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artforum

FESTIVAL REVIEWS
VISION FESTIVAL 2019
MONTREAL JAZZ FESTIVAL
CLIFFORD BROWN JAZZ FESTIVAL

CONCERT REVIEWS
JOEL FRAHM
BAYLOR PROJECT

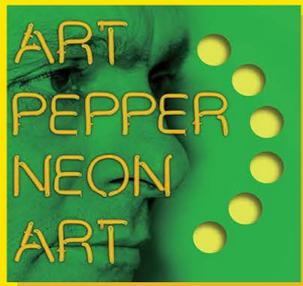
INTERVIEW
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INTERNATIONAL JAZZ NEWS
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OBITUARIES

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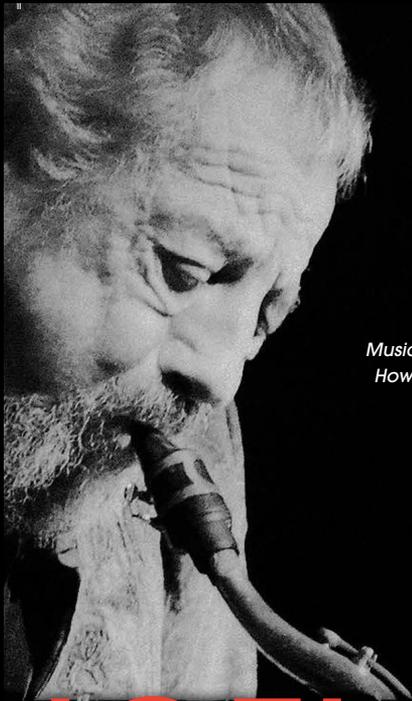


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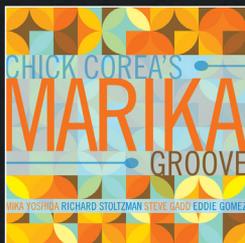
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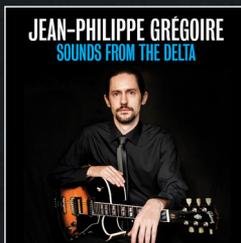


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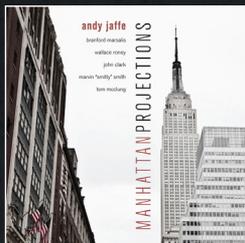
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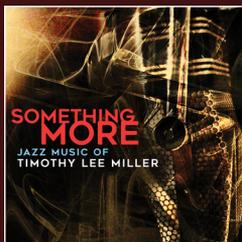
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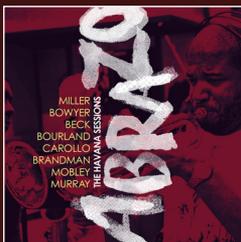
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SOMETHING MORE
Timothy Lee Miller



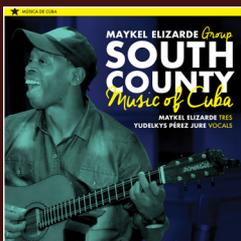
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The Havana Sessions



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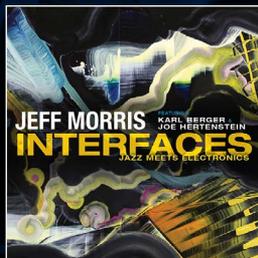
- All About Jazz

Artist **Jeff Morris** creates experiences that pop audiences' minds out of the ordinary to notice new things about the sounds, technology, and culture around them. He has won awards for making art emerge from unusual situations: music tailored to architecture and cityscapes, performance art for the radio, and serious concert music for toy piano, slide whistle, robot, Sudoku puzzles, and paranormal electronic voice phenomena. His **Ravello Records** debut album, **INTERFACES**, is a cutting-edge collection of computer music meeting modern jazz.

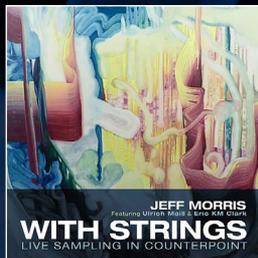
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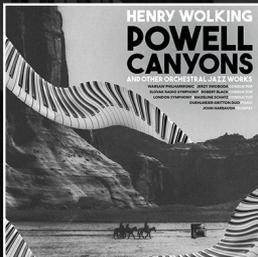
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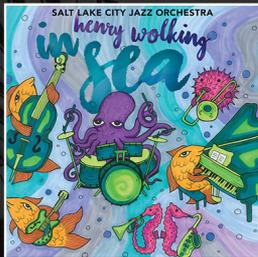
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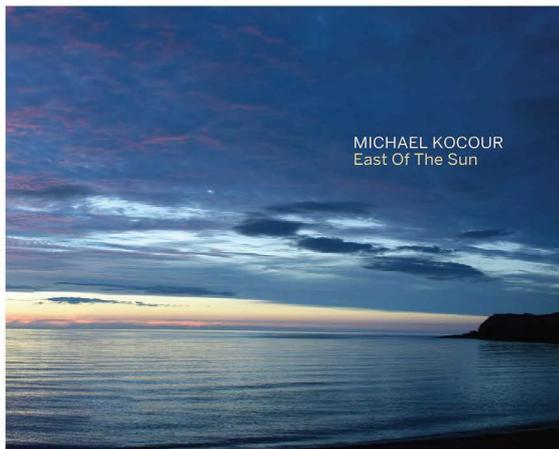


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Melanie Dyer, viola



Adam Lane, bass



Reggie Sylvester, drums



Daniel Carter, trumpet



Matt Lavelle, trumpet



Jorge Sylvester, reeds



Jack DeSalvo, guitar



Tomas Ulrich, cello



Blaise Siwula, reeds



Nora McCarthy, vocals



David Haney, piano

Cadence Fest

**CD Release
Cadence Fest Preview
7-9 pm October 13, 2019
Areté Venue & Gallery
67 West Street, Greenpoint Brooklyn, NY**

**7- 8pm David Haney - Birth of a City CD Release
INTERMISSION; Festival Sign Up
8:30-9:30 Cadence Fest Preview
Introduction MEET AND GREET
Performances - The Art of Trio Improv**

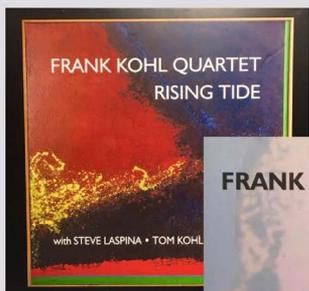


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- #1236 Jimmy Bennington Trio *The Walk to Montreuil* w/J.L. Masson, B. Duboc
 - #1237 Ernie Krivda *At the Tri-C Jazz Fest* w/C. Black, M. Hayden, R. Gonsalves
 - #1238 Steve Swell's Nation of We: *The Business of Here...Live at Roulette*
 - #1242 Barry Wallenstein *Luck These Days* w/A. Birnbaum, V. Chauncey, N. Haiduck
 - #1243 Kazzrie Jaxen Quartet *Callicoon Sessions* w/C. Krachy, D. Messina, B. Chattin
 - #1244 JCA Orchestra *Stories* w/H. Honshuku, J. Hobbs, R. Stone, P. Scarff, N. Zocher, M. Cho
 - #1245 Mack Goldsbury's Quintet *Feat. Maciej Fortuna Live At CoCo's* w/S. Mahoney
 - #1246 Ehran Elisha Ensemble *Continue* w/H. Elisha, S. Bardfeld, D. Bindman, K. Filiano
 - #1247 Marilyn Lerner-Ken Filiano-Lou Grassi *Live in Madrid*
 - #1248-1252 Sal Mosca *Too Marvelous for Words*
 - #1253 Lee Shaw Duo *Live* w/Rich Syracuse
 - #1254 Pucci Amanda Jhones *Love, Jhones* w/Williams, Lemon, Sanabria, Tranchina
 - #1255 Glenn Wilson *Timely* w/J. D'earth, J. Toomey, J. Masters, T. Martucci
 - #1256 Dominic Duval, Skip Scott, Tim Siciliano *Elements*
 - #1257 Donnic Duval-Vincent Loccisano-Chris Covais *The Project*
 - #1258 David Haney *Angel Foot Shuffle* w/J. Priestler, A. St. James, B. Purdie
 - #1259 Eric Plaks New Trio *Sun and Shadow* w/John Murchison, Leonid Galaganov
 - #1260 Ted Brown Quartet *Live at Trumpets* w/J. Easton, D. Messina, B. Chattin
 - #1261 Don Messina *Dedicated to...* (double bass) solo
 - #1262 Buffalo Jazz Octet *Live at Pausa Art House* w/Bucheger, Rivera, Baczkowski
 - #1263 The Infinitesimal Flash Quartet *Live* w/J. Tchical, M. Marucci, A. Lane, F. Wong
 - #1264 Ray Suhy-Lewis Porter *Longing* w/Rudy Royston, Joris Teepe
- www.cadencejazzrecords.com Cadence Building, Redwood, NY 13679 USA orders@cadencebuilding.com

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

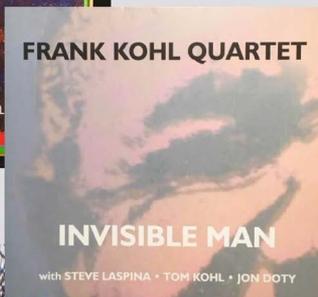


COMING THIS SUMMER.

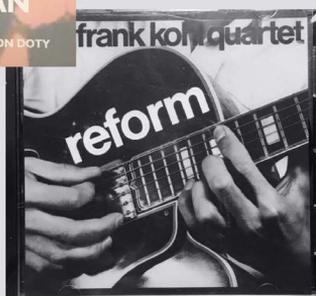
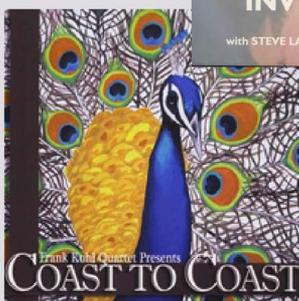
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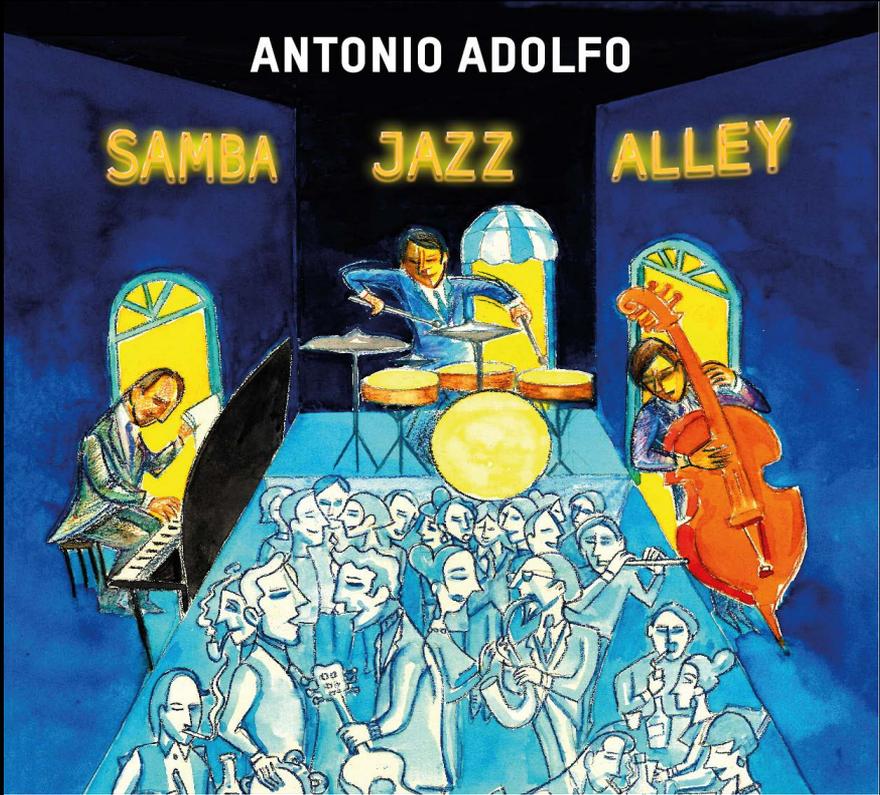
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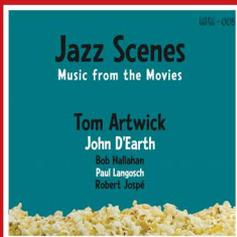
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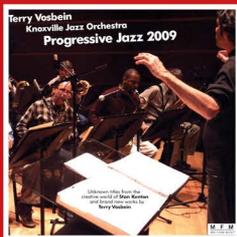
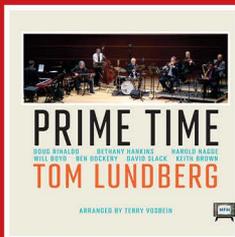
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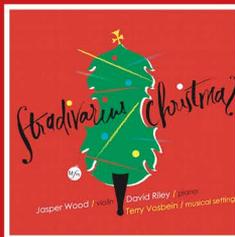
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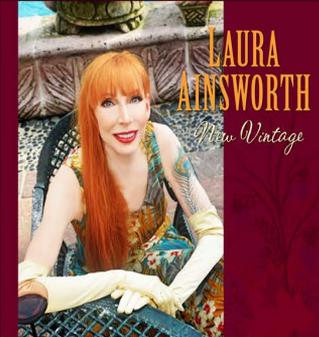
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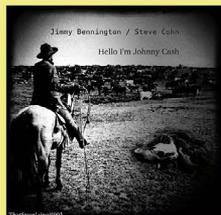
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*Belles de Nuit

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

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110 Herb Robertson/Dominic Duval/Jay Rosen
111 Vinny Golia & Ken Filiano
112 Luther Thomas 4tet
113 Sonny Simmons Trio
114 Paul Lytton 4tet
115 Joe McPhee 4tet
116 Steve Swell 4tet
117 David White 5tet
118 Sonny Simmons 4tet
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120 Joe McPhee & David Prentice
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122 Joseph Scianni - Dominic Duval - Jay Rosen
123 Lou Grassi Saxtet
124 Odean Pope Trio
125 Leo Shev Trio
126 Ivo Perelman Trio
127 Mike Bisio & Joe McPhee
128 Marc Edwards Trio
129 Paul Smoker - Vinny Golia 4tet
130 Joseph Scianni
131 Bobby Zankel 5
132 Joe McPhee 4tet
133 Roswell Rudd Trio
134 Ivo Perelman Trio & Rory Stuart
135 Brandon Evans 4tet
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138 Frank Lowe Trio
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143 Khan Jamal
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149 Steve Swell 4tet
150 Kahil El'Zabar's Ritual Trio
151 David Bindman Trio
152 Ahmed Abdullah's Diaspora
153 Eliot Levin 4tet
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157 Mark Whitecage's Other 4tet
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173 Kowald, Smoker, McPhee, Whitecage, etc.
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177 Hugh Le'Ann & Marc Sabatella
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180 Marshall Allen4tet feat. M. Whitecage
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182 Burton Greene - Wilber Morris - Lou Grassi
183 Joe McPhee - Dominic Duval - Jay Rosen
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190 Ori Kaplan Trio Plus Geoff Mann, Tom Abbs
191 Odean Pope & Dave Burrell
192 Ahmed Abdullah/A Harding/W.Kamaguchi/Weinstein: NAM
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195 Sam Bardfeild's Cabal Fatale
196 Dom Minasi Trio
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198 Joe Fonda 5tet
199 Joe McPhee's Bluette

200 Elliott Levyn - Tyrone Hill 4tet
201 Lou Grassi - Tom Varner - Ron Horton - Tomas Ulrich
202 John Bickerton Trio
203 Steve Swell Trio
204 Bob Magnuson - Tom DeSteno 4tet
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237 Avram Feler 4tet
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239 Odean Pope - Byard Lancaster - Ed Crockett - J.R. Mitchell
240 Bobby Zankel Trio
241 Bruce Eisenbeil 4tet
242 William Gagliardi 4tet
243 Anthony Braxton 5tet
244 Rosi Herlein Ensemble
245 Steve Lehman 5tet
246 Alex Harding Trio
247 Kalaparush Maurice McIntyre Trio
248 Ned Rothenberg & Denman Maroney
249 Fred Hess 4tet
250 Charles Eubanks - solo piano
251 Burton Greene with Mark Dresser
252 T.J. Graham with Rory Stuart
253 Jay Rosen Trio
254 Tom DeSteno - Bob Magnuson 4tet
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268 Bob Washington Trio
269 David Taylor Trio
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275 Frank Lowe 4tet
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289 Paul Dummal - Paul Rogers - Kevin Norton
290 Charles Eubanks
291 William Gagliardi 5tet
292 Steve Swell 5tet
293 Chris Krivda 5tet
294 Odean Pope & Khan Jamal 4tet
295 Mark Dresser & Ray Anderson
296 Paul Dummal-Paul Rogers-Kevin Norton
297 William Gagliardi 5tet
298 Jazz Composers Alliance Orchestra

299 Deborah Day & Dominic Duval
300 Hal Ernsbacher 4tet
301 Jimmy Halperin - Dominic Duval - Jay Rosen
302 Ernie Krivda 5tet
303 Odean Pope 4tet
304 John O'Gallagher w/Masa Kamaguchi-Jay Rosen
305 Patrick Brennan 4tet
306 Kalaparush M McIntyre & The Light
307 David Taylor Trio
308 James Finn Trio
309 Chris Kelsey 4tet
310 Scott Rosenberg's Red
311 John O'Gallagher w/Masa Kamaguchi-Jay Rosen
312 Marco Ercedi - Lisle Ellis - Peter Valsamis
313 Lou Grassi 4tet
314 Mary Anne Driscoll - Paul Murphy
315 Gebhard Ullmann - Steve Swell 4tet
316 Burton Greene & Roy Campbell 4tet
317 Marc Pompe 4tet
318 Ken Wessel - Ken Filiano - Lou Grassi
319 John Gunther Trio
320 Trio-X: Joe McPhee - Dominic Duval - Jay Rosen
321 Dave Taylor-Steve Swell 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
331 Byard Lancaster 4tet
332 William Gagliardi 5tet
333 Bobby Few & Avram Feler
334 Ernie Krivda 5tet
335 Adam Lane Trio
336 Carl Grubbs Quartet
337 Lucian Ban-Alex Harding
338 David Haney Trio
339 Burton Greene Quintet
340 Byard Lancaster 4tet
341 Sophie Duner 4tet
342 William Gagliardi 4tet
343 Joe Fonda's Bottoms Out
344 Lou Grassi's PoBand
345 Burton Greene Trio
346 Mat Marucci - Doug Webb Trio
347 Dominic Duval's String 4tet
348 Jimmy Halperin & Dominic Duval
349 Michael Bisio & Tomas Ulrich
350 Seth Weich 4tet
351 Stephen Gauci 4tet
352 Steve Swell - David Taylor 4tet
353 Odean Pope 4tet
354 David Haney Trio
355 Burton Greene solo piano
356 Mat Marucci - Doug Webb Trio
357 David Haney & Julian Prester
358 Chris Kelsey 4tet
359 Stephen Gauci Trio
360 Michael Bisio
361 Stephen Gauci 4tet
362 Kalaparush McIntyre 4tet
363 David Schitter - Dominic Duval - Newman T.Baker
364 Khan Jamal & Dylan Taylor
365 Bobby Zankel Trio
366 Ernie Krivda Trio
367 David Haney & Andrew Cynille
368 Chris Kelsey 4tet
369 David Haney & Fredrick Cyrille-Dominic Duval
370 Bill Gagliardi-KenFiliano-LouGrassi: ESA Trio
371 David Haney Trio
372 Michael Bisio 4tet
373 Ernie Krivda
374 David Amerer Trio
375 Tomas Ulrich's Cargo Cult
376 Bill Gagliardi/KenFiliano-LouGrassi: ESA Trio
377 David Amerer Trio
378 Odean Pope 4tet
379 Jimmy Bennington Trio
380 Tomas Ulrich's Cargo Cult
381 Tom Siciliano Trio
382 Brian Landro & Group
383 Andrew Lamb Trio
384 Nate Woley + Taylor Ho Bynum 4tet
385 Tomas Ulrich's Cargo Cult
386 David Haney 4tet Avenue of the Americas
387 Diane Moser + Mark Dresser duo
388 Frode Gjarstad - Paul Nilssen-Love
389 Andrew Lamb Trio
390 Jimmy Halperin + Dominic Duval
391 Jon Hazilla + Ran Blake
392 Adam Lane 4tet
393 Bob Rodriguez Trio w/Dominic Duval + Jay Rosen
394 Odean Pope Trio w/Marshall Allen
395 Kalaparush McIntyre 4tet

TUNE TOWN

THERE FROM HERE

KELLY JEFFERSON

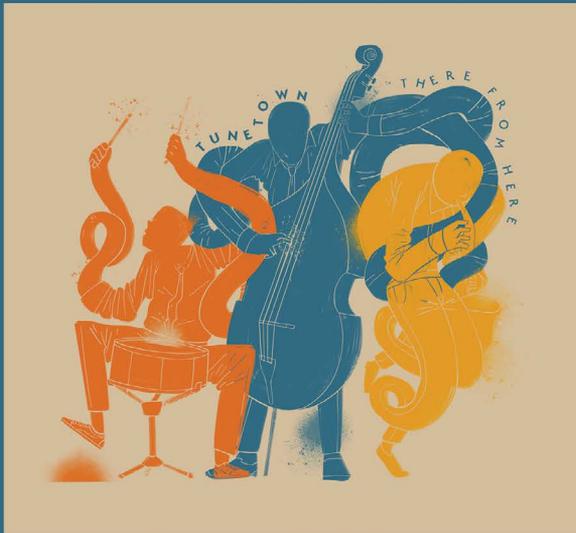
saxophones

ARTIE ROTH

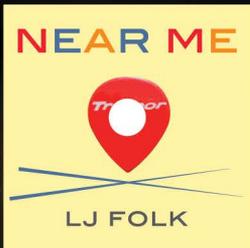
bass

ERNESTO CERVINI

drums



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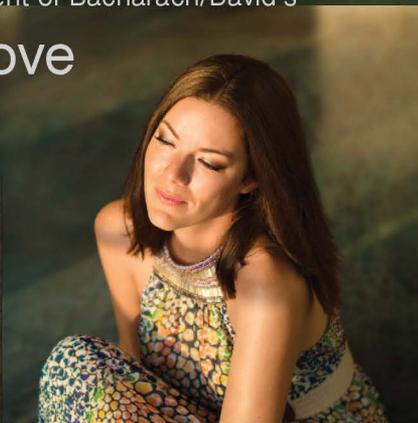
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ALL ABOUT THE MUSIC
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Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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



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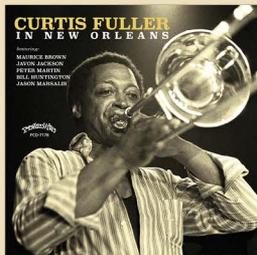
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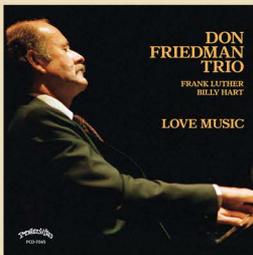
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DARYL SHERMAN
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CROWDED PLACE



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BCD-213-DR SAM LEE AND FRIENDS - IN TOWN
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DISK 4: Ken Filiano Quintet DISK 5: Bill Gagliardi Sextet / Adam Lane's Villach Orchestra

CIMPoL 5037:

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

CIMPoL 5038:

Trio-X - Live at the Sugar Maple

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

CIMPoL 5039:

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

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

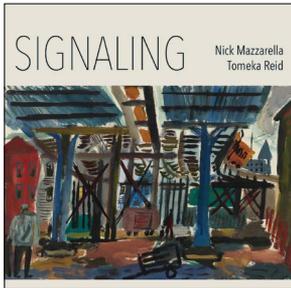
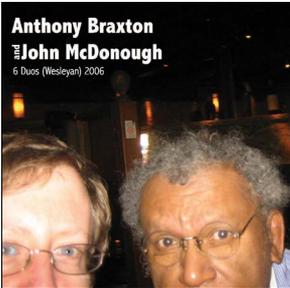
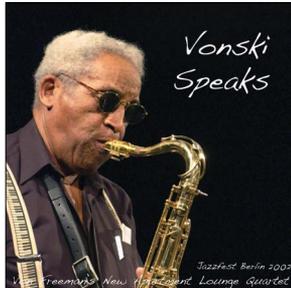
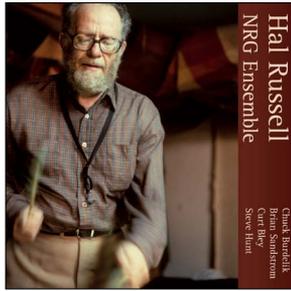
CIMPoL 5040:

Trio-X - Live in Green Bay and Buffalo

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

Earlier CIMPoL releases:

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5002	Odean Pope	Serenity
5003	Joe McPhee & Dominic Duval	The Open Door
5004	David Bond Quintet	The Early Show (live at Twin's Jazz)
5005	Salim Washington	Live at St. Nick's
5006-5012	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Live on Tour 2006
5013	Gebhard Ullmann + Steve Swell 4tet	Live in Montreal
5014	Ernie Krivda	Live Live at the Dirty Dog
5015-5019	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2008
5020-5024	CIMPoL Fest 2009: Live in Villach, Austria	Live in Villach, Austria
5025	Seth Meicht and the Big Sound Ensemble	Live in Philadelphia
5026	Eric Plaks Quintet	Live at Bronx Community College
5027-5030	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2010
5041	Mat Marrucci Trio	Live at Jazz Central
5042	Teresa Carroll Quintet	Live at Dazzle



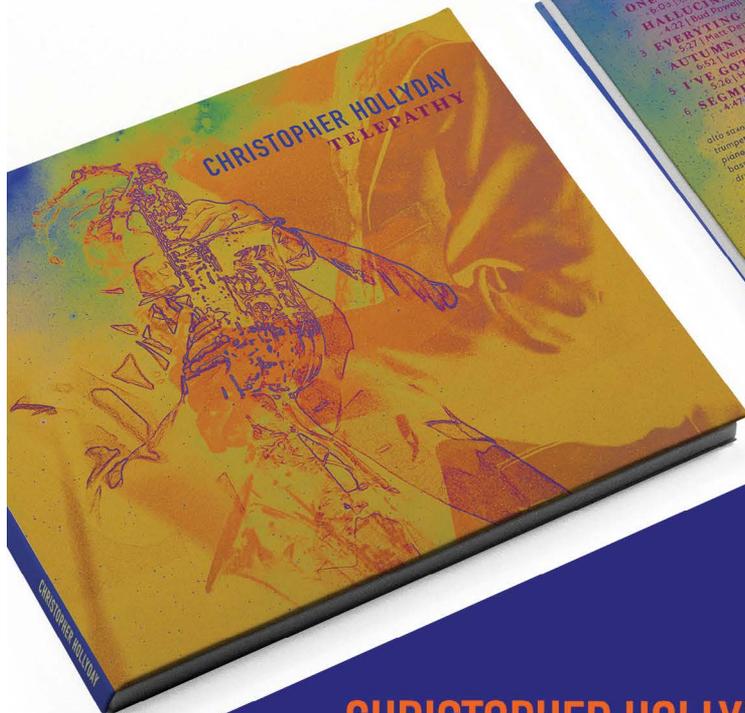
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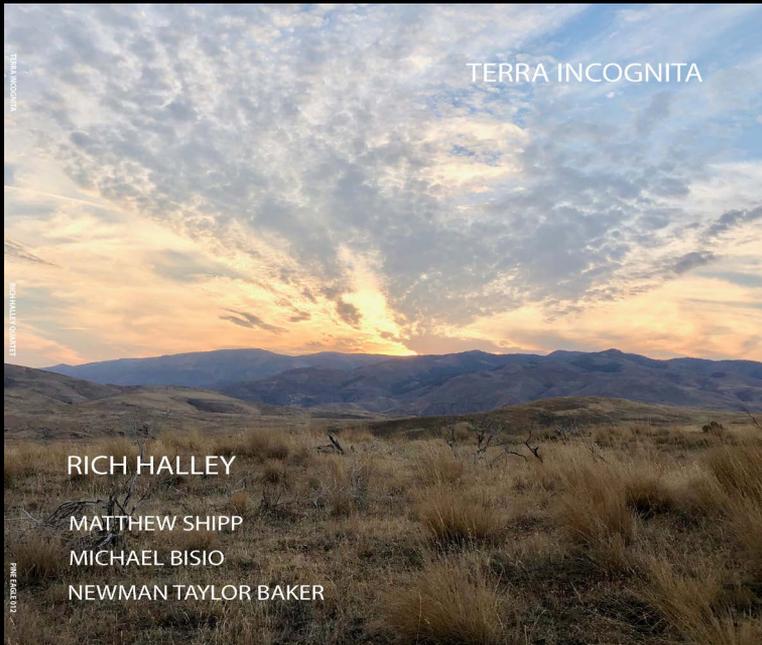
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ABBREVIATIONS USED IN CADENCE

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
 flgh: flugelhorn
 flt: flute
 Fr hn: French horn
 g: guitar
 hca: harmonica
 kybd: keyboards
 ldr: leader
 ob: oboe
 org: organ
 perc: percussion
 p: piano
 pic: piccolo
 rds: reeds
 ss: soprano sax
 sop: soprano sax
 synth: synthesizer
 ts: tenor sax
 tbn: trombone
 tpt: trumpet
 tba: tuba
 v tbn: valve trombone
 vib: vibraphone
 vla: viola
 vln: violin
 vcl: vocal
 xyl: xylophone



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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."

LIST OF ALBUMS RECEIVED38

INTERNATIONAL JAZZ NEWS

PHILADELPHIA	42
TASMANIA	45

FESTIVAL REVIEWS

VISION FESTIVAL 2019	46
MONTREAL JAZZ FESTIVAL	55
CLIFFORD BROWN JAZZ FESTIVAL	61

CONCERT REVIEWS

JOEL FRAHM.....	64
BAYLOR PROJECT	65

JAZZ STORIES

PERRY'S POWER	67
THE JFK INN	70

INTERVIEW

BARRE PHILLIPS	72
----------------------	----

COLUMNS

New Issues - Reissues	105
Papatamus - CD Reviews	122
Obituaries	146

Contributors

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

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

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

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

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

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

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

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

The List - Albums Received

THE CADENCE MEDIA LIST

Cadence Media receives far more CDs than we can review each issue. **We do however, listen to each CD** and in some cases, designate the release with one of the following symbols.

+ A must for your record collection
* Of Special Interest

- + *BLACK SWANS*, PARNASSUS RECORDS
- + *MIKE LORENZ & THE WITHERBEES* (SELF-PRODUCED)
- + *SAMANTHA SIDLEY - INTERIOR PERSON*, RELEASE ME RECORDS

- * *AARON WEINSTEIN - 3 X 3*, CHESKY RECORDS
- * *AFRO YAQUI MUSIC COLLECTIVE - MIRROR BUTTERFLY*, INNOVA
- * *ALLA ELANA COHEN - QUAESTIONES ET RESPONSE*, NAVARRO RECORDS
- * *AMENDOLA VS. BLADES - EVERYBODY WINS*, ROYAL POTATO FAMILY
- * *ASH GRUNWALD - MOJO* (SELF PRODUCED)
- * *BILL GILLIAM/GLEN HALL/JOESORBARA - COUNTERSTASIS - REFRACTED VOICES* (SELF-PRODUCED)
- * *BOB SHEPPARD - THE FINE LINE* CHALLENGE RECORDS
- * *CHANDA RULE - SAPPHIRE DREAMS*, PAO RECORDS
- * *CINEMAGIQUE 2.0 - PAGO LIBRE*, LEO RECORDS
- * *CLAIRE MARTIN - BUMPIN*, STUNT RECORDS
- * *DAMIEN KINGSTON TRIO - TRIBUTARY SMOOZ*, (SELF-PRODUCED)
- * *DANISH RADIO BIG BAND - JAZZIN' AROUND CHRISTMAS*, STORYVILLE RECORDS
- * *DAVID FINCK - BASICALLY JAZZ*, GREEN HILL RECORDS
- * *DENMAN MARONEY - SOLO@70* (SELF-PRODUCED)
- * *DETAIL - DAY TWO*, NOBUSINESS RECORDS
- * *DORADO SCHMITT - CLAIR DE LUNE*, STUNT RECORDS
- * *ED SCHULLER - U GOT IT* (SELF-PRODUCED)
- * *ERNEST TURNER - MY AMERICANA* (SELF-PRODUCED)
- * *EZRA WEISS BIG BAND - WE LIMIT NOT THE TRUTH OF GOD*, OA2 RECORDS
- * *FABRIZIO SCIACCA QUARTET - GETTING IT THERE*, (SELF-PRODUCED)
- * *GEORGE COLLIGAN - AGAIN WITH ATTITUDE*, IYOUWE RECORDS
- * *GRETJE ANGELL - IN ANY KEY*, GREVLINTO RECORDS
- * *HARRI SJOSTROM - UP AND OUT*, AMIRANI RECORDS
- * *HAZEL MITCHELL-BELL - STRONGER THAN EVER* [SELF-PRODUCED)
- * *HOUSTON PERSON I'M JUST A LUCKY SO AND SO*, HIGHNOTE RECORDS
- * *INEKE VANDOORN & MARC VAN VUGT, CROSSING CANADA LIVE* (SELF-PRODUCED)
- * *JACQUES KUBA SÉGUIN - L'ELEVATION DU POINT DE CHUTE*, ODD SOUND RECORDS
- * *JIMMY BENNINGTON - NEW JERSEY FREEBIE* SLAM PRODUCTIONS
- * *JIMMY COBB - THIS I DIG OF YOU*, SMOKE SESSIONS
- * *JOÃO PEDRO VIEGAS, LUIZ ROCHA, SILVIA CORDA, ADRIANO ORRÙ - UNKNOWN SHORES*, AMIRANI
- * *JON IRABAGON - INVISIBLE GUESTS*, IRABBAGAST RECORDS
- * *JON IRABAGON - INVISIBLE HORIZON*, IRABBAGAST RECORDS
- * *KATERINA BROWN - MIRROR*, MELLOWTONE RECORDS
- * *KELLY JOHNSON - SOMETHING*, ORIGIN RECORDS
- * *LARRY CORBAN - EMERGENCE*, NABROC RECORDS
- * *LARRY WOLF WITH FOUR CATS & A CANARY - MOOD SWINGS*, (SELF-PRODUCED)

The List - Albums Received

- * LAURENCE HOBGOOD - *TESSETERRA*, UBUNTA RECORDS
- * LONGINEU PARSONS - *WORK SONG TRIABL* RECORDS
- * MAGGIE HERRON - *RENDITIONS*, HERRON SONG RECORDS
- * MARLENE ROSENBERG - *MLK CONVERGENCE* ORIGIN RECORDS J
- * MATT MITCHELL - *PHALANX AMBASSADORS* PI RECORDINGS
- * NEW YORK VOICES - *REMINISCING IN TEMPO*, ORIGIN RECORDS
- * NICOLAS BEARDE - *I REMEMBER YOU*, RIGHTGROOVE
- * NOTHING BUT TIME - *PEARRING SOUND*, (SELF-PRODUCED)
- * PABLO ZIEGLER CHAMBER QUARTET, *RADIOTANGO*, ZOH
- * PAUL SIBERGLEIT - *JANUARY*, BLUJAZZ
- * PAUL ZAUBER'S *BLUE BRASS* BLUJAZZ
- * PHILIPP GROPPER - *CONSEQUENCES*, WHYPLAYJAZZ
- * PRESENT QUARTET - *ROUTES, PATHS, COURSES*, PFMENTUM
- * REBECCA DUMAINE / DAVE MILLER - *CHEZ NOUS*,
- * RICH HALLEY - *TERRA INCOGNITA* (SELF-PRODUCED)
- * *RICHAEL VALITUTTO & DAVE WILSON*, PFMENTUN,
- * ROB SCHEPS - *COMENCIO*, STEEPLE CHASE
- * RODRIGO AMADO - *SUMMER BUMMER*, NOBUSINESS RECORDS
- * RONNIE CUBER - *STRAIGHT STREET*, STEEPLE CHASE
- * SAM RIVERS - *EMANATION*, NOBUSINESS RECORDS
- * SETOLADIMAIALE UNIT & EVAN PARKER - *LIVE AT ANGELICA 2018* (SELF-PRODUCED)
- * SOPHIE HASSFURTHER OGUZ BUYUKBERBER DUO - *MIND LIKE WATER*, SOWIE SOUND
- * STÅHLS TRIO - *KÅLLTORP SESSIONS VOLUME ONE*, MOSEROBIE MUSIC
- * TERRY VOSBEIN / CHRIS MAGEE, VOSBEIN MAGEE BIG BAND - *COME AND GET IT!*
- * THOMAS HEBERER - *X MARKS THE SPOT*, OUT NOW RECORDINGS
- * TUNETOWN - *THERE FROM HERE*, (SELF PRODUCED)

AHMAD JAMAL - *BALLADES*, JAZZ VILLAGE,
ALAN GOLDSHERV - *THE POCKET AND THE OTHER POCKET* (SELF-PRODUCED)
ALBERTO PIBIRI AND THE AL PEPPERS - *THE NACHO BLUES* BLUJAZZ
ALEX HAHN - *NEW FLIGHT* (SELF PRODUCED)
ANDRES VIAL - *GANG OF THREE*, CHROMATIC AUDIO
AUGIE HAAS - *DREAM A LITTLE DREAM*, PLAYTIME MUSIC
BEN MARKLEY QUARTET - *SLOW PLAY* OA2
BEN WEBSTER IN NORWAY STORYVILLE
BEN WEBSTER'S *FIRST CONCERT IN DENMARK* STORYVILLE
BENJI & RITA (SELF-PRODUCED)
BILL EVANS - *SMILE WITH YOUR HEART*, RESONANCE
BILL O'CONNELL AND THE AFRO CARIBBEAN ENSEMBLE, SAVANT
BLUERING-IMPROVISERS - *BLUERING, VOL. 1*, RUDI RECORDS
BROOKLYN FUNK ESSENTIALS - *STAY GOOD*, DORADO RECORDS
CAMILLE HARRIS - *BABY ON THE SUBWAY*, (SELF-PRODUCED)
CHARLES DI RAIMONDO - *THE SOUND OF JAZZ* [SELF-PRODUCED)
CHRISTIN CORREA & RAN BLAKE - *STREAMING* (SELF-PRODUCED)
CHRISTOPHER HOLLYDAY - *TELEPATHY*, JAZZBEAT PRODUCTIONS
COREY CHRISTIANSEN - *LA PROXIMA*, ORIGIN RECORDS
DAVE BASS - *NO BOUNDARIES*, WHALING CITY SOUND,
DAVE MILLER TRIO - *JUST IMAGINE*, SUMMIT RECORDS
DAVE RUDOLPH QUINTET - *RESONANCE* (SELF-PRODUCED)
DAVID FINCK - *BASICALLY JAZZ*, GREEN HILL

The List - Albums Received

DAVID JANEWAY - *SECRET PASSAGES*, NEW DIRECTIONS RECORDS
DAVID KIKOSKI - *PHOENIX RISING*, HIGHNOTE
DEXTER GORDON - *IN THE CAVE*, NEDERLANDS JAZZ ARCHIEF
DIANA PANTON - *A CHEERFUL LITTLE EARFUL*, LITTLE THINGS
DOR HERSKOVITS QUARTET - *FLYING ELEPHANTS* (SELF-PRODUCED)
DRED SCOTT - *RIDES ALONE* ROPEADOPE RECORDS
DUKE ELLINGTON & *HIS ORCHESTRA*, STORYVILLE RECORDS
DUKE ELLINGTON *IN COVENTRY, 1966*, STORYVILLE RECORDS
EIVIND AUSTAD - *NORTHBOUND*, LOSEN RECORDS
ENRICO FAZIO - *CRITICAL MASS*, LEO RECORDS
ERIC ALEXANDER - *LEAP OF FAITH*, GIANT STEPS ARTS
EUBIE BLAKE & NOBLE SISSLE *SING SHUFFLE ALONG* HARBINGER RECORDS
EUGENIA CHOE - *VERDANT DREAM*, STEEPLE CHASE
EYAL VILNER' - *SWING OUT!* (SELF-PRODUCED)
GLAFKOS KONTEMENIOTIS - *YUGEN* (SELF-PRODUCED)
GRETJE ANGELL - *IN ANY KEY*, GREYLINTO RECORDS
HANK JONES *IN COPENHAGEN*, STORYVILLE RECORDS
HARBINGER - *EXTENDED*, OA2
HAROLD DANKO/KIRK KNUFFLE - *PLAY DATE*, STEEPLE CHASE
HASTINGS JAZZ COLLECTIVE - *SHADOW DANCE*, NEW DIRECTIONS RECORDS
HEINZ GEISTER - *THE COLLECTIVE MIND, VOL. 2*, LEO RECORDS
HORACE TAPSCOTT - *WHY DON'T YOU LISTEN?* (SELF-PRODUCED)
IRO HAARLA / ULF KROKFORS / BARRY ALTSCHUL, TUM RECORDS
ITAMAR EREZ - *MI ALEGRIA* (SELF-PRODUCED)
JACQUES KUBA SÉGUIN - *MIGRATIONS*, ODD SOUND RECORDS
JACQUES KUBA SÉGUIN - *DEUX TIERS*, ODD SOUND RECORDS
JACQUES KUBA SÉGUIN - *THE ODD LOT*, ODD SOUND RECORDS
JAELEM BHATE - *ON THE EDGE*, FACTOR CANADA
JAN HARBECK - *THE SOUND THE RHYTHM*, STUNT RECORDS
JASON YEAGER - *NEW SONGS OF RESISTANCE*, OUTSIDE IN MUSIC
JC SANFORD QUARTER - *KERATONCONUS*, SHIFTING PARADIGM RECORDS
JEFF DENSON - *BETWEEN TWO WORLDS*, RIDGEWAY RECORDS
JEFF RUPERT - *THE FLYING HORSE BIG BAND*, FLYING HORSE RECORDS
JOHN PIERCE - *JUST FRIENDS* (SELF-PRODUCED)
JOHN VANORE - *PRIMARY COLORS*, ACOUSTIC CONCEPTS
JOHN WOLF BRENNAN - *NEVERGREENS*, LEO RECORDS
JON BATISTE - *AN ANATOMY OF ANGELS*, VERVE
JON IRABAGON - *DARK HORIZON*, IRABBAGAST RECORDS
JONATHAN NG - *DREAMING ON MY FEET* (SELF-PRODUCED)
JULIEN DESPREZ/METTE RASMUSSEN - *THE HATCH*, DARKTREE RECORDS
JULIO BOTTI - *JAZZ TANGO FUSION*, ZOHO
KATHLEEN HOLLINGSWORTH - *MAD LOVE*, GLADITUDE RECORDS
KERRY POLITZER - *DIAGONAL* (SELF-PRODUCED)
KRISTEN R. BROMLEY TRIO - *SIMPLY MIRACULOUS*, (SELF-PRODUCED)
KRISTIN KORB - *THAT TIME OF YEAR*, STORYVILLE
LELA KAPLOWITZ - *TO ONE*, BIG ROUND RECORDS
LESLIE PINTCHIK - *SAME DAY DELIVERY*, PINTCH HARD RECORDS
LISA RICH - *HIGHWIRE*, TRYTONE RECORDS
LORI WILLIAMS - *FULL CIRCLE* (SELF PRODUCED)
LYN STANLEY - *LONDON WITH A TWIST* (SELF PRODUCED)
MARCO TRABUCCO - *MERAKI*, (SELF-PRODUCED)
MARK DOYLE - *WATCHING THE DETECTIVES*, GUITAR NOIR III

The List - Albums Received

MARK SHERMAN - *MY OTHER VOICE* (SELF-PRODUCED)
MARK WINKLER - *I'M WITH YOU* (SELF PRODUCED)
MARKUS RUTZ - *BLUEPRINTS*, OA2
MARYJO MUNDY' - *THE FOURTEENTH CONFESSION*, BLUJAZZ
MELBREEZE - *AMETHYST*, (SELF-PRODUCED)
MICHAEL MUSILLAMI / RICH SYRACUSE - *DIG*, PLAYSCAPE
MIKA STOLTZMAN - *TAREBA MIKARIMBA*, BIG ROUND RECORDS
MIKE DIRUBIBO - *LIVE AT SMALLS*, SMALLS LIVE,
MIKE PACHELLI - *HIGH STANDARDS* (SELF-PRODUCED)
MODERN ART ORCHESTRA - *PLAYS BELA BARTOK*, BMC
MOY ENG, WAYNE WALLACE - *THE BLUE HOUR*, PATOIS RECORDS
NEW YORK VOICES - *REMINISCING IN TEMPO*, ORIGIN RECORD
OKAN ERSAN - *NIBIRU*, (SELF-PRODUCED)
ORAN ETKIN - *FINDING FRIENDS FAR FROM HOME*, TIMBALOOLOO
OSCAR HERNADEZ - *LOVE THE MOMENT*, ORIGIN RECORDS
PABLO EMBON - *REMINISCENT MOODS*, (SELF-PRODUCED)
PARNICZKY QUARTET, *BARTOK ELECTRIFIED*, BMC
PASQUALE GRASSO - *SOLO BALLADS, VOL. 1* SONY MASTERWORKS
PAUL MAY, CAROLYN HUME - *KILL THE LIGHTS*, LEO RECORDS
PAULA HARRIS - *SPEAKEASY* [SELF-PRODUCED)
PETER ELDRIGDE, KENNY WERNER - *SOMEWHERE*, ROSEBUD RECORDS
PETERSON KOHLER COLLECTIVE - *WINTER COLORS*, ORIGIN RECORDS
PUREUM JIN - *THE REAL BLUE* CELLAR LIVE MUSIC
QUINN STERNBERG - *MIND BEACH* (SELF PRODUCED)
QUININ NACHOFF'S FLUX - *PATH OF TOTALITY*, WHIRLWIND
RAN BLAKE / CLAIRE RITTER - *ECLIPSE ORANGE*, ZONING RECORDINGS
RANT - *TO RAISE HELL AS WE GO ALONG*, UNIT RECORDS
RAY OBIEDO - *CAROUSEL*, RHYTHMUS RECORDS
RAYMOND DE FELITTA - *PRE-WAR CHARM* (SELF-PRODUCED)
REBEKAH VICTORIA - *SONGS OF THE DECADES*, PATOIS RECORDS
REID ANDERSON, DAVE KING, CRAIG TABORN, INTAKT RECORDS
REZ ABBASI - *A THROW OF THE DICE* (SELF-PRODUCED)
RICH WILLEY - *DOWN & DIRTY*, WISE CAT RECORDS
RON R HOLMES - *SYZYGY MUSIC* (SELF-PRODUCED)
RUSS LOSSING - *CHANGES*, STEEPLE CHASE
SARA GAZAREK - *THIRSTY GHOST* (SELF-PRODUCED)
SCOTT HAMILTON - *DANISH BALLADS...AND MORE*, STUNT RECORDS
SENRI OE - *HMMM* PND RECORDS
SISSLE & BLAKE'S *SHUFFLE ALONG 1950*, HARBINGER RECORDS
SOUL MESSAGE BAND - *SOULFUL DAYS*, DELMARK RECORDS
STEFAN AEBY - *PIANO SOLO*, INTAKT RECORDS
STRANAHAN, ZALENSKI, ROSATO - *LIVE AT JAZZ STANDARD*, CAPRI RECORDS
TISH ONEY - *THE BEST PART*, BLUJAZZ
TOBIAS WIKLUND - *WHERE THE SPIRITS EAT*, STUNT RECORDS
TONI GERMANI - *WE COLONIZED SOULS*, TERRE SOMMERSE RECORDS
TUCKER BROTHERS - *TWO PARTS* (SELF-PRODUCED)
VARIOUS ARTISTS -
VOCTAVE - *SOMEWHERE THERE'S MUSIC* (SELF-PRODUCED)
VOCTAVE - *SOMEWHERE THERE'S MUSIC* JAMEY RAY MUSIC
WES MONTGOMERY, - *WES'S BEST*, RESONANCE
YOKO MIURA, GIANNI MIMMO, THIERRY WAZINIAK - *LIVE AT L'HORLOGE*,
AMIRANI RECORDS
YUKO MABUCHI - *PLAYS MILES DAVIS* YARLUNG RECORDS
YVETTE NORWOOD - *TIGER LOVE IS* (SELF-PRODUCED)

THE JAZZ SCENE

PHILADELPHIA

BY KEN WEISS

Philadelphia, PA: Buddy Guy, the 82-year-old legendary Blues guitarist/singer, continues to win over listeners with his downhome humor, showmanship, scathing guitar licks (just not as plentiful these days), and standout repertoire. His set on 6/29 at Glenside's Keswick Theater brought out a bevy of admirers sporting previous Buddy Guy tour t-shirts. His language was pretty salty at times, and within 5 minutes, he was playing his axe with his groin (he later played it with his buttocks and also his teeth). In addition to his own originals, including the brilliant "Feels Like Rain," he covered work by B.B. King, who he proclaimed to be the greatest guitarist of all time, John Lee Hooker, and "Take Me to the River" by Al Green. He also touched on Hendrix and Iron Butterfly's "In-A-Gadda-Da-Vida." Guy lamented that the Blues aren't played on the radio anymore and said, "Every time I play, I have to tell you a little bit about my life... I was born on a farm and I didn't know what running water was until I was 17." He later walked the aisles and while on stage, had the house lights put on so he could see the audience during a couple audience participation sections. "Put the lights on," he said, "So if you fuck up this song, I can get you!"... Lafayette Gilchrist's solo gig @ Exuberance on 7/25 included two lengthy sets of original compositions that displayed his broad influences and playing styles. Sitting at the piano to start things off, he said, "I walked in here and I'm like, wow, this is like paradise! Wow!" Right he was, as Matt Yapple, the presenter/founder of the venue, an invitation-only house salon, which offers (typically) small piano-led bands (or solos), once or twice a month, to audiences who are all about the music. Yapple sums up the intent to be, "@exuberance is a listening room for piano jazz." He has designed his home to work around the audience's and the performers' needs and comforts. Gilchrist traveled up from Baltimore while on break from touring with David Murray. His songs were exclusively mid-tempo and bereft of technical virtuosity/showy keyboard flourishes, relying instead on melody and delivery. His first tune, a Classically based, slow tempo piece, was curiously announced as "Safehouse Blues" and then later as "Safe Harbors." Later pieces featured some entertaining Ragtime playing, a waltz, and a tune dedicated to the Tuskegee airmen, who he had contact with as a youngster, as well as a plethora of songs rich in toe-tapping heads. Near the end, Gilchrist asked, "How y'all doin? Think you could stand a couple more? Yeah? You're not just saying that!?...On 7/30, Ardmore Music Hall housed Prog Rock super group The Stick Men, a trio that includes prog Rock royalty – Tony Levin (Chapman Stick) and Pat Mastelotto (d) of King Crimson, along with Germany guitarist Markus Reuter. They laid down a mix of each of their own original tunes, as well as seven King Crimson songs, in acknowledgment of King Crimson's 50th anniversary this year. The Stick Men were opening their current tour this night, the first night they had played in almost one year, and this current round was still a work in progress. Reuter called the first tune and the band started playing, but after a minute, the music stopped, and it was explained that they had started out of order. Opening with a few barn burners, including "Horatio," Mastelotto was called on to pummel away non-stop. Mastelotto would note mid-set that, "The first [songs] should be at the end of the show. I'm tired already. We're doing these in a completely different order." "Learning to Fly," a Pink Floyd song that Levin participated on in the '80s, was followed by a Robert Fripp

tune – explained as, “Not quite King Crimson, but almost.” There was a large amount of free music and improvisation, along with very impressive musicianship, especially by Levin on his large Chapman Stick. Many in the audience sported assorted Stick Men or Tony Levin tees and the merch line was awfully long. Opening the night was local electric guitar/effects hero Tim Motzer, who had played a few times in town with Reuter in the past, followed by a solo hit by guitarist Kevin Hufnagel of Dysrhythmia / Gorguts fame... Carol Faulkner, the mother of drummer Justin Faulkner, presented the free 6th annual Community Unity Music Festival out in the open at Clark Park on 8/3. Founded in 2013, after the shooting death of two of her nephews, her mission is, “To have young people put the guns down and pick up an instrument.” Her organization acts as a hub, leading young people to training institutions and paying at least six months to a year of their first installment of taking lessons. This year featured a performer that’s gonna be hard to beat next year – Bootsie Collins of Parliament Funkadelic! Also on the packed stage were two drum sets filled by Justin Faulkner and his little brother Nazir Ebo, as well as Justin’s boss – saxophonist Branford Marsalis (who got away with wearing a Saints football shirt in Eagle country). Collins came out with high energy and really loved the close contact with his adoring audience. The stage was extended by a runway and he sat at the very end of the platform with his legs in contact with fans and later went into the crowd a few times to the dismay of his rather large bodyguard. Collins didn’t bring a bass, so he mainly sang and revved up the crowd. The second song covered was Aretha Franklin’s “Rock Steady,” and the original drummer from the recording was put into the drum chair – Bernard Purdie, who had made his way up from his home in South Jersey. Purdie said he was going to be working with Collins on a project in the future... It was headline news when The Met opened in December 2018 in North Philly. The refurbished historic opera house, built in 1908, has since hosted numerous glamorous events and big names, but no Jazz bills until 8/4 when the Herbie Hancock / Kamasi Washington tour settled into the elegant venue. Security was at high level with metal detectors and frisking, and since I was photographing, I was positioned for 2 hours outside in the lobby for the Washington set, along with the Philadelphia Inquirer’s photographer, so that no photos were taken after the first 10 minutes of Washington’s set. Hancock came prepared with a first-rate band – guitarist/vocalist Lionel Loueke, keyboardist, vocalist, alto saxist Terrace Martin, bassist James Genus, drummer Vinnie Colaiuta, and at times, flautist Elena Pinderhughes. Commencing with twelve minutes of instrumental play, Hancock took a break to stand and clap as Loueke sang in his Benin tongue. “You have to be a daredevil to play with these guys,” Hancock enthused. “Every time they play, they’re saying I dare you! My parents used to do that to me – I dare you!” He also did his best to unite the audience by asking, “How many kinds of people do we have in America?” A response came back – “One!” “That’s right. Human beings,” Hancock agreed. He later strolled over to Loueke and noted that he had two different guitars – “A brown one and a blue one. See, color does make a difference!” When the headliner wasn’t monologuing the house, his musical offerings had a definite eye on the past. The music played was from his fusion bag with tunes like “Rockit,” “Cantaloupe Island” and “Actual Proof.” The encore found Washington on stage next to Hancock, who jammed on his flashy keytar for a jubilant rendition of “Chameleon.”... Cinghiale (Ken Vandermark & Mars Williams) & Steve Marquette exited the cozy con-

finest of Chicago for a two-week tour of the States, settling at Vox Populi (Fire Museum Presents) on 9/1 for hot performances at the steamy art gallery. Vandermark and Williams originally formed Cinghiale in the mid- '90s and had put it to rest for about 25-years until January of 2019 when they realized they would both be in New Orleans at the same time so why not do a Cinghiale hit? Their Philly performance found the multi-reedists to be in fine, compatible form, as they worked over charted material that was to be recorded in 4 days. Commencing with a Vandermark piece dedicated to two of his favorite musicians – Henry Threadgill and Julius Hemphill – featuring the composer on baritone and Williams on alto. Williams announced the next tune to be “The Baby Barks,” and said, “After that lovely piece of Ken’s we have a non-lovely piece of mine,” and that it was inspired by a recent haunted house experience the two had. They chose twin tenors to spread the chilling feeling. Next up was “Two Kinds of Truth,” which they had only played twice previously. This tune took the form of a ballad with a cantorial feel for much of its run interspersed with shards of broken glass. The night opened with Steve Marquette’s solo of heavily distorted guitar that was occasionally played with a spoon and bow. He credited the two other musicians on the bill as having a major impact on him even knowing about improvised music. “Life is a funny, old dog, I guess,” he surmised. Marquette admitted that most of the tour’s driving duty was his and that they were given a smaller SUV then expected so that travel was a bit “clown car.”...Drummer Sherrie Maricle hosted bassist/vocalist/songwriter Jay Leonhart at her stunningly comfortable and hip home studio/presenter space Drummers on 9/6. Performing with pianist Tomoko Ohno and Maricle, Leonhart captivated the listeners with his whimsically penned original pieces and virtuosic playing. Funny comes easy to him, as the trio took the stage, he asked his bandmates what was to be played and told the audience, “You’re not supposed to hear all this, we’re supposed to have done it before hand,” and “The audience outnumber the band, that’s all we ask.” He explained that he writes the lyrics as poems first before putting down the music, and that, “I write all these songs out of self-defense.” His song about the Playboy Club is especially noteworthy. His first gig was working at the Playboy Club and finally, after a year and a half, had to leave because it was too overwhelming for a young man. An unexpectedly humorous moment during the long set came with a sudden loud knock at the door right as Leonhart was introducing his song about US Customs and a very nervous Ohno looked around, thinking it was ICE coming for her, said, “I have my Green Card!” It turned out to be a mistaken delivery of Indian food. Maricle, who has played with Leonhart numerous times in the past, recalled how she religiously went to see Leonhart weekly after she moved to New York in 1985 at the Blue Note brunch sessions he held down for 10 years.

Ken Weiss

THE JAZZ SCENE **HOBART, TASMANIA** *BY ALWYN AND LAURIE LEWIS*

The well established Jazz on Thursday series continued at The Burnie Townhouse on May 23 featuring The Viktor Zappner Swingtet with vocalists Nadira Farid and Sophie Leslie.....while June 13 again showcased the Swingtet with saxophonist Spike Mason and vocalist Yoly Torres.....Hobart's Salamanca Arts Centre featured four internationally acclaimed artists on June 1 for a new event combining video projections and live jazz with artist Tim Maguire, pianist Dorian Ford, bassist Nick Haywood and drummer Tom Robb.....the July Annual Devonport Jazz Festival delighted fans with crowd pleaser James Morrison, Melbourne's Gianni Marinucci Trio and a Squeezebox Cabaret with Matthew Ives and his Big Band.....July 27 original compositions by Reinhardt and Grappelli were presented to a sell out audience at The Founders Room, Salamanca by Charlie McCarthy violin, Harry Edwards lead gtr, Felicity Lovett gtr and Isaac Gee bass.....August 23 the Moonah Arts Centre premiered The Mob – The McEntie/Ottaway Big Band featuring tenorist Mitch Ellis, plus a moving solo by guitarist Damian Kingston on Swansong followed by "Donald English" a tribute to Ottaway's grandfather.....Once again the Hot August Jazz one day festival in North Hobart brought fans out into the cold to enjoy the free entry smorgasbord of talent with Extemporaneous Lea, a trio of singer Lea Mason, tenorist Spike Mason, bassist Nick Haywood and visual artist Nellie Gibson at Lizzie and Lefroy, Sidewinder at The Republic Bar, D7 led by singer Eleanor Webster specialising in songs of international repertoire also at The Republic and The Big Small Band at The Homestead with pianist Dan Sulzberger and tenorist Alistair Dobson.....The weekend of Sept 20/21/22 saw the Annual Longford Jazz Festival under the leadership of Don Ives bring veteran saxophonist Paul Furness from the Mainland to headline an enthusiastic group of local talent drawn from all across the island.....Melbourne bass player Tamara Murphy's Spirograph Studies at The Wharf Ulverstone in Tasmania's northwest on September 1.....singer Nadira and Friends also at The Wharf Ulverstone, October 6.

24TH ANNUAL VISION FESTIVAL JUNE 11- 16, 2019 ROULETTE, BROOKLYN, NEW YORK

REVIEW AND PHOTOS BY KEN WEISS

New York's 24th Annual Vision Festival lived up to the high expectations that the national/international audience it attracts each year has come to expect – a well-rounded presentation of the arts with a commitment to fierce originality and self-determination, loaded with one-off performances. Thirty-four sets filled with thought-provoking music from over 150 artists, as well as dance, poetry, panel discussions, and the visual arts, spread over six packed days.

The first night was devoted to master percussionist Andrew Cyrille, this year's Lifetime of Achievement honoree. The 79-year-old Cyrille organized the night in a novel way with eight mini-sets of duos, trios, and a solo, all of which showcased his uncanny ability to excel across a wide span of musical motifs. He paid tribute to his Haitian roots with Haitian drummer Jean Guy "Fanfan" Rene and poet Quincy Troupe; there was a segment with cellist Tomeka Reid and dancer Beatrice Capote; a trio with Wadada Leo Smith (tpt) and Brandon Ross (g) which explored sparse textures that took on stunning resonance with each added layer; a duet with vocalist Lisa Sokolov, a relationship made through the late Jeanne Lee; as well as caustic duets with Vision hero Kidd Jordan (ts), who was making only his second gig of the year due to poor health (he said, "I'm gonna do the best I can and leave the rest to providence,") and lastly, German reed-master Peter Brötzmann. There was also a highly anticipated duet with legendary percussionist Milford Graves, a pairing that reached back to their 1974 recording. Cyrille recalled seeing Graves playing in Italy once and how he literally ran up a wall and, at some point, raced a train. Graves, now 77-years-old, was dealing with health issues. After their exploratory set, Cyrille said to his fellow drummer, "I appreciate you and I thank you for being a part of my life." Graves, who summoned all of his courage to make the event, tearfully addressed the audience with, "In all honesty, this was a major test for me. It was tough. I'm allowed to have my emotional moment right now." Cyrille came up from behind to comfort him. Graves, a man of past mythical physical prowess, was in a safe place to let his emotions run free. We all felt his pain, while at the same time, marveled at his long, pioneering career. There will never be another Milford Graves.

The following five nights ran thick with highlights, including Tomas Fujiwara's 7 Poets Trio with Patricia Brennan (vib) and Tomeka Reid (cel), featuring the chilling effects of combined cello and bowed vibes; Kidd Jordan's Alvin Fielder Tribute with Joel Futterman (p), William Parker (b) and Hamid Drake (d), a fierce sendoff to a beloved friend that finished with

Festival Review: Vision Festival, 2019

the frail Jordan at the edge of the stage, noting that if this was to be his last performance, he had no regrets; Alto Gladness, a tribute to Cecil Taylor with three alto saxophonists – Jemeel Moondoc, Bobby Zankel and Idris Ackamoor, who were part of Taylor’s Black Music Ensemble at Antioch College during Taylor’s residency (1969-1973). At set’s end, Moondoc said, “I think Cecil would have liked that;” a Matthew Shipp (p)/William Parker (b) duo, a combo that never fails to connect; the Rob Brown Quartet with Steve Swell (tbn), Chris Lightcap (b) and Chad Taylor (d); the James Brandon Lewis Unruly Quintet with Jaimie Branch (tpt), Anthony Pirog (g), Luke Stewart (b), and Warren G. Crudup III (d), a severe set of music that had the leader imploring his bandmates to play even harder; Heroes Are Gang Leaders, a large group headed by poet Thomas Sayers Ellis, who had a number of the photographers asking who he was all week (he frequently took flash photos during sets), but once on stage, he was a hyperkinetic force, breaking up a tambourine and gregariously directing the group; and the grand finale – the D.D. Jackson Bluiett Tribute Band with James Carter (bs, ss), Darius Jones (as), William Parker (b), Ronnie Burrage (d) and Juma Sultan (perc), a wide-open, juggernaut tribute to the late baritone saxophonist, featuring some of the pieces he loved to play, delivered by the full-throated alto attack of Jones and the mesmerizingly, propulsive baritone work of Carter.

Other notable happenings included the unlikely trio of Kris Davis (p) and William Parker with drummer Jeff “Tain” Watts, the David Virelles Mboko, which included percussionist Roman Diaz leaving the stage and returning in costume as Irene Abakua, a towering hooded dancer representing an Afro-Cuban secret society; a set entitled Blue, which featured festival organizer Patricia Nicholson painted blue, interacting to sounds produced by Cooper-Moore and Val Jeanty, with live video painting by Bill Mazza; and the inclusion of longtime Vision Festival attendee, German visual artist Jorgo Schafer, who supplied an artistic backdrop of painted skeletal figures which were unveiled one at a time as part of a long, segmented scroll hung behind performers Vincent Chancey (Fr hn), Joe Fonda (b) and Jeremy Carlstedt (d). There was also the first twerking sighting at the Vision Festival, a lowlight that came during the Davalois Fearon Dance segment.

Next year makes a quarter century for this shining star of a festival, organized by Arts For Art. Here’s hoping that proper funding allows the event to spread its wings in celebration of what makes it so special – diversity, equity and self-determination.

Festival Review: Vision Festival, 2019



Kidd Jordan - William Parker-Wadada Leo Smith



Andrew Cyrille - Milford Graves

Festival Review: Vision Festival, 2019



Andrew Cyrille



Joel Futterman-Kidd Jordan-Hamid Drake- William Parker

Festival Review: Vision Festival, 2019



Alto Gladness - Idris Ackamoor - Jemeel Moondoc-Bobby Zankel

Festival Review: Vision Festival, 2019



Matthew Shipp-William Parker



Rob Brown-Steve Swell-Chris Lightcap-Chad Taylor

Festival Review: Vision Festival, 2019



David Virelles Mboko Virelles-Roman Diaz-Rashaan Carter-Eric McPherson



Patricia Parker-Val Jeanty-Cooper-Moore

Festival Review: Vision Festival, 2019



Val Jeanty



Vincent Chancey-Jeremy Carlstedt-Joe Fonda

Festival Review: Vision Festival, 2019



Dianne McIntyre-Amina Claudine Myers



D.D. Jackson-William Parker-James Carter-Ronnie Burrage-Darius

MONTREAL JAZZ FESTIVAL, 2019

EASING INTO THE BIG 4-0

BY JOSEF WOODARD

Age does have something to do with it, thank you very much. But so do multiple other factors, some strategic and rational, some of the x factor variety. We're talking about the legacies of our veteran jazz festivals around the world, a running timeline into which the 40-something category now includes the grand, model Montreal Jazz Festival. Although Montreal's 40th birthday fete this year was big news, the number itself is more of a mid-life milestone by now, when several European festivals and America herself boasts two of the world's oldest—the Monterey and Newport festivals—tracing back to the origins of the still-young jazz festival species.

Meanwhile, up in Montreal, the 40 factor is less important than the fact of this being a significant transition year, as the swan song season for co-founders André Ménard and Alain Simard. The ambitious pair launched this festival with high hopes and a passion for music, but with no knowledge that it would soar to the upper echelon of the global festival realm. Some (present party usually included) consider this the world's best jazz fest, at least in terms of a well-oiled machine, with its artistic logistical priorities well in order.

And it is looking mighty fine and running smoothly at 40. Revisiting MIJF for my 22nd time (a timeline starting in 1989, the year of Charlie Haden's famed residency, and the start of Ménard's prominence as festival programmer), much seemed comfortingly the same, but on a vaster scale. As always, the festival engages in a benevolent takeover of the downtown "Place des Arts" area of town, closing down traffic and creating a vibrant festival zone in the face of Montreal's status quo, with free music stages and excuses for even jazz-haters to flock there for ten days.

Of course, jazz lovers are more than welcome here. As always, the highly public buzz outside contrasts the serious musical matters carrying on in multiple indoor venues within easy walking proximity. Among the highlights of my four-night stay at the festival were contrasting corners. The tricky, math-funky new groove sensibilities of master drummer Nate Smith's group KINFOLK segued into the agreeable mainstreaming powers of Joshua Redman's quartet, closing with his intriguing non-standard "Standard Bearer," a snaky quirk of a tune with a tight, knotty melody. Redman has been upping his game as a composer of late, also evident with his work in his new band Still Dreaming.

Montreal hasn't shied away from the practice of booking major pop acts, a forgivable sin considering that they also pay respects and give due employment to many sub-genres and current trends and acts in jazz of the day—or of historical interest. (It must be said, however, that the festival is seriously lacking interest in the all-important avant garde end of things, a condition exacerbated

Festival Review: Montreal Jazz Festival

in recent years, partly because that focus has been picked up by the alternative bookings of the celebrated and adventurous Café Popolo in town.)

During my four-night stay, the lucre-luring popsters of choice, placed in the large Salle Wilfred-Pelletier venue, were of the old school variety—the Alan Parsons Project and Peter Frampton. Parsons is still riding the power of his background as an engineer for the Beatles and Pink Floyd’s *Dark Side of the Moon*, and a semi-cult status as a bandleader in the ‘70s, whose music—theatrically staged and arranged—is strangely both progressive and regressive. Even his brand-new album, *The Secret*, sounds airlifted from the ‘70s. A keyboardist’s lame, swing-less jazz-quoting solo passage was surely one of the worst “jazz” moments of the entire festival.

Frampton, sadly on his final tour due to a medical condition he fears will limit his guitar playing abilities, was in fine, spunky form. In the jazz festival context, it seemed more apparent than usual that this superlative example of a rock guitarist delivers lines steeped in elastic jazz phrasing and sense of exploration. He remains an underrated rock virtuoso amongst rock guitar icons, somehow diminished by the poppy sheen of his *Comes Alive* mega-phenom of the ‘70s.

Splitting the difference between jazz, pop, and showboating musical gymnastics, young British sensation Jacob Collier brought along his band to play for a packed Club Soda. After hearing his novelty-fueled solo act—jumping from piano to drums to bass and layering vocal parts in dazzling real time—it is reassuring to hear him playing well with others, although his impulse to impress still sometimes overwhelms a more mature approach to music-making. But we assume that will come with time and self-editing.

Maturity doesn’t have to spell the end of restless invention, as encountered in the freewheeling musical ventures of the seasoned Frenchman-in-New-York Jean-Michel Pilc’s *Waves Trio*, putting in a strong set at the central L’Astral nightclub.

Eminent male jazz vocalist Kurt Elling has launched duo project with pianist Danilo Perez, and the results heard at the historic Monument National venue (next to the former “red light” district) were tantalizing, if still in an experimental, formative stage. These two seem to get along famously, blending qualities of virtuosity, a will to take chances, warmth and teasing humor. With a set list ranging from the Silvio Rodriguez classic “Rabo da Nube” (dedicated to better relations between the U.S. and Cuba), “Come Sunday,” “Pannonica” and Stevie Wonder’s “Overjoyed,” along with eccentric narrative detours, the duet buzzed with rapport, and future promise.

Two of the most memorable Montreal evenings supplied sublimity via sparse means. Tapping his very fine ECM solo bass album *The Gleaners*, Larry Grenadier summoned up a performance of variety and depth, using alternate tunings, tasteful original pieces and references to Paul Hindemith, and his tribute to a hero, Oscar Pettiford—“Pettiford.” Grenadier, as heard in Brad Mehldau’s trio and his “chordless” trio *Fly*, is a fluid, precise player, able to leap registers with great ease. He also has a natural adventurous streak which

Festival Review: Montreal Jazz Festival

extends to the wherewithal to make of his ambitious solo project a successful endeavor.

The following night, we got the more expected of a rare solo piano set by the great Swede Bobo Stenson, which, like the Grenadier show, was part of a compact tribute to ECM Records during its 50th anniversary year. The ECM contingent in town also included the dynamo piano duo of Vijay Iyer and Craig Taborn, Tord Gustavesen and Nik Bartsch's Ronin, closing out the penultimate festival night with its entrancing post-rock riff-based hypnosis program.

Stenson's hour-plus, unbroken suite of a concert stole the festival show, to these ears. Though best known for his trio work, on ECM albums, Stenson is a in the solo piano format, an aspect of his mastery which really need to be documented on record. At the former church venue, Gesu, where much of this festival's more musical fare is showcased, Stenson's lived-in With his singing way of phrasing, blended with a graceful melancholic tinge and a flexibility to move in and out of tonality-pushing terrain, the pianist wove his way deftly through a series of pieces, but always with a musical through line and sense of surprise intact.

After an hour of wending through various keys and musical "places," he closed with a brisk bebop-ish passage and a playful two-note resolution, a wink from left field. For an encore, he embraced the sweet contours of the Silvio Rodriguez-penned title cut for last year's trio album, *Contra la indecision*, but then exited into a wandering mode, heading off into an expressive forest of his own devising to end the show.

In some way, Stenson's solo set amounted to a kind of micro-festival in itself and was an ideal tour de force choice at Montreal's big 4-0/founders' send-off party.

Festival Review: Montreal Jazz Festival



Benoit Rousseau, Kurt Elling & Danilo Perez - photo, Josef Woodard



Christine Jenson Group - photo, Josef Woodard

Festival Review: Montreal Jazz Festival



Christine Jenson group - photo, Josef Woodard



Larry Grenadier - photo, Josef Woodard

Festival Review: Montreal Jazz Festival



Bobo Stenson solo - photo Josef Woodard)



Bobo Stenson solo - photo Josef Woodard)

Photos and Text by Emil Mondo



North Philadelphia born trombonist Jeff Bradshaw gets an « A » for trombone artistry and an « A+ » for audience engagement: photo credit - Emil Mondo



Rodney Square, Wilmington DE. Waiting for Terence Blanchard: photo credit - Emil Mondo

Tina Betz, the City of Wilmington's Director of Cultural Affairs calls it "the largest free multi-day jazz festival on the East Coast" and she should know. She has been producing the sprawling weeklong affair for over 3 decades. The festival is named after trumpeter and Wilmington native, Clifford Brown whose life was cut short at age 26 in 1956.

The standout performers of the 2019 festival were the trumpeters. The jazz trumpet is not stuck in the past, not with young maestros like Etienne Charles cutting new ground in the genre. Christian Scott a Tunde Adjuah layed out some very touching grooves and it was capstoned with a magisterial performance by Terence Blanchard and the E-Collective.

Day 3, June 10 was dominated by latin jazz acts. The big brassy Spanish Harlem Orchestra got everyone on their feet and gyrating to traditional salsa fare. Quincy Jones protege Alfredo Rodriguez treated the fans to more innovative interpretations. Lovers of latin flute were treated to masterful performances by Nestor Torres.

The Jenkins Project is a Wilmington-based ensemble helmed by baritone Michael Jenkins that deserves more attention. They need to invest in their social media outreach because they have much value to offer. Other notable Wilmington performers included saxophonist and band leader Fostina Dixon & the Winds of Change and newcomer Raye Jones Avery. The varied line up included smooth jazz guitarist Norman Brown and his group who also backed up Billboard chart-topping singer Lindsey Webster. The festival was kicked off by trombonist and Philadelphia native Jeff Bradshaw, a man which a huge stage presence who gets an "A" for audience engagement and the last act was fittingly by jazz royalty, Branford Marsalis.

The Clifford Brown Jazz Festival returns on June 17-20, 2012 to Rodney Square, Wilmington Delaware.

Festival Review Clifford Brown Jazz Festival



Trumpeter, composer and bandleader Étienne Charles. Still in his 20s, has created an impressive body of work; photo credit - Emil Mondo

Festival Review Clifford Brown Jazz Festival



Chris Scott A Tunde Adjuah: one of the young lions of the jazz trumpet
photo credit - Emil Mondo



Pinnacle trumpeter, Terence Blanchard; photo credit - Emil Mondo

Joel Frahm Trio at The Jewell in Omaha June 7, 2019**by Mark Klafter**

On the liner notes to his 1957 Mating Call album, John Coltrane's admitted favorites on tenor saxophone at the time were Sonny Stitt, Dexter Gordon, Sonny Rollins and Stan Getz. Singling out Getz, he had this to say, "Let's face it—we'd all sound like that if we could." After hearing saxophonist Joel Frahm play at The Jewell in Omaha on June 7, 2019, I believe Trane would have similar words to say about Mr. Frahm if he were around today.

It's not like I was really hearing Frahm's first "live" performance. By the time I did see him a few feet in front of me I had watched him perform numerous times via free livestream courtesy of Smalls Jazz Club in Greenwich Village in New York. Watching from the comfort of my home over the period of two years, I became convinced that I was hearing and seeing one of the greatest practitioners of the music today. Seeing him interact both as sideman and leader with many musicians, I was struck time and time again with the beauty and consistency of his sound, and the endless fount of ideas that came spiraling and flowing out of his horn. Playing in Omaha with local musicians Mitch Towne on Hammond organ and Dana Murray on drums, everything I had ever felt or heard from Frahm was confirmed and on ample display in a very varied two sets.

Whether playing standards or Frahm's originals, whether ballads, mid or up-tempo songs, Frahm exhibited complete command and exquisite tone for every style that was employed. I don't know how much lead time or rehearsal Towne and Murray were able to have with Frahm's music before the gig, but the excellent support, soloing and compatibility on the originals testified eloquently to the local musician's expertise and adaptability. Throughout the night Towne's deeply textured organ lines were a source of strength and beauty, while Murray's focus and flexibility on drums made the music work.

Among the standards there was a honeyed My Ideal, and a lush, velvety time-stands-still version of What's New with beautiful layering on organ, tasteful brushes on drums and a gorgeous cadenza on sax. Frahm was very Trane-like on All or Nothing at All, stating the melody followed by a flurry of notes in a sheets-of-sound fashion. His imagination and facility on tenor simply knows no bounds. When you think he has exhausted all the ideas he could come up with during a solo he reaches deeper and uncorks sounds and patterns of surprise and delight in their creativity. On Frank Foster's Simone a lovely intro that meshed well into unison swells with the organ yielded to Frahm's incredible articulation and clarity at flying speeds, maintaining a composed and relaxed undergirding to his solo.

The originals provided the greatest showcase for Frahm's talent and concepts. There was a sultry take on Jobimeola, first appearing in 2007 on the disc We Used to Dance with Kenny Barron. Thinking of Benny (Golson) was a bright, breezy, jaunty blues romp that had Frahm scissoring through the scene and Towne with an expressive solo on organ. His Qu'est-ce Que C'est showed he can play anything he wants at any

time as rapid-fire notes came steaming out of his horn. Boo Dip Dip featured Frahm as a craftsman of the highest intelligence and compelling clarity that can also be fiery. Murray's drums on this tune were solid and encouraging. Frahm relished sharing his tune Bright Side, which is his adaptation of Lou Reed's Walk on the Wild Side. The repeating groove came from a pleasant place of reflection, sort of the other side of the "wild side." Bee Line had the notes following so hard one upon the other and locked into a forward frenzy that never felt anxious or hurried, but rather calm and collected. Not easy to pull off. Blow Papa Joe was Frahm's nod to the music on Joe Henderson's Inner Urge album. Like Henderson, Frahm did not waste a note. He made everything count and express something valid and substantial. Frahm has reached a point of getting to the root essence of his own inner freedom and his facility on the tenor. Catch Joel Frahm wherever and whenever you can.

The Baylor Project at the Jewell in Omaha July 24, 2019 by Mark Klaffer

Last night in Omaha (July 24), at the relatively new Jewell jazz club in the heart of downtown, I experienced a phenomenon that I had not encountered before. The Baylor Project, fresh off the 2017 release of their debut album *The Journey*, and the two Grammy nominations that disc generated, delivered music that seamlessly moved from strong jazz standards and originals with seasoned chops all around, to deeply moving renditions of classic and contemporary Christian and gospel hymns, all naturally flowing from one to the other in the same set. The husband and wife led band, with Marcus on drums and Jean on vocals, along with Terry Brewer on acoustic and electric piano, Richie Goods on acoustic bass and Keith Loftis on tenor and soprano saxophones, inhabited and communicated this blend with no affectation, no religious posturing, no apologies and with the unabashed convictions of their prowess on their instruments and their joy in the Lord.

The night started out with a forceful drum solo from Marcus that led to an all instrumental number in which it was clear that this band was not going to hold back anything as they modulated nicely between straight ahead and rhythm and blues contours. Tenor and bass solos on this number were dynamic and strong in their articulation. Jean Baylor then made her appearance onstage and gave us a very heartfelt *Our Love is Here to Stay*. Brewer then quietly launched into a nearly five-minute piano solo that deftly and exquisitely explored gospel and black church intonations and emotions that caused a hush to fall on the sleek and intimate club. This segued into a flat-out worshipful *Great is Thy Faithfulness*, with Jean's mezzo-soprano leading the ensemble into very cogent playing and Loftis's soprano into a driving solo. Where to go from this mountain top? Back to displaying that The Baylor Project does not consist of timid believers, but jazz artists whose skills and pedigree has been nurtured at great jazz and music schools and in associations like Richie Goods' nine years and three albums with Mulgrew Miller. Marcus started a song off with brushes, moved shortly to pounding mallets and then let his sticks lead into a lilting melody. This tune was more of a nod to pop and smooth jazz, but any concerns with that were overcome by Jean's convincing scatting and vocalizing acrobatics which sent the band skyward and conveyed the love and care they have for each other, the music, and the audience. They are indeed refreshed by their own music. Marcus' cymbal washes added to the aural tapestry. After this came the well known *Tenderly*, with Jean coming in after an introspective piano solo. Her clear diction and expressiveness were touching. Loftis's tenor clearly reminded of Coleman Hawkins. Next came the traditional *Hallelujah* with Jean's "You are worthy, You are holy" full of sincerity, reaching a note near the end of the song that sounded like she found it in the third heaven. The sweet finale was the Baylor's *Laugh and Move On*, where soprano and voice perfectly united to tell us "You've got to laugh and move on / Holding on to something bad won't make it any better / You've got to laugh and move on / Learning to live love and let it go." Marcus has said *Laugh and Move On* is an important song in today's climate because it provides a musical route for human healing." And in Omaha one sultry, summer night, The Baylor Project demonstrated that they are doing good and important work, and making great music.

PERRY'S POWER

BY

JIMMY BENNINGTON

He had a little place, a building with only a few other tenants. Maybe only one... they rarely spoke or saw one another. Mornings he would play Jazz radio very loudly and would then go about his day...the late Perry Robinson.

There was a tiny stairway that led to a tiny room (Perry's bedroom), a still tinier alcove where there was the worlds smallest keyboard, a music stand, his clarinet, a window, a faded poster from a show from long ago, and little else. Even though we'd stayed up rather late the evening before on my arrival, Perry was up like a quiet firecracker going about his daily routine. I could hear him going about, saying something here and there. Once the radio started though, that was it and I ventured into the kitchenette to find Perry busy preparing food. He sensed my presence immediately and whirled around with a hearty 'Good Morning Maestro! Oh Ho! and Aha! Did you Sleep very well? Can I make you some Breakfast!?' When I discovered what it was he was making, I wasn't up to it and may have just had some toast. He was making a grand sardine sandwich with all the trimmings and then some...it was comprised of a dark heavy Russian bread that Perry stressed the greatness of many times, there was a special kind of sardines you had to have, not just any can would do, then there was the choice of either spicy kimchee or old world authentic cabbage (quite a decision to make in the early a.m.!)...I wrote it down per Perry's instructions...it's lost to time now. I called it Perry's Power. Because, after sweating and snorting the gigantic fish sandwich down with patience and reverence, sweat poring from his cheeks and forehead, he made a He-Man stance, flexing his wiry arms and growled "AAAaaauughoooO! Maestro! That is it! I am Ready! Ready for Anything! Aagh Beautiful Baby! Beautiful!"

He took me up to the alcove where he composed, he took his ocarina from his neck, and played a little thing. It was quite nice, the window letting the light in. I could see that no matter how small the piano might be, or how austere the setting, great things could happen, were happening, and would be happening...

I had come in for a few gigs and a recording with Perry. The night of my arrival, I offered to take take him to dinner to show my gratitude for him putting me up. Only the year before, Perry had been my guest in Chicago, and he insisted it was only fitting that I should be his guest on my next New York visit. I told him to pick his favorite spot, anything goes...he chose a modest Japanese place nearby, and we ate and drank copiously, laughed and shared some great moments... One thing I noted was the gusto with which Perry ate; he perspired when he ate and I felt that he was on a very strict economy always and that a meal out was a fairly rare treat. Keeping in mind, that musicians and artists are often invited to dine with the wealthy...they like having us around, but times between, artists have to think about that next meal, that rent payment, etc. The most creative gigs are not usually money making endeavors and so a loss is to be expected. As Lester Young told a musician

Jazz Stories Jimmy Bennington

who couldn't make an out of town gig because of low pay, Lester told him, "Man, you got to save up to make those out of towns gigs!" He told me that even though he had a few standing invitations to go to Europe, a festival in Germany in particular (Freiburg), he usually wasn't paid much if at all...just airfare, room and board, expenses...but little money.

He took me into his bedroom and showed me a beautifully embroidered sack, a silken magician's bag if there ever was one, and let me thrust my hand in among a mass of cool Euro coins..."When I need to, I just take this bag down to the currency exchange and convert em!" To say that he was frugal would be doing him an injustice, as Perry would give the shirt off of his back to just about anyone, but, he was thrifty and resourceful in every sense. Perry also confided that he lived in a 'commercial' apartment and that whenever the owner visited the building, the landlord (who respected him as an artist) would call Perry to alert him. It happened on a day I was there, and the procedure was to slide the big door across the kitchenette and bolt it down with a padlock, then, taking our beers and our smoke, Perry locked the door behind us that lead to the upstairs alcove.

We heard the landlord bustling about in the main room below...we smoked and whispered quietly...it was maybe twenty minutes or so later that the owner left... we remained that way for some minutes when Perry gracefully rose from his cross-legged position and went to the 'world's smallest keyboard'. It was quiet and deathly still and he played an elusive original melody he'd been working on. It came out like so much cool water, it spilled out and came to you like an old friend. Then he sprung up when the notes had died away and said, "To the day Maestro! To the day!" and we left that little place and went out, and about, to the city of New York, that Perry knew like the back of his hand.

He was quiet and still on the Path train; almost invisible. His eyes were lidded and his head was down...we walked down this way and that, took a left, then a right, and we were there; Manhattan. Safe and sound in the club...and he was in his element and played like the bird he was, floating above the din.. soaring.

We parted a few afternoons later, when my taxi arrived. We rested in the window waiting. Everything had already been said and we sat in a comfortable and satisfied silence. Then Perry pointed a finger at an old record album hanging askew on the wall and quietly asked, "Do you know about 'Funk Dimpling' Maestro?"

Perry Robinson
Maestro!
One of our Great Heroes

Jazz Stories Jimmy Bennington



Jimmy Bennington and Perry Robinson



Jimmy Bennington and David Haney

Jazz Stories Jimmy Bennington

THE JFK INN

BY

JIMMY BENNINGTON

You already know about how it was one of those things. Dumb if you do it and even dumber if you don't. David Haney, pianist/ composer invited me to accompany him to New York to play some gigs...places in Manhattan...the Jazz, the 5C Cafe, and elsewhere. I knew David from my days in Portland and was excited for the opportunity to travel a bit and play the real music. This was years ago now. My plane left from Seattle and I met up with David at one of those gigs. I remember the taxi driver was an unauthorized type and he and another guy hustled my gear and myself into the cab before I could really protest; I did manage to establish a fixed price and off we went.

The gig was an all black club where we played improvised music. I suggested to David at one point that we maybe play some of our Herbie Nichols repertoire to appease the audience, but David stuck to his guns and we played to a few perplexed faces. Later, at the hotel, he reminded me that this was his endeavor and that he would call the 'tunes'. Of course I understood, and it was a lesson for me as a sideman, the rest of the short junket being very successful and I believe he did throw in a Nichols tune when I least expected it...

The hotel we stayed at was near the airport, the JFK Inn. Once inside the little room, two beds separated by a bedside table, we sat and were arrested by the sounds and noises happening all around us. It almost seemed as if a small army were going to charge through the door at any moment. We sat opposite one another on our respective beds and tried to talk, but the sudden bangs, curses, and other unexplained sounds stopped our talk in its tracks. We began to wonder where we were when we realized it would be best to barricade the door with something. Something nice and heavy. We dragged a big lounge chair from across the room and set it up against the door. Have to be pretty strong to get through that...but what about those gunshots we heard? Would we be safe from them? There in the little room we drew the curtains and kept watch on the barricaded door for any sudden jolts.

The conversation had to big in those circumstances, and we spoke of our lives, of Jazz, of death, of living in the day to day, goals, dreams. At one point David said, 'You know Dr. (his nickname for me), I always thought I was going to die very young and so I lived that way...but then I had a dream that I would live to be very old, and so I began to live that way...a banana every morning for breakfast, good food, I go for a run or a strong walk. I sat across from him and thought how I felt it would be a young end for me. So I too lived like that. I ate what I wanted and drank what I wanted...slept when I fell asleep and not before. Now, these years later, I too am having dreams of living longer, but I don't eat a banana for breakfast in the morning.

The subways on that trip were hectic and the homemade Indian food we were forced to eat at one of the gigs soured our stomachs...an amateur cook who spoiled our venture to a nearby authentic Indian restaurant by insisting that we eat her special

Jazz Stories Jimmy Bennington

interpretation of Indian food. I protested in the corner to Haney, but we really had no choice as gentlemen and with m.f.'ing politics. We ate the bland and terrible food and repaired back to the JFK Inn with very few dollars in our pockets. I remember the proprietor at the club kept reminding me that I was playing Frank Gant's drums... 'that's The Frank Gant young man'
OK. At one point, I asked him 'It is OK if I play them right? This is the house kit isn't it?'

We sat up most of the last night reminiscing about the gigs, the moments, the little tour, the feasibility of another future venture...and our safety as the evening grew late.

We slept with the mission in our hearts.

The journey had been made.

Again.

This time.

The terrible noises died down after awhile though, even in New York, and we slept with the heavy chair against the wall and even cracked a window.

Aug. 8, 2019

Chicago

Barre Phillips Interview
Magic Carpet into the Sound World
By Ken Weiss

Barre Phillips [b. Oct 27, 1934, San Francisco, CA] is a virtuoso bassist improviser who expatriated to Europe in the late '60s and has lived in the South of France since 1972. Extremely influential in Europe and revered by his peers, Phillips has the distinction of recording the first complete album of solo bass improvisation [Journal Violone, 1968]. He is also thought to have made the first improvised double-bass duet, with Dave Holland in 1971 [Music from Two Basses]. His work with The Trio [John Surman and Stu Martin], beginning in the late '60s, became a model in itself, and influenced many younger musicians. Phillips' experience spans a wide range of musical styles, from Coleman Hawkins to Derek Bailey. Some of his other collaborators have been Archie Shepp, Chick Corea, George Russell, Lee Konitz, Jimmy Giuffre, Paul Bley, Don Ellis, Peter Nero, Evan Parker, Barry Guy, Atilla Zoller, Peter Brötzmann, Joe Maneri, and Joëlle Léandre, as well as a memorable time with Leonard Bernstein and the New York Philharmonic in 1964. He's also played in a trio with Urs Leimgruber and Jacques Demierre for over 18 years, and worked with Ornette Coleman, including Coleman's soundtrack recording for the film Naked Lunch [1991]. Phillips continued to issue solo bass recordings during his career and has just released the final chapter in that idiom – End to End [ECM]. This interview took place on May 19, 2019 in Mt. Vernon, New York, at the home of Phillips' brother, Peter, a noted composer in his own right. Phillips was in the States for a very rare pair of performances in New York in support of the new release.

Cadence: Where does the unusual name of Barre ["bar"] derive from?

Barre Phillips: Well, do you want the long versions or the short versions for these stories? [Laughs] I was a second child after my brother Peter was born, so, of course, they wanted a girl. I was supposed to be called Anne. When I was born, there was no predetermining what the sex of the child was. I don't know if they were disappointed, but they were unprepared. You had to register the child before you could leave the hospital and they didn't have a first name. My mother was walking the halls and she saw on a door the name of a doctor whose middle name was Barre and she took it. My parents opted for that being pronounced as "Barry." I researched the name and it goes back to the Huguenot days in France and then it migrated with the Huguenots being chased out by the Catholics. But that's as a family name, not a first name. So, the mistake that my mother made was she thought it was a second first name, but it was a family name, being spelled with the e and not the y. I was called Barry until the age of fifteen when in high school English class, the teacher was reading the roll on the first day of class and she came to my name, hesitated a bit, and said, "Bar?" And I said, "That's me!" And I changed my name at that instant. I realized that I preferred "Bar" to "Barry." Now the parents are dead, so they don't have to deal with it! [Laughs]



Barre Phillips - Photo credit Ken Weiss

Cadence: *Do you have a middle name?*

Phillips: No, that's it.

Cadence: *Although you were born in San Francisco, you've lived in Europe since 1967. That means you lived in America for 33 years and in Europe for 50 years. Do you still think of yourself as an American?*

Phillips: Yes, I do but I don't think of myself in terms of nationality, but when I'm asked the question, then yes.

Cadence: *What was the most difficult adjustment you had to make to live in Europe?*

Phillips: There was nothing difficult about that time. You have to understand that I did not leave the United States, I stayed in Europe, which is different than leaving. I went to London in August 1967 to ostensibly stay for 2 months for private reasons and ended up staying. I came for non-musical reasons, but I found so much work that it would have been silly to go back to the States. I wasn't hurting for work when I lived in New York, I was always working. I worked commercially as well. I played over a year in the Peter Nero Trio, earning good bucks. But it was different in Europe, why people were calling me was for what I played and not how I could take care of the job. Playing with Peter Nero was can you do the job, are you presentable, and are you the right color? I stayed a bit over a year in England at first, and because people knew me there from recordings, they were asking me to play. So, I started playing, although it wasn't my intention to play. I started playing right away, as much as you could because there were problems with the musician's union exchange program going on at the time. From my time there, I saw that people would talk about doing things rather than just going on and doing them and I realized cultural differences – the thinking, the speaking. It was difficult for me- I enjoyed seeing the differences. When I started living in France, I started off living with a French couple that were in theater. They had a huge place and they invited me to stay there. They took me around and I learned the language from people.

Cadence: *What is it about French culture that strikes you as most puzzling?*

Phillips: I wouldn't say puzzling, curious? Yes. [Laughs] Their different attitude towards sexuality, for example, and body function, is very interesting. They are so much more open and realistic than it is in the puritanistic American culture that I grew up in. You could look at it as a SHOCKING difference. There's not one that I find disturbing. Bureaucracy everywhere is a pain in the butt and the French are really bureaucratic. They love their bureaucratic structure and they push it to the full. For example, I'm retirement age now. I have retirement from the States and from the French system. It's very easy to sign up for your retirement in the U.S.A. – a couple of clicks, a wave of the hand, and there you go. With the French, it is much more complicated. It's up to the individual worker to prove that he's worked. When I went to apply in



Barre Phillips - Photo credit Ken Weiss

France, the person said, “You did save all your pay slips, of course.” [Laughs] ‘Oh, was I supposed to save my pay slips?’ “Well, absolutely, how else are you going to control that we’ve got it right?” That’s different, right? Talking with other musicians – “Oh, yes, I had a shopping cart full of pay slips when I went to my retirement.” In general, I didn’t have any difficulties although I was used to living in a small community where neighbors were neighborly. Neighborliness in France, in the rural communities, is something very different than the American style. For example, just French, not mixed nationality families, except for the very beginning days there, I’ve never been invited over for dinner or a drink, and it’s not because I’m American, it’s because they have their circle of friends and that’s it. You can be shocked by that but that’s just the way it is. I’ve never taken a French passport. I’ve got all the papers to be able to live socially as a French person, but I can’t vote. I vote over here in the States by mail through the California system.

Cadence: *How many languages do you speak?*

Phillips: Two that I can really say that I speak – English and French. I get along just fine in Spain. I was a Spanish student in school. I do fine with some Italian and I can find my way around in German, but I can’t sit down with a German and have an intelligent conversation.

Cadence: *You’re currently back in America to perform twice in New York in support of your latest ECM release *End to End*. How often are you performing these days?*

Phillips: What I am trying to do now, and it’s been working the past three or four years, is to go out once a month. I haven’t changed my at-home work schedule on the instrument or on the music at all, but the traveling has become so difficult, and my presence at home has become more needed than it was in the old days now that the old age thing has set in. I’m still with the same wife, who is going to be 82 and needs more help. The amount of energy that I have left is less than it was forty years ago. I took myself off of the freelance market quite some years ago and hardly anyone calls me for that anymore. If ECM were to call and ask me to do a session with someone, I would no doubt, out of respect and love for the company, I would do it, but going and traveling on the road and doing tours? No. Even with Urs [Leimgruber] and Jacques [Demierre], we don’t tour like we did.

Cadence: **End to End* is beautifully recorded, every sound you made is clear. How much of an impact did [ECM head] Manfred Eicher have on the finished work?*

Phillips: There was no discussion about sound at all. The engineer, Gérard de Haro, is someone I’ve worked with a lot through the years, even before Manfred started working with him. Gérard knows my sound very well, my preoccupation with clarity of sound. There’s also a big contribution to the record in terms of sound with the bass I have that is extremely clear. The bass



Barre Phillips - Photo credit Ken Weiss

and I have built up a clarity together that really pleases me. Where Manfred's participation was, was exactly what I was hoping when I called him. I really wanted to make the record with him, not just for him. This is highly likely going to be the last solo record I will make because of the lapses between when I've made them – ten to fifteen years. I'm 84 now, so adding ten years? I don't think so. [Laughs] I hadn't worked for Manfred for so many years, but I was ready to do a solo record and I called him up and he was so warm and open – "Yeah, you want to do it tomorrow? Let's go!" That blew me away because he has so many projects. I thought it might take years, but he was hot to do it. He had given me three days in the studio to do it but after the second day he asked if I wanted to do any more and I said, 'No, let's move on,' and he said, "Let's put it on the shelf and come back in a couple of months and listen to it fresh and make the record then." So, we did that. I didn't listen to it until we met again, some months later. I listened to all the 35 takes once before meeting him in the studio. We sat down and started listening and he started tweaking things, and he composed the record. It was an amazing moment, how his memory, listening to all these takes, how he could remember things, and make the composition of the record in his head as it was going along. And I was sitting there, marveling, letting him work. It's very interesting because several people have said they're very impressed by the form of the record. What I like so much about this record is that, on my behalf, there's no artifice, it's just me the way I would be playing and working at home. The bits of artifice which I had brought with me to the studio, I threw out almost instantly and didn't even record them. [Laughs] It was so interesting when the whole setting was – "Oh, just let him play." Manfred built the record and when I listen to it, which I don't a lot, but before I came on this tour I had to listen, and I was once again impressed by it. But to be honest, I have no idea if it's any good or not because it's just me doing my natural thing.

Cadence: Most of the 13 tracks on the new release are less than 3 minutes long. Why so short?

Phillips: As I listen to the recording now, nearly two years after the recording days, I can hear what I'm doing in the line of this 'just my natural stuff,' I mentioned earlier. Since I began doing my own thing, my musical ideas have been quite short - like when I was writing small pieces from which to improvise in the '70s and so. Just a short statement seems to be a piece in itself, like a small object of sculpture. Doing the record, freely improvising, but knowing it's for a record, I tended to say what I have to say in a particular mode, or mood, and stop - except when there is a rhythmic base to the material, as in tracks 4, 9 and 11. When there's a more or less steady beat going on, it took longer to feel the form develop and conclude than in the "rubato" pieces.

Cadence: In End to End's liner notes, you state that, "It's the end of a cycle, not a summing up, but the last pages of a journal that began fifty years ago."



Barre Phillips - Photo credit Ken Weiss

Looking at your solo bass series as a whole, spread across six albums, what is the combined statement that you've made with the work, as you see it?

Phillips: Oh, interesting. The combined statement in verbal terms is – ‘Hey baby, do your own thing. You gotta do your own thing.’ It’s something that I ran into as a performing musician around 1975. This was at a time when The Trio, with John Surman and Stu Martin, had a rebirth and was playing in a town in Switzerland, and I realized what we were doing, and what I had been doing since I said I was going to be a professional musician, was doing my thing in front of people and the people were coming and were supporting me. I was earning a living doing my thing. I mean, what is that all about? [Laughs] For myself, I was giving nothing, the giving part had nothing to do with why I was playing. I became very aware at that time that the Jazz business was all about product, but what I’d been doing here as an individual and as a group was more about personal process. We were playing for ourselves. Playing for the public was necessary to earn a living but it wasn’t why we were playing together. And from that time on, in public performance, I was into improvising. At that time, ’75-’76, my solo playing was starting to take off, and I tried to put a message in the music, without using any words, that you would all be better off if you were home making music rather than coming to this concert. The perfect concert for me would have been if nobody was there but they had left notes that said, “Barre, have a great concert but we can’t come tonight, we’re busy making music.” Socially and politically, I felt a big problem that we are having in our industrial age is that people, in order to earn a living, are having to grab an available job in order to survive and not do something they want to do. If I have anything to say [through my work] it comes in a historical sense where you go back to the mid-’70s, when free improvisation was a pretty small element on the musical horizon. It’s amazingly grown a lot more since then, musically and intellectually, as a mental and reflective way of going about things.

Cadence: Journal Violone, your first solo bass recording done in 1968, was not intended to be released. You had been asked to record some solo bass segments for your friend, composer Max Schubel, who instead of working over the pieces at Columbia’s new electro-acoustic studio as planned, was so impressed with your creativity that he facilitated its release, making your work the first complete album of solo bass improvisation. What was your reaction when you heard his intent to release an album and when did you realize the historical ramifications?

Phillips: He didn’t do it without my knowledge. Immediately after I recorded what I did at the church we were in, I said, ‘That’s about all that I can do,’ which was quite a bit, and I went down into the pews where he was sitting, and he said, “That was incredible, that was fantastic. There’s no way that I can take that and use it in a studio, but I would love to put it out. What do you

say?" He had his own little label and I was shocked, in a dumbfounded kind of way. I had just played the way I was playing at home. So, I thought about it, I talked to a few people, and I told him, 'If you think it's worthwhile, I respect your opinion so let's do it,' and not get involved with my own ego about this thing. I didn't realize the historical part until doing an interview in 1970 or '71 with a French Jazz magazine when the interviewer pointed out that he felt sure it was the first solo bass recording. I said, 'No, you're kidding.' [Laughs] I didn't know that and surely, if I had known it at the time, I would have been very hesitant because of the pretentiousness of making a statement like that. HEY, LISTEN TO ME!

Cadence: *Well, that's my next question. What you played for Schubel in that church was done without expectations or limitations. How different might Journal Violone have sounded if you had known ahead of time that you were recording an album?*

Phillips: I have no idea what it might have been. If I had known it was going to be the first solo bass recording, I would have said no because there were so many fantastic bass players in every domain all over the place, but not playing their very own stuff, their own homemade soup, as it were.

Cadence: *After Journal Violone was released, there were a number of requests for solo performances. How long was it before you felt completely comfortable performing solo in public? How long before you were confident of presenting a cohesive statement each night?*

Phillips: That's very interesting. The time between the record coming out and people asking me to come play solo was quite a few years. What was immediate after the recording, but had nothing to do with the recording, was through French theater, which was also one of the reasons I moved to France. I had been living in London, going to Paris to play with Marion Brown and Steve McCall from time to time. We were hired by Gunter Hampel to play in Aix-en-Provence and Marseille as a free Jazz quartet on a French theater piece. The gig lasted a month. At the end of the run, the theater director, Antoine Bourseiller, said, "I enjoy very much what you do. Would you be interested in staying and playing solo for my next production?" I did it and that work lasted three months. His instructions were, "You play when you want and the more avant-garde sounding it is, the better I'll like it." This happened at the Centre Dramatique de Sud-Est. I played on stage upstage behind a scrim, a netted screen, either hidden from the audience or lit from behind at times. The play was Classical French-Anglo, by Victor Hugo and everything else – the costumes and décor – contemporary. It was kind of an avant-garde approach that I didn't really understand the value of at all, but it gave me a chance to develop my solo playing. When the run was over, the director said, "You know, you should play solo." He set up a little tour for me of six concerts at different national centers. I agreed but then I thought, 'So, what does one do?' [Laughs]

It was way before you're just gonna play your own music. I wouldn't have been that presumptuous with what was my music at that time. Yes, there was a lot of material but never organized or practiced in terms of presenting in public, just research about what you can do on a bass, which is still ongoing. So, I played one of Bach's cello suites all the way through, 35-minutes long! That was the first half of the concert. Bach, yeah, how pretentious can you get? After intermission, I played two contemporary pieces, one by Charles Whittenberg, and the other was a sonata written by my brother Peter for bassist Bertram Turetzky. I also played some improvisation at the end. It was a terrifying experience to do that, especially playing the Bach. From then on, slowly, things would happen, and I would be asked to play at festivals.

Cadence: *You've been presenting solo bass performances off and on for 50 years. You're hailed as a master of extended technique and free improvisation.*

What is your approach to a solo bass performance? Have you developed a process to present a set of music that interests you as well as the audience?

Phillips: I do take the audience into consideration as far as how I dress, how I present myself in visual terms, and verbally with talking to the audience or not. I'm now only playing my music and doing it in pieces. I'm no longer playing 35-minutes straight with no break, mostly in consideration of the audience. It's easier for them if there are breaks where I can start all over again. It gives them a concentration break, it's easier for them as well as for me. Musically speaking, what I do is there are zones that you can look at as different techniques. I'm improvising from a technical approach that can lead me into an area of music that will let me be freely creative, as I am going to the end of my possibilities in that particular technique. It's always been like that for me and I find that the exciting part for people is not what you can do, but it's in that area between what you can't do and what you can do. When you start a piece in this area between controlled and non-controlled, you control it up to a certain point, and you know what you're doing, and there's this whole vast area out there where you don't know what you're doing, and you do not control. And when we go into there, we are very accident prone, and we are looking to absorb that and make it part of what we can do. That fragility there has a very interesting part for the public. The player who just plays into the non-control gets boring very quickly because when you're controlling things, you're putting things into some kind of form. When you go beyond what you can do, the form is impossible because you cannot control the materials. In the process, what I do is usually through a projection of listening into the future, to try and hear where I start in this repertoire that I have, which is based on different techniques. Where do I start today? Then it's a question of a logic of going on of the moment, which is completely instinctive and unplanned. Yeah, that's the way I work.

Cadence: *Where does your concept of sound come from?*

Phillips: When I was a child, I'd have moments of self-hypnosis where you leave consciousness of where you are. As a kid I had these spaced-out moments. In my spaced-out moments, I was in the sound world in this autohypnosis stuff. I had a period of about three years when my family was living in southern Oregon in the countryside, where I spent a lot of time alone in the woods, and the hearing of sound became like second nature to me, and the spacing-out into the sound, which was a gift or whatever, it was something that nature gave to me to have access to this autohypnosis in the sound world. Much later on, I realized that this state was a different state of consciousness, like the Sufi's talk about. It's going into a zone where your intellectual processes are not being used, there's just the sound. Also, as a young man in my twenties, using marijuana and peyote, and by time I got to LSD, I already knew all about this sound world by having access to it, and being able to establish that this was real. It was not just a hallucinatory area of the mind. Now I have access to that with no drugs. It has become a disciplined thing that I go into when it's time to play music, it's the vehicle, for me. I don't have a problem with taking my sound as a magic carpet into an area where I can marvel at what's coming out. And there's no intellectual content, there's no thinking involved. It's a different function of the brain. I don't know enough about it to be more specific but I'm not the only one who thinks about this. I feel that what communicates to the public is the vital vibration of the performer when he is able to let go of his thinking, if you want to think of it that way, and let his vibration go into his sound. For me, it's letting my chi, my spirit, go into the sound. People like it because the person's vibration is in the sound. Now, this is all from reflection, it's not scientifically provable, [Laughs] but someday maybe it will be as we get closer with quantum theory.

Cadence: *Are you talking about or have you had out of body experiences while playing?*

Phillips: Yes, with and without drugs. It started happening for me when I was about twenty-six.

Cadence: *How often does that happen for you?*

Phillips: I would say today that it's something that I have an access to when I'm in this state of the sound world. I have access to it, but it frightens me and I don't want to go there. It was very interesting, for example, playing with Joe Maneri and his microtonal system. We played together without me having any initiation into his microtonality [system]. It was just – "No, you just play what you play." So, I played and sometimes I would get into his world where I had no further idea of tonally what I was doing. I had no relation to the tempered scale, and that was a very uncomfortable situation for me. I would stay there as long as possible, but this detachment thing would start to happen, and I had to go play an open string and get my orientation back. I needed to stay rooted. The biggest experiences that I've had were not only through the sound world

detachment but of not sleeping and going where that takes you when you don't sleep for four or five days and you just keep going.

Cadence: *Why weren't you sleeping for four or five days?*

Phillips: I was working all the time – working day and night. That was right in the period before I left California for New York.

Cadence: *You've talked before about the concept of playing what your ear suggests.*

Phillips: I have discovered that I have a sound memory bank that is enormous of so much stuff that has happened in the past in the zones that I control and the zones I don't control. There is also muscle memory to play the instrument, which is enormous and grows and grows. So, I decide the starting place and then in this non-intellectual zone where I am in the sound, there is information about form, how long does it last, it's all there. All experienced musicians know what the notes should sound like. Their ear tells them what it should sound like as when they read the notes off the score or tune their instruments. But when you take away the notes, and you just have the ear, it also suggests what to do, but not in a pre-ordered way. I play by ear. The ear takes me along, it tells where to go. So, I just try to do that.

Cadence: *In terms of mechanical obstacles presented by the instrument, what's been the most difficult thing you've needed to overcome on the bass in order to play what your ear hears?*

Phillips: The research is still going on and, for me, it's been with the bow. The bow is such a world unto itself, so the research goes on and on, regarding every aspect of the bow. Probably the biggest challenge for me is what do you do rhythmically with the bow? I'm coming from a Jazz background with my pizzicato, so I have a leading place that I'm quite comfortable with and it's okay with me. In my bow playing, I'm coming from the Classical world, that's not okay for me to start from there. I've had to find another way to personalize the bow technique but still the bow is such a challenge sound wise, to cover the whole palate of what the bow can do that it's endless for me.

Cadence: *How close are you performing always what your ear hears?*

Phillips: I'd say 95 percent.

Cadence: *Are there unique techniques or inventions that you've developed for bass playing?*

Phillips: I've no idea. You'd have to ask the other bass players about that.

Cadence: *How has your skill as an improviser improved or changed over the course of your career?*

Phillips: Well, when we look now back to that thing that was the first record of bass improvised music, up to today where, my god, the number of solo bass recordings that have been done. Improvised or not improvised is not a subject for me. I'm a militant improviser but it was for social reasons, it had nothing to do with the music. That the music is speaking from the heart of the musician

and that his heart is in there is the key to the sound that I'm looking for. When you're playing Classical music or Jazz, you have to respect the whole history of those musics and take a stance in the history and make your contribution. When you're doing your own music, you just have to respect yourself. Evolution is not so much about improvisation as it is about personalizing music, no matter what it is. The piano player playing Bach, who knows how many thousands on the planet are doing that? How many of them can you listen to and say that you know who they are by listening to them? It so personal in the touch and the phrasing, which is the big challenge for all the Classical soloists to do. The progress report for me is very positive.

Cadence: *What helped you the most to be a better improviser?*

Phillips: The more access that you have to materials that you can play, the more chance you have to be able to play with somebody else. Improvisation can be something you do at home alone but it's really about collective playing, and the more you can bring in materials that you master to the meeting with other musicians, the more possibilities we have to make things. So, to become a better improviser is to listen to more and more different musics, feel what's in there, and figure out how you would participate in that. I used to play along with Bartok on the phonogram when I was in Berkeley. Play along, listening to the bass part, and I would do the same thing with a Mozart string quartet. It was for the THRILL of playing along with these players and this great music, rather than doing some kind of research. I think the more that you can do, the more that you know in an intellectual way about what's going on, is very helpful to be an improviser, along with the techniques you learn.

Cadence: *In a past interview, you've said that you listen to what's going on in the room right before you take the stage so that you are, "Already hearing what's going on." Would you explain that concept?*

Phillips: It's just a matter of hearing in general. We turn on and off all the time. Like when it's noisy, the brain shuts down, so you don't hear the noise. Since my vehicle to getting on the magic carpet of playing in the sound world is my own sound, I have spent time to learning that. So, my listening to the room, listening to the environment, now we're not just doing our everyday listening where the brain is doing a lot of the work, I'm objectively listening. That's what that's about. Getting in tune to being in tune with myself.

Cadence: *So, if environmental sound is your guide to creativity, what effect did leaving behind big city life in New York City and London, in exchange for France's rustic Provence, have on your work?*

Phillips: That's interesting. I really couldn't say specifically. I was always coming back off the road, living in the countryside in a nice quiet environment. It's the same thing with light, the light of the day, the light of the night, between the city and the country. Once again, I'd have to say that you'd have to ask somebody else to do a comparison of my playing, but for me personally,

coming back to where I lived for 45 years, I just moved this year, away from that situation and into the village, which is still just a rural village in the south of France. The quiet and the nature, and living in a non-push button environment, where I had to physically work for the water in and for the water out, and for the water not falling on your head through the roof, and to heat it, and to keep the garden going. You were physically and directly in touch with nature out of necessity. I lived with a spring on the property which is a wonderful contrast from going to Berlin or London. I'm sure that there are influences into the music from that.

Cadence: *You play what you hear. Do you play political music?*

Phillips: No.

Cadence: *We've talked about your solo bass playing but you've played in many different settings during the span of your career. Your 1971 duo bass album with Dave Holland, *Music from Two Basses*, is credited as one of the first, if not the first, double bass duet albums. How was to record in that setting?*

Phillips: We're back to Manfred Eicher and the very early days of the [ECM] label. I can't remember what number it was [number 11] but it was among the first dozen records that he made. Dave was touring with Circle and I was playing with The Trio and we would run into each other on the road. Both groups got booked to play in Hamburg, along with other people, and we did this radio production. So Dave and I were there playing side by side and in a break, Manfred came up and introduced himself. I had already met him in a Berlin club a year or two before when he was playing bass in a Jazz band. Dave had never met him, and Manfred told us he had a small label, which was news to me, and he said he'd love to have us make a duet recording. And Dave and I looked at each other and said, "Wow." [Laughs] Thought about it for about ten seconds and agreed.

Cadence: *What is your preferred performance situation?*

Phillips: The trio is the ideal number. The information that you can handle is very accessible and easy to control and keep going. As you get down to two, the duties are divided by two and as you get down to one, you've got a hundred percent.

Cadence: *Would you briefly touch on your childhood? What music was played in the house and what led you to music? Your brother Peter also chose a music career as a composer.*

Phillips: We lived in southern Oregon and in grammar school, I was in singing class at age 8. I had never seen a piece of music so I didn't know anything about the notes on the page, but the text was there, and I could follow along and sing. After the first session the teacher in private said, "I see you can't read this." I was embarrassed and answered that that was correct. She said, "But your singing was wonderful." I was singing what's called a descant, it's over the top of everything. The teacher told my mother that I had an ear and I should study

music. My brother, who is four years older than me, was already playing trumpet, and my mother said, "No, one kid in the family is enough." [Laughs] We ended up leaving Oregon and went back to California, to Palo Alto, a rich community. I started junior high school and the school had instruments, bands, and an orchestra. I've said many times that the bass chose me at around age 14. The instrumental teacher came and made a pitch to get recruits for her orchestra. She was going through the instruments to see who was interested and when she got to the double bass, my hand shot up and I saw my name on a theater marquee and a flash. In fact, my flash was so strong that my two rowdy friends next to me also raised their hands. They didn't hang in there but that's how I started. The music in the house was my brother's music. He played Bartok and Stravinsky and Jazz, all of which blew me away. There was always a little organ in the house that my mother played but only for infrequent singalong times. My brother was in a Dixieland band at the time and they didn't have a bass player, so I started playing in that band the same week I started playing Classical music, all this with no training. Incredible.

Cadence: *Your family advised you not to be a musician?*

Phillips: Yes, they weren't very happy with either of us being musicians, but that was just a stubborn father. Peter decided from the beginning and I didn't decide until I was 25.

Cadence: *What was the extent of your formal education on the instrument?*

Phillips: I took a couple of musical courses at Berkeley and I always played in the school orchestra, but I was self-taught. I tried when I was 21 to study. I went to the San Francisco Symphony and was able to take two lessons before I ended it. It wasn't possible, I couldn't do it, so I just kept on playing. I didn't actually have any tutoring until New York City, and that I wasn't looking for. I was very lucky when I got to New York and being accepted into the community and finding work quite rapidly. A lot of it due to my brother, who was already there, but not exactly. I didn't want him to help me, I didn't want to be the little brother being helped. He was involved with Gunther Schuller and the Third Stream movement as a young composer. He did help me in an indirect way as I ended up playing a little concert series with Gunther Schuller. I was second bass; the first bass was Richard Davis. After the series, Gunther thanked me and said, "I can see that there's a lot of this stuff that you don't know anything about, right? If you like, I can take you to a teacher." He took me to Fred Zimmerman, who was one of the 3 or 4 top bass teachers at the time. I started with Fred, who was a wonderful man. After I played for him, he said, "Okay, let's start at zero." I didn't know anything from all my self-taught approach. I had the great fortune to work with Fred quite regularly for about a year and a half because I was new in New York and I wasn't that busy. Once I started getting more work, I saw him less and less, and into the third year

of working with him, he passed away and I didn't look for another teacher. Shortly after that, I was in Europe. I had learned enough from Fred about the mechanics of the instrument, especially how the bow works, to carry on myself and continue working to develop my personal thing

Cadence: Who were your early bass influences?

Phillips: On the old records, I didn't pay attention to the bass at all. It was the ensembles. I was into Dixieland music so when there would be live Dixieland, my influences were whoever was playing. Just watching, seeing what they were doing. I had no teacher, so I watched how they were plucking the strings and what's the left hand doing? Dave Larrio was one of the main bassists I saw but I never had the nerve to go up to him and ask questions. I was impressed by Paul Chambers when he was playing with Miles. Of course, I had heard Slam Stewart and Major Holley. I liked what they were doing but it didn't turn me on. I listened to how they phrased things but didn't try to imitate them. With the bow I stayed within the Classical realm for the first 20 years.

Cadence: Is there anybody who influences you on bass today?

Phillips: Influence? Well, I see fascinating things happening. There's a Swedish bass player Nina de Heney who has a way of playing with the bow in a continual spiccato bouncing bow, that is fascinating to do. She does the bouncing bow, drawing it and pushing it back, and you can't hear the change of bow, just the continued bouncing going on at different intensities. It's a great, expressive thing but how on earth do you do that? But I'm not going to figure out how to do that or go get a lesson from Nina. That technique is her thing. I've discovered a few multiphonics by accident on the bass but there are published studies of that by a contemporary Norwegian bass player. Wow! I think I'm influenced by everybody. Another example is Stefano Scodanibbio, who developed artificial harmonic and true harmonic pizzicato and has had a big influence in Europe.

Cadence: You played with trumpeter Don Ellis while you were in California. He was known as a very demanding leader who played very complicated time signatures. What do you recall from your time with him?

Phillips: I met him early on when he was doing a workshop series, and anybody could come. I went hoping to participate in the new music and sure enough, 12 to 20 players showed up every Thursday afternoon in a loft. Anything went. It was an open workshop to try things. But out of that came a group of people, including Don Friedman, that were interested in playing experimental music. That ended up with Don Ellis recommending me to play with him in a piece of Larry Austin's at the New York Philharmonic in 1964. Don Ellis was curious and great in that he was not one of the Jazz hip guys. He didn't talk with the Jazz language. He came from a Midwestern educational background and he was so open-minded at the time. His wife was a Midwest beauty queen, a really straight lady. They had two kids as I did so our two

families did some social time together. He had exceptional talent. He was a great reader; he could read all the difficult contemporary stuff. Gunter Schuller was very happy to get him because he could improvise, he could play Jazz phrasing. Don was really just so in love with the experimental music stuff, which was quite unusual, and very comfortable for me.

Cadence: Talk about performing as a soloist in the New York Philharmonic under Leonard Bernstein in 1964?

Phillips: Bernstein did half of his music with contemporary music and the other half with the old war horses. Bernstein had chosen this piece by Larry Austin for orchestra and three improvising Jazz musicians as an example of the Third Stream stuff that was going on in the contemporary world. The piece had been premiered in a Gunter Schuller series in Washington, D.C. Don Ellis played the horn solo and the rhythm section was Sticks Evans and Richard Davis, because the bass and drum parts were very complicated and written. The improvising part was by the trio improvising freely on two cadenzas which linked the three movements together. The piece was coming to New York and I realize now that they didn't want two Afro Americans playing in the brand-new Lincoln Center. They were not happy with that possibility, so Don Ellis said he'd bring his guys, me and drummer Joe Cocuzzo. He didn't even check with us to see if we could read music because we weren't reading any music in his band! The music was very difficult. I had to work quite hard on it, but I got it together. I was studying with Zimmerman at the time, who was playing in the philharmonic. It was a week's worth of work. There was a piano concerto by Aaron Copland, who was alive and played the piano. Afterwards, Bernstein chose to record that piece, which became my first professional recording. I got a call – "This is Mr. Bernstein's office; he has decided to record the piece next Monday." 'Oh, yeah, I'll be there,' I said. [Laughs] I put down the phone and said, 'Oh my God, Bernstein wants you to record.' We still had to hassle for the money, they didn't want to pay anything. They gave in easily because we weren't really asking for anything out of the ordinary.

Cadence: Did you have personal contact with Bernstein?

Phillips: A few times, offstage. For example, we would be together before he would go on, and then the soloists would come in afterwards. He was nervous. He had some special cat's eye cufflinks, and he had a thing going on due to his nervousness, of massaging one of his cufflinks. And I mentioned something about that to him and broke his trance. He did not like that. [Laughs] To see the way the orchestra treated him was very interesting during the rehearsal periods. He had to learn so much music, it was almost inhuman to be able to do that, so there would be little mistakes, and as soon as he would make any kind of mistake, somebody from the core of the orchestra would say, "Hey, Lenny, in measure 124, that's a B-flat, man!" That's how they treated him, and

he had to take it. I don't know how many people would dare do that, but there was one. On one break, I was back with the bass players because my teacher was there. I'm meeting the guys and there was this old man, an enormous Italian man with an enormous bass, Carlo was his name. Then the break was over and they're going to play some Mendelssohn. And Carlo said, "Hey, Barre, why don't you go? You play for me," and Zimmerman said, "Yeah, come on." So, I go out with Carlo's enormous bass to play the rehearsal and we start playing. Bernstein looks over, sees me there, stops the orchestra and [Laughs] shouts, "Carlo, get your ass out here! You," pointing to me, "get the fuck out of here!" [Laughs] He didn't want anyone messing with his rehearsals. Eventually, some nasty stuff happened. We played the Larry Austin piece, it's over, the week of performances is over, and Bernstein told us on the last night that after the concert is over, because our piece was the last on the program, he wanted us to go down with him to the green room for a reception. So, the three of us were there, along with Larry Austin, Bernstein, and three of his assistants. We got into the elevator to go down to the green room and Bernstein said, "While you're here, I've decided I'd like to do the piece on my national TV program and the dates are so and so." I looked at my schedule book, and for the rehearsal, I'm going to be in San Francisco playing in another band on tour. And I said, 'Oh, I might have a little problem with the rehearsal,' and Bernstein turned to one of his assistants and said, "Get another bass player." That was it. So, I was out, and they got Richard Davis back for that gig. [Laughs] I was young in town, I didn't know that you don't do that, at least not with the maestro there. Everyone there was shocked, except for the assistants. Larry Austin was coughing, and Don Ellis and Joe were like, "Jesus, that's cold." And Bernstein wouldn't even look at me anymore after that. [Laughs] A little bit of an ego problem with the big director boss.

Cadence: You came to New York City and played with many interesting and influential players. One was Hungarian guitarist Atilla Zoller.

Phillips: I met him through Don Friedman. We started playing together in New York City and did three European tours together in trio with Don Friedman. Atilla was a good businessman. He had some film scores and we made and a quartet record with Daniel Humair of Atilla's compositions called Horizon Beyond. We played a lot in Hungary. Atilla loved to laugh, he had a very great belly laugh. He didn't drink more than the rest of us. He didn't smoke dope. His story is very interesting. He went from Hungary to Vienna. He came through the wall with his guitar on foot illegally. He showed up in Vienna and said, "Here I am. I want to play." He was a good player and the Jazz community, including Joe Zawinul, welcomed him into the Viennese scene, so he was able to have access to the West by jumping ship from Hungary in the old days when the walls were still up. He was a straight-ahead Jazz player that wrote some very nice themes that are angular and interesting.

Cadence: *Did you have a Coleman Hawkins connection?*

Phillips: Oh, you'd like some Coleman Hawkins stories? [Laughs] That's great. This was my first tour in Europe, 1964, and I'm playing in the George Russell Sextet. One of the concerts was in Bordeaux. We shared the stage with the Swing All Stars, which included Coleman Hawkins, Sweets Edison and old man Jo Jones. They came from the States without a bass player. Jimmy Woode, who knew the repertoire and was living in Europe, was supposed to be the bass player half the time during their tour, and the other half of the time just with a local bass player. Jimmy Woode did not show up in Bordeaux, so I was asked if I minded playing in their band. I said, 'No, not at all.' I'd grown up on that repertoire, so it was comfortable to play with them. But I'm a modern guy, I'm 10 to 15 years younger than them. I am not from their school. I'm not playing just the root and the fifth, I'm playing along like I'm playing lines, and I hear Coleman Hawkins playing with me while the rest of the rhythm section is doing the standard thing. We weren't taking it far out or anything. It's staying in the form, but I hear the horn player listening to the bass player and I thought that was amazing. [Laughs] So, the next day, which was a day off, both bands were to go to Brussels on the train which left Bordeaux at 8 in the morning. But the only people there to catch the train from these two bands were Coleman Hawkins, Harry Edison and me. So, we travel the long haul up through Paris to Brussels, and the quart of cognac is out by 9 AM. They were just hanging out and they included me. We had fun together and we hung out that night in Brussels in a club with Roland Kirk. So, the next day, it's soundcheck time and I'm hanging out in the dressing room with his band. We were sitting in there, shooting the shit. [Laughs] The quart of cognac is out again. The rumors about him drinking a bottle of cognac or brandy a day are true! [Laughs] But he never got drunk. Jimmy Woode was not due there that day, it was to be a local guy. So, here comes the producer with a guy and says, "Mr. Hawkins, this is Mr. Benoit Quersin, your bass player for tonight." And Bean looked at him and looked at me and said, "Bass," he called me "Bass," "don't you want to play with me tonight?" And I said, 'Yeah, yeah, sure but Bean, I don't have a bass.' I didn't have a bass; I was playing whatever bass was there on the tour. Bean said, "Well, Mr. Benoit, you've got a bass, right? Do you mind if "Bass" plays your bass?" [Laughs] So, I played a second set with him. There must be a film of this concert and it would be a real kick for me to be able to see that. It was so much fun for me. It was a chance experience and it was very nice that he dug it and wanted me to play with him a second time.

Cadence: *You hung out with Roland Kirk, Coleman Hawkins and Sweets Edison in Brussels?*

Phillips: It was late night in a bar without a band and Roland Kirk showed up. He was also playing on the festival. He was alone and knew the guys. He said to Sweets in his squeaky voice, "Hey, Harry, you got anything to smoke?"

Sweets reached into his pocket and said, “Shit, where’s my stash?” And Roland said, “You looking for this?” He’d picked his pocket. [Laughs] Later on in the evening, he picked Harry Edison’s watch without him knowing. He was a blind pickpocket, man! [Laughs] He was so funny. He’s doing these jokes. It got to be real late, and everyone’s pretty drunk and it’s time to go. One of the Belgium guys offers his car to get us to the hotel and Roland says, “I’m gonna drive.” We said, “Oh, sure Roland, right.” A drunk Roland Kirk driving the narrow streets of Brussels, right? [Laughs] Everyone agreed, and he gets in behind the wheel and he’s shown where the stuff is. He starts up the car and he starts driving and everyone is laughing and carrying on. It’s a very narrow one-car, one-way street and there’s no parking there. He slows down at the cross street and drives down to the next corner, very slowly, gets to the corner and said, “That’s enough of this. I don’t feel like driving anymore,” and got out. He was able to drive the car drunk, by ear, using the reflection off the walls using the sound of the motor to keep himself balanced. He had stereo going from the reflection off the buildings and when he came to the cross street, he could hear that there’s no buildings and he could hear that there was nobody coming.

Cadence: *You had no reservations about being in a car driven by a drunk blind man?*

Phillips: [Laughs] No, not being with these guys. Everybody was drunk. No, he stayed in first gear, going ten miles an hour. He wasn’t speeding down a freeway. [Laughs]

Cadence: *You also played with Jimmy Giuffre.*

Phillips: That also happened through Don Friedman. The two years that I played with Jimmy were wonderful. He lived just down the block, on East 97th Street. He had no work, nobody was hiring him for gigs, and he was writing a book at home on arranging. The years I played with him, we would rehearse regularly with Don Friedman, doing his music and improvising. He recorded every session we did together. Jimmy was very open so when I was free, and didn’t have babysitting duties, and had practiced enough, and didn’t have some other rehearsal, I would go to Jimmy’s house to play or listen to music. He’d ask me things like how I warmed up on the bass and basic technical stuff to help his arranging knowledge and he also applied it to the clarinet.

Cadence: *Later in your career, good timing led to you touring with Ornette Coleman, beginning at the 1975 Bologna Jazz Festival when Charlie Haden was suddenly called away for the birth of his triplets and you were present to fill in for him.*

Phillips: I had met Ornette before in 1958, before either of us had gone to New York. It was in Sausalito, in the Bay Area. John Lewis and the Modern Jazz Quartet had been performing in Los Angeles and had met Ornette and Don [Cherry]. Lewis invited them to come up to San Francisco where the MJQ was playing at the Black Hawk. He wanted to talk with Ornette more about

his system and what he was doing. Ornette came and there was a meetup on the Sunday day off, and my brother, who was in touch with John Lewis, was informed about this meeting and was invited. He told me to come along as well, so I did. Ornette was there and he tried to do some playing with Connie Kay and Percy [Heath] but it was not happening at all, [Laughs] it just didn't work. But John Lewis did not participate in that, they were just talking. I met Ornette a second time in Berkeley, in 1962 and he was very instrumental in my leaving California and going to New York. He came and sat in with the band I was in. We played Jazz cover tunes by Horace Silver, Dave Brubeck, Miles, the songs that were going on those days, plus some original tunes, and some songs of Ornette's. This was a very low period for Ornette, before he went to stay in Europe. He was fed up with the scene in the States. He couldn't believe that he was so popular and had earned no money yet. Who's got his money? [Laughs] He was starting to learn that part of the life. His girlfriend, at the time, Eve, was the cousin of the piano player in the band I was playing with, and she brought Ornette, who had his horn, and he sat in with us. After the set, we thanked each other and he said, "That's great but why do you guys play this school music?" The piano player and I agreed that he was absolutely right and a week later the band was dead after being together for a year. [Laughs] After meeting Ornette, that was it, and within two months, I was in New York. So, 1975 comes and Charlie is not gonna be there for the gig. I was there with The Trio and the organizer comes and says, "Ornette wants to see you" and took me to their dressing room. Ornette said, "Barre, it's your dream come true. I want you to play with me tonight. Will you play?" So, I did, and it was STRONG, a marvelous experience with Dewey Redman and Eddie Blackwell. The level of energy was right up high, right away. Boom! Boom! Yeah, sink or swim, baby! [Laughs] It was wonderful.

Cadence: Ornette later asked you to play on the Naked Lunch soundtrack he was working on in 1991. What are your memories from that time?

Phillips: I was in Paris around the birth of my granddaughter by my daughter Claudia. The phone rang and it was friends of Ornette's who told me that Ornette would like me to come to England to record with him. I asked when it was, and they said it was tomorrow. [Laughs] New York style, right? I wasn't going to say no to that, so I said, 'Goodbye baby, see you later.' I didn't have my bass with me, so the question was do I run home to get my instrument, because I'm 500 miles away. I made some phone calls and arranged to borrow a bass from Ron Mathewson. I went and had a day to get it together. I bought a set of strings, a bow, and a chunk of rosin. I took this beautiful English bass back to my room and went to bow it and the bass said, "What are you doing to me? I don't understand that at all." I guess Ron didn't play that bass with a bow; he was a Jazz bass player. The bass hadn't been bowed in, Lord knows how long, and it didn't want to know about that. And we're starting

tomorrow, I don't have three weeks to teach the bass how this works. You gotta do it now, so, we'll see what happens. So, of course, what happened was that the very first thing to record with Ornette was, "Okay, Barre, you start with the bow." [Laughs] Way up high and fast! It was really funny, and it's on the record as well. The bass said, "Okay, if that's what it has to be, that's what it has to be." It was a beautiful experience playing with Ornette in the studio, in a calm and orderly situation. There were some very telling things going on, and since he's passed away, I suppose I can tell one Ornette story. The parts for the orchestra had been done previous to my coming there, so that wasn't stuff to be done. They were not happy with how it sounded on Ornette's improvising with the orchestra. He had been playing separately in a booth, so they were gonna overdub on the orchestra and try to do a better version for them. They didn't have the orchestra come back and play, they used the orchestra tapes. And Ornette, he played sharp, he often played above the pitch. Mostly in Jazz, you go under the pitch, but Ornette went over the pitch, a lot, especially in the high register. I was there in the studio with the crew and they're recording Ornette, who's down in the studio. They played it back, and the composer Howard Shore, who had a good relationship with Ornette, said, "Ornette, it's sharp, it's out of tune. Let's try it again." They try it again and it's out of tune, man. So, finally, Howard goes down with a tuner to look at the tuning and they try it again. And again, he tells him it's out of tune. Ornette tried it again and he nailed it, right in tune, and Howard said, "That's it!" Ornette asked to hear it and then said, "That ain't my sound!" [Laughs] So, what we hear on the recording is Ornette, that high playing. That was very telling. Moments like that with Ornette I enjoyed very much. Those kind of native, folksy response to things came out, rather than the system that he had that nobody ever really understood – the harmolodics. From the early times that I got to spend with Ornette in California, I was able to better understand Ornette's thing about his system. I think he was a native player, like a folk musician, playing by ear in a very native way. He had intelligence but it was kind of folk intelligence. As little as I knew him, I think that he got together that system to be somebody who has a system. That's just a personal opinion, that's what it felt like. Ornette was a really funny guy, he had humor. He told a lot of funny stories and his outlook on life – looking at things and turning them that other way. He was ironic but never sarcastic. One time he told me, "When I had the bass right, that's when I was playing with Scott [LaFaro] and Charlie. The two basses because one could play the bass and the other could play the bass." I thought, 'Whoa.' [Laughs] I quickly understood what he was saying, knowing the two players, right?

Cadence: You moved to Europe in 1967 and ended up in The Trio with John Surman and Stu Martin which became a very influential band that played over 400 concerts. What made The Trio so special?

Phillips: Looking back at it, I can't really say what it was in a social-political

way, but in a musical way, John was coming from diatonic music. His roots were in the church as a child. I would say where I appealed to John was in the harmonic and melodic thing that we built, because it was going back to earlier than Jazz for him. Because of the harmonies and the scales involved in there, it was somewhere between Jazz and an older music, like plainsong. He enjoyed the comfort of that. The familiarity of that, the feeling of homeness with that, especially with bowed bass and bass clarinet, which we loved to do together. We improvised melodically together and moved around, shifting harmonies. We created with two voices. And then on the other side, the wild man, the savageness of Jazz in Stu. He was a great Jazz drummer, and he adapted to this kind of free playing readily. I knew Stu from New York but it hadn't been on the free Jazz scene at all. It had been in Jazz, mostly big bands. So, I think it was the wild part. I listened to those old records and said, 'My God, we were ferocious.' When the ferocious part happened, it shouted! John was powerful and Stu was right there – "Let's go higher and further," and I'm right there, filling in the gaps, as best I can. Because Stu was such a great Jazz drummer, that playing tempo together was not a problem like you could have in Europe a lot of times, trying to hook up with a drummer, because of style. Stu was a real Jazz drummer so he could play tempos no matter where it's at. Super-fast or slow-slow, we could always feel very comfortable together, rhythmically. The elements that I tried to bring into the music was a more open contemporary thing that did not work so well. John wasn't that comfortable with them and for Stu it was, language-wise, too foreign, even though they were simple things to understand, they were not so simple to do. It was areas more abstract, more quasi contemporary music that aren't documented on the records. I think we could have developed my part of it more, but that was cool. I think the elements were that these guys could rave but they also could play traditionally and the two-voice thing between me and John was appealing to a lot of the younger players. I mean, how many of these guys have I met that say, "Man, that's what we listened to. That was the happening stuff." I say, 'Okay,' but we surely didn't know that then. [Laughs]

Cadence: *Why did you locate to the South of France in 1972? That's not exactly a musical hotspot.*

Phillips: No, not at all. It's an easy enough story actually. I came to the south of France to do a theater production for Antoine Bourseiller. He asked me to do a different theater production in Marseille where I was the musical director, composer and bass player. The production was to last one year. At the time, I was a newlywed with my current wife, and she had two children with her. We were newly together and didn't have a place after living in Paris and then Belgium. We decided it would be great if we could stay in the South of France and this place came up. We tried it and have stayed there for 45 years!

Cadence: *Would you talk about your early years in France's Provence region*

and how you came to settle at your castle residence in Puget-Ville? When you arrived, it was abandoned and overrun with vegetation you had to clear.

Phillips: That was not an uncommon situation in the European scene. Castles and the villages around the castles were abandoned and the people moved down into the plains where it was flat. Especially when the railroads were finally put in in the 19th century and there were not so many wars. The site where we lived goes back to the Middle Ages. There had been three waves of cultures up into the Renaissance, so we were the fourth one, [Laughs] coming into the mix in the modern times. It was such a wonderful place to live. Yes, it had been abandoned for a long time. There was lots of overgrowth, but you could get to it by road, and it wasn't that far out lost in the boonies. It's just, as so often happens, the old historical stuff just didn't interest the locals that much to keep it up. But because of the Catholic church and the chapel that was there [next to the house], it had been kept operational for pilgrimages once or twice a year to go up to the old chapel. And this house, which was not from the Middle Ages, but built in the 17th century, and then in the 18th or possibly even the early 19th century, had been modified so that it was actually right against the outer wall of one side of this chapel. It had also been kept up, more or less, through the years, so it wasn't completely falling down, whereas the 60 odd houses that were in the village, were all down on the ground. The majority of the castle was down on the ground too, except for one wall that was ready to fall. It was all abandoned. When they would leave these villages, they would take their roof tiles with them to rebuild down low. As soon as the roofs are gone, the rain does the rest of bringing the rest of the house down. They were put together with poor mortar.

Cadence: You had to chop wood for fuel?

Phillips: Right, there was no electricity for the first ten years. The house I lived in was considered part of the chapel Ste. Philomene because it was attached to it. In France all the Catholic churches and other buildings belong to the state. The city is part of the state and they "administer" these buildings, but the church has retained the right to say what can happen or not in consecrated buildings since the deal that was made in 1905. It's a complicated situation and the "war" between church and state is still present in French life. I never owned where I lived, I was allowed to live there with the understanding that I would maintain it.

Cadence: In 2014 you founded the association European Center for Improvisation (CEPI) which is apparently the only organization dedicated to creation via improvisation combining artists, as well as others in all walks of life, including researchers, mathematicians, physicists, philosophers, etc.

Phillips: It has to do with local politics. My vision of what this place (the site called Haute-Ville where the chapel and house are located) could be, from the very get-go, when I first saw it in the early '70s, was that there could be an artist

center there for people to come and work at. I rapidly found out as I got to know the people and the local government, that if I wanted to do it all alone, it might be possible to do, but I wasn't going to get any help. So, with all the rest of my life to do, I just put that on the backburner. Then in early 2014, the town government changed, probably the first new direction since the Second World War. These people were listening to me, they wanted to know. The new mayor came with the cultural attaché a few days after they were elected and spent an afternoon there as I laid out my plans. They were interested. From their interest to their refusal to do it took two and a half years. For something like that to happen, you have to start at the village level. The village has to be in agreement or politically the thing is not gonna work at all. It needs authorization and funding. I'm an old man but if I could have gotten this thing started, there would have been money to find younger people to actually do all the necessary work. In 2016, while I was waiting for the government to decide, I held the first conference in the village about improvisation. I found the money through private sources without public funding to put on a three-day conference. It wasn't a festival but a professional conference. I've done it three years in a row, first featuring Franco-Italian, then Franco-German, and last year Franco-Swiss. The thing is growing but still, it was only 50 people last year. Now that I've moved away from Haute-Ville, and the place is going back to the city, the city will do whatever they're going to do with it, which is not going to be to make it an international art center. [Laughs] The conference is again going on this September, taken over by György Kurtág Jr. to do the artistic direction. The Germans are talking that they would like to do one, and there's another place in France that would like to do one and a place in Italy. Eventually, it will be nomadic instead of coming to a single place.

Cadence: What's life like in the South of France? What's a regular day in Puget-Ville for Barre Phillips?

Phillips: A regular day in Puget-Ville? I'm a get up early guy, so I'm up at 6 o'clock and I go out on the street to the bakery, pick up a fresh baguette, and maybe a couple of sweeties or some pain au chocolat, and come on back. My wife sleeps later than that. I'm still settling into the new place. There's a lot of work to do and I'm not in a hurry to do it. I'll practice and I spend about two hours a day on the internet, just with the correspondence. I don't do Facebook or any of the other social media things, not because I'm against it, I'm just not prepared to put more time into the computer – answering emails and booking flights for the work that I do. I don't have an agent or a secretary to do all that stuff, and I never have. I've now been doing the cooking in our household for a couple years, so I have to get that together. My wife does the cleaning up.

Cadence: What's your specialty?

Phillips: My specialty is an enchilada sauce to die for, [Laughs] that's what the locals know me for. I also make some dynamite refried beans that are always a

big hit too.

Cadence: *When's the last time you played a Jazz standard?*

Phillips: [Long pause] It was with Paul Bley in the '90s on a duo improve gig and right in the middle of the playing, he burst into "Spring Will Really Hang You Up the Most." He played through one chorus of it and then on to other things. I think that was the last standard I played, and it was so fun to do that because it's been so long since I played standards that I don't remember the changes. I used to know the songs and the changes, normal stuff for a Jazz musician, but here we were, and I had no idea what key he was playing in or what the original key is. I knew the melody to the song, but here we were, playing it in a whole new way, completely improvising the bass part as though we were playing something else melodic that I was improvising along with.

Cadence: *You had a long history with Paul Bley.*

Phillips: Yes, I did, going back to my very earliest days in New York when he was not working with a bass player. I got to New York in August of '62 and it took me about three months after I arrived there to even put my nose out in the street. It was like, 'Wooo.' I met him and invited me to his place to play together. I'd go to his house and we played duo. We did a very little bit of work together at that time. Paul was the first musician I had played with who came to what I was playing and I felt that he was taking me in his arms, like you would take a child in your arms, not a baby, but a child that you cared about. The warmth, the giving comfort of what he was playing with what I was playing. It was like an invitation – go, play, go. Without saying any of that, it was only through the music. That started to open me up, let my ear run the show. That was wonderful. It started there, and through the years he'd call me up for a gig, mostly duo, and our story would continue. And then Steve Lake came along and proposed these recordings with Evan Parker that we did for ECM and there the story got thicker and richer. Paul had such marvelous reactions to my propositions in the harmonic world, and when I would leave the harmonic melodic world and go out into space, he was right there too. He could do all of that and do it so well. Wow! Offstage, he was a real character, [Laughs] a real character, and I loved him for it, even though sometimes it caused some big problems. [Laughs]

Cadence: *How many basses do you own and what's the history behind them?*

Phillips: We've been here for several hours, isn't that great? I love telling stories. At the moment, I have two basses. My first bass happened when I was in junior high school. I was playing with the school's bass until my mother went to the Methodist church and there was a bass hanging around in the back room that she bought for 25 bucks. Nobody knew what that bass was doing there. We took it to the local luthier and he got it working again, and that was my first bass. From there on, the basses continued to come to me. I never looked for a bass, they always just came to me. I had seven basses at the house, which

were too many to store, so I've sold some. I've found basses abandoned in odd places. I got one in Marseille while I was working in the theater production with Antoine Bourseiller. I was using the local guy to work on my bass and I walked in one day or some strings and there's this funny wooden box that was smaller than a bass box and it had a little bass in it with three strings. He said some people had found it in their attic and they wanted to sell it, but it wasn't worth anything. I bought it for 100 bucks. Stuff like that. All these basses coming to me, most of them needing work. I found one in the Paris flea market in 1970 that needed a lot of work, but it turned out to be a wonderful bass. All those early recordings of The Trio were made on that bass and now my bass-player son uses it. The bass that I travel with now was bought brand new seven years ago. It comes from a bass maker, Jean Auray I've been working with for over twenty years. It comes apart in two pieces and goes in a flight case that's a very reasonable size. I love the instrument, so I was able to give up the wonderful basses that I had. I had a very big five-string bass that I used on a lot of my recorded music from the '80s and '90s. It's now in Prague with a younger player, Jiri Slavik. Another was an old French bass which is in Vermont. Other basses are in San Francisco, with my son-in-law, and in Norway. They've all found new homes in such a way that I was quite happy with the situation. I've also had two carbon fiber instruments that were made here, very near to where I live.

Cadence: Your children are also artists.

Phillips: Yes, two of the four. They have the talent and the drive to do it. David is a bass player. His mother and I split up when he was young. He came to live with me in Europe for a few years and I gave him one or two lessons. I showed him how the bow worked, and he got that right away, [Laughs] instantly. He went back to New York and went to school at the Mannes school (where he studied with Homer Mensch) for four years and then he went to Julliard for grad school (under Eugene Levinson) for three years. He did the whole gamut for the Classical music scene. He does occasional Classical music work but that's not his first choice. He's making his living on Broadway. He's first call with The Book of Mormon. My daughter Claudia was a natural born performer as a little kid and just continued on from there. She came to stay with me after high school, so she's been in France since she was 18. She first worked as a singer and was on the charts for six or seven years on the '80s European Pop scene working with the big record companies and doing all the television and touring with all that Pop music stuff, until she had a baby. When my granddaughter Zoe was born, and Ornette invited me to London in 1991, she threw in the towel on being a Pop star because, more and more, she was not happy with doing bubblegum music and working with the bubblegum industry. She proposed to them, a more adult approach to her product, still in the line of Pop music but no more bubblegum, and they said, "Thank you very

much, good luck. Goodbye.” She was offered the job of being on the judging panel of the European The Voice show but she said no. She’d done a lot of television by then and knew that world pretty well inside out. She has now gone from a performer-recording artist to doing vocal teaching at a studio in Paris that is used by a lot of producers who need their newest Pop stars to learn how to sing and to be on stage. She is a pedagogical advisor there and she has a second job in the French education system. She’s also the secretary of the European Voice Teacher’s Association. She’s running around Europe with a super active life.

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

Phillips: Number one is sleep, rest and reflection is number one. I’ve spent a lot of time organizing things for other people. I started in the early ‘90s in the village to help organize for mostly Pop musicians to have a place to play and I moved on to be the president and the artistic director of a very big weeklong bass festival that was held in Avignon. Outside of music, I play an internet game Words with Friends with my kids every day for about half an hour. It’s internet Scrabble. I don’t do sport or hunting or fishing. More and more, I spend time hanging out with my wife. I enjoy the cooking, but it has not become a passion. There’s nothing that I enjoy doing outside the home. I’m a homebody.

Cadence: *The final questions have been given to me by other artists to ask you: Barry Guy (bass) said: “Since I have had the great pleasure to work with Barre on many occasions, I guess there exists a “no question situation.” I love Barre’s bass playing, and the man himself, of course. He is a kind of guru figure in the sense that he has an understanding of time, space, and color that is a lesson to us all. To ask a question would seem superfluous. However, if you really need something to kickstart a dialogue, maybe you could ask Barre about his relationship to dance. I have worked with many dancers and found the experience liberating. Maybe Barre found the same?”*

Phillips: Wow, that’s interesting that Barry would ask that. That’s great, yeah, because we haven’t talked about dance at all. I ran into dance accidentally around 1970. I was living in Paris and one of my mates at the time, Michel Portal, got a call from a producer to come play for some dancers. They were Americans, so Michel invited me because he said his English was poor. The choreographer for the company was new in Paris, although she was very well known as a dancer. Her name was Carolyn Carlson. It did not work out for us to do something with that company, but I had met Carolyn and her mate, and we became friends because I knew Paris a bit and could speak more French than they could. And then she got a job at Fête de l’Humanité, which is the big annual French Communist Party celebration every September in Paris. She had a show to put together for that, so we worked together as a duo, starting in 1971. I later worked with her again in 1974 in Avignon and eventually she

was named to form a company at the Paris Opera, a dance research group inside the Paris Opera. She called me up and said, “Barre, we are now going to perform in the Paris Opera so get your suitcase together.” I ended up working with her there for six years. To get back to Barry’s question, I had always done music as music, but now with the dancers, I was doing the music with a whole visual thing going on. Working at the Paris Opera, I started by learning the choreography and made up my own music to it. It progressed and I became more involved with the dance itself, moving on stage like a musician with the bass. I started to learn about the power of music in relationship to the image. Communication-wise, I’m not talking about decibels and turning up the volume, it’s possible to detract from the visual perception by the frequencies, and the amount, and how you’re playing. The balance between the aural and the visual is a very delicate thing to do. You can relatively easily wipe out the visual part for the spectators, which was not my intent at all because this woman was, and still is, an unbelievable performer. It had to be very balanced. That really opened my eyes and my ears to projecting the power of music, which I was not aware of previous to working with the dance. I learned the deep communication possible with music by working with the dancers.

Joëlle Léandre (bass) said: “I have known Barre for so long and we’ve done so much different stuff together, not only to play in duo but also to record and play in different bands and projects including a totally crazy bass spectacle a long time ago at the American Center with a lot of basses on stage! I first heard Barre at age 15 in my birth city Aix-en-Provence. I was a student at the conservatory and Barre was giving a solo concert in town. I was there and it was so new for me to listen to this kind of solo! We all learned from Barre, he is such an important musician, not only as a bass player, but as a human being and a sage! Here’s something just for Barre, my colleague, my brother, that will make him laugh. It’s a question just for bass players. - Dit cher Barre, dans le train, quand tu dois aller manger un bout quelque chose, tu t’absentes...que fais tu de ta basse?”

[/“Say dear Barre, on the train, when you have to eat something, you must leave your spot. What are you doing with your bass?”]

Phillips: So, when you have to go eat something on the train, where do you put your bass? Well, I trust in the Gods. [Laughs] My friend, Tetsu Saitoh, who unfortunately passed away two days ago, used to chain his bass up in the train with a padlock. I don’t do that, but I don’t go and eat the food there, I get the food and bring it back to my seat.

Urs Leimgruber (saxophones) asked: “What do you think about your own sound space and how important is it for you?”

Phillips: Oh, your own sound space is where everything is coming from, it’s your center. With us instrumentalists, it’s with the instrument. It’s a definite space. The first development before playing together with others is that you

are feeling good with your space, and that is a thing between you, yourself, that day, the acoustics of the room, and the condition of the instrument at that time. A good part of the professional thing is to suss out what is going on and make whatever adjustments are necessary so that you're comfortable with the sound space. Then from there we can go and play with the others. Some days it happens just like that, it's just left over from the day or week before. In 2015, I was sick and didn't play for four months, and when I finally picked up the bass again, with no more muscles and callouses, after not having touched the instrument for four months, it was right there. It was the next note from the last one I had played four months before. I didn't know what was gonna happen after not even listening to music for four months. Sometimes it goes right on and sometimes you have to make it anew. You have to know how to do that. When you're comfortable with that, then you have something to give.

Jacques Demierre (piano) asked: *"After so many years of playing purely acoustic with you in trio, I also enjoyed very much your amplified bass on our last tour. How would you describe the new sound space created by the arrival of Thomas Lehn on electronics in the Leingruber-Demierre-Phillips trio?"*

Phillips: The physical sound space has become much bigger in space-volume and richer. It's like the trio without electronics, sometimes it would be very loaded and full of sounds, but with the addition of the electronics, the space has become larger no matter how small the acoustic space that you're in. It's become quite larger and the sound spectrum has opened up for all three of us in the original trio. This is our 20th year to play together and we've gone through a lot of soundscapes and different areas of sound because these two musicians are so creative. I'm so at home with them. They're not stuck in a rut.

Peter Brötzmann (reeds) said: *"A question for Barre? No idea. What do you dream about?"*

Phillips: [Laughs] I had a dream period early on, fifty years ago, when I was working on my dreams and remembering them. I was constructing things with my dreams, telling them to my analyst. [Laughs] And then I got bored with it and I shut it off because it's like a discipline. I could easily remember my dreams as a young person. Today I remember very little of my dreams and there's usually some kind of anguish involved. I did military service years ago, and after I finished 22 months of the army, for one month straight I had horrible, anguished dreams about military things that had to get cleaned out of my subconscious. But in modern times, the anguish dreams involve the instrument being broken or lost.

Hans Koch (reeds) asked: *"It's a long time ago but I'd like to know what you think about the period with John Surman and Stu Martin and how your musical attitude changed as a result of that time together."*

Phillips: That time together was very important for me because I was able to experience having a clear voice in a music early in my "career." I didn't feel

that previously. In New York, playing with Bley, I was too much of a baby in that situation to feel the presence on the outside. But working with John and Stu, it was a very collaborative group, everybody with his capabilities. The compositional parts were basically shared between John and I, and they were immediately put into practice. There was an evolution of the old way of having a set, to eventually having no set up at all. You just know the material so well that you can bring it out when you think it's needed and bring everybody together on that material, because it was so familiar to each other. So, the developing of my individuality in a collective setting started to flourish there with John Surman and Stu. That was important because my voice was coming out and it was an important part of The Trio.

John Surman (multi-instrument) asked: "I remember you doing some very interesting stuff with electronic effects - especially in the context of your work with dance. Does any of that electronic stuff interest you these days?"

Phillips: I've given away most of the gear that I had because my electronic time was in the '80s, the analog days. It was basically done with Terje Rypdal who was heavily into the electronics thing – playing with that kind of amplification and sound treatment. Now with Thomas Lehn coming on the scene, for the bits that he's played in the trio with Urs and Jacques, I was looking around and I found my old Yamaha Rex50, which is a sound processor. I dusted it off and I think I will get there again to using it. Bringing along the amplification equipment, that I still had, to play with Jacques and Urs, was fun. In the meantime, maybe four years ago, I played a duo concert at a festival with Keijo Haino. We had played together in Japan on numerous occasions, there's even a couple of records with Keijo. But it was never in a physical situation where he could play electrical guitar full out. This festival was out in the open so he could play full out, and it was a marvelous experience, although it was way too loud. I had worn an earplug on only one side, I should have worn two sides. [Laughs] But what was going on in this super loud music, in my kind of musical terms of pitches and rhythms, was unbelievable. A very rich musician, it was great. I'd do it again for the musician, not for the volume.

Evan Parker (saxophones) said: "Barre is a very special individual. I can't think of a question but one very clear memory from about fifty years ago is walking home from a gig at the Little Theatre Club, sharing the first half of my walk to Kilburn with Barre's walk to Holland Park. Barre had a wheel on his bass, the first one I had seen at that point. It was raining very hard and we were soon soaking wet. Smiling broadly, Barre said, "I dig weather.""

Phillips: [Laughs] I do remember that. As I said, I came to London to do something outside of music. In New York, I had talked with David Eisenson, who had spent time with Ornette in London, about what to do in London for the couple months that I was to be there. I wanted to know how it worked. He gave me the number of a journalist there who had been helpful to him and

Ornette. I called him from the airport, and he gave me an address which turned out to be John Stevens' house, the John Stevens from the Spontaneous Music Ensemble. We hung out for a bit. He knew who I was and was happy to give me a hand to do things and get oriented. He said, "Oh, and now I have to drive into town because we're playing tonight. Would you like to come along?" We drove down to Soho to the Little Theater Club. I met Evan there. I met Derek Bailey there, he was playing a show in Soho a short walk away and would join in at the theater club once his show ended. I also met Trevor Watts there. I got to know them and later ended up doing some trio stuff with Evan and John. So, I met the free players before I met the Jazz players such as John Surman. The thing about, 'I like weather,' it's still true today. So many people say they only like it when it's warm, and not cold, or the opposite. Well, I like it all. I think weather's great. [Laughs]

Cadence: *Great. On that note, thank you Barre.*

Phillips: Yeah, you've got a load of stuff, [Laughs] sorry about that.

New Issues



**AKIKO TSURUGA/
GRAHAM DECHTER/
JEFF HAMILTON,
EQUAL TIME,
CAPRI RECORDS**

MAG'S GROOVE / ORANGE
COALS / OSAKA SAMBA / A
BAPTIST BEAT / MOMENT'S
NOTICE / LION'S GATE /
I REMEMBER YOU / THIS
COULD BE THE START OF
SOMETHING BIG. 46:58.

Tsuruga, org; Dechter, g'
Hamilton, d. 8/24/2018.
Denver, CO.

Truth be told, there are probably more female organists on the current jazz scene than any time in history. And there are even two or so of Asian descent. Akiko Tsuruga has achieved veteran status since almost two decades in the Big Apple, studying with Dr. Lonnie Smith and releasing about ten examples of her Hammond talent. Yet she remains somewhat below the radar to the general jazz public. Here's a follow-up to her self-produced live offering *So Cute, So Bad* from 2017 with the same personnel. There are also some videos of the trio at Dizzy's available on YouTube.

This time out they sail through an eight tune program of the usual mix of originals and standards. Tsuruga contributed three titles, the leadoff number which could be a simultaneous salute to Milt Jackson and trumpeter Joe Magnarelli who answers to that nickname, "Osaka Samba" which fuses a hometown vibe to Brazilian affection and the creamy ballad "Lion's Gate" (no relation to the movie studio). Elsewhere, there's a sanctified shuffle version of Hank Mobley's "A Baptist Bear", a Trane classic off *Blue Train* and a pair of standards that end things up with a brushed "I Remember You" & a brisk take of the Steve Allen evergreen. Hamilton gets his due on the latter and Dechter's "Orange Coals" a cooking riff with an interesting bridge followed by some thoughtful interchanges between the organ and guitar solowise. Mention must be made of its composer who has two albums out (with need to do another one soon) and gets MVP honors with no disrespect to his colleagues. A nice one.

Larry Hollis

New Issues

HOUSTON PERSON, I'M JUST A LUCKY SO AND SO,

HIGHNOTE 7327.

WILLOW WEEP FOR ME /
WONDER WHY / I GUESS I'LL
HANG MY TEARS OUT TO
DRY / I'M JUST A LUCKY SO
AND SO / WHO CAN I TURN
TO / DAY BY DAY / ALONE
WITH JUST MY DREAMS /
SONG FOR A RAINBOW / I
WANT TO TALK ABOUT YOU
/ NEXT TIME YOU SEE ME.

55:34

Collective personnel: Person,
ts; Eddie Allen, tpt; Rodney
Jones, g; Lafayette Harris p;
Matthew Parish, b; Kenny
Washington, d. 11/20/2018.
Englewood Cliffs, NJ.

It wouldn't be too far off the mark to define Houston Person as a singer of songs. With a tone as big and warm as the city of Houston in mid-summer one can almost hear the veteran tenorist singing through his metal mouthpiece and reed especially on delicious ballads like the many prime examples heard here on his latest effort for Highnote. In this day and age when many aspiring saxmen sound like duck calls Houston reminds us of the days when tone came first then technique second. Surrounded by like-minded sidemen completely familiar with what is required to sell this session filled with blues-draped standards with a ringer from Rodney Jones thrown in for good measure. Speaking of the guitarist, the under sung Jones makes a notable impression on seven selections while trumpeter Allen shows up on one half dozen titles. No big agenda here just six skilled players enjoying making some excellent music together. Like Jimmy Cobb, Harold Mabern, Benny Golson and a few other jazz vets Houston Person is a national treasure worth supporting. Now how about an album with a hot Hammond smoking at Rudy's studio shrine?

Larry Hollis

New Issues



**ERIC ALEXANDER,
LEAP OF FAITH,
GIANT STEPS ARTS 003.**

LUQUITAS / MARS /
CORAZON PERDIDO /
HARD BLUES / FRENZY /
BIG RICHARD / MAGYAR
/ SECOND IMPRESSION.

57:15.

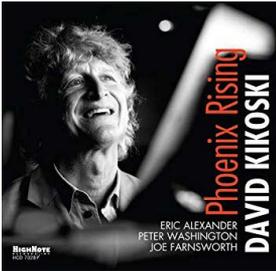
Alexander, ts; Doug Weiss,
b; Johnathan Blake, d. 5/8 &
8/7/2018. NYC.

In 2016 the Japanese Venus label issued a compact disc entitled *Just One Of Those Things* by the Eric Alexander Trio. The sole similarity to it and this new release on the fledgling Giant Steps Arts logo is the triad of tenor, sax and drums (Alexander, Dezron Douglas & Neal Smith) the latter two replaced by Doug Weiss and Johnathan Blake. Whereas the former was a studio offering consisting of seven standards and a pair of John Coltrane writings this most recent platter sports an all-Alexander program captured at the Jazz Gallery last year.

Essaying an all-Alexander program (for the first time) this is not strictly a completely chord-absent set as the leader takes to the piano bench for a brief intro to "Corazon Perdido" and there are a few surprises when it comes to influences regarding some of the numbers like Bela Bartok with sweet arco upright on "Magyar" or the contrafact of Bruno Mars popular "Finesse" entitled "Mars". Then there are a pair of familial themes in "Little Lucas" for one of Eric's sons and the "Big Richard" a sumptuous salute to his late father. Blake lights a fire under the aptly-titled "Frenzy" and crackles on the street-strutting "Hard Blues". Things wrap up with an alteration of 1961 saxophone signature on "Second Impression" with a trip down the Trane tracks. It, along with the above-mentioned "Frenzy", both appeared on the 2016 self-titled Highnote disc. It has been over half of a century since Gerry Mulligan taught us that a chordless unit can produce worthwhile jazz and this honored tradition is carried on by Eric Alexander and his comrades. Recommend.

Larry Hollis

New Issues



**DAVID KIKOSKI,
PHOENIX RISING,
HIGHNOTE 7328.**

PHOENIX RISING / KIK IT/
WICHITA LINEMAN / IF I WERE
A BELL / EMILY / LOVE FOR
SALE / MY ONE AND ONLY
LOVE / LAZY BIRD / WILLOW
WEEP FOR ME. 59:16.

Kikoski, p; Eric Alexander,
ts; Peter Washington, b; Joe
Farnsworth, d. 12/20/2018.

Englewood Cliffs, NJ.

Regular readers of Cadence should recognize the name of musician David Kikoski as his recording resume stretches back over two decades to issues on labels like DIW, Triloka, Small's Live, Epic, Sirocco and most prolifically, Criss Cross with almost a dozen titles. Not to mention his sideperson appearances on many other sessions with A-list aggregations such as Opus 5 and the Mingus Big Band. Needless to say, he's paid enough dues to qualify for lifetime membership in the musician's union.

For his first release under the Highnote logo he helms a blue-ribbon quartet with heavy artillery in the bottom sporting under-recognized upright ace Peter Washington teamed with his old One For All mate Joe Farnsworth. The third OFA connection is the excellent tenorist Eric Alexander on all tracks save for the Mandel staple "Emily". The Kikoski/Alexander co-written title leadoff has more twists and turns than a mountain two laner, followed by the Eric-penned "Kik It" along with Trane's "Lazybird" are the hot cakes in the stack while certified standards (Willow..., My One & Only Love, Love...) are decked out in fresh finery with a Jimmy Webb pop ringer sandwiched in for a somewhat surprising change of pace. With comprehensive booklet annotation and crisp sound from the legendary Van Gelder studio this is a winner all the way. I'm keeping my copy.

Larry Hollis

New Issues



VARIOUS ARTISTS, JAZZ AT THE PHILHARMONIC: LIVE IN AMSTERDAM 1960

NEDERLANDS JAZZ
ARCHIEF 1802.

(A) ANNOUNCEMENT BY
NORMAN GRANZ / TAKE THE
A TRAIN / BALLAD MEDLEY:

THESE FOOLISH THINGS-I
REMEMBER CLIFFORD-
LAURA-THE MAN I LOVE /
STONED (aka BEDLAM).

(B) THE MOOCHE / KUSH(*)
/ WHEATLEIGHT HALL. Total
Time: 75:39.

(A) Coleman Hawkins, Don
Byas, ts; Benny Carter, as; Roy
Eldridge, tpt; Lalo Schifrin, p;

Art Davis,
b; Jo Jones, d.

(B) Dizzy Gillespie, tpt;

Stan Getz, ts; J.J. Johnson,
tbn; Schifrin, p; Davis, b;

Chuck Lampkin, d. Candido
Camero, cga(*). 11/19/1960.

Concertgebouw, Amsterdam.

By the time this European tour of Norman Granz's star-packed roadshow happened the line between Swing and Bebop had blurred considerably but not completely beyond recognition. The two tenor players were perhaps the most open to the latter sounds with Hawkins employing reboppers (even maverick Monk) in sideman capacities. Bookended by punchy flag wavers the obligatory slow grinders showcase the Hawk (the Zeus of the tenor) on '...Foolish Things', an unexpected Don Byas exposition of the Golson gem, followed by Benny Carter's vibrato-laden "Laura" before Little Jazz closes things out with "The Man I Love". Nice work from all hands.

John Birks and crew give off the vibe that they are chopping at the bit to kick. With two super-star guests in Get and Johnson there is plenty of fire power packed into the three tune set. They sail through Duke's chart and a pair of originals from the leader. As expected everyone performs admirably but it was to Texan Leo Wright's hot alto that these ears were continually drawn. He doesn't cut James Moody's studio solo on the 6/8 "Kush" but he comes damn close. Lalo Schifrin spearheads a tight rhythmic unit that is totally at ease since both he, Wright & Lampkin were Dizzy bandmates. As with the norm for this label a thick booklet with memorabilia is enclosed.

Larry Hollis

New Issues

WES MONTGOMERY, WES'S BEST, RESONANCE 2039.

JINGLES / MR. WALKER /
WEST COAST BLUES / FOUR
ON SIX / ONCE I LOVED (O
AMOR EM PAZ) / WES' TUNE
/ LI'; DARLING / GOING DOWN
TO BIG MARY'S / DIABLO'S
DANCE /
NICA'S DREAM / GIVE ME
THE SIMPLE LIFE / 'ROUND
MIDNIGHT. 61:15.

Montgomery, g; various
other unlisted personnel. No
dates or locations given.

BILL EVANS, SMILE WITH YOUR HEART, RESONANCE 2038.

SOMEDAY MY PRINCE WILL
COME / YESTERDAYS /
MOTHER OF EARL / YOU'RE
GONNA HEAR FROM ME
/ BAUBLES, BANGLES
AND BEADS / MY FUNNY
VALENTINE / NARDIS / VERY
EARLY / TURN OUT THE
STARS / POLKA DOTS AND
MOONBEAMS / RE:PERSON
I KNEW / WALTZ FOR DEBBY.
69:50.

Evans, p; various other
unlisted personnel. No dates
or locations given.

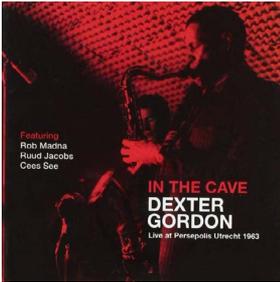
Founded almost a dozen years ago the Resonance company has established a new standard among jazz labels releasing attractively produced packages on both compact disc and vinyl long-players. For those of us who couldn't afford to acquire all of the titles desired now comes a single cd digi-pack with selected titles from various artists and major figures.

The Wes Montgomery collection (a) contains an even dozen titles from five of the six releases previously issued. For some unexplained reason no tracks from the In Paris set with Harold Mabern & Johnny Griffin are present. Three cuts (1,3&5) are from the Smokin' In Seattle disc with the Wynton Kelly Trio are upfront, "Mr. Walker", "Round Midnight" and "Four On Six" hail from the latest Back On Indiana Avenue issue with an unknown piano quartet and the In The Beginning packet provides "Wes's Tune" & "Going Down To Big Mary's" with the Montgomery Brothers in a quintet. The latter title was written by R&B singer Titus Turner and has a vocal from Debbie Andrews. The One Night In Indy album furnishes two titles, the standard "Give Me The Simple Life" and Neal Hefti classic "Li'l Darling" with Eddie Higgins while "Diablo's Dance" & Horace Silver's "Nica's Dream" with the under-rated Mel Rhyne on piano on the former and organ on the latter spring from One Night In Indy. These are prime Wes Montgomery works and rank right up there with most of the Riversides.

The Bill Evans selection (b) follows the same format with the same number of titles, eye-catching artwork from Takao Fujioka (for whom the collection is named) and uncredited personnel. Like the Montgomery release, Evans' son Evan penned an appreciation where Robert A. Montgomery Sr. wrote the aforementioned. These dozen numbers are arranged in increments of three starting with the first three from Live At Art D'Lugoff's Top Of The Gate in a trio of Eddie Gomez and Marty Morell. "Mother Of Earl" was composed by longtime friend Earl Zindars, one of many compositions by him Evans waxed over the years. Next up is a triad of standards with Gomez and Jack DeJohnette from Some Other Time laid down at the MPS studios in Germany. Miles' "Nardis" and a pair of originals follow with the same rhythm section from the Another Time album. Things end up full circle with the threesome from the first 3 cuts on the most recent issue Evans In England. Bill Evans may have been given short shrift in the Ken Burns documentary but Resonance sure has made up for it.

Larry Hollis

New Issues



DEXTER GORDON, IN THE CAVE, NEDERLANDS JAZZ ARCHIEF 1801.

STANLEY THE STEAMER /
Announcement / YESTERDAYS /
Announcement / I WANNA BLOW
NOW / Announcement / BODY
AND SOUL / Announcement /
DEXTER'S DECK / Announcement
/ IN THE CAVE. 74:19.
Gordon, ts; Rob Madna, p; Ruud
Jacobs, b; Cees See, d. 1/20/1963.
Utrecht, Netherlands.

This year has been an especially good one for fans of Long Tall Dexter. Not only were we blessed with an excellent insiders biography from his widow Maxine but several heretofore unreleased sounds from Tokyo 1975, LA 82, Subway Club 73, France 1977, Frisco 62 and elsewhere. These tracks stem from a Sunday night (of a two day gig) at the Modern Jazz Club Persepolis Enclosed in the informative booklet are the circumstances surrounding (in Dutch & English language) written by producer Frank Jochemsen. He informs us that not long before Gordon's largely acknowledged masterwork *Go! For Blue Note* was released so his chops were up for it.

Even with the leader in peak form the real surprise here is the amazing backing trio. Trap vet Cees See is the only one I was vaguely familiar with and Ruud Jacobs is rock steady on the big bull but it is pianist Rob Madna who is the biggest revelation. What a player! He has it all, with superlative solos and he spurs Dex onward and upward with deft comping. I need to search him out.

The six selections go down like smooth scotch, the medium blues opener and my nomination for next-to-best cut "Dexter's Deck", two sumptuous steam valves "Yesterdays" which is no perfunctory run through clocking in at a hair over thirteen minutes and the immortal "Body And Soul" or as Gordon calls it in his spoken intro "the tenorist's dilemma" that has, as on the Kern ballad, a short(for LTD) cadenza and the jump tune "I Wanna Blow Now" with call-and-response singalong and many quotes from the horn. . The last two numbers impressed yours truly the most; from a 1947 Savoy date the aforementioned "Dexter's Deck" sports his most expansive ride (Madna's also) and the leader proclaims in his introductory announcement he "gets a kick out of playing". Jacobs is afforded a solo straight out of Leroy Vinnegar walking lexicon and there are some tasty fours with the drums. The final title tune is something of a rarity. A Dorian mode free improvisation with collective composing credits it's the longest track present. . After a hypnotic drum intro Dex enters with some snaky, Middle Eastern sax line that juxtapose cleanly into a four/four swing that continues back and forth throughout the performance. Effective hand slapped snare is audible under the bass spot before a stick exposition on the drum kit. This is volume six in a Treasures of Dutch Jazz that holds titles from Hank Mobley, Ben Webster, Cannonball Adderley, Don Byas and more. A worthy addition to put in mildly.

Larry Hollis

New Issues

CHRISTOPHER HOLLYDAY TELEPATHY JAZZBEAT

PRODUCTIONS no #
ONE OF ANOTHER KIND
/ HALLUCINATIONS /
EVERYTHING HAPPENS
TO ME / AUTUMN IN NEW
YORK / I'VE GOT THE
WORLD ON A STRING /
SEGMENT. TOTAL TIME:
33:01.

Christopher Hollyday – as;
Gilbert Castellanos – tpt;
Joshua White – p; Rob
Thosen – b; Tyler Kreutel –
d. recorded 5/4/2018, San
Diego, CA.

Back in the late 80s it seemed impossible to avoid alto saxophonist Christopher Hollyday. Emerging at the tail end of the “Young Lions” era, he had a contract with a major label, many of the jazz magazines of the day featured articles on him and jazz radio stations featured his recordings. He did all of this by the age of 18. A bop-oriented player, he delivered straight down the center music with assurance. Although Charlie Parker was the prime influence (and why wouldn't he be), he seems to have absorbed a bit of the Jackie McLean aesthetic as well, honing in on his more aggressive tone and energetic playing. Hollyday released five albums for Novus but was dropped by the label in 1992. After that Hollyday seemed to vanish from the scene. What happened is he went back to school then moved from his native Boston to San Diego and has been busy as a jazz educator ever since.

Telepathy is his first recording in over 25 years. While there's nothing too surprising on here it's amazing that his bebop sounds fresh and invigorated. Part of the reason is the quintet that is playing with him. Comprised of other San Diego players, they seem to be inspiring him. His frontline partner, trumpeter Gilbert Castellanos works hand-in-glove with Hollyday with a Freddie Hubbard streak. Oddly, pianist Joshua White seems to be the one holding the music together with his rich harmonic sense and his understanding of bop pianistics. But he's under-utilized and doesn't get much solo space. The rhythm section is solid and everything runs like fine-tuned clockwork.

The program consists of six standards treated well. Opening with Freddie Hubbard's flag-waver “One Of Another Kind”, the music brims with energetic playing. It's nice to see Bud Powell's tricky “Hallucinations” being played with Hollyday and Castellanos trading biting solos. “Autumn In New York” slows things down nicely and White delivers a delicate solo and his accompanying playing throughout makes this a highlight of the disc. The album concludes with another bop flagwaver, Bird's “Segment” and it ends the album on a satisfying note. It's a good date and should be a treat for bop lovers and those who've been waiting to hear a new Hollyday recording. But at 33 minutes, it's a little skimpy on playing time.

Robert Iannapollo

New Issues



MODERN ART ORCHESTRA PLAYS BELA BARTOK: 15 HUNGARIAN PEASANT SONGS

BMC 265

FOUR OLD TUNES:

RUBATO / ANDANTE

– POCO SOSTENUTO –

PIU ANDANTE (TEMPO

1) – POCO SOSTENUTO

– PIU ANDANTE / POCO

RUBATO – SOSTENUTO

/ ANDANTE / SCHERZO:

ALLEGRO – SOSTENUTO,

POCO RUBATO – TEMPO

1 / BALLAD (THEME WITH

VARIATIONS) : ANDANTE /

PIU ANDANTE / MAESTOSO

/ OLD DANCE TUNES:

ALLEGRO / ALLEGRETTO /

ALLEGRETTO / L'ISTESSO

TEMPO / ASSAI MODERATO

/ ALLEGRETTO / POCO

PIU VIVO – ALLEGRETTO /

ALLEGRO / ALLEGRO – PIU

ZVIVO – POCO PIU MENO

VIVO. TOTAL TIME: 68:38.

Kornel Fekete Kovacs –

conductor, tpt, flgh; David

Liebman – ts, ss, recorder;

My knowledge of Hungarian jazz history is not particularly deep. Part of the problem is that not a lot of the music was imported nor was it scouted by American labels. In the 1960s, guitarists Atilla Zoller and Gabor Szabo were the most prominent players to emerge from there. Pianist Gyorgy Szabados is considered the first Hungarian jazz player to invoke the spirit of free jazz but his albums were impossible to find. In the 1980s I stumbled across an excellent album by pianist Karoly Binder's quintet which featured John Tchicai. Since the turn of the century more and more of the music has been seeping out of the country. Particularly notable is the Eastern Boundary Quartet who have had several excellent recordings. They feature two veteran Americans: pianist Michael Jefry Stevens and bassist Joe Fonda with saxophonist Mihaly Borbely and drummer Balazs Bagyi. It's a group where all members contribute compositions and over the course of four albums have amassed a worthwhile discography. In all of the above examples, these players also blended in elements from Hungarian folk music and modern Hungarian composers (Bartok, Kodaly) into their concept. It's very distinctive, it's very seductive and it blends well with jazz rhythms and harmonies. The results are unique. Below are two recent releases that show Hungarian jazz musicians paying homage to arguably the country's greatest composer, Bela Bartok, mixing folk and classical elements with jazz improvisation

The Modern Art Orchestra, under the direction of Kornel Fekete-Kovacs perform Bartok's 15 Hungarian Peasant Songs. This was a piece Bartok wrote and arranged for solo piano based on Hungarian folk melodies that he had cataloged. The suite, originally composed in three different parts, was combined by Bartok for single piano performance. Fekete-Kovacs arranges it for a full jazz big band using himself and Janos Aved, Kristof Bacso and Gabor Subciz as arrangers. He also invited several guest musicians including American Dave Liebman (one of the most intrepid of American jazz players), and four Hungarian musicians: Mihaly Dresch (fuhun – a Hungarian flute), Miklosz Lukacs (cimbalom – a Hungarian dulcimer-like instrument), Laszlo Goz (bass trumpet) and singer Veronika Hoarcsa. Other members of the orchestra solo as well. Including Aved (ts), Balasz Scerto (tarogato), Gabor Cseke (piano). Here it is performed as a non-stop orchestral suite opened up for improvisation with each section nicely segueing into the next.

New Issues

Mihaly Dreach – fuhun;
Miklos Lukacs – cimbalom;
Laszlo Goz – b tpt; Veronika
Harcza – vcl; Kristof
Bacso – ss, as, flt; David
Ukei – as, clt; Janos Aved
– ts, flt; Balasz Cserta – ts,
tarogato, bagpipe, clt;
Mihaly Bajuszncacs – bars,
b clt; Adam Graf – tpt, flgh;
Zoltan Bacsa – tpt; flgh;
Gabor Subicz – tpt. Flgh;
Balasz Bukovinszki – tpt,
flgh; Zolran Varga – horn;
Balint Kepiro – horn; Attila
Korb – tbn; Gabor Barbinek
– tbn; Miklos Scathy – b tbn;
Peter Kovacs – tuba; Aron
Komajti – g; Gabor Cseke –
p; Adam Bagothy – b; Laszlo
Csizi – d. recorded
11/20-21/2017, Budapest,
Hungary.

PARNICZKY QUARTET BARTOK ELECTRIFIED BMC 260

BULGARIAN RHYTHM /
FRUSTRATION / MAJOR
SECONDS / VILLAGE JOKE
/ BOATING / FAST DANCE /
THE WHEAT WILL BE RIPE /
SYNCOPIATION / THUMBS
UNDER / BEAR DANCE.
TOTAL TIME: 48:00
Andras Parniczky – g; Peter
Bede – as, ss; Erno Hock
– b; Istvan Balo – d, perc.
recorded 6/19-20/2017,
12/10/2017. Budapest,
Hungary.

Each of the guest soloists brings his area of expertise to the music. Liebman's solos are solidly jazz derived but his improvisations (and he's featured at length on six of the 15 tracks) are faithful to the Hungarian-derived melodies and modes. On "Andante" Dresch solos at length on fuhun and Liebman's subsequent solo on soprano blends perfectly with the Hungarian flute. The ensemble voicings range from Bartokian (of course) to a Gil Evans style to standard big band. What is surprising about this disc is how all the various elements merge into a unique listening experience. And it demonstrates the relevance and adaptability of both Hungarian folk music and Bartok's music to the world at large. If the above answers the question of how Bartok's music would adapt to jazz contemporization, the Parniczky Quartet answers the question "what about Bartok Electrified"? It was a concept I eyed a with a bit of suspicion. But practically from the opening moments, guitarist Andras Parniczky and his quartet allayed any worries. The main soloists are Parniczky and saxophonist Peter Bede. But the backbone of this music is drummer Istvan Balo, who, ironically, was the drummer on that 1984 album by Karoly Binder I found. He's a player with a seemingly flawless sense of time as is demonstrated on the opener "Bulgarian Rhythm" (a piece from Bartok's *Mikrokosmos*). It's counted in 7/8 but the music flows with a direction and straightforwardness that belies its quirky (to Western oriented ears) rhythm. Saxophonist Brede floats above with the melody and with an improvisatory naturalness during his solo. But credit has to be given to Balo who maneuvers the metric complexity, inserting well-placed fills and cymbal splashes that serve the music with more than mere time-keeping. Guitarist Parniczky usually sports a jazz-toned clarity and his single line solos are never less than interesting. "Major Seconds" and "The Wheat Will Be Ripe" finds him adding a drenching feedback to his phrases that are effective. On the intro to the latter it blends nicely with bassist Erno Hock's arco basslines. Throughout, the ensembles are extremely tight but never stiff. Most of the tracks are brief (only two exceed the five-minute range) but pack a lot into their short-ish running time. All in all, another effective contemporization of Bartok's music. Both of these discs are well-worth hearing.

Robert Iannapolo

New Issues



ALLESSANDERO
NOBILE / DAVE
BURRELL / ANOTIO
MONCADA
REACTION AND
REFLECTION

RUDI RECORDS 1039

REACTION ONE /

REFLECTION ONE

/ REACTION TWO /

REFLECTION TWO /

REACTION THREE /

REFLECTION THREE / FOR

CARLO. TOTAL TIME: 49:10.

Dave Burrell – p; Alessandro

Nobile – b; Antonio Moncada

– d. recorded 3/2017, Vittoria,

Sicily, Italy.

Since 2011 Rudi Records has been documenting the Italian improvised music scene with an impressive frequency. The catalogue seems to be oriented toward the more modern sounds but there are some mainstream oriented releases as well. I've only heard a few of these (those leaning toward the more contemporary approaches) but they've all had something to recommend them. Below are two of their most recent releases.

While the label has been rigorous in promoting Italian musicians, there are frequent collaborations with others including William Parker, Satoko Fujii, Sabir Mateen. On Reaction And Reflection, Sicilian musicians Alessandro Nobile (bass) and Antonio Moncada (drums) are joined by august pianist Dave Burrell. The meeting stemmed from an invitation to Burrell to perform a solo set in Vittoria, Sicily and this session was a subsequent result. For this set they performed seven free improvisations.

Although Burrell is known as a composer ("Crucificado" and "A.M. Rag" to name just two) and he is a dab hand at many historical styles of jazz piano, he's also in his element when playing free jazz. Nobile and Moncada sound attuned to each other and it doesn't take too long for Burrell to figure a way into their world. The pianist has distinctive approach when playing this style that evolves from abrupt spritzes of phrases and builds to free form barrages (let's not forget the intensity of his playing back in the BYG days of 1969-70) and the other two shadow him closely. But there are many shades to this music. There are passages of in tempo playing and moments of quiet beauty. "Reaction Three" starts with a rumbling drum solo and when Burrell enters he starts playing rhythmic phrases that imbues the piece an almost danceable quality.

Dave Burrell is one of those musicians who seems willing to play with new people in new situations. Reaction And Reflection shows the positive results that this methodology can produce.

New Issues

BLUERING- IMPROVISERS BLUERING, VOL. 1

RUDI RECORDS 1038

Prelude / Quietness Of

Fighters / interlude / Blue Is
The Color / Urban Crescendo

/ Blue Fish In The Ring /

No Ending Theme (Chant
Of Hope) / Keplership –

BlueRingers All The Night
(live)*. total time: 44:42.

Tobia Bondesan – conductoe;

Andrea Del Vescovo-tpt;

Andrea Angeloni – tbn; Paolo

Acquaviva – tbn; Massimiliano

Dosoli- clt; Leonardo Agnelli

– clt; Francesco Nowell – flt;

Marco Vecchop - as; Riccardo

Filippi - as; Massimo Gemini

– ts; Franceso Panconesi –

ts; Francesco Salmaso – ts;

Gabriele Mastropasqua – bars;

Joseph Nowell – p, kybds;

Luca Sguera – p, kybds;

Francescp Fiorenzani – g;

Michele Bondesan – b;

Gioseppe Sardina = d, perc;

Camilla Battaglia, Eleonora

Elettra Franchina, Clizia

Miglianti – vcl. recorded 7/19-

20-2016, Pisa, Italy; except

*- recorded 7/20/2016, Siena,

Italy.

BlueRing Improvisers is a large ensemble of musician friends who would meet, talk and make music. They eventually formed into a collective big band. Although it seems to be a democratic organization on their first release Blue Ring Vol. 1, Tobia Bondesan seems to be the organizing factor. Although he is a saxophonist, here he is listed as conductor and composer of the various themes that emerge but doesn't appear to be playing. For this recording the instrumental membership numbers 18 with three vocalists (mostly wordless). The music is complex and well-played. "Interlude" starts as a sparse ballad with unique harmonies and gradually builds to a dense full ensemble. "Blue Is The Color" is propelled by an ostinato pattern from Michele Bondesan's bass and has the best use of wordless voice. couched in intricate brass/reed harmonies which build to a free jazz blowout. Each movement segues into the next, the total emerging as a 7-part suite. The final track is a live piece that gives a good idea of how fun and loose this band can be. Good soloists and interesting compositions make this one worth hearing.

Robert Iannapallo

New Issues



MICHAEL MUSILLAMI / RICH SYRACUSE DIG

PLAYSCAPE 030519

C MINOR BLUES CHASE /
TWELVE TONE TUNE / BLUE IN
GREEN / NARDIS / ALL BLUES
/ HOW MY HEART SINGS /
BILL'S HIT TUNE. TOTAL TIME:
44:00.

Michael Musillami – g; Rich
Syracuse – b. recorded
3/5/2019, New Haven, CT.

Guitarist Michael Musillami has amassed an impressive discography over the past 20 years. Although he's been recording under his own name since the 1980s it was at the turn of the century that he established his Playscape Records to showcase not only his music but also that of players he's respected (bassist Mario Pavone, pianist Peter Madsen, saxophonist Thomas Chapin a/o). The label has documented many Musillami projects but the most interesting have been those with his adventurous trio (with bassist Joe Fonda and drummer George Schuller) and its various augmentations. But another formation that's produced very different but complimentary results is the duo he's set up with bassist Rich Syracuse.

Musillami and Syracuse use this format to explore the compositions of various jazz composers. The first, *Of The Night* focused on the music of Wayne Shorter, the second on the music of Charles Mingus. *Dig* finds the duo adding their touch to the music of pianist Bill Evans. This duo format is an inspired way of getting inside a composer's / performer's music and it's perfectly demonstrated here. Evans' music was about intimacy and that is carried over into this duet. When dealing with the music of Shorter and

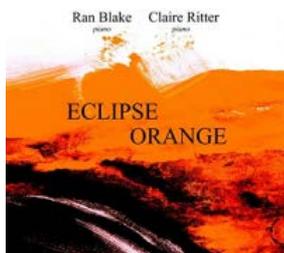
Mingus the two were able to imbue their energy with vigorous interplay and heated exchanges (especially with the Mingus album). But they also brought out hidden (or previously ignored) gentler contours in the music that are frequently missed in other interpretations. On *Dig* the opposite is true.

A good example is the Evans composition "Twelve Tone Tune" (aka "T.T.T."). Here they take the implications behind the piece literally and develop it with a dense web of intersecting lines and rich dissonances. Miles Davis' "Nardis" (written for Bill Evans) is also given an energetic treatment. But the gentle, probing intimacy that is at the root of Evans' music is there throughout as well. The opener "C Minor Blues Chase" starts things off in that frame with Syracuse's thick bass lines supporting and adding heft to Musillami's improvisation and vice-versa.

Dig makes it three successful albums in a row for this duo. One looks forward to see who they have their sights on next. But it would be nice to hear them do an album of Musillami's compositions someday.

Robert Iannapolo

New Issues



RAN BLAKE / CLAIRE RITTER ECLIPSE ORANGE

ZONING RECORDINGS

CLAIRE RITTER STORY / BLUE

MONK / ECLIPSE ORANGE /

BACKBONE / SHORT LIFE OF

BARBARA MONK / I MEAN

YOU / IN BETWEEN / BLUE

GRITS / EMERALD AND

THE BREEZE / HIGH TOP

SNEAKERS / SUMMERTIME /

WALTZING THE SPLENDOR /

IMPROVISATION ON SELMA /

KARMA WALTZ / BREAKTHRU

/ COOL DIGS / THERE'S BEEN

A CHANGE / BRAZIL MEDLEY

/ OVER THE RAINBOW /

INTEGRITY. TOTAL TIME: 54:05.

Ran Blake – p; Claire Ritter

– p; Kent O'Doherty – rds.

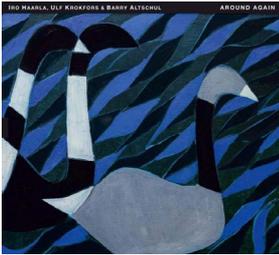
recorded 10/7/2017, Charlotte,

NC.

Pianist/composer Ran Blake is a true original. In the late 1950s when he emerged, he had the proclivities of an avant-gardist. But unlike many of that era, he based his avant-gardism in song structure frequently drawing on popular songs, jazz standards, his own originals and developing harmonies that couched the music in a complexity that made the familiar seem dark and alien. Add to this the influence of black-based gospel music and one had a true visionary. When he released his first album *The Newest Sound Around* with singer Jeanne Lee they seemed a perfect match. She was a singer who understood where Blake was coming from and he couched her voice with his unique harmonic approach. In the mid-60s he was tapped by Gunther Schuller to lead the third-stream department at New England Conservatory, a position he held for over 40 years. In that position he mentored many players: Matthew Shipp and John Medeski to name just two pianists but his mentorship went beyond just the keyboard.

Pianist Claire Ritter was another pianist who received inspiration and guidance from Blake. He has guested on several of her previous recordings. For *Eclipse Orange*, a concert held at Queens College in Charlotte, NC, she invited Blake and saxophonist Kent O'Doherty to participate. What ensued was a free-wheeling trip through a vast repertoire of originals (by both Ritter and Blake) and standards. Ritter and Blake play solos and duets and Ritter also plays several tracks in duet with saxophonist O'Doherty. Blake seems to be in a relaxed mood and the duets with Ritter are light, almost playful. "Blue Monk" with its keyboard splashes between the main phrases is a great example of this. The darker side of Blake's music only surfaces on "Improvisation On Selma", a piece that is colored with a brooding melody. Blake opens the proceedings with "Claire Ritter Story" that's a medley of three of her compositions, all of which surface as duets during the rest of the concert. Ritter's "In Between" is particularly lovely composition with the two pianos criss-crossing and swirling around each other. "Summertime" a song Blake has performed countless times is given a brief but effective run. The

New Issues



**IRO HAARLA / ULF
KROKFORS / BARRY
ALTSCHUL
AROUND AGAIN
TUM 054**

CLOSER / VASHKAR /
BATTERIE / IDA LUPINO /
AROUND AGAIN / OLHOS
DE GATO / INTERMISSION
MUSIC / KING KORN /
AND NOW, THE QUEEN /
UTVIKLINGSSANG / START /
JESUS MARIA. TOTAL TIME:
66:57.

Iro Haarla – p; Ulf Krokfors
– b; Barry Altschul – d.
recorded 11/11/2015,
Helsinki, Finland.

duos between Ritter and O’Doherty maintain a light, breezy air. All in all, Eclipse Orange is the record of an event that was well-worth documenting.

Finnish pianist Iro Haarla has been recording since the early 80s. Initially she was on a number of recordings by her late husband, drummer Edward Vesala. But she’s been releasing albums under her own name since 2000 and of those I’ve heard, they have featured a unique player with a spare style that understands the concept space plays in the unfolding of a melody. In that sense, she seemed to have a kinship with the music of Paul Bley. So, it isn’t surprising that she has released *Around Again*, an album of early Carla Bley compositions, many of which had their premiers in Paul Bley and Jimmy Giuffre trios (where Paul Bley was pianist). As a matter of fact, this listener is delighted that she’s released this recording.

Long-time bassist Ulf Krokfors is on hand and he is very familiar with Haarla’s method. They recorded a duet album in 2003. But the ringer in this trio is drummer Barry Altschul. Altschul was the main drummer in Paul Bley’s 1960s trios and was the architect of the style of drumming that was a hallmark of the trio’s interplay. If there is any drummer who can bring out the hidden nuances in these compositions, it’s Altschul.

Haarla understands about the hidden nuances as well. She is a melodist at heart and understands that the key to these pieces is letting the melodies grow organically, whether it is at a deeply slow tempo (i.e. “Closer”) or at an extremely fast one (“Start”). The other key to this music is in the group interaction. While everyone is focusing on their own role, they are always mindful of what the other two are doing. Sure, the interaction is free but no one player is really striking out on their own and dominating the music. It takes a remarkable amount of restraint and thought to make the Carla Bley music of this era work. And Iro Haarla has assembled a trio that gives the music everything it needs.

Robert Iannapollo

New Issues

QUINSIN NACHOFF'S FLUX PATH OF TOTALITY WHIRLWIND 4733

Path Of Totality / Bounce
/ Toy Piano Meditation /
March Macabre / Splatter
/ Orbital Resonances. total
time: 80:47.

Quinsin Nachoff – ts, ss;
David Binney – as, c melody
s; Matt Mitchell – p, synth,
novachord, hpschd, Estey
pump harmonium; Kenny
Wollenson – d, Wollensonic
perc; Nate Wood – d. Mark
Duggan – marimba, vb,
glocksnespiel, crotales,
Tibetan singing bowls; Carl
Maraghi – bars, b clt; Dan
Urness – tpt; Matt Holman
– tpt; Ryan Keberle – tbn;
Alan Ferber – tbn, b tbn;
Orlando Henandez – tap
dance; David Travers-Smith
– electronic kybds. recorded
11/11-13/2016, Calgary,
Can; 12/19/2016, Brooklyn,
NY; 9/9/2017, Brooklyn, NY.

Saxophonist/composer Quinsin Nachoff's first Flux album was released in 2016 to positive reviews. It was an unusual ensemble with a two-saxophone frontline (alto saxophonist David Binney), keyboardist Matt Mitchell and drummer Kenny Wollensen. No bass was present and this, coupled with the extra keyboards Mitchell played, gave the ensemble a more spacious than average sound even with the aggressive playing by the frontline.

Path Of Totality (the title inspired by the 2017 solar eclipse that was seen throughout much of the U.S.) is a 2-disc set that builds on that first album. Nachoff has expanded the concept by adding an additional musician to the base group. Perhaps surprisingly however, the addition is not a bassist but a second drummer (Nate Wood) on two tracks (the title track and "Orbital Resonances") and then he alternates the drummers on other tracks. Mitchell plays several other keyboards as well, including a synthesizer, harpsichord and harmonium. He also adds musicians on various tracks and despite that, it still sounds like Flux. The opener and closer are performed by the base quintet and they are both characterized by a light-hearted ambience that gives the music buoyancy. One can sense this is going to be an adventure within the first few seconds of "Path Of Totality". It begins with the piano and drums starting out with an emphatic beat in tandem but shortly the drummers begin to phase in and out of sync with each other. Soon the horns enter at an oblique angle with the theme and the group takes off. The music keeps shifting in this manner keeping the listener on his/her toes. On "Bounce", the guests start appearing and they bring a lot to the music. Jason

Barnsley's organ adds to the climax of that track, especially in its fading moments in tandem with Mitchell's piano. "Toy Piano Meditation" is practically a feature for Matt Mitchell but not on the titular instrument. His piano is prominent throughout the piece, sometimes nicely shadowed by the marimba and vibes of Mark Duggan. Even when Nachoff and Binney are soloing, Mitchell's piano gets the attention on this track. "March Macabre" has the largest personnel with the base quintet augmented by five brass and reed instruments and a tap dancer. The march maintains its prominence in the rhythm until the last few minutes when the tap dancer emerges, gradually given over to a solo where his rhythms liberates the music from its previous rhythmic underpinning.

There is so much to absorb on this recording and it reveals its complexity and strategies over repeated listenings. But it never sounds overworked. Path Of Totality places Nachoff among the best of the new younger players.

Robert Iannapolo

New Issues



DAVE RUDOLPH QUINTET RESONANCE

SELF-RELEASED no #
ATONEMENT / THOSE

CLUMSY WORDS / LONELY
TRAIN / THE VINE / BOUNCE
/ RESONANCE* / NIGHT
SQUIRREL / WHIMSY /
BRRUSHSTROKES. TOTAL

TIME: 55:03.

Dave Rudolph – d; Larue
Nickelson – g; Zach
Bornheimer – ts; Pablo
Arencibia – p; Alejandro
Arenas – b; on * add Whitney
James – vcl. recorded Tampa,
FL, no date.

Drummer Dave Rudolph is a veteran on the Florida jazz scene yet Resonance is the first recording of his music. Surprising since he's been performing professionally for over 25 years. He teaches contemporary percussion at the University Of South Florida. And he's played in bands around the area during this time. It took the death of a close friend who had always urged him to record his own music to get him to get his band together and finally do it.

Resonance is a tasty mix of contemporary styles. It's mostly acoustic music (except for the guitar) and each player is more than adept at his instrument. The music ranges from a Latin groove on "Atonement" with the guitarist interjecting short fillips during the theme. The track also has an unexpected tempo shift in the middle of it. Seems like Rudolph is always thinking of ways to make his music interesting. The title track adds the wordless vocals of Whitney James giving the piece a dreamy ambience. "Bounce" is straight ahead jazz but with its own distinction. Guitarist Larue Nickelson delivers his finest solo of the set. Rudolph delivers a subtle yet propulsive solo toward the end. "Whimsy" is in 3/4 and features a piano solo by Pablo Arencebica that rides the waves of Rudolph's drumming. The finale "Brushstrokes" is a tenor sax / drums duet that borders on free improv.

All in all Resonance is a successful romp through nine tracks. Let's hope Rudolph can keep this group together and they return to the studio sooner rather than later.

Robert Iannapolo

Papatamus

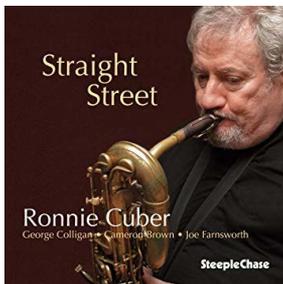
REVIEWS OF CDS, LPS AND BOOKS

**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 may be included in the next column and is subject to editing at my discretion. If you do not want your correspondence printed please let us know. Cheers, rdr.

SteepleChase Records began around 1972 by a young Nils Winther. Winther started recording many of the American ex-pats who had taken refuge in Scandinavia. It was a fortunate coming together; giant American musicians—some who were pillars of the bop revolution, now ignored, paired with an entrepreneur who had a taste for bop, and now for 40+ years has continued to let the bop banner fly. That in brief is the story of the label. There is obviously more to the story which would make great reading if Winther writes it. A fine example of where SteepleChase is today is STRAIGHT STREET [sccd 31860] by the RONNIE CUBER quartet [George Colligan-p, Cameron Brown-b, Joe Farnsworth-drm]. I remember when Cuber's first led session came out, a 1976 date on Xanadu Records. At the time, I thought it was a good sign that that label took bop seriously and was willing to record a fresh face. Cuber was part of the Newport Youth Band, led by Marshall Brown, in 1959. After that he was with Maynard Ferguson, Woody Herman and was on a variety of record dates before hooking up with Xanadu. By the mid 1970s he was playing a lot of unremarkable glorified studio gigs. Since 2000 he has almost exclusively made a series of leadership dates for Steeplechase—the latest release being Straight Street. Oddly, this was recorded 11/2010 but is just being issued now. It is a fantastic live recording of 8 standards [71:19]. A monstrous date and one of the best for all aboard. Certainly one of Cuber's best. Why did it take almost 10 years to release?

COMENCIO [sccd 31866] is a quartet [Jamie Reynolds-p, Cameron Brown-b, Jesse Simpson-drm] date [4/2018] led by ROB SCHEPS [ts/ss]. Of the 10 tracks [63:36] here, Scheps contributes one original among compositions mostly written by jazz artists.



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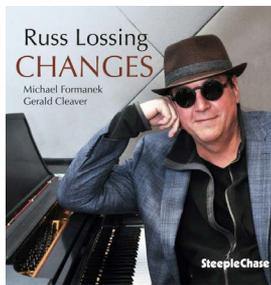
Scheps plays with a confident approach, almost laid back and conveys thought and soul. Even on uptempo numbers, he projects an under played confidence and control with little overblowing. Nice.

RUSS LOSSING's classical background informs his lyrical playing on *CHANGES* [sccd 31863], a trio date [Michael Formanek-b, Gerald Cleaver-drm] from 5/2018. The 10 tracks [65:42] here include 2 fine originals mixed in with 8 covers. I enjoyed Lossing's original approach and while the inclusion of bass and drums didn't detract from the overall performance, I didn't feel they added much either. Even so an enjoyable release.

A duo with pianist HAROLD DANKO and cornetist KIRK KNUFFKE, on paper looks like a good idea but alas it doesn't sound that way on *PLAY DATE* [sccd 31867]. This 2/2018 recording does not display the cornetist as the distinctive or engaging player that his earlier work demonstrates. There are 15 tracks on this collaboration [64:05], a mixture of free improvs and Duke Jordan originals. Neil Tesser's liners suggest there was pre-planning, perhaps so, but little seems inspired or fun.

Pianist EUGENIA CHOE's *VERDANT DREAM* [SteepleChase sccd 33137] has a very planned and finished sense to it. This is the second recording Choe and this trio [Danny Weller-b, Alex Wyatt-drm] have done for Steeplechase. Nine of the ten tracks are originals, the standard is Miles' "Blue in Green". Choe has a light connected line and contrary to the uncredited liners, I find this recital for the most part, definitely peaceful and pastoral. And not even for a moment does it sound like Bill Evans.

DAVID JANEWAY is a very structured, but not rigid, pianist and on his latest release, *SECRET PASSAGES* [New Direction Records 888295 620666] he is joined by Frank Tate [b] and Chuck Zeuren [drm], on a program of 3 originals and 7 covers, mostly penned by other jazzmen [48:01]. Janeway writes that the album's title...refers to that moment when the music opens up our hearts to love. This might lead one to think this is an album of syrupy ballads, but this is a set with a variety of tempos thoughtfully played. I first became aware of JANEWAY on a 8/19/91 recording



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originally on Timeless Records [402], but then reissued a year later with the same title, *INSIDE OUT*, [New Direction Records 500]. I'm sure there is a story behind the redundancy of this recording (perhaps for distribution reasons it was more practical to have product for both American and European markets). This also is a fine recording, a bit modal and reflective of its time. Here the line up is Sonny Fortune, Chip Jackson and Billy Hart on 5 Janeway originals and 2 covers. Valery Ponomarev's fine trumpet work is added on 2 tracks. A much more challenging listen than *Secret Passages*. Both strike me as honest and excellent. Different strokes... and both will play well 40 years after recording.

GEORGE COLLIGAN is a propulsive pianist. He jumps in seamlessly without a look back and sounds like he is improvising without a second thought or hesitancy. *AGAIN WITH ATTITUDE* [Iyouwe Records iyw1015] is a near perfect recording with Buster Williams [b] and Lenny White [drm]. White is especially effective on up-tempos, with tightly stretched drum heads, his punctuated shots are very effective. The program is 3 covers and 8 originals (by different members of the trio) [61:15]. Colligan successfully handles 2 Monk pieces with clarity and freshness. Assured listening pleasure.

I was quite impressed by pianist ERNEST TURNER's *MY AMERICANA* [no label 193428 673717] a collection of 9 covers and originals [45:22] that had meaning to him while growing up in Durham, North Carolina. Turner has an original style that reflects the frumpiness of Monk and the freeness of Bud Powell. Some highlights are: an un-strident reading of "We Shall Overcome" and a rendering of "Ain't Misbehavin'" using 3/4 time. Jon Curry's, Sid Catlett-like drum rolls are well placed and nicely featured and Lance Scott's [bass] playing shows power. Recorded 7/31-8/2/2018.

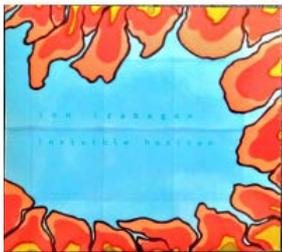
The EIVIND AUSTAD [p] Trio [Magne Thormodsæter-b, Håkon Mjåset Johansen-drm] has produced a powerful statement on *NORTHBOUND* [Losen Records los 211-2]. Recorded 4/26-27/2018, the 8 tracks [54:05] are all originals except Bowie's "Space Oddity". On the first part of this recording Austad



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has a regimented footing style, which evolves into a more insistent and hammered style as the program moves on. Austad is a story teller and he keeps this listener at close attention during his music. Bass and drums churn and do a fine job of supporting the emotion of the music.

JON IRABAGON [multi reedman] is considered genius by many involved in the jazz world and his new 2 cd set INVISIBLE HORIZON [Irabbagast Records 014/015] will certainly enhance that evolution. I would think the critical establishment would endorse this as an impressive and major work from this emerging artist. Irabagon did not start recording until 2007 and already has nearly 100 sessions in his discography, which is interesting to look over it. What the discography shows is the majority of artists Irabagon works with are adventurous and have spent their careers advancing the music. INVISIBLE GUESTS was recorded 3/15/18 in New York. It features the Miao string quartet (wildly dynamic), Matt Mitchell-p (a clear and powerful voice), and Irabagon is heard mostly at the end of the 8 track program. This, of course, is his concept and music which deserves the highest of accolades. The second CD in this issue is DARK HORIZON. This was recorded 8/9/17 in Norway, in a mausoleum. It has its moments but just moments. Irabagon takes his solo on a mezzo soprano sax. The reverberation in the mausoleum is heavy and at times Irabagon seems to play with it or to it. Overall I found it abrasive on the ears. Irabagon's 10 pages of notes will explain more about the music. Get this for Invisible Guests, 'tiz wondrous.



MATT MITCHELL has a new release out on Pi Recordings [#81] PHALANX AMBASSADORS is a live recording from 12/13-14/2018 with his quintet [Miles Okazaki-gtr; Patricia Brennan-vib/marimba; Kim Cass-b; Kate Gentile-drm]. There are seven originals on this program and while I don't feel Mitchell is as clear and powerful here as he is on the Irabagon release above, to be fair, he is playing a different role. Here he is with a subdued group that is all over the place, it would be hard to guess who

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the leader is. But the music is a wonderful display of confidence. Much the time this ball of snakes scoots or darts in different directions and potentially could play all sorts of mind games if the listener allows it. It is a wonderful example of free form improvisation.

Also a fine example of free form improvisation is THE HATCH [Darktree 10]. This is a duo of JULIEN DESPREZ [el gtr] and METTE RASMUSSEN [as] on seven improvs [44:50]. These two are pretty new to the improvised music scene, which may account for the freshness they bring to their collaborations, not yet having codified their approach. Recorded 9/12/16, this is an oddly compelling recording. For the most part, Desprez is the sounding board for Rasmussen, creating all manner of pops and scratches under which Rasmussen blows all manner of passionate improvs. This is not a foot patting date, but it wears well on repeated listenings. An effective duo.

Yet another fine example is PHILIPP GROPPER's [ts] group Philm [Elias Stemeseder-p/syn; Oliver Steidle-drm; Robert Landfermann-b] who work well as a unit on CONSEQUENCES [WhyPlayJazz wpm 046]. This is very evident as the quartet works through 6 Gropper originals [51:16] with precision and passion. There is no space to spare but it is not mind numbing either. Recorded 12/9-11/18. These guys make it look/sound easy.

Bassist ED SCHULLER has been on the scene almost 50 years and over that time has developed into an artist of feeling and depth. Although he has made a number of recordings as leader, it has been about 20 years since his last one, a duo date with Mack Goldsbury. The two ride again on U GOT IT [no label 888295 876001] recorded 6/23/18. They remain a good combination and are further joined by trombonist Gary Valente. Although Valente plays under the line much of the time, he has some strong solos, as does drummer Pete Davenport. "Lazy Afternoon" and 5 originals make up the too short program. "Lazy Afternoon", with its double time section is effective, ironically Schuller has the least feature on it. I would have guessed this



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composition would have been a natural for Schuller. Good music but too short [39:53].

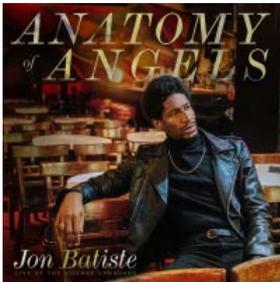
THE REAL BLUE [Cellar Music 020219] by PUREUM JIN [as] and her quartet [Jeremy Manasia-p, Luke Sellick-b, Willie Jones III-dms, Sabeth Perez-voc] was recorded 12/16/18. She has the happy attack of Phil Woods and if I had not known otherwise, I probably would have ventured with confidence that this was a Phil Woods date. Derivative or not, this is a pleasant set of 10 tunes, 8 of them originals [62:46]. The piano sounds undermiked and the band does not sound inspired.

Refreshing is how I found KÄLLTORP SESSIONS VOLUME ONE [Moserobie Music mmpcd 118] by the STÄHLS TRIO [Mattias Ståhl-vibes, Joe Williamson-b, Christopher Cantillo-drm]. Nine tunes—mostly originals [33:31], recorded in 3/2017 and 1/2018. Stahl plays his vibes with a laddered effect, using little delay and it sounds a lot like a xylophone or marimba. The brief liners are informative and interesting. Refreshing improvisation.

The illusive DRED SCOTT has issued RIDES ALONE [Ropeadope Records 434], a 2/19-25/2018 recording on which the eight fine originals [45:21] are played by Scott, over dubbed, on keys, p, b, drm & shaker. The music is fun, very American, with a country ambience to it. There are shades of Mose Allison on the one piece written by Eric Crystal. An earlier recording, LIVE AT THE ROCKWOOD MUSIC HALL [no label 888295 899178] from 11/7 & 14/2006 with Ben Rubin [b] and Tony Mason [drm] finds Scott in much of a straight jazz vein playing 6 originals and 3 covers [52:22]. Scott was born in St. Louis, Missouri. He went to college in Ohio and considers San Francisco home. He is not overall easy to classify, which is not surprising as he has recorded with diverse artists/groups, like, Anthony Braxton, Eric Crystal and President's Breakfast. In keeping with this diversity, Scott's next recording [11/07-2/08], PREPARED PIANO [Robertson Records 9], is a collection of 18 short pieces on prepared piano [60:16]. Rhythmic but is of little interest past one listening. This recording



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and TIME FOR THE HARD STUFF [Robertson Records 2] are CDs. Hard Stuff is a collection of 9, mostly covers [53:22] with Wilbur Krebs [b] and Kenny Wollesen [drm]. GOING NOWHERE [no label no number] is with the same rhythm but Ben Rubin is on acoustic bass. Again a powerful side and a little more quirky than Hard Stuff. The program is all originals plus “Seven Steps To Heaven” [44:47]. This CD is perhaps the best for jazz. I suspect some of these CDs are only for sale at gigs. As for his name, I can’t find any evidence that Dred Scott is not his birth name or evidence that it is a nod to the Dred Scott of historical fame.

JON BATISTE has issued a new recording, AN ANATOMY OF ANGELS [Verve 8003057-02], recorded at the Village Vanguard probably in 2019. There are only 5 tracks here spread over a measly 35:55 minutes. We are in the age of CDs and only 35 minutes even for an LP wouldn’t be generous. Okay even though I am tempted to do 5 minutes of cheap humor on corporate culture or artistic limitations or perhaps Vanguard’s time restrictions (people don’t drink when you play too long) I’ll refrain. On to the important stuff—the music—which is average to strong. The audience is enthusiastic and somewhat annoying (the boisterous fans are very well miked which is not ideal for deep listening). Rachael Price is introduced for “The Very Thought of You” and you might have thought Dinah Washington was back from the dead. The title track and “Round Midnight” are very strong. On these 2 numbers the entire nonet is employed and appreciated. There is much to appreciate. Baptiste’s liners are self serving and missing musicians credits where deserving, he credits himself as producer and while he has real talent as a musician, he needs a good producer.

The duo RANT [Torsten Papenheim-gtr, Merle Bennett-drm] has released TO RAISE HELL AS WE GO ALONG [Unit Records utr 4891]. Taking into consideration the name of this group and the usual avant-garde bent of this label, this, in contrast is almost mainstream. Recorded 11/19/16 & 11/19/17, the 11 covers here by mostly jazz and well established composers [44:44] rarely strays far from

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the familiar melodies. Perhaps a good introduction to a bit of post bop music. Nothing too frightening, or alas, challenging. Disappointing.

Bassist PER MATHISEN has put together an all star trio [Gary Husband-drm, Ulf Wakenius-gtr] on SOUNDS OF THREE [Losen Records los 213]. Recorded 1/28&29/2019 the seven trio originals and two covers [58:05] are highlighted by rhythm and some fancy fingering. This is enthusiastic and happy jazz. A perfect combination, a bow to the artists and the label.

BASSIST DAVID FINCK has issued a very nice recording; BASICALLY JAZZ [Green Hill Records 6210]. This undated recording has 12 standards [52:42]. It opens with a spirited "Old Devil Moon" featuring Joe Locke's playful, but somewhat generic, vibes. Finck's bass is always near and solos particularly nicely on "Moments Notice". Vocals are featured on a third of the record. Linda Eder is particularly memorable on "The Summer Knows". Alexis Cole is wonderful on "Bluesette" and on target on "I Love You So". Finck sings on "All My Tomorrows", fortunately it closes the set as this is the weakest track of the recording. The rest of the program is uplifting.

I've long regarded RODRIGO AMADO as one on the primary free tenor sax players around. Not only does he play with muscular depth, but his recordings are consistently powerful (I believe I've heard most of them). His latest comes from 8/26/18 and is with GONÇALO ALMEIDA [b] and ONNO GOVAERT [drm]. The 3 improves [47:12] make up SUMMER BUMMER [NoBusiness Records cd 117]. This is a strong release but not overwhelming, so just a days work.

SCOTT HAMILTON was the jazz wonder child when he came on the scene in the late 1970s and in short order he cut about 100 CDs for Concord Records. Then by 2010 he moved on from Concord and since then, with little exception, all his recordings have been on European or Japanese labels. So I wonder if he now lives in Europe. He still plays beautifully and is less dependent on the Ben Webster-isms that marked his earlier work. DANISH



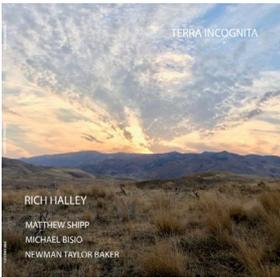
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BALLADS...AND MORE [Stunt Records 18102] from 11/7&8/18 is with a trio [Jan Lundgren-p, Hans Backenroth-b, Kristian Leth-drm] that takes some impressive solos. But this is Hamilton's stage and he makes the 10 fresh tunes [60:50] here confidently his own.

JAN HARBECK [ts] is the feature on THE SOUND THE RHYTHM [Stunt Records cd 19022] a recording from 11/7&8/18. Joining him here on 10 tracks [61:33], split between 5 original 5 covers, is his quartet of over 10 years [Henrik Gunde-p, Eske Nørrelykke-b, Anders Holm & Morten Ærø-drm and on one track Jan Zum Vohrde-as]. Harbeck plays in a relaxed manner and often lets the last note of a solo linger. His playing is heavily influenced by Ben Webster and there are four Ben Webster compositions included in the program. In fact there is an overall Ellington tone here and at times Gunde's piano displays shades of Ellington.

Tenor man RICH HALLEY's latest TERRA INCOGNITA [Pine Eagle Records 012], is Halley with the Matt Shipp [p] Trio [Mike Bisio-b, Newman Taylor Baker-drm]. It's a different setting for Halley and one he fearlessly embraces. This is a session of 6 free improvs [59:04] and a good deal of the success should go to Jim Close who engineered the recording. There is terrific separation and so one can zero in on any of the four artists and hear individual strategy and "see" who is adding what to the painting. The main focus is on Halley as he builds his solos, keeping it logical and free and eventually turning it over. This set could be used in a classroom as an introduction to "free music". Shipp plays a more subdued and supportive roll, Bisio is superb, as is Baker.

BOB SHEPPARD [reeds/flt] has appeared on hundreds of sessions as a plug-in, a backup player who delivers a pithy few bars to a tune while he has been credited as leader on very few sessions. THE FINE LINE [Challenge Records 73458] is arguably his finest to date. This 3/24-26/18 date with his quartet [John Beasley -p, Jasper Somsen -b, Kendrick Scott -drm] for the most part shuns the easy listening route and plays straight ahead on 8



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originals and 2 standards [54:53]. Some guest artists appear, the finest contribution being from Simon Moullier who is very impressive on vibes. Good listening to a bop player with post bop instincts.

TONI GERMANI [as/ts] is a very laconic saxman on WE COLONIZED SOULS [Terre Sommerse Reecords 033/2019] his latest date 5/4&5/18 with his quartet [Gege Albanese-p/rhodes; Stefano Cesare-p; Davide Pentassuglia-drm]. The program here is 7 originals [62:48] which are developed in an ascending circular style but on a fairly even emotional level. It is a shame Germani doesn't mine more emotion out of his digging, as it could prove powerful. As it is, it is a bit sleepy. Electric piano and Germani's singing and recitation does not help the mood.

CHANDA RULE was born in Chicago and now lives in Austria. She has a very believable voice and the ability to get into the lyrics, allowing the listener to be submersed into her soul. SAPPHIRE DREAMS [PAO Records cd 11330] is her new recording. She is backed very sensitively by Kirk Lightsey (p) and a rotating group of Austrian (?) jazz artists over 7 standards [Monk's Mood / Afro Blue / Angel Eyes / etc.] and 4 credible originals [69:16]. Special mention to Thomas Kugi [ts], who steals the show on some of the tracks. Credits for arrangements are not given, they should have been. There is a sense of Abbey Lincoln here.

An established jazz singer for nearly 30 years, CLAIRE MARTIN needs no introduction. She, like the best singers, invests in the lyrics and delivers with believability and credibility. BUMPIN [Stunt Records 18112], a 7/2-3/18 recording, is a tribute to Wes Montgomery in partnership with JIM MULLEN [gtr]. Mullen, who plays Wes' role here, is minimal but offers nice coloring. There are no liners. The program is 11 tracks of standards plus a helping of Montgomery originals. This is an evergreen performance. The rest of the back-up is Thomas Ovesen-b, Kristian Leth-drm and Mads Barentzen. Another winner from Claire Martin.

GRETJE ANGELL is a new and welcome voice. IN ANY KEY [Grevlinto Records 00-001] is,



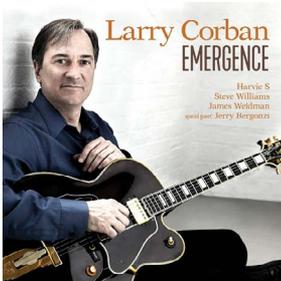
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I believe, her first recording. She has a light and airy voice with no strain or pretension. There are only 9 standards [36:24] here. Support ranges from one instrument accompaniment to full orchestra. Dori Amarilio [guitar] is outstanding and plays on most of the tracks. The CD is too short. It would have been nice to hear another half hour of Angell stretching out. Wonderful aperitif, more please.

Guitarist LARRY CORBAN has released a delightful CD; EMERGENCE [Nabroc Records 04]. This 12/2/18 date sounds like Corban's emergence happened a while back, perhaps public recognition has been slow to catch up to his skills. Corban is a fleet (Gibson) guitarist on this program of 8 originals and covers [58:34]. He shows skill on uptempos and a tenderness on ballads. Joined by his trio [Harvie S-b. James Weidman-p, Steve Williams-drm] things groove along. On 4 tracks Jerry Bergonzi is added. Taking nothing from the quartet, the four Bergonzi tracks alone are reason enough to acquire this disc. His shifts and lines and his imaginative playing continues to make him heavily recorded, but generally he is an unheralded tenorman.

On the other end of the critics scale is CHARLES DI RAIMONDO's [v/p] undated recording THE SOUND OF JAZZ [no label no number]. I rarely write about disasters as I have limited space but I was offended by the title. This is not jazz and it annoys me the same way festivals misappropriates jazz to describe a group of pop and rock artists. Perhaps I'm failing to understand something here but fair warning—this is not jazz, it is however, terrible.

PAULA HARRIS is a reasonable bluesy jazz singer whose SPEAKEASY [no label 845121 032260] is a collection of 16 tunes [76:18] in the vernacular, 10 originals plus "Round Midnight" (Harris penned lyrics), "Good Morning Heartache", "Is You Or Is You Ain't My Baby?", etc. The best description of her talents come from Lou Rawls who is reported to have said; A thin vanilla coating on a dark chocolate soul. So let your set ideas on race deal with that for a minute. At any rate, this recording is worthy of attention. Support comes from Nate Ginsberg-p,



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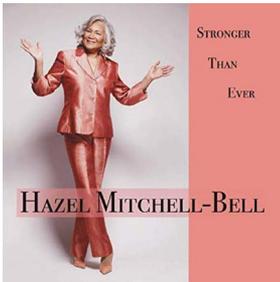
Rich Girard-b, Derrick Martin-drm, plus guests Llou Johnson-voc, Bill Ortiz-tpt, Christoffer Andersen-bongos.

Vocalist HAZEL MITCHELL-BELL opens her CD, *STRONGER THAN EVER* [no label 888295 813167] with Nina Simone's "Four Women" which immediately got my attention, and while, it is not Nina—it is captivating. She is backed by an ensemble under the direction of Vince Evans. Evans also did the arrangements and displays a real jazz sense which is perfect for the 13 standards [57:20]. Mitchell-Bell has a voice which is fresh and compelling and gripping on songs like "Everything Must Change", "Skylark". "Let There be Love", "Louisiana Sunday Afternoon" and "The First Time Ever I Saw Your Face". A fresh voice to enjoy. One criticism, no composer credits.

If you're partial to supper club jazz, vocalists like Jackie & Roy, Blossom Dearie and the likes, then pull up your chair, nurse your drink and enjoy REBECCA DUMAINE and DAVE MILLER's [p] quartet [Chuck Bennett-b, Bill Belasco-dms, Brad Buethe-gtr]. Recorded 6/20&21/2018, the 14 tracks [56:45] are all standards on *CHEZ NOUS* [Summit Records dcd 748]. Sophisticated jazz, well done.

Greasy and swaggering is how I would characterize *SOULFUL DAYS* [Delmark Records 5030]. The *SOUL MESSAGE BAND* seems like an ad hoc group [Chris Foreman-org, Lee Rothenberg-gtr, Greg Rockingham-drm, Greg Ward-as, Geof Bradfield-ts] with Foreman, for the most part, setting tone on the B-3, but the whole group is fine on this program of 9 tunes [75:12] including an extended outing on "Little Girl Blue". Recorded 8/22 & 23/18, there are 3 people listed under album production; someone(s) knew what they were doing.

MARYJO MUNDY'S *THE FOURTEENTH CONFESSION* [Blujazz 640668347927] is not jazz and I only mention it because of the spirited and refreshing take on the songs of Laura Nyro. Recorded live in 4/18, it presents 12 tunes (9 by Nyro and 3 covers of the pop tunes of the period). Mundy is backed by an enthusiastic and somewhat bluesy rhythm band.



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REBEKAH VICTORIA'S SONGS OF THE DECADES [Patois Records 0024] shows a full throated singer whose choice of 10 tunes [52:10] is questionable as jazz, ie; "Some of These Days", "These Boots are Made For Walking", "It's too late", etcetera. Songs full of drama but not jazz. Back up is from a collection of 16 + players including: Kenny Washington, Mary Fettig and Wayne Wallace. Some jazz.

Kenny Washington adds a few lines of vocal assist on "They Can't Take That Away From Me" on KATERINA BROWN's MIRROR [Mellowtone Records 1016]. Brown was born in Russia in 1982 and spent the better part of a decade gigging around before going to a university to study harmony and theory etcetera. In 2015, she moved to the San Francisco bay area and this is her maiden recording. Four of the 11 tracks [48:56] here are Russian tunes and are quite lovely. The rest are standards, which includes a wonderful version of "Like A Lover". She has a lovely voice, sings accent free and has good instincts for jazz as demonstrated by her uncompromised backing, which stretches out nicely. A very promising debut, watch for a follow-up.

MAGGIE HERRON [p/voc] immediately got my attention on her opening track "Centerpiece" on RENDITIONS [Herron Song Records 888295 905503]. She performs it at mid tempo, not the usual uptempo, and then there is her distinct voice which is either an alto or tenor, low enough that my first thought was it was man singing. It takes a moment to acclimate but that could be said of Nina Simone and Odessa. Either way good is good. Joining Herron are a variety of players including Darek Oles [b], Larry Koonse [gtr] and Bob Sheppard [flt]. 12 covers, undated tracks [50:45].

LORI WILLIAMS' new recording, FULL CIRCLE [Lorijazz 2019a] is a mix of jazz and popish jazz. The constant is Williams' voice—which is strong and clear. The program here [62:00] reflects eclectic taste with compositions by Ellington, McCoy Tyner, Carol King and Pete Seeger. By way of a 2012 recorded phone message, there is also a track



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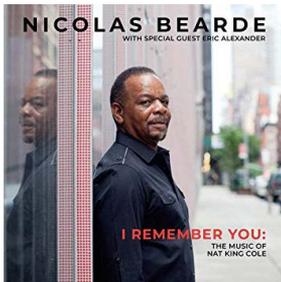
featuring Lori's father, (now deceased) deacon Robert Williams, singing his original "The Best Is Yet To Come" (not to be confused with the Cy Coleman song) in which music was added and Lori joins in à la Nat King and Natalie Cole style. In addition there are 2 edits of "Turn, Turn, Turn", a beautiful song but between that and the telephone inclusion it is almost 12 minutes that could be better showcasing Lori Williams' talents. A triple, but thrown out at the plate.

KATHLEEN HOLLINGSWORTH [v/keys] got together with Brent Follis [drm] and Dave Captein and formed the group ISH and issued MAD LOVE [Gladitude Records/no number]. Their CD has 8 tracks (half standards/half originals) and all the pieces are arranged by Hollingsworth. She has at times an airy Norma Winstone like delivery (mostly on the originals) But on the standards like "Candy Man" she has has a strong anchored delivery. The program is annoyingly brief [36:28]. The originals deserve attention, as do the arrangements. Wil Blades [org], Dominic Castillo [gtr] and Russ Garlow [b] make guest appearances.

NICHOLAS BEARDE: I REMEMBER YOU [RightGroove 3666] is a CD of music associated with Nat King Cole [41:57]. The first concern when a tribute album comes across my desk is whether the musician will try and emulate the person he/she is paying tribute to. Thankfully Bearde does not try to replicate NKC's voice, making these ten tunes his own. Bearde has a tenor/baritone voice and handles the vocals without affectation and with sincerity. He is joined by a basic rhythm trio and on 3 tracks Tenor saxophonist Eric Alexander joins in. Good old relaxed listening that replays nicely.

Next up we have NEW YORK VOICES with REMINISCING IN TEMPO [Origin Records 82784]. New York Voices is a long established group [Peter Eldridge, Lauren Kinham, Darmon Meader, Kim Nazarian], a cross between the Swingle Singers, Manhattan Transfer and The Hi-los, et al. Clean and tasteful: for the supper club.

VOCTAVE is an 11 member a cappella singing group established in 2015 by arranger Jamey



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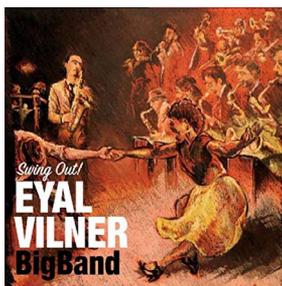
Ray. This group is not hip or jazz in the same way New York Voices is, their thing is harmony and they do that very well on the 13 tracks of standards. Their latest release is *SOMEWHERE THERE'S MUSIC* [Jamey Ray Music 888295 916356].

KRISTIN KORB just released *THAT TIME OF YEAR* [Storyville 1014323]. That time of year is Christmas. The 13 tracks [65:04] here are full of traditional winter and Christmas music, with no attempt at being ecumenical and plays well for its jazz content. The band is Korb [voc/b], Magnus Hjorth [p], Snorre Kirk [drm] and Mathias Heise [harm]. Good listening with a wonderful up tempo take on "I've Got My Love To Keep Me Warm".

JAZZIN' AROUND CHRISTMAS is from the DANISH RADIO BIG BAND conducted by DENNIS MACKREL [Storyville Records 1014305]. The 19-piece band covers 11 cuts [50:25] with different singers well placed among the tunes. Some very familiar music with some fresh arrangements which is welcomed. A Christmas jazz cd, recorded in 2016.

I don't find anything remarkably bopish about RICH WILLEY's Bopism Big Band *DOWN & DIRTY* recording [Wise Cat Records 03281994] but nor do I find it undeserving of its title. Bop has been around for about 75 years and it is a style that has been continually represented by various bands at any given time. This is a fine jazz band recorded 1/3-5/19. The 12 tunes [75:53] are all originals except for "Old Folks". Willey has thoughtfully enclosed notes on the band members, music and arrangements. This is a sharp band and the playing is on the mark. Included in this band is Willey [tpts/flg], Bob Sheppard, Wayne Bergeron, Andy Martin, Bill Reichenbach, and Peter Erskine. For one piece, 36 strings and 2 french horns are added and for jazz content, it is of little interest. Leave it off and there are still over 71 minutes of fine big band music.

As the title suggests, EYAL VILNER's *SWING OUT!* [no label 888295 900973] deals with music from an earlier era; swing. If you're a fan of the bygone swing era when big bands still carried lots of blues and were on the cusp of R&B, these 12 familiar



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tracks still satisfy. Good jazz and good fun.

TERRY VOSBEIN and CHRIS MAGEE [tpt] have put together the VOSBEIN MAGEE BIG BAND and issued COME AND GET IT! [Max Frank music mfm 008]. Made up of 14 originals [72:33], by band members, the music here does not lift so much with a blast but rather rubdown with a remembrance. Recorded live in 2019, I'd guess, this is a well rehearsed band which reminds me of an understated approach of Les Brown's jazz bands.

Seems like I've been covering DOUG MACDONALD [gtr] since the late 1970s or the early 1980s, certainly since pre-CD days. Even with all that listening I'm not sure I could pick him out in a "blindfold" test. But, say "Doug MacDonald" to me and I think: guitarist, bop, pleasant, tasteful and somewhat generic. I have no memory of any of his projects being less than thought out. So it is with CALIFORNIA QUARTET [Doug MacDonald Music 15]. Joining in on the 10 tracks [45:38], a mixture of standards and originals are Kim Richmond [as/ss/ft], Harvey Newmark [b] and Paul Kreibich [drm]. Also included is a lovely solo outing on "The Things We Did Last Summer".

Django fans will appreciate CLAIR de LUNE [Stunt Records 18132]. This is another release in the infectious "Hot Club Of France" tradition. This edition is fairly low-key. DORADO SCHMITT's [vln/guitar] Quintet [Amati Schmitt-gtr, Gino Roman-b, Franco Mehrstein-gtr, Esben Strandvig-gtr] is recorded live 2/18-19/18 with Kristian Jørgensen-violin added on 4 of the 11 tracks [46:58]. Five of the tracks are standards, six are originals including a couple of Django's tunes. Pleasant listening.

JONATHAN NG has issued DREAMING ON MY FEET [no label, no number]. This is a 6 track [21:25] EP of standards with Gypsy Jazz touches, though not as pronounced as Schmitt's. Ng's singing is not hip, an accent doesn't help and his violin playing is at stage one, however it is jazz.

Kurt Elling's pianist for years, LAURENCE HOBGOOD, has released TESSETERRA [Ubunta Records ubs 0019]. Hobgood and his trio [Jared

COME AND GET IT!



VOSBEIN MAGEE BIG BAND



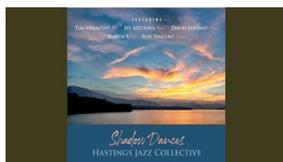
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Schonig - dms, Matthew Clohesy-b) have joined forces with the Ethel string quartet on 6 well known tunes ["Blackbird", "We Shall Overcome", "Suite: Judy Blue Eyes" etc 67:16]. Recorded 11/19&20/17, Hobgood says this is jazz to him but realizes others may not classify it as such. Either way, it is a nice integration of string quartet with jazz trio, as well as a nicely executed jazz treatment on a (mostly) pop songbook. The result is beautiful, often moving, tasteful music.

There are a number of elements that can influence me as to whether or not I'll write about a CD. Music is of course, foremost, then packaging, historical importance and so forth. I have enjoyed MARLENE ROSENBERG's *MLK CONVERGENCE* [Origin Records 82781]. On display here is both Rosenberg's bass playing (she has a touch of Mingus there) as well as her sincere concerns regarding social justice that is missing in today's society, but what really caught my attention were the 8 pages of notes where she writes about herself, the music [10 tracks (seven originals) 53:25] and the group [Kenny Barron-p, Lewis Nash-drm, Christian McBride- b]. Vocalists Thomas Burrell and Robert Irving III are featured on one track a piece. Get this for the liners and stay for the music. Overall, a fine package.

Yarlung Records, of Japan, presents, YUKO MABUCHI PLAYS MILES DAVIS [yar 88171]. Backed by her quartet [JJ Kirkpatrick-tpt, Del Atkins-b, Bobby Breton-drm], this live recording overall is a disappointment. Six of the nine [61:18] tracks are Davis' evergreens, and 3 of the tracks are Mabuchi originals. While the graphics of this CD are generous with a 19 page booklet, it suggests something more promising than what the music is here. Problem is the group brings nothing really new to the music.

It has been a while since pianist David Janeway issued a CD. In 2008, he brought together a group of musicians in the Hastings, N.Y. area as a composers workshop. Three years later [1/21/11] they recorded *SHADOW DANCE* [New Directions Records 888295 890090] as The HASTINGS JAZZ COLLECTIVE. Janeway, who also produced this record, is joined by Tim Armacost-ts, Harvie S-b,



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Ron Vincent-drm, Jay Azzolina-gtr]. This is a lovely recording opening with a wonderful Janeway arrangement of "Blackbird", this was followed by "How My Heart Sings" done in waltz time. The remaining 8 tracks [50:48] are made up of originals, one from each member of the group and "Edda" by Wayne Shorter. The originals are quite nice, perhaps because each composer focuses on one piece within a cooperative group. My favorite was Armacost's "Blueslike". One note, Janeway occasionally plays electric piano and this was one of the very few times when I didn't think the acoustic piano would be as good or better. The reason it took 8 years to get this issued was because "life got in the way". Janeway writes; we are now at a different stage of life and able to devote more to the band.



HORACE TAPSCOTT [1934-99] was one of creative forces on the West Coast in much of the second half of the 20th century. In many areas he parallels Ellington, although Tapscott is more overtly Afro-centric and political but in his choral work there are similarities to Ellington's Sacred Music Concerts. Now from Dark Tree Records [#11] comes WHY DON'T YOU LISTEN? The labels name, no doubt is a reference to Tapscott's excellent composition of the same name. As evident with this release, the label has some access to the Tapscott archives. This issue is of a concert from 7/28/98 and probably the last recording from this very gifted artist. This recording brings together the Pan Afrikan Peoples Arkestra and the voices of UGMAA on 5 titles ["Aiee! The Phantom", "Caravan", "Fela Fela", "Why Don't You Listen?" and "Little Africa" - 73:14]. The venue at LACMA is casual, talk casual, but attentive. Featured from the band: Phil Ranelin [tbn], Michael Session [ts/as/ss], Donald Dean [drm] and from the singers: Dwight Trible, Amina Amutullah and Carolyn Whitaker. This CD is so evocative and inspired I'd recommend it to anyone familiar with or new to the wonders of Horace Tapscott. Give yourself 73 minutes of musical pleasure. A 14-page liner puts the session in context.

JAELEM BHATE is a Vancouver based composer who founded and directs the 45th Ave

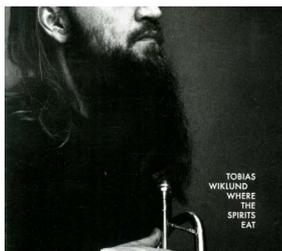
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Jazz Band. His debut recording is ON THE EDGE [Factor Canada 193428 708860]. The 9 tracks [63:26] includes the four sectioned “Pacific Suite” which like the other compositions, slips seamlessly between big band sections and solo sections. Bhate says every composition represents some edge in my life. Perhaps so, though for me it is not “edgy” music in the same way Kenton or Maynard’s could be. An accomplished big band presenting accomplished music.

Under the direction of JEFF RUPERT [ts], THE FLYING HORSE BIG BAND [Flying Horse Records 888295 916912] has issued a new CD GOOD NEWS!. Recorded 4/24/18 & 9/8/18, this is a band of many parts; there is the big band, then within that, there are The Jazz Professors, a quintet which Rupert is a part of and then there is the UCF Studio Orchestra directed by Chung Park (heard on 4 of the 9 tracks) [48:48]. This band is heavy on arrangements, less focused on solos. It is a solid band which will neither scare, nor bore, you. An annoyance is including 2 mixes of “Imagination” which Jeff Gerard sings quite convincingly. Why do we need two?— which takes up almost 10% of an already short CD. There are a lot of great releases out there that don’t cater to radio.

TOBIAS WIKLUND [cornet] has done an impressive job on WHERE THE SPIRITS EAT [Stunt Records 19012] a 12/12&13/17 recording with his quartet [Simon Toldam-p, Daniel Fredriksson-drm, Lasse Mørck-b]. I’d guess that recording this produced much good cheer as a joy permeates much of the 12 tracks [50:30]; a combination of exceptional Wiklund originals and two Louis Armstrong covers. Wiklund has been involved with jazz for over a decade and this is his first release under his name and it’s a good one. Don’t let the two Armstrong titles or the employment of the cornet fool you into thinking this is a gathering of the Moldy Fig society. There is no stylistic marker here other than good jazz of many colors. Wiklund’s cornet has the coloring of a flugelhorn as well as a traditional trumpet, not his main instrument, but one he fully corrals. If the spirits do in fact eat here, the menu is wide and satisfying.

We don’t often get Jazz releases from Quebec



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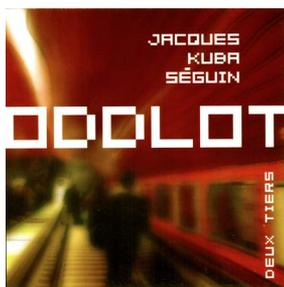
but here is one from an obviously talented trumpeter, JACQUES KUBA SÉGUIN titled MIGRATIONS [Odd Sound Records ods-17]. This is a 1/18&19/19 recording with Yannick Rieu [ts], Olivier Salazar [vbs], Adrian Vedady [b], Kevin Warren-[drm] and Jean-Michel Pilc [p]. Of the group, Pilc is the most well established outside of Quebec. Here his playing is strong, often quoting other tunes in his solos which are fine in and of themselves. Most of the other sidemen are well established jazz folks within Quebec. Séguin has a warm clear tone with an occasional Clark Terry “chuckle”. He is credited as the composer on these seven well formed originals [48:57].

THE ODD LOT [Odd Sound Records no number] is a two disc set recorded in April 2005. One CD is JACQUES KUBA SÉGUIN with a big band playing 9 originals [58:24]; very theatrical and Breuker-esq. The other disc here is a 44 minute DVD in French or English, with subtitles, of mostly Séguin talking about most of the music and how it came about. Séguin comes off as a serious and modest artist. The DVD is an excellent compliment to the music. Fascinating music and video and easily recommended.

In 2009/2010 JACQUES KUBA SÉGUIN issued DEUX TIERS [Oddsound ODS-2] which is Séguin, on tumpet and FX, backed by a 7-piece band and augmented at the end of the CD by a string quartet. Séguin’s playing is wonderful over the 6 originals [57:50]. With its expansive vistas (of Canada) jazz breaks and tensions between the band and the trumpet on top, it often brings to mind Miles’ “Filles De Kilimanjaro”. The music pass the mid point of the CD takes a noir turn and ends with “Pour Ella”, a ballad, I believe, that was written for his daughter.

JACQUES SÉGUIN appears to have a gig with in a gig and showcases more of a classical influenced side with a group called LITANIA PROJEKT. There are two recordings. One is simply called Litania Project [Odd Sound Records/no number] and the other is subtitled Avec Le Quatuor Bozzini [Odd Sound Records ODS-14]. I didn’t find these as interesting as his jazz influenced recordings.

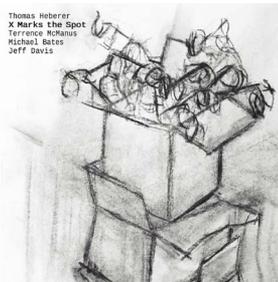
The last recording by Séguin under



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consideration here is L'ELEVATION DU POINT DE CHUTE [Odd Sound Records ODS-13]. This was recorded 4/22/13 with a septet playing [Jean-Pierre Zanella-as/ss/flt; Andre Leroux -ts/bs; Frederic Alarie-b; Jonathan Cayer-p/org; Kevin Warren-drm; Stanley Péan- voice] seven Séguin originals. Here the jazz is voiced enthusiastically and with spirit. Péan is only heard reciting on one track the meaning of the text is lost on me as I neither read nor speak French. Music to lift one's spirit.

Besides recordings under his leadership, THOMAS HEBERER [tpt] is probably most associated with Misha Mengelberg/ICP orchestra, along with Norbert Stein or the group TomeXX. His latest is X MARKS THE SPOT [Out Now Recordings onr 037] which puts him in the company of Terrence McManus [gtr], Michael Bates [b] and Jeff Davis [drm] for this 8/17 date. Heberer arranged and composed all 8 originals [39:39]. On this, as usual, Heberer plays his singular trumpet lines with a clean delivery with or without the quartet. "The Ball Is In Your Court" opens with a growl and then bass and drums set it up for Heberer who continues with some fine trumpet work. In fact, one could isolate the trumpet and the recording would sound fine as I felt a general sense of community is missing. This is one of Heberer's most effective recordings—making it one of his best...let the community celebrate.



Thomas Heberer
X Marks the Spot
Terrence McManus
Michael Bates
Jeff Davis



REISSUES AND HISTORICAL

Old jazz folks never die, they stay alive through reissues and archival releases. It certainly is true in the case of STAN GETZ. GETZ AT THE GATE [Verve 80029739-02] is a live 2 CD set [138:19] of the relatively short lived quartet [1961/2] from 11/26/61 at NYC's Village Gate. There are a number of highlights on these sets, every set of the evening is preserved here. Getz is in good shape here and there are some terrific runs on this date. Pianist Steve Kuhn takes some unusually exciting uptempo solos. Roy Haynes and John Neves are as expected. If you added up all the recordings available by the (individual)

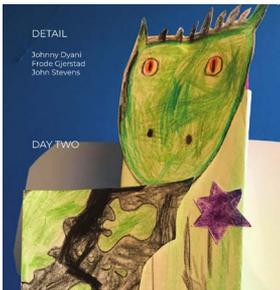
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members in this band, there would be well over 500 and I would say the 15 tracks found on this set arguably showcase some of their finest work. Getz, who had been playing with some of the JATP units previous to this, must have felt good, as on the last tune of the night he infuses “Jumpin’ With Symphony Sid”, with some musical humor, or perhaps there was some initial confusion as to what tune the band was playing. “Sid” is almost 15 minutes long and that track and the whole gig is a pleasure.

DETAIL is the name of the group (usually a trio) established by FRODE GJERSTAD [ts/ss]. DAY TWO [NoBusiness Records nbcd 114] was recorded October 12, 1982. This trio [Johnny Dyani-b, John Stevens-drm] was one of the best and stayed together almost through the decade. The 44:52 minute program [Day Two Part 1 / Day Two Part 2] starts out tentatively and the date sags a bit in the middle, careful editing would have helped. That aside, what is here are un-compromised improvises and a historically important artifact from the standpoint on Gjerstad, Norwegian jazz, Dyani and Stevens.

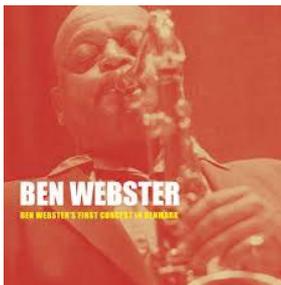
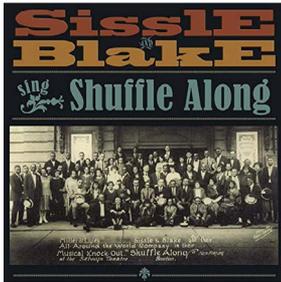
It would seem Ed Hazell has access to SAM RIVERS’ archives and from that comes EMANATION [NoBusiness Records nbcd 118]. This 2 part piece was recorded 6/3/71, at the start of his ABC/Impulse period. Backed by his trio of the time [Norman Connors-drm and Cecil McBee-b], Rivers is playing ts/ss/flute/p on this tour de force on “Emanation parts 1&2” [76:41]. Hard to believe this is 50 years old as it sounds contemporary. Recorded at Boston’s Jazz Workshop, this is one of Rivers’ best. The 16-page liner booklet has photos and Ed Hazell’s notes put everything in context.

Triabl Records [tr 0021] has reissued trumpeter LONGINEU PARSONS’, WORK SONG from 1994. There is some powerful music overlooked here, the quartet [Lawrence Buckner-b, Kevin Bales-p, Von Barlow-drm] lets it all blow out on “Work Song” featuring Parsons and a terrific drum solo by Von Barlow. Sam Rivers [ts] makes an appearance on 3 of the 11 tracks [59:31], while Nat Adderley [cornet] appears on 1 track.



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Harbinger Records has and continues to put out material of interest and often overlooked by students of American music. Two such items are: EUBIE BLAKE & NOBLE SISSLE SING SHUFFLE ALONG [Harbinger Records 3204] and SISSLE & BLAKE's SHUFFLE ALONG 1950 [Harbinger Records hcd 3402]. The earlier [#3204] is made up of rare 78 RPMs and arranged to effect the whole show. This material that is nearly 100 years old is excellent. Number 3402 is a producers acetate used to sell investors on the production. Sissle narrates the play with enthusiasm and Blake plays piano throughout. This CD is excellent and the material is quite rare, vintage material—some of which found its way to Harrison and Biograph Records and other labels dealing with antique music. Shuffle Along had an uneasy time trying to get produced on Broadway, the play was an historical sensation in the early 1920s and finally was revived in 2016 to modest reviews and closed 2 months later. What really sells these 2 productions are the extensive liner booklets, 20 pages which outlines the joys and sorrows of putting on the play. Blake was very proud of this music and played it often at parties and get togethers where he is shouting out verbal accompaniment. If you have any interest in American musical theater get these discs and settle down for an afternoon of good listening and reading. Tacked on to the end of the #3402 CD is a few minutes of a tribute to Ruth King. Who was Ruth King? Perhaps a reader could tell us.



Storyville Records probably now has as much Ellingtonia in its archives as any label and the label continues to reissue and put out new material. BEN WEBSTER's FIRST CONCERT IN DENMARK [Storyville 1018480] is a brief radio check with Kenny Drew [p], Alex Riel [drm] and NHOP [b], playing 7 mostly Ellington [35 :30] associated material. It is a repertoire Webster liked and Webster was happy to give bestow on his audience. Of greater interest is a reissue of BEN WEBSTER IN NORWAY [Storyville 1018433], a concert from 3/17/70. Frank Buchmann's liners say Webster was tired at this time but after the first track "Mellotone", he and the quartet [Tore

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Sanhnaes-p, BjornAlterhaug-b, Kjell Johansen-drm] sound inspired for the next 75:30. As usual there is a helping of Ellington in the 11 tracks, but more non Ellington, including a lovely “Danny Boy”. Inspired moments here, more than perfunctory.

DUKE ELLINGTON was quite involved with his Sacred Concerts during the 1960s. Because he added pieces and took some out, there are a number of Sacred Concerts recordings around. IN COVENTRY, 1966 [Storyville Records 1018448] recorded on 2/21/66 with the full orchestra is delightful. This is different from other Sacred Concerts I am familiar with, there are two Ellington compositions [“West Indian Pancake” and “La Plus Belle Africaine”] not as often included and vocalist Tony Watkin’s position is taken by George Webb, who does a fine job. This is different from the three commercial issues on RCA. The band is in great shape and it all moves right along [65:37], opening with a wonderful solo piano “New Worlds A-Comin’” [9:13]. What a huge talent this artist was—get this.

DUKE ELLINGTON & HIS ORCHESTRA [Storyville 1018440] is from a concert in Rotterdam on 11/7/69. It’s a familiar program. “La Plus Belle Africaine” has a very different take than on the Coventry concert. Familiar yet fresh and wonderful.

HANK JONES IN COPENHAGEN [Storyville Records 717101 847020] is a live concert date [6/6/83] with Shelly Manne (dms) and Mads Vinding (b). The program of nine standards [67:55], is a pleasant and relaxed date. Manne can be intrusive. Fair.

NANCY WILSON recorded for Capitol Records for about 15 years during which she honed a very definite style somewhere between a jazz singer and a supper club singer—always identifiable. Avid records has issued NANCY WILSON: FOUR CLASSIC ALBUMS PLUS [Avid Records amsc 1349]. This is terrific stuff and here is a great place to start if you’ve never spent any time with Nancy Wilson. The 4 classic LPs from 1959-1962 issued here are: Like In Love/ Something Wonderful/with Cannonball Adderley/Hello Young Lovers. Also included are 6 vocal tracks from the 1960 album with George Shearing; The Swingin’s Mutual. A fortuitous grouping.

Robert D. RuschParibus, sam, quate doluptatem et volupti nvendunt.
Necaborrro ipis con cum nia dundissed qui doloris eos ni cum quia volut et

Obituaries



Arthur Neville

Art Neville (December 17, 1937 – July 22, 2019) Singer, member of the Neville Brothers.



João Gilberto

João Gilberto Born 10 June 1931
Juazeiro, Bahia, Brazil
Died 6 July 2019 (aged 88)

Jim Cullum passed away today at 77 years old.



Harold Mabern

Harold Mabern, Jr, piano March 20, 1936 –
September 19, 2019



Tex Arnold

Hubert “Tex” Arnold, Pianist, Music Director,
Arranger and Composer, Has Died Hubert
“Tex Arnold” (March 2, 1945 – August 22,
2019)



Sy Suchman

Seymour 'Sy' Suchman, 93, bandleader and
jazz musician
March 7, 1926 – Aug. 9, 2019



Bob Wilbur

Robert Sage Wilber (March 15, 1928 – August
4, 2019) He was 91.



German Lukianov

German Lukianov, trumpet, died on July 7,
2019