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MONTREAL JAZZ FESTIVAL 2018

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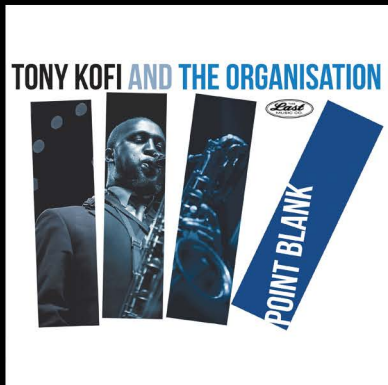
TONY KOFI AND THE ORGANISATION

The origins of The ORGANISATION go back over a decade and grew from Simon Fernsby's memorable Manhattan Project sessions, which were a staple of jazz in South London throughout the 2000s.

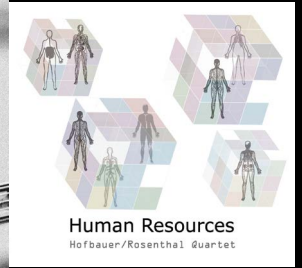
The quartet on these recordings first emerged in 2010 when Tony Kofi, fresh from recording with Ornette Coleman in New York, serendipitously joined them as a last-minute dep. His playing of both alto and baritone on the date created an instant affinity between the four of them.

Recorded by Paul Riley, the sounds you will hear on POINT BLANK are those of a band who have put the hours in and held an ace in their collective hand until the moment to enshrine it was just right in one magical session at Specific Sound in 2017.

**** ~ BBC Music Magazine



www.lastmusic.co.uk



POCKET ACES, CULL THE HEARD (CNM032) - OUT NOW.

- Pocket Aces emerged from the jazz trio tradition; where each voice balances the others through contrast, and surprise. Although freely improvised, the music of Pocket Aces is consciously compositional, given to bouts of form, groove, and crafty melodies. Distillation of ideas with a premium on space and tone provides a strong coherence as the trio navigates the familiar and unfamiliar.

HOFBAUER/ROSENTHAL QUARTET, HUMAN RESOURCES (CNM033) - RELEASE DATE NOV. 9

THE HOFBAUER/ROSENTHAL QUARTET, unites four imaginative improvisors from Boston's eclectic jazz scene. There's a non-hierarchical notion of the ensemble in this project, an ideal of equality and a selfless determination built into every musical inclination, as they unabashedly swing at the intersection between the clarity and control of bop and the brash freedom of the avant-garde.

ERIC HOFBAUER QUARTET, PREHISTORIC JAZZ VOL. 4: REMINISCING IN TEMPO - OUT NOW.

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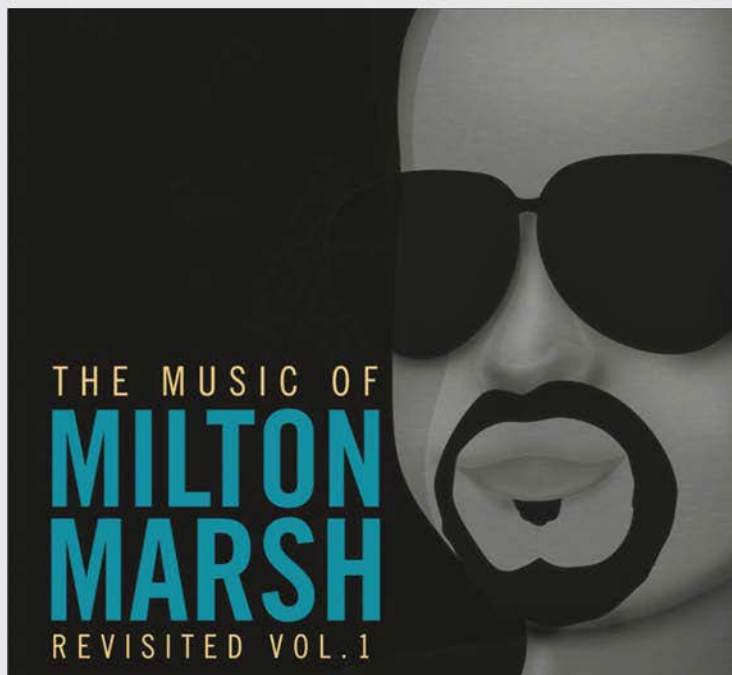
Nagel Heyer Records #124
Hamburg, Germany
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Available on I-Tunes and Amazon.

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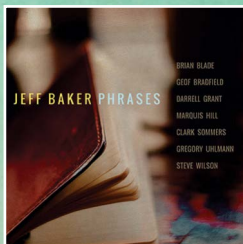
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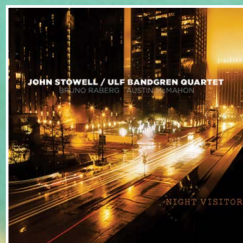
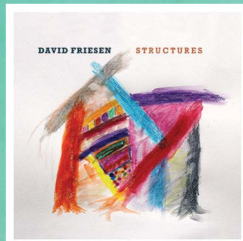


JEFF BAKER PHRASES

DARRELL GRANT piano
MARQUIS HILL trumpet
GEOFF BRADFIELD sax
STEVE WILSON sax
CLARK SOMMERS bass
BRIAN BLADE drums

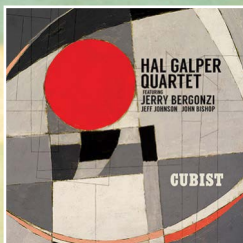
DAVID FRIESEN STRUCTURES

JOE MANIS saxes
LARRY KOONSE guitar
DAVID FRIESEN bass



JOHN STOWELL ULF BANDGREN NIGHT VISITOR

JOHN STOWELL / ULF BANDGREN guitars
BRUNO RABERG bass
AUSTIN McMAHON drums

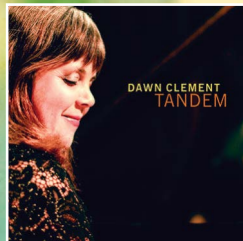


HAL GALPER QUARTET CUBIST

HAL GALPER piano
JERRY BERGONZI tenor
JEFF JOHNSON bass
JOHN BISHOP drums

DAWN CLEMENT TANDEM

JULIAN PRIESTER trombone
JOHNAYE KENDRICK voice
MARK TAYLOR alto
MICHAEL GLYNN bass
MATT WILSON drums



COREY CHRISTIANSEN DUSK

COREY CHRISTIANSEN guitar
ZACH LAPIDUS keyboards
JEREMY ALLEN bass
MATT JORGENSEN drums

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Steve Swell
trombone, compositions

Rob Brown
alto saxophone

Jason Hwang
violin, viola,

Tomas Ulrich
cello

Robert Boston
piano, organ

Jim Pugliese
drums, percussion

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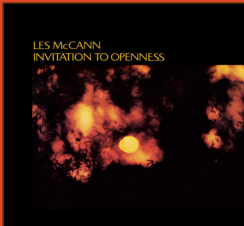


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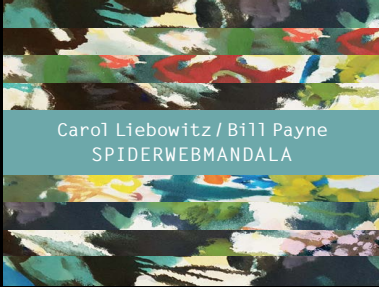
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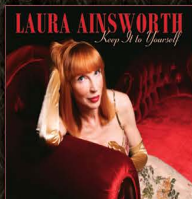
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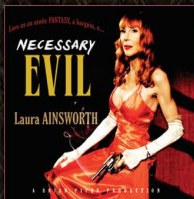
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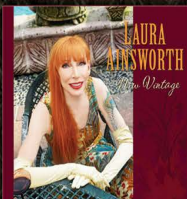
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- 320 Trio-X: Joe McPhee - Dominic Duval - Jay Rosen
- 321 Dave Taylor-Steve Swell 5tet
- 322 Khan Jamal 5tet
- 323 Mike Bisio 4tet
- 324 Avram Feler - Mike Bisio
- 325 Adam Lane Trio
- 326 Stephen Gauci Trio
- 327 Jay Rosen
- 328 Trio-X: JoeMcPhee/ DominicDuval/JayRosen
- 329 Chris Kelsey Trio
- 330 Prince Lasha & Odean Pope Trio
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- 332 William Gagliardi 5tet
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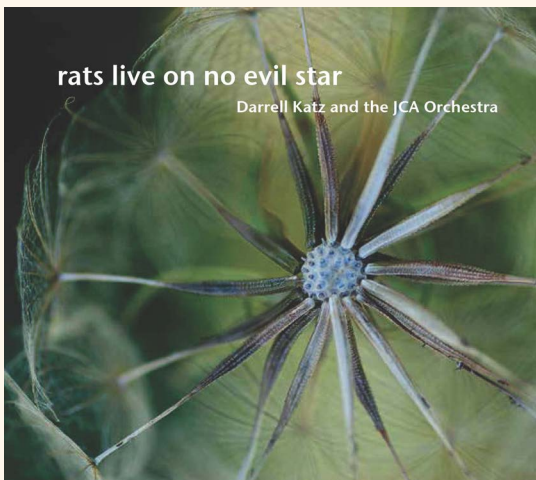
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Creative Improvised Music Projects

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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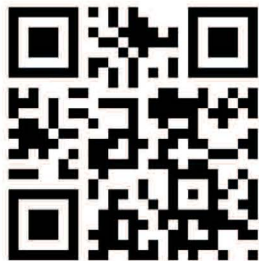
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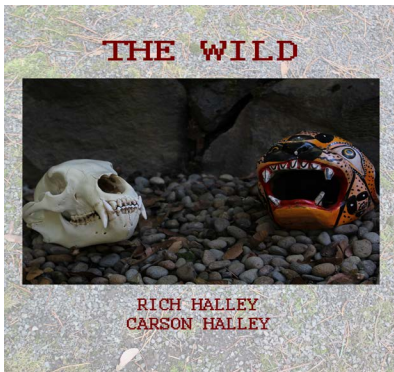
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ABBREVIATIONS USED IN CADENCE

acc: accordion
 as: alto sax
 bari s : baritone sax
 b: bass
 b cl: bass clarinet
 bs: bass sax
 bsn: bassoon
 cel: cello
 cl: clarinet
 cga: conga
 cnt: cornet
 d: drums
 el: electric
 elec: electronics
 Eng hn: English horn
 euph: euphonium
 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

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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 to find music that was more challenging and substantial. He achieved that goal with his 3rd LP - A Love Supreme.

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.

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

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

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Contributors

DICK METCALF (aka Rotcod Zzaj) is a globe-hopping musician and poet who spent many years roving the world until he finally settled in his current abode, Lacey, Washington... just down the road from Seattle. He started IMPROVIJAZZATION NATION magazine in 1990 (still being published), and Contemporary Fusion Reviews magazine in 2016. He also was a keyboard player & singer for many years... you can hear (and download for free) most of those works at his "Internet Archive Collection"

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

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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.

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

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**THE JAZZ
SCENE
SHORT
TAKES FROM
PHILADELPHIA
TEXT AND
PHOTOS BY
KEN WEISS**

PHILADELPHIA, PA - The Paal Nilssen-Love's Large Unit made its first Philly appearance on 6/17 at Boot & Saddle (Ars Nova Workshop) and it was a once-in-a-lifetime event with Sun Ra Arkestra legend Marshall Allen (as, EVI) sitting in for the second set. The 12-piece large band of mostly younger Norwegian musicians, established in 2013, appeared courtesy of Norwegian government support. Nilssen-Love still needed to ask a number of American journalist a few months prior to the Unit's tour to write letters in support of the band in order to get them into America. Nilssen-Love led the powerhouse ensemble through a constantly changing scheme of mayhem and quieter, textural passages. Having two bassists and drummers in the mix allowed for substantial percussive push, and when the drummers worked in-tandem, pummeling their kits as hard as they could, it was an almost overwhelming event to experience in the small, shallow-roofed space. There was plenty of shiny brass along the front row as the band eschewed the stage and spread out on the floor to fill a quarter of the room. Marshall Allen joined in for the second set, continuing to amaze everyone at age 94 with his energy and positive attitude. Still admittedly jet lagged from the Arkestra's recent run thru Australia, he had been home a week and had already played with U2 a few days prior, Allen stood to the side of the band and, without a soundcheck, did what he does best - emit sinewy shards of hot alto sax. It was fun to watch the faces of the ensemble, they were obviously thrilled to have the opportunity to gig with the maestro. Allen did his best to try to engage some call-and-response from the other horn players but they had a script to stick to, although the three saxophonists each picked up their altos at one point and formed a alto quartet that was enjoyable. Their encore was a rocking version of The Ex's "Shellele." Nilssen-Love had a well-stocked merch table with numerous recordings and t-shirts but the best deal may have been the \$5 underwear with Large Unit printed across it. Don't know how many of them got sold but not a bad idea considering it was Father's Day...Roy Hargrove Quintet at South Jazz Parlor on 6/18 included surprise special quests that Hargrove summoned from the rear of the room at different times onto the stage - Orrin Evans (p), Lezlie Harrison (vcl) and also Sean Jones, who towered over Hargrove and highlighted the second set with a (almost) bell-to-bell trumpet hoedown. Hargrove's band included regulars Justin Robinson (sax) and Tadataka Unno (p), as well as Danton Boller (b) and Evan Sherman (d). His song choices

Short Takes Philadelphia

were impressively wide, he went from John Hicks to Elmo Hope, and when he hit with Evans, he called for David "Fathead" Newman's "The Thirteenth Floor." When an audience member exclaimed that he knew the tune, the trumpeter said, "Oh, you know it? I hope I get it right." He did...Saxophonist Odean Pope enjoys a yearly late season gig at New York City's Blue Note club but he doesn't get much action at the two Philly Jazz clubs so it was nice to have him appear at Chris' Jazz Café with his quartet on 8/4. His original "Out for a Walk" led things off with heavy hints of classic Sonny Rollins and by the second piece he was off into his trademark impressive circular breathing. "Frames in a Picture," an inspired tribute to his late wife, was a highlight, elegant and sad, Lee Smith (b), Tom Lawlor (p) and Craig McIver (d) helped give the composition depth. A late take of Billy Eckstine's "I Want to Talk About You" rounded out the first set...Ran Blake finally made it back to town. It had only been 30 years since his gig at the Painted Bride. This time it was at @Exuberance, the private home of Jazz enthusiast Matt Yaple who converts his space into a luxurious club once or twice a month. Yaple demands undivided attention and even went so far as to have an audience member promise to not do the knitting she had brought with her during the music. He announced "The synergy of all of us listening creates an energy which the musician feeds off of and that's cool!" Right he is. Blake, who would turn 83 in one day and is moving slow these days. Two sets of music were promised and three sets were delivered to the rapt audience. The first set was a tribute to Blake's beloved film noir. Running through short segments of movie themes, he mixed in other film's songs that played on similar themes. The second set was a tribute to Abbey Lincoln, an inspirational musician for him and someone he fol-



Odean Pope Quartet at Chris' Jazz Café Photo credit: Ken Weiss

Short Takes Philadelphia

lowed since 1958. Blake announced the surprise third set would come after a “5-minute arthritis break.” He then revealed the game plan for last set- he was to cover the great composers, including Strayhorn’s “Lush Life” and Gershwin, but first he was to “bore” us [his words] with 2 of his own originals – “The Short Life of Barbara Monk” and “Memphis.” Blake was stunning with his exquisite sense of space, touch and time. Definitely a performance that will be long remembered... Surprisingly, Bobby Broom made his first Philadelphia appearance as a leader on 9/8 when he played Chris’ Jazz Café with his organ trio [Ben Patterson (org), Kobie Watkins (d)]. His second set included an early take on bassist Sam Jones’ “Unit 7.” “You all here in Philly ought to know about bassists,” he announced. You’ve had so many great ones from here – Alphonso Johnson, Stanley Clarke, Paul Chambers, Christian McBride and my good friend Victor Bailey. It’s crazy, what, Percy Heath is from here too?” He later added numerous very successful covers of pop songs from his childhood such as Procol Harum’s “A Whiter Shade of Pale,” The Beatles “Come Together,” and The Kinks “Layla,” a major feat to do with invention while maintaining the melody without going cheesy on it. Great stuff although the electric organ could have been a bit filthier... Roy Hargrove at South Jazz Parlor Roy Hargrove at South Jazz Parlor

Ken Weiss



Roy Hargrove at South Jazz Parlor Photo Credit: Ken Weiss

Short Takes Philadelphia



Odean Pope Quartet at Chris' Jazz Café, Photo Credit: Ken Weiss

THE JAZZ SCENE SHORT TAKES FROM VANCOUVER BY RON HEARN

The 2018 Vancouver International Jazz Festival featured something for every jazz taste. I am still recovering from a knee injury, so I didn't hear as many groups as I would have liked. Interestingly three of the groups had an octogenarian player. The first group was led by 82-year old bass trumpeter Al Muirhead. Based in Edmonton, Al has been playing for years but only recently been recording as a leader. His group included Kelly Jefferson tenor sax, Reg Schwager, guitar, bassist Neil Swainson and local drummer Jesse Cahill. The group played standard and some tunes by Al including "Take It To The Bank", a medium blues written for musician and leader Tommy Banks. Other tunes included "Ghost Of A Chance", "Four Brothers", "Joy Spring", "Moose The Mooche", and "Scrapple From The Apple" on which Al switched to trumpet. The second octogenarian I heard was Houston Person playing with pianist Emmet Cohen's 3 along with bassist Russell Hall and drummer Evan Sherman. Cohen started each set with his trio and then brought on Person who sounded great. He played with tremendous authority blowing deep soulful tones on both ballads and uptempo swingers like "Lester Leaps In". The third 80-year old was Philly-based tenor player Larry McKenna who was paired with fellow tenorist Sam Taylor many decades his junior. McKenna has been a teacher and mentor to Taylor. They were supported by pianist Chris Gestrin, bassist Paul Rushka & drummer Jesse Cahill. The first set started off with a McKenna tune "You're It" followed with "Somethings Got To Give", "Wild Is Love", "More Than You Know" (with McKenna and Gestrin out) and closing with "Fat's Flats" by Fats Navarro. The second set started with an uptempo, swinging "People Will Say We're In Love". McKenna was featured on "Polka Dots and Moonbeams". Other tunes were "Rosetta", "I Wished On The Moon" on which Rushka soloed and "You Can Depend On Me". I also heard PJ Perry's group with trumpeter Kevin Elashuk, guitarist Bill Coon, Steve Holy bass & Joe Poole. PJ played both alto and tenor and was formidable on both saxes. The first set started with "Star Eyes" followed by Sam Jones' "Sam's Tunes" "Green Stuff" (based on "Green Dolphin Street"), "Soul Trane" and "Joy Spring". The second set started with PJ playing tenor on "Ceora", followed by a swinging "East Of The Sun", "My Ideal", "All The Things You Are", "Prince Albert" and "Bye Bye Blackbird". This was the first time in years that PJ play a Charlie Parker tune. The last group I heard was Nikki Carter's trio with Nikki on alto and tenor, long-time bassist Clyde Reed and drummer Kenton Loewen. This was Nikki's first festival gig in 5 years after recovering from a very serious car accident. The trio played sets of invigorating free improvised music, with no tune announcements. The music took various twists and tunes rhythmically and had a distinct early Ornette feel.

Short Takes Vancouver

The local jazz community was rocked and deeply saddened by the passing of Ken Pickering on August 10th. Ken was the former artistic director of the Coastal Jazz & Blues Society and co-founder of the society and also the Vancouver Int. Jazz festival. For more than 30 years, Ken presented artists and groups from every facet of jazz, from top name groups to Euro free jazz players as well giving opportunities for local players to play with world-class musicians. Ken's vision for presenting music was bold and unique – his guiding hand will be missed.

The schedule at Frankie's Jazz Club includes Noah Preminger's 4tet 10/7, vocalist Hallie Loren 10/12, Toronto saxophonist Bob Brough 10/18 and Harry Allen 10/26&27. In November, pianist George Colligan is in 11/9 with bassist John Lee and drummer Jesse Cahill followed on 11/10 by pianist John Stetch and Vulneraville. NYC pianist Emmet Cohen returns with his trio 11/16&17. December has trumpeter Brad Turner with guest Seamus Blake 12/27-29. Cap U's jazz series presents Pat Metheny with Antonio Sanchez, Linda May Han & Gwilym Simcock 10/20 at the Vogue Theatre, Bria Skonberg appears with the "A" band 10/26 at the BlueShore theatre. Gord Grdina's NYC 4te also appears there 12/8.

For Vancouver jazz information, go to <http://www.coastaljazz.ca>.

PARTY TIME IN MONTREAL, IN THE FEET, HEAD AND STREETS BY JOSEF WOODARD

Now in the onramp to next summer's milestone 40th anniversary year, the Montreal Jazz Festival has established its sturdy reputation as one of the world's handful of great mainstream jazz fests--artistically, organizationally and atmospherically. And its program is dense and diverse enough by now to make generalizing a dangerous endeavor. Even so, in my latest annual visit to the great event this year, for a four-day stretch over the first weekend of its ten-day duration, the thought kept stubbornly bubbling up: there's a party going on here this year.

There is always a strong contingent of more groove, fusion-y, world music-lubed or otherwise festive music to go around at the festival, but the tempo and the resistance to calmer, more cerebral enticements seemed more amped-up this time around. Two of the independently-operated and fueled artists on the jazz scene at the moment, indie heroes Snarky Puppy and Kamasi Washington, let their funky, Brazilian and otherwise rhythmically-charged sounds fly before packed, happy and bouncing audiences in the large nightclub space now called Mtellis (formerly Metropolis).

Terrence Blanchard, who has teetered on the divide between electro and acoustic for years, plugged in and grooved more boldly in his show at the Monument-National, with his group, The E-Collective. So, for that matter, did up-and-coming trumpeter-bandleader Keyon Harrold, evoking electric Miles in a gentler way (one of his claims to fame was playing Miles' horn parts in the abhorrently bad but musically enriched film *Miles*).

Even the first of the "Invitation" artist this year (a laudable series in which select artists are given three or more dates to explore different facets of their work) went to organist-keyboardist John Medeski, whose work with Medeski, Martin and Wood and countless other projects have established him as a "thinking person's jazz party king." On the first night, he was joined by rough-and-ready guitarist Marc Ribot, on a set list including Grant Green's "Suki, Suki" and Horace Silver's "Strollin,'" and with Ribot sounding best when he follows his instincts into the nattering, atonal landscapes vs. his attempts at mainstream soul-jazz turf.

Medeski, a master of B-3 sweeps and surging energy modulations, was more in his personal element the next night, with his aptly-named band Mad Skillet, a mash-up roadhouse jazz-jam outfit with winks of erudition in the party mix. Festive festivities come naturally to Montreal during the festival, especially on the several outdoor stages supplying a steady flow of more crowd-pleasing and not-necessarily-jazz offerings. This model festival that Andre Menard built nearly four decades ago promises the populace a good time, in a large downtown zone closed to through traffic for ten days. (Menard, incidentally, enacts a major change when he retires after next year's 40th B-day blowout).

Meanwhile, what happens in the paid indoor venues can be a more sensitive artistic expressive domain, generally speaking, which appeals to more serious jazz listeners. Not so much this year. But the Montreal experience is partly distinctive because of the forced and blithe interface of even the sternest jazz-seekers and what's happening on the streets between venues. Not everything runs according to plan. Controversy and protest—with results—greeted a new production of Montreal theatrical figure Robert LePage's *SLAV*, featuring African-American roles and songs but with a largely white cast, was roundly criticized and picketed in front of the Theatre Nouveau du Monde. The angered voices were heard: the production was shuttered after a few performances. The Montreal festival has largely steered away from the left end of the jazz spectrum and avant-garde inklings in recent years—leaving that stylistic region to the fringe festival at the Montreal's renowned Casa del Popolo, the nearby Victoriaville festival in rural Quebec each May, the more adventure-prone Vancouver Jazz Festival and other Canadian chance-taking outlets.

Even so, one of the thrilling and sometimes "outside"-venturing shows this year was by Quebec's own veteran maverick guitarist René Lussier and his potent new Quintette, settling into the official nightclub space L'Astral (on the ground floor of the Jazz Festival HQ building). The sixty-something guitarist (and sometime player of the odd, animal-esque, bowed Daxophone) has covered many genres in his time, including free improvisation and Quebecois folk music, bent to his own taste. The Quintette, including two drummers, accordion, tuba, cooks up a strange brew of a sound, alternately rustic, swampy, abstract, crackpot-ish, and identifiably Lussier-ian.

One of the most musical events I caught during my Montreal sojourn came courtesy of the great and still fledgling young vocalist Cécile McLorin Salvant, who continues her slow, steady upward trajectory in and around jazz circles. Her show at the Theatre Mazonneuve was an unpretentious marvel, all the more impressive for her refusal to let her vocal gymnastics and natural theatricality get in the way of the musical agenda at hand. Her fresh takes on "I Got Rhythm," "I Didn't Know What Time it Was" (with clever time-fragmented phrasing) and her signature channeling of Bessie Smith added up to another reason why she clings to the top of the jazz voice game of the day.

From another vocalizing angle or two, the advance buzz was warranted in the case of young singer-songwriter Emma Frank—who launched her musical life in Montreal but now based in Brooklyn. As heard at the Gesu (always the site of some of the festival's more rewarding and "discovery" status music in a given year), Frank's enticing blend of folk, jazz, soft-edged R&B and personal touches inevitably draws the Joni Mitchell comparison, but also places her in the current field of inventive new singer-songwriters with jazz in the recipe, as in the work of Becca Stevens. drummer Jim Black, who always seems to know the right thing to do, the right tack to take, added taste, percussive poetry and

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jazz flavorings to Frank's impressive set.

A personal festival favorite, Marius Neset, serves as a prime new example of energized, electrified (though mostly acoustic) progressive jazz, a must-hear phenomenon. Neset's robust dynamism as a player is cause enough to warrant attention, but his compositional voice has developed into a fascinating blending of influences, from Coltrane and Michael Brecker to progressive rock, and his own Norwegian folk-tinged way with a tune. Neset's innate melodicism combines with a taste for quick-change metric shifts, unison flurries and other strategies for his flexible band, translating to a live show of uncommon real time excitement.

The virtuosic tenor saxophonist (who also has been dipping into soprano more of late) hails from Norway, but "came of age" while studying with—and gleaning aesthetics from—Django Bates at Copenhagen's Royal Music Conservatory. At the moment, Neset—whose skill has recently been tapped by uncanny talent-scout Chick Corea—is one of the most promising and thrilling sounds in contemporary jazz, a status which his rousing late night set at the Gesu venue, drawing heavily from the new album *Circle of Chimes*, more than validated. It was the set of the fest, in my experience this year.

Here was my idea of a jazz party, with the brain fully engaged alongside other senses and sensibilities. And if it goes down in an enlightened setting such as the Montreal Jazz Fest, all the better.



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Mark Ribot, Montreal Jazz Festival, 2018

STEVE COHN MANHATTAN VIA CHICAGO AND HACKENSACK BY JAMES BENNINGTON

Oh, New York. You want New York? Steve Cohn. New Jersey New York. Great and modern pianist, composer, shakuhachi master, writer, painter, proud father, seeker, liver of life, and veteran improviser, sure, but also a complete madman behind the wheel! It was a few years ago now when I had come to New York to perform at the Cadence Jazz Festival. With me were Mr. Cohn and legendary clarinetist Perry Robinson...

I had gotten in to New Jersey the day before with Steve meeting me at the airport. I didn't notice anything too unusual during the drive to his place other than maybe trying to remind myself, 'hey you're in the East now and they drive a little more aggressively here'. A take-out Mandarin lunch carried home in the old fashioned white boxes with wire handles. Many cartons left empty and much music played as day turned to evening and we awaited the great Ed Schuller's arrival for even more music...it was all fine and good, a wonderful memory now...even when Ed called out to Steve and I "...and you're gonna pay my tolls!". The next day I woke up in Steve's well known Hackensack home/studio. So many great artists have passed through, to record, to jam, to hang. Steve had gotten up like a jack rabbit early in the morning, done his exercises, and had already accomplished a few errands when I emerged from my room well before noon (my friend, the late Chuck Carter from Stan Kenton would say, "He's got that little boy shit happening.")

I discreetly mentioned to Steve that I had seen a tiny mouse run along the wall into a small crevice across the room and he immediately said, his finger in the air, "That is Andrew, the landlord, and if you see him again please tell him that the rent check is in the mail by Thursday!"

It's a great old time warehouse you don't see too much of anymore, situated right at the train tracks, with a drumset upstairs that Steve puts in a lot of time on, and a piano downstairs which is kept fastidiously in tune; the sound of the trains rumbling past, their whistles blowing, have augmented the music we made there tremendously.

(*see Jimmy Bennington/ Steve Cohn 'No Lunch in Hackensack', Unseen Rain Records)

After a shower and some time and care in getting ready for the day, I felt much better than I had a right to, considering the night before, not to mention the traveling in from Chicago. A sunny exploration of Hackensack, the shops and restaurants, the people...one of the great aspects of being a musician I think... to observe new places and be inspired and rewarded for doing so...usually the money isn't so hot, the accommodations not five star, the very effort is often tremendous. I remember well that this trip I am writing about broke me for two or three months; it was a clawing thing to get caught up.

But that sunny Hackensack day, feeling good, experiencing the new air and new people, feeling my appetite deliciously growing... a fine stroll and a fine discourse between Steve and I; many ideas passed back and forth. As always, few

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will be realized, but some will and that's what's important...and don't forget there's the gig tonight in Manhattan...the Shapeshifter! We had a leisurely lunch at a Mexican place Steve knew of; we haggled over the check and had a thoughtful walk back to the studio. At some point, both of us became very quiet. Steve put some music on, that fit the mood, and we stayed like that for some time with few words exchanged. Then we both retired to our respective rooms to be still and to rest.

The movements of the inexorable jack rabbit that is Steve Cohn woke me, but I lay there awhile, just listening and breathing. And then I too was up, and, like Steve, trying on the clothes I was to wear for the night's performance. They were running live stream video and we wanted to make sure to look good... Perry, I think, wore a tank top and sandals when we picked him up.

I finished off the Mandarin leftovers and washed it down with a last beer. Musicians can be very detail oriented; they have to be lest something is left behind. After double checking we had everything we needed, we made our way to Steve's van.

As we passed the first toll road, Steve mentioned that the traffic was worse than usual. We had left early to avoid it, but...from that moment on Steve picked up the pace and became more and more brazen. Even though I didn't care for it, I had to admit it was masterful...he was in charge. Whether asking someone for directions or being the first to Go when the moment arose, he was the lord and master. We picked Perry Robinson up in Hoboken. From Hoboken, with Perry's love and freedoms from 1969 in the back seat, it was a race! A death race that gave no quarter! Questions were barked and rubber was burned. Impossible turns and narrow escapes enveloped us and I rebuked the merciless driver who turned a deaf ear. That, or reminded me of our dire mission...it was a bitter race against time. The word 'Beautiful', exclaimed simply and often, came from Perry in the backseat. I cursed aloud, I apologized to people who never had a chance to hear my words on the air, and I prayed. I went from sitting to cringing.

Then Perry had to 'take a leak'...another detour. I was numb when the engine started again. And then, we were there! Steve parked the large van with ease and took the keys from the ignition like putting ink back in a bottle. With a sly smile and feigning chagrin, he said "Hey! I got us here didn't I?" I had to admit that, what with the traffic and all, the craziness of downtown Manhattan, we most likely, No (!) we would have missed our slot. I said the only thing I could say, "Yes, you did." My wit failed me and what I wanted to say is unprintable...I met his intent gaze, now a mock challenging pirates brow, with a smile and arched brow of my own...as I said the words, the fear drained from my body and turned into a weariness that would soon turn to victory, for all of us...we would make beautiful music that night.

We emerged from our ship. We stood and stretched our legs and backs. We clasped hands and even laughed! I know Steve did...and then I walked over to the Shapeshifter and warmly shook Mathew Garrison's hand.

KEIKO JONES; CENTRAL PARK AND THE WORLD'S FASTEST TEA BY JAMES BENNINGTON

I had a strange dream the other night. I dreamed that my old boss Kieko Jones came into a club I was playing and sat down right in front. She was older and so was I as a middle aged man. As soon as our set was finished, I stood up and said, "I'd like to acknowledge a great presence here tonight...without a doubt one of the grand ladies of this music. Ladies and gentlemen, Mrs. Keiko Jones!" The room roared. I came down from the stage and hugged her. We then sat down and had a wonderful heartfelt reunion and spent the rest of the evening catching up and reminiscing. And then I woke up!

This seemingly hard Japanese woman married jazz legend Elvin Jones in 1968 and stayed with him until his death in 2004. A savvy and aggressive business-woman, Elvin's career soared; some have speculated that he wouldn't have survived without her. As Elvin liked to say "We have sort of a mom and pop operation. She runs the store and I drive the truck!" Indomitable would be a good word to describe Kieko Jones.

Why am I dreaming about this woman? Because for two years I worked for her and her husband as their assistant and had been hanging around them some years prior to that. Trying to learn something. Tough stuff man!

I have many memories of that time and of her. The first time I saw Elvin Jones in person, Keiko was nimbly and efficiently flitting back and forth before, during, and after the concert. She ended up crouching low, Asian style, and watching the concert near where I sat. I remember Elvin's bass drum came unloosed from the riser and he finished the tune with his arms and leg splayed full out. After the piece, someone yelled from the audience "Kill the tech!" and Elvin shyly said into the microphone, "I can't. I love her." Indelible is another word. Keiko and I once sat cramped in the back of a van, speeding our way along New York side streets to or from the Blue Note, and we were having a nice quiet conversation on the way to a Jazz Machine gig. When I asked how she and Elvin met she became very angry and said "No James!" She wouldn't speak to me the rest of the way.

Her legendary energy and shrewdness were ever present on all our jobs...one had to keep up. Her sense about the music and how it should be presented was absolute, from whether or not the band wore tuxes or jazz machine t shirts, to the money being right, to very sound of the music (she was one of a privileged few allowed to sit in the control room with Rudy Van Gelder). She came to know exactly what what needed for Elvin to get his sound across live

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and on record. She once told a young engineer at The Knitting Factory in L.A., who wanted to mike everything up, that he didn't know the music he was serving; they went on mostly acoustic during that engagement.

When she did the soundcheck for the drums sometimes, the soundman had only a minute at most to do what was needed. She would play a jazz ride cymbal rhythm, a strange shuffle on the snare drum, keeping a unique two and four on the hi hat...then it was an uneven cadence from the smallest drum to the largest with the bass drum loudly going in a Sunny Murray four four... and ending with a crash of cymbals. If the soundman protested, Keiko would inform him that she had been doing this for thirty years, what had he been doing for thirty years she wanted to know, as she turned and motioned for me to follow her on to the next task...

In an airport on the West Coast, between flights, Keiko announced that she was going to get sandwiches for the group...I sat down with Elvin to rest a minute...and I swear we saw her coming back to us from the large airport corridor that she had hurriedly disappeared into! Elvin watched her approaching, gave a small sigh and sly smile and intoned, "She doesn't waste any time, does she?" No she doesn't. Sandwiches for all the group, all the different kinds: Turkey, Ham, Vegetarian, roast beef, 'no mayo please', 'no mustard please', 'onions on mine'...hell, she wasn't gone a minute and a half! She did mysterious things like that all the time.

Speaking of sandwiches, I once escorted Keiko, at Elvin's request, to a nearby grocery store near the hotel they were staying at in Seattle. She said she had to get some supplies; what she got was a bunch of cans of tuna and a loaf of bread and I walked her to the five star hotel. And at a Ronnie Scott's engagement, the head guy who had booked the show and I were chatting when we saw a waiter give Keiko a stack of about a dozen meat sandwiches all neatly wrapped in cellophane...he said with real English chagrin, "I don't understand, we have them staying at the finest hotel with everything gratis, the finest food, why does she do this?"

There would be a lincoln continental or a limousine waiting to take them home, but they would be seen climbing into a fan's old truck or jeep. Many was the time, that I rode back to the hotel in the back of one of those fine cars. The drivers always so kind, telling me, 'Hey everything's paid for, you might as well have some of that good whiskey!'

At a fine hotel in Carmel, California, I came across Elvin and Keiko on their way to the restaurant I had just left. They acted like pleased parents when I told them I had ordered a steak dinner with all the trimmings washed down with a good cold beer. Elvin asked what the rest of the group was doing and I told him that they had mentioned something about a complimentary buf-

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fet. Elvin immediately started rolling his eyes and shaking his head, saying “Complimentary! Complimentary!”...meanwhile Keiko was holding up her hands and her voice had gone up a notch as she said, “James! I don’t understand! We pay them! We pay them! They don’t know how to live James!” Then Elvin finished with, “I’ll tell ya what ‘complimentary’ really means...the flies everywhere...been sittin’ out for hours...augh!...that’s what you call a bunch of cheap cocksuckers!!!” and he unleashed his great laugh... “Teach them James.” Keiko said.

She could be hard, and told me all the time, “People say I’m Hard...but... I... am... Honest!” She told people at concerts that I should “pay tuition to attend the Academy of Elvin Jones.” She called me into the dressing room while Elvin was playing at Ronnie Scott’s for a week in London, and asked me to sit down with her, which was torture for me, any other time a rare privilege, but not while Elvin was playing! She was having her ritualistic hot tea and she took her time before speaking to me. I’m sure she could feel my anxiousness to get back to the show, but she became thoughtful and asked me how things were, was I getting along ok, how was my hotel, etc. To all of which I gave a fast reply in the affirmative. Suddenly, she asked me “How you play the drum?” “How do I play the drums? Oh, you know, like Elvin.” was my reply. Her face dropped to a shocked look and she exclaimed, her fist on the table, “Nobody play like Evan (Elvin)!!!” I had to reassure her that I meant only that I played in the style, the feeling, the approach of Elvin. She calmed down, and after waiting a beat or two, told me to go back out and “Watch James! Watch Evan!”

A favorite memory is when I was told to come to their home at 415 Central Park West one afternoon. I was working for them at the Blue Note for the week. My days were free once the drums had been set up that first night. I hailed a cab to the legendary apartment building that had once housed Art Blakey, Max Roach, and Elvin at the same time!

From the moment Keiko answered the door wearing a shower cap, house wrapper, and slippers, everything was rushed. It was the downstairs apartment they used for an office and storage. I saw several drumsets boxed up...a wall of audio tapes, and a wall of video tapes. In the small neat office she kept in back, there over the desk hung the only picture in the room, a very large panoramic photograph of Dizzy Gillespie, Jimmy Heath, James Moody, and several other big name Jazz veterans lined up on stage with Elvin at one end in full action...I found out later it was taken from Dizzy’s 70th Birthday celebrations at the Blue Note.

I found myself trying to look around the home of my hero with everything a blur! She cleared me out of the office and past all the Jazz Machine t shirts pressed and hanging on a rack...

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We took a small elevator to the apartment directly above which was their home. She swept me into the dining room and seated me there. She disappeared into the kitchen and came back with hot tea almost boiling in the cup. She kept saying, "Come on James! Drink! Drink! This is New York now! You have to pay attention! Be yourself! You're in New York City now! Anything thing goes!" and "You have to listen!"

To my disappointment, Elvin was asleep in his room. The days when he would hang out were coming to an end when I came into the picture. I had heard many great stories from others, but when I went to work for them, the main thing was work and rest. Elvin would sleep most of the day to have the energy for that nights performance, travel, etc.

Keiko turned down a lucrative clinic offer for Elvin on a west coast tour, and since I would have loved to have attended, I asked her why she said no? Probably would have netted \$5,000..."Because that is when Evan (Elvin) takes his nap. We cannot disturb his routine." was the simple answer. As soon as Elvin finished a set, she was right there with a large terry cloth robe, covering him quickly...she once told me that she wanted to play the bass. Why bass? I asked. "Because I want to help him!"

I managed to finish the scorching tea and was ushered quickly to the door. "See you tonight at the club James and remember, this is New York!"

Before closing the door, she pointed across the hall and said quietly, severely, "Max Roach."

I stared at that door a few moments after we parted. I stared at the number and the wood and decided not to knock. Then I left there, at my own pace, as if I lived there...said 'Hey' to Elvin and Keiko's (and Max's and Art Blakey's) long time doorman, got outside, and did something I'd always wanted to do; took a walk through Central Park.

*The Author was mentored by Elvin Jones during the last decade of his life. He officially served as Drum Tech and Band Manager from 2000-2002 (see Modern Drummer Magazine).

SCOTT ROBINSON MEMORY MY NIGHT IN THE MUCK TAKEN BY KEN WEISS

This memory was taken on May 24, 2018 after Robinson performed with Roscoe Mitchell and Thomas Buckner at Brooklyn's Roulette as part of the 23rd Vision Festival.

It's great to be asked for a memory because, wow, I have so many incredible memories, so many adventures I've had. This music just opens so many doors – she takes me all over the world. I hardly know where I am sometimes. I've ridden on a camel, playing a tenor saxophone in Ghana, I've been on a lake in the middle of the night with a flaming torch in a paddleboat with twenty other tárogató players in Hungary, floating around, playing Sun Ra tunes and Hungarian melodies. And of course, all the people I've had the chance to work with – Milt Hinton, Frank Wess, Horace Parlan, Ella Fitzgerald. I could literally keep you up all night with stories about all these people. That's why I keep a journal now. I started that in the late '90s, but I missed out on so many great memories in the early days when I was on the road with Lionel Hampton and Illinois Jacquet. Now I write down all the crazy things that happen so I don't forget them. I'll pick one that may not be the best but it's what springs to mind as a crazy story that I don't think I've told in print. It just kind of speaks to where this music takes us and who we meet. I could talk about driving through the jungle in Africa and here comes a bunch of musicians walking twenty miles from the nearest village with their instruments on their heads, going to a wedding. We stop the car and I start playing cornet out of the window, and they got all excited and they start playing, so I jump out of the car and we're all jamming in the dirt in the middle of the jungle, in the middle of absolutely nowhere in Africa. Anyway, the story I will tell you [Laughs] is from a stop in Holland during one of my earlier trips to Europe. It was at the time that I got my own gig at the North Sea Jazz Festival, which was a big deal for me. They put me with a local rhythm section. I had a friend in Amsterdam named Rick Hollander and I was staying with him. I did the festival, which at that time was held in The Hague, and checked into the hotel. I got into the shower and I could hear Miles Davis playing in a building down the street. I heard him, in my hotel, in my room, in my shower! I could hear him. That's how loud he was. Anyway, I got back to Amsterdam to my friend and I spent a couple days hanging around. It was a little chilly so he let me borrow his sweatshirt. So I had his sweatshirt on and these new white pants that I had just bought and was wearing for the first time. I went walking and I found some little, old fashion bar somewhere and I got a beer. I started chatting with the couple next to me and they were very friendly – “Oh, you play Jazz! We love Jazz.” And we're just hitting it off. There were pictures of old cars on the wall of the bar and they saw that I liked that so they said, “Oh, you like old cars. You'd love our old converted fire truck.” I said, “You have an old converted fire truck?” And they said, “Yes, from 1922. We drive it around and go camping.” I said, “Really?” “They said, “Yes, would you like to see it? It's parked outside. As a matter of fact, if you like, we'll give you a ride in it and you

Jazz Stories: Scott Robinson



Scott Robinson in 2018, Photo Credit: Ken Weiss

Jazz Stories: Scott Robinson

can come out to our country house where we live and stay the night and we'll bring you back the next morning." Now this is 1985 and I was young and foolish, and those were slightly more innocent times. The whole situation was just really nonthreatening. So I went outside and here's this amazing antique fire truck. They also had a big, old friendly dog that was sitting in it, waiting patiently for them. So I climbed in and they drove me through the city and out into the country. My hair's flapping in the wind and there's this big shaggy dog. It was just a crazy adventure. We drove to the middle of nowhere and stopped at this old farmhouse and all piled out. They said, "Well, here's our home," and I said, "Wow, this looks fantastic." I took about three steps towards the house and then I heard someone yell, "Don't!" And then I went down and I hit, and there was this giant splash, and I was in a canal. And you know Holland is riddled with canals but it just never occurred to me that these people would have a canal between their driveway and the front door of their house, but in fact they did. There was a little bridge somewhere to go over but it was dark and the canal was covered with green scum, and the grass was freshly cut, so there wasn't that much difference in the dark between the short grass and this green scum. It became invisible and I splashed into this canal. It was just horrible reeking, green muck on the top, and on the bottom was this endless black muck that I sunk into. I struggled up out of it, it sucked my shoes off. It was a horrible, horrible mess. They pulled me out of it and I stood there completely filthy and wet. So my new friends were horrified. My brand new white pants, [Laughs] first time wearing them, were completely caked with muck. This black and green muck was in my pockets, my wallet, it was everywhere. They brought me around to the back of the house and she said, "I'm gonna wash all of your clothes. We're so sorry," and I had to strip naked on the front step of these total stranger's farmhouse in the middle of nowhere in Holland. I just said, "Wow, okay." They brought me a bathrobe and slippers and I was horribly embarrassed. We sat inside and drank and had a good laugh about it. My white pants were only partially ruined and she managed to get that sweatshirt clean. I stayed the night and next morning I could see the canal in front of the house and I could clearly see the big brown hole where I went through it. They drove me back to my friend's house the next morning and I returned that sweatshirt. I never told him what happened. That's my story. I mean it's a ridiculous story but it's my dad's favorite story of all my ridiculous stories, and I ended up giving him the white pants as a present.

FEELING MUSIC IN LIGHT INTERVIEW AND PHOTOS BY KEN WEISS

Phil Minton, the wonderful experimental vocalist, was on a rare American tour with Berlin-based fellow extreme vocalist Audrey Chen when Cadence caught up with him at the tour's starting point in Philadelphia on January 19, 2018 at The Rotunda [presented by Bowerbird]. They've performed in duet together off and on since meeting up at the 2006 High Zero Festival in Baltimore. This impromptu interview came about after Minton's duet with Chen, as he sat resting with a few avid fans. I have included my questions along with the other listeners' questions. I will list your Philadelphia performance in Cadence as one of the top ten this yr :)

Cadence: *How has your investigation of the trumpet advanced your vocalization skills?*

Phil Minton: It's the reverse. I'm relearning the trumpet and trying to forget it is a brass tube with valves that open and shut different lengths of tubing so that you can play different pitches in a certain order. I'm using a lot more half-valving, which is less measured and more like singing.

Cadence: *When did you first realize that you could perform and be accepted as an experimental vocalist?*

Minton: It was gradual. Since the late '50s, I had the idea of playing my voice as an instrument for abstract expression. Jackson Pollock was an inspiration, but playing about with "your voice" was not a respectable thing to do. You were perceived as dishonest – like, "Oh, dear, you sound like a different person!" I suppose I thought playing the trumpet was perceived as respectable. I was in my late twenties before I recorded anything that could be called voice improvising [Phil Minton Quartet with Lars Göran Ulander - Up Umeå, Blue Tower, recorded 1969]. And what I do now is accepted all over the world but only by very small audiences, as is improvised music.

Cadence: *How often are you able to find new voice sounds?*

Minton: All the time, but I forget most. I did have a little recorder that I carried, but the business of finding it and switching it on wipes the idea.

Cadence: *How do you keep from damaging your voice?*

Minton: You have to be careful how you force the air out. I think a lot of it's to do with the fact that I'm using different placings of the voice all the time and it's not like I'm rubbing one bit in the same place. [Demonstrates his ability to continuously vocalize using different areas of voice]

Cadence: *You can get repetitive stress injury from a conversation that you wouldn't get on the stage.*

Minton: Yes, on stage I'm moving around the pitch and voice placings, whereas conversations usually stay in one place and I can hear the blisters forming.

Cadence: *It's really remarkable to hear the range of techniques you have in your bag of tricks.*

Minton: [Laughs] Bag of tricks! I like that!

Cadence: *Is there ever any kind of a snippet of story going on in your head when you're improvising?*

Minton: Yes, sometimes I'm remembering [what made me angry] and sometimes I'm thinking of very beautiful things as well. Lots of stuff, but I try to be objective and not put too much emotional weight on the sounds. The voice has such a mass of emotional baggage attached. I did say to some young composers just a few weeks ago at a talk I gave at the RCMusic [The Royal Conservatory of Music in London], that I'm interested in counterpoint - an idea that is followed by an opposite, or at the same time if I'm able.

Cadence: *How do you practice together with Audrey Chen for your performances?*

Minton: We don't, it's completely improvised. The only thing we'll discuss, the only preconceived idea, or whatever, is how long should we play? We're improvising all the time.

Cadence: *When you're at home, how do you keep your voice in shape? How much do you have to practice?*

Minton: I'm doing it every day. I do it when I wake up in the morning [Demonstrates vocal exercises] while I'm going about my day. Usually, when I'm at home and nobody else is in. I do a performance while I'm in the kitchen, yeah, and try stuff out before the family gets in.

Cadence: *When I first heard you on things like the Solid Gold Cadillac stuff with the Mike Westbrook band, you were still a relatively conventional musician. When did the change happen?*

Minton: I was "playing my voice" on those recordings, check out "Technology" and then "Cadillac" I've always been involved in free improvisation, there just wasn't much of a scene for it in the early days.

Cadence: *Was it really seamless or was there a lightbulb moment when you decided to stand on stage and make experimental vocalizations?*

Minton: Seeing Jackson Pollock's paintings and hearing John Coltrane in the '50s was when I knew what I wanted to do. But then I didn't do my first solo improvisation concert until I was 40. I was using a lot of sound and noise, a similar repertoire that I would be using now, as I've gotten into less pitches. And I'm hearing music in quite random sounds. I can feel music in light. [Vocalizes a sound of wind rushing from his throat] And I think an aesthetic like that was never used or thought of as music in the West. White noise, almost, you could call it. But as a physicist friend said, "There's no such thing as white noise," everything's got pitches and all sorts of stuff is going on. Like now with electronic music, people are listening to sound and noise, that isn't in the temperate scale and they are hearing it as music. But as we know, long before Michael Faraday, music was bending and sliding all over the place, except in the concert halls of Christian Europe.

Interview:

Phil Minton



Phil Minton in 2018, Photo Credit: Ken Weiss

Cadence: *Are there sounds that irritate you when you hear them?*

Minton: People being angry, I don't like the sound of anger. The great sound is babies laughing, that's it for me.

Cadence: *How often do you come to perform in America and how well are you known here?*

Minton: I have no idea how well known. I don't come very often, I know that. I played in Philadelphia first in 1981 with Fred Frith, and with David Moss another time in the mid-'80s, it was a squat sort of loft-type situation above a sex shop in the middle of town. You had to walk up the steps past the shop.

Cadence: *It's good to know you're moving up in the world.*

Minton: [Laughs] I still play places like that all the time. It's still basically a very small group of people that come out to listen to us.

Cadence: *Where do you perform the most?*

Minton: In mainland Europe, but I do get all over the world.

Cadence: *Are you still doing the Feral Choir projects? [A series of vocal workshops with non-professionals that leads to a performance involving experimental vocalizations]*

Minton: Yes.

Cadence: *How does that project work? How do people come to it?*

Minton: It's usually an organization that presents it and they advertise for people to participate in the choir. They come for three days of workshops and then a performance. The workshops last for three hours.

Cadence: *Are you teaching people how to let go of their inhibitions?*

Minton: I don't teach anything. [Laughs]

Cadence: *There's no teaching, there's just doing?*

Minton: It's just doing, yeah, yeah. I do a few exercises as warmups first so people don't fuck their voices up because some people get very excited. [Makes guttural vocalization]

Cadence: *The people who participate in the choir, what do they get out of it? What do they tell you?*

Minton: They seem to love it. It's some sort of release to a lot of people, and we know that all together we make interesting and exciting music like "nothing else."

Cadence: *Are there traditional jazz vocalists that you enjoy listening to?*

Minton: Yes many - Louis Armstrong, Ella, Sarah Vaughan, Dizzy, loads.

Cadence: *What listening music entertains you?*

Minton: I listen to hard bop from the '50s.

Cadence: *What are your non-musical interests?*

Minton: Birds.

Cadence: *What instrument do you like to duet with the most besides voice?*

Minton: I'm happy with most instruments, it's the person playing that matters.

Interview:

Phil Minton



Phil Minton in 2018, Photo Credit: Ken Weiss

Cadence: *What strikes you as most unusual about American culture?*

Minton: I was going to say a lack of historical knowledge about Jazz - the music that has now influenced most of the so-called Christian world's popular music - but that ignorance is everywhere. So it's got to be guns and the object Trump.

Cadence: *What is your fascination with doughnuts? You have four recordings out featuring doughnuts in the title - A Doughnut in Both Hands [Emanem, 1982] and A Doughnut in One Hand [FMP, 1998], No Doughnuts In Hand [Emanem, 2007] and A Doughnut's End, [Fataka, 2015].*

Minton: That's best answered by the liner notes from A Doughnut's

Cadence: *Would you share a memorable moment?*

Minton: I was standing in my garden in North London a few years ago, it was late springtime. Earlier that day I'd been talking over the telephone with my friend, the composer Mike Westbrook, about the song of the European male robin bird. I'd said to him that I found it hard to hear the melody lines that the robin made because they were so fast and high. Mike, a birder for many years, said, "Think European blackbird speeded up and an octave higher." I do sometimes have short whistling jams with blackbirds. I never do it for long periods, and I stop defeated after about a half minute because I don't want to upset the little fellows. Anyhow, on this springtime day, a robin perched on a fence pole about five feet from me and started to sing. I pursed my lips very tight, took a deep breath and produced a note around double high C, up in Cat Anderson territory, and I flicked my tongue to get Bill Dixon-like free Jazz flourishes. The robin almost immediately stopped, took off and flew directly towards me at the level of my genitals, stopping in midair only inches away, and then disappeared into some bushes. I was really shocked and a little shaken and thought to myself, 'Don't mess with this man when he's blowing!'

Interview:

Phil Minton



Phil Minton in 2018, Photo Credit: Ken Weiss

Interview:

Phil Minton



Phil Minton in 2018, Photo Credit: Ken Weiss



SKETY
Czechoslovakian
a capella jazz
group

**MONA, MUSEUM
OF OLD AND NEW
ART
HOBART
TASMANIA**
July 28 2018-08-09

**Veronika Vitova
Marta Klouckova
Alice Bauer
Michal Strnad
Petr Wajsar
Stepan Janousek**

CAD *How did the name SKETY originate?*

VV Well it originally comes from the word scat, like jazz improvisation but in Czech language it actually means scatter – a kind of a mean person.

AB There's two meanings, I mean the way I understand it it is a tough kind of a person, basically you don't put up with any you know...so it's a kind of a game with the word and then we discovered another meaning in English and that is a scatty girl, so it's the combination of those three words I think.

CAD *Have there always been six members of the group?*

VV I had no idea how many people we actually need when we started because the only a capella group I knew was Take Six. I just had a strong feeling inside that I should do something like that. I called about eight people that I knew from our jazz school and stuff, so we were meeting and fooling around and then I realised that eight was too many. Then someone brought Petr who is our arranger and then someone brought Alice because they knew each other from previous projects and Alice brought Lucas Prchal who is our Manager. We decided that six would be a nice number but there were several personnel changes at the beginning.

Then we went to Graz in Austria in 2014 for the festival called Vokal Total and we won the jazz competition.

AB We hardly realised what the world of a capella meant and we listened to the Take Six recording and memorised everything, even the spoken word and we only then understood that there was a whole world of singing nerds.

VV Then we met Kim Nazarian the member of the New York Voices who is every time a judge and we kind of fell into each other's eyes – I don't know how to say that - we liked her and she liked us and she encouraged us to stick together.

CAD Do you have perfect pitch?

AB No but a song that you have been singing in a particular key if you've been doing it for long enough ninety nine percent of the time you remember the key.

CAD Yes but you can't suddenly drop an octave if the song has gone out of someone's range.

VV It's a feeling in the throat really.

AB If it's a step as big as a third you will not only hear it you will feel it.

CAD Where did you get the interest in jazz from, were your parents interested in it?

AB For me it goes back a long way, my Dad has always been playing jazz ever since he was a teenager, one of the few remaining classical highschools in the 1950s in Prague established a jazz band, so he was part of the underground scene while still having a job with the Ministry of the Interior or whatever it was. They had to cover for him when he went to these underground meetings because your ID was checked and there were regular raids. He was part of the jazz scene until lately but he is still playing the piano.

CAD Was jazz difficult to hear in Czechoslovakia?

AB Oh there was always jazz, especially taped stuff, everybody would tape everyone else's stuff and that's the way it spread. One person would have it and in the next week all of Prague had it.

VV They had to be careful because it was against the idealism of communism. When someone wanted to sing or perform jazz it wasn't easy, they had to translate the English lyrics into Czech. My mother in law was a jazz singer and she would tell me that if she wanted to sing it, she had to sing it in Czech, these were the times, but they never managed to erase jazz from people.

AB After 1918 we had our first republic the first Czechoslovakian Independent State and then in the 1920s we'd get a lot of recordings in and people would transcribe from the recordings, so it meant that if you really wanted to learn something you had to learn the recording by heart. So you would transcribe every single part and you would wear out the LP. And some of the composers like the man who the Czech Jazz Conservatory in Prague is named after was doing that.

CAD *Who were your early influences?*

VV For me when I was a kid it was the Beatles.

CAD *Did you hear the King Sisters' recordings?*

VV Alice I think would know them better, we used to listen to the Mills Brothers and the Hi Lo's on tape in our early days. When I first established SKETY people would come and tell us we sound like the Hi Lo's and Swingle Singers. We listened to the Swingle Singers and Lambert Hendricks and Ross.

AB You see when you have limited access you have to make the most of what you have, you want, you want more, so you're reading into it as much as you can.

CAD *When you first formed the group did you have a set idea of what format you were going to use?*

VV Yes we started with Take Six and then Petr started bringing his own arrangements and we basically started making arrangements out of jazz standards and then started doing our own stuff. When we started investigating the a capella world around us we discovered that there are many Pop a capella groups that started doing covers and it's nice because the vocal possibilities are endless but we felt like it was too much and it was already covered. So we decided we wanted to continue with jazz but add something special to it and Petr already had it because he was composing some really weird stuff which we all like and we are not afraid of it and I think that this is the thing that we have that is special.

AB We don't want to sound like everybody else no matter how technically perfect. We went to Boston for the CARA Awards three years ago just to see what it was like and won four nominations for our debut album.

VV Since we first got together in 2014 we have really developed a lot because initially we were afraid to improvise, not improvisation with the theme and chords, but I always felt that with voices you could do a free improvisation because that is really something magical if a little scary. Bobby McFerrin always says that when he's improvising he's scared because he never knows what is to come next.

CAD *Well it's been lovely to talk with you here at this amazing venue and good luck for the rest of your tour.*

Alwyn and Laurie Lewis

MONA

Hobart

DVD Review

GUNTNER HAMPEL

TIME LIVE AT THE GOTTINGEN JAZZ FESTIVAL

BIRTH RECORDS BLUE RAY 171106

NO COMPOSITION TITLES LISTED 92:32

Gunter Hampel, flt, b cl, vib; Cavana Lee Hampel, vcl; Johannes Schleiermacher, ts; Bernd Oezsevirm, d; Danilo Cardoso, dance; Chin Mei Huang, dance; Magdalena Dzeco, dance; Ruomi Lee Hampel, dance Gottingen, Germany Nov. 6, 2017

This is the third DVD of this group. As I reviewed them here, I thoroughly enjoyed the first two and am looking forward to this one.

This was filmed at the 40th anniversary of the Gottingen Jazz festival and on Hampel's 80th birthday.

It begins with a 5 minute intro all in German so I missed much of it. And the group then enters while playing and walks around the stage in front of the audience. Schleiermacher stays offstage while Hampel moves around and eventually everyone gets on stage. The dancers all sit on the edge of the stage and we see body movements trying to reflect the music. Then we get a nice drum solo with brushes which leads into Hampel playing vibes with Cavana Hampel scatting.

The dancers move in various ways with lots of body motion—very athletic. We get a nice musical interlude and the dancers reappear moving to the music. The dancing moves from solo to ensemble work and is always interesting to watch. The dance moves here could just as well have been performed with contemporary classical music as well as jazz since the dancing is abstract, though some of the movements here clearly reflect the looser, syncopated jazz rhythm.

The last section, which lasts some twenty five minutes, is based on a repeating riff which sounds like something that Monk or Mingus could have composed. It goes through various tempo changes but comes back and repeats.

The only criticism I have of this performance is that there were a number of places near the end where I thought it was going to end, and then it picked up again. But that is a minor criticism.

The music was composed, but there were places for improvisation. And the dancing was clearly choreographed, but again, it appeared as if there was some improvisation in the specific movements.

The performance was filmed by one camera person who moved around. Most of the filming was fine but every once in a while the camera wasn't sure where to go. Again a minor point.

Over all, another excellent performance of mixing great jazz with great dance.

Bernie Koenig

Feature CD Review



LEH CATS MOVEMENT TO EGALITARIA

PRP RECORDS 2018 1) SOUL

CHA CHA

2) THE NATIONAL ANTHEM OF EGARITARIA

3) SUNSHINE

4) DOPPLER EFFECT

5) MANDELA

6) 9 LIVES

7) STEP ON IT

8) CELIA'S BOMBA

9) GOODBYE ELGIN PARK

10) MESHAUGAZA

11) MOPAR'S SONG

Personnel:

Karen Stachel: Flute and Vocal Norbert Stachel: Reeds and flute
Nanny Assis: Brazilian Percussion Francis Benitez: Drums

John Benitez: Acoustic and Electric Bass

Will Bernard: Guitar

Ivan Bodley: Acoustic Bass

Chris Beisterfeldt: Guitar

Carlos Chong: Guitar

Walfredo De Los Reyes, Jr. Drums Ricky Encarnacion: Electric

Bass Pete Escovedo: Percussion Gary Fisher: Piano

Riche Flores: Congas and Percussion Edsel Gomez: Piano Dan

Gonzalez: Drums & Percussion Slavash Haghtalab : Iranian

Hand Percussion

Bob Lanzetti: Guitar

Axel Laugart: Piano

Ray Obiedo: Guitar

Mike O'Brien: Acoustic Bass

Lonnie Plaxico: Acoustic & Electric Bass

Melissa Rodnon: Pandeiro

Elizabeth Schwartz: Vocal

Dave Solomon: Guitar

Mike Stern: Guitar

Yale StroM: Violin

Yunior Terry: Shekeres

Renato Thomas: Urdu & Percussion

Peter Washington: Acoustic Bass

Lenny White: Drums

Feature CD Review

Although you may not know it Latin Jazz is making a rebound. It is on the up-and-up. In 2011, for example, the Grammys doing away with the category of 'Best Latin Jazz' caused an uproar within the music industry. Many cried loud and hard and the award was reinstated a year later. In 2017, the industry seemed to balk at more recent developments within the genre, choosing instead to recognize older, established artist's, such as pianist Chucho Valdes-who founded the legendary latin jazz band Irakere, bassist Andy Gonzalez, and trombonist Wayne Wallace. So much for the Grammys. While those named above were trailblazers in their own right, each is over 60. They represented an earlier era and sound which would be considered classic Latin Jazz. But like other jazz sub-genres I have heard lately, Latin jazz has become a backbone, a caldron in which many other elements have been blended.

One possible reason? When a soloist performs, much of the shape of his/her improvisations is determined by the rhythm. The basic 4/4 jazz rhythm will cause a different kind of movement than, say, a samba or a bomba. This process is expertly executed in the work of Karen & Norbert Stachel-better known as LeHCats (an anagram for Stachel)- on their recent CD Movement to Egalitaria.

Such is the case with many pieces on this CD, including the opening selection Soul Cha-Cha. The sixteen bar melody-with Karen featured on piccolo recalling the early Hubert Laws-gives way to series of loose yet deliberate exchanges between Karen and bassist Ricky Encarnacion. This track also proves that the use of the piccolo has reached the projection Laws made in 1965 that 'despite its small size... the piccolo will someday give the flute some real competition' Title track The National Anthem Of Egalitaria, sets forth a political/cultural goal of an egalitarian vision. Beginning with a dark mood, almost M-Base in its structure suggesting a current dark, hopeless world for many of us, the tune moves into more festive, upbeat traditional Latin Rhythms. Karen's telling vocals are featured on Sunshine. Her affection comes through despite some lacking vocal technique. A short, at times perpendicular piano solo from Edsel Gomez follows, then another change in rhythm gives Norbert-on Tenor- the opportunity to exchange breaks with his wife on flute. His Brecker-ish tone is contemporary, but not 'smooth'.

Doppler Effect is something else again. Though the rhythm is traditional, long melodic statements are backed by electric bass and guitar which suggest the influence of fusion, if not heavy metal. Mike Stern-one of several top drawer players on the date-has a powerful solo. He is, of course, a fusion veteran having worked with Miles Davis, Jaco Pastorius and others.

Mandela is another tune of contrasting moods: Down and yet celebratory in this the 100 th anniversary of the great South African activist, prison detainee and president. The appropriately titled 9 Lives (shouldn't it be 18?) is tune that is in straight 4/4 time. Karen's mysterious and sultry- quasi-scat vocals dubbed in unison with her flute playing is a most effective contrast to the feel of the other selections. Then Gomez plays a solo which tip toes around his influences, Hancock and Tyner, yet is artistically original enough to be called his own. Norbert then executes a

Feature CD Review

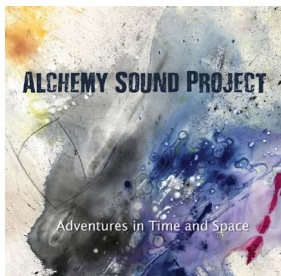
rare feat: A bass flute solo. The use of the upper register of the instrument makes me wonder why he did not use an alto or C flute. Perhaps the timbre plus the contrasting, occasional use of the lower register of the instrument is why. A thematic interlude is followed by brief solo by guitarist Bob Lanzetti which takes out the tune. His tone-in contrast to Stern-is that of a traditional jazz guitarist, such as Kenny Burrell or Grant Green. Shifting rhythms and a dynamic solo by Norbert-at times reminiscent of Lenny Pickett-characterize Step On It. The tune ends on an unresolved tonic. Celia's Bomba features a solo by Karen which is more reminiscent of the sound of the '60's-at least to my ears. Its changing rhythms, however, are ear-catching and perhaps stylistically more contemporary. Goodbye Elgin Park-again a more traditional jazz tune in 4-is a warm vocal ballad sung by Karen. It makes compelling use of devices which make traditional jazz ballads romantic, but not saccharine: Blues, swing, dissonance and fine solos by pianist Gomez and veteran N.Y. bassist, Peter Washington. Master drummer Lenny White-late of 70's fusion band Return to Forever, but also more traditional/modern jazz artist's Freddie Hubbard and Joe Henderson- is on hand. Meshugaza has a compelling eastern sound and propulsion which gives it a quasi- radical quality. Pianist Gary Fisher explores several different harmonic directions in his short, but compelling solo. Gimmick-free use of effects characterize the solo by guitarist Will Bernard. The CD closes with the syncopated rhythm-horn interaction of Mopar's Song, a decidedly traditional Latin rhythm; yet more contemporary melodically and thematically. Some have recently suggested that Latin Jazz has a surge in creativity because of looser, pure and less academic sounding quality than traditional jazz. While this may be true, Mr. & Mrs. Stachel prove on Movement to Egalitaria that when one blends the virtues of ethnic purity, virtuoso musicianship and mix those in the caldron with a variety of classic and contemporary ideas to support a vision of hope, the future of Latin Jazz can only be a bright one.

Fred Kellogg

Papatamus

REVIEWS OF CDS, LPS AND BOOKS

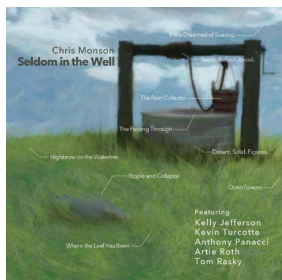
**A collection of
sometimes
disparate
material though
generally
relating to music
recordings or
performance.**



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. 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. Cheers, rdr.

The ALCHEMY SOUND PROJECT, a group led by SUMI TONOOKA [p], has released ADVENTURES IN TIME AND SPACE [Alchemy Sound Project arc-2857]. Recorded 6/23&24/16, this septet [Samantha Boshnack-tpt/flg; Erica Lindsay-ts; Salim Washington-ts/flt/b.clt; Michael Spearman -tbn; David Arend-b; Johnathan Blake-drm] presents very full listening with an economy of time. There are 6 compositions here [41:29], each written by a member of the group, which may account for the variety in the music. The music all has an optimistic nature and is forward looking, not happy jazz but thoughtful music punctuated with some strong solos by Arend, Tonooka and in particular, Washington. Blake maintains effective drumming throughout offering tempo shifts and platforms off of which the music or stage of music is passed on to the next player. It held my attention throughout. My only complaint is some of the compositions feel unresolved. GEOFF BRADFIELD's [ts/ss/b.clt] new CD is titled YES, AND...Music for nine improvisers [Delmark de 5027]. From the title, one might assume this is a free jazz outing for a nonet but that is not the case. The music on the CD is quite structured, it is also interesting. The opening track, "Prelude" opens with a feature for Bradfield's light tenor which dances around with bass and drums, and for me is the highlight of the 8 tracks [51:55]. Subsequent tracks employ greater amounts of the nonet as ensemble framework and for the most part excellent solos from Marquis Hill [tpt], Scott Hesse [gtr], Joel Adams [tbn] and others. By the end of the suite-like program, the music becomes more and more structured, at times almost third stream. Bradfield shows skill at both ensemble writing and leaving space for soloists.

Papatamus



After umpteen recordings of original music, RICH HALLEY [ts] has issued THE LITERATURE [Pine Eagle Records 011], an album of 12 compositions [57:35] by artists who have inspired him from Jimmie Rodgers and A.P. Carter to Mingus and Sun Ra. Joining Halley in strong, if staid, are Carson Halley [drm] and Clyde Reed [b]. Recorded 8/26&27/17, one of the reasons this works as well as it does is because the playing time on the familiar repertoire averages under 5 minutes. Many of the heads are so basic as to sound like a student recital, fortunately the development gives lie to that. One of Halley's best.

From the opening notes on trombonist NEIL MAXA's first leadership date, VOILÀ [Bedlam Factory Records 888295 646208], I had a smile on my face—this is a happy date [7/17]. The quartet [Steve Flora-b, Dave Loeb-p, Bob Chmel-drm] digs in on five jazz compositions [25:35] including two by Frank Rosolino, who obviously is dear to Maxa's heart. One major complaint is the disc is too short. 25 minutes of honey just t'aint enough.

CHRIS MONSON [gtr] makes his recording debut on SELDOM IN THE WELL [no label 1929144 38885], an undated session with Kelly Jefferson-ts, Kevin Turcotte-pt/fg, Anthony Panacci-p, Artie Roth-b, Tom Rasky-drm. The 9 compositions are all Monson originals [42:32] and are structurally fine and judging from their titles relate to the non-sequester album title. The band plays well but do not expect to hear much from the guitarist. I can only surmise Monson put this out for the compositions. Unfortunately the music is rather generic.

JÖP [Gutman Records cd174] is the name of the CD and the group [Örjan Graafmans-p, Joost Kesselaar-drm, Paul Berner-b]. As far as I can tell this is the first release as a group, although they have played together within other groups. The Gutman label has a catalogue that is almost entirely made up of classical music. One might assume as a result any jazz release would perhaps have more than a classical bent to it. This 4/20-21/14 does not, what it is, is a lyrical piano trio. Graafmans wrote 6 of the 9 tracks [63:01]. Other tracks are by Ravel, Lennon & McCartney and Stevie Wonder. It's all presented very even handedly by Graafmans, who is

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the defacto leader of the sessions. The focus is almost entirely on him and his Schubert-like playing with a hint of the blues. Good listening with a subtle impact.

CROSSING PATHS [No Label 888295 688505]

is drummer SAMUEL MARTINELLI's debut.

This quartet date [Claudio Roditi-tpf/flg, Marcus McLaurine-b, Tomoko Ohno-p]

from 7/17 is notable for Martinelli's writing, he wrote 7 of the 9 compositions [50:45]. As a drummer he has a light touch but his compositions are finely constructed and nicely complimented by Roditi's dry horn work. The 2 standards are "St. Thomas" which unfortunately opens with a painfully boring bass solo, and "Birks' Work". Overall Encouraging.

LARRY McDONOUGH [p/synth, voc] has released

a curious 2CDr set: ALICE IN STONEHENGE AND OTHER ACOUSTELECTRIC ADVENTURES [no

label, no #]. McDonough gives very extensive notes

on the music, although one would be hard pressed

at a glance to figure who is in his quartet/quintet [Richard Terrill-sax, Greg Stinson-b, Dean White-drm,

Steve Kenny-tpf,]. There are 2 CDrs here and as the

title would suggest, one is acoustic and one is electric.

The acoustic side has the foot prints of Bill Evans,

Chet Baker and Miles Davis all over it. It begins with a

very nice reading of "Alice In Wonderland" followed

by Terrill reading his text to Chet Baker, followed

by McDonough singing a la Baker on "The Thill Is

Gone". Following the spoken/sung tracks is some

instrumental music. The rest of the 8 tracks [45:12]

offers a Terrill poem of Miles and McDonough singing

"You Must Believe In Spring". The electric side [42:01]

plays off a mix of originals and non jazz standards

including Clapton's "Layla", Prince's "The Question

Of U" and Sting's "She's Too Good For Me". This side

is pretty tame, electric keys and bass are also pretty

tame, unfortunately this half of the set just sounds like

poor jazz. The leader's singing is better on the acoustic

side. An interesting effort with a home-made feel.

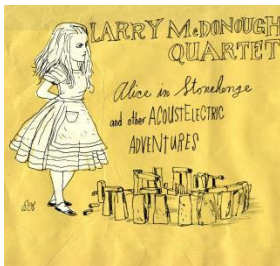
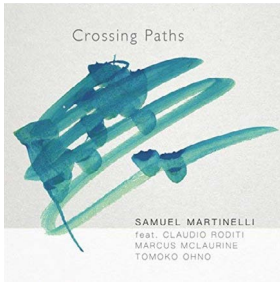
STEPHANE SPIRA [ss] has put out a lovely CD

called NEW PLAYGROUND of mostly his own music

with the exception of one composition by bandmate

Steve Wood. [8 tracks/57:33/Jazzman jm80403]. This

quartet [Joshua Richman-keys; Steve Wood -b; Jimmy



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MUSIC FROM THE HEART

Original Brazilian Compositions by Roger Davidson

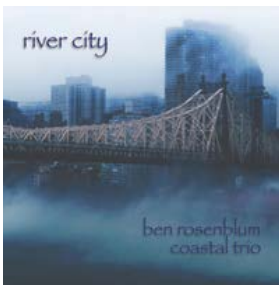


MacBride-drm] sits very well together. I'm not much of a fan of electric piano and Richmond plays both electric and acoustic over this disc. However the softness of the Rhodes does lend itself to the softness of the music, that said, Richmond's gentle attack works equally on either instrument. The other selling point of this recording is the unforced beauty of Spira's soprano. This is a happy meeting of compositions, playing and creativity. Based on his bio, Spiro is well-traveled and this is his first release in the States. Balance of trade—in favor USA.

ROGER DAVIDSON [p] in the past has shown a fondness for Brazilian music and this release MUSIC FROM THE HEART [Soundbrush Records sr 1039] continues in that vein. This undated recording plays 15 Brazilian Davidson originals [55:51] with his quartet [Eduardo Belo-b, Adriano Santos-drm] featuring Hendrick Meurkens [harm/vbs]. This is, in part, a love letter to Davidson's wife and Meurkens brings out the joy and pathos of the music.

Pianist MICHIKA FUKUMORI is a great fan and student of Steve Kuhn's and in fact Kuhn appears with her, in duo, on one track of her new release, PIANO IMAGES [Summit Records dcd725], a 8/6/14 recording. Fukumori plays with a light but certain hand on the 13 tracks (a mix of standards and originals) here [54:31]. The exception to her quiet soft personal style appears on the opening track, her original "Colors Of Blues" which is a raggedy-funky-Monk-y piece and rather out of character with the rest of the program. This is a sensitive thoughtful piano excursion. The centerpiece of the program is a 4 sectioned "The Seasons", not Vivaldi, but quite nice.

RIVER CITY [One Trick Dog Records 888295 772242] by the BEN ROSENBLUM [p] trio [Kanoa Mendenhall-b, Ben Zweig-drm] is an undated recording of 9 tracks [53:42], 3 of them originals. It is Rosenblum's compositions that caught my ear in this otherwise generic piano recording. His compositions have body and lyric framework that struck me as notable: so noted. Mendenhall and Zweig are strong. RAFAŁ SARNECKI is listed as the guitarist on his record CLIMBING TREES [Outside In Music



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om 1804] but in fact his 10 originals [58:35] are the showcase here. His compositions most of the time are dense and spiral up with an intensity held together by drummer Colin Stranahan and/or bassist Rick Rosato. Bogna Kicińska is credited as voice and it plays a major part as accompaniment. Her wordless vocals run, in tandem and parallel, with the theme's structure. The rest of the band [Lucas Pino- ts/b.clt, Glenn Zaleski-p] adds body to the music; it is not that complicated and it moves along nicely.

In the last few years and some 50 years after its heyday, the Hammond B-3 organ has renewed interest. On LIVE AT VIVA CANTINA! [Chicken Coop Records ccp 7027] JOCELYN MICHELLE takes over the B3 for a pretty laid back set from May 2017. On the mostly familiar program of 8 standards and 4 originals [69:58], Michelle offers a light jazz outing backed by an octet exposing only average ability and which rarely performs as a group. Two standouts are drummer Sammy K who takes an extended drum solo and Laura Dickinson who sings on 2 tracks and whose contributions would have been best left off the CD.

LIVE AT VAN GELDER'S [Celler Live Records clo32218] presents BEN PATERSON [B-3] and his trio [Ed Cherry-gtr, Jason Tiemann-drm]. The group invited a small audience for this session/recording at Rudy Van Gelder's studio 3/22/18. Judging by Cory Weeds' notes there was awe just being on the premises. Moods, inspiration and other non-musical elements can effect musical results, which may account for the success of this trio recording. The program here is 10 tunes [59:30] by jazz composers [McDuff, Holmes, Shorter, Silver etc] including "I Remember Clifford", a beautifully tensioned reading. JAKE MASON [organ] and trio [James Sherlock-gtr, Danny Fischer-drm] have released THE STRANGER IN THE MIRROR [Soul Messin' Records smrcd 0118] an undated session out of Melbourne, Australia. This is a soulful and occasionally funky date. The program is made up of 10 Mason originals [51:15], some of which are quite lyrical and reach past the characterization of being funky or soulful. It



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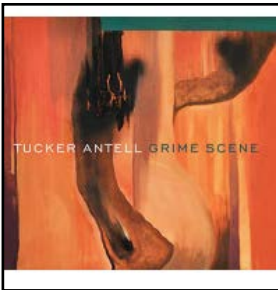
is all pleasant in its variety. On some tracks Paul Williamson [ts/bari] is added for coloring more than a featured roll. Pleasant but forgettable.

The B-3 is also present on the recording debut of tenor sax man TUCKER ANTELL on GRIME SCENE [OA2 Records 22159]. Antell opens the disc with some nice solo signifying on the title track. Following that he is joined by Carl Eisman [gtr], Jake Sherman [B-3] and Lee Fish [drm] and on half the tracks, trumpeter Jason Palmer chimes in. Here the quintet launches into Monk's "I Mean You", the only non-original tune on the date. Recorded 7/27/17, Antell shows a good emotional range from the slow blues to some tenor a cappella work to up-tempo inventions. This recording really holds promise for the future, and it is top rate here, but I feel the albums title and inclusion of B-3 may suggest the future of another glorified bar walker. There is talent to be taken seriously here. [63:36].

TONY KOFI [bari] joins with THE ORGANIZATION [Pete Whittaker-org, Simon Fernsby-gtr, Peter Cater-drm] on POINT BLANK [Last Music Records 209]. Kofi who has been working out of the UK for some time plays a robust bari on this retro album of 10 compositions [55:05] by 10 well known jazzmen, recorded 8/10/17. One point that pisses me off is there is a "bonus track" only available thru iTunes. What the heck is this about? Hell, there is enough space on this record to add another twenty minutes of music. That aside, and more importantly, the music is solid.

I'm ambivalent about PETER NELSON's ASH, DUST, AND THE CHALKBOARD CINEMA [Outside In Music 1813]. Nelson's trombone playing is terrific with a wide capacity from triple tonguing to going to the borders of free music, but at the same time I find the music almost un-musical. To be blunt, I found the 10 originals [43:00] boring. Nelson chooses from a pool of 8 to play in smaller groups on this undated recording.

ALBERTO PIBIRI's [p] playing has a touches of Oscar Peterson, in its dynamic edge and John Lewis in the spacing. JAZZ LEGACY [Aberto Pibiri Music rpm 1001] is a 12/6/16 recording with Paul Gill [b],



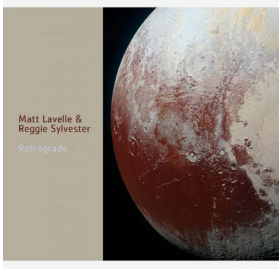
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Adrian Cunningham [ts/clt] and Paul Wells [drm], with guest appearances from Dave Stryker [gtr] and vocalists Sheila Jordan, Jay Clayton and Miriam Waks. This is a rather entertaining album. Pibiri wrote the 10 tracks [43:53] which are catchy. Notable is the care/respect given to Sheila Jordan (b.1928), who at the time of the recording was in her late eighties and sounds it, but on “Be Free”, the music is tailored to her diminished ability allowing dignity and pathos to shine.



MUSEUM CLAUSUM is both a trio [Louis Laurain-corn, Hannes Lingens-drm, Sebastien Beliah-b] and the name of the recording [Umlaut Records 2018]. Recorded 9/26&27/16 this is free music but very accessible. Cornetist Laurain has the lead over 3 tracks [54:01], and is subtle in his playing—not front and center, as he plays a “monolog”, the bass and drum improvise alongside. This is not intrusive music and makes nice accompaniment to other activity.

I’m usually excited when a new ICP record comes out as the label has a track record for well thought out creative music. New out is a JORIS ROELOFS [clt/b.clt] and HAN BENNINK [drm/balk/clt/p] duo called ICARUS [ICP059] recorded 4/9&10/18. Roelofs has made his own recordings and spent time with the VAO [Vienna Art Orchestra]. Considering the backgrounds of these musicians and this label, it is puzzling that this performance is so boring. There are 14 titles [40:36], all originals except for 2 and there is little sense of unity, there is more a sense of parallel playing. The average tune time is under 3 minutes which is not much time to get a unified front.



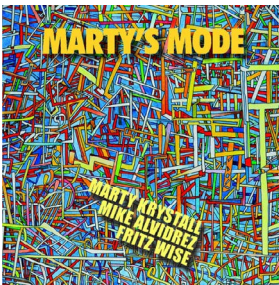
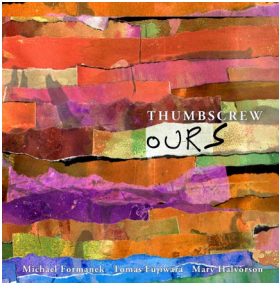
MATT LAVELLE [tpt/flg/clt/cuica] goes duo with drummer REGGIE SYLVESTER on RETROGRADE [ESP 5010]. Lavelle takes 6 tracks/planets [45:57] and as the liners inform us, it is an attempt to pick up where Coltrane left off with “Interstellar Space” ...and look into the mind of god through the vast and as not yet understood power of sound. That’s a pretty ambitious and assuming project and one I get no inkling of succeeding. Things start off nicely enough with a familiar trumpet-drum exchange but

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too soon falls into sound for the sake of sound—a lack of ideas passing for avant guard. Lavelle plays the cuica; a brazilian drum that here sounds like unmusical farts. Recorded 10/18/15. I would have expected more.

Cuneiform Records has issued 2 CDs by THUMBSCREW [Michael Formanek-b, Mary Halvorson-gtr, Tomas Fujiwara-drm]: OURS [Rune 439] and THEIRS [Rune 441]. Both of these CDs were recorded during a residency in Pittsburgh from June 22-25, 2017. On the Ours set, the program is made up of 3 originals a piece contributed by the members of the trio [56:00]. This group has been together since about 2012 and have previously issued 2 CDs on Cuneiform—they have also played together within other bands. Halvorson dominates here and while there are areas of flash, I find more ephemera than flash. The compositions are of quality, though Formanek seemed to drag. On Theirs, as might be assumed the material is composed by others [Herbie Nichols, Jimmy Rowles, Wayne Shorter, Misha Mengelberg, Stanley Cowell etc.]. The group opens the 10 tracks [46:05] with “Stablemates” and sounds like they are trying to avant guard it but bring nothing new to Benny Golson’s tune other than a sophomoric attempt to be different. However on “The Peacocks” they do a masterful job coming at it from outside the box and it held my attention. This is an interesting recital and casts enough spotlight on the individual players to assess their rolls to each other and to the music. If you had to choose between the two releases— go with the Their disc as it reveals itself more with each listening.

MARTY KRYSTALL [ts/as/b.clt] has a new issue out with his trio [Mike Alvidrez-b, Fritz Wise-drm] on an undated performance called MARTY’S MODE [K2b2 records 739978 486928]. This recording is made up of 4 originals, 5 Herbie Nichols tunes and 1 composition each by Monk and Bird [65:34]. The Leader’s playing is often exciting but the recording sound is flat and there is little sense of interplay and development within and from the rhythm section. What the reeds need is something to play into and to ignite the rhythm section which rarely ignites



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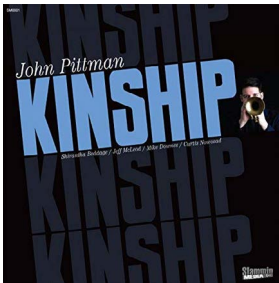
or sounds inspired. Krystall is credited as player, recording engineer and producer, here he only succeeds as player.

JOHN PITTMAN is a Toronto trumpeter whose previous recordings have been with big bands. KINSHIP [Slammin Media Records 0001] is his debut outside those groups. On this 8/22&23/17 issue, he has written 6 of the 8 tunes [45:11] and is joined by Shirantha Beddage-bari, Jeff McLeod-p, Curtis Nowosad-dms and Mike Downes-b. This is nice, if a bit generic. Beddage's baritone is a welcome deviation from the typical front line and Pittman has penned some fine tunes which could use better showcasing. As it stands here—it is just generic.

THE LIVING LIVES NOT AMONG THE DEAD.

WHY SEEK IT THERE? [Bill Cole 06] is the name of a live recording from 10/11/02 with BILL COLE's Untempered Ensemble. The ensemble includes Warren Smith, Joe Daley, William Parker, Cooper-Moore, Sam Furnace, Atticus Cole all playing their instruments along with double reed horns or percussion. The music here [52:42] is inspired by the writings of Chief Fela Sowande and snakes around freely, braced by percussion and reed horns, with interjections from time to time by narrative poetry spoken by Patricia Smith. While I didn't get any obvious spiritual jolt from the listening, I did enjoy the meditative mesh of the whole, particularly the percussion in the first part and the more specific free playing of the ensemble on the second half.

BARRY WALLENSTEIN is a poet of some renown, whose 7 previous recordings have all employed jazz, some of which I've been involved in producing. His latest is LISBON SUNSET [Sintoma Records no number.] This was recorded 10/28/16 and is backed by Massimo Cavalli [b], Ricardo Pinheiro [gtr], Luis Barrigas [p/org], Jorge Moniz [drm]. These are accomplished musicians and play it light and leave plenty of space around Wallenstein's readings of the 12 poems [29:44]. I enjoy his writing very much although I don't claim to understand it all, but at least it is not full of Greek & Roman god references. His poems convey short stories full of characters and pretend places. But what I most enjoy about



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Wallenstein is his voice, it has a comforting tonality. He has, like Jean Shepherd or Walter Cronkite a voice that is instantly recognizable. With that voice some words have an expanded meaning and here it is willies, do the doo and pooped to name a few words. I suspect he would do a fine job reciting “ The Owl And The Pussy Cat”. His is a masterful voice; try it, you’ll like it. This set is too short.

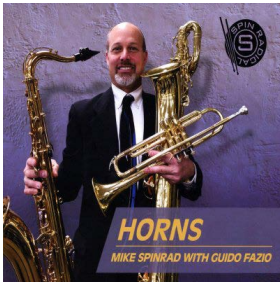
VINCE BELL [voice / gtr] has also put out a CD of his poetry. OJO [Mulatta Records 039] is an undated recording of 11 poems [35:52]. Bell speaks in hushed tones and delivers stories full of quotable thoughts... first time its art, second time it’s showbiz... The hardest thing to do is nothing at all... music changes the world. Bell’s work is less deadpan and more ethereal than Wallenstein’s. On many of these poems Laura Cantrell [voc] joins in, as well as Dave Soldier and/or David Mansfield [vlns]. Their contributions give the effect of early Appalachian music while at other times they add a touch of the blues to backdrop the text. Other instrumentalists include Rob Schwimmer [keys], Ratzo Harris [b], Robert Dick [flt]. Bell and Wallenstein each present a distinct voice and both should be heard, their words play a mean sax, straight from their soul.



In the June 2017 edition of Papatamus, I covered OCTOBOP’s last 5 recordings. Octobop is a West Coast octet formed at the end of the Twentieth century. A group that came together out of impatience with the mediocrity of rehearsal bands at the end of the century. The emphasis was on the West Coast sound established in the 1950s, i.e. Gerry Mulligan, Chet Baker, Shorty Rogers and so on. Over the years the group broadened its approach and ironically lost some of its retro identity and has become more or less just another band. It has been 5 years since their last release and I was looking forward to music similar to their previous releases. Their new release is LIVE @ SAVANNA JAZZ [1/14/2018][no label cd 070-100]. While the music has its moments—especially from Jack Conway [gtr] and Randy Smith [tpt/flg], overall, for me the recording was a disappointment. I appreciate the effort that went into squeezing 16 tracks (mostly



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standards) into the 74:55 minutes on the CD but perhaps it would have been better to drop 2 or 3 titles and allow some time to expand more on less music. The problem is there is little enthusiasm from the audience or the band. There are exceptions, the main one being, Dick Clark's Bandstand Theme. The sound on the CD is muffled and flat. The last thing is sequencing; while there is no book on this it can be a killer to the set if the flow isn't working—at the same time there is more than one way to get to Rome. Dave Casini [vbs] and Frank Wyant [drm] are new members to the group. 5 steps forward 1 step back. I look forward to the next effort.

HORNS [Spin Radical Records 888295 788649] is an undated recording by MIKE SPINRAD with Guido Fazio. On the cover it shows Spinrad holding a tenor sax, baritone sax and trumpet. He's a horn player, right? Wrong!—he is a drummer. The horns are Guido Fazio [ts/flute/arr], Richard Conway[tpt/flg] and Larry Stewart [bari]. Don Turney is on piano and organ. Spinrad supplied the program of 8 originals [43:10] perhaps the most interesting on this competent but faceless recording.

Right on time, here is the 8th of 12 planned releases over the course of a year celebrating SATOKO FUJII's 60th birthday in 2018; LIVE AT BIG APPLE IN KOBE [Libra Records 204 050]. This 1/23/18 date is with a quartet [Lotte Anker-sax, Natsuki Tamura-tpt, Ikue Mori-electronics] named Mahobin. As is usual with Fujii, long form is the order of the day, in this case 2 lengthy improvs [49:32]. Both improvs seem very much built around Mori's use of electronics, which is omnipresent, at times up front and at other times in the background. The sax and trumpet work is mostly distorted. It may sound like a mess but because of the equilibration of the volume and members of the quartet, this works very well. In effect there are 4 sound makers, Fujii being the least distorted and because of this, at times, sounds almost out of place. And while there are spaces for individual instruments, the lasting effect is a jigsaw pattern of sound and it fits very well and naturally so. Fujii obviously has many visions and thankfully the resources and talent to

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see them through. This is one of her most successful recordings of late.

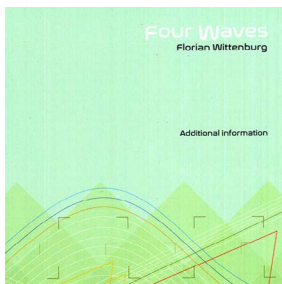
Stunt records has a new [7/14&15/17] recording, this is a duo with ENRICO PIERANUNZI [p] and THOMAS FONNESBÆK [b] titled BLUE WALTZ [stucd 18012]. This is a beautiful set recorded at Gustavs in Copenhagen. Pieranunzi has a definite structure to his playing and Fønnesbæk falls into place and for a minute I thought I was listening to NHØP! The 10 tunes [54:09] here are a mixture of standards and originals. No more need be said—listen.

ELODIE LAUTON: ORIGINES [Double Moon Records dmchr 71197] is a singer very much influenced by the pre/post WWII singers/actors Damia (Marie-Louise Damien) and Édith Piaf and should not be confused with the experimental composer Elodie Lauten [1950-2014], daughter of musician/composer Errol Parker. Here the 11 tracks [55:04] are sung in French and they are pleasant enough but as I am neither fluent in French nor the sound of Damia I can't address this from a cultural point of view per se, though she does a bang up job on "Gloomy Monday" and one doesn't need to be bi-lingual to enjoy this recording. Recorded 3/27/13 with excellent backing from the main group of Stéphane Belmondo [tpt/flg], Kirk Lightsey [p], Tibor Elekes [b] and Jorge Rossy [drm]. There are added musicians on various tracks.

FLORIAN WITTENBURG [org/vbs/syn/elec] has issued FOUR WAVES [Nurnichtnur Records 118 03 06]. This is a puzzlement. The experience of listening to this is akin to watching thick paint dry. The 7 tracks [47:31] here are repetitious, slow and quiet. I cannot detect any movement, theme opening or closing. I listened twice to make sure I did not miss anything—I did not. Neither of us had moved or changed.

To be frank the only reason I mention MACIEK SCHEJBAL's AFRO POLKA [no label #600140 399752] is because I was curious by the title. In the 8 originals [51:55] here I found little that sounded like polka and the afro reference was electro bass heavy fusion, which took a toll on my ears. Schejbal draws from a pool of 14 musicians that include John Patitucci, Jerome Harris, Essiet Essiet and Fred Doumbe.

The DEAD SINGERS SOCIETY [Gutman Records



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8715143 500639] by MIRJAM VAN DAM [voc] and Ed Boekee [p] is a collection of 15 songs [52:40] associated with Billie Holiday [4], Etta James [2], Whitney Houston [2], Amy Winehouse [2], Judy Garland [2] and Janis Joplin [3]. Hmm, a tribute?-ok, but it was missing any nuance or attitude or style that any of these singers being paid tribute to had. For me, the best tributes are not the ones where the performer mimics but where the performer offers an original take on familiar material. This was pleasant enough but not more than average renditions of good material.

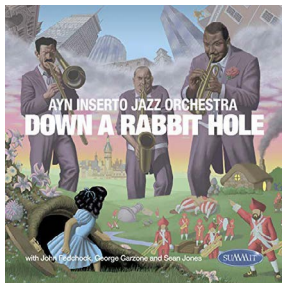
POCKET ACES [Eric Hofbauer-gtr, Aaron Darrell-b, Curt Newton-drm] play free on CULL THE HEARD [Creative Nation Music cnm 032]. Although it doesn't say it so it sounds to me that perhaps the 8 improvs [48:34] here are issued in the order they were played as the music gets more comprehensible and coordinated as the CD plays out. This impression stayed true upon re-listenings. There is a certain humor from Darrell on the CD. The only way to improve upon this otherwise fine CD is to have more extended time on the solos.

THE TORONTO JAZZ ORCHESTRA is now 20 and to celebrate the occasion, they have issued their 4th recording, this one is called 20 [tjo004]. This was recorded May 26-28, 2017 under the artistic direction of Josh Grossman. Grossman did all of the arrangements and wrote 7 of the 8 tracks (there is one Lennon-McCartney track; "Brad's Prudence") [45:47]. This is not a screaming big band, while they can heat it up, they pretty much keep a soft underbelly. That said, Grossman shows a bit of Maynard Ferguson but the TJO is at least 3 decimals lower in volume. The soloists on this 20 piece band are clearly noted on the packaging. I was more impressed by the arrangements than the playing—with the exception of Paul Metcalfe [ts], the soloists seemed average. The [Uof T Jazz 829982 196420]. The 9 tracks [61:50] here draw from Cedar Walton, Juan Tizol, Tom Harrell, Mike Murley and others and ranges from soft, almost commercial jazz, to straight ahead. There are a number of vocals by Brooklyn Bohach—

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which are on the spacey side but interesting and pleasant. It will be interesting to hear if Bohach goes further than University level.

A couple of years ago I urged readers to look into the talents of AYN INSERTO, her previous work, *Home Away From Home*, was done with an Italian workshop orchestra. Her current work [1/3/17] is back with her Jazz Orchestra. *DOWN A RABBIT HOLE* [Summit Records dcd732] brings together a number of players found on her 2008 recording *Muse* on Creative Nation Records. As with all her domestic recordings, George Garzone is a featured player along with soloists John Fedchock [tbn], Sean Jones [tpt], Randy Pingrey [tbn], Allan Chase [ss] and Rick Stone [as]. As with her previous works she voices her work on a series of platforms on which the soloists play. Of the 7 compositions [51:13], I find the title tune most attractive with its shifts and turns and Austin McMahon's drums booting it along. Once again, Inserto produces a mindful and well-voiced work. One tune and the only non-original, "I'll Be There", was recorded 2/1/15, with Inserto's arrangement, I found it of the least interest.



I have had a hand in producing a number of DARRELL KATZ and the JCA Orchestra, so my objectivity may be questioned, however, from the first recording, I have always found his music challenging in its complexity and depth. I have not always found his recordings to my liking but more because the material is "out of my area" than for any musical shortcomings. Katz' latest is the palindrome titled *RATS LIVE ON NO EVIL STAR* [jca 1804]. For this recording Katz has called upon almost 30 players, including strings, to produce perhaps his most compelling work. Recorded 12/1&3/16, and 1/17/17, the 8 pieces [76:01] here are long (most are over or close to 10 minutes), contain many layers and often involve voice. Part of the joy of these titles (and they are joyful) is the amount of space given so singers and orchestration have room to fill the canvas. A print out is part of the packaging which is very important as at times the text is not clear. The songs are thought provoking and at times pointedly political ...Donald

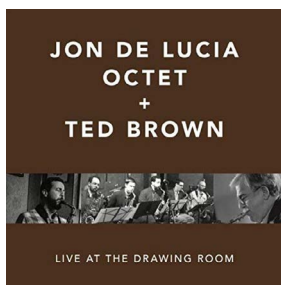
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Trump / is a vicious punk /with a big mouth full of lies / and a soul full of junk—This is from Katz' "Red Dog Blues", a piece as strong as Shepp's "Attica Blues". Perhaps this is Darrell Katz' finest work to date. Pay attention.

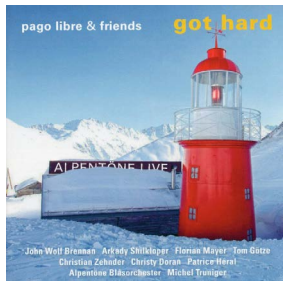
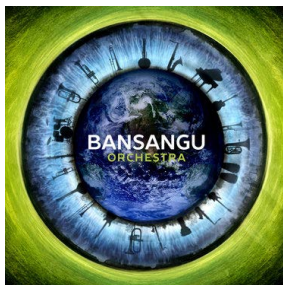
GREG DIAZ [ts/clt/voc] debuts The Art Of Imagination Jazz Orchestra on BEGIN THE AGORA [no label # 888295 791120]. This is a much too short [37:03], undated performance of a Florida group playing 5 mostly originals, the exception being "Iko Iko"; a lively second line strut with Diaz taking the lead vocal. Diaz' initial CD was as a vocalist. What strikes me about this band, aside from its overall excellence, is its movement, they rarely come up for air, yet there is no sense of crowding or jammed pacing. Too good and too short, a full CD with some change of pace would be welcome.

JON DE LUCIA [as] turns in a decidedly retro date on LIVE AT THE DRAWING ROOM [Gut Stings Records gsr 033]. This recording [10/22/16] is a nonet featuring Ted Brown. Part of the retro feel is the repertory of 10 tunes by the likes of Giuffre, Mulligan, Ted Brown and Konitz as well as some of the arrangements by Giuffre and Holman. There are times the solos and music sounds a bit flat, in the way that Tristano, Warne Marsh and Lester Young could be, but the mood is captured. They're not makin' this music much anymore and that's a shame. If you have waited 70 years to get hip to this branch of jazz, here is your chance to get with it.

Bass trumpeter AL MUIRHEAD is now in his early 80s [b.1935] and even though I have heard of him for decades, it seems, according to my records, that he has made very few recordings. UNDERTONES [Chronograph Records cro68] is a 2/18-20/18 recording of 2 originals and 8 mainstream standards [48:41] played by some of Canada's finest [Kelly Jefferson -ts, Reg Schwager-gtr, Neil Swainson-b, Ted Warren-drm]. This is wonderful mainstream, in the original sense of the word, the catch here is Muirhead plays bass trumpet which sounds like a trombone. In fact, when I play a recording I often do not look at the cover or read the promotional hype, I like to come to



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my own thoughts and as a result, I thought this was a trombonist's date and a very fine one indeed. A new label and new orchestra: BANSANGU ORCHESTRA [Pathway Records pbcd 0121]. This orchestra was formed in 2014 by Paul Booth [sax], Kevin Robinson [tpt/flg] and Giorgio Serci [gtr/oud]. Excepting "Light My Fire" the 9 compositions [67:50] on this CD are all written by members in the band. The name of the band comes from an accented (non English) pronunciation of band so good to ban san goo which in turn became Bansangu. The name, suggests perhaps World music and there is a touch of that but so slight no one would mistake this as anything but a jazz band. Any suggestion otherwise would be corrected by the bands rolling version of "Light My Fire" with a tight arrangement by Kevin Robinson. In general the music here presents itself carefully voiced and revealing some fine soloists; Barnaby Dickinson [tbn], Trevor Mires [tbn], Gemma Moore [bari] to name but a few. The low point is a rather dismal vocal on "My Old Life" with lyrics hard to make out completely. Recorded in January of 2016. JOHN WOLF BRENNAN [p] has composed a most interesting CD, GOT HARD [leo cd lr 835]. This CD celebrates everything from Robin Williams to Irish reels to variations on folk songs to large sculptures to Paul Desmond's "Take Five"—here a nod with "Fake Five". The music was recorded 8/19/17 at the Alpentone Festival with the Alpentone Bläserorchester [ABO] augmented by Brennan's house band, Christy Doran and others. Even though the 16-page booklet breaks down all the music, in German and English, it is confusing to me still in the busyness of the layout. There is a lot of humor in the concert and improvisation within the confines of the whole. The 10 tracks here [73:13] are a surprise ball of music and I think Brennan's most successful venture to date. Gary Lindsay is probably best known as a member of the Miami Saxophone Quartet [MSQ]. The MSQ is also on this date by THE SOUTH FLORIDA JAZZ ORCHESTRA [SFJO] and here they present THE MUSIC OF GARY LINDSAY: Are We Still Dreaming [Summit Records dcd 728]. Lindsay only wrote 3 of

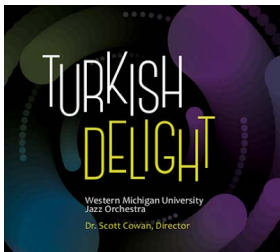
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the 8 tunes [68:41], but arranged them all. There is a particularly nice arrangement of “Round Midnight” featuring Ed Calle [ts] and a standout vocal by Julia Dollison on “Spring Is Here/Up Jumped Spring”. This un-dated session was under the direction of Chuck Bergeron.

Trumpeter RANDY BRECKER and arranger MATS HOLMQUIST are together, with the UMO Jazz orchestra, on TOGETHER [Mama Records maa 1056]. Recorded on 3/15-16/18, there are nine 9 tracks total (5 by Holmquist, 3 by Corea plus the standard, “Never Let Me Go”). All the material features the dramatic arrangements of Holmquist, the solos by Brecker are numerous and often lengthy. Other soloists are rather subservient to the drama of the whole. A solid, if faceless effort.

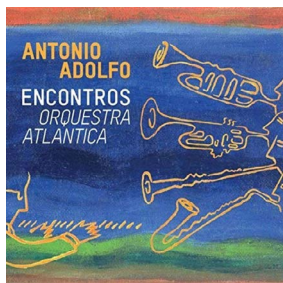
Although there is no signature sound, they are a tight swinging unit and as soon as North Texas’ ONE O’CLOCK LAB BAND hits, there is the immediate recognition that this is a Jazz band. This edition of the One O’clock Lab band, LAB 2018 [UNT 1a1801 ab] is under the direction of Alan Baylock. While I have my reservations about jazz (and the arts in general) being taught in schools, I have yet to hear a NTS unit being anything less than sparkling. This is a 20 piece unit including singer Marion Powers, who does a nice job on “A Flower Is A Lovesome Thing”. Also a standout is drummer John Sturino who starts the CD rocking and it is heard / felt elsewhere. The liners are a 24 page booklet full of photos, discography, program notes and soloists identification on the 9 tunes [65:53]. Recorded 5/20-22/2018.

Blujazz Records has issued TURKISH DELIGHT [bj 3464] by the WESTERN MICHIGAN UNIVERSITY JAZZ ORCHESTRA, under the direction of Scott Cowan. This CD opens with a roaring arrangement of “Bebop”. Cowan’s arrangement is wonderful —giving new legs, at 90 miles per hour, to Dizzy’s classic and he has beautifully captured the spirit of the Gillespie big band. Other highlights are delightfully in an Ellington sway on a couple of Duke’s tunes. There are also two vocals that fall gracefully in the 10 tune [59:00] program: Alexandra Robson on “Goin To Chicago”



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and “All Right, Ok, You Win” sung by Christian Diaz. Wow, these guys are past ready for the big time. BOBBY SANABRIA put together a big band for a club date on 11/19/17 and recorded WEST SIDE STORY REIMAGINED [Jazzheads Records jh1231]. This is a 2CD set [79:38] that reimagines the music from WSS in a latin setting. About a dozen different arrangers are employed on the 20 titles and the parts hold together beautifully. What keeps the music exciting and unified is the bongo and percussion work, it is never far from the music. Sanabria is the musical director and does wonderful work with the drums, whistles and shouts. Matthew Gonzalez plays claves, bongos and various latin percussion. Takao Heisho contributes claves and more latin rhythm while Oreste Abrantes handles bata drum and bongos. The music is familiar and Sanabria handles it lovingly and brings an excitement to it. The band is energetic and on its mark, offering some fine features.

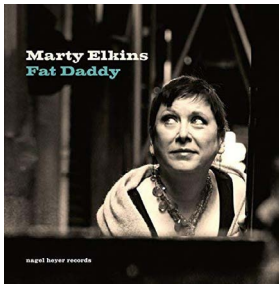


On ENCONTROS [AAM 0712] pianist ANTONIO ADOLFO enlists Orquestra Atlantica, a Brazilian jazz orchestra. The 10 tracks [53:02] are all Adolfo originals except for “Milestones”, which is given an effective hurry-up, I’m-late arrangement. This band is not solo heavy, there are capable solos and soloists but it is the arrangements of Jessé Sadoc and Marcelo Martins that really carry Adolfo’s music which incorporates various Brazilian forms such as samba, frevo, bossa and the like. Very listenable and likeable.

If you’re a fan of singers like Dick Haymes or other smooth crooners to the right of jazz then SPELLBOUND [jhs 201801] by JOEL SHERIDAN [voc] may be of interest. Sheridan is a confident and solid singer, as much cabaret as jazz. This was recorded between 9/9 and 12/13 2013 and backed by Mark Kieswetter [p], Jordan O’Connor [b], Maxwell Roach [drm] and Reg Schwager [gtr]. Sheridan sings sensitively through 15 tunes; an un-hackneyed mixture of standards and originals. Sincerity projected.

MAURICE FRANK is a vocalist for whom it would be easy to dismiss as a singer of a certain age (he looks to be 55ish and sounds 45ish). After many have

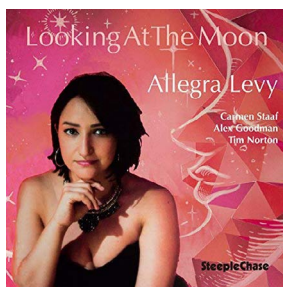
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encouraged him to do so, Frank has taken this time to fulfill a pipe dream of making a record. The result is **MAD ROMANCE AND LOVE** [Jumo Music Records 1007] and here we don't just get another generic singer, to begin with Frank has taken on the expense to bring aboard excellent back up [John di Martino-p/arr, Eric Alexander-ts, Aaron Heick-ss/clt/flt, Paul Meyers-gtr, Luques Curtis-b, Obed Calvaire-drm, Sam Torres-perc] and has put some thought into choosing 12 un-hackneyed standards [49:33]. I am further encouraged that Frank shows the possibility of expanding his range and pushing his voice in that effort. There are hints of Mark Murphy and a touch of Tony Bennett. We can always use a singer who takes chances and pushes his instrument. Perhaps the direction will be clearer with a follow-up issue, if there is one. This release is undated but probably is from 2018 sessions. Special note of the inclusion of clarinetist Heick, he is a studio player with a considerable discography over the past 35 years but with only one session as leader on a Japanese label.

[Whaling city sound wcs 107] might suggest a cabaret date but this is a solid jazz date to the point that it opens with an instrumental from the quintet [Bill Miele-b, John Harrison III-p, Yoron Israel-drm, Donn Legge-gtr, Bryan Steele-ts/ss, Ian Rubbico Legge-cello]. Following the instrumental are 10 standards plus one original by the singer. Rubbico does a very nice job on "Imagine", "Throw It Away" and "Twisted" in particular. Rubbico has a strong voice and a healthy touch of Melissa Manchester. I believe this is her first release and please let there be more. **MARTY ELKINS** is a throwback as she sounds very much like a jazz singer from the 1950s. On **FAT DADDY** [Nagel Heyer Records cd 124] she is wonderfully backed by a group [Jon-Erik Kellso-tpt, James Chirillo-gtr, Joel Diamond-keys/as, Steve Ash-p, Lee Hudson-b, Taro Okamoto-drm, Leopoldo Fleming-perc] that accompanies her in the vernacular of the era. Special note of Kellso's work, his tender Louis-like obligatos behind Elkins are thoughtful and controlled. The 14 tracks [55:24] here include "On Revival Day", "Cow Cow Boogie", "Fat Daddy"

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and “It’s Too Hot For Words” and others that are well chosen for the occasion of this non-campy outing. My only complaint is the use of organ which often sounds too heavy. Elkins recorded this date on 8/9&10/17.

This her 4th release and she is averaging one recording every 10 years. Well worth the wait.

SteepleChase has never put out a lot of vocal CDs, yet ALLEGRA LEVY has issued 2 previously on this label and now here is her third release; LOOKING AT THE MOON [sccd31852]. She presents a set of 13 tunes

[57:57], for the most part dealing with the Moon—the theme of the recording. Trying to make a performance

fit a preconceived concept such as here can lead to an ill-fit, luckily this is not the case here. Levy has a fresh voice, sultry at times, wispy at other times but

always involved with the lyrics. She is backed by a trio [Carmen Staaf-p, Alex Goodman-gtr, Tim Norton,

b] on this February 2017 recording. There are many standout performances and here we get all original

unforced interpretations. For me the highlight is an over 7 minute reading of Neil Young’s, “Harvest

Moon”. She is, or should be one of The jazz singers. Initially, I had hopes for singer CHRISTINE HITT’s,

MAGICAL KITE [no label 192914 122197] based on the lead track, “Wade In The Water”, that offers some

nice choruses from the back-up quartet. After that opener, it was downhill from there as the record failed

to ignite due to the material—which includes clunkers like “Believe In Me”, “Around The World”, “Shower

The People” “Shine On Harvest Moon” among others. 9 tracks [42:12] recorded 6/14&15/2017.

MARK WINKLER and CHERYL BENTYNE join up again for EASTERN STANDARD TIME [Cafe Pacific

Records cpd 4065]. This is a polished voicing of 7 duets and 2 solos for each singer [48:43]. This is a

classy group of songs just south of standard hits; those preferred by the hip folks. Joining featured backup are

Rich Eames-p, Gabe Davis-b, Dave Tull-drm, Grant Geissman-gtr and some well placed sax solos by Bob

Sheppard. These two are very accomplished singers, the cover photo shows them dressed to the nines,

they are ready for their next supper club gig. This CD is swell. The Jackie and Roy for the 21st century.

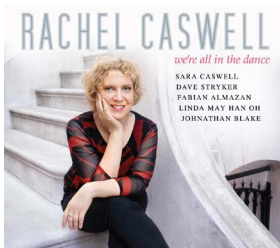
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Pleasant fun.

LUCIA JACKSON [voc], daughter of guitarist Ron Jackson, has issued a debut recording; *YOU AND THE NIGHT AND THE MUSIC* [Roni Music Records 6672]. I am ambivalent about this undated recording. The singer is capable and the backing [Yago Vázquez-p, Matt Clohesy-b, Corey Rawls and others] is fine, especially Ron Jackson's guitar work. The program [49:48] of 1 original and 12 standards is pleasant enough and the disc and liners packaged in a 3 fold digi-pack is, as it should be. So what is not to like? The problem is Jackson really does not own any of the music and as a result is unconvincing. I've listened and re-listened but aside a growing familiarity with the music, there remains a feeling of detachment from the singer. At 26 she strikes me as supper club material, not more.



Another distinctive singer is RACHEL CASWELL whose third leadership CD is *WE'RE ALL IN THE DANCE* [Turtle Ridge Records trr-003]. The 10 well chosen tunes [Fragile, Two For The Road, Reflections, Drowning In My Own Tears and others] [58:28] here emphasize internal emotional pain. Caswell's voice well captures longing and pain and she is tied to the lyrics. She believes them and so in turn, does the listener. Caswell uses a technique of drawing out the final syllable at the end of a line, she does this often mid line too, it is effective in giving the lyrics an extra punch/meaning. Dave Stryker, credited as producer, also adds some tasty guitar solos which gives the recording added credibility as a jazz session. Caswell's sister, Sara joins in on violin which, though only heard on 3 tracks, is a plus. The rest of the group [Fabian Almazan-keys, Linda May Han Oh-b, Johnathan Blake-drm] also does a fine job. Caswell does a fair amount of scatting (all of "Dexterity" is scatting) and does so credibly. This CD won't leave you smiling but will touch you and make you think. An outstanding effort!



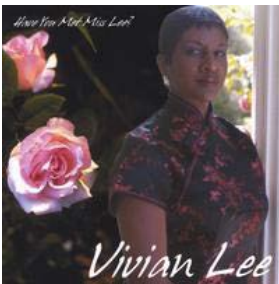
Another outstanding effort is JOANI TAYLOR on *IN A SENTIMENTAL MOOD* [Cellar Live cl 111517]. I had this on default in my CD changer and I enjoyed it from the first playing as well as subsequent playings.

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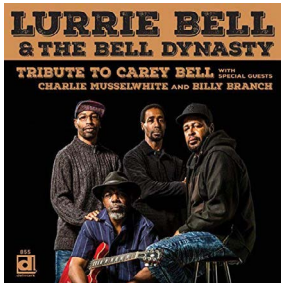
12 standards [60:20] with PJ Perry[as/ts], Miles Black [p], Neil Swainson [b] make up the 11/15/17 recording. Taylor is a veteran, her first recording was in 1990 and I believe this is her first recording as leader in 10 years. All the tracks except 2 were first takes. Taylor sings and talk/sings in a natural manner, comfortably and in a knowing way as to suggest she paid some dues. There are moments when her singing deviates off course but she always managed to right herself, which I think is a choice in style as opposed to technical errors. The weakest moment is on "I Just Had To Hear Your Voice" which, besides being a song of questionable quality, she goes over the top emoting uncontrollability.

VIVIAN LEE is a much more controlled vocalist and is convincing over the 11 tracks [53:06], on LET'S TALK ABOUT LOVE [Tara Records 1929143 19597]. Lee has chosen wisely from the Great American Songbook [53:06] including "Wives And Lovers", "Some Other Time", "Secret Love", "Out Of Nowhere", "Bein' Green" and others. In addition, pianist Brenden Lowe adds some nice touches to the program. The rest of the backup includes Buca Necak-b, Jeff Minnieweather-drm and on track 3 Joe Gilman-p and Jeff Clayton-as on track 6.

Previously, VIVIAN LEE made other recordings, two of which are still in print: HAVE YOU MET MISS LEE? [Tara Records 766057 023620] and FROM MISS LEE TO YOU [Tara Records 766057 091926]. Both recordings are undated. I'd guess the Have You Met... is circa 2008 and the From... circa 2013. Have You Met... is very similar to Lee's current CD in material and pacing. Here she chooses 11 familiar tunes [53:03] including a moving rendition of "It Never Entered My Mind". Backing comes from a pool of 8 musicians. From... is a bit different than the other two CDs in that here Lee sings some up tempo material, including a fresh arrangement of "Surrey With The Fringe on Top". The 12 familiar titles [44:28] also show an expanded view of Lee's talents on tunes like "Stormy Blues", taken as a slow traditional blues, and "Afternoon In Paris", to which she has given fine lyrics to John Lewis' tune. This CD does not have the



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consistency of the other two CDs but each tune has its own charm and all together it makes for an impressive listen. (Note: this is not the Vivian Lee that shows up playing cello on a 1996 Anthony Braxton recording). Backing on From Miss Lee is Ron Foggia [p], Paul Klempau [b], Jeff Minniweather [drm] and guest spots for Jeff Clayton [as] and Darius Babazadeh [ts]. After numerous recordings over the past (almost) 40 years, ROSEANNA VITRO says of her latest recording, TELL ME THE TRUTH [Skyline Records 888295 802529], “this is a return to my deepest roots—Southern gospel”. It is also one of her strongest works. On the 11 well chosen tracks [60:36] she sings about life and at times there is a subtle political message. She doesn’t preach in typical gospel fashion but sings it and lets it stand. Besides the title track by Jon Hendricks, there are convincing versions of “Respect Yourself” (a duet with Al Chestnut), “When Will I Be Loved”, “Your Mind Is On Vacation”, “A Healing Song”, “Walkin’ After Midnight”, “Fortunate Son” and others. Mark Soskin [p] heads up her Southern Roots Band which notably includes Nathan Eklund [tpt] and Rudy Royston [drm]. Recorded May/Oct 2017. One of her best.

Delmark Records returns to its roots with LURRIE BELL’s TRIBUTE TO CAREY BELL [de855]. Bell Senior [1930-2007] was from Macon, Georgia and came to Chicago in the mid 50s—early enough to be part of the classic Chicago blues scene but a bit younger than most of its members. His son, Lurrie was born in 1958 and grew up in the latter part of Chicago’s classic blues period. This 9/13/17 recording returns to the classic sound, a refreshing departure from the ersatz blues that much of R&R and R&B is packaged as today. The Bell Dynasty; Steve (harmonica), Tyson (b) James (drm/voc) are the foundation here with guests Charlie Musselwhite-harm, Billy Branch-harm/voc, Eddie Taylor Jr.-gtr and Sumito Ariyoshi-p all making appearances. 12 cuts [57:55] including tunes by Muddy Waters, Walter Horton, Little Walter, Amos Blackmore, plus others make up the CD. A gust of good wind blows in from Chicago.

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REISSUES AND HISTORICAL

THE SAVORY COLLECTION 1935-1940 [Mosaic md6-266] contains music curated by Bill Savory [1916-2004]. Savory was a recording engineer who had occasion to record jazz artists privately or during broadcasts. The who and why and how of these recordings is illustrated through 4 essays by people who were present at different stages of assembling this material compiled by Mosaic. As, with most recording treasure hunts, this is a heroic tale of preventing the “goods” from final destruction. A fascinating account and even today, one wonders if any Buddy Bolden cylinders existed and if they did how many were tossed in the garbage and is there possibly one just laying around somewhere waiting to be discovered. Regarding the Savory sides—to date 2 CDs worth of the material issued here was available through internet download. Now Mosaic gives us a total of 6 CDs along with 36 pages of notes, photos and discography—all done in the usual meticulous fashion we have come to expect from Mosaic. This box of goodies starts out with Colman Hawkins and his orchestra from 5/17/40 playing, among other things, “Body and Soul”. This version was recorded less than year after his famous Bluebird [RCA] recording. The version here is almost 6 minutes long and done before Hawk made it the band’s theme. Hawk’s handling of the solo and the building up of choruses (4 here) is one of the great touchstones in jazz and continues to be influential. Without Hawk, there never would have been a “Giant Steps”. There is not a sax player today who, whether she/he knows it or not, is playing off the base that Hawk laid down nearly a century ago. 80 years later, Hawk’s handling of this tune continues to give goose pimples. Next up is Ella Fitzgerald (with the Chick Webb orchestra) singing her first hit, “A-Tiskit, A-Tasket”, a pouty masterpiece from 1938 which she still owns. Next is Fats Waller and His Rhythm from the Yacht Club this time from 10/22/38. Fats was one of a kind and I’ve listened to his patter and stride playing for over 60 years without tiring of it. Time to dust off that old pi-ano.

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Lionel Hampton is next up from 12/28/38 which is best for the tender chorus' of Hershel Evans. Carl Kress and Dick McDonough have a spirited duo from 3/29/36 followed by the Emilio Caceres [vln] trio. This brings a glorious end to CD#1. "China Boy" from 10/19/37 is the Caceres brothers first recording. Ernie [bari/ clt] went on to have a full recording career while Emilio had a very slim discography. Fortunately they both had a full LP on Audiophile before Ernie died in 1971.

Disc #2 opens up with Albert Ammons of 12/14/39 playing "Boogie Woogie Stomp". Then Roy Eldridge with the Chick Webb band from 8/13/38. Then from 11/23/38, six titles with Fats Waller and an all star band that included Jack Teagarden, Pee Wee Russell, Bud Freeman, Zutty Singleton and Eddie Condon. Next up, John Kirby and his little orchestra. This band seems to have fallen out of favor. This was a superb group with a recognizable sound. They were a sort of chamber group with Charlie Shavers, Buster Bailey and Russell Procope in the front line. This sextet could swing. Maxine Sullivan had recorded with Kirby just prior to when these 3/11/38-7/28/40 air checks were made but unfortunately she is not on these checks. Disc 2 ends with 2 tracks from Benny Carter's band, and one track from pianist Joe Sullivan [12/14/39].

Disc #3 opens with a lively Joe Marsala jam with Bobby Hackett, Ernie Caceres, Joe Bushkin, Carmen Mastren, Sam Shoobe, and George Wettling from 12/7/38. Except for some "to hep to be hip" remarks from Martin Block, this is a fine set. Bobby Hackett plays pretty on "Body And Soul" [6/23/40].

Following this it is a 8/17/38 set with Hackett with Brad Gowans, Pee Wee Russell and others including Eddie Condon (who solos!). Following this a Jack Teagarden jam which included vocals from T and Leo Watson and Johnny Mercer, an interesting piece of ephemera from 1/11/39. Next up are a couple of Mildred Bailey items. The first set is a 9/19/39 check with Paul Whiteman. Then it is a 3/29/36 check with Red Norvo's octet. Bailey was perhaps the first great white jazz singer but these checks don't do her justice. 2 checks with Stuff Smith and his Onyx

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Boys from 5/29/38 and 3/29/36 follow. The '38 date included Ben Webster. This, and the Bailey sides suffer deteriorating sound quality.

Disc #4 open with tracks by Teddy Wilson from 12/29/39. Ben Webster was also part of Wilson's orchestra at this time and gets some solo space on the 3 tracks, as does J.C. Heard. Glenn Miller, thanks to his Chesterfield radio shows, was probably the most recorded jazzman in 1940. The 2 tracks from 2/3/41 will do little to Miller's legacy except remind us how stellar this band was. The rest of the disc is devoted to Joe Sullivan. These sides include "Just Strollin'" and "Little Rock Getaway" from Kraft Music Hall 1/1/39. Also included is a broadcast from 12/14/39 of "China Boy" and 4 improvs from a private party of 1/28/40 as well as "Gin Mill Blues" from 5/26/40—a Henry Levine Lower Basin Street affair. This offers a great opportunity to hear this piano master, unfortunately the improvisations from the private party are anticlimactic as they are rambling piano solos, but being as they are recovered artifacts, they are not without interest.

Disc #5 and #6 are totally devoted to Count Basie. It is fair to say that if the check of "One O'Clock Jump" that John Hammond heard was anything close to what the 5/29/38 check reveals it is no wonder that he sought Basie out and signed him. This check opens disc 5. Pres, Rushing, Helen Humes, Herschel Evans, Earle Warren, Sweets, Buck, Page-Jones-Green et al. I find it impossible that anyone could listen to this and not be moved. Most of the checks are from the Famous Door and they are a joy.

Mosaic is to be commended on issuing this material and also Loren Schoenberg should be commended on his notes which put the music in context. Mosaic never takes the easy way out. Jazz is a respected art form and Mosaic treats it with the respect it deserves.

JOHN COLTRANE: BOTH DIRECTIONS AT ONCE:

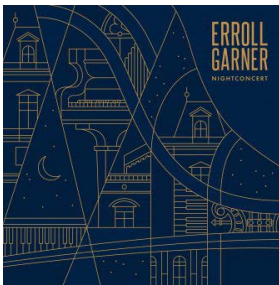
The Lost Album [Impulse! 80028228-02]. I often wonder about folks who bought the "complete" or "definitive recording" by an artist only to realize that was the complete version at one time—well—that was then, this, however, is now. And I suspect there is even more unissued from these dates being

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issued now as there are multiple takes here and the numbering system suggests there are other tracks. Of course, these missing takes may be incomplete and very short but if history is any predictor and more does exist, it will eventually appear. The 16-page booklet includes liner notes by Ashley Kahn and points to where this recording falls within the Impulse-Coltrane discography. There are also specific notes about the music which includes 4 untitled originals, 4 takes of “Impressions” and 1 track previously issued—plus some new photos (I believe). Oh yes, the music is quite wonderful and for readers familiar with Coltrane’s middle work this may also unearth memories. 14 tracks, historically important, non-essential unless it is essential.

ERROLL GARNER (1926-1977) was one of jazz’s biggest draws in the 1950s, made bigger by the 1955 release *Concert By The Sea*, one of the best selling albums of the 50s and perhaps Garner’s finest recording. Garner was heavily recorded from the 1940s, up until the early 70s. Those who are familiar with the *Concert By The Sea* recording may experience a throw back, listening to *NIGHT CONCERT* [Mack Avenue mac 1142]. It took me to the time and place(s) when I first heard and reheard and reheard that recording. This new Garner item strikes me as the equal to the ..Sea recording. Originally released (partially) on vinyl by Phillips, this 11/7/64 concert in Amsterdam is issued here in its entirety. There are 16 tracks [79:49] with bassist Eddie Calhoun carried over from ..Sea and drummer Kelly Martin who joined the trio in 1958. Interestingly there is no duplication from the earlier ...Sea issue except both open with “Where Or When”. Garner was one of the great stylists, he would begin by hiding the theme of a piece in flourishes and different keys, while building a tension and then targeting a release into the tune. My buddies and I used to see who could first correctly guess the tune title before it got to the point where it was obvious. It is obvious the Dutch audience did this to an extent as well, as with each release and theme there is broad applause. It got me thinking what is it about Garner’s playing besides his style that is so appealing and I think it’s a combination of a repertoire



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of standards and precision and clean execution. Garner could neither read or write music but he sure could play it. He was known as “The Elf”, lest we forget. From Avid records the following might be of interest to jazz fans for their jazz interest:

NAT KING COLE: FOUR CLASSIC ALBUMS [amsc 1303]. This brings together: Two In Love [1953], Penthouse Serenade [1952/1955], 10th Anniversary [1955] and Just One Of Those Things [1957]. Originally, Cole started out as a jazz pianist with various trios which are well documented from 1930 to about 1940— Then his iconic voice was uncovered. In 1945, Capitol Records took him on and produced dozens and dozens of LPs. The 4 here all include some jazz courtesy of Cole’s trio which never seems far away and I suppose one could extract about 1/3 of the 52 tracks to support jazz interests, but not to be dismissive of his singing, as like few others, his voice is singular and a reward in of itself. There are tracks on Penthouse Serenade that are instrumental only and case in point, I found myself missing his voice. Everyone should make space for Cole’s voice, it is transportive.

LESTER YOUNG: FOUR CLASSIC ALBUMS [amsc 1307]. Chances are if you’re a collector of any depth you probably have this material as it has been reissued many times. Pres was a beautiful and emotive player. There exists a debate as to what was his greater period; before or after WWII. Nonsense, although a bit different, they were both great periods. The latter period is more shaded, more melancholy. These 4 LPs are all post WWII and they are beautiful. If you’re not knowledgeable about Pres, get yourself a copy of this, but be aware—it may be the start of a quest to find more. The added allure on these sides are the pianists: Nat Cole (originally listed as ‘Aye Guy’), Teddy Wilson and Oscar Peterson, all 3 capable of making their own memorable recordings. The LPs are: Lester Young/ Buddy Rich Trio [Mar/ Apr 1946], With Oscar Peterson [11/28/52 & 8/4/52], Pres & Sweets [11/1/55], Pres And Teddy [1/13/56]. Dig It!

DELLA REESE: FOUR CLASSIC ALBUMS [Avid amsc 1295] brings together: The Story Of The Blues [1958], The Classic Della [1961], Della By Starlight [1960], What



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Do You Know About Love? [1958]. Only The Story Of The Blues could be characterized as jazz-ish. Arranged and conducted by Sy Oliver with large bands that included Sam "The Man" Taylor, Charlie Shavers, Joe Wilder, Milt Hinton and George Barnes among others. On the other 3 LPs she is backed by unidentified orchestras with strings and things.

JUNE CHRISTY: FOUR CLASSIC ALBUMS [Avid amsc 1305]. This brings together Something Cool [1953-55], Misty Miss Christy [1955-56], Gone For The Day [1957], Ballads for Night People [1959]. Christy took over the vocal chair in the Kenton band after Anita O'Day left. A very consistent singer on the 4 LPs covered here. Something Cool, I think, was the bestseller of the many albums she cut for Capitol. She sings mostly ballads and her aloof but emotive voice is consistent with the west coast sound of the time. The material is not free wheeling. These sides are large groups made up of "studio players", a great cast of who's who of west coast jazz players. Wonderful sides, even if they sound a bit dated.

ABBEY LINCOLN: FOUR CLASSIC ALBUMS [Avid amsc 1302] brings together: That's Him! [1957], Abbey Is Blue [1959], It's Magic [1958], Straight Ahead [1961]. Lincoln had an up and down career. These LPs catch her at the beginning of her first period of popularity and one can hear the basis of her later very distinctive delivery. Despite a top notch group that included Sonny Rollins, Kenny Dorham and Max Roach the back-up falls flat. Notable is Lincoln's take of "My Man" in that it owes nothing to Billie Holiday; not one inflection. Abbey is Blue also has a heavy line up including the Turrentine Brothers, Kenny Dorham and Max Roach. The program seems hand picked, probably by Lincoln, and includes some music that has social comment/content. It's magic with Benny Golson, Art Farmer and Sahib Shihab has Lincoln sounding off-voice. Ironically, Straight Ahead is the least straight ahead of the four LPs. It is also the closest to her later work in delivery and voice. The line up here almost duplicates the personnel, with Coleman

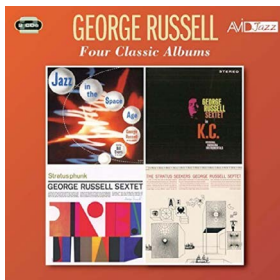


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Hawkins, Booker Little, Julian Priester and Max Roach, on the ground breaking album *We Insist* recorded 8 months later, also included here were Eric Dolphy and Mal Waldron. Part of the 7 cuts here include 4 tracks which Lincoln collaborates on. She would not lead a session under her own leadership for 11 more years and that was for a Japanese company.

GEORGE RUSSELL: FOUR CLASSIC ALBUMS [Avid amsc 1298] brings together: *Jazz in the Space Age* [1960], *In K.C.* [1961], *Stratusphunk* [1960], *Stratus Seekers* [1962]. Russell was jazz' great theoretician as he developed the Lydian Chromatic Concept, a concept I only vaguely understand beyond it opened jazz harmonically and helped usher in modal playing. You don't have to understand the L.C.C. to enjoy the music which is quite excellent and does not sound dated. These 4 reissues represent the very best of Russell's work. Alongside his best work, I would include *New York. N.Y.* [Decca], *Workshop* [RCA/Koch] and *Ezz-Thetics* [Riverside] in Russell's "best of" list. Russell's later work, for the most part, pales in comparison to this earlier work. Russell died in 2009 and made his last recording in 1995 (in 2003, there was an 80th birthday party album released that he directed). This 2CD set is magnificent, a cornerstone of modern jazz it should demand space in your collection.

DAVID "FATHEAD" NEWMAN: FOUR CLASSIC ALBUMS [Avid amsc 1308] brings together Fathead's first four releases as leader: *Ray Charles Presents DFN* [11/5/58], *The Sound Of Wide Open Spaces* [4/26/60], *Straight Ahead* [12/21/60], *Fathead Comes On* [5/3/61]. Newman had been with Ray Charles since 1954 and members of the band, Hank Crawford, and Marcus Belgrave helped make Charles' band as distinctive as it was and also helped make his debut leadership [11/5/58] one of the best. The secret ingredient here is Ray Charles on piano; present but not a scene stealer. The 4/26/60 date is the first of the Cannonball Presents series for Riverside Records. Cannonball worked



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for a while acting as a scout for the label. On this recording Newman is paired with sax man James Clay. Heavily recorded, Newman made dozens of recordings, none of which were more distinct than his first led sessions. A solid player.

SAM COOKE: FOUR CLASSIC ALBUMS [Avid amsc 1304] brings together 4 LPs: Sam Cooke [1957], Cooke's Tour [1960], Hits of the 50s [1960], Twistin' The Night Away [61-62]. Cooke's first big hit was "You Send Me" and over these LPs that reference sneaks into tunes over and over again especially on the 1957 and 1960 recordings. On the Hits of the 50s recording, it sounds like someone thought turning Cooke into a Johnny Mathis-like crooner would be a good idea. On the Twistin' The Night Away date, one might be surprised that it is not as insipid as the title would suggest. Most of the 12 tracks are Cooke's and while it is not Bacharach— it is listenable. Cooke ushered in soul singing and these 4 LPs give a good taste of the Sam Cooke style.



BGO Records has reissued **TIDE/STONE FLOWER** [bgo cd 1338] by **ANTONIO CARLOS JOBIM**. These two LPs are from 1970 and were early CTI releases, most of the music is Jobim's, all of it bossas. Soloists include Jerry Dodgion, Joe Farrell, Hermeto Pascoal, Urbie Green, Hubert Laws, and Harry Lookofsky. Ron Carter was the bassist for both LPs. At best, this is easy listening jazz—albeit tasteful. The added plus to this and all BGO reissues, I believe, is the liners booklet which fill information in on the issues. Here it is, 20 pages most of it a lengthy essay from 2018 by Charles Waring. Yet another first class reissue from BGO Records.



BGO CD 1337 Reissues 3 **NARADA MICHAEL WALDEN** [drm/voc] LPs [Devine Emotion/The Nature Of Things/Looking At You, Looking At Me. It is the compressed back beat sound of NMW. The 1980s sounds are tiring but good for dancing. Again Charles Waring contributes 2018 notes in a 24-page liner booklet. In this case the liners are more interesting than the music.

BGO CD 1335 reissues 4 LPs of **RAMSEY LEWIS** which are: Funky Serenity [1972], Golden Hits [1973], Solar Wind [1974] and Sun Goddess [1974].

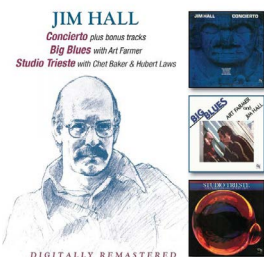
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This material comes after Lewis' *Argo/Cadet* recordings. Columbia very quickly turned him commercial. These are the second through fifth LPs Lewis recorded for Columbia. On these dates he plays all manner of keyboards. The *Golden Hits* release is updated by added funk and a new trio [Cleveland Eaton-b, Morris Jennings-drm]. Much of the music here is for effect, not for artistic merit, and fade-outs are numerous. The liners in the 24-page booklet [Charles Waring 2018] nicely covers the music.

FREDDIE HUBBARD: *GLEAM* [bgocd1341] was recorded in concert, 3/17/75 and issued by Japanese Columbia (2 LP) and reissued on cd by Wounded Bird in the States but was only available for a little while. This came after Hubbard's CTI period and heralded in the Columbia period which had Hubbard turning toward Miles Davis' in sound. Here he is joined by Carl Randall Jr [ts/flt], George Cables [keys], Henry Franklin [e-b], Carl Burnett [drm] and Buck Clarke [perc]. For Hubbard fans there is much to enjoy here—provided you can allow some electricity into your listening. The percussive breaks are exciting and there a several vintage Hubbard solos over the 7 tracks [88:31], with perhaps "Betcha By Golly Wow" being the highlight. A 16-page liner booklet puts it all in context.

JIM HALL: *CONCIERTO/BIG BLUES /STUDIO TRIESTE* [bgo 1342] reissues the 3 CTI recordings listed in the title [1975, 1982, 1978]. This CD set includes 3 alternate takes on *Concierto*, while the other 2 are straight reissues [139:58]. Back up includes, among others, Roland Hanna, Paul Desmond, Art Farmer, Chet Baker, Hubert Laws and Ron Carter. Add CTI into the mix and you can pretty much guess what the vibe of these recordings is; lyrical, soft and lush. There is no disappointment here and the 24-page liners book (a combination of original liners with an update) puts the cherry on top.

JOE FARRELL: *QUARTET/OUTBACK/MOON GERMS* [bgo1346] reissues the three recordings in



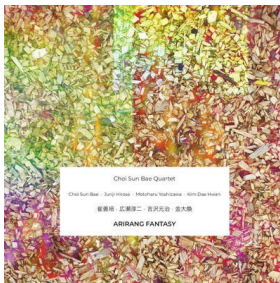
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the title [7/7011/11/71,11/72]. CTI did not do as well with Farrell as with other artists. Farrell was a strong, hard driving tenor and CTI took the edge off his sound with electronic echoes and delays and sweeteners. Chick Corea or Herbie Hancock are the pianists here and they are displayed little beyond sideman's talents. To find the better Farrell checkout his 60s work especially with Elvin Jones. A dissappointment.

NoBusiness has reissued BOBBY NAUGHTON's THE HAUNT [nbcd 105]. Originally issued on Otic Records. This 4/21/76 date improves the original issue by adding an alternate take to the 5 Naughton originals [46:29]. The 16-page liners by Ed Hazell, puts the music in context and brings it up to date. Otic was one of a handful of labels coming out of Connecticut in the 1970s—all are since gone. Naughton, frustrated with the jazz/new music, for the most part left the music scene and one assumes, moved on to more lucrative things. This recording is about tones and 3 artists telling stories in unison. The story tellers, besides Naughton [vibes], are Wadada Leo Smith [tpt] and Perry Robinson [clt]. I assume it is called The Haunt for its sounds. The music still sounds contemporary and Robinson's clarinet brings humor and occasional lightness to the avant meanderings.

NoBusiness next mines Chap Chap Records' archives and issued CHOI SUN BAE's ARIRANG FANTASY [nbcd 108]. This is a quartet [Junji Hirose- ts/ss, Motoharu Yoshizawa-b, Kim Dae Hwan-perc], recorded live in Tokyo 6/12/95. Here we have 66 minutes of free jazz spread over 5 improvs which was perhaps enjoyable live but doesn't come off to this listener as too interesting past some trumpet flourishes, a la Bill Dixon and some nice percussion moments, all of which gave way to tedium.

KAORU ABE [as/ss/sop s] was a tremendously strong reed player who, judging by his work I have heard (about 20 CDs and a couple of LPs) seldom seems illogical or without purpose, maladies that often arise even from the best free players. This guy



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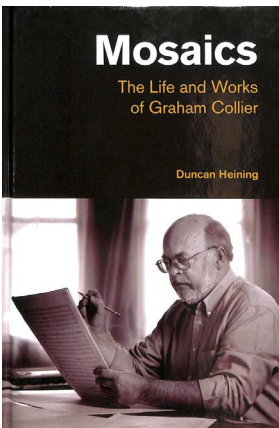
Kanou Abe / Sabu Toyozumi
MANNYOKA

was a monster soloist. MANNYOKA [nbcd 107] is made up of two sessions [73:58]; from 7/7/78 a 2 part duo with Sabu Toyozumi and from 1/13/78 a 3 part solo outing.

BOOKS

Equinox published **MOSAICS: THE LIFE AND WORKS OF GRAHAM COLLIER** by Duncan Heining [316 pages, hard cover with photos]. British composer and bassist Graham Collier's [1937-2011] work has not gotten much exposure in North America, despite studying at Berklee [Boston] and having toured a bit in the States. His home and work was mostly in the United Kingdom. This book is a fascinating look at an artist who rose up in his field by just stubbornly keeping forward in spite of the usual philistines and homophobes that try to block artistic advancements. The latter not much a concern as he surrounded himself with nice people. Homosexuality had been a reality for him since teenage hood and as an adult he was in a stable relationship. Collier's work was well represented in the U.K. and Europe and well commented on in the press. The book's title is from the Mosaic record label Collier started [1974-1976] and has no relationship to the American label. Heining has cited and printed hundreds of excerpts from reviews, articles and interviews to illustrate Collier's life and the reception of his work and keeps the narrative moving along. Collier was not without his grumpy moments, manifested out of frustration from being ignored by record labels who settled for less talented youngsters that looked good on record covers. By the time of his death, the realities and frustrations of being an artist in a capitalist state remained but now, so does his artistry. Collier died of a heart attack on 9/9/2011.

Also from Equinox publishers comes **BILL RUSSELL AND THE NEW OREANS JAZZ REVIVAL** [8"X10" hard cover, 335 pages, illustrated / photos, \$70.00] by Ray Smith and Mike Pointon. Let me get this out of the way by saying anybody with an interest in the traditional jazz revival or traditional jazz in general should acquire



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this book. If you're a jazz fan and the name Bill Russell only suggests that of a former great NBA basketball player—then you really should get this book. Bill Russell [1905-1992] was born in Canton, Mississippi and studied music and violin. At about 25 picked up a record by Jelly Roll Morton, in the 1930s he started, with Steve Smith, HRS [Hot Record Society] and in 1942 started the American Music label which still exists today as part of the family of labels of George Buck's Jazzology imprint. In the 1960s he played with the New Orleans Ragtime Orchestra. This book is a scrapbook of one man's life, much of it in first person and it is exciting to hear talk and direct experiences with Jelly Roll Morton and the almost accidental way the first Bunk Johnson band recording came about. After Bunk Johnson, the story goes to George Lewis to Wooden Joe Nicholas to Armand Piron and a host of now-gone legendary New Orleans area musicians. It is exciting to hear these accounts knowing that they take place at a time when the originators and second liners are still alive. In addition to the wonderful tales told, the book is loaded with handbills, photos, copies of letters etc.. Russell then moves from N.O. to Boston, New York City and Chicago. The narrative in the first person pretty much ends with N.O. and with Bunk's death and Russell's move to Chicago. Russell eventually moves back to N.O. and opens a record store to make authentic New Orleans Jazz available. While there is mention of Buddy Bolden, unfortunately Russell never had direct contact with him and Bolden is only brought into this narrative by third person accounts. It is amazing how history slips away and is not retrievable. A most enjoyable account and you can pick up the narrative at any point. Put it in the bathroom and enjoy it for many sits.

Robert D. Rusch

[edited by Kara Rusch]

New Issues

THELONIOUS MONK, MONK,

GEARBOX GB1541,

BYE-YA / NUTTY / I'M GETTING SENTIMENTAL OVER YOU / BODY AND SOUL / MONK'S DREAM. 41:56.

MONK, P; CHARLIE ROUSE, TS; JOHN ORE, B; FRANKIE DUNLOP. D. 3/5/1963. COPENHAGEN.

The year of 2018 saw a bonanza of excellent here-to-fore unheard jazz flooding the marketplace,

Historically significant recordings, mostly live, surfaced with regularity from the likes of Trane, Bill Evans, Wes, Hank Mobley, Erroll Garner, Art Farmer & Jackie Mclean, Grant Green, etc., Yet here is another, this time from the inimitable Mr. Monk himself. But first some brief backstory is in order; As Gail Tasker of Gearbox told me, the Scotch Broadcast Tape of the original Danish Broadcast Corporation recording was purchased from a collection held by a unnamed Danish producer after which several years were spent in restoration. So here it is in glorious analog to savor.

By the time this concert happened Monk was signed with Columbia, had issued two LPs and was just a year away from making the cover of Time magazine. His third album for the label was from May of that same year in Tokyo but with Butch Warren in for Ore. Monks writing slowed during his Columbia period with only ten new originals composed during his tenure under the six-eye logo. "Bye-Ya" is an older title and despite a few reed whistles from Rouse's tart tenor this version is every bit the equal to the Misterioso version of 1958. Next up is a cornball pop ditty from 1932 "I'm Getting Sentimental Over You" that Thelonious transformed into his own and recorded more than any of the other non-originals in his book. He had been investigating it since the late fifties. It opens with the

piano san band for a melodic chorus semi-rubato before the rest of the group joins in with Rouse taking four choruses before the leader takes it around for a half-dozen thematic times until Rouse re-enters for the reprise. The other standard follows, a completely solo piano rendition of the classic

"Body And Soul" which is several minutes longer than when he performed it at a previous Danish date at the same venue with the same quartet on May 17th, 1961. As annotator Ethan Iverson notes one can only marvel at the endless inventiveness of this true jazz giant. The foursome returns to wind things up with "Monk's Dream" which alludes back to the opening selection with its hint of the Latin tinge.

Many of the maestro's compositions in the AABA format were simple blues lines for the first two verses with a more complex bridge before the last verse but this one keeps things flowing easily between the sections with Monk/Rouse playing it all together before a dramatic tenor solo, drums propulsive and pushing behind the leader's extended romp then Rouse returning to the head alone atop Monk's complimentary comping and occasional filler asides. The end to an exhilarating listen. Kudos to the Greabox crew which will also be releasing this on 180 gram vinyl. Sphere Lives!

Larry Hollis

New Issues

1) JORG FISCHER & INGO DEUL VINKENSLAG

SPOREPRINT 1801-10

VINKENSLAG 1/ VINKENSLAG 2 46:36

Jorg Fischer d, perc; Ingo Deul d, perc 11.08.2017, Wiesbaden

1) A drummer's delight. Two drummers in a duo setting. What more can a drummer reviewer ask for.

On the sleeve they list influences from Kagel to Cage and state that Vinkenslag was the street that Han Bennink lived. I am a big fan of Kagel, Cage is a major influence on me and Bennink is on my top ten drummers list, so I really looked forward to this CD. I just sat in front of my stereo transfixed, enjoying the whole CD. The separation of each person on a different channel was great so I could tell who was doing what. The styles and sounds of the two are distinct and complement each other very nicely. There are sections where both drummers are playing together and solo sections. Vinkenslag 2 is more spirited while Vinkenslag 1 has more quiet solo sections. The notes acknowledge that while these pieces are largely improvised, there was some rehearsal and agreement as to where the pieces would go. And, of course, as with all improvised music, visual cues were given. The playing goes from all out drumming to nice quiet melodic sections showing real musicianship on the parts of both players. Both players also move from sticks, to mallets, to brushes, creating a very nice array of sounds and textures. A CD for all drummers to seriously listen to. And other musicians might learn a few things about the musicality of percussion.

2) JOEY BARON, ROBYN SCHULKOWSKY NOW YOU HEAR ME

INTAKT 307

CASTINGS/ PASSAGE/ THE GAZE/ JUST LISTEN 68:30

Joey Baron, d, perc; Robyn Schulkowsky d, perc March 21,22 2016 Berlin

2) I am quite familiar with Joey Baron but not with Robyn Schulkowsky, but I love drum duos so I just sat back to listen. The great thing about this CD is how they play melodically, setting up patterns which they repeat and vary. There are different textures and sounds and great contrasts between drums and cymbals and gongs. At times I had to stop and I thought I was hearing electronic sounds, but no, just great gong sounds played with mallets. There is also a lot of tom tom mallet work, which I love. As I listened to this CD two thoughts kept going through my head. One was the influence of Max Roach, especially his Drum Also Waltzes, which exhibits some very subtle playing, and an old LP called Pieces of Time which featured four drummers. Some of the sounds I heard on this CD reminded me of that old LP. And some of the gong sounds on The Gaze reminded me of some Japanese classical percussion music. These comments are meant as very high praise. Some of the patterns I heard on this CD definitely, at least to my ears, certainly showed a Max Roach influence in terms of phrasing.

Bernie Koenig

New Issues

LURRIE BELL & THE BELL DYNASTY, TRIBUTE TO CAREY BELL,

DELMARK DE855.

GONE TO MAIN STREET / HARD HEARTED WOMAN / I GOT TO GO / KEEP YOUR EYES ON THE PRIZE / TOMORROW NIGHT / SO HARD TO LEAVE YOU ALONE / WHAT MY MOMMA TOLD ME / WOMAN IN TROUBLE / CAREY BELL WAS A FRIEND OF MINE / BREAK IT UP / HEARTACHES AND PAIN / WHEN I GET DRUNK. 57:53.

Collective personnel:

Lurrie Bell, vcl, g; Steve Bell, Charlie Musselwhite, hca; Billy Branch, vcl, hca; Eddie Taylor, Jr., g; Sumito "Ariyo" Ariyoshi, p; Tyson Bell, b; James Bell, d. vcl. 9/13/2017. Chicago.

VARIOUS ARTISTS,

TRIBUTE: DELMARK'S 65TH ANNIVERSARY,

DELMARK DE856.

1) TRAIN I RIDE/ 2) ONE DAY YOU'RE GONNA GET LUCKY/ 3) ALL FOR BUSI NESS/ 4) RIVERBOAT/ 5) SHE LEFT ME A MULE TO RIDE/ 6) SPEAK MY MIND/ 7) OUT OF BAD LUCK/ 8) BROKE AND HUNGRY/ 9) SO MANY ROADS/ 10) NEED YOUR LOVE SO BAD/ 11) BOOT THAT THING. 48:33.

The familial lineage in blues is a time-honored and well respected tradition. Ralph, Don and Kenneth of the much-missed Kinsey Report are a representation of this aspect yet there are many more. The sons of the late Carey Bell have formed the Bell Dynasty to celebrate the life and music of their father and what better place to do it than under the Delmark logo where the matriarch recorded. Hot of the heels of their appearance at the Chicago Blues Festival this combo is joined by two harmonica masters, the revered Charlie Musselwhite and Lurrie Bell's old buddy and co-leader of the Sons of the Blues, Billy Branch. The former shines on "I Got To Go" from Little Walter Jacobs while Branch treads a more formalized path on "So Hard To Leave You Alone" and with Steve Bell (who is no slouch on harp either) on the battling "Carey Bell Was A Friend Of Mine" which he also wrote. Elsewhere, guest Eddie Taylor, Jr. adds his stinging guitar to all but three tracks while piano ace Ariyoshi provides a keyboard wash to those three cuts. The recognized bandleader and eldest son, Lurrie, is his usual firebrand self on vocals and six-strings but his singing is eclipsed by that of drummer James on three selections, one of which he composed. Little more need be said of this sterling production(a) from Dick Shurman and Steve Wagner.

The Bell brothers show up on Delmark tribute album: the various artists celebration of Delmark's over six decades of musical excellence. This is a veritable who's who of the label and an eleven track overview of the Chicago blues as it is today. Each selection is a tribute to some duly noted blues giant and to echo my late uncle "Y'all Knows What Yuh Come For". My only complaint is a minor one; the major performers are not identified by voice or instrument. A small slight. From the opening "Train I Ride" a jaunty tip-of-the-harp by Omar Colman to idol Junior Wells to the concluding "Boot That Thing" a rowdy 88-pounding salute to The Honeydripper this is a delghfull cornucopia of grade A Windy City sounds. Talk about a blues book.

Main Performers: 1=Omar Coleman; 2=Lurrie Bell & The Bell Dynasty; 3)Linsey Alexander & Billy Flynn 4)Demetria Taylor 5)Jimmy Burns; 6) Lil' Ed & Dave Weld; 7)Jimmy Johnson & Dave Spector; 8)Corey Dennison & Gerry Hundt; 9)Mike Wheeler; 10)Shirley Johnson; 11) Ken Saydak. Collective Sidepersons: Steve Bell, hca; Eddie Taylor, Jr., Billy Flynn, Mike Wheeler, g; Hank Ford, ts; Sumito "Ariyo" Ariyoshi, p; Roosevelt Purifoy, p, org; Tyson Bell, Melvin Smith, b; Willie Hayes, James Bell, d. #10 La Veta, Colorado Unknown Date, Circa late 2017 & early 2018 Chicago. Larry Hollis

New Issues

TRIBU EL MATADOR

MANDALA RECORDS 105
EL MATADOR/ SLEEP ON
IT/ JOYA/ I'M ON MY WAY/
AFRONIKA/ EL TONTO/ EL
HOMBRE/ Y YA YE VAS/ BLUE
TWO/ MEQUEDO CON TI/
WW/ NITE WORK 58:57
David Casini, vib, perc; Ruben
Salcido, as, ss, flt; Marcu
Lopez, Bass, perc vcl; Mario
Salomon, d, timbales, perc;
Jesus Gonzalez, Congas, perc;
Steve McQuarry, Grand P,
B-# org, elec p, Synth Guest
Erick Barbera, Bata drums (5)
Shekere (10) San Francisco,
no date

LURK LAB MORE TROUBLE WITH HONEY PUMPS SPOREPRINT 1712-09

FOURMI PLUS/ NEO ZISCH/
FOURMI MINUS 48:35
Matthias Schubert, ts; Uli
Bottcher, elec, beat box;
Jorg Fischer, d Aug 7, 2017
Kassel, Germany

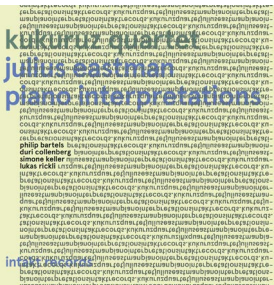
This CD is a really nice presentation of very danceable Latin jazz. I found myself tapping my feet and even getting up to move around a bit. The rhythm section works very well and provides a solid foundation to the band. The tunes are nice and melodic and the solos are all in keeping with the danceable structure. Afronika has a more solid beat, and perhaps the least African track on the whole CD. I enjoyed Casini's vibes and Salcido's alto very much. I sometimes found his soprano playing a bit harsh. McQuarry's keyboard work is also fine. His B-3 playing on Me Quedo Con Ti changes the feel of the tune, making it stand out from the rest of the CD. But then he reverts to piano. I wish he had stayed on the organ. AS I listened to the CD I was reminded of Cal Tjader This group can be seen (or heard) as a new version of what Tjader was doing back when. In short a very pleasant record.

Some very high energy improvisation with an interesting mix of sounds. This is a CD I should really like, but parts of it left me cold. The opening track, which lasts more than half of the whole CD is in three parts. It starts off with very high energy playing by everyone, has a slow mid section and then picks up again I found lots of repetition, which is boring to the listener, but, as someone who has played in this kind of context, I can understand how the players are reacting to each other. This music would probably have been more enjoyable watching the band live rather than just listening to it at home on a CD player.

By the end of Fourmi Plus my ears were tired. Neo is much quieter. On this track there is some open space, which I like. One can more clearly hear the musical conversations, unlike the first track where everyone was talking loudly at the same time. But it builds into very loud noise. Fourmi Minus starts off a bit more open but also becomes a shouting match. The main problem I have with this CD is that rather than the music being a conversation between three people, it, to my ears, sounds more like a shouting match with all three people shouting at the same time and rather than talking to each other they are talking past each other.

Bernie Koenig

New Issues



KUKURUZ QUARTET JULIUS EASTMAN PIANO INTERPRETATIONS INTAKT 506

Fugue No. 7/ Evil Nigger/
Buddha/ Grey Gorilla
76:46

PHILLIP BARTELS, P; DURL
COLLENBERG, P; SIMONE
KELLER, P/ LUKAS RICKLI, P
NOV 29, 30 DEC 1 ZURICH

Julius Eastman is a composer I am not aware of, but after checking on him, he is someone I should be aware of. He is called a minimalist, and that comes through in this CD. He also performed pop music and jazz. He was involved with the contemporary music scene at University of Buffalo and Lukas Foss was a champion of his. This CD contains four of his pieces arranged for piano quartet. I have no idea what they were originally written for. Indeed, they have been written for this ensemble. The opening piece is heavy and dark with loud bass chords. Evil Nigger also very dark and heavy with minimalist themes slowly developing. Buddha is very quiet. Lots of open space. I suppose the idea was to create a contemplative mood, or perhaps the music is reflective of the composer's contemplations. The last piece, Gay Guerilla is gayer. It has a dance feel to it—modern dance not ballroom dance. I can picture dancers moving around in very small steps and like in most minimalist music, as themes develop, so the dancers movements would also get larger. About a third of the way in the tempo and feel changes and becomes more repetitive but, to my ears, the dance feel remains. This part builds and builds both in volume and in complexity. And then it returns to a more contemplative mood. And then another build up. One can come up with all kinds of scenarios here—and all kinds of dance routines.

This CD is certainly not for everyone. Fans of minimalism will find lots to like as will classical pianists.

Bernie Koenig

New Issues

JOHN CHRISTENSEN DEAR FRIEND SHIFTING PARADIGM RECORDS 136

DEAR FRIEND/ SOMETHING
SAID IN PASSING/ HEY-DE
HOEDOWN/ PRAIRIE GRASS
SUITE/ SPOOKY ACTION AT A
DISTANCE/ SLATE ICICLES ON
TREES/ SMELLS ARE AWESOME
40:48

John Christensen, bass;
Johannes Wallmann, p; Dave
Miller, g; Andrew Green d
June 2018, Madison Wisconsin

HBH TRIO SIGNALS FROM THE MIND SLAM 588

SIGNAL 1/ SIGNAL 2/ SIGNAL
3/ SIGNAL 4/ SIGNAL 5/
SIGNAL 6 56:39

David Haney, p; David Bajda, g;
Jorge Hernandez, bass; Julian
Priester, tbn June 26, 2017,
Portland Oregon

This is a very enjoyable, straight ahead 60s style moody CD. The interplay between Wallmann and Miller is superb. Wallmann plays a great two-handed piano and Miller responds with great chords. He gets a big broad sound out of his amp, which I like. Christensen and Green provide excellent support. I would have liked to hear some solo work from them. Prairie Suite is interesting with a time and tempo change. But as with all program music I have no idea of what is being portrayed so I just enjoy the music. While Prairie Suite may be my favorite track, Spooky Action is my least favorite. It has that eighth-note rhythm I find boring and the electric guitar gets overplayed. Actually the last three tracks use an eighth note rhythm but the last two are played loosely so the music flows. Nothing new here but just some very nice playing.

This is a CD of 6 improvisations. I have been listening carefully and when I looked up I saw I was in the middle of track 3. To me that is a great sign. Many improvisational recordings can go on for a while as different players pick up on ideas and develop them differently. Often it may sound as if a piece is over and then someone picks up on an idea and on the piece goes. So when I heard a bit of a lull, that is what I assumed happened. This just speaks to the compatibility of the players. Track 3 has a steady rhythm provided by Hernandez, with Haney and Bajda providing great support for Priester. Signal 5 is slow and moody with lovely work by all.

Both Bajda and Hernandez are active classical players as well as improvisers and Haney has studied composition. So it is natural to hear them improvising with structure and great interaction. The addition of Priester to this trio is interesting as the trombone brings a whole new sonority to the group. I have long been a fan of Priester's, ever since his work with Max Roach back in the 60s. On this CD he creates all kinds of different sounds, perfectly fitting in with the other players.

In short really lovely recording which will bring great listening over many plays.

Bernie Koenig

New Issues

JOHN BAILEY, IN REAL TIME,

SUMMIT RECORDS DCD720.

RHAPSODY / MY MAN LOUIS / TRIPLICITY / LOVELY PLANET / BLUES FOR ELLA / MORRO VELHO(*) / STEPPING UP / CHILDREN'S WALTZ / ENSAIO GERAL. 54:25.

Bailey, tpt, flgh; Stacy Dillard, ss, ts; John Hart, g; Cameron Brown, b; Victor Lewis, d; (*)

Bailey, flgh; Janet Axelrod,flt; Leo Grinhauz, cel, Brown,b; Hart, g. 1/3&4/2017. Union City,NJ.

In the liner annotation from the great Ira Sullivan he allows this is brassman Bailey's debut recording under his own name. That allows for the fact that yours truly had never heard of him, but that's okay, he has probably never heard of me either. Long buried in the recording studio trenches Mr. Bailey has stepped out to issue this disc of his own making with assistance from a stellar cast; Stacy Dillard, a mainstay of Smalls in the Village and a player of immense talent whom my old listening pal, Sharel Cassity, advised me to pay attention to many moons ago, (check his invigorating ride on "My Man Louis!") John Hart, who first impressed me with his work with Brother Jack McDuff and the dynamic rhythmic duo of Cameron Brown and Victor Lewis. With a backup band of this stature Bailey need not worry as he soars through seven self-scripted tunes and a cover each of works from Brazilian writers Milton Nascimento & Gilberto Gil. An admitted disciple of Clifford Brown, Bailey has numerous weapons in his musical arsenal and most are heard here but one of the strongest has never come to light before and that is his composing ability. The originals herein are most impressive and run to gamut from sublime to smoking. As mentioned earlier, his bandmates are more than up to the task of interpretation of these gems. Veterans Brown & Lewis are both tight and elastic when need be, The youngest and perhaps most adventurous solowise, Dillard sticks mostly to his trusty tenor but displays just enough fishhorn to keep the pallet broad. To these ears, the standout of this set is guitarist John Hart who is a rock in the comping department since no keyboards are present but it is his solo work that captures my lobes every time. As stated before, there are many examples of his playing in my collection but this is the best I've ever heard from him. His lyricism and that of the leader (on flugelhorn) are present on the seductive "Morro Velho" where Dillard & Lewis lay out and Bailey's spouse is heard in the ensemble on flute and Leo Grinhauz on cello for a refreshing change of pace. Brazilian Chamber Music for want of a better term. The flugel is utilized on the hip two-step "Children's Waltz" with soprano and one of two Cameron Brown upright spots heard on this disc. Trapster Lewis gets the same amount of solo space with a brushed commencement to the dancing last cut "Ensaio Geral". After three decades of session work Bailey plays with the joyful exuberance of a man who just escaped from Devil's Island with Papillon. Something of a sleeper for sure.

Larry Hollis

New Issues

MIKE LEDONNE & THE GROOVER QUARTET, FROM THE HEART, SAVANT 2168.

SOMEDAY / FROM THE HEART (*)/ YOU'LL NEVER KNOW WHAT YOU MEAN TO ME / HERE COMES THE DOCTOR(*)/ COME BACK BABY / FUN DAY / YOU SEND ME / THEN CAME YOU. 56:42. LeDonne, org; Eric Alexander, ts; Peter Bernstein, g; Joe Farnsworth, Mike Clark(*), d, 1/8/2018. Paramus, NJ.

Hot on the heels of his last Savant issue of mid-year 2016 comes another platter from keyboardist LeDonne's long-standing combo (his ninth for the Highnote subsidiary his tenth with this group if you count a Canadian club date from 2005 for the Cellar Live label). He has become more prolific in his writing judging from that gig, with only one number penned, where this latest sports three originals including the lightly swinging "You'll Never Know..." and a pair of finger-poppers with guest drummer Mike Clark. The funkified title tune finds him staying on a simple 2&4 backbeat with occasional sparse fills at the end of the bar lines while gets a little more busy on the "Here Comes The Doctor" boogaloo adding stop-time fills before the next solo and emphasizing the interesting walk-downs and effective punches. The remaining five numbers are all covers, the lead-off George Duke medium walker, two burners from Stevie Wonder & The Spinners along with my two faves, a gospelish "Come Back Baby" and set at a happy lope, the classic "You Send Me" from Ray Charles and Sam Cooke respectively. The only problem with this release is with the cover graphics which resemble the previous issue so closely some listeners might have trouble discerning which is which.

Larry Hollis

ELLIOT SHARP CARBON TRANSMISSION AT THE SOLAR MAX INTAKT 311

ANALEMMA/ PERIHELION/ ORRERY/ AURORA/ ANTHELION 54:00

Elliott Sharp, 8 string Guitarbass, ss elec, samples, textures; Zeena Perkins, Elec harp; Bobby Previte, d August 2009 Saalfelden, Austria

I am familiar with Previte, but neither of the other players here. I know Previte as a pretty good drummer who has recorded with many people so was expecting some straight ahead playing. I also checked and saw that Previte has been playing with Sharp on and off since the 80s. I am not sure how to categorize this CD. There clearly is improvisation. The use of electronics is a bit heavy handed for my taste, but that is just me. In addition to some good improvisations by Sharp and Parkins with great support by Previte, I also hear classical influences in the use of electronics. And there is some great drum work by Previte on Orrery, though his drums sound a bit deadened, much like some older rock recordings. But that sound actually works well with the electronics. Parts of this CD do not work for me, other parts do. I just put it on and occupied myself doing simple things like checking email and would see if the music ever made me perk up my ears. And in a number of places it did. There is some interesting playing here and the three players work well together.

Bernie Koenig

New Issues

ZACC HARRIS AMERICAN REVERIE

SHIFTING PARADIGM RECORDS SP-123

SHENANDOAH / THIS LAND IS YOUR LAND / LONG BLACK VEIL / ON THE ROAD AGAIN / BE MY
BABY / TAKE ME OUT TO THE BALL GAME / IN THE PINES / SIMPLE TWIST OF

FATE / CAROUSEL / JESUS, ETC. / TENNESSEE WALTZ / STAR SPANGLED BANNER 56:17.

Harris, g; Matt Peterson, b; Lars-Erik Larson, dr. 10/21/22/2016, Minneapolis, MN.

Like Maria Schneider, Charlie Haden, Matt Wilson and other jazz talent from the Midwest, guitarist Zacc Harris returned to his roots to find depth of feeling and musical authenticity arising from examining one's own self. Recordings recalling the former musicians' proud Midwestern roots include *The Thompson Fields*, *Rambling Boy* and *As Wave Follows Wave*. In Harris's case, *American Reverie* suggests prairies, two-lane highways, national pride, boxcars, baseball games and rolling hills extending to the horizon. Thoughtful, respectful and compassionate as only a native can be, Harris invests in *American Reverie*, a well-named album, a consideration of the soul of the Midwest that flyovers don't reveal. The album contains both Americana and reveries that contemplate spirituality, decency, community, wonder and personal quests. Harris appears to have chosen his straightforward, major-key folk songs with care, consistent as they are in narrative qualities and homespun sentiment. Slyly, Harris combines a jazz sensibility with the authenticity of country songs to steer the arrangements away from standard renditions and toward a personal amalgam of both jazz and folk music influences. A native of southern Illinois, Harris, for the past thirteen years, has been a recognized musical presence in Minneapolis, from which his individualistic style has gradually gained wider notice. The declarative nature of the songs of *American Reverie* matches the warm, precisely articulated style that Harris employs to deliver the direct emotions contained within the songs. For example, the first song, "Shenandoah," draws in the listener from its first chord, unrushed and drawn out, upon which is built the rest of the arrangement—an arrangement containing re-harmonization and improvisation entirely within the spirit of the song. Harris's trio ends on the same three broad comforting chords before its final unresolved suspended chord. The next track, Woody Guthrie's "The Land Is Your Land," is animated by bassist Matt Peterson's pulsating five-four vamp. That provides the undercurrent for Harris's ringing departure from the melody with, instead of chiming chords like "Shenandoah's," an aggressive interpretation by a different guitar voice with a wilder reverb of single-line reimagining. And while Harris adapts the ordinarily rambling "This Land Is Your Land" with a "Riders on the Storm" feel, Willie Nelson's "On the Road Again" receives a slower arrangement suggestive of peripatetic movement that results in pauses, long full singing tones, and an extended bass solo. No doubt, the two most unexpected choices on the album are "Take Me out to the Ball Game" and "The Star-Spangled Banner." The approach to the former is almost delicate, with occasional chord alternations, as if the interpretation would be a solo performance before a private audience. After the

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first chorus, Peterson and drummer Lars-Erik Larson join in the gentle lilting sway, replacing the game spirit of the song with a calm reverence for the sport. An appropriate conclusion to an American reverie, “The Star-Spangled Banner” proceeds almost entirely as an affecting solo with occasion bass support until its very ending when Peterson and Larson stir up the last repeated pedal point. And, American Reverie, thematically consistent, is an effective platform for the sound and spirit of Harris’s heartland style.

Bill Donaldson

1) DAVID HANEY QUARTET SIEGE OF MISRATA

CIMP 406

FREEDOM #35 / KHARTOUM / BA BOO BE BA / BROKEN WEASEL / PRANCING PRETTY HANG-UP / QUARTET IMPROV / SEIGE OF MISRATA PART 1 / SEIGE OF MISRATA PART 2 / SEIGE OF MISRATA PART 3 / SEIGE OF MISRATA PART 4 / SEIGE OF MISRATA PART 5 / SEIGE OF MISRATA PART 6 / D.D.D. DONE. 63:58.

Haney, p; Dominic Duval, Dominic Duval, Jr., b; Andrew Cyrille, d. 7/28/2011, Canton, NY.

2) DANIEL CARTER, HILLIARD GREENE, DAVID HANEY LIVE CONSTRUCTIONS

SLAM 589

CONSTRUCTION NUMBER ONE / CONSTRUCTION NUMBER TWO / CONSTRUCTION NUMBER THREE / CONSTRUCTION NUMBER FOUR / CONSTRUCTION NUMBER FIVE.

31:02. Carter, tpt, ts; Greene, b; Haney, p. 11/12/2017, New York, NY.

Listeners may assume that the title of pianist David Haney’s album, *Siege of Misrata*, suggests an event from ancient history, like the sieges of Samaria or Constantinople. For in this age of advanced weaponry, who hears of sieges anymore? Well, sieges happen, and relatively frequently at that. Take, for example, the plight of ordinary Syrian citizens in the middle of the recent sieges of cities like Homs. In 2011, when (1) was recorded, Haney appeared to have been affected by, and fully aware of, the stages of a recent siege in Libya. During three months of the Libyan Civil War, Muammar Gaddafi attacked Misrata, and his central government eventually regained control of this important port city. Haney musically describes this tragic event, which captured the world’s attention, in six parts that describe resistance, destruction, hope, attempted escape, starvation and defeat. We know in hindsight, though Haney didn’t know at the time of the recording, that ironically the resistance defeated Gaddafi later that year and that Libya remains a dangerous place. But the tragedy of a country’s citizens trapped in a warring city, exemplified by those of Misrata, was Haney’s theme—a theme as worthy of musical dramatization as was, say, the 1812 Overture or Hunnenschlacht. Recording engineer Marc Rusch mentions in the liner notes the large variances in volume throughout the recording, which indeed is true of the *Misrata* suite. It starts with subdued calmness expressed by

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Haney's block chords, alternating between lower bass and the piano's upper register. Drummer Andrew Cyrille understates the portentous start of the uprising with muted sporadic rolls on the tom-tom. A third of the way through the first part, both Dominic Duval Sr. and Dominic Duval Jr., father and son, join with arco darkness for the full quartet's ominous beginnings. That changes quickly in the second part, and yes, with a dramatic increase in volume, suggesting chaos and fear from realizing the first casualties. Freely improvising, Haney's scampering upper register clusters and low bass-clef pounces combine with the bassists' acceleration of movement and Cyrille's energy of assault and panic delivered by the full kit. Going from bad to worse, the uprising encountered tanks and air strikes a month later, suggested by the aggressiveness of Cyrille's unceasing drumming in Part 3. Then in Part 4, the quartet attains a strolling rhythm not present in the helter-skelter musical images of the previous parts. Haney's interest in Ellington's piano work becomes evident with the punchy accents and mid-register, off-the-beat chords, while the bassists provide at times a vamp and at other times the part's linear structure.

That structure dissolves in Part 5, as apparent dread within the rebellion resumes, suggested by Haney's sustained shadowy minor-key intimations of showdown. The showdown does occur in Part 6 with a stunning musical attack of the final collision of forces, Cyrille's solo simulating military advancement and artillery bombardment before the track's sudden ending. But that's not the end of the album itself, for the last track of (1), "D.D.D. Done," involves perhaps a celebration of the Duvals' first father-son recording. Their initial two-minute give-and-take of the bass duo moves into a full quartet mode of musical conversation, much like the unrehearsed "Quartet Improv" of spontaneous collaborative creativity. Not all of *Siege of Misrata* is spur-of-the-moment composition. Haney had written "Prancing Pretty Hang-Up" from the suggestion of a motive of variations, sometimes oblique and sometimes enchanting, that occur throughout the recording. "Ba Boo Be Ba" is distinguished by a written seemingly conventional quarter-note theme that too moves into complex rhythmic contrast as Haney maintains, at least at first, the medium-volume presentation allowing for Cyrille's ensuing louder agitation of Haney's undercurrent. "Freedom #35" may be thematically consistent with the aspirations of the *Misrata* uprising's citizenry, for "Freedom #35" adopts a stroll similar to that of "Siege of Misrata Part 4." During a two-day session at the Peterson-Kermani Performance Hall in Canton, New York, Creative Improvised Music Projects recorded both *Siege of Misrata* and David Haney Solo (CIMP 402, reviewed separately).

While the outrage over the suffering of fellow human beings may lead to distinct images and passions that flow over into musical expression, Haney also was involved in a recording of more relaxed surroundings when he, horn player Daniel Carter and bassist Hilliard Greene walked into the studio of WKCR Radio at Columbia University, picked up their instruments and started playing live whatever came into their minds. That may be an intimidating circumstance for less experienced musicians, especially when they never before performed together, and thus without

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rehearsals or knowing what concepts the other two may have brought to the session. But the trio, with over a hundred years of combined professional experience, prefer the adrenaline...and the music...that flows from spontaneous performances, which Haney compares to talking. So, WKCR's Live Constructions program brings together musicians who never performed together for on-the-air musical conversations, thereby providing the thrill of a live broadcast, much as live TV similarly records whatever happens. The live jazz of Live Constructions takes the concept a step further than TV does by eliminating the safety net of rehearsals or props. And that is the thrill of jazz. Carter takes the lead through much of (2) as he alternates between trumpet and tenor sax. That's not to say that Greene and Haney don't lead as well, though the volume of sound provided by wind instruments commands attention. Starting their conversations, the members of the newly assembled trio introduce an idea and elaborate upon it in musical discussion. "Construction Number Two" begins with Haney's tentative three-note mid-register repetition, to which Carter responds on trumpet with another tonal direction. Greene follows along, seeing where the construction is headed, until he develops after the first minute a propulsive thought with variations that animate the rest of the track for improvisation. With Greene's part of the construction established, Carter is free to enter with floating saxophone lines at ease over the rhythmic pattern. And then the theme changes when Greene switches to arco ascents and descents, to which Carter responds with trills and Haney with spare upper-register embellishments. Haney commences "Construction Number Three" with a rumbling and rippling flight across the entire expanse of the keyboard, and then Greene develops his own solo, a contrast in register and tempo to Haney's. Yet, Carter's eventual collaboration on tenor sax provides a calmness after the storm, Desmond-like in his coolness throughout agitation. As if in yet more deliberate contrast, Haney moves into percussive chord clusters as if prodding. Instead, all three agree to end with a quieter section of bowed bass, upper-register piano coruscation and almost-melodic sax lines. Carter's way with long tones and linear development in some of the earlier tracks is relegated on the final track, "Construction Number Five," only three minutes in length. Instead, he opens with altissimo tweeting and mid-range warbling without structure, an invitation to for Greene to bow descending lines and repetitions. While no doubt, all three musicians were familiar with each other's previous recordings, WKCR does deserve a great deal of credit for taking chances of this type with its air time. Nonetheless, the results break through comfort zones and provide the energy of free improvisation that creates memorable jazz moments.

Bill Donaldson

Obituaries



Jimmy Wilkins, (trombone)
died August 24. He was 97.



Tomasz Stanko (trumpet)
died on July 29, 2018. He was 76



Randy Weston (piano) died on
September 1, 2018. , He was 92.



Richard Ring (guitar)
died on July 6, 2018. He was 80.



Les Lieber, (saxophone)
died on July 10, 2018. He was 106.



Aretha Franklin (singer)
died on August 16, 2018. She was 76.



Rebecca Paris (vocalist)
died on June 18, 2018. She was 66.