchestra. Alternately hailed for its meteoric rise to the top of the genre and cursed for McLaughlin's, my way or the highway leadership style, Billy C. did two tours with the Orchestra. Here he expounds on the pros and cons of that experience as well as the Love, Devotion, Surrender session with McLaughlin and Carlos Santana and their association with Sri Chinmoy.

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"I was always an employee. I never thought of myself as being more. I was hired by John McLaughlin, quite honestly to play in the band. He was my boss and I loved the band's concept very much. I felt that my main contribution at that point in time, was to play as best as I possibly could to support that concept. Then there was Jan Hammer, Jerry Goodman, Rick Laird (moreso than anybody), whom I think was the oldest guy in the band, and just laid back, happy to be there. He just did his thing, not looking to do more, but lo and behold, he was sleeping giant in the band because he had all of this knowledge in orchestration and could do a lot of different things. But John didn't ask him to do those things. John asked him to play bass. That's all. And, you know, that's what it was about. We did what we were supposed to do. I did express my interest in writing for the band, but I didn't even know where to begin. I found myself wanting to write and contribute in the same way as John had already done. And here again, I'm looking at myself from the outside. I'm thinking, Why would I want to write the same music or in the same way as John? He's already done it. If anything I need to do something else. I couldn't think of anything else and by then I had already made the suggesting saying, 'Man, I sure would like to help you with new material.' We were getting to a point where we had worked a lot. Over the span of about 2 years, I think we were approaching 500 shows. We were on the road all the time. So I thought, we need new music. We can't keep playing the same thing. We need to continue to build and I wanted to help to build. The only way I could think of it happening was if somehow I could (in my naiveté, cuz I had no idea about publishing) play an idea with 2 fingers on the piano, that John could just take it and envelope it. Naïve me! He didn't say no, but his body language did. It was more like, 'Yeah, yeah, sure man.' So I got it. I put it out there. It was not accepted. I need to just do what I do and leave the rest alone cuz I could see also as an observer that Jan and Jerry were really starting to push the envelope about writing material. They loved the material that John was already doing but they wanted to add to it. They saw how they could expand on that. And John wasn't interested in doing that. So they got into a lot of problems. I'm watching them saying, "I need to do something else." I had already been working myself in the studio, kind of establishing myself as a worker bee/studio musician. We had been working a lot and it pulled me away from New York in a good way, yet, on the other side, I wasn't able to play as much in the studio as I would have liked to. So I was replaced by Purdie or Steve Gadd or somebody like that for Creed Taylor at CTI Records. The connections I had in the jingle business became really thin because I just wasn't around. There were a lot of people around who were looking for work. So I started to feel like I had to do something else to sustain myself because this situation I didn't think was gonna last. I was right. No matter what John had said (he was gonna start another band, he wanted me to play drums, blah, blah) in the end, I got this funny feelin' that this is not happening and sure enough, I was fired and gone before that year was out." (Author's note: Cobham left in 1973 but returned for the reformed incarnation in 1984 for studio work only on the self-titled album, Mahavishnu. Also in 1973, Cobham played on the Love, Devotion Surrender album by

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McLaughlin and Carlos Santana. In her book, *Space Between the Stars*, Santana's ex-wife Debra discusses her view of the relationships between both guitarists and their guru at the time, Sri Chinmoy, whom she viewed as a huckster. When asked about his observation of those relationships, this is Cobham's response.

"No, I did not observe that at all. I wouldn't disagree with it, but this is my and logic, from the outside looking in, I don't know, man. All these people with these very interesting names from different parts of the world, what the names mean, etc., it was just like another drug. What do these guys need all this for? Look at all the music they've written. Why would they even wanna talk to somebody or have somebody tell them where and when to go take a piss. It doesn't make sense to me. I see life in a different way. I know that people need that. I mean, why do we have churches? That's a very, very serious question. There are many more people today who stand up for their ideas of living life in a common sensical way, doing the right thing at the right time, because it is the right thing to do, as opposed to having to wait for a Supreme Being to tell them somehow, that they should do the same thing. I don't know who's right or who's wrong. I know what's right for me. If I see you and your kid walking across the street against the light and surely you're going to get hit by a Mack truck, I'm gonna say, 'Watch out.' It's kinda like that for me. It just all makes a lot of sense. In the music business, artists have a tendency to shuck everything that they don't want to be responsible for onto somebody else, who will either take and turn it into a money making situation for themselves personally, leaving a husk standing in the corner that represents the artist, after they've taken everything the artist ever had. And that's the music BIZ-NESS! The Entertainment business."

Early on in his career, Billy Cobham was also terminated by trumpeter Hugh Masekela. Interestingly enough, Cobham considers it one of the best moments of his career.

"Hugh was the one boss I always felt did me a great turn. Hugh of course had a great hit with "Grazin' In The Grass." He was also closely allied with Harry Belafonte, who had a great rehearsal hall on 57th Street which, even back then you had to have some money to have a place like that. This is 1967 or thereabouts. I was invited to go play for Hugh Masekela by Larry Willis. I was playing with Billy Taylor a lot and Larry was familiar with what I was doing. So I went to audition for Hugh and I thought the band sounded great, man. I think Bill Salter was playing bass. He and Ralph McDonald had a production company, wrote a lot of songs together and produced Grover Washington who was in the army with me as well. I had a small tie to a lot of these people and in the process everything is going well. At the end of rehearsal, I decide to put out an idea to Masekela. I'd been doing some work on the weekends like weddings with a group that consisted of Eric Gale on guitar, Richard Tee on keys, Chuck Rainey on bass and I believe Pee Wee Ellis. We called ourselves The Encyclopedias of Soul. This was a forerunner to the highly acclaimed band, Stuff. So I said to Hugh at the end of the audition, 'You know this group could go a long way.'

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'Thank you very much,' he said, trying to figure out where I was going with it. I had no idea what I was talking about. I was inspired by his wonderful persona. I wanted to offer something since Larry had recommended me. I said, 'If you're into it man, I can put us with some people that can get us some parties and dances, things like that.' And he starts looking at me like I was out of my mind. "Grazin' In The Grass" had sold millions of records. I had no idea. He then realized that I wasn't joking. That I just didn't know and was lacking experience. He said to me, 'Let me just talk to you for a minute. I'm telling you this because I want you to take it and go and learn. You need to get out there. But I don't want you to do this now. I'm not going to hire you for this.' The way he talked to me wasn't as if he were putting me down. If anything, it was an education. Whenever, I've seen Hugh Masekela since then, I always say, 'This is the one person who gave me the best advice in the world at the time when he fired me.' And I can laugh about it because I was so naïve. I had no idea what I was doing. He saved me from going down the wrong rabbit hole. This is a guy who dealt with big political issues back in the day. He was married to Miriam Makeba at one point and they were in the vanguard of the anti-apartheid movement. I get it now. I wasn't ready for any of that stuff. He kept me on the path, so to speak."

Navigating the Jazz road can be dangerous. Bill Cobham's observations over a near half century pointedly underscore the perils of the road, the business and rigors of maintaining a successful career. Using the still active Randy Weston as an example, Cobham expounds:

"I focus on Randy Weston a little bit because I know that Randy was blacklisted from the U.S. in the '50s and moved to Africa, way back then. It was because he was a musician who chose his own path. He had his own successful record company back then. Those were the days in which artists had to have cabaret cards in New York, obtained at the Cabaret License Bureau which was overseen by the New York City Cab Medallion Bureau. So you had to go to the Taxicab bureau to get a cabaret card. You had to pay these people off and then go around the corner on 52nd Street to the Musicians Union to get a musician's card. All of this was just so that you could do what you did for a living, which was play. They wanted to control where you played, whom you played for and yeah, there was a reason for unions. I'm not saying there shouldn't have been unions, but come on man, you're an artist. I can see the musician's union. But then to play a club, you're paying extra to some bunch of goons who are controlling the territory, if you will, calling it insurance, for whatever it is. So Randy Weston decided that he didn't want to do that and because he didn't have the right credentials, was forced to leave the country. One could very easily say Black musicians were taken out because they wanted to lead. I don't know. It's not that deep for me. It's just that somebody wanted a piece of your money, win, lose or draw and you had nothing else to say about it. They allowed you to play and he decided not to go that route. So he left. What's interesting about him is that he has been back many times since. He's a walking griot. These are my models; Randy Weston, Yusef Lateef, Dr. Billy Taylor and Roy Haynes."

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At the height of the Fusion explosion a lot of Jazz press was given to the percussion question of who was best, Tony Williams or Billy Cobham. Both had tenured with Miles. Both had recording resumes with McLaughlin and both were excellent players. Here Billy talks about their association: "Tony invited me to come to Japan and work with him once. Honestly, I think he did it on a dare. In my short time of knowing him, Tony never backed down from anything. He had a real sense of self that said, "Oh, you think I can't do this. I'm gonna show you. I bet somebody said, 'Man, you wouldn't want to play with Billy Cobham on the bandstand.' What I was trying to do with him was to get him to play together. Not as competitors, but as a unit, but we never got the chance. We kept living close to each other. He lived in Fairfax and I lived in Mill Valley in the San Francisco Bay Area. We were out there at the same time but he was reclusive. He was part of what I used to call the princes of the Prince (Authors note: a reference to those who rose to prominence through their association with Miles Davis). They were the untouchables. You could not say anything about them. Some of them walked with their proverbial noses in the air. You had to be careful about how and what you said. I didn't feel that way, obviously. But I loved every one of those guys – what they did as artists was unparalleled. Not that they were better than anybody else. It's just that they were personalities unto themselves – to this day. You can tell Herbie's playing just by listening, just like you can tell Chick. Ron Carter is the only bass player that plays like that. There's Tony and Wayne Shorter, George Coleman and there you are man. All these people are special, special, special people. But then after that, they are human beings just like everybody else and it should be kept in that perspective.

With Tony, we played the Blue Note together. We alternated opening and closing. He had a manageress. I can't even remember her name. She also managed Bill Evans This was around the beginning of the '90s. We were doing about 3 shows each per night, a throwback to the old, old days when we did 5 shows a night. Anyway she made reference one night to me as opening for the greatest drummer in the world and I never let her forget it. I would say, "You sure about that?" She wasn't dumb. She was kind of pushing the envelope as if to make me a second class citizen in a way. She finally started to avoid me.

During that week at the Blue Note, Tony and I shared the same dressing room and though we'd talk, he wasn't around much. He was in and out, elusive in a way but I was honored to be around him. God rest his soul, I'm still alive, doing what I'm doing.

Once, when I was playing Kimball's in Emeryville, with George Cables and Ira Coleman, he came out with his wife to see us. I was shocked and honored again. I said to him, "What are you doing here?" He said, "What, I can't come out and see you play?" How did I know? I mean, thank you. All I could say was, "Glad to see you. Glad you came." I would never have invited him to come. And if I had, I don't think he would've. It was just one of those things. A pleasant surprise for me. On the same level as

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having Roy Haynes coming to see me play at a gig. He's 92, sitting there enjoying himself. It far outshines any Grammy Academy Award, anything that could ever happen.

Admittedly, Cobham could still stand more elevation through marketing. In a poignant expression of his analysis of his public profile he states, "Well, I can't speak for anyone else, but there's not a large contingency of people who promote Billy Cobham. There's Billy Cobham and my wife Faina Cobham and that's it. She's also my manager and if you come across me she's around somewhere nearby. In the occupation that I'm in, it can be counterproductive to be married. It's hard to have both. I'm still more married to the music than I can ever be to my wife. It takes that kind of commitment to get where I have to be because I don't have the tools. I'm not a Chick Corea or a Herbie Hancock or someone like that where the marketing is very, very important, combined with the high level quality of what they produce. They have a really strong shot, more than most artists around in terms of people who might be mentioned in the same breath. They're my colleagues and I envy that to some degree but you think about it and you can't have it both ways. Everything has a price and I don't mean this literally, but in the music business, yeah you get in bed with the devil and boy, you've got a price to pay for the rest of your life. It's what you create for yourself and who you tie yourself to. You have obligations and you can't just kick them away."

We can't let Mr. Cobham get away without explaining his take on drum tuning, which he states has evolved over time.

"Keep in mind that the second instrument on earth was drums. That said, the drums have a specific tone and though you can get different tones out of a drum, it is limited to depth and size and shape of the instrument. But if you add more of those instruments together, then you can assign a specific tonal quality to as many of those instruments as you want, even to the point of creating scales. You can express yourself communicatively, not just with rhythmic patterns on the drum, but also how the listener becomes comfortable with the sound and how it's being presented because the sound is infectious and so the audience starts to move with it, they start to dance with it and react in a positive way, or not, to what they're hearing. The whole objective is to play in such a way as to create a reaction in the positive, not only for those who are listening primarily, but for the person who is performing those tasks, which means you have to understand how the instrument functions and how you want to present your personality through the instrument, or instruments, so, that said, you become more fluid and creative in that way, with the idea of playing more melodically through the drum set.

Consequently, I do tune my drums differently now, as opposed to early on in my career. From the standpoint of, interestingly enough, more in tune to tuning. I used to play the drums only from the position of only playing percussively and everything would sound like a thud, like hitting your chest all the time. The range of sound, was dependent on how big or small the drum was. Now, it's not about how large the cylinder is that

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holds the two heads on a drum, but where you place that drum in relation to the other drums, so that you can access it when and where you want to as well as its whole sound characteristic. So you've added a lot more dimensions and layers to the whole environment of performance because you're playing to be effective within the environment in which you work, because of all the patterns that you play which are relatively the same as anyone else. They're rudimentary patterns, but, it's where you place the instruments, in which you are playing these patterns in sequence. That's what sets you off from everyone else because your drums are in a different format. You put them there. You've created this environment that's unlike others and you're playing only certain drums that are tuned at certain pitches, when you feel it's appropriate to play them.

As we end our dialogue with Bill Cobham, he lends a bit more of his personal philosophy.

"There's something very strong to be said for common sense. You are responsible for the life that you've been given; good, bad or whatever. At the end of the day, your name is on the marquee. Stand up for the right to live on this planet for the amount of time that you have, if you believe in life in a positive way. You're gonna have to pay a price for it. I can only speak for me. I love life and enjoy it and believe in giving something back. If I'm working on something that's positive, I like to try and share it."

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REVIEWS OF CDS, LPS AND BOOKS

A collection from
Robert Rusch of
sometimes
disparate material
though generally relat-
ing to music
recordings or perfor-
mance.

A NOTE TO READERS: I cover a lot of items in this column and it is only a fraction of what crosses my desk. I choose to only write about things that I find of interest, usually that is due to quality of music but not always. Mine is a small voice against media hype/print-ola but be assured neither friend or benefactor has influenced my judgements. My writings are my feelings and that which money can't buy. You can contact me at rdr@cadencebuilding.com. Mail received is subject to editing and may be included in the next column at my discretion. If you do not want your correspondence printed please let us know. Thanks and cheers, RDR

A southern California reader wrote to me about OCTOBOP, a group which I had no knowledge of and was amazed to find they have been active and recording since the late 1990s. Leader GEOFF ROACH [bari/as], is a huge Gerry Mulligan fan, likes the octet format, as have many, for almost 70 years. He was/is partial to piano-less groups and the sound of Shearing's group with vibes and guitar mix and Dave Pell's mix of trumpet and guitar in his octets. Roach organized this group originally because he was frustrated with the mediocrity of the rehearsal bands and their music with which he had been a part. Encouraged by his late wife, who had paid attention to the jam sessions that he and invited guests had for months at their house [1999] they went into the studio and recorded. Octobop now has 6 CDs out (the first is no longer available) and they are working on their seventh. Roach is the last remaining of the original Octet. The Octet's second release [11/10&11/01], NIGHT LIGHTS [Mystic Lane Records cd 030 354] is Matt Kesner [as/ts/ss], Randy Smith [tpt], Darrell Jefferson or Bob Boring [tbn], Bill Hazzard [vbs/mar], Bob Calder [gtr], David Kopf [b]and Jon Wagner [drm]. Roach's favoring of Mulligan is apparent from the opener, "Rocker", which utilizes the original Jeru arrangement. It is but 1 of 4 Mulligan compositions. The other 8 tunes are by well known left coast jazz artists, Bud Shank, Shorty Rogers, Dave Pell etc. which points to Roach's affection for cool school jazz. If you're old enough in your listening habits this program [51:44] might produce a flashback to the 1950s and LP days. The one mis-fire here is Nancy Gilliland's singing Judy Holliday's lyrics to Jeru's composition "Night Lights".

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The episodic lyrics drag the music down, however on the other hand, the 12 page liners include William Claxton's delightful photo of Mulligan and Holliday recording in 1961. All-in-all this album holds up well on repeated listings but offers no new insights.

With OCTOBOP's AFTER DARK [Mystic Lane Records cd 030465] from 8/2&3/04 reference points open up a bit. Smith, Kesner, Hazzard, Kopf stay with the octet joined by Mike Humphrey [tbn], Jack Conway [gtr], and Roy Kaufmann [drm] for a program of 12 tracks [55:41]. The CD opens with a credible reading of Cy Coleman's "Playboy Theme" from the terribly pretentious show *Playboy After Dark*. The group is in their joy on Bill Holman's arrangement of "The Way You Look Tonight", with blends and sliding counterpoints, it is classic California cool. Ken Poston's notes in the 8 page liners put the music in context. Again there are obvious throwbacks to the past especially where original arrangements were used, though half of the tracks sport fine Roach arrangements.

Things open up further on VERY EARLY [Mystic Lane Records cd 030576] and by doing that, Octobop loses some of its earlier identity as keeper of the west coast sound faith. On this set [59:51] the music is composed or arranged not only by Marty Paich, Henry Mancini, Gerry Mulligan, Shorty Rogers but also Bob Mintzer, Mingus and trumpeter Randy Smith. There is enough of a touchstone to the West Coast blend to tie it to previous releases but when they move into material out of context to time and period they do not retain their cool school identity. Still the music is fine if a bit generic. The group retains Smith, Kesner, Hazzard, Conway and Kaufmann while substituting Jon Schermer [tbn] and Brian Brockhouse [b]. To the best of my knowledge for most of the members on this date [9/25-27/06], and previous ones, the majority of their recorded work has been with Octobop and I am continually surprised how much largely "unheard of" talent exists in and out of urban areas in and outside this country. I suspect some of the talent here works anonymously in studio bands. 8 of the 12 compositions found here are arranged by Roach or Conway. The fine arrangement and bari solo make "Born To Be Blue" a highlight. The low point is "Do You Know What It Means To Miss New Orleans?", a generic ramble through N.O.—a mixed bag. The next edition of OCTOBOP comes from 8/6&9/12, a short [37:13] CD titled, WEST COAST CHRISTMAS [Mystic Lane Records cd 050 100]. This edition continues with Conway, Smith, Schermer, Blockhouse, Kesner and adds Roddy Magallane's [drm] and Rick Gray or Dave Casini [vbs]. The 11 tracks here are for the most part traditional with some original hooks. It opens with "Line For Santa" which is a conglomeration of seasonal fare, opening with "Santa Claus Is Coming To Town". woven around Gerry Mulligan's "Line for Lyons" changes. Geoff Roach only takes credit for the arrangement but it is a beauty and could/should be a standard. I have a different standard for seasonal music as I am more forgiving on Jazz content and partial to traditional repertory. This ranks pretty high on both counts and it conveys a sense of the season. Music that seasons well.

The most current OCTOBOP is OUT OF NOWHERE [Mystic Lane Records cd 060 100] from 7/20-21/13. This time around Smith, Schermer,

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Conway, Blockhouse and Gray remain and are joined by Eric Patience [as/ ts] and Michael Henning [drm]. The 13 piece program [55:12] includes compositions by Steve Swallow, Paul Desmond, Mancini, Dameron, Shorter, Jack Conway, Jim Hall, Teddy Edwards and, yes, Mulligan. Gone is the overt patina of cool school tribute, though remaining is Roach's wonderfully Gerry Mulligan inspired baritone work and his cool school arrangements. According to Roach this was recorded with the octet sitting in a circle, sans headphones...8 guys in circle, listening and playing together. Many of the cuts are first takes, which in my experience are best about 70% of the time. As is often the case there is a fair amount of humor and subtle musical asides. I have thoroughly enjoyed listening to Octobop over these 5 CD's and hearing the music evolve with purpose and integrity. Their next CD holds anticipation to see the concept evolve, hopefully with solid music and conceptual distinction.

Pianist John Lewis wrote some evocative and beautiful music, much of it now embraced as standards in and outside the jazz world. The latest from WYNTON MARSALIS featuring Jon Batiste [p] and the Lincoln Center Orchestra is THE MUSIC OF JOHN LEWIS [Blue Engine Records be 0008], recorded live on 1/19/13. These are lovely compositions handled quite wonderfully and with originality. Batiste is featured on 8 of the 9 tracks [51:33] and he is quite distinct. Marsalis solos on 3 of the tracks and Ted Nash has one stunning solo on "Delaunay's Dilemma". Most of the material is credited as arranged by John Lewis but the interpretations are quite fresh and at moments have the Marsalis-Ellington coloring. Batiste's liner notes are about Lewis and his music. There is a well of rich music from which to draw and the offerings here are given quality treatment. I believe this is the 8th release from Blue Engine and they maintain a cut above in quality. The COLORADO JAZZ REPERTORY ORCHESTRA led by ART BOUTON [as] has released INVITATION [OA2 records 22141], a recording made over two days [August 16th&17th, 2016]. Colorado (the Denver area in particular) is loaded with world class jazz artists, and that's been building for the past 40 years. It feels like we've reached the point where artists no longer feel they have to flee to the coasts to have their work legitimized by the media and recording powers. Lucky for us labels such as; Capri [Colorado], Origin/OA2 [Wash.], Mack Ave. [Mich.], as well as labels in Canada and Europe continue to look inward as well as outward and serve their homegrown talent. The CJRO is a big band and here has recorded 7 standards and one original by Wil Swindler [sax][TT 54:06]. The band shows many different approaches to the repertoire. On "Birdland" they roar, while "With A Song In My Heart" builds from a soft vintage sound to a contemporary big band sound, featuring strong solos by Paul McKee [tbn] and Eric Erhardt [ts]. The vocals [Heidi Schmidt] are serviceable and too often stepped on and overshadowed by the band sound. Their approach to Gerry Mulligan's "Festive Minor" is to take it as a small combo, with solo honors to Greg Gisbert, with big band fanfares. This band has it together for good listening.

CHARLIE WATTS, the drummer for The Rolling Stones, heads a live 10/10 recording MEETS THE DANISH RADIO BIG BAND [Impulse Records

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B0026457-02]. This offers a wide range of material [51:54] from dreamy Gil Evans-ish scores to funky and straight ahead jazz band material. Much credit goes to Gerard Presencer [flg] who arranged all of the material except the original Woody Herman chart on Joe Newman's "Molasses". Other compositions are "[Satis]faction", "I Should Care", "You Can't Always Get What You Want", "Paint It Black" and "Elvin Suite part 1&2". Oddly, other than playing the traditional rhythm role, Watts really only has one short feature and it is not even on his composition, "Elvin Suite". Soloists include David Green [b], Lars Møller [ts], Vincent Nilsson [tbn] and Presencer who is also the producer and author of some interesting but odd liners, in that they don't discuss the music. Never-the-less this is an excellent release proving that with good arrangements and solid jazz, one can make the rather mundane of compositions lively and with substance.

The Bicoastal Collective led by PAUL TYNAN [tpt] and AARON LINGTON [bari] is very lively on their latest recording CHAPTER FIVE [OA2 Records 22143]. This is a well rehearsed 18 piece big band that is full of solid soloists. The program [65:24] comprises 8 originals (4 each from Lington and Tynan) and much of it originally written with members of the collective in mind. The music is full of twists and turns and slashes of brass and with an underlying momentum which is effective and nicely scored for soloists. Recorded 7/7&8/16, this music jumps out from the beginning. Both leaders are alumni of North Texas State and there is a reflection of Kenton filtered through NTSU's One O'Clock Lab Band. Solid writing and soloists.

The SFJAZZ COLLECTIVE's latest issue is MUSIC OF MILES DAVIS & ORIGINAL COMPOSITIONS [SFjazz Records 666449953828]. This 2 cd set is live from the SFjazz Center in 2016. This edition of the collective is: Miguel Zenon [as], Sean Jones [tpt], David Sanchez [ts], Robin Eubanks [tbn], Warren Wolf [vbs], Matt Penman [b] Edward Simon [p] and Obed Calvaire [drm]. One of the first things to note about the Collective is a sense of space the group gives to individual players. I have heard smaller all star groups sound crowded leaving no room for individual sounds to emerge. One CD here is devoted Miles Davis' compositions plus "Tutu" by Marcus Miller. The tunes cover Davis' career from "So What" to "Bitches Brew" to "Teo". Aside from the fine individual playing what stands out here are the arrangements (each player has arranged one of the 8 tunes) [65:10]. With few exceptions the arrangements approach the music from an original direction and that is particularly refreshing on some of the more familiar compositions. The second CD consists of 8 pieces [73:45]; a tune apiece from each Collective member. In the 24-page liner booklet each member writes about his arrangement and his own composition and it is particularly interesting, candid and informative. As a side note there is some use of electric piano and distortion but used in such a musical manner that it was unobjectionable to these jaded ears. The cover notes that this is a limited edition of 5000, in jazz that is either a best seller or a lifetime supply. We'll hope for the former as this deserves to be heard and enjoyed.

THOMAS SIFFLING [tpt] brings a sense of Miles on his new recording, FLOW [Jazznarts Records 7717]. Joining him on 5 originals [53:28] are

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Alex Gunia [gtr], Konrad Hinsken [p/ fender rhodes], Dirk Blümlein [b] and Christian Huber [drm]. Both Gunia and Huber also engage in electronics but in such a way as to give background and beat to the music to the extent that I would not characterize this as electronic music. Over this base, Siffing plays a muted Miles-ian trumpet. This is beat orientated music and there are times when it is only that. It becomes tiresome but when integrated with Siffing's trumpet it can be very beautiful.

JARED SIMS [bari] brings a program of 7 originals [44:43] to CHANGE OF ADDRESS [Ropeadope Records no #]. Joining him are Steve Fell [gtr], Nina Ott [org], Chris Lopes [b] and Jared Seabrook [drm]. Sims, perhaps best known as a member of the group Dead Cat Bounce, is moving from the Boston area to Morgantown, West Virginia. This is a funky thang long on repetition and short on development of ideas. For funk fans primarily.

There is a fair amount of structural repetition on JONAS HEMMERSBACH's [gtr] GEGENKONZEPT Jazzhaus Musik jhm [246], but here the repetition is often contrasted with some free playing usually by Felix Fritsche [as/clts] on Hemmersbach's 8 compositions [50:44]. Moritz Götzen [b] and Philipp Klahn [drm] round out the quartet which plays with a tightness that compliments the different directions and tempos on these interesting works. These compositions can be enjoyed in different ways—either the counterpoint and free playing or the structure of the tunes. It would be interesting if this was scored for a bigger group. Music of many possibilities and enjoyments.

TOM DEMPSEY [gtr] and TIM FERGUSON [b] have been recording together almost 20 years and WALTZ NEW [OA2 Records 22140] is their latest collaboration. This 6/16/15 recording is, among other things, a tribute to their friend Jim Hall and of the 11 tracks, 6 are Hall compositions, with the rest standards and one Dempsey original. This is, I believe, the second recording by the quartet (the first issued 2010). The quartet is smooth and very mainstream bop. Dempsey is warm and there is little sense of reaching and he manages comfort without triteness. Joel Frahm [ts] fits in well to the mainstream musical surrounding and Eliot Zigmund [drm], the senior member of the group, keeps churning things up by it ballads or uptempo.

The CHRIS JENTSCH [gtr] Group [Matt Renzi-ts/clt/ft, Jim Whitney-b, John Mettam-drm] has issued an impressive double CD/DVD, FRACTURED POP [Fleur de Son Records fdsj 58041]. Impressive in packaging, inclusion of alternative takes, live video and other extras, but for music not so impressive. The title Fractured Pop might lead one to believe this is well known pop stuff that is beat up and given a fresh read. Not so, the material is all Jentsch originals and they are unremarkable and includes a section of random radio dial twirling. One of the longer tracks includes ambient nature sounds of crickets, loons (?) and cars which after almost 8 minutes wouldn't even make the Walden Pond top 10. Lifeless.

OLIVER LAKE [as] joins up with the FLUX QUARTET [Tom Chiu and Conrad Harris-vlns, Max Mandel-viol, Felix Fan-cello] on RIGHT UP ON [Passin' Thru Records 41236] recorded 5/28&29/16. The 7 compositions [69:48] are all by Lake and it is hard to tell what is written and what is improvised. My guess is that within certain parameters, this is largely improvised, although Lake

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points out that these pieces were written between 1995 and 2016 and that for the most part there is minimal notation. I suppose it really doesn't make a difference—lets just call it music in a contemporary Bartok tradition. Enjoyable, but Lake is heard little. If you have ears for chamber music this is quite lasting.

A string quartet calling itself STAUB QUARTET [Marcelo dos Reis-grt, Miguel Mira-cello, Carlos Zingaro-vln, Hernani Faustino-b] has issued HOUSE FULL OF COLORS [Jacc Records 33]. The 6 improvs here are full of color [43:36], however things don't really start to bloom until midway when the group really engages with each other. Up to that point it seems more warming up than exchange but once things get moving the exchange and momentum become self propelling and up lifting. It is a common malady with instant composition, short of erasers turn the tapes off as every noodle is not worth preserving for posterity. Worth the wait.

INFINITE CHASE is a multicultural affair. It is released on the German label Muse Alliance [ma 007], recorded in Switzerland and the music is billed as Oriental tradition and European jazz. HAZ'ART TRIO [Fadhel Boubaker-oud, Jonathan Sell-b, Dominik Fürstberger-drm] plays 11 original compositions [65:15] with oud being the prominent voice. The music sounds improvised and it is the bass and drums which most give it a jazz flavor/voice. It is difficult to hear the oud (here) as distinctly playing jazz as that instrument/sound is hard to disassociated with middle-eastern folk musics or as marketers would simply refer to as "World Music". The music here is low-key but not dull and is beyond novelty.

SEXMOB [Steve Bernstein- slide tpt/ alto horn, Briggan Krauss-as/bari/gtr, Tony Scherr-b, Kenny Wollesen-drm] has a new CD out, CULTURAL CAPITOL [Rex Records 001]. No covers here as all 13 tracks [48:16] are by Bernstein and are relatively short compositions that preclude any real stretching out. This band always has a distinctive sound with Bernstein's slide trumpet and Krauss' off color alto. Most of the pieces are not much more than themes with little development or solo strength.

Development is at the heart of GONÇALO ALMEIDA [b] RODRIGO AMADO [ts] and MARCO FRANCO's [drm] work on THE ATTIC [NoBusiness Records nbcd 98]. Recorded 12/22/15 this release by the trio consists of 5 improvs [52:10] and offers excellent moments but for me runs a bit flat. Individually each member of the trio has some fine moments but while moments inspire, as a whole, they rarely all come together. On the shortest track [Nail-5:12] the intensity and development is brilliant and inspires me with each listen, avoiding the perfunctory feel that plagues much of the program. Fans of Amado will find his usual earnest effort but it falls unconnected here for much of the time. Reviews are by their very nature subjective and even more so on free improvs and I'll admit to ambivalence here as I feel a disconnect, even on re-listens, remains.

Free music is exceptionally hard to do successfully, as is abstract art, and if you have doubts stand in front of a blank canvas with paint and utensils at your ready. Free jazz is more than making a noise. It is taking that noise and manipulating, alone or with comrades, sound into music that is inferred by

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folks as emotionally enriching (if you are lucky).

BRENDAN DANCE [sax/flt] and SHAWN KEBLER [gtr] formed a duo group, KITCHEN CIGARETTES, issuing KOREAN ZOMBIE MOVIE [Phasepacket Records 191061 431121]. Dance calls this a unique anti-bop jazz duo. Perhaps so, it makes as much sense to me at the title of the record as well as the somewhat sophomoric titles on the 9 improvis [76:52]. A fair amount of technical proficiency is evident in the duo's playing but no message is conveyed to me by individual or group. A sense of searching for profound gravitas prevails. The noise is here, even music but without meaning, and I confess I am neither Korean nor a zombie and that may be my problem in connecting with this effort.

Newcomer, JOZEF DUMOULIN [fender rhodes/electronics] and oldcomer, BENOÎT DELBECQ [p/electronics] come together in duo as PLUG AND PRAY and have released EVERGREENS [dStream Records 102]. The 10 improvis [51:31] here range from beat based explorations of sounds in the air, to ambient ethereal sound waves. dStream is a new French label and I applaud their effort in experimental sound/music.

ZIMMERLIN-STOFFNER-MEIER is a free improvising trio [Alfred Zimmerlin-cello, Flo Stoffner-gtr, David Meier-drm] on, ONE {FOR [YOUR NAME] ONLY} [Wide Ear Records wer 026]. 7 improvis [41:29] some of which at times sound like a cassette tape running backwards in that they have that truncated sound. At other times they display a minimalist sound waiting to find direction. They are most successful when on the same page, find direction and give space to their work which is unfortunately is a minority of recorded time. Recorded 10/21&24/16.

Fans of Tom Waits might find interest in the band INNOCENT WHEN YOU DREAM and their release, DIRT IN THE GROUND [Aaron Shragge Music 295 572071]. The concept is interpreting the music of Tom Waits. While these 11 compositions [48:20] do not lend themselves well to jazz, the melodies have a country charm and are enhanced by some jazz licks. The band is headed by AARON SHRAGGE [tpt/shakuhachi] and backed by Jonathan Lindhorst [ts]. Ryan Butler [gtr], Nico Dann [drm] and Dan Fortin [b]. Joe Grass [pdl steel gtr] is on 3 tracks.

B.J. JANSEN [bari] presents a bop date that goes down smoothly on COMMON GROUND [Ronin Jazz 20170501]. This sextet [Delfeayo Marsalis-tbn, Duane Eubanks-tpt. Ralph Peterson-drm, Dezron Douglas-b, Zaccai Curtis-p] recording moves along nicely [8/9&10/16]. The compositions [9 tunes plus 3 alternate takes - 64:42] are mostly Jansen originals and the inclusion of 3 alternate takes is a good use of some 15 minutes and reacquaints the listener with some of the compositions. Jansen's composition "Stacey's Pace" is the most memorable on this recording. The sextet sounds like a working group but, I believe, was put together for the session.

JORIS TEEPE [b] & DON BRADEN [ts/flt] have issued the aptly titled CONVERSATIONS [Creative Perspective Music Studio cpm3004]. These two have been working on and off since 1992. On these recordings from 2/09 to 4/16 they are joined by either Gene Jackson or Matt Wilson on drums for some of a program [61:11] of 7 fairly established tunes [3 Card

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Molly, Goodbye Porkpie Hat, Footprints, etc] plus 3 originals. This is very much a conversation between equals, with or without drums. There are times when the drummer is in the conversations at which times Teepe is either playing with or in counterpoint to others. The only down side for me comes on Matt Wilson's "Stolen Time" where Braden plays flute, here the conversation falters a bit, however flute aficionados may feel differently. Good eavesdropping.

Guitarist LARRY NEWCOMB has issued LIVING TRIBUTE [Essential Messenger Record em22017] with his quartet [Leigh Jonaitis-vocal 2 tracks, Eric Olsen-p, Dmitri Kolesnik-b, Jimmy Madision-drm] and featuring Bucky Pizzarelli [gtr] on 7 of the 11 tracks [74:29]. The program is made up of 7 Newcomb originals and 4 standards. Pizzarelli has been doing this about 70 years and the titles which he is present on rhythm guitar are the best on this rather uneven 12/16 recording. Leigh Jonaitis (Newcomb's wife) sings on 2 tracks and she has a pleasant rather non-discript voice hobbled by some very lugubrious lyrics (written by Newcomb) dedicated to her. Newcomb's originals tend to fall into funky, waltzing or latin vein and are more notable for style than content. Too bad.

A quick note about TERRY GIBBS', 92 YEARS YOUNG: JAMMIN'AT THE GIBBS HOUSE [Whaling City Sound wsc 092]. Gibbs was brought out of retirement to make this recording [4/16] in his living room with a quartet [Gerry Gibbs-drm, John Campbell-p, Mike Gurrola-drm] playing 15 mostly originals [77:53]. Gibbs has slowed down from the frenetic pace with which he often played. The result is more gravitas and a lovely warm and laid back session on which all excel. Special mention of Campbell's work and its many surprises. Very hip.

Also from Whaling Sound comes WOOD AND STRINGS [WCS 093], a relaxed duet with JOHN STEIN [gtr] and DAVE ZINNO [b]. As with the Gibbs album, comes a full program of music [14 tracks standards & originals-71:37], a relaxed ambience, nicely packaged with meaningful liners. Professional and un-perfunctory.

Also un-perfunctory is WASH ASHORE [no label 888295 49600] by JOE MONGELLI [tpt/flg] and quartet [Fred Boyle-p, Ron Ormsby-b, Steve Langone or Bart Weisman-drm] plus Alan Clinger [gtr] or Bruce Abbott [flt] who are added for 1 track each. This is very pleasant music, easy listening without being insipid. Mongelli is a generic player who sounds like any number of players/styles on any one of the 10 tracks (all standards) [71:07]. The fact that the tunes average over 7 minutes in length suggests some thought behind the playing.

OGUZ BÜYÜKBERBER's [b clt] Quartet [Tobias Klein-b clt, Tolga Tüzun-p, Caglayan Yildiz-b, Can Kozlu-drm] pay tribute to Thelonious on OFF MONK [Kabak & Lin Records O17]. This is an all Monk program [57:31] of 6 compositions and includes 2 takes of "Off Minor"; each take approached in an entirely different way. Büyükberber has been working in postbop since the 1990s, mostly in Turkey and has yet made much of a dent in westerners listening habits. He is a strong player and he and Klein use the whole range of the bass clarinet not just the lower guttural range. While

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the March 2016 recording puts the emphasis on the composer and the bass clarinets, Tüzün's contributions are considerable as he freely hits notes and occasionally takes off in Pullenesq flight. Purposely abstract.

NICK MAZZARELLA [as] and TOMEKA REID [cello] team up for SIGNALING [Nessa Records ncd 39]. The 9 duo improvs [39:03] here were recorded 4/17/15. It is pleasant if unspectacular and when the 39 minutes are over there is no aftertaste, good or bad.

In the January 2017 Papatamus, I gave reserved comments on a MARK LEWIS [as] recording. While I was glad to be reacquainted with Lewis, I was underwhelmed by the recording. Now Audio Daddio has sent me another Lewis CD, INFINITE POINTS [rs 1041] to listen to. This is what Lewis calls his Cool Jazz Trio and it is cool, jazz and a trio. With Richard Person on trumpet, flugel and mellophone and Steve Luceno on bass there is a light and engaging buoyancy to the music which brought to mind the Jimmy Giuffre trio with Jim Hall from the mid 1950s. The reason for this comparison is the natural mellowness of Richard Person's muted trumpet and brass and Luceno's playing always on the beat and the general harmonious group interplay over the 9 originals with catchy themes [52:50]. The leader's alto blows steady and stays in mid-range. An unusual pairing for a trio which works quite well. Thank you Audio Daddio.

CHAD LEFKOWITZ-BROWN [ts] offers up a strong debut leadership recording on ONWARD [no label 888295 542685]. This undated recording [54:56] contains 5 originals and 4 standards [Isn't She Lovely, Giant Steps, The Nearness Of You, All of You] with backing from Steven Feifke [p], Raviv Markovitz [b], Jimmy MacBride [drm] and on 2 tracks Randy Brecker [tpt]. Lefkowitz-Brown is a muscular player on the uptempos—not unlike Sonny Rollins. And while this is in many ways a derivative recording it is a strong jazz session with a group that is not reticent to contribute an energy equal to the leader. Uplifting.

I believe SUITE ELEMENTAL [Truth Revolution Records trr 041] is JOSIAH WOODSON's [tpt/flg/gtr/flute] recording debut; a debut for which he seems ready. I assume the 6 tracks [45:22] are all Woodson originals. He is joined by 9 other musicians in various groupings. Trumpet would seem to be his most accomplished instrument, affecting a slight middle period Freddie Hubbard touch. This would have been a stronger effort had Woodson focused more on one area—be it genre choice (straight ahead or fusion) or instrument choice (trumpet or flute or guitar). This lack of focus makes it hard for the listener to get comfortable, and in turn, hard to focus. Woodson exhibits a good deal of talent but as it is he will find it hard to find an audience to embrace all of it. Stay tuned for more, hopefully.

Also making her (I believe) recorded leadership debut is REBECCA HENNESSY with FOG BRASS BAND TWO CALLS [rh 002]. Hennessy is credited with playing trumpet, flugelhorn, peck horn and baritone horn, as well as authoring all of the 9 compositions [48:03], one of which is an ode to Booker Little. What is striking here are the arrangements which in this case are probably simply the construction of the tunes as written. The make up of Hennessy's Fog Band is Tom Richards [tbn], Jay Burr [tuba], Tania

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Gill [p], Don Scott [gtr] and Nico Dann [perc]. The music is quite varied in many styles from N.O. brass band and Bo Diddley beats to bits of rock wailing to forlorn soundscapes, there is even a touch of South African rhythm. Unfortunately improvisation is not all that prominent on this release but as I suggested earlier, composition/arrangement is the emphasis here. Lots of fun with potential for expansion.

CORY WEEDS' [ts] latest is with the Jeff Hamilton [drm] Trio [Christoph Luty-b, Tamir Hendelman-p] on a 7/22/16 recording called DREAMSVILLE [Cellar Live cl072216]. Two originals plus nine mostly standards make up this rather relaxed date totaling 11 tracks [61:55]. An unexceptional date but a very pleasant set with some uptempo moments. Dreamsville? Not totally.

—About 60 years ago jazz recording flirted with cello championed by the likes of Red Mitchell, Oscar Pettiford and Fred Katz. Now when one hears cello it is more often bowed not plucked. It's a beautiful instrument either way but plucked it is a heartbeat of any group. On a 2/16 recording MIKE RICHMOND [cello] and his quartet [Peter Zak-p, Jay Anderson-b, Billy Drummond-drm] pay tribute to Oscar Pettiford on THE PENDULUM [SteepleChase Records 31826], a program [58:58] of all O.P. compositions (Pettiford was O.P. before Oscar Peterson was O.P.). Richmond plucks on most of the recording and it reflects the contemporary jazz of the earlier period and Richmond bows some which is a beautiful break from plucking and perhaps a lead to another recording. The bowed cello offers more grit and soul over plucking. Not just another Mike Richmond CD.

Generally I'd characterize Mike Richmond's recording as relaxed listening and so is LISA SANCHEZ / JON ERIKSEN QUARTET [no label 888295 494182]. Sanchez [gtr/voc] and Eriksen [vbs/harm/voc] bring aboard Rich Girard [b] and Jack Dorsey [drm] for a lovely undated program of familiar tunes [48:13] including "Waters Of March", "Minor Swing", "Tossed Salads And Scrambled Eggs" and "Some Other Time" which are delivered straight forward and without gimmick. The program is such that it would be hard not to enjoy this recording. I can't say there is a solid stamp of originality here but they don't muck it up either and they do deliver solid solos. I think this may be the first jazz vocal recording of "Tossed Salads". Relaxed listening indeed.

In the April 2017 edition of Papatamus, when reviewing Sidney Jacobs notable second release, I mentioned CATHY SEGAL-GARCIA [voc], who appeared as back-up on that CD, as a talent in her own right. It's been years since I had heard her, or been aware of her activity. That all was brought up to date with the release of IN2UITION [Dash Hoffman Records DHR 1021]. She is not a typical jazz singer and at times she strays far from jazz, with her alto voice and limited range she can fall into cabaret but her interpretations, of the 14 songs [92:42] on this double CD, is remarkably original be it jazz or cabaret. All the material is well articulated and emotionally and dramatically delivered, if overwrought at moments. The material, 4 originals and a handful of standards, is all duo with 10 different pianists backing and occasionally violinist Calabria Foti is present. Recorded in 2014 through 2016 some of the familiar tunes are; "I Love You", "Ruby My Dear", "Ruby", "Bonita", "I Want To Be Happy", "It Never Entered My Mind", "Small Hotel" and

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"America". This may not satisfy many but I find it wonderfully fascinating and I have never heard such original interpretations of these standards and if for no other reason than that it makes for an outstanding effort. Sculptured songs by a vocal artist.

CARMEN LUNDY is an interesting vocalist with a low wave-y voice and her new recording is CODE NOIR [Afrasia afp13822]. The title references the first law by King Louis XIV outlawing integration of Africans with white Europeans. All 12 compositions [52:13] here are by Lundy and they are terrific. The lyrics are about love and desire but also a commentary about race as well as life's purpose. Heavy, right? Well, yes. I could begin quoting lyrics but get the CD the words are very clearly articulated. I didn't think too much of this recording on first listen being somewhat taken back by production efforts as the album is heavily produced with string programming and added accompaniment which includes Patrice Rushen [p], Ben Williams [b], and Kendrick Scott [drm]. At first I didn't really listen to the lyrics but as soon as I focused on the lyric content the recording grew on me to the point that I feel some of this work as classic. One of the tunes, "Black And Blues" is a worthy update to Fats Waller's lament. Wonderful, moving and artistic.

Vocalist ANGIE WELLS has issued her first recording, LOVE AND MISCHIEF [SayWhyNot Music aw 001] and it is a beauty. She is a very believable singer whether sassy or sweet she knows how to tell a tale on the 11 tunes [46:25] here. Her voice momentarily brings to mind Amina Claudine Myers and Nina Simone but without whip and lighter in delivery than Myers and Simone. I've heard many of these songs repeatably [Peel Me A Grape, You're My Thrill, Ain't Misbehavin, etc.] but Wells brings new life to them. And there are a handful of songs far less familiar like "Nice Girls Don't Stay For Breakfast" and "She Ain't The Kinda' Girl" (who wants to meet your mother) that deserve to be heard. Very fine backing from Ralph Lemonnier [p/arr], James Leary [b], Kenny Elliot or Washington Rucker [drm], Harry Kim [tpt], Mathis Haug [gtr] and Bili Redd who does duets on "I'm In Moody's Mood For Love" and "Baby it's Cold Outside". A voice that bodes well for the future.

PETER CAMPBELL is a vocalist with a very distinctive voice that wears well on repeated listens. On his release LOVING YOU: Celebrating Shirley Horn [Peter Campbell Music 191061 096665] Campbell pays tribute to Horn's artistry and its effect on him, a aha moment—his word not mine. The 12 tunes [60:03] on the program are all found on various Horn recordings from 1963 to 2003. When I first began listening I thought the tone and pitch of his voice was meant to reflect Horns and was immediately shocked by the extent that Campbell's voice sounds like a woman's, not as high as Jimmy Scott's but more in the range of.....Shirley Horn's. His delivery is sincere making this set completely convincing. Joining Campbell on this 8/2&3/16 date are Mark Kieswetter [keys], Kevin Turcotte [tpt], Reg Schwager [gtr], Ross MacIntyre [b], Daniel Barnes [drm] and Alan Hetherington [perc]. Prior to hearing this, I was unfamiliar with Campbell and with a little digging discovered a previous issue, STREET OF TEARS [Peter Campbell Music 791154 017760]. This is from 7/10&11/14. Joining Campbell again are

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Schwager, MacIntyre, Kienswetter, Barnes and Hetherington for a program of 13 songs [53:09]. Here the convincing outing is on Blossom Dearie's, "Bye Bye Country Boy"; perhaps the only male recording of this bittersweet masterpiece. My initial reaction to Campbell's voice was not instantly positive, but that can often be the default reaction to something different and with familiarity came an appreciation of his artistry. Campbell says he has never had a voice lesson and with luck won't be steered away from his natural talent. He also doesn't consider himself a jazz singer, perhaps not but in the company of his group he is as much of a jazz singer as not. A distinctive voice, as honeyed as Nat Cole, Johnny Hartman and Johnny Mathis. It's my hope that a new release by this singular voice is in the offing. Listen and then listen again. Wunderbar!

SARAH PARTRIDGE's BRIGHT LIGHTS & PROMISES [Origin Records 82732] is subtitled Redefining Janis Ian. Ian made her mark early in her career as a teenager in the mid 1960s. By the mid 1970s she was on the map with her anthem "At Seventeen", a cutting commentary on the standards of beauty and adolescent cruelty (and this was pre-social media!). Recorded 8/18&19/16, the 13 Ian tunes [65:12] here are handled well by Partridge and cohorts [Allen Farnham-p, Bill Moring-b, Tim Horner-drm, Scott Robinson-fits/reeds, Ben Williams-tbn, Paul Meyers & Ben Stein -gtr] but with Ian it's the lyrics that compel one to listen. The title track was co-written by Ian and Partridge and on which Ian joins on vocal. It is a pithy ode from one partner to another—not exactly 50 ways to leave your lover but close enough. Other tunes here include "At Seventeen" and "Society's Child", which continue to have bite and unfortunately are still relevant 50+ years after they were written. Sarah Partridge has shown that this material can be handled as jazz or torch songs. Singers would do well to investigate this material.

Another relaxing listen is STEPHEN RILEY [ts] and PETER ZAK's[p], DEUCE [SteepleChase Records SCCD 31825]. Riley has an immediate sound which is breathy, gentle and measured and the sax often sounds like it is played with only half a reed. Riley is not a tough tenor but Lester Young-ish without the jamming quality. He seems to prefer the middle and upper range and at times the sax sounds like a C-melody or even a soprano. He prefers standards and occasionally an original. On this duet record [66:25] he contributes 3 "Interludes" spaced between 9 standards, many of them vintage. Zak plays supportively rolling out connective lines and keeping with the ambience and pacing. This is not the first duo session this pair has recorded for SteepleChase. SteepleChase has been around for almost 60 years, and has a huge catalogue (a fair amount not reissued on CD) and for a while this was one of the few labels consistently releasing serious jazz artistry while other major labels were issuing water-downed funky pablum. One of the most commendable things, beside the music, is this labels commitment to many of their artists. Riley is a good example as he has appeared over the years on some dozen SteepleChase releases—many of them as leader. A similar statement can be said for Zak. A record to be praised.

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Also a pretty relaxed duo recording is CONVERSATIONS [New Artists 1064] by WOODY MANN [acc. gtr] and CHARLEY KRACHY [ts]. Mann and Krachy are both from the Tristano school so they often approach a tune circuitiously playing with changes and melody. That approach is present over the 10 tracks [45:11] here, a combination of compositions by Jule Styne, Basie, Konitz, Cole Porter, Tristano plus originals. Mann brings a traditional blues feel to the conversation and blends comfortably with Krachy's Getz-tinged tenor. A conversation well phrased.

Relaxed listening of another type comes from JON DE LUCIA [reeds/ flt-sruti box] on AS THE RIVER SINGS [Fresh Sound Records fsnt 521]. The quartet [Greg Ruggiero-gtr, Chris Tordini-b, Tommy Crane-drm] on the 12 titles [51:15], on this 7/21/14 recording, presents for the most part a woven lyrical sound where individual soloing is secondary to the group harmonics. Part of that effect is achieved by the sruti box, a bellows like harmonium whose employ is for coloring. Outside of the group harmonics, De Lucia seems to favor the guitar both as solo instrument and making the shimmering blend with the alto sax while the drums show an independence of beat. This blended style was hinted at on JOHN DE LUCIA's [as/cc] first release, FACE NO FACE [Jonji Music Records jm 506-001], a 3/10&11/05 recording. On this the music is solo driven and driving. Leo Genovese is impressive on piano and joins with Nir Felder [gtr], Garth Stevenson [b] and Ziv Ravitz on some fine high flying improvs. De Lucia shows an Ornette Coleman design in his alto sax work and his lovely melodic playing and writing on the 8 cuts [53:05] here. There are 6 originals plus a Harry Warren track and a traditional Japanese lullaby. Sumie Kaneko plays koto and shamisen on the lullaby. Perhaps because there is greater emphasis on soloing I prefer this earlier recording which I found quite satisfying.

DEDICATED [Ears And Eyes Records ee:17-061] by MATIJA DEDIC [p] sounds like a film noir score. The 8 tracks [55:18] here for the most part suggest moody retrospection. Except for Bobby Troup's "The Meaning Of The Blues", all the material is composed by Dedic and I think this may be his recording debut, unfortunately no liners are provided on this undated recording. What is here is basically a piano recording although Noah Hoffeld [cello], Chris Cheek [ts], Johannes Weidenmueller [b] and Johnathan Blake [drm], Jure Pukl [ss] and Matt Brewer [b] make appearances. A strain of classical runs through this.

PETE MALINVERNI [p] and trio [Akira Tana-drm, Ben Allison-b] turn in a very lyrical set on HEAVEN [Saranac Records sr1010]. This is restful but not void of emotion and spiritual feeling. The 10 tracks [55:48] here are a combination of traditionals [Down In The River To Pray, Shenandoah, A City Called Heaven, Wade In The Water], covers and one original. The one misfit, on this 9/12/16 program is a very dour reading on "Shenandoah" with vocalist Karrin Allyson. I listened to this recording before reading the liners, after doing so, I realize this was Malinverni's late wife vocalist Jody Sandhaus' favorite song and Allyson her favorite vocalist. In that context it is a fitting tribute. Jon Faddis [tpt] and Steve Wilson [as] guest on one track each. The gentle ambience holds through the recital and has a calming yet inspired

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effect.

HILDE HEFTE is a gentle jazz singer who has previously put out a number of recordings [Hot Club and Ponca Records] over the past 20 years but none quite like QUIET DREAMS [Ponca Records pjrcd 126]. Recorded in October and November 2016 this is not primarily a jazz record. There are in total 9 tracks [42:45]; 7 Hefte originals, 1 by Egil Kapstad (a solo outing for the pianist) and Abbey Lincoln's "Throw It Away". There are many elements here that normally would cause me to avoid or delay listening; overdubbed vocals, non-musical sound elements, exotic noise makers, electric keyboards all of which are employed on this release. This CD is a mood setter, most of it dreamy and tasteful, I would suggest the opening track [Come Fly With Me] is as fine a lullaby there is. The whole program here is gentle, even "Throw It Away" is performed with a soft touch. A remarkable recording which due to its hybrid nature is likely to be overlooked...don't.

JEANNIE TANNER has issued WORDS & MUSIC [Tanner Time Records 888295 558761] a 2 CD set of 19 tunes [96:46]. With the exception of one track, Tanner has written all the lyrics and music. The tunes are sung by a variety of Chicago area singers [Rose Colella, Jeff Meegan, Abigail Riccards, Tammy McCann, Typhanie Monique, Paul Marinaro, Alyssa Allgood, Kimberly Gordon, Michele Thomas, Elaine Dame, Amy Yassinger, Andy Pratt] accompanied by a small jazz group which includes some nice trumpet work by Tanner. This material was put together (through dubbing) in various sections between 5/3/16 and 12/16. What makes this set so listenable is the variety of the singers (some notable, some not) as well as the variety of music from sultry to slick to soulful. I have listened to many recordings made up of one composer's lyrics and music and this is perhaps the most notable. Some of the tunes actually have a standard-ish quality to them. I've listened to these CDs a number of times and I was surprised at how quickly the material began to stick. Impressive.

Being that I was impressed, I contacted JEANNIE TANNER and in conversation she said she is a very eclectic artist with roots in jazz, R&B and gospel. Her first recording, TANNER TIME [Tanner Time Records 877319001741] is a 4/28&29/07 date which put emphasis on her trumpet and singing and composing as of the 15 tracks [52:52], there are 5 standards the rest are originals, either written, arranged or give lyrics by Tanner. Her trumpet playing is impressive, as it was on Words And Music, albeit briefly heard. Her trumpet sounds a bit like Chet Baker's, melodic but harder in tone. Her vocals are emotive and she does a very credible cover of "At Last"—a rather gutsy choice for a debut recording. Some of the strongest material on this recording are Tanner's "Red" and "Reflections In Mirrors" while less interesting are the popish laments. It would seem with this issue Tanner is trying to cover and present many facets. Back up is Lisa McQueen [p], Carol Rand [b], Darlene DuFay [drm] and in limited roles Neal Alger [gtr] and Michael Hesiak [ts]. JEANNIE TANNER's next recording was PROMISE ME THE MOON [Tanner Time Records 877319 003288] a 2008 date with Lisa McQueen [p], Neal Alger or Matt Feddermann [gtr] Cory Biggerstaff [b], Darlene DuFay [drm]. Here of the 14 tracks [69:56] only 2 [Over The

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Rainbow and We Will Meet Again] don't have Tanner's hand involved in them. On this CD her trumpet takes a back seat for most of the recording. And on the Bill Evans tune only the rhythm trio plays. Again there are some fine songs here worthy of being picked up by other singers, pop or jazz. YOU CAN KISS ME INTO ANYTHING [Tanner Time Records 877319 004186] from 2010 has 8 more Tanner compositions and 1 by pianist Lisa McQueen. The compositions [43:48] are substantial and the backup again is with McQueen, Biggerstaff, Alger, Hesiak and on two tracks Dan Murphy takes over piano. As with Words And Music there is real quality and variety to the songs by Tanner and the more I listen the more impressed I become. On this release there is some nice space for her trumpet which is well formed but unfortunately during one solo, on an instrumental, the dreaded fade out is employed. One has to admire Jeannie Tanner for not only her musical talents but her business skills; heading a label to promote her writing. It should also be noted it is no small task keeping a core group of musicians together especially in the face of daunting odds in a business where it often seems that talent is secondary to name recognition.

=There are 2 other JEANNIE TANNER CDs; A LITTLE BIT OF CHRISTMAS [Tanner Time Records 877319 004131] and JOYFUL SEASON [CD Baby 888295 022224] both are CDRs and they are probably primarily download releases. A Little Bit...recorded in 2009, has 13 cuts (3 originals and 10 traditional standards) [46:02]. Backing is again McQueen, Biggerstaff, DuFay and Alger. The originals are of little consequence. The one exception is "A Little Bit Of Christmas", a waltz whose follow up words to the title should make cynics (and those who feel a little holiday music goes a long way) smile. "Silent Night", taken with a gospel lilt, is very nice as are the other standards. Some of the offerings are instrumental only. Seasonal jazz music almost always lifts my spirit and this is no exception. Joyful Season, from 2013, has 6 originals and 5 traditional tracks [36:20]. The brevity of the tunes would suggest this was made for airplay. Back up once more is McQueen, Biggerstaff and Darren Scorza on drums. Here the originals are more memorable but whether or not any of them can break out and become standards has yet to be seen/heard. The seasonal releases are pleasant enough but had I heard them prior to Jeannie Tanner's other work I would have given them little notice. But considering them in context within Tanner's body of work they are just another aspect of her talents which are, asDOMINIQUE EADE [voc] and RAN BLAKE [p] team up again on a 8/12/15 and 1/12/16 recording called TOWN AND COUNTRY [Sunnyside Records ssc 1484] This recording [47:37] gathers 2 Blake originals, 1 improv and 15 pieces taken from classical, folk and pop compositions. Eade sings on all but 3 tracks. Prudence Steiner does narration on Charles Ives' "Thoreau". The 18 cuts here are brief, averaging under 3 minutes, which works well as both Eade and Blake reshape mostly familiar melodies into art songs never overstaying their welcome. Very moving as the tunes are so constructed or deconstructed that the lyrics take on a different reality and greater meaning. Another notable recording for both; Blake and Eade. Singer CALABRIA FOTI has issued a beautiful tribute to Cole Porter called

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IN THE STILL OF THE NIGHT [Moco Records 23-05]. Foti sings with an even unforced delivery which tends to emphasize the passion/emotion of these 11 Porter gems [49:28]. Combining this liquid voice with wonderful back-up [Eddie Daniels-clt, Gene Bertoncini-gtr, Michael Patterson-p, Richard Locker-cel, Jared Schonig-drm, Bob McChesney-tbn, Ike Sturm-b] makes for an unforgettable Jazz vocal CD. I love this music but Foti gives added attention to the lyrics. You will find no finer, wish it were longer.

MICHAEL RABINOWITZ [bassoon] and quartet [Nat Harris-gtr, Ruslan Khain-b, Vince Ector-drm] have issued a new (undated) recording, UNCHARTED WATERS [Cats Paw records cpd-9855]. Rabinowitz has been trying for almost 40 years to upgrade the status of bassoon to accepted solo reed instrument in jazz. He may come closest yet to reaching that ambition with this recording or perhaps I'm getting used to jazz bassoon. Historically, the bassoon is mixed in a large band for coloring. There are, however, notable exceptions like Joseph Jarman or Vinny Golia or Errol Buddle. On the 9 June [56:50] program here (4 originals and 5 covers), Rabinowitz wields the bassoon with grace and flexibility. The quartet played a regular gig for 2 years and the cohesion shows especially with the bassoon in concert with guitar which seems to buffer the bassoon and integrates it nicely.

Michiel Scheen [p] worked with bassist Maarten Altena for years, back at the end of the 20th century. Then around 2014 he began the Blue Lines Trio with bassist Raoul van der Weide and drummer George Hadow. BLUE LINES SEXTET : LIVE AT THE BIMHUIS [Casco Records 005] came when Ada Rave [ss/ts/clt], Bart Maris [tpts/cor/bugle] and Wolter Wierbos [tbn] joined the trio 1/2/16 for 14 tracks [61:10] of mostly original music/improvs live. These are Dutch artists who have been part of the Dutch improvising scene and are well versed in the unique musical attitude of the European improvising scene and in particular the Dutch improvising personality which is noted for its irreverence, humor and surprise (or none of it). This is definitely for post bop fans and like much from Holland if you are not taken by it—wait around then give another listen as your relationship to this music is bound to change. Here the change goes from minimalist stumbling around to Ellington-like decrescendos.

-In a similar vein comes one of the fathers of Free-Euro music, percussionist HAN BENNINK. ADELANTE [ICP Records 056] was also recorded at the Bimhuis [11/22/16]. Joining Bennink are Simon Toldam [p] and Joachim Badenhorst [clts/ts] for 13 compositions [51:47] mostly written by the trio members plus a couple of nice Misha Mengelberg tunes and "My Melancholy Baby". Bennink is a master who at times plays up his comic side to the audience that's obviously not visible on a CD, although there is certainly humor to be heard here. This trio has worked together for about 7 years and it shows in their relaxed-ness and because of Bennink's presence there always is a strong rhythmic or arrhythmic pulse.

THE ART OF PERELMAN-SHIPP: Vol. 1 TITAN [Leo Records 794], Vol. 2 TARVOS [Leo Records 795], Vol. 3 PANDORA [Leo Records 796], Vol. 4 HYPERION [Leo Records 797], Vol.5 RHEA [Leo Records 798], Vol. 6 SATURN [Leo Records

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786], Vol. 7 DIONE [LeoRecords 799]. Yes, these are seven individual CDs celebrating the musical relationship of MATT SHIPP [p] and IVO PERELMAN [ts]. This relationship has produced over 30 CDs, most of them on Leo Records. Neil Tesser writes all the liners and each edition has a similar look, mostly black with some of Perelman's art on the cover. Volume 1 [10/16] is a trio adding William Parker [b] to the mix and a sense of equanimity is suggested by the group. The program is "Parts 1-6" [49:48]. With the exception of some high singing through the tenor mouthpiece (Neil Tesser calls it chorale), which I found harsh and off putting, this set moves along nicely. Volume 2 [10/16] exchanges bass for drums [Bobby Kapp]. Kapp has been drumming for over 50 years but has appeared on only a handful of recordings, mostly with Noah Howard. Here, he brings a restless energy to the music [Parts 1-7 49:30]. I sense a searching quality, and by that I mean I feel there is often a wandering or lack of direction that comes and goes during the music. However even with its moments of treading water this is good listening. Volume 3 [10/16] brings back William Parker and plugs in Whit Dickey on drums. The quartet plays improvs [Parts 1-6] much as a working quartet. The rhythm section is the same that made up the David Ware quartet which may account for the seemingly unified nature of the trio backing Perelman. Volume 4 [8/15] consists of 10 Parts [48:16]. This time it is trio format with Michael Bisio on bass. The CD opens in ballad mode before moving on to the more familiar upper upper registers from the tenor sax. Here there is greater space and Bisio plucks a fast pace which seems to have an energising effect on the groups tempo as well as buoyancy to the soundstage. Occasionally Perelman dips down in some lower registers (my guess is there is a range here of about 5 octaves) and it is refreshing as the repeated playing in the upper registers gets on my nerves. With the average length of these improvs under 5 minutes, breaks are appreciated and on two tracks Shipp goes solo; a nice aperitif. Volume 5 [8/16] has 7 improvs [parts 1-7] with the quartet rounded out by Bisio and Dickey. Again, as with Volume 3 the soundscape is fuller but the quartet is less integrated within itself. Volume 6 is just the duo from 11/16 and is made up of 10 improvs [part 1- 10 50:27]. With no other instrument interference here we can focus on the 2 individuals playing and interplay. At times it might try your patience, as it did mine but overall it was not hard to rejoice in its brilliance. An indulgence. Volume 7 [11/16] is back to a trio format once again. This time with Andrew Cyrille on drums. 8 Parts [56:34] here starts with a drum intro before Perelman and Shipp enter. According to the liners Perelman said, "this album is all about Andrew Cyrille" and it certainly starts out that way. It sounds at first like Cyrille is controlling the direction of the music, not as true as the date progresses, assuming the music is sequential in its programing. Seven CDs is a bit much and overall it is solid but Perelman's attack remains in such a narrow range that his sound doesn't always wear well. Impressive as individual releases but as a whole—tiresome.

JASON RIGBY [ts/ss] has issued ONE [Fresh Sound New Talent 505] a trio [Cameron Brown-b, Gerald Cleaver-drm] affair playing 4 originals and 4 standards [52:11]. "Embraceable You" is a solo affair. This is a well thought

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out set and Rigby's Rollinesq blowing is excellent. He is not as strong as prime time Rollins but few are. If I heard this without knowing it was Rigby's date, I would have assumed Cleaver was the leader which (maybe regrettably) takes the shine off Rigby but in no way diminishes the music. This is particularly apparent on the opening improv. Get past that and this is very satisfying. Undated but I'm assuming it was recorded in 2016.

MIXING MEMORY AND DESIRE is a quartet [Felicity Provan-cnt, Raoul van der Weide-b, George Hadow-drm] led (I believe) by Jan Willem van der Ham [bari]. This is a 6/10/16 CD called THE MULLIGAN-BAKER PROJECT [WLJWC Records mm16]. Here the group plays 5 standards closely associated with the Mulligan-Baker quartet and 4 Ham originals in the manner of said quartet. This was a disappointing CD for me and I mention it for the many fans of the original M-B Quartet. The originals are tasty but the retakes of the M-B quartet are too close to the originals and really add nothing to them despite Provan's substitution of cornet for trumpet.

MIKE LONGO [p] turns in an unpretentious undated session on ONLY TIME WILL TELL [Consolidated Artists Productions cap1054] with Paul West [b] and Lewis Nash [drm]. This mainstream bop plays well not just for the soundness of the trio but also for the program [70:15] of 3 originals and 8 standards. This trio reaches back into a repertoire which is too often overlooked. Track listing includes; Wheatleigh Hall, Bohemia After Dark, Brilliant Corners, Ruby, Memories Of You. The title track is a Longo original and is quite a beautiful reflective ballad and unrelated to other tunes by the same name. Nicely paced with fresh interpretations.

The latest issue [Vol. 67] in Double Moon Records next generation series is REFLECTIONS [dmchr 71183] by the CHRISTOPH BECK [s] Quartet [Andreas Feith-p, Sebastian Schuster-b, Thomas Wörle-drm]. This is a pleasant enough set of 8 Beck originals [54:20] recorded in February 2016. Pleasant but indistinct from thousands of others and without challenges.

To some extent the same could be said of WOODY WITT [ts] and LARRY HAM's [p] efforts on PRESENCE [Blujazz bj 3447], a 8/4/16 recording at the Clubhouse in Rhinebeck, New York but the critical difference is Witt and Ham are not on auto-pilot and give the listener a sense of surprise. The program is made up of 7 originals and 2 standards [51:07]. Filling out the quartet are Lee Hudson [b] and Tom Melito [drm]. Under-stated but very pleasant.

ALEX WINTZ [gtr] makes his recording leadership date [1/3&4/16] on LIFE CYCLE [Culture Shock Records 888295542210]. Wintz is joined by Lucas Pino [s], Victor Gould [p] Jimmy MacBride [drm] and Dave Baron or Ben Williams [b] for a mix of 2 standards and 7 originals [56:26]. A pleasant date with Wintz showing touches ranging from Jimmy Raney to Wes Montgomery. Fleet fingers also show some thoughtful picking on "I Don't Stand A Ghost of a Chance With You" with just bass and brushes. In tempo or out Wintz plays it fairly conservatively. With tracks as long as 8 minutes there was time to take some chances and if he had, this might have produced a more compelling debut. It is about playing and saying.

Guitarist ANDREW HARTMAN has released COMPASS [no label]

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888295540209] a quartet [Chris Cheek-ts/ss, Ike Sturm-b, Zach Harmon-drm] date, presumably from 2016. The program [61:58] is made up of 9 originals plus Paul Simon's "America". Hartman often has a piano style of playing, picking notes and comping or running counterpoint behind Cheek. Cheek is prominently featured on this CD and sounds very familiar and comfortable with Hartman's compositions. Hartman, at heart, sounds like a bopster who is aware of post bop guitar techniques. A good listen.

ANDREW HARTMAN's first recording, AND STILL MOTION [no label #707541 200790] was recorded in 2010 with his quintet [Ryan Hamilton-tbn, Michael Cox-ts/ss, Andy Woodson-b and Chris Guthrie-drm] at the time. The 9 tunes [50:31] here are all by Hamilton and offer a variety of moods including a nice counterpoint round some funk and even some country tinged music. As with his current CD, here he plays a modest role. I doubt people would guess with any consistency that the guitarist is the leader of these 2 recordings. Who is or isn't the leader can matter little as what matters is the music. Here Hartman displays a cornucopia of offerings, which is fine but not conducive to a coordinated sense of the CD as a whole. Solid music which plays it safe, too safe. As might be expected his current CD presents more challenge for listeners and I'd guess for guitarists as well.

Guitarist GIL SCHWARTZ has issued FORWARD MOTION [GS Records gsr 897428 002613] with his quartet [Alex Hoffman-sax, Ari Roland-b, Keith Balla-drm]. This updated set is made up of 10 familiar standards [56:33] that have a vintage touch both in sound and choice of standards. I doubt few, if any, standards here are less than 50 years old. Here the group presents in a kind of "after hours" mode. Roland also bows the bass closer to Slam Stewart (rather than that of Paul Chambers or Major Holly) but without the vocal effects. Schwartz has a warm thoughtful sound and Hoffman handles the tenor with a nonchalance well complimenting the ambience of the date.

Guitarist MILES OKAZAKI has turned in a rather master performance on TRICKSTER [Pi Records 168]. Okazaki uses irregular rhythms and signatures while still managing to suggest a pattern of progressive swing that should still appeal to most traditional jazz listeners even though it breaks with traditional bop patterns. The 9 compositions [44:51] are all Okazaki originals and credit must go to the quartet [Craig Taborn-p, Adam Tidd-b, Sean Rickman-d] who plays as one on some irregular music. I was quite impressed with Rickman (a long time member of Steve Coleman's groups) whose drumming and drum fluttering is a major asset to Okazaki's music. A stimulating, if a bit short, listen.

Pianist YOKO MIWA has released PATHWAYS [Ocean Blue Tear Music obtm-0010], with her trio [Will Slater or Brad Barrett-b, Scott Goulding-drm]. Miwa is a very clean player comfortable in a wide range of jazz styles. Recorded in July of 2016 the program of 8 tracks [72:14] is split between 4 originals and compositions by Marc Johnson [2], Joni Mitchell and Lennon & McCartney. Miwa's music is very structured which supports her playing and at the same time gives her the freedom for expanded improvisations. Although not in technical flash, her music reminds me of Oscar Peterson in its perceived sense of perfection. The daring and edge is between the goal posts. The

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interplay and breaks with the bass and drum is also flawless.

MICHAEL MORREALE [tpt/flg/p] has produced a rather ambitious 2 CD set as his debut as leader. LOVE AND INFLUENCE [Pepjack Records pjr-001] brings together recordings from 2/16, 17, 18 & 3/9 2016 plus some material in concert from 11/2/13. This may sound like a disparate set of recordings but it programs very well. I listened to it several times straight through, as well as in sections, and it is smooth and well integrated. There is some fine work from Jon Gordon [as] as well as John Allred [tbn] and some nice compositions, 17 all Morreale originals [121:13]. There is really no strong reason not to enjoy the program other than it is a bit generic and reminds me of those extended Prestige dates. The weakest area is when Morreale goes into a late Miles posture. Instead of a 2 CD set it might have been better to have issued only the best of what is here—this could have been condensed into one terrific CD issue.

DANIEL HUMAIR [drm] is the latest on Intuition Record's European jazz legends series. Humair, now almost 80, has been recording since he was a teenager. He is also a painter of some note. For this concert [11/11/16], Humair's quartet [Vincent Lê Quang-ss, Emil Sparnyi-p, Stephane Kerecki-b] is made up of his former students. The students acquit themselves quite well. The program [75:35] contains 5 originals and one composition each by François Jeanneau and Michel Portal. Humair's composition "Ballad" is freely improvised and lacks the direction of the composed music. The music is full of tempo changes and twists and turns. Humair, who has backed everybody from Braxton, The Double Six, Martial Solal to Eric Dolphy, Phil Woods and George Gruntz, is basically a pre-free drummer and one whose ability is without question. He can play free as well as set up a surging groove as demonstrated by Phil Wood's European Rhythm Machine (late 1960s early 70s). As with all the issues in this series the CD ends with an interview [11:03] with the artist (this one is in English) and it is a nice ending for the concert. It is a wonderful exchange with many memorable quotes like "you don't have to be crazy to be an artist". A classy issue.

Trombonist CHRIS WASHBURNE has put together RAGS AND ROOTS [Zoho Records zm 201701]. This 9/23&24/16 concept date is a lot of fun listening. As the title indicates this has everything from the spiritual to the secular from traditional to one original done in the New Orleans/bandshell vernacular. The one exception is "Strange Fruit" done as a dirge. Joining Washburne in this spirited re-imagining of traditions is Alphonso Home [tpt], Evan Christopher [clt], Andre Mehmari [p] Hans Glawischnig [b], Vince Cherico [drm] and vocalists Sarah Elizabeth Charles and Gabriela Anders. Not quite as wacky as the European tradition of re-imagining standards, but inventive and respectful.

Slam Records has issued an interesting CD drawing a connection between painting and improvisation. Using a pallet knife and black paint on a white canvas PIPPO LIONNI creates abstracts and SERGIO CORBINI [keys/electronics] and STEFANO FRANCESCHINI [ss/bs/electronics] play off the painting, all of this captured on ACTIONREACTION 1 [Slam cd 583]. Present (audibly) on all this is the scrapping and hitting of the palette knife. As an

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artist myself, I often paint to music, sometimes to inspire me, sometimes as background and sometimes to try to replicate the music in paint but the music is always secondary to the painting. On this, music follows painting. There is a connection to all the creative arts, stimulus, the organic effects, the highs and lows are common to all working purposely in the creative arts. On this most interesting project, the music [7 improvs-49:32] doesn't convey any particular logic to me. It might connect better if I was looking at the painting project simultaneously with the music but as it is the concept is more interesting than the results.

Painting audio abstracts with a trombone is what PAUL RUTHERFORD [1940-2007] did as well as anyone before or since. Rutherford was also a force in England, and therefore the European continent in the new/free music scene. Rutherford was one of the main forces that opened my ears and pulled me into the rewarding English free music scene (post post Coltrane). NoBusiness Records has now issued THE CONSCIENCE [nbcd 99], a duo set from 10/11/99 with drummer SABU TOYOZUMI. This program is made up of 5 improvs [70:28]. Both artists play well but a bit un-united as I could well imagine this being 2 individual solo sets. In addition the audio quality is only fair and carries a cavernous sound and might have benefited from a better mix, if possible.

JASON KAO HWANG [vln] has a new group and a new CD, SING HOUSE [Euonymus Records eu 03]. This is a very successful date [11/5&6/15] of 4 Hwang originals [49:26] with Andrew Drury [drm], Ken Filiano [b], Chris Forbes [p] and Steve Swell [tbn]. Hwang has a nice balance between written composition and (free) improvisation. That and the outstanding play from and within the group helps maintain interest. However one of the main sounds here that perks up and opens the music is the inclusion of the piano in the quintet. Overall the piano is not heard all that much here but its deft placement in the music acts as an aperitif within the composition. There is fine placement of all instruments throughout but for me it was the piano that energized the compositions. One of Hwang's best.

TINA RAYMOND [drm] makes a strong recording debut on LEFT RIGHT LEFT Orenda Records 0039]. This CD combines a distinct program with an exceptional trio [Art Lande-p, Putter Smith-b]. The CD's title refers to the political split in this country and the program [61:23] reflects some of the battles this country has contended with [Pastures Of Plenty, Battle Hymn Of The Republic, America, The Fiddle And The Drum, Lift Every Voice And Sing, Saigon Bride, If I Had A Hammer] plus 2 Smith compositions [Xxmas In Bagdad + White Flight]. The music is not played with the militancy that one might expect but instead often with a gentleness that belies some of the hard truths in these confrontations. Lande is not heard from today as much as in the past, which is too bad as he sketches out the program and is a good foil for Raymond who colors and sketches out her role subtly. Raymond only really solos on one track. Smith's bass lines pulls the music together on this undated recording. Gone are some of these struggles, but the memory lingers on.

BOB MERRILL[tpt/flg/cornet/voc] heads TELL ME YOUR TROUBLES [Accurate Records 5071]. This recording has a very retro WWII ambience. Merrill

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should not be confused with the trumpeter active with Jay McShann and inactive by the time this Merrill was born [1958]. This CD is a tribute to Joe Bushkin and called Volume 1. All the music is by Bushkin and the CD opens with a spoken remembrance by Frank Sinatra and closes the program [49:02] with a remembrance by Red Buttons. In between are 10 renditions of Bushkin tunes. One of those tunes, "Oh! Look At Me Now", is from a Bushkin date [2003] with Howard Alden [gtr] and Duffy Jackson [dm]. Merrill sings in a soft unforced croon. Merrill, who eventually became Bushkin's son in law, has put together a caring, interesting and pleasant tribute to Bushkin. Merrill's 12 page liner booklet gives background. Among those who made contributions to the music are Kathryn Crosby [voc], Nicki Parrott [voc], Eric Comstock [p], Rossano Sportiello [p], Laurence Hobgood [p] Wycliffe Gordon [tbn], John Colianni [p] and others.

LORI BELL [fts] and RON SATTERFIELD [gtr] have been playing together for over 20 years and now they have paired together for a duet CD called, BLUE[S] [no label 888295 582148]. The catch to the 9 titles [42:32] here is that all have blue or blues in the title i.e. "Blue Monk", "All Blues" etc. There are two Bell originals in the program and I find them the strongest of the offerings. The originals suggest a sense of improvisation and are rather hip while the bulk of the program sounds very straight or over rehearsed and with the addition of Satterfield's gentle guitar almost classical. That is not meant to be pejorative but rather to indicate a direction. Satterfield sings or vocalises on a few titles not to the advantage of the music.

Guitarist TOM RIZZO's NIGHT AND DAY [origin 82733] presents a combination of small band [Nick Lane-tbn/arr; John Dickson-fr hn; Bob Summers-tp; Bob Sheppard-ts; Jeff Driskill-ss; Doug Tornquist-tuba] and quartet [Dennis Hamm-p, David Hughes-b, Steve Schaeffer-drm] groupings which goes down very smoothly. The horns are mainly used as coloring but the main focus/sense is a guitar-led quartet. Of the 11 tracks [57:44], 3 of them are Rizzo originals. The arrangements for the larger group are wonderful, especially on "Without A Song". On this Vincent Youmans' classic, the theme is introduced in an indirect manner and then opens up for some fine blowing. Rizzo plays with clean flowing lines with the quartet and that is where he is best. There is a bit of hard and soft jazz here, a recording with many dimensions and well done in each.

In the April 2017 Papatamus I mentioned recordings on the Artist Alliance Records by bassist Erik Applegate and pianist Dana Landry of the UNIVERSITY OF NORTHERN COLORADO JAZZ LAB BAND 1 who have issued THE ROMEO AND JULIET PROJECT [AAR 700261 454627]. This is 9 compositions [70:49] reimagining in music Shakespeare's Romeo & Juliet. Landry directs and produced the 24 piece big band. This is not the first time the play has been used to inspire music and all of the music is freshly written by 8 composers. Soloists include Greg Gilbert [tpt] Tom Amend [p], Matt Landon [gtr], Adam Blakey [ss], Joel Harris [bs,ts] and others including Julia Dollison's ethereal voice on 3 tracks. There are times when one can hear musically references to the plot [The Feud, Death Scene, etc], but I prefer to listen to the band as music first rather than portraiture, and it

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certainly succeeds on that basis. Nice writing, nice ensemble and soloing and nice liner annotation by Landry.

THE BRETT GOLD NEW YORK JAZZ ORCHESTRA is the bold name of a new jazz orchestra and DREAMING BIG [Goldfox Records 1701] is their first release. All 11 tracks [71:57] here are composed and arranged by Brett Gold and show traces of stage (theatre) signs with an occasional Spanish-tinge. This is not a hip band, one that you would snap your fingers to. The liners call it post-modernist. What is hip is the soloing that includes Charles Pillow [clt], Scott Wendholt [tpt] Matt Hong [as/clt], Mark Vinci [sax/flute], Dave Riekenberg [reeds/flute] and Tim Ries [flt/reeds] among others out of this 18 piece orchestra. Both the writing, which is challenging and never boring, and the fine solo work, make this undated CD a success.

JC HOPKINS [p] and his biggish band [16 pieces] are the feature on MEET ME AT MINTON'S [Harlem Jazz Records 888295 458023]. This is a first class band and has the feel of a NYC territory band circa 1955. The emphasis on this undated but very hip CD is on vocalists as there is a vocal on each of the 13 cuts [52:35]. The singers appearing are: Andy Bey, Jon Hendricks, Solomon Hicks, Jazzmeia Horn, Alicia Olatuja, Queen Esther, Brianna Thomas, Charles Turner and Kathy Sledge. There are many highlights here but for me of special note is Andy Bey on "Reflections", complimented by a lovely Clare Daly baritone sax solo. Well worth your time and effort and resources.

JEFF RUPERT [ts] the Director of Jazz Studies at the University of Central Florida has issued his Flying Horse Big Band on BIG MAN ON CAMPUS [Flying Horse Records fhr 050117cd]. This 17 piece band features Harry Allen [ts] on 7 of the 14 tracks [66:43], a combination of standards and originals. This is not a barn burner big band but generally low-keyed with arrangements that tastefully support the soloists.

REISSUES & HISTORICAL

DUKE ELLINGTON: AN INTIMATE PIANO SESSION [Storyville 1018445] is an interesting bit of Ellintonia; 20 pieces [73:01] of mostly solo piano recorded 11/7/69 and 8/25/72. The 16 tracks from 1972 include Anita Moore or Tony Watkins; both Ellington's vocalists at the time. The 3 Watkins' titles are quite dramatic as is some of Ellington's playing over the 16 tracks. This contains playing which at times could be mistaken for Mal Waldon, but when the brocade and flowery runs come into play—it is clearly Ellington. Why this performance was not commercially available until now, almost 50 years later is a mystery as this is not just more but is a notable addition to the Ellington discography. The remaining 4 tracks are from a concert in Rotterdam and includes Bill Davis [org], Victor Gaskin [b] and Rufus Jones [drm] and was performed as encores to the second concert that night. This is not where I'd steer someone wanting to appreciate Ellington but for those well familiar with the bard this is a singular date and worthy of making space for. Remarkable.

BGO Records [bgocd 1271] has reissued L.A. EXPRESS albums [L.A.Express, Shadow Play -77:03]. The Express was a group led by Tom Scott and 3 members [Robben Ford-gtr, Max Bennett-b, John Guerin-drm] of that

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original group are held over on their eponymous release [Victor Feldman-keys/vib/perc; David Luell-bs/ss/ts] from 1975. Encouraged by the commercial success, a year later a follow-up recording was released. On this album Peter Maunu takes the guitar parts, and Joni Mitchell and Paulette McWilliams make vocal appearances. The latter album is more rock fusion but both records have a little jazz substance, usually from Leull's sax, past their ephemera.

The reissues from the British label, Avid, usually combines four LPs on 2 CDs and are sold at a reduced price, (list price around \$9.00 to \$15.00) and with each issue there is discography, original LP notes and covers. Recent sets issued are as follows:

CHUCK BERRY: FOUR CLASSIC ALBUMS [Avid amsc1238] reissues: After School Session, One Dozen Berrys, Chuck Berry Is On Top and Rockin' At The Hops. These are reissued from the Chess catalogue and the 72 cuts cover most of the hits for which he was known for with ...Rockin' (recorded in 1959 and 1960) being the one exception. This is the only side where Berry doesn't sing his songs only and it is as close to being a blues singer as he got with compositions by Big Maceo, Walter Brown, Joe Clayton and others. The dates for these issues are from 1955 through to 1960 and the backup is from a variety of Chess regulars including Jimmy Rogers, Hubert Sumlin, Willie Dixon, Fred Bellow, Lafayette Leake, Otis Spann and others. A fine reissue of some of Berry's best and worst.

BETTY ROCHÉ & MARILYN MOORE: FOUR CLASSIC ALBUMS PLUS [Avid amsc 1240]. This reissues all of Roché's issues as leader; Take the "A" Train, Singin' and Swingin' and Lightly and Politely [1956-60] and Moore's only LP; Moody [1957]. Roché spent stints with the Ellington band in the 40s and 50s and her first LP is a nod in that direction with 6 of the 12 tunes associated with that band. Here she is backed by a quintet headed by Conte Candoli [tpt] and Eddie Costa [vbs]. The Singin' and Swingin' session features Jimmy Forrest [ts], Bill Jennings [gtr] and Jack McDuff [org]. These sides give a good sampling of Roché's vocal mannerisms which were often halting and drawn out in her phrasing. Lightly and Politely suffers from reverb and a muddy sound and a mundane quartet headed by Jimmy Neeley [p]. The Plus is three versions of "Summertime" taken from the outstanding Porgy & Bess Bethlehem record set [1956]. The Moore album from 1957 exhibits a singer so close to Billie Holiday that on first listen most would mistake her for Lady Day. Backing by Don Abney's orchestra which included her husband saxophonist Al Cohn.

ANN RICHARDS; FOUR CLASSIC ALBUMS [Avid amsc 1239]. Richards was Stan Kenton's main singer and squeeze. Kenton's band backs her on one of the LPs; Too Much [1960]. The other LPs are I'm Shooting High [1958] and The Many Moods of Ann Richards [1960] done with a studio orchestra while Ann, Man! [1961] was with the quartet of Jack Sheldon [tpt], Barney Kessel [gtr], Red Callender [b] and Larry Bunker [drm]. Richards was gifted with strong pipes and could belt out songs forcefully and forwardly, but she was also a believable singer and her interpretations could be original. Largely forgotten today she remains a top jazz singer who led an adventurous life

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ending with suicide when she was in her 40s. This material has had limited reissue making this set even more valuable. Excellent.

Avid has issued 2 HANK MOBLEY [ts] sets: THREE CLASSIC ALBUMS PLUS [amsc 1215] and FOUR CLASSIC ALBUMS [amsc 1243]. Mobley was a heavily recorded tenor man in the 1950s and 60s. A very consistent player whose cloudy tone was iconic to many who came to East Coast jazz during that period. The 3 Classic reissues are: Mobley's Message [7/20/56], Mobley's 2nd Message [7/27/56] Jazz Message no. 2 [11/7/56, 7/23/56]. The plus here is half the record of The Jazz Message [2/8/56]. What is interesting to hear is the differences in styles of trumpeters, Donald Byrd, Kenny Dorham and Lee Morgan, from flatish to pinched to flowery. Others assisting are many of the best young lions on the East Coast scene including; Doug Watkins, Jackie McLean, Barry Harris and Art Taylor. Those are the first record dates [Prestige and Savoy] that Mobley led. The 4 Classic Albums reissues come from the Blue Note catalogue: Peckin' Time [2/9/58], Soul Station [2/7/60], Roll Call [11/13/60] and Workout [3/26/61]. This is a continuation of the sound, and set up, as established on 3 classics and it would be difficult to tell which are Savoy's, Prestige's or Blue Note's. The sound here is a bit harder especially with Art Blakey on drums for the two 1960 sets. There is also continuity in that all 8 LPs were recorded by Rudy Van Gelder. If you have the Mosaic Box [#181] you have 4 Classics covered. Lasting stuff.

FREDDIE HUBBARD [tpt] was heavily recorded in the 1960s with Blue Note and it arguably was his prime time. By the mid 70s he went commercial, then had lip and drug problems and eventually retired in southern California, withdrawing from the scene. Hubbard was present on some very important recordings including Ornette Coleman's Free Jazz date for Atlantic and Coltrane's Ascention date for Impulse. Hubbard was also on hundreds of dates either as sideman or feature. This collection FOUR CLASSIC ALBUMS [1244] reissues: Open Sesame [6/9/60], Goin' Up [11/6/60], Hub-Tones [10/10/62], Ready For Freddie [8/21/61]. There is a uniform excellence to these recordings, about what one would expect when back up includes the likes of Tina Brooks, Hank Mobley, James Spaulding, Wayne Shorter, McCoy Tyner, Herbie Hancock, Philly Joe Jones, Elvin Jones and such. Fine Fine listening with no compromises.

SAUTER-FINEGAN is the second set of FOUR CLASSIC ALBUMS PLUS [amsc 1246]. I covered the first set in the January 2016 Papatamus. Reissued here are: New Music Directions In Music [1952], The Sons Of Sauter-Finegan [1955], Adventures In Time [1955], Memories Of Goodman & Miller [1958]. The plus here is the inclusion Concerto For Jazz Band And Symphony Orchestra from the album of the same name [1954]. There is over 160 minutes of music on this issue and it gives a good cross section of the fresh and adventuresome musical concepts this pair of arrangers had. These bands were well stocked with NYC contracted studio musicians including Bill Harris, Nick Travis, Ralph Burns, Dave Hildinger, to name a few. One can hear their arranging abilities on their tribute to the music of BG and Miller, each an arranger for one of the bands. You know the music but the arrangements give new breath to old songs. Some wonderful music here. Flute and clarinet began to lose favor in jazz by the end of the 1950s. The

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flute was quite popular in the mid 50s spearheaded by Herbie Mann, Mo Kauffman, Buddy Collette and SAM MOST. FOUR CLASSIC ALBUMS [amsc 1245] reissues four of Most's 1950s recordings for Bethlehem records: I'm Nuts About The Most... [Mar.-Apr./55], Musically Yours [7/56], Plays Bird, Bud, Monk & Miles [3/6/57], and The Amazing Mr. Sam Most [3/6/57]. Much of this reissue sounds dated but there is a high point on the Bird, Bud recording with fine arrangements by Bob Dorough. This date is with its expanded group and features nice soloing by David Schildkraut [ts], Marty Flax [reeds], Frank Rehak [tbn], Doug Mettome [tpt], Dick Meldonian [as] and others. Meldonian nicely covers Bird's flavor. This has held up very well over the years and is a rather overlooked LP as Most is a somewhat overlooked artist.

BGO Records, also out of Great Britain, has a similar reissue program to Avid's. ARTHUR BLYTHE [BGOCD 1242] came out of Horace Tapscott's organization of the 60s and played with some of the most challenging artists before and after moving his base from the west coast to the east coast. He then got a contract with CBS records. This remarkable set reissues the first four of those LPs: Lenox Avenue Breakdown [1978], In The Tradition [1979], Illusions [1980] and Blythe Spirit [1981] on this set. These are some of the classic issues of the 1980s and have been rather overlooked since and remarkably, until now, not reissued. About half the material is made up of Blythe originals, the rest standards, including brilliant renditions of "Strike Up The Band" and "Misty". Blythe died in early 2017 and was MIA for much of the 2000s. Even so the material will continue to inspire and sound fresh for years to come. In addition there is some brilliant work from the little heard Abdul Wadud [cello] and tuba player Bob Stewart. Classic and essential listening.

I was prepared to be underwhelmed by, THELONIOUS MONK: LES LIAISONS DANGEREUSES 1960 [Sam Records/Saga 5051083 118477]. I grew up listening to Monk in the 1950s, both in live settings and on disc. I loved his recordings and thought that Johnny Griffin was his best (regular) saxman. But by the 60s with a few exceptions his records lacked oomph and his live sets overall were boring. I saw Monk play over a dozen times and I have yet to understand why I prefer his recordings over those in person encounters. I remain a huge Monk fan and his music is a big part of the sound track of my life, so I'll admit my a-rhythmic heart probably skipped or added a few beats when I saw the release of this previous unreleased 7/27/59 studio double disc. The 16 cuts here are all Monk compositions with one brief [1:47] encounter of "By And By" (which brought memories of Monk's brief encounter with "Abide With Me" from 1957). This music was recorded for use in Roger Vadim's film, Les Liaisons Dangereuses and was with Monk's working group at the time [Charlie Rouse-ts, Sam Jones-b, Art Taylor-drm] along with special guest Barney Wilen [ts]. The nuts and bolts of how this session came about and the rather disturbing circumstances and context in Monk's life at the time are amply laid out in the accompanying 56-page liner booklet. There are the usual text and photos and also lists the log sheet indicating all the alternate/incomplete/rehearsal takes—meaning most

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likely there are more unreleased sides, albeit perhaps sub par. As for the music—it is terrific (!), no sweeping up of rejects. Monk is energised. His renditions of “Rhythm-a-Ning” are among the best recorded and his down tempo tunes offer great feeling. Viewed from any angle, this CD package is magnificent.

Hi Horse records has issued UNRELEASED PIANO BLUES GEMS [hho 19001] and gems these are. This contains beautifully remastered recordings from 1938 through 1942. Of the 17 cuts here [47:49] all but 2 are issued for the first time. 12 of the tracks are by Roosevelt Sykes, all recorded 11/21/41 in Chicago. There are 2 tracks by Curtis Jones [6/15/39 and 8/18/41], one by Willie “Boodle It” Right [10/7/40] and 2 by James Burke Oden [11/21/41]. I am surprised that there is this much quality music sitting in the Okeh/ Columbia vaults. Is there more and is Hi Horse Records on the hunt for more reissues? Who knows—maybe the Buddy Bolden sides will be found. Nice production with liners putting it all in context in a 20 page booklet. A lyric printout and full discographical info is included. Too bad Hi Horse didn’t fill up the space with 10 more reissues but with what is here I have no complaints. Classic Chicago piano blues.

The JANET LAWSON QUARTET [BBE Records 730003128226] is a reissue of a 3/80 recording originally released on Inner City Records. This is a terrific disc with Lawson’s irrepressible vocals and a fine quartet [Mike Richmond or Rizzo Harris-b, Roger Rosenberg-ss/bari/flt, Jimmy Madison, or Billy Hart-drm, Bill O’Connell-p]. It’s surprising this is the first time it has been reissued (here on CDR). Equally surprising is Lawson didn’t record much after this and instead made a career in academia. She also had some health issues; Lyme Disease and Bell’s Palsies. This release [71:30] adds 4 tracks to the original [It Ain’t Necessarily So, I Thought About You, It Never Entered My Mind, Joshua] inspired by Miles Davis’ sessions. Lawson was born in 1940 and whoever is responsible for this issue hopefully will issue more unreleased treasures. Special note of Rosenberg’s very vital baritone work throughout. Now a note about the poor packaging of which this music is undeserving. Packaging is basic slip cover reproducing the original Inner City cover and there are no liners or production dates or credits. The CDR credits a copyright of 2014 EU, all the other info I gathered from the hype sheet promoting the issue. Added to all this there is a one second glitch at the opening “I Thought About You”. Even so, grab this reissue while you can.

Robert D. Rusch
[edited by Kara Rusch]

DVD Critique

ARTHUR LIPNER TALKING STICKS DVD

FEATURING ARTHUR
LIPNER, MIKE MAINIERI,
GARY BURTON,
BERNARD WOMA, VIDA
CHENOWETH

Living Arts productions 2016

This is a documentary about the development of mallet instruments, primarily the vibraphone and marimba, featuring Arthur Lipner, with commentary and short clips from other players. I have not heard of Lipner before, but I must admit to enjoying his work, especially the Brazilian influenced music. But primarily this documentary is about the instruments and their roles in music. We learn about different aspects of the instruments and get to see different ways of manufacturing marimbas, from the Musser factory to a home industry in Chiapas, Mexico, where we learn that a specific approach to the music exists there due the confluence of Mayan natives mixing with African slaves. Lipner is featured in a variety of contexts, from straight ahead jazz playing to performing a classical piece of his with the Brazilian national Orchestra. And much of the film is about him and how he came to play these instruments. We also get to hear from Vida Chenoweth, the first classical marimba soloist. A number of comments from different players mention the rarity of these instruments and how the general public is really not very aware of their existence. Originally, the marimba was used primarily as a rhythm instrument and later developed into a melody instrument. One of the Mexican marimbas has a very strong bass sound which is used for rhythm while the higher octaves can be used for melody playing. We also get to see various techniques used, especially with regard to four mallet playing. Very informative, especially for non-percussionists, who will get a wider perspective on these instruments. As a mallet player myself, I have mixed feelings about this video. On the one hand I did find it informative and enjoyable. But I would have liked to see different players, especially vibists that I really like. But it is too easy to criticize something for what it is not. In short, this is a valuable addition to percussion literature.

Bernie Koenig

Book Review

HADEN BOOK REVIEW

AUTHOR: JOSEF WOODARD AND CHARLIE HADEN

TITLE: CONVERSATIONS WITH CHARLIE HADEN

PUBLISHER: SILMAN-JAMES PRESS

This writer only got to hear and meet master bassist Charlie Haden several years ago when he appeared at a local venue with Old & New Dreams. I had just popped a Roswell Rudd album on the turntable platter of the in-house sound system when he approached and asked "Is that Ros?" When I answered in the affirmative we began a short intermission talk and I found him to be as natural and down home as I had already heard through the grapevine.

Still on a personal note, my introduction to the oral history format came during junior high school after reading the late Nat Hentoff's "Hear Me Talkin' To Ya" but it was probably around way before that time. *Conversations With Charlie Haden* by Josef Woodard & Charlie Haden, (235 pages, paperback, \$19.95) is very much in that tradition only devoted to one subject. After four paragraphs of acknowledgments, two forwards by Bill Frisell and Alan Broadbent respectively and an introduction from Woodard there are seventeen separate interviews dating from 1988 to 2008 covering a wide range of subject matter. All are presented in the question and response form with the former being in darker type than the latter. Readers of all tastes will find something of interest in these pages but this reviewer was particularly drawn to the chapters on Miles Davis and Ginger Baker. The mention of the former sitting in with the legendary Ornette Coleman Quartet is the stuff that dreams are made of. All aspects of Hadens career are covered here with Woodard proving to be an adept interviewer. This should appeal not only to bass players but other musicians and music lovers in general. Recommended.

Larry Hollis

New Issues

MICHEL BRAAM GLOOMY SUNDAY

BMC 237

OPUS ESPRESSO / Q1 /
THE MAN I LOVE / PIT
STOP BALL AD / ELIZA /
OPUS WALK / GLOOMY
SUNDAY / OPUS SEARCH
/ MEMORIES OF YOU /
CUBA, NORTH RHINE
WESTPHALIA. 43:02.

Michiel Braam - p.
12/9/2015, Budapest,
Hungary.

While there had been solo piano albums before the 70s, they were few and far between. But with the early 70s release of Cecil Taylor's *Indent*, Chick Corea's *Piano Improvisations* and Keith Jarrett's *Facing You*, all within a short span of each other, it seemed to herald a new viability to the concept. And with the (relatively) huge success of Jarrett's 3 LP set, *Köln Concert*, it seemed to assure a steady stream of solo piano albums that has continued to this day. And that is a good thing. It allows the listener to evaluate a pianist on her/his own terms in harmonic conception, handling of rhythm, orchestration and technique. And it gives the pianist room to explore her/his muse unfettered.

Michiel Braam is a pianist who's made his mark on the Dutch jazz scene over the past 30 years with his superb large group *Bik Bent Braam* and his piano trio *Trio Braam De Joode Vatcher*. The first release under his own name was *Oeps*, a solo piano recording from 1989. He released a second disc of solo piano in 2005, *Michiel vs. Braam*. A third album of solo piano, live recorded at Budapest's *Opus Jazz Club*, *Gloomy Sunday* has just been released and brings us up to date on what he is doing these days.

Gloomy Sunday is presented as a continuous 43 minute suite with Braam segueing seamlessly from free improv that collide into originals and well-worn standards refreshingly interpreted. This contrasts to the two previous solo sets, the first of which was all improvisation and the second which interpreted compositions he'd written for large ensembles refashioned as solo pieces. Here the music unfolds in an almost stream of consciousness fashion and nothing sounds forced. Although clearly a modernist, he pays homage to the complete history of jazz piano. A delicate "Man I Love" gradually morphs into "Pit Stop Ball Ad" via a boogie pattern. A high-velocity "Memories Of You" is filled with all manner of sweeps up and down the keyboard. It's a complete and very satisfying program that makes *Gloomy Sunday* well worth investigating. If one doesn't have any music by Braam, this could be a good place to start.

Robert Iannapolo

New Issues

SATOKO FUJII INVISIBLE HAND

CORTEZ SOUND 0001 /
0002

THOUGHT / INCREASE /
INVISIBLE HAND / FLOATING
/ HAYASE / I KNOW YOU
DON'T KNOW / SPRING
STORM / INORI / GREEN CAB
/ GEN HIMMEL. 88:28.

Satoko Fujii - p. 4/28/2016,
Mito, Japan.

RON STABINSKY FREE FOR ONE

HOT CUP 151

...AFTER IT'S OVER / 31 /
VIRAL INFECTION / GONE
SONG / FOR REEL / NOT
LONG NOW - LONG NOW
/ RAPTURE / ONCE, BUT
AGAIN... 44:37.

Ron Stabinsky - p. 1/9/2015,
Yonkers, NY.

KEITH JARRETT MULTITUDE OF ANGELS

ECM 2500-2503

CD 1: Modena, Pt. 1 /
Modena, Pt. 2 / Encore:
Danny Boy // CD 2: Ferrara,
Pt. 1 / Ferrara, Pt. 2 / Ferrara
Encore // CD 3: Torino, Pt. 1 /
Torino Pt. 2 // CD 4: Genova,
Pt. 1 / Genova, Pt. 2 / Genova,
Encore 1 / Genova Encore 2:
Over The Rainbow. 297:19.
Keith Jarrett - p; 10/23/96,
Modena, Italy; 10/25/96,
Ferrara, Italy; 10/28/96,
Torino, Italy; 10/30/96,
Genova, Italy.

Pianist Satoko Fujii would get my vote for busiest jazz musician of the last 25 years. She has recorded on nearly 80 albums, most as either leader or co-leader with her husband, trumpeter Natsuki Tamura. In addition to her pianism, she is a composer, arranger (whose services has been tapped by others such as German saxophonist Gebhard Ullmann) and bandleader. Her groups have ranged from trios to sextets and three different big bands. It's a truly mind-boggling discography that will reward listeners of challenging music for years to come. Perhaps the one area that she has not fully explored is the area of solo piano. Her first official release *Something About Water* was a solo album in part but mostly featured duets with her mentor, pianist Paul Bley. Her first solo piano album was 1996's *Indication*. Two others followed and *Invisible Hand* is only her fourth solo piano album in a oeuvre of over 80 albums. It's a double disc set so she may be making up for lost time vis-à-vis solo piano.

The first set is comprised entirely of improvisations. One can hear her feeling out the piano at the beginning, familiarizing herself with the instruments ins and outs. By the title track, she has become one with the instrument reaching inside the piano for some delicate string work. High point of the set is "Floating" that is dominated by lovely prepared piano gamelan-like textures. The set concludes with the rhythmically charged "Hayase". The second set is more composition-based. "I Know You Don't Know" sounds like a tribute to Bley with its long arcing lines and the way she'll let a phrase hang in the air for a lengthy interval before proceeding. It's a beautiful performance. "Inori" is an improvisation that starts inside the piano before moving to the keyboard for an unusual sequence of walking bass that keeps getting disrupted by Taylor-ian bursts. The album concludes with one of her best compositions "Gen Himmel". It was the title track from her 2013 solo piano album with a superb version also found on her on *Shiki* by her New York Orchestra. Here it provides a perfect conclusion to a satisfying program of solo piano music.

In this solo piano roundup Ron Stabinsky is the new kid on the block. His first recorded appearance was in 2012

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on the expanded septet lineup of *Mostly Other People Do The Killing*. He played the Bill Evans role on Blue the band's notorious reworking of Miles Davis' *Kind Of Blue* and is now a comfortably ensconced member of the group. He's subsequently appeared on discs by trumpeter Peter Evans (ex-MOPDtK), a duet with saxophonist Jack Wright and a recording with baritone saxophonist Charles Evans.

The first release under his own name is *Free For One*, a solo piano session. Stabinsky is a two-fisted pianist who runs free reign over the keyboard. His harmonies can be dense, almost expressionistic with thick full chords. The opening moments of "Gone Song" is a good demonstration of this. But it's not all somber seriousness. After all, he did humorously title his album *Free For One* and he starts the album with a track titled "...After It's Over". Each track has a distinct character. The opener begins with pensive chords that gradually mutate an abstract ballad reminiscent of Paul Bley. At the other end of the spectrum, the brief (clocks in at a little over a minute) "For Reel" is full of swoops and crashes up and down the keyboard. There's a good, nervous energy that permeates this set. But also evident is that Stabinsky has a strong sense of melody as the album's opener and closer clearly demonstrate. For a first release, this is an impressive disc and makes this listener look forward to what's coming. Lastly, we come to one of the most well-know progenitors of the solo piano album / concert, Keith Jarrett. The series of mostly improvised solo piano albums he released on ECM, starting with *Facing You* were wildly popular. It was just one facet of his music but it captured the public's ears and became his one of his most successful projects. In the late 90s, he suddenly removed himself from public performance due to a debilitating bout of Chronic Fatigue Syndrome. But he learned to manage the disease and returned to performance at the turn of the century and has successfully resumed his career. But the epic solo performances recorded on this set have become a thing of the past.

Multitude Of Angels is a four CD set of performances recorded while doing a short tour of Italy in 1996, shortly before his temporary retirement from performance. It consists of four complete concerts, each lasting roughly 75 minutes. The surprising thing is these performances indicate no duress or diminution of his powers both technically and improvisationally. The all develop slowly and organically, a hallmark of Jarrett's best solo piano concerts. There's nothing new or surprising in these sets. Long time listeners to his solo concerts will know what to expect. Even the encores were ones he used before. But Jarret's high level of musicianship and the avenues of exploration he goes down can still maintain interest after 25 years of solo concerts. And it also maintains interest with the circumstances surrounding the post-performance, his last for several years. Fans of Jarrett's solo performances will rejoice in the release of these historic artifacts and will revel in the almost 5 hours of previously unreleased performances.

But I will give a recommendation for the first three discs in the overview. All are pianists of superb abilities who deserve to be better known. One couldn't go wrong with picking up any one of them.

Robert Iannapolo

New Issues

WADADA LEO SMITH AMERICA'S NATIONAL PARKS

CUNEIFORM 430/431

NEW ORLEANS: THE

NATIONAL CULTURE PARK

USA 1718 / EILEEN JACKSON

SOUTHERN, 1920-2002: A

LITERARY NATIONAL PARK

/ YELLOWSTONE4: THE

FIRST NATIONAL PARK AND

THE SPIRIT OF AMERICA

- THE MOUNTAINS, SUPER-

VOLCANO CALDERA AND

ITS ECOSYSTEM, 1872 / THE

MISSISSIPPI RIVER: DARK

AND DEEP DREAM FLOW

THE RIVER / SEQUOIA / KINDS

CANYON NATIONAL PARKS:

THE GIANT FOREST, GREAT

CANYON, CLIFFS, PEAKS,

WATERFALLS AND VAVE

SYSETSMN, 1890 / YOSEMITE:

THE GLACIERS, THE FALLS,

THE WELLS, AND THE VALLEY

OF GOODWILL, 1890. 96:36.

Wadada Leo Smith – tpt;

Anthony Davis – p; Ashley

Walters – cel; John Lindberg

– b; Pheeroan akLaff – d.

5/5/2016, New Haven, CT.

It's always gratifying when one's musical heroes have a long life and a catalogue that broadcasts quality throughout. But the late period renaissance is particularly good to see. Multi-instrumentalist / composer Sam Rivers is a case in point. The albums he made in his 70s and 80s were vibrant and several are essential to his discography. The same case could be made for soprano saxophonist Steve Lacy.

A similar renaissance has been happening with trumpeter / composer / bandleader Wadada Leo Smith. Since turning 70 in 2011, Smith has released (at least) a dozen recordings, several of which have been among the best of his oeuvre. Smith's 2012 release *Ten Freedom Summers*, a four and a half hour suite scored for his working group, the Golden Quintet and a chamber orchestra, was in contention for the Pulitzer Prize. But, of course, those who have been following Smith since his beginnings in the AACM in Chicago back in the 60s have known he was a special and creative musician all along. A look at his discography finds essential albums in each decade that stand with the best in jazz and improvised music that was being released at the time.

While not quite having the scope of *Ten Freedom Summers*, Smith's latest suite, *America's National Parks* is among his best work. It's scored for a revamped version of his *Golden Quartet* that includes pianist Anthony Davis, bassist John Lindberg and drummer Pheeroan akLaff, all of whom have worked with Smith on and off since the mid 1970s. Making it a quintet is cellist Ashley Walters who adds a new texture to the midrange and is a strong contrapuntal voice blending nicely with Smith's trumpet.

Smith's concept of "national parks" is personal and worth noting. While several of the recognized parks are represented (*Yellowstone*, *Sequoia*, *Yosemite*), he also has written pieces for several that aren't on the official lists. As Smith explains in the liner notes, "My focus is on the spiritual and psychological dimensions of the idea of setting aside reserves for common property of the American citizens..." With this in mind, Smith composed three movements that he views as national parks. Two are physical places: "New Orleans: The National Culture Park" "The Mississippi River: Dark And Deep Dreams Flow

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The River". The third is in homage to a person: "Eileen Jackson Southern, 1920-2002: A Literary National Park". Southern was an African-American musicologist who wrote extensively on the music of black Americans.

Musically, Smith also works against expectations. This isn't music of grandeur, with sweeping programmatic vistas. It's an interior music, attempting to deal with interior meditations one feels in reflecting on national parks. Smith's trumpet is the dominant voice but each player is given extended improvisatory sections where they can insert themselves into the music.

Smith makes full use of the ensemble in unique combinations. The opening of "Eileen Southern..." is scored for piano, cello and bass and is a lovely delicate section. Smith's entry (at about 1 minute) with a beautifully shaded passage is stunning. His playing during this section gives the spirit of the Miles Davis / Gil Evans collaborations, with a fraction of the instrumentation and a more abstract sense of melody. The opener, "New Orleans...." lurches forward with the bass and drums giving the music a slow, staggered forward momentum. It propels the music for much of the movement's 21 minutes. There are stretches of suspension but the Lindberg - akLaff duo eventually emerge out of these passages to move the music inexorably forward. The suite's most effective movement is "The Mississippi River" which Smith describes as "a dumping place for black bodies by hostile forces in Mississippi". There's a tension that permeates the movement with stark, somber chords from Davis' piano and effective passages for Walters' cello and Linberg's bass. The tension is confronted head on midway through the movement when a stark rhythm emerges with powerful drumming and an ostinato motif played by Davis, Walters and Lindberg as Smith blows haunting lines above. This eventually dissolves into a free jazz section that defiantly explodes giving the music a much-needed catharsis. At over a half an hour the movement keeps developing and mutating throughout and is the apex of the suite.

There's so much to absorb in this suite that it takes several listens to break through. The music is unique and uniquely Smith's. And the Golden Quintet plays superbly throughout. This is definitely one for the ages.

Robert Iannapolo

New Issues

ANDREW
CYRILLE
QUARTET
THE
DECLARATION
OF MUSICAL
INDEPENDENCE
ECM 2430
COLTRANE
TIME / KADDISH
/ SANCTUARY /
SAY / DAZZLING
(PERCHORDALLY
YOURS) /HERKY
JERKY / BEGIN /
MANFRED / SONG
FOR ANDREW NO. 1.
45:32.

Andrew Cyrille –
d, perc; Bill Frisell – g;
Richard Teitelbaum
– synth, p; Ben Street
– b. 7/2014, Brooklyn,
NY.

Drummer Andrew Cyrille has been moving music forward since he emerged in the early 1960s. His first association was as the drummer in vibes player Walt Dickerson's group. By the middle of the decade he had hooked up with Cecil Taylor and Jimmy Lyons to form what may have been the perfect edition of the Cecil Taylor Unit. By the middle of the 70s, he had left the Unit and formed his own ensemble Maono (one of saxophonist David S. Ware's earliest associations). In 1997, he formed Trio 3 with saxophonist Oliver Lake and bassist Reggie Workman, a group that is still going strong 20 years later. Intermixed with all of this activity, Cyrille has been open to all forms of collaboration from working with international ensembles to work with the European avant-garde, with Carla Bley and art rock bands to straight ahead jazz ensembles and many, many others. Cyrille is truly a drummer for all seasons and he shows no signs of slowing down at the age of 77.

For his latest release, *The Declaration Of Musical Independence*, Cyrille has assembled an interesting quartet: synthesizer player and pianist Richard Teitelbaum (with whom Cyrille recorded a duet album in 1997), guitarist Bill Frisell and bassist Ben Street. One might cock an eyebrow at the presence of Frisell but think back to Cyrille's past collaborations and it's not so surprising at all. What's interesting is that Frisell seems to be really reaching beyond the familiar and comfortable. There's no Americana here. But there are slashing aggressive chords, beautiful shimmering lines (check out his playing Street's lovely "Say") and washes of feedback. He actually sounds unfettered. Street's bass is strong and anchors the music as well as providing a counter voice to Frisell. Best of all is Teitelbaum's presence. He's a subtle force lurking in the back of the music, adding the right tone and texture. On Frisell's "Kaddish", he inserts a subtle electronic wash that floats behind Frisell's mournful lines. Surprisingly his sole composition "Herky Jerky" is a light-hearted piece that lives up to its title. Also, it's the only track where he plays piano. Behind it all is Cyrille who paints himself as more of a texturalist than he usually does. That's not to say he doesn't drive and propel the music, he does. The opener "Coltrane Time" (a Coltrane composition never recorded, given to Cyrille by drummer Rashid Ali) takes care of all that in the beginning. But Cyrille is always conscious of the group he's assembled and he knows this music is at its strongest when all four voices are present and heard. And all four voices are interacting in unique ways. Cyrille has assembled a remarkable group and he exploits it to the fullest.

Both of these albums indicate that Smith and Cyrille still have some strong music to make in the future. I can't wait to hear it.

Robert Iannapollo

New Issues

COURVOISIER / FELDMAN / MORI / PARKER MILLER'S TALE

INTAKT 270

DEATH OF A SALESMAN /
A VIEW FROM THE BRIDGE
/ THE AMERICAN DREAM
/ UP FROM PARADISE /
RIDING AN A SMILE AND A
SHOESHINE / PLAYING FOR
TIME / THE REASON WHY
/ NOTHING'S PLANNED / A
FOUNTAIN PEN.

Sylvie Courvoisier - p; Mark
Feldman - vln; Evan Parker -
ts, ss; Ikue Mori - electronics.
9/21/2015, Yonkers, NY.

CORE TRIO THE CORE TRIO LIVE FEATURING MATTHEW SHIPP

EVIL RABBIT 23

Set 1 / Set 2. 65:37.

Seth Paynter - ts; Thomas
Helton - b; Joe Hertenstein
- d. Matthew Shipp - p.
11/22/2014, Houston, TX.

The approaches to free improvisations are many and varied. It's not the screaming monolithic caterwaul that its detractors like to characterize it as. There are many, varied approaches to the music. Below are two worthwhile recent recordings that demonstrate two different ways musicians approach free improvisation. The quartet assembled by Evan Parker to play on one night of his residency at the Stone in New York City in 2014, is truly an international group. Parker is British, pianist Sylvie Courvoisier is Swiss born. electronics master Ikue Mori was born in Japan and violinist Feldman in America. But they all speak the same musical language: free improvisation. (OK, they also all speak English but that's another matter.) The residency was such a success that a year later the quartet gathered again, this time to play at Roulette. Miller's Tale is a collection of improvisations recorded on an afternoon the day before that performance. The album is dedicated to playwright Arthur Miller and each title is a reference to a title or a phrase from one of his plays. The assembly of Miller's Tale has an unusual structure. The first part of the album consists of quartet tracks (tracks 1-4) and the second half, various group duets. The full group tracks are free improvisations of the highest order. The recorded sound is excellent. Each instrumentalist's distinct and individual style is brought out in this recording. Each of the players uses the full range of their instruments. Parker's use of extended range technique is legendary and although he tends to use it less these days, it's still recognizably Evan Parker. Courvoisier prepares her piano in such a way that it can sound like a percussion instrument or electronic. Feldman's violin can sound full-bodied with bold sweeping lines but he can also issue forth ghostly harmonics that transform the sound of his instrument. Mori's electronic set up has a unique range of sound that gives the music a further dimension. Each of the four group tracks sound complete in and of themselves with natural endings. If there is editing, it is extremely well done. The opener "Death Of A Salesman" starts with Feldman heralding their arrival with a barrage of taut scratchy phrases and proceeds from there. By the track's halfway mark all four have blended

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into a unified voice almost breathing as one organism. It's a beautiful moment that carries through to the end. While most of the quartet tracks run to the 6-8 minute range, "The American Dream", the longest at 13 1/2 minutes, is the most satisfying. It takes its time in development and goes through several different stages to make it a complete performance involving full length development. The conclusion finds Mori issuing subtle blips that fade into the ether is a most satisfying ending.

The duos give the listener a glimpse into each player. They tend to be short (only one is over 5 minutes) and to the point. "The Reason Why" has Feldman and Parker engaging in a duet of spiraling lines, sometime converging into one voice but throughout, they match perfectly in tone and texture. But the concluding "A Fountain Pen" is the most unique track on the album. It's between Courvoisier and Mori. As Courvoisier plays contemplative chords, Mori backs her with subtle tinkling bell-like sounds (reflecting Mori's percussive avatar) and subtle background drones. It's a brief but fitting conclusion to a superb album of free improvisation.

The Core Trio has been an ongoing improvising unit since 2004. Based in Houston they consisted of saxophonist Seth Paynter, bassist Thomas Helton and original drummer Richard Cholakian. Cholakian left the group after their first recording, a collaboration with pianist Robert Boston. He was replaced by Joe Hertenstein and they've been going strong ever since. They self-released several records, including an earlier collaboration with pianist Matthew Shipp. They've been playing in New York and have also collaborated with trombonist Steve Swell. But back home, they've been keeping the flame of free improvisation burning brightly.

Live Featuring Matthew Shipp is a second recording with the pianist. Shipp has his own vision and has carved several distinctive niches in his own output. But he always seems game for collaborations with others and it's nice to see him work with this ensemble. They seem eminently suited to each other and this disc demonstrates that strongly. It consists of two unedited improvisations, the first lasting approximately 31 minutes, the second 35 minutes. The first springs from an opening bass solo that gradually accrues energy. Soon Shipp jumps in with a web of knotty chords and Hertenstein joins in for a piano trio section that continues to the five minute mark. The energy builds to a pitch before dissipating, Shipp plays a few chords and Paynter enters at the five minute mark. These are clearly musicians attuned to each other. They know when to lay back and when to jump in. During the second improv, after a particularly heated section, around 13 minute mark there is an abrupt group stop. Shipp plays a delicate, gauzy piano figure joined by Helton playing arco which evolves into an extended quiet section. That speaks to the high level group interaction. But it also demonstrates how they know that expressing themselves softly can be as effective as a full bore charge. Both sets are characterized by these principles.

It's clear the Core Trio has developed a refined group approach free improvisation that can easily incorporate guests as well have them go on their own merry way as a trio. Houston is lucky to have them. And Holland's Evil Rabbit label was smart in releasing this.

Robert Iannapolo

LP Review

TUBBY HAYES
LP REVIEW
TUBBY HAYES
QUINTET,
MODES AND
BLUES: 8TH
FEBRUARY
1964,
GEARBOX
RECORDS 1013,
MODES AND
BLUES (PART ONE)
/ MODES AND
BLUES (PART TWO).
33:32.
HAYES, TS; JIMMY
DEUCHAR, TPT;
TERRY SHANNON,
P; FREDDY
LOGAN, B; ALLAN
GANLEY, D. 2/8/64.
LONDON, UK.

Many years ago during my wayward youth my adolescent eyes encountered many fascinations, among them comic books with the EC logo, model cars that quickly became customized hot rods and records, first 78 rpm then 45s. An offshoot of the latter was an almost hypnotic power produced by the sight of a jukebox. These gleaming machines held sonic treasures of untold richness and the spinning platters each had their own special allure. One of my favorites of the time was the two-part forty-five which doubled my listening pleasure long before the advent of the long-player 33 & 1/3. Some early example of this format was drummer Cozy Cole's "Topsy Pt. 1&2" or "Honky Tonk Parts One and Two" by the Bill Doggett combo featuring Clifford Scott and Billy Butler. Now from the fine Gearbox label out of England comes this 12-inch, 33&1/3 EP of the great Tubby Hayes leading his combo on a live date from Ronnie Scott's club in the mid-sixties. Although not designated as a two-parter this could easily fit into that category as it is one continuous performance of a single composition. At this point in time Hayes was supposedly enthralled by John Coltrane and the framework here is in the model of his "Impressions" or "So What" by Miles Davis. Tubbs eschews the middle eastern touches and these ears detect no overt Trane strain of influence. After a brief upright bass/ flute dominated into a tenor & trumpet ensemble preamble the whole rhythmic trio kicks in with a minimalist unison head from the horns before the leader takes off on an extended solo that covers the remainder of the A side. Side two starts with applause for Tubbs and a drumkit punch introducing Jimmy Deuchar's brassy yet melodic trumpeting. Other than fellow reedman Ronnie Scott, he was the most sympathetic frontline partner to stand next to the tenorman. His compact solo statement is followed by Shannon's faint piano ride over Ganley's "Philly Joe" rim shots. Logan's sturdy bass walks it some for a while a la Leroy Vinnegar as the drummer switches to brushes. This leads to trades between the horns and Ganley before all re-enter with the theme to take it home. As with other vinyl releases from Gearbox the production here is first-rate with period photographs and liner annotation from Hayes scholar Simon Spillett who reports that Tubbs asked the engineer Les Tomkins "Did You Get All That?". We can be grateful that he did. Recommended.

Larry Hollis

New Issues

CANNONBALL ADDERLEY, ONE FOR DADDY-O, NEDERLANDS

JAZZ ARCHIEF 1602.

EXODUS / ONE FOR
DADDY-O / BOHEMIA
AFTER DARK/ BLUES(*)/
WORK SONG(*) STELLA
BY STARLIGHT(*)/ TUNE-
UP(*). 68:37.

Adderley, as (all tracks);
Nat Adderley, cnt; Victor
Feldman, p; Sam Jones, b;
Louis Hayes, d; Pim Jacobs,
p(*); Wim Overgaauw, g(*);
Ruud Jacobs, b(*); Cee
See, d(*).
11/19/1960. 6/3/1966(*).
Both Amsterdam.

It was during the decade of the sixties that Julian Adderley hit his stride. After gaining a high profile as a sideman with the Miles Davis sextet he achieved a modicum of popularity with a string of excellent albums for the Riverside label. The first three selections heard here are with his quintet of the time on Saturday, November 19, 1960 Concertgebouw in Amsterdam, the Netherlands. The sterling rhythmic threesome of Feldman, Jones & Hayes click like a precision Swiss time-piece under the leaders alto and brother Nat's brass. The credits claim he was performing on his usual cornet but the three booklet photos picture him playing a full sized trumpet. The combo kicks with the under-rated Victor Feldman's Exodus, followed by Nat's title tune from his brothers Blue Note platter, then the first big hit "This Here" from former pianist Bobby Timmons before closing out with Oscar Pettiford's jazz standard which features trapster Hayes. While this short set is ear-worthy it is the next four numbers that are a real find.

Captured six years later on Friday, June Third, it finds the altoist at Theatre Bellevue with a quartet from the Continent. Their credentials are explained in the accompanying booklet and they are more than up to the task. There are several highlights herein including a rare chance to hear Adderley stretch out on some stone, down blues along with a "Work Song" workout and a hot version of Miles' "Tune Up". But it is Cannonball's rhapsodic take of the ballad "Stella By Starlight" which is worth the price of purchase alone. If you are an Adderley completist (like yours truly) you owe yourself this album from the stellar Dutch Archive Edition Series.

Larry Hollis

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HOWARD JOHNSON
& GRAVITY,
TESTIMONY,
TUSCARORA RECORDS
17-001.

TESTIMONY(#) / WORKING
HARD FOR THE JONESES(*)
/ FLY WITH THE WIND /
NATURAL
WOMAN / HIGH PRIEST(#) /
LITTLE BLACK LUCILLE(#) /
EVOLUTION(#) / WAY BACK
HOME(#). 53:37.

Johnson, BBb tba, F tba, bari
s, pny wh; Velvet Brown,
F tba; Dave Bargerion, Eb
tba; Earl McIntyre, Eb
tba; Joseph Daley, BBb tba;
Bob Stewart, CC tuba; Carlton
Homes, p; Melissa Slocum,
b; Buddy
Williams, d; Nedra Johnson,
vcl(*); CJ Wright, Butch
Watson, Mem Nahadr, bg
vcl(*); Joe Exley, CC
tba (#). No dates given.
NYC,NY.

There is no question about it, Howard Johnson is the ultimate utility-man. As a certified master of the bottom-end instruments his eclectic appearances on a variety of recordings. My introduction to his talents first came from a 1963 double lp by Taj Mahal which my friend Jesse Ed Davis (who was in the band at the time) turned me onto. Later he showed up backing the Band (aka The Hawks) in the Last Waltz video. There were other sideman show-ups before he blew me completely away with the initial Gravity disc followed not long after by Right Now! Many of the same personnel return for his third outing, Bob Stewart, Earl McIntyre, Joe Daley & Dave Bargerion. The latter first came into view as a member of Blood, Sweat & Teats. Like previous volumes the tune selection is top heavy with outside material with only a pair of Johnson originals in the title number and "Little Black Lucille" which features the pennywhistle and pristine piano of Homes. "Working Hard For The Joneses" is the sole vocal heard. Written by the lead singer Nedra Johnson it is catchy enough to merit airplay by some deejays if any had the gonads. Elsewhere there are savory renditions of writings from Carole King, Bob Neloms, the Jazz Crusaders and a pair of McCoy Tyner charts. These sounds will probably be revelatory to many music buffs.

Larry Hollis

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1) MISSISSIPPI HEAT, CAB DRIVING MAN, DELMARK DE848.

CUPID BOUND / CAB DRIVING
MAN / THAT LATE NIGHT
STUFF / FLOWERS ON MY
TOMBSTONE / ICY BLUE / THE
LAST GO ROUND / LIFE IS
TOO SHORT / DON'T MESS UP
A GOOD THING / ROSALIE /
LUCK OF THE DRAW / M AMA
KAILA / MUSIC IS MY LIFE
/ LONELY EYES / SMOOTH
OPERATOR / CAN'T GET ME
NO TRACTION / HEY PIPO!.
67:00.

Collective personnel: Pierre
LaCocoue, hca; bldlr; Inetta
Visor, vcl, tam; Michael
Dotson, vcl, g; Giles
Corey, vcl, g; Brian Quinn,
b; Ricky Nelson, Terrance
Williams, d; Kenny Smith,
Chris "Hambone"

Cameron, p, org, clv; Sumito
Ariyo, Dave Spector, g; Ruben
Alvarez, perc; Sax Gordon, rs,
bari s. 4/18 &
19/2016. Chicago. IL.

While Chicago might have been Old Blue Eye's kind of town in song it has been a major center for the blues for a longer period of time. That it remains a vital fount for that native art form is no better exemplified than in the blues output of the dependable Delmark label. For six issues under that imprint the group called Mississippi Heat continues to show how "the blues roll on". At first glance I thought the title of their latest (1) might be a nod to Mem Shannon, the former cab-driving bluesman from the Big Easy. But alas, come to find out (via the liner annotation) it was named for the Hi-De- Ho Man, Cab Calloway. As with most releases from this combo there's a heady mix of blue-hued songs mostly from leader LaCocoue with tasteful contributions from Sax Gordon on a handful of tracks and Dave Spector on a minorish track along with others. As usual; singer Inetta Visor is the glue that holds it all together. Great contemporary blues.

Larry Hollis

New Issues

2) SHARON LEWIS AND TEXAS FIRE, GROWN ASS WOMAN, DELMARK DE849.

CAN'T DO IT LIKE WE DO
/ HELL YEAH! / CHICAGO
WOMAN / THEY'RE LYING /
DON'T TRY
TO JUDGE ME / OLD MAN'S
BABY / GROWN ASS WOMAN
/ WALK WITH ME / FREEDOM /
CALL HOME / HOME FREE
BLUES / HIGH ROAD / WHY
I SING THE BLUES / SOUL
SHINE.
57:17.

Collective personnel:

Lewis, vcl; Steve Bramer, g;
Roosevelt Purifoy, p, org;
Andre Howard, b; Tony
Dale; d. Joanna Conner, g;
Sugar blue, Steve Bell, hca;
Ari Seder, b; Kenny Anderson,
tpt; Hank Ford, ts;
Jerry DiMuzio, bari s. 5/17 &
18/2016. Chicago, IL.

Traveling across country to the Lone Star state we find the sophomore title from songstress Sharon Lewis and her band Texas Fire shows more growth and maturity. The latter is most noticeable in the song sculpting from Ms. Lewis who penned several strong statements concerning the distaff side of the blues. Her voice is forceful and when she throws in an occasional growl, reminds this listener of the great Koko Taylor but is not as consistently gruff overall. There is also a major plus in her working band is guitarist Steve Bramer who scripted a half-dozen of the selections leaving only two covers at the end of the program. Kudos to Joanna Conner who slides up a storm on two cuts as does harpman Sugar Blue on a pair. The three piece horn section handles Kenny Anderson's simple but effective charts with aplomb. Like most Delmark blues dates this one reeks of authenticity.

Larry Hollis

New Issues

THE THREE SOUNDS, GROOVIN' HARD.

RESONANCE 2029.

GIRL TALK(c) THE NIGHT HAS
A THOUSAND EYES(c) / BLUE
GENES(a) / THE SHADOW
OF YOUR SMILE(c) / RAT
DOWN FRONT(a) / YOURS IS
MY HEART ALONE(c) / A.M.
BLUES(b)/BLUESETTE(a) /
CAESAR AND CLEOPATRA(a) /
THE BOOGALOO(b).
Gene Harris, p; Andy
Simpkins, b; Bill Dowdy(a),
Kalil Madi(b), Carl Burnett, (c),
d. 1964-1968. Seattle,
WA.

When they formed in 1956 (originally as the Four Sounds) the piano trio scene offered some stiff competition from the likes of Oscar Peterson, Ahmad Jamal, Erroll Garner, Ramsey Lewis and a host of other threesomes. By 1958, when they signed with Alfred Lion for the famed Blue Note label they were the Three Sounds and from then until mid-1962 they were regulars in the late Rudy Van Gelder's studio and giving Jimmy Smith a run for his money as the most popular act in the Blue Note stable.

These ten performances spring from a quartet of gigs spanning the four years from 1964 to 1968 with Harris and Simpkins on all tracks. The rotating personnel are the drummers; Bill Dowdy was the first and he appears on four cuts including what, to these ears, is one of two highlights of the set, a rhapsodic version of the late Toots Thielemans' "Bluesette". It was never done in a studio rendition. A native of Cleveland, Kalil Madi provides the timekeeping on two numbers whose titles are self-describing. He replaced Dowdy for the Vibrations album. Last by not least by any means is Carl Burnett who shows up on fours selections among which is the second highlight "Theme From The Sandpiper" better known as "The Shadow Of Your Smile" for the only version by the trio. Burnett went on to join Freddie Hubbard and a rewarding career. As with the bulk of their line the folks at Resonance have produced a first-rate issue that every jazzer should appreciate.

Larry Hollis

New Issues

**MAX NAGL
ENSEMBLE
LIVE AT PORGY &
BESS VOL 2
RUDE NOISES 024**

ANSAGE/ PARKGARAGE/
BLASS/ ROPELLER/ DIE
GELBE STRASSE/ CHROMA/
NASENBLUTEN/ BAROKER
BARHOCKER/ 9 IN 1/
VANTAHRE 46:07

Pamela Stickney, vln; Joanna
Lewis, vln; Rene Harvey-Nagl,
vln; Clemens Salesny, as.
Ts, clt; Max Nagl, as, bs, clt;
Daniel Riegler, tbn; Clemens
Wenger, kybd; Rapael
Preuschi, bass; Herbert Picker,
d Jan 31, 2016, Vienna

A very old-fashioned sounding big little band. A nice horn section with an interesting use of strings. The CD opens with some high-energy fusion and settles down nicely. A lot of the tunes sound like old pop songs from then 30s and 40s. The rhythms are largely loose fusion, very danceable.

The ensemble writing is very good. Some very interesting use of the strings. Some of the violin solos sounded like a soprano voice. The main solo work is carried out by the horns. Some very sweet alto and trombone playing.

Many of the arrangements, and the alto sound, reminded me a lot of The Duke. Not that he would have played in a fusion mode, but the melody writing and arrangements, to my ears, sound very much influenced by Ellington. There are also a couple of nice dissonant spots that I quite liked.

The crowd certainly enjoyed the performance.

Bernie Koenig

New Issues

JIM YANDA TRIO,
HOME ROAD,
CORNER STORE JAZZ

0113/0114.

CD 1: MY SHIP /
IN-SOURCE / COUNTRY
MOTHER / SUNDOG
/ GHOSTHOOD. CD
2: EARTH WAY /
CONSECRATION /
DAYLUDE / HOME ROAD
/ OFF THE STAIRS /
BILULIOUS.

Yanda, g; Drew Gress, b;
Phil Haynes, d. 6/10-11/14,
Paramus, NJ.

Guitarist Jim Yanda seems to be one of those musicians who go along for years impressing everyone who hears him live but remains unknown to the world at large. That's at least partially because he's just now releasing his first CDs in a 30-plus year career, one, recorded back in the 80s, called *Regional Cookin'* and this one, *Home Road*, done in 2014.

Yanda is a polished player with psychedelic and Southern rock influences in his playing as well as traces of Jim Hall. The beauty he can conjure picking single notes shows on the first track, "My Ship" in his lustrous picking of the theme before his accomplished band mates, Drew Gress and Phil Haynes, join in and the piece glides into a slippery blues.

The music remains on a high level throughout. "In-Source" is more quicksilver blues, "Country Mother" has Yanda flying and digging in like Larry Coryell over Gress' bubbling bass and Haynes' crisp drumming. "Sundog" has a slower tempo and ascending eastern scales and brings in a heavier psychedelic feel that continues in "Ghosthood" with woozy slide guitar and ghostly cymbal beats that lead into bent, glowing guitar notes gliding over choppy Mideastern rhythms.

The second CD has more springy, up-tempo jazz stomping in "Earth Way" and "Off The Stairs"; a relaxed soulful shuffle in "Consecration" and slow, reflective balladry on "Daylude" and "Home Road". Jim Yanda is a wonderful guitarist and he fits together beautifully with Gress and Haynes. His style is liquid and goes from slow and tarry to blazing fast instantly. He combines Coryell's looseness with Hall's precise tone in a unique burning style. The world hasn't known about him up till now but hopefully now it will.

Jerome Wilson

New Issues

CHICAGO/LONDON UNDERGROUND, A NIGHT WALKING THROUGH MIRRORS, CUNEIFORM 428.

A NIGHT SPENT WALKING
THROUGH MIRRORS /
SOMETHING MUST HAPPEN /
BOSS REDUX / MYSTERIES OF
EMANATING LIGHT. 79:53.

Rob Mazurek, cnt, sampler,
elec, vcl; Chad Taylor, d,
mbira, elec; Alexander
Hawkins, p; John Edwards, b.
4/21/16, London, England.

One of Rob Mazurek's longest standing groups is his Chicago Underground Duo with drummer Chad Taylor. On this disc, they are in London joining forces with two of the top British free improv players, assist John Edwards and pianist Alexander Hawkins. The addition of two more voices gives the music a fuller feel. The opening title track has some of Mazurek's electronic coloration but mostly it's a rambunctious tussle between the four players. Edwards' thick, choppy bass and Hawkins' cascades of hammering piano thrash about with Mazurek's staccato cornet and Taylor's percussive storms before it all slows to an eerie quiet with muted horn and ghostly thudding sounds. On "Something Must Happen" Hawkins ushers in a storm of busy piano notes over a cloud of static before the bass chugs in and Mazurek starts playing clear, strong melody that continues even as the other instruments subside. "Bass Redux" starts with an electronic riff and fast drumming which leads to a turbulent Latin rhythm. Mazurek's cornet drives hard and Hawkins takes over with a dizzying maelstrom of chords before Mazurek swoops back in on a shattering high note and somehow quotes "It Might As Well Be Spring". "Emanating Light" begins with a ponding drum solo. Then rubbery bass and electronic pings lead to a long succession of staccato notes from the ensemble before Mazurek's cornet emerges playing forlorn, squashed figures like Bill Dixon. The addition of Edwards and Hawkins give gravity and power to this music. Mazurek and Taylor can be impressive on their own but this is a heady collision of talented improvising musicians that is full of unpredictable beauty.

Jerome Wilson

New Issues

ZEENA PARKINS, THREE HARPS TUNING FORKS & ELECTRONICS,

GOOD CHILD 0006.

MUTED / DETERMINED /
MOUSE / TUNING FORKS*
/ DRUMMING / CODA.

Parkins, processing; Nuiko
Wadden, Kristen Theriault,
Megan Conley, hrp; Ikue
Mori, elec*. 2013-15,
Brooklyn, NY.

The rather clinical title of this CD makes it sound more forbidding than it is. This is actually very approachable music that Zeena Parkins originally composed for a dance score and reworked here for multiple harp players.

The sound of the harps is distorted by placing ribbons, mallets, metal bolts and other objects on certain strings. This creates a wide variety of sounds outside of the usual angelic harp strumming. "Muted" has passages of skipping and running notes that surge and overlap like a Philip Glass composition. "Determined" mixes the instruments into a tangle of noise with high, arcing plucks echoing above the scrum. Bright folkish melodies emerge briefly but then get overtaken by ringing hums. On "Mouse" deep, sliding notes and scraping sounds turn into a choppy gallop. "Tuning Forks" indeed features the ringing sound of tuning forks extended and decorated with electronic crackle by Ikue Mori, sounds that build into harmonies which resemble the drone of an organ. On the finale "Drumming" a closed loop of prickly dancing harps becomes warped and ominous through processing before it gives way to a burst of what sounds like furious hand drumming.

Zeena Parkins distorts and chops the sound of the harps like a musical fun house mirror. Her experiments are fascinating to hear.

Jerome Wilson

New Issues

DOUG MACDONALD, A SALURE TO THE JAZZ COMPOSERS

– JAZZ

MARATHON 2,

BLUJAZZ 3446.

CD 1: OUR DELIGHT

/ 'ROUND MIDNIGHT

/ STROLLIN' / CON

ALMA / CONFIRMATION

/ DAAHOUD. CD 2:

ELLINGTON MEDLEY:

JUST SQUEEZE

ME-WHAT AM I HERE

FOR-SOPHISTICATED

LADY-COTTONTAIL /

BOSSA DON / BLUE

CAPERS / WHISPER NOT

/ SHINY STOCKINGS /

SONNYMOON FOR TWO.

TT=132:12.

COLLECTIVE PERSONNEL:

MACDONALD, G;

LANNY MORGAN,

AS, PETE CHRISTLIEB,

RICKY WOODARD,

TS; CARL SAUNDERS,

BOB SUMMERS, TPT;

LINDA SMALL, TB;

JOHN CAMPBELL, JOSH

NELSON, P; JIM HUGHART,

JOHN B. WILLIAMS, B;

PAUL KRIEBICH, ROY

MCCURDY, D. 9/27/16,

REDONDO BEACH, CA.

This is a live recording of several West Coast jazz musicians performing the work of several venerable jazz composers round robin style, with different combinations of players on each piece.

The tunes and their composers are mostly very well-known and the arrangements are largely conventional. The fun in this set comes from the musicians' excellent playing. Ricky Woodard has a lustrous tenor solo on "Round Midnight" and Pete Christlieb takes a leisurely, soulful blast on Horace Silver's "Strollin'" contrasted by Bob Summers' cool trumpet. A bright treatment of Clifford Brown's "Daahoud" has both tenor players sailing and Summers again excelling.

There's a four song Ellington medley for tenor, trombone and the rhythm section that allows Jim Hughart to take a nice bouncy bass solo on "Just Squeeze Me" and also gives fine solo spots to Christlieb, Doug MacDonald, Linda Small, John Campbell and Roy McCurdy.

MacDonald is the leader of the project and a joyous presence throughout. He's miked closely enough that you hear his crisp comping but he never overwhelms the front line and he also takes several easy-swinging, attractive solos like his mercurial picking on "Whisper Not" and his clean bluesy and bouncy lines on "Shiny Stockings". MacDonald also contributes one original piece to the set, a bossa nova called "Bossa Don" which gives him a chance to stretch out in his solo and provides a space for lovely peeling trumpet by Carl Saunders. All the horns play together on a few tracks like "Shiny Stockings" and "Our Delight", trading solos and giving the show the informal, everybody-have-fun air of a Jazz At The Philharmonic concert without any of the competitiveness. This is a relaxed, enjoyable session full of good, unpretentious mainstream jazz.

Jerome Wilson

New Issues

UTE VOILKER & UDO
SCHINDLER
SYNOPSIS
VALVE 437

SYNOPSIS 1/ SYNOPSIS 2/
SYNOPSIS 3/ SYNOPSIS 4/
SYNOPSIS 5? SYNOPSIS 6/
SYNOPSIS 7 57:18

Ute Volker acc; Udo Schindler
clt, bass clt, contrabass clt, cnt
Munich, August 8, 2014

I was really looking forward to this CD. I haven't heard an accordion in jazz since the work of Pauline Oliveros. And I was not disappointed. The CD is a really good example of two people having ongoing musical conversations. I love the titles, which just reflect that and don't try to bring other meaning into the music. The tracks are nicely delineated. Every time I heard a significant change in the conversation, the track changed, unlike so many other duo recordings. Volker uses his accordion very effectively, whether it is playing a melodic lead, supporting Schindler, or interplaying with him. Schindler uses his instruments well also, getting some very nice vocal effects from the lower horns. On Synapse 5 Schindler uses the cornet in a similar fashion as his other horns, but it is in a higher register. At times I think he is just trying to talk through his horns.

The CD is fairly quiet, except for the final track where Schindler lets his clarinet go, just like two people who have known each other for a long time sit down to discuss a bunch of things, from serious world issues to day-to-day chatter.

I really enjoyed this CD.

Bernie Koenig

New Issues

CHARLIE SEPULVEDA & THE TURNAROUND, MR. EP – A TRIBUTE TO EDDIE PALMIERI, HIGHNOTE 7302.

VARIATIONS ON A THEME
1* / CHARLIE'S WHOLE
TONE BLUES* / BOMBA

PA' CARMEN@ / MR. EP+ /
BESAME MUCHO+** / PEER
MAGIC+ / SI TU SABES+*** /
MR. JAZZ@ / VARIATIONS ON
A THEME 2*. 46:09.

Sepulveda, tpt; Eddie
Palmieri*, Bienvenido Dinzey+,
Eduardo Zayas@, p; Norberto
Ortiz, ts; Gabriel Rodriguez, b;
Raul Maldonado, d; Gadwin
Vargas, cga; Felipe Fournier,
vib; Yarimar Denisse**,
Sietenueve***, vcl. San Juan,
Puerto Rico.

The title explains everything. This is trumpeter Charlie Sepulveda's tribute to his one-time boss, Latin Jazz icon Eddie Palmieri, a session as wild and rocking as Palmieri's own music. The man himself does short, dramatic solos at the beginning and end of the CD and also plays with the band on "Charlie's Whole Tone Blues", doing a characteristically stabbing and darting solo.

There is much else on display besides Palmieri. The entire set is full of slinky rhythms and agitated melodies. "Bomba Pa' Carmen" is a gorgeous, sensual melody that Sepulveda, pianist Eduardo Zayas and vibraphonist Felipe Fournier erratically dance through. Yarimar Denisse does a sultry vocal on "Besame Mucho" leading to dreamy electric piano by Bienvenido Dinzey that recalls Herbie Hancock's "Maiden Voyage". "Mr. EP" is a hot, soulful boogaloo tipping in the direction of "Watermelon Man" with nasty, biting solos by Dinzey, the leader and tenor player Norberto Ortiz. "Peer Magic" is a fast, sweaty number that features the horns swarming in unison while "Si Tu Sabes" has a rapper expounding in Spanish over cool muted trumpet and a simmering beat. "Mr. Jazz" is bonafide hard-swinging jazz with Latin decoration. The horn players swing and spray, the vibes dance and the piano and congas rock back and forth. This CD is a notable example of the variety and power of Latin Jazz. Even without the Palmieri connection this would be a marvelous set.

Jerome Wilson

New Issues

THE MICROSCOPIC
SEPTET,
BEEN UP SO LONG IT
LOOKS LIKE DOWN
TO ME – THE MICROS
PLAY THE BLUES,
CUNEIFORM 425.
CAT TOYS / BLUES CUBISTICO
/ DARK BLUE / DON'T MIND
IF I DO / MIGRAINE BLUES
/ PJ IN THE 60S / WHEN IT'S
GETTING DARK / SIMPLE-
MINDED BLUES / AFTER YOU,
JOEL / 12 ANGRY BIRDS /
QUIZZICAL / SILENT NIGHT
/ I'VE GOT A RIGHT TO CRY.
62:09.
Philip Johnston, ss; Don
Davis, as, Mike Hashim, ts;
Dave Sewelson, bari s; Joel
Forrester, p; Dave Hofstra,
b; Richard Dworkin, d. 5/24-
25/16, Paramus, NJ.

This is the Microscopic Septet's official "blues" album. It also contains a version of "Silent Night". Given this group's penchant for leavening their jazz with off-center humor, that juxtaposition isn't too surprising. This CD covers a myriad of bluesy jazz styles. There's 20's based sax hiccupping and repetition on "Blues Cubistico", jump blues to a Charleston beat on "Don't Mind If I Do", and fiery 60's style screaming on "PJ In The 60s" that resolves into classic swing. "When It's Getting Dark" is a circular quasi-twist rhythm that comes off like Henry Mancini rearranging the Batman theme. On "After You, Joel" pianist Joel Forrester creeps along with eccentric Monkish playing as the saxes spin around. "Dark Blue" has wandering stride piano leading to a gorgeous bit of old school tenor honking by Michael Hashim, "12 Angry Birds" is practically a counter melody to Ellington's "The Mooche" and "Quizzical" is dancing, two-beat Monk. And yes, in this setting even "Silent Night" makes a good blues, with Forrester playing a slightly sinister version of the song that leads into blues variations by the full band and eventually a wailing solo by Philip Johnston. The Microscopic Septet's sense of humor enlivens their music and makes them very distinctive. This goulash of modernized old blues ideas is something no one else could have pulled off and is one of their most fun achievements.

Jerome Wilson

New Issues

ROSCOE MITCHELL with YUGANAUT, FOUR WAYS,

NESSA 38.

DOUBLE HELIX /
IMPROVISATIONS NO. 1-3
/ CARDS FOR YUGANAUT
NOS. 1-3 / FOUR WAYS FOR
YUGANAUT AND ROSCOE
MITCHELL / SON WARSHIP.

62:28.

Mitchell, fl, ss, as; Stephen
Rush, elec, el p, tb, euph,
double ocarina, slide whistle,
melodica, recorder, balloon;

Tom Abbs, b, cel, vln, tba,
didgeridoo; Geoff Mann, d,
cnt, bjo.

The venerated Roscoe Mitchell, who always seems open to new collaborations, joins forces here with a Michigan trio for a session of through composed works and improvisations.

The pieces written by the members of Yuganaut all have a discernible logic. Tom Abbs' "Double Helix" is a sour, slowly snaking line traced by Mitchell's soprano sax and Stephen Rush's trombone. Rush's "Four Ways" has alto and electric piano slowly meandering then rushing at a breakneck tempo while the bass and drums roll along underneath. Geoff Mann's "Son Warship" is an otherworldly clash of violin, banjo, synthesizer and saxophone that buzzes and drones like a raga.

The three pieces listed as improvisations are prickly feeling out sessions. On the first Mitchell's soprano tears against harsh stabs of melodica and electric piano. Tuba and alto battle on the second and the third is a shivery racket of drum clatter and electronic droning.

Mitchell's three card pieces are also full of improvisational daring. Number one is an ominous thicket of flute, trombone and bowed bass that turns into a theme for tuba, alto and Moog. Two has arco bass, drums and various horns woven through with dissonant electric piano notes as in some of Paul Bley's electronic experiments. Three is highlighted by a beeping Moog synthesizer counterpointing Mitchell's sax and Abbs' eloquent arco bass.

Roscoe Mitchell's forceful yet calm presence centers Yuganaut's unique sound world, giving this music a gravity and emotion that might not be there otherwise. This is a great reminder of how Mitchell always searches for new avenues to explore sound.

Jerome Wilson

New Issues

THE ED PALERMO BIG BAND, THE GREAT UN-AMERICAN SONG BOOK, VOLUME I & II, CUNEIFORM 435/436.

CD 1: Good Morning, Good Morning / Open Up Said the World at the Door / We Love You / Eleanor Rigby / Definitely Maybe / As You Said / Larks' Tongues in Aspic, Part Two / 21st Century Schizoid Man / Send Your Son to Die / Edward, The Mad Shirt Grinder. CD 2: America – American Idiot / Beggars' Farm / Bitches Crystal / Wreck of the Hesperus / Diamond Dust / The Low Spark of High Heeled Boys / Fire / The Tourist / Don't Bother Me – Nardis – Don't Bother Me (reprise) / I Wanna Be Your Man / Good Night. TT = 111:28.

Palermo, cond, arr, as; Barbara Cifelli, baris, Eb cl; Matt Ingman, btb; Charley Gordon, tb; Ronnie Buttacavoli, John Bailey, Steve Jankowski, tpt; Katie Jacoby, el vln; Clifford Lyons, as, cl; Phil Chester, as, fl, pic, ss; Bill Straub, ts, fl, cl; Ben Kono, ts, fl, ob; Michael Boschen, tb; Roy Marchica, d; Paul Adamy, el b; Bob Quaranta, p; Ted Kooshian, el kybd; Bruce McDaniel, el g, vcl. 4/18/16-10/10/16, Pound Ridge, NY, Hamburg, Germany.

On several previous CDs for the Cuneiform label, Ed Palermo and his big band have specialized in adapting the music of Frank Zappa. This time he shifts his focus to British rock songs of the Sixties and Seventies. This is not any lightweight trawl through a few classic rock standards either. Palermo digs deeply into this music with the fervor of a true British rock devotee. It's one thing to cover the Beatles and Stones but when you do Blodwyn Pig and the Move you obviously know your stuff.

Palermo takes most of his songs from the late Sixties to early Seventies period when British rock was getting more complex and experimental, providing more substance for a big band to play with. Some tunes, like King Crimson's "Larks' Tongues In Aspic" with its savage power chords or Cream's "As You Said" with its swirling strings, sound pretty faithful to the originals. Others are seriously rearranged. "Eleanor Rigby" starts with organ and horns doing a folk dance before Katie Jacoby's electric violin hops on the familiar melody at double speed. Elsewhere Jacoby, one of the consistent stars of the CD, trades yearning solos with Phil Chester's soprano sax on Jeff Beck's "Definitely Maybe" while King Crimson's jazz-rock classic "21st Century Schizoid Man" is expanded with a long alto solo.

There are all sorts of wild stream-of-consciousness juxtapositions in these arrangements. The Nice's "America", itself a mashup of Bernstein and Dvorak, is stitched together ingeniously with Green Day's "American Idiot". The Stones' hammering "We Love You" interpolates a bit of the Beatles' "Tomorrow Never Knows". Probably the most audacious combination is Miles Davis' "Nardis" being dropped into the middle of the Beatles' "Don't Bother Me".

These CDs are full of fun surprises like that. Traffic, Jethro Tull, Emerson, Lake and Palmer and Radiohead all get the treatment in Palermo's wild arrangements and several members of the band like Jacoby, Chester, pianist Bob Quaranta and guitarist and vocalist Bruce McDaniel all stand out. This is music that should delight any classic rock fan and is entertaining even if you don't know most of the original songs.

Jerome Wilson

New Issues

STEPHAN CRUMP,
INGRID LAUBROCK,
CORY SMYTHE
PLANKTONIC
FINALES
INTAKT 285

WITH EYES PEELED/ TONES
FOR CLIMBING PLANTS/
SINEW MODULATIONS/
THROUGH THE FOREST/
A HOUSE ALONE/ THREE-
PANEL/ SUBMERGED
(PERSONAL) EFFECTS/ PULSE
MEMORY/ BITE BRIGHT
SUNLIGHT/ AS IF IN ITS
THROAT/ INSCRIBED IN
TREES 53:22

Stephan Crump, bass; Ingrid
Laubrock, ts, as; Cory Smythe
p Yonkers, NY August 13
2015

This is a very nice, mostly quiet, except for "Sunlight", introspective record. I really enjoyed it. Most of the tempos are slow so the musicians get to both dig in to the pieces and also leave lots of space, a combination I like a lot.

The interplay between all three is great. Maybe because of the slower tempi, they all have time to really listen to what the others are playing.

Laubrock shows off some great chops. On "Sinew" I heard some very Dolphy like phrases, and elsewhere she gets the 80s post Coltrane phrasing down. But mostly she is herself.

Smythe provides lots of big chords as well as delicate accompaniment and Crump provides rock solid support. He really comes through with some exceptional playing on "Forest" and great arco work "Throat."

The CD ends with a very open piece. Laubrock really gets lyrical here, with excellent playing from Crump and Smythe.

A really enjoyable record.

Bernie Koenig

New Issues

OGUZ BUYUKBERBER
AND SIMON
NABATOV
WOBBLY STRATA
TRYTONE 067

CROSS PLAY AVERTED/
CALM WATERS/ ASKED
AND UNANSWERED/
SMUDGES/ WOBBLY STRATA/
ATEMPAUSE 43:01

Oguz Buyukberber clt,
bass clt; Simon Nabatov, p
Cologne, Oct 24, 2014

This is my kind of record. A great duo really listening to each other and working off each other. Lots of dissonance but also some very nice melodic lines. The CD opens with some nice tonal clusters and open spaces. That grabbed me right away. Then the interplay got me. I hear lots of Cecil Taylor in Nabatov's playing, but I also hear Webern. Buyukberbers's clarinet playing is definitely classically trained, but he is a nice loose player. I love the tonal jumps he does with the bass clarinet. Has he been listening to Braxton? I don't really hear a direct influence, but the approach has similarities.

Usually in a free jazz record there is one long track that has its highs and lows, and spaces. Here we get six short tracks but some of the tracks do that as well. I occasionally had to look to see what track was playing because of the changes in tempo or mood. This is not a bad thing, but just a bit unusual.

In the last track we get some nice percussive sounds from the piano. Not quite John Cage, but I wonder if cage's influence is in the background. Cage, of course, was not a jazz fan as it was very much a performer's music, but I have long claimed that because of the improvisatory aspects of jazz he should have liked it. In short, a really nice record which will stand up to many listenings.

Bernie Koenig

New Issues

RICH HALLEY,
CARSON HALLEY
THE WILD

PINE EAGLE RECORDS
010

WILD LANDS/ PROGENITOR/
FLAT PLANE OF THE SKY/
THE STROLL/ CURSORIAL/
THE OLD WAYS/ FROM
MEMORY/ THE RECON/
SNAKE EYES/ NOTES FROM
THE WILD LANDS 59:35

Rich Halley, ts, wood flt;
Carson Halley d Portland
Oregon, June 27 and August
27

Drums and sax! My favorite combination. One that I do a great deal. So I was really looking forward to this father and son team. And there is a lot to like on this CD. The two are really in sync and play well together. There is a lot of high energy playing as well. But things started to get repetitive by track 8.

So first, the good points. Rich Halley's tenor is full and energetic. I hear a combination of influences from the 60s to the 80s, but he manages to find his own voice. There was only one track on flute and I wish there had been more. Lovely, delicate playing. The wood flute reminds me of Japanese flute music.

Carson is an energetic drummer who gets into a pattern and works around that, reacting to Rich's playing. And for some criticism. Too many of the tracks were at the same basic tempo and same level of energy. There is track "Flat Plane" which was slow and where Carson used brushes very nicely.

And in a number of places where Carson was given solo space he tended to just continue what he was playing behind Rich. Whether that was the plan, I do not know, but I wanted to see if Carson could actually construct a solo, which he comes close to doing on "Notes."

For their next outing, some tempo variations and more flute playing would be welcome.

Bernie Koenig

New Issues

KNUTDUT MEN DUNNO

BMC RECORDS 236
KUKOTE/ THE DEPTHS OF
THE SOULS-LELEKBUVAR/
TANGA/ DOGMATIS-
TANUGY/ OLD YORUBA-
YORUBACSI/ WATER
DIVINING A-VIZKERESOA/
WATER DIVINING
B-VIZKERESO B 46:23

Bela Agoston ts; Akos
Muranyi, as/ Csaba Pengo,
bass; Peter Harsagyi d.
Budapest, 28 December 2015
and 19 January 2016

SIX-IN-ONE SUBJECTS AND STRUCTURES SLAM 2102

SUBJECTS/ STRUCTURES/
NOTHING IS PRETTY 71:48
Paul Dunmall, ts; Bruce
Coates, ss, sop, as; Corey
Mwamba , vib, recorder; Walt
Shaw, perc,
elec; Seth Bennett bass; Mark
Sanders, d, perc Aug 15
2015 Derby, UK

This is a very pleasant, very old-fashioned sounding CD. Right out of the 60s. The tunes are nice, often using a blues structure. The solos by Agoston and Muranyi are always right on and the rhythm team offers great support.

I do wish Pengo and Harsagyi had some solo space, given their great support work. As a drummer I enjoyed Harsagyi's accompaniments. He was busy but not intrusive.

Not sure what else to say. This is for lovers of old sounding music with a fresh touch.

Bernie Koenig

I am quite familiar with Paul Dunmall's work having reviewed two CDs of his in the past. Both of those Cds were duos, Here he is part of a large ensemble.

This CD is an excellent example of a largish group improvising. There are solos, duos and group improvs, all at a very high level of musicianship. I enjoyed all of the players. As a drummer I would have liked a bit more involvement from Sanders, but that is a personal preference. Mwamba's vibes stood out in a couple of ways for me, especially his fragmented phrasing, which is something I like to do as well.

The long pieces have their highs and lows, and quiet spots, like most long improvisations. There is always the issue of who solos next, or is it time to stop. On a couple of occasions I had to check the CD player to see if the track was over. But that is common to such playing. Being in the audience and seeing how the musicians interact would solve that problem.

In short, a perfectly good example of free improvisation.

Bernie Koenig

New Issues

DAVE SOLDIER THE EIGHTH HOUR OF AMDUAT

MULANA 035

MISTRESS PRAYER/
SATISFYING HER LORD &
MYSTERIOUS CAVERNS/
TOWER'S PRAYER/
NETHERWORLD CAVERN/
TOMB OF THE GODS/
BARCAROLLE/ KNIVES AT
WAR/ MOURNING & SHE
WHO ANNIHILATES THE
IGNORANT CAVERNS/
RA CALLS THE RAMS/
ENVELOPES HER IMAGES
& UNITING DARKNESS
CAVERNS/ REMOVING HER
BA-SOULS/ RA DANCES
WITH RAMS/ GREAT OF
TORCHES/ DAWN MARCH
58:37

Sahoko Sato Timpone,
mezzo; Marshall Allen, sax &
electronic valve instrument;

Rebecca Cherry, vln; Dan

Blacksburg, tbn; Nick Millevoi,

g; Michael Winograd, C cl;

Enrique Rivera-Matos, tba;

Adam Vidiksis, conductor;

Akhmed Manedov, vln; Olivia

Gusmano, vla; Carolina

Diazgronados, cel; Dani Bash,

harp; Anthony di Bartolo,

perc; Thomas Kolakowski,

perc; Dave Soldier, water

bowls, elec CHoor: Chace

Simmonds-Frith, Natasha

Thweat, Sophie Laruelle,

Xiaoming Tian, Eugene

Sirotkine, Alicia Waller,

Melinda Learned, Sahoko

Sato Timpone. No recording

information

This is an opera for mezzo, choir, improvising soloists and electronics and is based on a text from 15th century B.C.E. in the time of Tutmose 111. It is a story of Sun Ra and his companions on the underworld river. The music is eclectic, using various jazz and classical styles., with some jazz solo work. The primary soloists are Marshall Allen, in the role of Sun Ra, Rebecca Cherry, Dan Blacksberg and Nick Millevoi.

I enjoy mixing styles and going back and forth between styles. In this sense the piece works well. It would have been nice to know the details of the story but all I could find on the composer's website was the text of three of the songs. Knowing the full story may have made some of the switches in style and mood more understandable. But since I believe that the music must stand on its own, I just tried to listen and appreciate the music.

There is lots of drama in the music, and lots of peaceful sections as well. I really enjoyed the choir sections. They provided a nice change from some of the instrumental sections. The accompanying sounds to some of the solos are quite interesting in their own, especially those behind some of Allen's solos.

A definite must for people who are into contemporary opera and/or eclectic music.

Bernie Koenig

New Issues

ANDREW DURKIN,
BREATH OF FIRE,
PJCE 028.

FLOWER GUN SONG /
BREATH OF FIRE / BREGA
/ PSYCHOPOMP STOMP /
THE SPIRAL STAIRCASE / MY
ONE AND ONLY VICE / ROCK,
PAPER, SCISSORS, TEAR GAS /
VENA CAVA. 36:44.

Durkin, p; David Valdez,
as; Tim Willcox, ts; Ryan
Meagher, g; Andrew Jones, b;
Todd Bishop, d. 2012-2016,
Portland, OR.

Andrew Durkin is one of those musicians whose concept of jazz draws from many things. On this CD he shows a kinship to groups like The Bad Plus who often use rock rhythms to underpin the flow of the lead instruments.

“Flower Gun Song” starts out with two saxophonists working a funky variation on Dizzy Gillespie’s “Manteca” riff over nagging piano while “Breath Of Fire” is a jumpy mix of prog rock, classical and Latin rhythms.

“Psychopomp Stomp” and “Spiral Staircase” mix driving melodies with incongruous motifs from the classical and ska worlds in a tongue-in-cheek fashion and “My One And Only Vice” puts together New Orleans second line grooves with hip hop beats.

“Rock, Paper” has a bubbly, repeating riff and allows guitarist Ryan Meagher one of his few chances to solo. The closing “Vena Cava” takes things at a slower pace. Saxophonist Tim Willcox and bassist Andrew Jones start out together at an amiable lope before the others join in. Durkin takes a jaunty rock- flavored solo, the saxes wind along and everything comes to a big climax with the saxes burrowing against measured piano chords. This is distinctive, well-conceived music where every instrument fits into the overall picture and the Beatles sound as big an influence as any jazz artist. If you like what Brad Mehldau and the Bad Plus do, this should strike you as fun.

Jerome Wilson

Obituaries

- ADOLF GEORG KRAPPROTH (trombone) died on March 3, 2017. He was 89.
- ALLAN HOLDSWORTH (guitarist with Soft Machine, Gong, and U.K.) died on April 15, 2017. He was 70.
- ANN SNEED died on April 21, 2017. She was 87.
- AVO UVEZIAN (Armenian-American jazz pianist and cigar manufacturer) died on March 24, 2017. He was 91.
- ARTHUR BLYTHE, (saxophone) died on March 27, 2017. He was 76.
- BENNETT MORGAN (jazz agent) died on May 31, 2017. He was 84.
- BILL TOLE (trombone) died on May 20, 2017. He was 79.
- BRUCE HAMPTON died on stage during the final moments of a benefit concert honoring his 70th birthday at the Fox Theatre in Atlanta on May 1, 2017. He was 70.
- BUCK HILL (saxophone) died on March 29, 2017. He was 90.
- CRAIG JOHNSON (producer) died on May 20, 2017. He was 88.
- DAVID BOB ERDOS (producer/owner for Stomp Off Records) died on March 25, 2017. He was 86.
- DAVID MELTZER (poet and musician) died on December 31. He was 79.
- DELMAR BROWN (piano) died on April 1, 2017. He was 63.
- DONALD ROBERT HUNSTEIN (photographer) died on March 18, 2017. He was 88.
- GERARD TERRONES (jazz producer) died around March 18, 2017. He was 76.
- GERI ALLEN (pianist) died on June 27, 2017. She was 60
- KATHRYN BAILEY (pianist and composer) died in December, 2016. She was 86.
- LARRY BOWEN (trumpet) died on March 31, 2017. He was 53.
- LINDA HOPKINS, (actress and singer) died on April 10, 2017. She was 92.
- LONNIE BROOKS (blues musician) died on April 1, 2017. He was 83.
- LYNN BOHEMIAN (percussion) died on March 17, 2017. She was 54.
- GRANVILLE WILLIAM "MICKEY" ROKER (drummer) died on May 22, 2017. He was 84.
- MINGO JONES (bass) died on March 3, 2017. He was 88.
- RAYMOND ALVIN CHAMBERLAIN (guitarist and bassist) died on April 12, 2017. He was 87.
- ROY FISHER, (poet and jazz pianist) died on March 20, 2017. He was 86.
- RUDY LAWLESS, (drummer) died on February 21, 2017. He was 84.
- THARA MEMORY (trumpet) died on June 17, 2017. He was 68.
- TOM MCCLUNG (pianist) died on May 14, 2017. He was 60.