

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

cadence



VOL 38 NO3 JUL AUG SEP 2012

September 5 - 9 2012



guelph **JAZZ festival**
+ C O L L O Q U I U M

& NUIT BLANCHE

Abdullah Ibrahim
Nils Petter Molvær
Fred Frith
Miya Masaoka,
Reggie Workman and
Gerry Hemingway
Matthew Shipp and
Darius Jones

Jenny Scheinman and
Myra Melford
ROVA Orkestrova: Electric
Ascension
Ben Grossman
Colin Stetson
Huntsville
and much more . . .

guelph  **JAZZ festival**
& COLLOQUIUM

guelphjazzfestival.com



THE NEW YORK CITY JAZZ RECORD

EXCLUSIVE CONTENT ON JAZZ & IMPROVISED MUSIC IN NEW YORK CITY
COMPETITIVE & EFFECTIVE ADVERTISING: ADVERTISING@NYCJAZZRECORD.COM

SUBSCRIPTIONS AND GENERAL INFO: INFO@NYCJAZZRECORD.COM

FOLLOW US ON TWITTER: [@NYCJAZZRECORD](https://twitter.com/NYCJAZZRECORD)

WWW.NYCJAZZRECORD.COM

The JAZZ Discography



TOM LORD

**Everything you need to know about
virtually any jazz record ever released.**

TJD Online

The Jazz Discography Online is the World's
#1 general jazz discography. Features include:

- **New/Reissues Button** - see new releases, reissues in real-time. The database is updated several times a day.
- **Cataloging** - catalog your record collection quickly and easily. Search and sort your own collection and compare to the main database.
- **Record Label Search** - search for a specific label and release number
- **Cadence All Years Index** - Cadence Index is now included in TJD Online. It is kept up to date with every new issue and includes all back issues to 1976.

To see all features of TJD Online, click on the link below and then on
TJD Online in the menu on left side of our home page.

www.lordisco.com

Announcing:

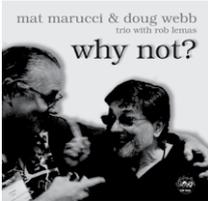
The Jazz Discography CD-ROM Version 12.0

Access detailed information on over 400,000 jazz
releases from 1896 to today.

Lord Music Reference Inc.

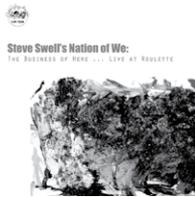
NEW

from Cadence Jazz Records



#1232

**Mat Marucci +
Doug Webb**
Why Not?
with Rob Lemas



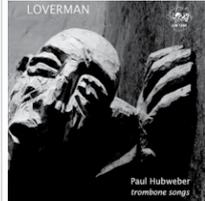
#1238

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



#1239

**Guerino Mazzola
+ Heinz Geisser**
*Dancing the
Body of Time*
with Shiro Onuma



#1240

Paul Hubweber
Loverman

www.cadencejazzrecords.com

orders@cadencebuilding.com

Cadence Building, Redwood, NY 13679 USA

5 New Releases

CIMP
Creative Improvised
Music Projects

Creative Improvised
Music Projects



386

David Haney Quartet
w/Mat Marucci - Doug Webb - Jorge Hernaiz
Avenue of the Americas

387

Diane Moser & Mark Dresser
Duetto

388

Frode Gjerstad & Paal Nilssen-Love
Side by Side

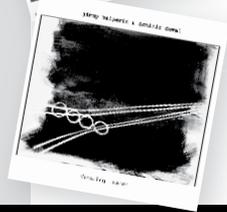
389

Andrew Lamb Trio
w/Tom Abbs - Warren Smith
Honeymoon on Saturn

390

Jimmy Halperin & Dominic Duval
Changing Tranes

www.cimprecords.com



Cadence Building, Redwood, NY 13679 USA

orders@cadencebuilding.com

ABBREVIATIONS USED IN CADENCE

acc: accordion
 as: alto sax
 bari s : baritone sax
 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

July - August - September 2012 Vol. 38 No. 3 (401)

Cadence ISSN01626973
 is published quarterly online
 and annually in print by
 Cadence Media LLC,
 P.O. Box 282, Richland, OR 97870

PH 315-289-1444

Email: cadencemagazine@gmail.com

www.cadencejazzmagazine.com

Subscriptions: 1 year:

First Class USA: \$65

Outside USA : \$70

PDF Link and Annual Print Edition: \$50, Outside USA \$55

Coordinating Editor: David Haney

Copy Editors: Kara D. Rusch, Jeffrey D. Todd

Transcriptions: Colin Haney, Paul Rogers, Rogers Word
 Services

Art Director: Alex Haney

Crosswords: Ava Haney Martin

Promotion and Publicity: Tiffany Rozee

Advisory Committee:

Jeanette Stewart

Colin Haney

Robert D. Rusch

Abe Goldstein

ALL FOREIGN PAYMENTS: Visa, Mastercard, Pay Pal, and
 Discover accepted.

POSTMASTER: Send address change to Cadence Magazine, P.O.
 Box 282, Richland, OR 97870

© Copyright 2012 Cadence Magazine

Published by Cadence Media, LLC.

All rights reserved.

Reproduction or use of contents prohibited without written
 permission from publisher (except use of short quotes, please credit
 Cadence Magazine).

COVER PHOTO Lester Bowie by Patrick Hinely

Northcountry Audio

a division of CadNor LTD.

The finest in analog and digital for playback and recording. Since 1980



- For the absolute finest in timbral, tonal, and dynamic accuracy, nothing is better than these speakers. All models are full range, single driver speakers.
- The largest selection of single driver/no crossover speakers can be heard at NorthCountry Audio. The speakers offered below range from reasonably efficient to super efficient and do not need to be "fixed" by any partnering equipment.
- We have been putting together high resolution audio systems designed around this concept for over 20 years and have fine-tuned the partnering equipment that can take advantage of

these unique and unparalleled speakers. Contact us about auditioning or how best to integrate into your existing system or mapping an intelligent overall system upgrade.

Role Audio Skiff micro sized speaker	\$450.00/pr
Omega Super 5 Monitor	\$890.00/pr
Omega Super 5 XRS	\$1,190.00/pr
Omega Compact Hemp	\$1,290.00/pr
Omega Super 6 Alnico	\$1,390.00/pr
Omega Super 6 Alnico XRS	\$2,290.00/pr
Omega Super 8 Alnico	\$2,400.00/pr
Omega Super 8 Alnico XRS	\$3,400.00/pr
Brentworth Sound Labs Focus	\$5,900.00/pr
Brentworth Sound Labs Luminar	\$8,400.00/pr

Prices good while supplies last. No shipping charge in the CONUS. Visa/ MC/ Discover accepted.

Contact Vladimir for no-nonsense honest advice, or answers to all your questions on these or other audio/video products

NorthCountry Audio Cadence Building Redwood NY 13679 USA
 ph 315-287-2852 • northcountryaudio@cadencebuilding.com •
www.northcountryaudio.com

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 David Haney and Cadence Media L.L.C was born..

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

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

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

Guest Column by David Kane26
Discussing Jazz in the 21st Century.

Jazz Stories: A Photo History

Eloe Omoe31
Lester Bowie32
Louis Sclavis33
Mike Nock34

Jazz Stories: Audio and Video Histories.

Julian Priester on arriving at the trombone.....36
Dominic Duval talks about meeting Charlie Mingus38
Joe McPhee recalls almost meeting Albert Ayler.....41
Gunter Hampel on why Thelonious Monk Danced43
Han Bennink tells a joke.....46
Wolter Weirbos one of his first concerts with ICP.....48
Misha Mengelberg prefers to improvise.....50

FEATURE

An Aural Map of Australia:51
It is no minor anecdote in the history of metaphors that when Jon Rose set out with a violin bow to make music from the longest stringed instruments on Earth, he discovered that they are fences in Australia.

CONCERT REVIEW

Swiss Improvisation: Intakt at The Stone in NYC.....,76

INTERVIEWS

Irene Schweizer (piano).....82
Pierre Favre (drums)103
Joan Stiles (piano)126

SHORT TAKES: Australia10
SHORT TAKES: Belgium16
SHORT TAKES: Kansai, Japan26
SHORT TAKES: Philadelphia38
SHORT TAKES: Portland93
SHORT TAKES: Toronto105
SHORT TAKES: Vancouver107
SHORT TAKES: The Netherlands120

OBITUARIES114

CIMPoL

Creative Improvised Music Projects on Location



latest release

Creative Improvised Music Projects on Location - adventurous music in audiophile sound



CIMPoL 5020-5024:

CIMPfest 2009: LIVE IN VILLACH, AUSTRIA

Here is all the excitement of the CIMPfest in Villach, Austria 2009. Complete with Producer and Engineer Notes recounting all the action.

Completely live and featuring Avram Fefer (alto + tenor saxophones), Bill Gagliardi (tenor saxophone), David Hofstra (bass), Dominic Duval (bass), Jay Rosen (drums), John Carlson (trumpet), John O'Gallagher (alto saxophone), Ken Filiano (bass), Ken Wessel (guitar), Lou Grassi (drums), Michael Bisio (bass), Stephen Gauci (tenor + alto saxophone)

Uncompromised playing. Uncompromised engineering. Inspired listening as only CIMP/CIMPoL can deliver. Catch the sounds.

DISK 1: Michael Bisio 4tet **DISK 2:** William Gagliardi 5tet **DISK 3:** Stephen Gauci 4tet
DISK 4: Jimmy Halperin & Dominic Duval Duo / John O'Gallagher Trio
DISK 5: Avram Fefer 4tet / CIMP Orchestra

earlier CIMPoL releases:



5013
Gebhard Ullmann + Steve Swell 4tet
Hilliard Greene - Barry Altschul
Live in Montreal



5014
Ernie Krivda
Claude Black - Dan Koltun - Renell Gonsalves
Live at the Dirty Dog



5015 - 5019
Trio X: Joe McPhee -
Dominic Duval - Jay Rosen
Trio X: Live on Tour 2008

5001 Trio-X: Joe McPhee - Dominic Duval - Jay Rosen
5002 Odean Pope
5003 Joe McPhee & Dominic Duval
5004 David Bond Quintet
5005 Salim Washington
5006-5012 Trio-X: Joe McPhee - Dominic Duval - Jay Rosen

AIR: Above and Beyond
Serenity
The Open Door
The Early Show (live at Twin's Jazz)
Live at St. Nick's
Live on Tour 2006

315-287-2852 cimp@catererebuilding.com www.cimpeords.com
Caterere Building, Redwood, New York 13879 USA

Inside This Issue

SHORT TAKES

Australia

An interesting and somewhat lifesaving development in Sydney has seen the solid support by the community network's East Side Radio, which strongly against the trend has presented an increasing amount of jazz in recent years involving active performers preparing and announcing their programs very successfully, taking over the administrative side of the struggling NSW Jazz Action Society, including the monthly concerts and use of the station's recording facilities – a win-win situation all around.....another interesting development in Northern Tasmania in the intimate home of chamber music the Hans Vonk Music House in Spreyton, is the introduction of jazz, with the first presentation, a Salute to Gerry Mulligan, bringing Danny Healy baritone, Hayden Dare trombone, Steve Martin bass and Matt Ives drums to an appreciative and attentive audience on May 13..... this year's Australian Jazz Bell Awards festivities have recently been celebrated with Best Jazz Vocal Album going to Kristin Berardi with the Jazzgroove Mothership Orchestra; the Jazz Ensemble title to the Andrea Keller Quartet; Most Original jazz album to Peter Knight's Fish Boast of Fishing; Contemporary jazz album to the Nick Haywood Quartet; Jazz Song of the

COLUMNS

Papatamus.....new podcast available online
A collection from Robert Rusch of sometimes disparate material though generally relating to music recordings or performance. Log in and see audio tab at www.cadencejazzmagazine.com

Slim's Spins.....will be back next issue
Slim and Him.....new podcast available online
Slim and Him's eponymous weekly radio show on WRCU, Radio Colgate University. Log in and see audio tab at www.cadencejazzmagazine.com

BOOK LOOK

'Peace Thru Jazz': A Bio-Discography of Makanda Ken McIntyre, Multi-Instrumentalist, Composer, Educator.....142

CD REVIEWS

BLUE NOTES - BEFORE THE WIND CHANGES	144
DIANE MOSER/MARK DRESSER - DUETTO	146
JIMMY HALPERIN/DOMINIC DUVAL - CHANGING TRANES.....	147
FRODE GJERSTAD/PAAL NILSSEN-LIVE - SIDE BY SIDE	148
HILDEGARD LERNT FLIEGEN - CINEMA HILDEGARD	149
WALLACE RONEY - HOME	150
ERIC ALEXANDER/VINCENT HERRING - FRIENDLY FIRE	151
MARK SHERMAN - THE L.A. SESSIONS	151
MAT MARUCCI/DOUG WEBB - WHY NOT?	152
ANDREW LAMB - HONEYMOON ON SATURN	153
TODD BISHOP GROUP - LITTLE PLAYED LITTLE BIRD	154
DAVID HANEY QUARTET - AVENUE OF THE AMERICAS	155
ANDREW DICKESON QUINTET - WEAVER OF DREAMS	157
BIENNE CITY (BNC) ARKESTRA - RICHIE'S BARNYARD	157
ANDREW ATKINSON QUARTET - KEEP LOOKING FORWARD	158
GOJOGO 28,000 DAYS	158
THE NICE GUY TRIO - SIDEWALKS AND ALLEYS/WAKING MUSIC..	159
THE AFROSEMITIC EXPERIENCE - FURTHER DEFINITIONS OF THE DAYS OF AWE	160
JOEL FORRESTER/PHILLIP JOHNSTON - LIVE AT THE HILLSIDE CLUB	161
MARC MEAN TRIO - WHERE ARE YOU?	161
SCHULTZING FEDERLEICHT	162



The Train & the River:
A Musical Odyssey

The Train & the River:

A Musical Odyssey

CIMPView 10001 DVD

featuring **Trio X:**

Joe McPhee - Dominic Duval - Jay Rosen

This is a stunning tale of artistic call and response
A beautiful film, an inspiring message,
and mesmerizing music.

If you've been bored by the average "music" video,
prepare to be wowed by *The Train & The River*.

It's not your average DVD release.
Nothing less from CIMP Ltd.

Now available in both NTSC and PAL formats.

CIMP: Cadence Building, Redwood, NY 13679 USA

www.cimprecords.com cimp@cadencebuilding.com ph: 315-287-2852 fax: 315-287-2860

evil
rabbit
records



new releases

featured artists on evil rabbit records:

ab baars, han bennink, audrey chen, tobias dellus, achim kaufmann,
gianni lenoci, paul lovens, fabrizio puglisi and many more!



16

mark lotz & ıslak köpek

istanbul improv sessions may 4th

mark alban lotz

piccolo, c-, alto-, bass flutes,
prepared flute

ıslak köpek:

şevket akıncı

kevin w. davis

korhan erel

robert reigle

volkan terzioğlu

guitar

cello

laptop, controllers

tenor saxophone

tenor saxophone



18

klare/ platz/ kneer/ elgart

modern primitive

jan klare

jeff platz

meinrad kneer

bill elgart

alto saxophone, clarinet, flute

guitar

double bass

drums

distribution: www.subdist.com and www.cdbaby.com

www.evillrabbitrecords.eu

Inside This Issue

SHORT TAKES

Australia

year to Luke Howard and Janos Bruneel; Traditional album to Collected Works 2 by Allan Browne (coinciding with the publication of Browne's new book/CD package entitled *Conjurer*); Young jazz artist of the year to Alex Boneham; and 2012 inductee into the Graeme Bell Hall of Fame, tenor-playing teacher Brian Brown.....the Melbourne International Jazz Festival offering this year a wide-ranging roster of established and emerging stars, with McCoy Tyner, Dr Lonnie Smith, singer Patti Austin, The Fringe, Terence Blanchard, Chris Potter (all from the USA) and France's Renaud Garcia-Fons, plus some international names from the new wave Hiromi (Japan), Robert Glasper (USA) Eli Degibri (Israel) Samuel Yirga (Ethiopia), plus singers Jose James and Dee Dee Bridgewater, spread across over one hundred events, of course including a raft of Australian talent through early June..... all this to follow the May presentation, its seventh year, of Stonnington Jazz in East Central Melbourne, showcasing the very best of local and interstate artists from May 17-27.....also touring the East Coast of the country through May is Italian rising star violinist Luca Ciarla with his accordion, bass, percussion

GEORG RUBY/BLUE ART ORCHESTRA - SKETCHES OF A WORKING BAND	162
SHEILA JORDAN/HARVIE S - YESTERDAYS	163
IVO PERELMAN - FAMILY TIES	164
BASSX3 - TRANSATLANTIC	166
ULRICH GUMPERT/GÜNTER BABY SOMMER - LA PALOMA	167
PAUL HUBWEBER LOVERMAN - TROMBONE SONGS	168
LINDA JOZEFOWSKI - FOR MY DEAD FOLKS	169
I COMPANI - THE FILM MUSIC OF NINO ROTA	170
JOE BLESSETT - CHILLIN OUT IN DARK PLACES	171
HANNES DE KASSIAN - 3	171
SHARON LEWIS - THE REAL DEAL	172
BONNIE BARNETT - IN BETWEEN DREAMS	173
ANDERSKOV ACCIDENT - FULL CIRCLE	173
CLIPPER ANDERSON - THE ROAD HOME	174
DUDUKA DA FONSECA - PLAYS TONINHO HORTA	174
MICHAEL MUSILLAMI - METTLE	175
JANE SCHECKTER - EASY TO REMEMBER	176
EVAN PARKER/ZLATKO KAUCIC - ROUND ABOUT ONE O'CLOCK	177
DOMINIC DUVAL/ROMAN STOLYAR - PARK WEST SUITE	178
SUZANNE BROGGER/JAN KASPERSEN - JIVING IN KALAMAZOO	179
JAN KASPERSEN - HAPPY AS A FLOWER	180
EDWARD RATLIFF - THOSE MOMENTS BEFORE	181
FRODE GJERSTAD - EAST OF WEST	181
SAMUEL BLASER - PIECES OF OLD SKY	182
SUBOKO/HUBSCH/SPIETH - K-HORNS.....	183
JUHANI AALTONEN/HEIKKI SARMANTO - CONVERSATIONS	184
THE CLARINET TRIO - 4	185
MARSHALL GILKES - SOUND STORIES	185
CLAZZ ENSEMBLE/FRANK CARLBERG - FEDERICO ON BROADWAY	186
DUDLEY OWENS/AARON WRIGHT BAND - PEOPLE CALLING	186
UPPER LEFT TRIO - ULTERNATIVE	187
HETTY KATE - KISSING BUG	187
PIERO ODORICI - WITH THE CEDAR WALTON TRIO	188
JOHN COCUZZI - GROOVE MERCHANT	189
JIM KETCH - A DISTANT VIEW	190
BETTY BRYANT/MARK CHRISTIAN MILLER - TOGETHER	191
MARY STALLINGS - DON'T LOOK BACK	191
RICK DRUMM - RETURN FROM THE UNKNOWN	192
ANDY CLAUSEN - THE WISHBONE SUITE	193



Jazz Promo Services

Media Campaigns for the Music Community

National Press Campaigns Down Beat Voting Critics, Jazz Journalist Assn., Bloggers & more.

Email Campaigns Promote gigs, live events, festivals & more.

Mailings Save time, money – let us do your fulfillment.

Jim Eigo, Jazz Promo Services

269 State Rt 94 S, Warwick, NY 10990

Ph: 845-986-1677 • Fax: 845-986-1699

Cell/text: 917-755-8960

Skype: jazzpromo

jim@jazzpromoservices.com

www.jazzpromoservices.com



CADENCE JAZZ BOOKS

REDWOOD NY 13679 USA

(315) 287-2852

ORDERS@CADENCEBUILDING.COM

WWW.CADENCEJAZZBOOKS.COM

CADENCE BUILDING

DECEMBER 2011

CADENCE JAZZ BOOKS announces its latest release:

Ken McIntyre: Peace Thru Jazz a bio-discography by Derek Styles

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

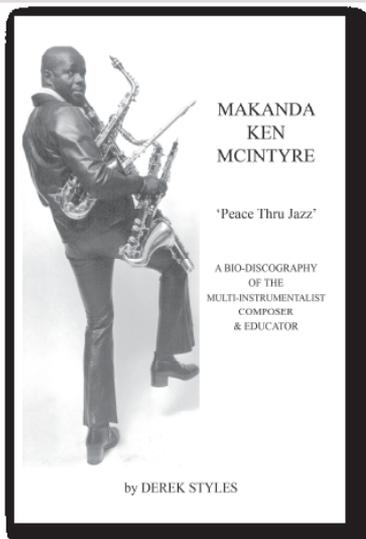
A candid look at the "Jazz business" through first-person accounts of McIntyre and other individuals on the scene, this biography amounts to a frank deposition of what went on between the artist and his production and the businessmen

focused on commerce.

Unfortunately what was true in the 20th century remains all too relevant in the 21st century.

Many will embrace this work as reaffirmation of artistry over oppression. Many in the Jazz business will find themselves discomfited by the naming of names and laying bare uncomfortable truths.

Not just a detailing of one man's journey, this work is in part a reference to the vital New York "Free Jazz" revolution of the '50s and '60s.



isbn-13: 9781881993452 | upc: 786497024209 | \$30 + shipping

ORDER FROM: ORDERS@CADENCEBUILDING.COM WWW.CADENCEJAZZBOOKS.COM CADENCE BUILDING REDWOOD NY 13679 USA (315) 287-2852

Inside This Issue

SHORT TAKES

Australia

quartet, before a side trip to New Zealand, returning to end with a performance at the Melbourne International Jazz Festival on June 3.....the National Jazz Awards presented annually at Wangaratta in late October will be contested this year by singers and judged by pianist Mike Nock and singers Michelle Nicolle and Vince Jones, but as ever we wait until August for the full roster of artists for the Festival.....the Melbourne Jazz Cooperative still offers top local talent at Bennetts Lane each Tuesday and Sunday through May and June, highlighting on Sunday 17 two veteran favourites from the English free jazz scene in saxophonist Trevor Watts and pianist Veryan Weston..... last but not most definitely not least, the Count Basie Orchestra directed by drummer Dennis Mackrel will be returning to tour Australia in October, with the aggregation plus singer Carmen Bradford on stage in Melbourne Victoria 10/10, Brisbane Queensland 10/11, Sydney New South Wales 10/13 and Perth West Australia 10/14, truly a once-in-a-lifetime opportunity for Australian audiences to experience a top American working big band in person, the first time in many a long year.

Alwyn and Laurie Lewis

MICHAEL TRENI - BOY'S NIGHT OUT	194
NICK MORAN TRIO - NO TIME LIKE NOW	194
ARMIN HEITZ TRIO - BLUE IN GREEN	195
ANN WALSH - GO	196
JOSH LEVINSON SEXTET - CHAUNCEY STREET	197
JEFF HAMILTON TRIO - RED SPARKLE	197
PETER APPELYARD AND THE JAZZ GIANTS - THE LOST 1974 SESSIONS	198
THE CLASSIC JAZZ TRIO - JAZZ TITANS	198
MARTY GROSZ AND THE HOT WINDS - THE JAMES P. JOHNSON SONGBOOK	199
DAN CRAY - MERIDIES	199
JON GOLD - BOSSA OF POSSIBILITY	200
ALVA NELSON - SOUL EYES	201
IRENE SCHWEIZER - TO WHOM IT MAY CONCERN	201
JOE MCPHEE/JEB BISHOP/INGEBRIGT HAKER/MICHAEL ZERANG - IBSENS' GHOSTS	202
GUNTER HAMPEL EUROPEAN NEW YOR K SEPTET - GENTLE JOY LIVE IN EUROPE	203
BARCELLA/VAN HERZEELE DUO - MONDAY SESSIONS	204
ALBERT VAN VEENENDAAT/MEINRAD KNEER/YONGO SUN - PREDICTABLE POINT OF IMPACT	204
AB BAARS/MEINRAD KNEER - WINDFALL	205
PABLO MONTAGNE/ADOLFO LA VOLPE/FRANCESCO MASSARO/ ALESSANDRO TOMASSETTI - CHAQUE OBJET	206
JAN KLARE/JEFF PLATZ/MEINRAD KNEER/BILL ELGART - MODERN PRIMITIVE	206
SUMI TONOOKA - NOW	207
BUCKY PIZZARELLI, - CHALLIS IN WONDERLAND	208
PAUL HARTSAW QUINTET - CIRCUITSES	208
MICHAEL NEFF GROUP - HIDDEN STORIES	209
SARA LEIB - SECRET LOVE	209
CRISTINA MORRISON - I LOVE	210
THEA NEUMANN - LADY & THE TRAMPS	210
LESLIE LEWIS - MIDNIGHT SUN	211
LANNY APLANALP - WARM WINDS	211
JAY VONADA TRIO - RED PAJAMAS	212
RANDI TYTINGVÅG - LET GO	212
KATE MCGARRY - GIRL TALK	213
KAREN JOHNS & COMPANY - PEACH	213
BEN STOLOROW TRIO - ALMOST THERE	215
JOSH ARCOLEO - BEGINNINGS	215
JIM HOLMAN - EXPLOSION	216
THE FRANK KOHL QUARTET - COAST TO COAST	217

MYSTIC NIGHTS
BY PAT BATTSTONE AND RICHARD POOLE

Their kaleidoscope of magical sound is best described as an otherworldly soundscape of sensitive splendor, beautiful colors, and delicate textures.
(Joe Ross, Roots Music Report)

This beautifully-crafted album features very delicate piano and vibraphone recordings with no additional ingredients.
(Don Seven, LMNOP Magazine)

www.bats-tones.com

BRIAN MCCARTHY QUARTET

Brian McCarthy Quartet

Saxophonist Brian McCarthy delivers a sparkling debut album of original compositions that deserves a place in the record stacks of any Post-Bop jazz fan.

"McCarthy's alto has plenty of fire without surrendering its lighter touch."
-All About Jazz

Available on iTunes
&
www.brianmccarthyjazz.com

Katalyst Entertainment presents
Dwight Trible "Cosmic"

dwight trible.
cosmic

Also available: Phil Cohran "Armageddon", Art Ensemble of Chicago "Kabalaba", Kahil El'Zabar "It's Time" and many more

Distributed by City Hall Records

MARY LOUISE KNUTSON
IN THE BUBBLE

MARY LOUISE KNUTSON
IN THE BUBBLE

Amazon,
CDBaby, iTunes,
MaryLouiseKnutson.com

JazzWeek's Top 10

"This is timeless, classic piano trio music, right up there with Bill Evans and Bill Charlap."
-2011 Critics Tally: Top 10 Albums, Star Tribune, Minneapolis-St. Paul

Inside This Issue

SHORT TAKES

Belgium

Summer's coming and that usually implies a serious decrease in concert activity for the jazz and rock clubs. However, we were treated to a few special events right before things quieted down. The "Chicago Jazz Connection" – a series of concerts featuring artists with ties to the fertile Chicago community, such as Ken Vandermark, Fred Lonberg-Holm, Dave Rempis and Jason Adasiewicz – almost got an anti-climactic conclusion when Mike Reed's show with People, Places & Things (June 1st) was cancelled, but an excellent alternative was found

EDDIE C. CAMPBELL - SPIDER EATING PREACHER	217
PIPA 4TETT - DIFFERENT SONG STEP INTO THE FUTURE	218
STEFANO LUIGI MANGIA/STEFANIA LADISA/ADOLFO LA VOLPE/ ANGELO URSO - ULYSSES	219
BART VAN ROSMALEN/ANTO PETT - PLAYWORK	219
HEINER STADLER - BRAINS ON FIRE	220
META MARIE LOUISE - SUNNY SPOTS	221
DEVIN GRAY - DRIGO RATAPLAN	222
ALBERT VAN VEENENDAAL - MINIMAL DAMAGE	223
SIMON NABATOV - SPINNING SONGS OF HERBIE NICHOLS	223
DAVE MILLER TRIO WITH REBECCA DUMAINE - DEED I DO	224
GUERINO MAZZOLA/HEINZ GEISSER/SHIRO ONUMA - DANCIN THE BODY OF TIME	225
MARY HALVORSON QUINTET - BENDING BRIDGES	225
SARAH ELGETI QUINTET - INTO THE OPEN	227
OLAF LIND QUARTET - DRIFT	228
LE COULTRE/VAN VEENENDAAL - A COOL TREE	230

CADENCE MEDIA ONLINE

Hours of audio and video interviews, plus the new quarterly
CADENCE MAGAZINE in digital format. Also includes
an annual print edition and access to back issues at the
CADENCE MEDIA ARCHIVES.
Never miss an issue.

www.cadencejazzmagazine.com
cadencemagazine@gmail.com

315-289-1444

DUTCH IMPRO ACADEMY

PLAY

19 - 26 AUGUST 2012
AMSTERDAM

WORK AND PLAY WITH
THE DUTCH MASTERS OF IMPROVISATION

2012 FACULTY:

ANNE LA BERGE *flute/electronics* • **MICHAEL MOORE** *reeds*
CARL LUDWIG HÜBSCH *tuba* • **OSCAR JAN HOOGLAND** *piano* • **HAN BENNINK** *drums*

More information and application:

WWW.DUTCHIMPROACADEMY.COM

SIGN UP NOW

an initiative of ICP, Bik Bent Braam and dOeK



Conservatorium van Amsterdam
Amsterdam School of the Arts

BIMHUIS

GUNTER HAMPEL MUSIC+DANCE IMPROVISATION COMPANY

gunter hampel-prince alegs- johannes schleiermacher-
andreas lang-bernd oezsevrim-hichem-tom



birth CDs-DVDs erhältlich
www.gunterhampelmusic.de



beim konzert oder im postversand
www.youtube.com/gunterhampel

Birth Records Catalogue: www.gunterhampelmusic.de

Concert Bookings: GuntHampel@aol.com

Contributors

SHORT TAKES

Belgium

in the percussion duo of Michael Zerang and Hamid Drake, who turned their joint effort into a feast of rhythm and nuance; colorful, invigorating and subtle at the same time.

Another remarkable event was the Citadelic Festival, put together at very short notice and organized in anarchic-chaotic fashion by the people behind La Resistenza, Ghent's prime venue for underground jazz. Besides a few up-and-coming Belgian artists (like guitarist Bert Dockx, who's been making quite a name for himself the past year and seems to feel equally at ease in ghostly rock music as in fiery free-for-all battles), the roster also included improvisation icon Alexander von Schlippenbach, ferocious Dutch jazz punks Cactus Truck, and even offered a true premiere: the first performance of brand new band Malus – Chris Corsano (d), Hugo Antunes (b) and the remarkable Nate Wooley (t) -, along with extra guest Giovanni Di Domenico (p). The quartet delivered the kind of improvised finesse you would expect from an experienced and well-oiled touring band.

The summer jazz festival menu is quite limited. There are a few examples of well-organized smaller events. First, there's

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

MICHAEL COYLE (Slim and Him) *has taught Modernist Poetry at Colgate University for 25 years, and has been working as a jazz DJ for longer than that. Some of his writing about the music is academic, some isn't, but none of it is paid for. He co-hosts the weekly radio show, "Slim and Him."*

DAVID DUPONT (CD Reviews) *started writing live performances reports and book reviews for Cadence in the late 1980s, becoming a regular contributor in 1990. He has also written about jazz for One Final Note, All Music Guide and the Vermont Vanguard. He has worked as a newspaper reporter and editor in Vermont, New Hampshire, New York and Ohio. He is currently arts and entertainment editor at the Sentinel-Tribune in Bowling Green, Ohio.*

STEVE ELKINS (Feature) *Private investigator, "Venetian" gondolier, and musician, Steve Elkins has spent much of the first decade of the 21st century filming a wide variety of pioneering composers and free improvisers, which has resulted in his first feature film, "The Reach Of Resonance." His second film, currently in production, explores connections between the largest astronomy project in human history, Tuwan throat singers, a neuroscientist's quest to actually photograph memories being formed in the brain, and the creation of sand mandalas in remote Buddhist monasteries between Pakistan and Tibet, all told through the true story of a man running alone across Death Valley in average temperatures of 130 degrees fahrenheit.*

GORDON HILTON FICK (CD Reviews) *has been involved with jazz as a producer and as a promoter, assisting with Calgary's various jazz festivals. He hosts a weekly jazz show called 'Lift The Bandstand' on Wednesdays from 8:30pm to 10pm MT on CJSW 90.9 FM.*

They're writing about the Danish Jazz Baron's HARLEM JAZZ ADVENTURES

"As the narrative progresses, the list of legends grows longer: Benny Carter, Teddy Wilson, Eddie Condon, Benny Goodman, Art Tatum and Fats Waller. But Rosenkrantz' memoir is even more valuable when it talks about lesser-known musicians like Leo Watson, Adrian Rollini and Herman Chittison. Ever heard of trumpeter Jake Vandermuellen? How about guitarist Zeb Julian? Me, neither. Rosenkrantz makes these forgotten musicians into mythic heroes, and his discussions of these musicians are both poignant and telling."

www.jazzhistoryonline.com/Timme_Rosenkrantz

HARLEM JAZZ ADVENTURES

A EUROPEAN BARON'S MEMOIR, 1934-1969



TIMME ROSENKRANTZ

EDITED AND TRANSLATED BY FRADLEY GARNER

Read more & order via JazzBaron.com



SUNNY SPOTS

Improv, psychedelic rock, hip hop, new music, all on one CD, not always the same, but close together.....Outstanding album. Trust (Germany)

"Sunny Spots," is a first appetizer on the way there, a sparkling, wild, beautiful enterprising talent test. There is still more potential behind it, because more needs to come! Just do not suddenly think of "target groups" and "genre"! Just keep going! Skug (Austria)



RICHIE'S BARNYARD

35-year old pianist Manuel Engel has achieved a real coup with the Bienne City (BNC) Arkestra. Unique, fresh, large format, the nine Swiss musicians go to work. The CD is highly and unconditionally recommended. Jazz 'N' More (Switzerland)



Metonic Records
Distribution: North Country Distributors
Purchase @ www.metonicrecords.com

Contributors

SHORT TAKES

Belgium

Festival Acoustic, on June 30th and July 1st, which offers mainly Belgian jazz and world music. Next, there is the city festival Broesella, which takes place in Brussels during the weekend of July 15th, with a few interesting names like the Ambrose Akinmusire Quartet and the Jon Irabagon-Barry Altschul Duo. The main emphasis, though, typically lies on the largest festivals in Belgium: Gent Jazz (eight days between July 5th and July 14th) and the Jazz Middelheim Festival (August 16-19), which celebrates its 31st edition. Gent Jazz, which has filled half of its program with non-jazz acts by now (sometimes even with no ties to jazz whatsoever), offers four jazz nights with a few heavyweights, such as the Wayne Shorter Quartet, the Brad Mehldau trio, The Bad Plus feat. Joshua Redman, a new Dave Douglas-Joe Lovano Quintet and the Jim Hall-Scott Colley Duo. Sassy young vocalist Gretchen Parlato will also be present, as well as Miguel Zenon with his Quartet. Belgian saxophonist Robin Verheyen, who has worked in The Big Apple for several years, returns with his New York Quartet, featuring Drew Gress (b), Ralph Alessi (t) and Jeff Davis (d). Usually a bit more

DAVID FRANKLIN (CD Reviews), who holds a doctorate in music, is a saxophonist, emeritus music professor, and retired arts dean. A longtime contributor to numerous magazines, journals, and other media sources, he has written for *Cadence* off and on since the mid-1980s.

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

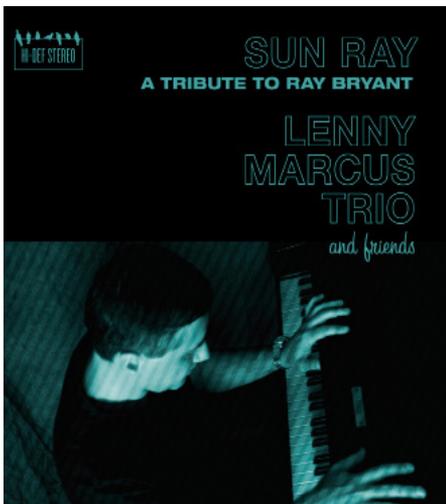
PAT HINELY (Jazz Stories, A Photo History) makes his living as a photographer and is based in Lexington, Virginia. He has been photographing and writing about musicians since 1971.

LARRY HOLLIS (CD Reviews) Vietnam vet and tenor saxophonist, Larry has been a *Cadence* regular reviewer for over twenty years and has written liner annotation for many albums. He lives a life of quiet desperation in his hometown of Oklahoma City, OK.

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.

DAVID KANE, (Guest Column) is composer and pianist.

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



Lenny Marcus Trio
SUN RAY - A Tribute to Ray Bryant

Buy Lenny's CD at:
www.lennymarcusmusic.com

www.klompfoot.com

Since 1976 the source for hard to find Jazz and Improvised Music

After over 30 years of selling recordings, Cadence has focused its efforts and created a point of contact for music sales: klompfoot.com

We have been in the music business since 1976 and operate an actual shop with real inventory and real salespeople. We are reachable by phone, fax, and email and are extremely responsive. The products listed at klompfoot.com are in our possession and will be shipped directly from our offices to you. If the particular item you are looking for is not in our inventory, we will endeavor to track it down.

When dealing with klompfoot.com you can be confident your purchases directly benefit the artists and labels who struggle to make available these (primarily) labors of love.

klompfoot.com

Cadence Building, Redwood, NY 13679
 ph 315-287-2852 fax 315-287-2860
orders@cadencebuilding.com
www.klompfoot.com

"...Pedicin has his own sound, his own vision, and is a particularly beautiful ballad player..." **Bruce Lundvall**
 President Emeritus,
 Blue Note Records

Michael Pedicin
Ballads
 ...searching for peace

Available on
Amazon.com
CDBaby.com
iTunes

the Jazz Hut

www.michaelpedicin.com

www.laborrecords.com
HEINER STADLER



Distributed by Naxos



Brains on Fire

If you like jazz that looks as much to the innovations of modern classical composers as it does to jazz innovators like John Coltrane, Thelonious Monk and Ornette Coleman, *Brains on Fire* offers eight tracks that will blow your mind.

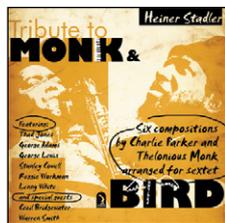
—Jack Goodstein



all-about-jazz

Tribute to BIRD and MONK

Tribute to Monk and Bird is an audacious record, a work of utter inspiration. Stadler has distilled the essence of Monk's and Bird's path-breaking music. — Raul d'Gama Rose



Troy Collins' best historical reissues of 2011
Tribute to Bird & Monk is as revelatory now as when it was awarded a five star review in *DownBeat* over three decades ago.

Contributors

SHORT TAKES

Belgium

adventurous than the more popular Ghent counterpart, the Middelheim Festival offers a program that seems quite conservative by its own standards, this year. While the last edition included a day curated by John Zorn and featured appearances by Charlie Haden's Liberation Music Orchestra and an unlikely Fred Van Hove octet with Peter Brötzmann and Evan Parker, this year's line-up gets its avant-garde credentials mainly from the reappearance of Ornette Coleman, who played a near-legendary concert there in 2007. Other promising concerts include those by Abdullah Ibrahim, Avishai Cohen and tumultuous Belgian avant-orchestra Flat Earth Society (a collaboration with cello wizard Ernst Reijseger).

At the end of the holidays (August 25th), a new low-key festival in the city of Aalst emerges: 'Straatherrie' ("Street Racket"). It focuses on experiments in the margin, but with the presence of Pauline Oliveros, John Butcher and Charles Gayle (performing as Streets The Clown), the audience is undoubtedly in for an unusual treat. However, despite all these intriguing events, we're already looking forward to the fall, when the agendas will be bursting at the seams once

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

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

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

GUY PETERS (Short Takes) writes album and concert reviews for the Belgian music magazines *Enola* and *Gonzo* (circus), covering mostly jazz, improvised music, and challenging rock & roll.

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

RANDY SMITH (Short Takes) Originally from Washington State, Randy Smith has lived in Kobe, Japan since 1989. An English teacher by profession, he has contributed pieces on jazz for publications in the U.S., the U.K., and Japan.



Blujazz Label and Promotions

The Jazz Artist's Resource

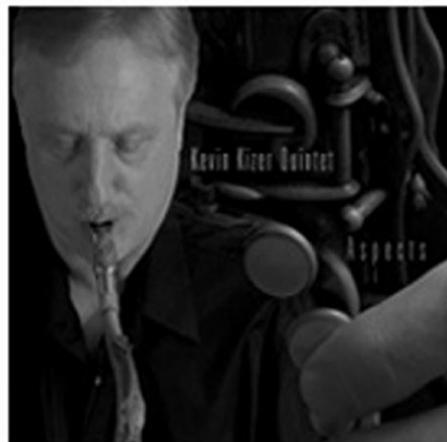
Radio and Press Promotion

National Distribution

Advertising

Booking and Management - US & Europe

Consultation and Strategies



Aspects"

Kevin Kizer Quintet

Kevin Kizer - Sax

Katherine Hughes - Violin

Dave Miller - Guitar

Jake Vinsel - Bass

Neal Wehman - Drums

"The term chamber jazz hasn't enjoyed much currency in recent years – at least, not in its strictest original meaning. This lovely and adventurous album might just change that."

Neil Tesser, Chicago News Cooperative

Blujazz PO Box 578720 Chicago, IL 60657 773 477 6872 info@blujazz.com www.blujazz.com

Contributors

SHORT TAKES

Belgium

again and concerts take place where they belong: in cozy venues, without those screaming ads, homicidal umbrellas and the chattering of VIPs tumbling all over each other.

Guy Peters

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

MICHAEL STEINMAN (CD Reviews) *has a thriving jazz blog -- JAZZ LIVES (www.jazzlives.wordpress.com) -- with a global audience. And he brings his video camera wherever there's creative improvised music.*

JEFFREY TODD (Book Look) *is Associate Professor of German and French at Texas Christian University. He plays saxophone locally in the Dallas/Fort Worth area, and is a lifelong jazz fanatic.*

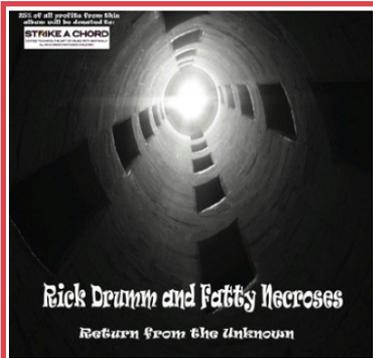
KEN WEISS (Interviews, Photos, Short Takes) *has been documenting the Philadelphia jazz and experimental music scene with photography since 1992 and has written the Cadence Short Takes column since 2003 as an attempt to defeat the conventional adage that, once played, the music is "lost to the air."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

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

BRAD WINTER (Short Takes) *is a writer and visual artist and is the owner/operator of Brad Winter Picture Framing in Portland, Oregon. He was artistic director of the Creative Music Guild from 1988-2007 and remains active in promoting and documenting the improvised music scene.*



Random Photo Department



RETURN FROM THE UNKNOWN
 RICK DRUMM AND FATTY NECROSES

album is available at iTunes, Amazon.com and CD Baby.

D'Addario & Company, Inc.

**JIMMY BENNINGTON
 COLOUR AND SOUND
 LIVE AT THE LIGHTHOUSE**

**1236 W CHASE AVE @ N SHERIDAN
 RD IN ROGERS PARK 773.764.9414**

JULY 5 AND 19

AUG 2 / 16 / 30

***SAT AUG 13, 1PM GLENWOOD**

AVENUE ARTS FESTIVAL, MAIN STAGE



**FEATURING:
 JIMMY BENNINGTON - DRUMS, CIMP,
 CADENCE JAZZ, AND UNSEEN RAIN
 RECORDING ARTIST (NY)
 AACM MEMBERS FRED JACKSON -
 SAXOPHONES, JEROME CROSWELL -
 TRUMPET, FLUGELHORN
 BRIAN SANDSTROM - NRG ENSEMBLE
 //GREEN MILL ALLSTAR**

TOMMY VIG
WELCOME TO HUNGARY!
THE TOMMY VIG ORCHESTRA 2012
FEATURING DAVID MURRAY
 AVAILABLE ON
 KLASSZIKUS JAZZ RECORDS

NEW CD by
ANTONIO ADOLFO

A different Brazilian Jazz taste

For his new CD, *Chora Baião*, Antonio Adolfo, with his quintet, chose to focus on the Brazilian music styles *choro* and *baião*. Besides his own compositions, Adolfo presents the works of two brilliant and innovative Brazilian composers: Chico Buarque and Guinga.

Available on CD Baby, iTunes and all major websites
www.antonioadolfo.info

On his new CD, *Chora Baião*, pianist/composer Antonio Adolfo and his quintet chose to focus on the Brazilian music styles *choro* and *baião*—specifically, the works of two brilliant and innovative composers, Chico Buarque and Guinga, alongside Adolfo's own compositions.

Chosen by The Latin Jazz Corner as Latin Jazz Album of the Year
 Brazilian Jazz Album of the Year
 Latin Jazz Pianist of the Year

SHORT TAKES

Kansai, Japan

Just when you think you've experienced everything in jazz, along comes someone like Neo Yamada as a reminder of how surprising and life-affirming this music can be. From watching Neo on YouTube, I knew this 11-year-old Hammond organ prodigy from Osaka could play, but his trio performance at Alo Aro Café in downtown Kobe on 4/22—my first chance to hear him live—exceeded all expectations. The youngster began the evening with a crisply-played "Confirmation" and proceeded to sail through two spirited sets of standards, blues, ballads and funk beats in tight partnership with his adult bandmates, featuring the fine Osaka guitarist Yutaka Hashimoto, and Neo's regular drummer, Tadatsugu Mune. So when I saw that Neo would play a new venue (Mother Moon Café) in Kobe on 5/11, I reserved a table right away. This time another facet of Neo's professionalism was on display when the Hammond X-5 (same organ as at Alo Aro) proved unplayable. A replacement (a new SK2 model) was secured as quickly as possible, and the first set got underway an hour late, allowing Neo no time to rehearse with a guitarist (Kenichiro Tanaka) he had not worked with before. The first set had

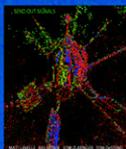
Jazz in the 21st Century

When Cadence asked me to contribute a guest editorial it was accompanied by the directive "write about jazz in the 21st century" I pondered this for a while and as a thought experiment, I put myself in the shoes of a hypothetical commentator from 1912. Anyone then witnessing the transformation of ragtime into the the nascent music we now recognize as "jazz", would have little inkling as to the forthcoming developments of the 20th century. The music of such artists as the Mahavishnu Orchestra, Albert Ayler or even Kenny G. would simply be unimaginable to those observers. I consider our current ability to divine developments in our present century given the ongoing technological, social, and political revolutions happening in our midst, almost exactly 100 years after the first use of the term, "jazz", to be even less likely to foresee what is to come in this century with any accuracy. As for the tongue-in-cheek title of this editorial, let me first explain that I have been a professional jazz musician for over 30 years, during which time I have the good fortune to play with some of the biggest "names" in jazz. Jazz is my overriding passion and love—I'm not advocating throwing the baby out with the bathwater, but the bathwater definitely does need to go. My thesis also has little to do with the recent rantings of Nicholas Payton either. Though I actually agree with a few of the points he has made, I find his whole notion of BAM (Black American Music) with its retro-racist underpinnings to be pretty much a steaming pile of manure. Likewise, I find his other point that "Jazz ain't cool anymore" antithetical to my own feelings—all that's been discussed to death and that's the last I'll say about it. Nor am I directly addressing the economic woes and audience loss that Jazz (as well as other musics, notably, classical) has experienced of late along with the accompanying dire predictions. That's not to say that it isn't a definite concern for me and my fellow musicians' ability to put bread on the table. No, what I'm calling for is a musical revolution in the actual content of what Jazz is as well as an accompanying reevaluation of what we consider to be acceptably jazz.

UNSEEN RAIN Records

Making the Invisible Audible

UR
UNSEEN RAIN



Send Out Signals
Matt Lavelle
Ras Moshe
Tom Zlabinger
Tom DeSteno



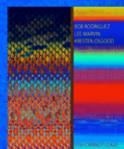
Jubilant Rain
Jack DeSalvo



K3rnelPaN1C
Pat Hall
Jack DeSalvo
Joe Gallant
Bruce Ditmas



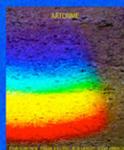
Tales of Coming Home
Tom Cabrera
Jack DeSalvo



Fish Cannot Leave Deep Waters
Bob Rodriguez
Lee Marvin
Kresten Osgood



Sudden Moves
Jack DeSalvo
Chris Kelsey
Peter Herbert
Bruce Ditmas



ArtCrime
John Korchok
Frank Jolliffe
Bob Siebert
Steve Orbach



River Road
Dan Willis
Jack DeSalvo
Lee Marvin
Jon Berger



Cowboy Film School
Chris Kelsey
Steve Cohn
Tony DeCicco
Bruce Ditmas



Yellow
Bruce Ditmas
Enrico Rava
Joan LaBarbara



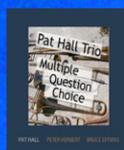
Happy House
Chris Kelsey
Pat Hall
Joe Gallant
Dean Sharp



Stutshes
Chris Kelsey
Jack DeSalvo
Tom Tedesco



WE
Steve Cohn
William Parker
Tom Tedesco



Multiple Question Choice
Pat Hall
Peter Herbert
Bruce Ditmas



Coriolis Sky
Tom DeSteno
Jack DeSalvo
Mark Hagan



D3 with Sam Morrison - Over The Edge
Bruce Ditmas Sam Morrison Tony DeCicco Jack DeSalvo

"There are hundreds of free improv groups issuing recordings every year, but few of them have as much to say as this group." - *Cadence*

UR recordings are available exclusively at unseenrainrecords.com and meyefi.com in High Definition (88.2k 24 bit) FLAC Download, CD-quality FLAC Download and mp3 (320k stereo).

UNSEEN RAIN is part of the mEyeFi media family of labels and offers high definition downloads of jazz and improvised music by contemporary innovators. UR is focused on high production values and recognizes the entire process surrounding a recording as art.

SHORT TAKES

Kansai, Japan

some shaky moments, but the band swung mightily as the 2nd set kicked off. By the end of the evening, Neo was clearly in charge, calling tunes, setting tempos, delegating solos, and evening handling the announcing. Neo plays with amazing authority for someone so young. His blues have a genuine sanctified feeling, while on ballads he coaxes a wondrous array of sultry textures and colors from his keyboard. His solos already contain musical ideas, not the facilely contrived licks one might expect. He values pacing, too, taking his time to build solo statements into great crescendos of sound. As an interesting aside, Neo's first name means "sound" in English, so naturally I assumed his family had entertained high hopes for his future in music. But neither of his parents is particularly musical, and his father insists they never expected him to become a musician. The word "destiny" comes to mind as those who have heard him simply shake their heads in wonderment as to where such talent comes from. Through it all, sixth-grader Neo, unperturbed, continues to practice (4 hours a day) and to play gigs in many of Kansai's top jazz venues. His next scheduled performance on 6/19

As a listener as well as a reviewer, I've been incredulous at the number of sound-alike recordings I experience every year. To be sure, the music is often well-played at a high level—Alphonse Mouzon's recent "Angel Face" is a recent example—of music that is practically devoid of meaningful creativity. It's long been astonishing to me exactly how hidebound jazz, music has become, though it's really not a new phenomena. Charlie Parker, in the year before his death, expressed his desire to move beyond conventional harmonic formulae and structures. Of course that didn't stop legions of imitators from regurgitating the very music he was rapidly becoming dissatisfied with. We worship the innovators but ironically, our worship all too often takes the form of slavish imitation! I often think about the swing underpinnings of much of Mainstream Jazz and how the walking bass was an offshoot of popular dance rhythms of the 20's and 30's. Here in 2012, a good deal of popular jazz still has the walking bass underneath although I personally like it, I feel its days must be numbered. One observation of Payton's made that I agree with is that jazz is inexplicably still mired in the popular music of the 40's and 50's. No wonder we are losing listeners! Despite the efforts of artists such as Mehldau, Steve Coleman, and The Bad Plus to instill jazz with more recent popular styles, you can easily find stacks of recent recordings that differ little, other than recording quality, from similar efforts from 1950 or so. It's not just mainstream jazz either. While reviewing for Cadence, I've been forced to wrap my ears around innumerable dismally similar avant-garde recordings. In my view, this is even more egregious than is the case with mainstream music because presumably that style is supposed to be about new music—except it generally isn't. It's more often rehashes of "new music" of the 60's and 70's. Fortunately, I still run across avant-garde recordings such as Carl Maguire's Floriculture that reminds me that avant-garde artists are still capable of truly creative expression and beauty.

Recently in Washington DC, I've had occasion to play with the younger generation of musicians coming along now. Much to my dismay, although the playing level is quite good, they are literally playing the same Realbook tunes

SHORT TAKES

Kansai, Japan

is an organ battle with fellow Hammondier Shuichi Numazawa at Osaka's Jazz on Top. Plans are also afoot for Neo's first visit to the United States this coming summer, though dates have not been set. Watch this column for details as they unfold.

As I mentioned in my previous column, Osaka is known for its hot jazz organists, so it's always a treat when someone like Ohio native Tony Monaco shows up to give the B3 a workout. He plays one of downtown Osaka's finest jazz clubs, Mr. Kelly's on 6/26 with Yosuke Onuma (g) and Gene Jackson (d). Other notable dates at Mr. Kelly's include Tadao Kitano (p) and Gravy Eight on 6/25. One of Osaka's best straight-ahead jazz bands (an octet), Gravy Eight features Takashi Furuya (as) and Hiroshi Munekiyo (tb). On 6/29 the Kosuke Mine (ts) Quartet plays.

The Kansai jazz and music festival season is also well underway at this time. Kicking things off was the massive Takatsuki Jazz Street on the official Golden Week holidays of May 3rd and 4th. On those two dates, an estimated 3,000 local musicians performed at dozens of venues (including outdoor sites) throughout this bustling city located midway

continues on page 36

that I grew up with in the 70's! Even in the 70's, I thought that stuff was getting a little moldy. That's why it's time for Jazz, as we know it, to die. There will always be talented, creative musicians and I believe that there will always be an audience for informationally-rich creative music. When we offer them something fresh, they will be there for us. I suppose we are stuck with the term jazz for lack of a generally accepted alternative. I think Cadence has it right when it instead refers to creative improvised music but I don't see the term catching on anytime soon. Some folks bemoan the lack of leaders such as the Coltranes, Parkers, and Armstrongs of the past. I don't. For every leader, you have swarms of followers and we have had enough of that already, thanks very much. Those true innovators, as well as many others I haven't mentioned, have expanded the potential jazz vocabulary to include every possible fusion with the countless ethnic musics of the world- we need not limit our gaze to just Brazil and Cuba. Africa, Asia, the Balkans, and the Middle East etc. are beckoning to us. We can embrace every variety of tonality from the folk-simplicity of some of Jarrett's work to the outer reaches of atonality as defined by Ayler and the avant-garde. Rather than limit ourselves to the popular music of the 40's and 50's, we can avail ourselves of the vast rhythmic smorgasbord afforded by the dizzying array of popular music produced since then as well as that which is yet to be produced. The fact is that each artist is now free to concoct their own personal vision of a compelling creative music—every musician must be his or her own leader and innovator—there is simply no excuse not to be.

I'm optimistic about the future of creative improvised music but we must steel ourselves to leave behind the shackles of the past while at the same time building on the legacy of the greats- or not if it's the artist's prerogative! It's the 21st century and this wonderful, vibrant music we call jazz has a definite place in it but first we must sweep out the rot and decay held over from the 20th century to make room for the dazzling riches that are yet to come.

David Kane

101	Evran Parker/Barry Guy/Paul Lytton + J.McPhee
102	Ernie Krivda Trio
103	Bobby Zankel Trio
104	Frank Lowe Trio
105	Gregg Bendian Project
106	Mark Whitecage Trio
107	Chris McPhee + Billy Pierce Trio
108	Steve Swell + Chris Kelsey
109	Billy Bang 4et
110	Herb Robertson/Dominic Duval/Jay Rosen
111	Vinny Golia + Ken Filiano
112	Luther Thomas 4et
113	Sonny Simons Trio
114	Paul Lytton 4et
115	Joe McPhee 4et
116	Steve Swell 4et
117	David White 5et
118	Sonny Simons 4et
119	Mark Whitecage 4et
120	Joe McPhee + David Prentice
121	Kevin Norton Trio
122	Joseph Scianni - Dominic Duval - Jay Rosen
123	Lou Grassi 5axtet
124	Odean Pope Trio
125	Les Shavir Trio
126	Uo Perelman Trio
127	Mike Bisio + Joe McPhee
128	Marc Edwards Trio
129	Paul Smoker - Vinny Golia 4et
130	Joseph Scianni
131	Bobby Zankel 5
132	Joe McPhee 4et
133	Roswell Rudd Trio
134	Uo Perelman Trio + Rory Stuart
135	Brandon Evans 4et
136	John Gerstner Trio
137	Dominic Duval + Jay Rosen
138	Frank Lowe Trio
139	Chris Kelsey Trio
140	Zusaan K. Fastauw/Noah Howard/Bobby Few
141	Dominic Duval's String Ensemble
142	Jon Hall + Saxabone
143	Khan Jamal
144	Bruce Eisenbell Trio
145	Luther Thomas Trio
146	Roswell Rudd Trio
147	Glaude Lawrence Trio
148	Glen Spearman - John Hevard Group
149	Steve Swell 4et
150	Kahil El Zabar's Ritual Trio
151	David Bindman Trio
152	Ahmed Abdulhali's Diaspora
153	Elliott Levin 4et
154	Tyrone Hill 4et feat. Marshall Allen
155	Joseph Scianni Trio/ Mark Whitecage 4et
156	Lou Grassi's PoBand
157	Mark Whitecage's Other 4et
158	Arthur Dwyte + David Eyles
159	Frode Gjerstad 4et
160	Thomas Borgmann Trio plus Peter Brötzmann
161	Rob Brown - Lou Grassi 4et
162	Joseph Scianni duets
163	John Gunther's Axis Mundi
164	Chris Dahlgren/Briggen Krauss/Jay Rosen
165	Andrew Drescher Trio
166	Ehran Elisha Ensemble
167	Ethnic Heritage Ensemble
168	David White 5et
169	Bob Magnuson + Lou Grassi
170	Pucc Amanda Jhonas
171	Marshall Allen 4et feat. Mark Whitecage
172	Charlie Kohlhase 5et
173	Kowald, Smoker, McPhee, Whitecage, etc.
174	Kalaparush Maurice McIntyre Trio
175	Yuko Fujayama's String Ensemble
176	John Gunther 5et
177	Hugh Rapp + Marc Sabatella
178	Kowald, McPhee, Smoker, Whitecage, etc.
179	Michael Bisio + Joe McPhee
180	Marshall Allen 4et feat. M. Whitecage
181	Glen Spearman + Dominic Duval
182	Burton Greene - Wilber Morris - Lou Grassi
183	Joe McPhee - Dominic Duval - Jay Rosen
184	Steve Swell Trio
185	Joe Friedler - Ben Koehn - Ed Ware
186	Paul Smoker 4et
187	Patric Brennan with Lisle Ellis
188	Ts.Borgmann/W.Morris/R.Nicholson
189	John Carlson/ Eric Hipp/S.McGloin/S.Neumann
190	Ori Kaplan Trio Plus Gureff Mann, Tom Abbs
191	Odean Pope + Dave Burrell
192	Ahmed Abdulhali/A.Harding/M.Kamaguchi/Weinstein: NAM
193	Mark Whitecage's Other Other 4et
194	Bruce Eisenbell Cresscutter Trio
195	Sam Bardfield's Cabal Fatale
196	Dom Minasi Trio
197	Blaise Swinda Trio
198	Joe Fonda 5et
199	Joe McPhee's Bluette

200	Elliott Levin - Tyrone Hill 4et
201	Lou Grassi - Tom Varner - Ron Horton - Tomas Ulrich
202	John Bickerton Trio
203	Steve Swell Trio
204	Bob Magnuson - Tom DeSteno 4et
205	Kahil El Zabar's TriFactor
206	Tyrone Hill - Elliott Levin 4et
207	Marshall Allen w/ Lou Grassi's PoBand
208	Bhob Rainey - Jack Wright - Fred Lonberg-Holm - Bob Marsh
209	Joe McPhee - Joe Giardullo - Michael Bisio - Dominic Duval
210	Ehran Elisha Ensemble
211	Jay Rosen 4et
212	Konrad Bauer + Nils Wogram
213	Dominic Robinson Trio
214	Luther Thomas 5et
215	Dominic Duval
216	Briggen Krauss - Chris Dahlgren - Jay Rosen
217	Ken Simon 4et
218	Phil Haynes - Herb Robertson 5et
219	Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
220	Kahil El Zabar with David Murray One World Family
221	Konrad Bauer/Nils Wogram/Dominic Duval
222	Phil Haynes + Herb Robertson
223	Ori Kaplan's Trio PlusAlmology
224	Rosella Washington + Tyrone Brown
225	Anthony Braxton
226	Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
227	Lou Grassi's PoBand
228	Wilber Morris + Reggie Nicholson
229	Yuko Fujayama 4et
230	Dave Burrell + Tyrone Brown
231	Masashi Harada Trio
232	John Gunther 5et
233	Paul Smoker Trio
234	John Oswald - David Prentice - Dominic Duval
235	Anthony Braxton w/Alex Horwitz
236	Anthony Braxton
237	Avram Fefer 4et
238	Kevin Norton - Bob Celusac - Andy Eulau
239	Odean Pope - Byard Lancaster - Ed Crockett - J.R. Mitchell
240	Bobby Zankel Trio
241	Bruce Eisenbell 4et
242	William Gagliardi 4et
243	Anthony Braxton 5et
244	Rosi Hertlein Ensemble
245	Steve Lehman 5et
246	Alex Harding Trio
247	Kalaparush Maurice McIntyre Trio
248	Ned Rotherberg + Denman Maroney
249	Fred Hess 4et
250	Charles Eubanks solo piano
251	Burton Greene with Mark Dresser
252	T.L. Graham with Rory Stuart
253	Jay Rosen Trio
254	Tom DeSteno - Bob Magnuson 4et
255	Steve Lehman 5et
256	Mary LaRose - Jeff Lederer - Steve Swell - D.Duval
257	Joe McPhee's Bluette
258	Joseph Rosenberg 4et
259	Jean-Luc Guionnet + Edward Perraud
260	John Hevard - Tristan Honsinger - Jean Derome
261	Dominic Duval String + Brass Ens.
262	Lou Grassi's PoBand
263	Adam Lane 4et
264	Daniel Carter - Steve Swell - Tom Abbs - David Brandt
265	John O'Gallagher's Axiom
266	Matt Lavelle 4et
267	Khan Jamal 5et
268	Bob Washington Trio
269	David Taylor Trio
270	Alex Harding - Dominic Duval - Jay Rosen
271	David Wertman-Charlie Kohlhase-Lou Grassi
272	Ursel Schlicht-Steve Swell 4et
273	Carl Grubbs' 4et
274	Lucian Ban + Alex Harding
275	Fred Lowe 4et
276	Elliott Levin-Marshall Allen-Tyrone Hill 5et
277	Lucian Ban + Alex Harding 5et
278	John Tchicai - Pierre Dorge - Lou Grassi
279	Dylan Taylor + Kelly Meashey
280	Kevin Norton 4et
281	Adam Lane/ John Tchicai
282	Andrew Lamb Trio
283	Joe McPhee-Dominic Duval-Jay Rosen: Trio-X
284	Joe Fonda-Barry Altschul-Billy Bang
285	Steve Swell's New York BrassWoodTrio
286	Avram Fefer 4et
287	Luther Thomas 4et
288	Tom Abbs 4et
289	Paul Dunmall - Paul Rogers - Kevin Norton
290	Charles Eubanks
291	William Gagliardi 5et
292	Steve Swell 5et
293	Ernie Krivda 5et
294	Odean Pope + Khan Jamal 4et
295	Mark Dresser + Ray Anderson
296	Paul Dunmall-Paul Rogers-Kevin Norton
297	William Gagliardi 5et
298	Jazz Composers Alliance Orchestra

299	Deborah Day + Dominic Duval
300	Harris Eisenstadt 5et
301	Jimmy Halperin - Dominic Duval - Jay Rosen
302	Ernie Krivda 5et
303	Odean Pope 4et
304	John O'Gallagher w/Masa Kamaguchi-Jay Rosen
305	Patric Brennan 4et
306	Kalaparush M. McIntyre + The Light
307	David Taylor Trio
308	James Finn Trio
309	Chris Kelsey 4et
310	Scott Rosenberg's Red
311	John O'Gallagher w/Masa Kamaguchi-Jay Rosen
312	Marco Menardi - Lisle Ellis - Peter Valsamis
313	Lou Grassi 4et
314	Mary Anne Driscoll - Paul Murphy
315	Gebhard Ullmann - Steve Swell 4et
316	Burton Greene + Roy Campbell 4et
317	Marc Pompe 4et
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 5et
322	Khan Jamal 5et
323	Mike Bisio 4et
324	Avram Fefer - Mike Bisio
325	Adam Lane Trio
326	Stephen Gauci Trio
327	Jay Rosen
328	Trio-X: Joe McPhee/ Dominic Duval/ JayRosen
329	Chris Kelsey Trio
330	Prince Lasha + Odean Pope Trio
331	Byard Lancaster 4et
332	William Gagliardi 5et
333	Bobby Fefer + Avram Fefer
334	Ernie Krivda 5et
335	Adam Lane Trio
336	Carl Grubbs Quartet
337	Lucian Ban+Alex Harding
338	David Haney Trio
339	Burton Greene Quintet
340	Byard Lancaster 4et
341	Sophie Duner 4et
342	William Gagliardi 5et
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 4et
348	Jimmy Halperin + Dominic Duval
349	Michael Bisio + Tomas Ulrich
350	Seh Meich 4et
351	Stephen Gauci 4et
352	Steve Swell - David Taylor 4et
353	Odean Pope 4et
354	David Haney Trio
355	Burton Greene solo piano
356	Mat Marucci - Doug Webb Trio
357	David Haney + Julian Priester
358	Chris Kelsey 4et
359	Stephen Gauci Trio
360	Michael Bisio
361	Stephen Gauci 4et
362	Kalaparush McIntyre 4et
363	David Schmitter - Dominic Duval - Newman T,Baker
364	Khan Jamal + Dylan Taylor
365	Bobby Zankel Trio
366	Ernie Krivda Trio
367	David Haney + Andrew Cyrille
368	Chris Kelsey 4et
369	David Haney-Andrew Cyrille-Dominic Duval
370	Bill Gagliardi-KenFiliano-LouGrassi: ESA/Trio
371	Bill Gagliardi Trio
372	Michael Bisio 4et
373	Ernie Krivda
374	David Arner Trio
375	Tomas Ulrich's Cargo Cult
376	Bill Gagliardi-KenFiliano-LouGrassi: ESA/Trio
377	David Arner Trio
378	Odean Pope 4et
379	Jimmy Bennington Trio
380	Tomas Ulrich's Cargo Cult
381	Tom Siciliano Trio
382	Brian Landry Group
383	Andrew Lamb Trio
384	Nate Wodeley + Taylor Ho Bynum 4et
385	Tomas Ulrich's Cargo Cult
386	David Haney 4et Avenue of the Americas
387	Diane Moser + Mark Dresser duo
388	Frode Gjerstad - Paul Nilsen-Love
389	Andrew Lamb Trio
390	Jimmy Halperin + Dominic Duval
391	Jon Hazilla + Ran Blake
392	Adam Lane 4et
393	Bob Rodriguez Trio w/Dominic Duval + Jay Rosen
394	Odean Pope Trio w/Marshall Allen
395	Kalaparush McIntyre 4et

Jazz Stories: A Photo History

ELOE OMOE

(born 1949 as Leroy Taylor, died 1989)

- bass clarinet, in the Sun Ra Arkestra. Performance, Lexington VA, July 1989

Sun Ra's concert was easily the most surreal musical occurrence ever in this hotbed of social rest where I've lived for more than 30 years. In its original 1980s incarnation, Lime Kiln Arts, an open-air venue, usually included one jazz-like event in their primarily bluegrass-oriented concert seasons, and indeed an event it was when they booked Sonny Blount's bunch. With dancers, costumes, and all the other stagecraft, it was not inappropriate that Ra's extraterrestrial revue performed under a circus-like tent. While some of the locals didn't know quite what to make of it all, there were also plenty of us for whom space was the place, and

we grooved on the elevated level of both individual and collective musicianship permeating the band. Omoé's solo was only one of many moments of wonderfully down-to-earth yet also intergalactic surprise.

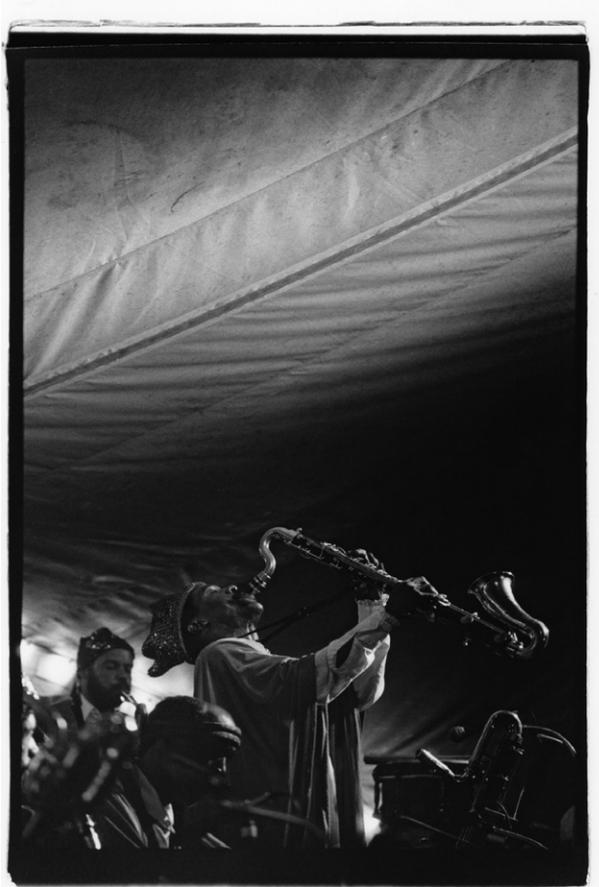


Photo Credit: Patrick Hinely ©1989

Also published as the front cover for Extended Play by John Corbett (Duke U.Press, 1994) and Breath Into Bone by J.R. Thelin (Smalls Books, 2010).

Jazz Stories: A Photo History

LESTER BOWIE

(born 1941, Frederick MD, died 1999) – trumpet, with the Amabutho Male Chorus

Rehearsal/soundcheck/warmup, October 1991, Berlin.

The South African singing group had just arrived at the main hall for JazzFest Berlin to prepare for the evening's performance, with the Art Ensemble of Chicago. While AEC's loading in was still in progress on stage, the Amabuthans gathered around Bowie, seated in the front row, and all were conversing and discussing in both languages, verbal and musical. I wish I could conjure up now the harmonies they created as they searched for a working balance of structure and freedom. They made it all sound so easy, so natural. Though Bowie, the most profound of jokers, was not yet in his customary lab coat, I can say with all certainty that the experiment was a success.



Photo Credit: Patrick Hinely ©1991

Also published in 40 Jahre JazzFest Berlin 1964 - 2004.

Jazz Stories: A Photo History



Photo Credit: Patrick Hinely ©2003

LOUIS SCLAVIS
(born 1953, Lyon,
France) – reeds

At dinner before
performance, Berlin,
November 2003.

The scene seen is in the cellar canteen beneath the main hall for JazzFest Berlin, where Franco and his staff feed multitudes of musicians, technicians, house staff and media workers, all in time to make curtain. That is Sclavis' guitarist at the time, Hasse Poulsen, at top center, bringing desserts back to the table, where the bandleader is holding forth to his other bandmates. I have long been fascinated by such impromptu glimpses of life in the process of being lived, in which musicians look like any other people, as they go about doing some of what they have to do to be able to make music the way they do. If one were to conclude from this image that I am an admirer of Henri Cartier-Bresson, one would be correct.

Jazz Stories: A Photo History

MIKE NOCK

(born 1940, Christchurch, New Zealand) – piano

Portrait – June 1999, Edmonton, Alberta.

This was shot during a break in Mike's afternoon practice at Edmonton Jazz City, one of the longest-running Canadian festivals, which Australian-resident Nock had traveled even further to get to than I had. I'd slipped into the room and been listening to him for a while; he proved beyond any doubt that not all who wander are lost. Nock was so involved in his music that he hadn't noticed my arrival, and I was savoring this private recital when the piano, all too soon, fell silent. I applauded, which rather startled him, and, when he found out I hadn't just come in, he apologized for going on so long at the piano! On every good trip, there comes a moment, sometimes early on, sometimes not, when I realize I've shot something so strong that if I had to cut my travels short and go home right then, I could go home happy. This was one of those moments.

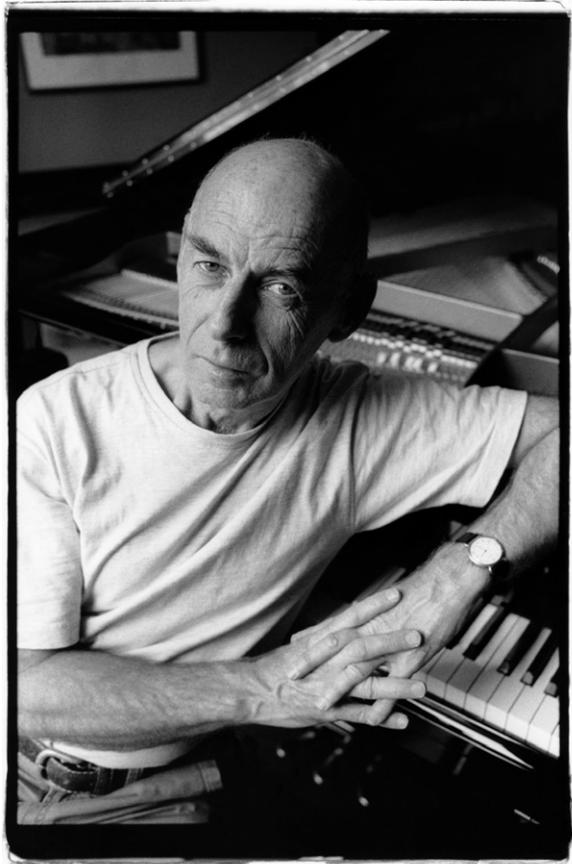


Photo Credit: Patrick Hinely ©1999

All photographs are © in the year of their creation by Patrick Hinely, Work/Play®.

These and 50+ other photographs of jazz people by Patrick Hinely are included in the 2008 Jazz Calendiary published in Germany by JazzPrezzo (ISBN 978-3-9810250-3-3). The black and white reproductions in that unusual spiral-bound 7 x 9 1/4" hardback volume are exquisitely printed. Though now officially out of print, a few copies remain available directly from the photographer. For further information, e-mail phinely@embarqmail.com.



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*

"...up until now, nobody has structured an entire catalog around new/ avant-garde jazz with the emphasis on sonic excellence. CIMP aims to change all that. With minimalist, purist microphone techniques and honest, no-frills engineering, **CIMP offers an alternative to the often casually recorded avant-garde discography.** ... The overall flavor is of a homegrown product crafted with great care. ...the results are impressive. ... Musically, these discs are full of gems." Carl E. Baugher, *The Tracking Angle*

"Most impressive, perhaps, is the sound quality. ... they all have wonderful sound."

"Their best discs sound as clean and fresh and live as anything out there." Fred Kaplan, *Fi*

"...supreme recording... puts that of the major labels to shame." "hi-fi stunners..." "If jazz has been rocking in its cradle of compression & EQ-ed homogeneity too long, CIMP's turn to recorded truth is just the bucket of iced water the somnolent form requires." Ben Watson, *HiFi News & Record Review*

"CIMP packages bear a **clear mission statement: 'What you hear is exactly what was played.'** The label means it. The sessions are recorded live to digital two-track, with zero processing effects and no editing ... authentic performances with a vast dynamic range." Sam Prestianni, *Jazziz*

SHORT TAKES

Kansai, Japan

between Osaka and Kyoto. Each year the festival organizers bring in one or two big names to play a free concert at the city's large music hall. This time it was tenor great Scott Hamilton who has maintained a long connection with Japan. The following weekend, on May 12th and 13th, Shinkaichi Jazz Street in Kobe presented a number of local and school bands. Also on May 13th more local musicians played the jazz stage at the Mido-suji Street Festival in Osaka. Among the best was Global Jazz Orchestra with special guest Eric Marienthal (as). Global is one of Osaka's top modern jazz big bands. (Marienthal also played at Osaka's Green Note on the 11th and 12th.)

Not strictly a jazz festival, the Kobe Matsuri (Kobe Festival) on the weekend of May 19th and 20th featured more home-grown jazz at a couple of outdoor stages downtown. One of the more popular groups was Take 5, an arresting mix of East meets West featuring jazz played by shakuhachi (Japanese bamboo flute) expert Robin Eve. He was aided by Ronald Mason (g), Yasumasa Koide (b), Steve Muller (p, vo), Miyuki Hayashi (vo), and Michiro "Jimmy" Matsui (d). Take 5 also play every other month at the friendly Kobe



Julian Priester, on how arrived at the trombone. From a video recording made on June 5, 2011 in Seattle, WA. Available online at www.cadencemagazine.com

Well, I am Julian Priester. I have been performing as a jazz artist...

As a member of the [high school] orchestra, I had to play in this parade. Now being a pianist, I was given an instrument called a glockenspiel. The glockenspiel is an instrument you wear in a harness around your shoulders, and it sort of looks like a—it has a keyboard, a metal keyboard in the fashion of the piano keyboard, and so you perform—you hit these keys with mallets, and the mallets were wooden and you struck the keys, and the sound that that produced was a very metallic sound.

That sound was harsh on my ears, and I did not enjoy playing that instrument, so I actually asked my instructor, Captain Dyatt, if I could switch to play a horn. I wanted to play a horn; anything to get away from that glockenspiel, and when he asked me what

SHORT TAKES

Kansai, Japan

jazz bar, Holly's.

Next scheduled date is 6/9. Finally, the Fujitsu-Concord Jazz Festival is actually a tour of one-night-stands at cities throughout Japan. They made a stop at Osaka's Symphony Hall on 5/31. Featured this year were the Great American Jazz Orchestra, headed by legendary drummer Frank Capp, and consisting of a number of L.A. pros. Another portion of the show was billed as "Three Beauties Piano Playhouse," the beauties being Japanese acoustic jazz pianists, Mayuko Katakura, Yoshiko Kishino and Chihiro Yamanaka. Rhythm support was by Neil Swainson (b) and Joe LaBarbera (d).

kind of horn I wanted to play, I had no idea but I'd heard a rumor that one of my older brothers had played the trumpet at some point in his career, so I mentioned to Captain Dyatt that I would like to play the trumpet, and, coincidentally, there was no trumpeter available in the orchestra, and so what he did, he gave me an instrument that had the same fingerings as the trumpet, and that was the baritone horn.

Baritone horn you may be familiar with if you've seen these Salvation Army bands. These Salvation Army bands, the baritone horn was sort of a main instrument there, in addition to the bugle—or not bugle but the cornet, and the trumpet and flutes, and instruments like that. So I took this baritone horn, and since I could already read music, it didn't take me a long time to become proficient on the baritone horn. But another hurdle presented itself, and that was that there was no precedent, at this time for baritone horn playing in the jazz context, so as it turned out—and this is another coincidence—that the mouthpiece that I was using to play on this baritone horn turns out to be the same mouthpiece that is used on the trombone, so without consciously choosing the trombone as my major instrument, or my main instrument, it sort of coincidentally—I was led to the trombone in an unusual—a sort of sideways effect.

So that's how I arrived at the trombone, and the trombone is an instrument that's already accepted in the jazz orchestra and combos. There are many examples of trombones—trombonists, I should say, that legitimize that particular instrument, so I arrived at the trombone, learned the trombone, and then, in a matter of weeks, I was good enough to play in the jazz orchestra on the trombone, so that was good.

This jazz story is an excerpt from an interview made in Seattle, WA, June 5, 2011.

SHORT TAKES

Philadelphia, PA

The Pew Center for Arts & Heritage has announced \$1.8 million in grants and Ars Nova Workshop received a \$15,000 planning grant for an exhibition featuring drawings, paintings and objects by musicians Han Bennink and Peter Brotzmann. The Preservation Alliance for Greater Philadelphia and the John Coltrane House received a \$75,000 grant to develop a program strategy for the Coltrane house...An extremely warm winter heated up even further with a very intense performance by Amir ElSaffar & the Two Rivers Ensemble on 2/18 at the Philadelphia Art Alliance (PAA) courtesy of Ars Nova Workshop (ANW). The ensemble, which had its birth in Philly in 2006, is a fusion of the Iraqi American trumpeter's Jazz background and cultural heritage. This was my third time hearing the project and my, how they've changed! This performance was a stunning hybrid of ancient melodies and searing adventurous, yet controlled, sounds. Drummer Tyshawn Sorey has replaced Nasheet Waits in the group and his playing really opens up the music. When Sorey and percussionist/oud player Safer Tawil hit on a Middle Eastern choppy, angular groove mid-set, it should have gone on for hours but



Photo Credit: Ken Weiss

Dominic Duval, bassist, talks about meeting Charlie Mingus in New York. Transcribed from a video interview, recorded in Redwood, New York, on July 25, 2011.

My name is Dominic Duval. I'm a bass player. A lot of people might know me for the records I've done for Cadence and C.I.M.P., as well as quite a few other European labels. I'm originally known to be someone who works in the avant-garde world, but I also do many different types of music. My tastes are varied, they're eclectic; as eclectic as I am.

I'm here to speak about my experience with Charlie Mingus, which was a short period of time. I was working in NYC, I'd just gotten out of the service. This was in the 60's. And I decided one of the things I needed to do was investigate some of Charlie Mingus' work. Of course there were the many recordings he'd been involved in, including some of my favorite ones with Max Roach and Bud Powell, but about mostly his work on ensembles, the way he constructed music through the bass and the way he managed to lead a band behind an instrument that doesn't necessarily make it an easy thing to do. Bass is of course a very low-pitched instrument with not much projection. And when you have 5 or 6 or 10 pieces playing at the same time, a lot of your thoughts and desires

SHORT TAKES

Philadelphia, PA

soon the band joined in with magnificent acidic additions to finish it out. The music included a lot of elements, more than can be taken in at one sitting. The band also included Ole Mathisen (sax), Carlo DeRosa (b) and Tareq Abboushi (buzuq)...Italian-bred, New York-based pianist/singer Daniela Schachter always seems to make it a point to fill her band with well-respected peers. Her appearance at Chris' Jazz Café on 2/18 included a trio of ringers – Marco Panascia (b) and George Schuller (d), along with special guest Grace Kelly on sax. Schachter's original songs were shaped by life's lemons – a student not showing up for a lesson with her led to "30DNS" – a tune she composed in 30 minutes. "In the Backyard" was inspired by poor work by a contractor. Her soft, sweet voice vocals combined with a focused, fluid and assertive piano approach to front the solid band behind her. Teenager Kelly, whose dad travels with her (it was his birthday this night), was a mature voice on horn, and Schuller, a player who should be well known to Cadence readers, was solid, encouraging the music to breath...Leo Gadson has a long history of presenting important Jazz

go unheard because of the sonic discrepancy of the instrument. Well, Charlie Mingus was scheduled to do a date at the old Two Saints, I believe it was on St. Marks Place—I remember, it might've been the Half Note at the time. I was there for a week, and I'd spoken to my girlfriend at the time, and I'd decided I'd take her one night. Well, we walked in there at the beginning of the session, and there was hardly anybody in the place. There was a bartender, there were a few customers at the bar, talking, and Charlie Mingus was setting up at the bandstand. And there were a number of people sitting down, I think his girlfriend at the time was this blonde lady that he finally married. Well, we had a couple of beers, and we were sitting there, watching him. I was totally blown away by his power as a bass player, first off, his attack, the way he manoeuvres through changes, how he develops a rapport with the band, and how he would stop every once in a while to give people information on how he wanted his pieces played, what they were doing right, what they were doing wrong. You always knew who his favorite people were because he never discussed anything with them. He only discussed it with people he wasn't that friendly with. And there were a few of them in the band, they were always getting chastised about one thing or another thing. And Charlie was a tough man, the way he pronounced things, and the way he said things, it was pretty much like he was pounding on the table all the time and saying "I want this done THIS way, NOW!" And of course, these guys are trying to do this, poor Jimmy Knepper, playing the trombone, he's trying to get this stuff across, and (Charlie would) say you know "hey man you're playing that sloppy as shit, man!" And that's the way Charlie would go about instructing people. "You can't play that bullshit behind me, man!" And he had that going. So the first night I was interested in his attack, but I decided I was going back a second night, and I did. It was a lot more conclusive that time, I saw that the pieces had come together since their first rehearsal, which I imagine was the night before. This next night was smoother, they played through a number of Charlie Mingus' known compositions. And I just stood there and watched him, the way he moved through the instrument,

SHORT TAKES

Philadelphia, PA

performances in the city including a few Dexter Gordon shows back in the day. He's stepped up his presence under the moniker Producer's Guild (producersguildinc@gmail.com) over the past two years and brought in the Ethnic Heritage Ensemble with Kahil El'Zabar (perc), Ernest Khabeer Dawkins (sax) and Corey Wilkes (tpt) on 2/24 to the Ethical Society of Philadelphia. The trio hit stalled traffic on their way up from Washington DC, arriving 90 minutes late, but no one complained, especially when the group stayed for two hours and laid out all over El'Zabar's unique and infectious rhythms triggered by his drums, percussion and electrified African thumb piano. El'Zabar's homemade Earth Drum made a conga drum look small and light and allowed for a booming presence that commanded the stage along with his charismatic personality and storytelling. For this go-around, he recalled an appearance at Jazz at the Apollo 5 years ago where his trio played in an all-star setting. Wynton Marsalis saw him backstage and asked if he was trying to sneak in for free and MC Bill Cosby was incredulous that 2 horn players and a drummer were going to take the Apollo stage. He

he was like one with the thing. And the sound he was getting was incredible, on an old bass, without an amplifier, gut strings, pushing the hell out of this band. And some heavy duty players too. Charles McPherson, I forget who was on piano, it might've been Don Pullen or somebody else. I know Danny Richman was on drums and Jimmy Knepper was on trombone. I decide I'm going back one more night. I decided I was going to write down the stuff I'd seen him do and kind of steal some of his licks. He had some famous, favored licks that he would play. And he looks at me, like halfway through the session I guess, the first hour I'm there. He says "what are you doin' here kid?" And I look at him and I say "well, to be honest, Mr. Mingus, I'm here to try to learn from you." He says "you're trying to rip off my shit?" I didn't know what to say, I'm 21 years old, this guy, one of my heroes, is asking me if I'm trying to rip him off, right? I said, you know, I'm just trying to learn from you. But really what I wanted to say, and what I wound up saying, he said "you're ripping off my stuff, right?" I said "yes." He said "tell you what, why don't you play something for me. We're gonna take a break. You're a bass player, you play something for me." And I said "I can't." He said "no, you just play something for me, play a walking bass line." I got up there and I pick up his instrument and I play it for about two minutes, and he looks at me, and its sort of a scowling sort of look, and then he started to look and says "you know, kid? you're pretty good." he says "I could really make a great bass player out of you, why don't you take lessons with me." And I said "no, I really can't, I don't have the money, and I'm getting ready to go back on tour, I was 21 years old and I think I was on leave. I say, "I can't." He says "well when you get out you come and look me up." And I always remember that, thinking what I learned from him in those three days has gotten me to where I am today as far as being more of a leader as a bass player. Being a bass player and being a leader, I think I got the most from watching Mingus and how he pushed his sound out and how he got people to move the way he wanted them to move without saying a word. So that's my Charlie Mingus story. And I really enjoyed my time watching him and learning from him, the master that he was.

SHORT TAKES

Philadelphia, PA

wanted to know where the rest of the band was! El'Zabar later spoke of missing longtime collaborator, bassist Malachi Favors, which was followed immediately by a cluster of dried paint mysterious falling down from the ceiling onto the stage. Hard to believe but Favors was definitely in the house. Dawkins and Wilkes were in synch, matching torrid blowing at times with creative fills and percussive assistance. Between sets, Wilkes spoke of working to learn circular blowing on trumpet and finally having it happen accidentally at NYC's Iridium club one night while playing with the Art Ensemble of Chicago...Pianist Tigran Hamasyan's trio at Chris' last year was one of 2011's best so his return on 2/25 with a quintet was eagerly anticipated. Working with Areni Agbabian (vcl), Ben Wendel (sax), Chris Tordini (b) and Nate Wood (d), Hamasyan put on two identical sets of, at times, wild and wooly music that was equal parts ancient and modern, morphing moment to moment from Armenian folk to out-Jazz to balladry. Songs headed in one direction and suddenly erupted with rock segments that blasted to great peaks. A mid-set arrangement of a 19th Century Armenian sacred



Photo Credit: Ken Weiss

Joe McPhee, saxophonist and composer talks about nearly meeting Albert Ayler. From an audio recording made in 2011.

Listen to the recording of Joe at www.cadencemagazine.com

SHORT TAKES

Philadelphia, PA

hymn delighted the large Armenian presence in the audience. The only glitch came at the end of the first set when Hamasyan announced the end of the set and then had to come back to finish off the last 10 minutes with a long solo that concluded with him accompanying himself with beat box drum vocalese... The Robert Glasper Experiment hit World Café Live 3/1, the very next night after doing a national TV appearance. "Any of you see the Dave Letterman Show last night?" questioned Glasper. "We are so cool right now!" And cool they were this night. Glasper, who says his band plays Jazz, is a frequent collaborator with hip-hoppers and his music collides into that territory. Glasper didn't offer much stage presence but that aspect was filled by Casey Benjamin and his weird bun hairdo with bright magenta strips, a wide array of horns and vocorder-altered vocals on tunes such as "A Love Supreme" and Nirvana's "Smells Like Teen Spirit." Neo-soul crooner Bilal came out to sing David Bowie's "Letter to Hermione" and "All Matter." Glasper also covered a few J Dilla tunes to the delight of the large and enthusiastic crowd. The music was done in a loose jam fashion, running long

Hi this Joe McPhee: here's a story.

In 1964, I was in the Army, and the Army band I was in traveled to Copenhagen, and I was looking for Albert Ayler. I had read about him in *Downbeat*, et cetera, and I was just looking to hear some of his music, to find out what they were talking about. I wasn't successful there, but I went to the Montmartre because I heard he had been there, and I met Booker Ervin, who graciously allowed us to sit-in with his band, and then when I got back to New York in 1965, the very first thing I did was go to New York City, to a record shop on 8th Street to find some of Albert's music, and I found a copy of Bells, and I was standing there looking at it. It was this clear, see-through LP with a silk-screen painting on one side, when a voice over my right shoulder said, "What do you think about that music?" And I said, "I don't know, but I'm looking forward to hearing it because this is really an interesting looking recording here." And he said, "Well, that's my brother." And it was Donald Ayler, and he said to me, "I'm a trumpet player," and I said, "Wow, I'm a trumpet player, as well. I just got out of the Army, and I'm trying to find some of the new music I've been reading about." And he said, "Well, listen, we're having a rehearsal," and he wrote down the address, gave it to me on a piece of paper, and said, "Why don't you come on over?" And I said, "Oh, you know, I really would like to do that, but I don't live here in New York City. I live in Poughkeepsie, New York, and I really have to run and catch a train."

And so the rest of the story is that I never got to meet Albert Ayler. But, in 1967, after John Coltrane died, I went to the funeral and there I heard Albert's quartet, of course, and Ornette Coleman's trio, at that funeral service. And I did hear Albert subsequently at Slugs, et cetera. So that's my story, and I'm sticking to it. Thank you.

SHORT TAKES

Philadelphia, PA

and free. Glasper took some envelope-pushing solos but mostly was content to comp along. Temple University's own Derrick Hodge (el b) was given plenty of alone time to play to his homies...The famed Painted Bride Art Center doesn't present a lot of Jazz sets but when they do, it's always something special, frequently an enlarged production by artists who rarely get to feature their dream works. Alexis Cuadrado's "Noneto Iberico" met a responsive audience on 3/3. This was a project that grew from a Chamber Music America grant and reached into the leader's Spanish roots and interest in flamenco music. The nine-movement piece, performed by nine musicians – Cuadrado (b), Jon Gordon (sax, flt), Loren Stillman (sax), Taylor Haskins (tpt), Alan Ferber (tbn), Brad Shepik (g), Robert Rodriguez (p) and Mark Ferber(d) – blended the traditional song forms of flamenco music with contemporary Jazz that came off as modern and adventurous at times. Each of the nine pieces were based on a specific flamenco song-style and proved to be quite complex with shifting harmonies and melodic twists inside each song. Solos were extremely rare but how impressive that these A-List musicians

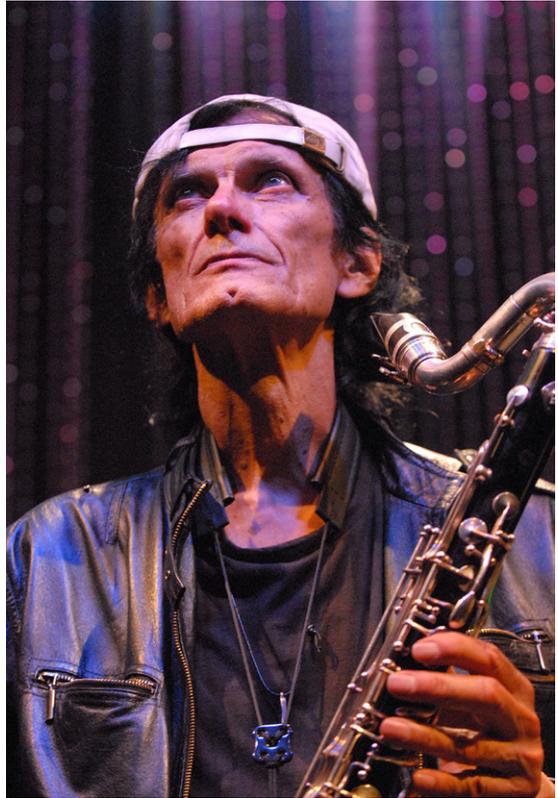


Photo Credit: Ken Weiss

Gunter Hampel, multi-instrumentalist and composer talks about meeting Thelonius Monk in New York. Transcribed from a video interview, recorded in Berlin, Germany, February 12, 2012

My name is Gunter Hampel. I was born in Germany, in Göttingen, in 1937, and I have been playing all over Europe, and I came to New York in 1969 because my wife, Jeanne Lee, was from there, so it was easy for me. But I always wanted to come to the United States because jazz music was born there, and I wanted to learn more about this. My instruments, —when I was a kid, I got piano lessons when I was four, then I played the recorder—you call it a recorder— and the recorder led me to play the clarinet and the saxophone, so after the recorder I played the regular

SHORT TAKES

Philadelphia, PA

brought this unusual music to life so convincingly... There was no fancy or capricious name given for the quintet playing a one-off at The Rotunda on 3/7, which was surprising considering the imaginative personnel involved – Weasel Walter (d), Marc Edwards (d), Marshall Allen (as, EVI), Elliott Levin (rds, vcl) and Denis Beuret (tbn). Swiss national Beuret was a new name for me but a great addition to the collective's wall of sound and go-as-hard-as-you-can approach. At times, Beuret wisely stood and watched as the other louder instruments wreaked havoc. His use of electronics and natural echo produced in the high-spaced hall were intriguing. Edwards, the grizzled veteran of Cecil Taylor and David S. Ware fame, made his first Philly hit in over 20 years and loved every second of playing side-by-side with good friend Walter who he credits with rescuing his career, to a degree. Edwards said Walter reached out to him from the West Coast a few years ago to play, when most other musicians were scared off thinking Edwards was "Too badass to play with." "Which I'm not," he said. Levin, the hardest working musician in the city and one of the most talented, was totally in his element, blistering

clarinet, Bb clarinet, then I bought me a soprano saxophone, then I played the alto saxophone, the baritone saxophone, and then I bought me a tenor saxophone.

And while I was going along as a professional musician, I also learned the flute because when you are in a hotel, you cannot play the saxophone, so I learned the flute to play. And the vibraphone came when I was about 16. That was mainly because in my hometown there was a vibraphone player, a piano player and vibraphone player, and he gave me the first lessons. The next lessons I got from the symphony orchestras, a guy who played the percussions. And then I heard Lionel Hampton, and then I met Lionel Hampton live because he was playing in Kassel, which is just a half an hour ride away from Göttingen. And that influenced me.

So I am multi-instrumentalist—today I'm mostly playing the bass clarinet, which came after I met Eric Dolphy. It was during a concert he had with Charles Mingus in Germany, and after the concert, I'd driven with my Volkswagon with Charles Mingus to the concert, and on the way back, I was bringing Eric Dolphy to the hotel, and on the way to the hotel, we passed by my flat, and he played my vibraphone, and I was allowed to play on his bass clarinet, and after that, he said, "You should get one." And a few weeks later, I was in Paris, and the first thing I bought was the bass clarinet.

That was in 1966, and since this time, I have three main axes now, as we say: vibraphone, bass clarinet, and flute. But I also play piano; I'm a composer, an arranger, but I only write original stuff. I mean, like, I walk through the streets and a song comes to me like that.

And I am also a bandleader, which is a very important part of my existence because, as a bandleader, you can give and direct or introduce the music you want to play, and when you are a good bandleader, you are the last one who gets a solo; the others come first. I'm building up teams, I'm not writing my music all the way out, it has lots of improvisations in it. It's like when my father taught me how to ride a bicycle, he was running—he was holding the bike so I didn't fall, and he was holding it, and then he let me go, and this

SHORT TAKES

Philadelphia, PA

on reeds and laying down some spoken word next to frequent likeminded accomplice and national treasure, Allen. Walter, the renegade rocker, said at the end – “Just tryin’ to put the fun set back in funereal!”... Singer-songwriter-activist, Angelique Kidjo, got everybody out of their seats, literally, on 3/23 at Montgomery County Community College, to sing “Afirika” along with her and late set got about 80 audience members to join her on stage to dance to “Agolo,” but didn’t let any of them leave, making them sit on the stage to rest before leading them through another tune and a lengthy percussion-led dance portion where individual audience members got the chance to strut their stuff, often to humorous ends. Thankfully, more than a few had some bang in the booty. The 51-year-old Benin-born Kidjo was captivating with her distinctive voice, powerful African dance moves (along with a moon walk), and a long dress with a high slit up the side. She laid down the house rules for the night early on – “Sing when you feel like it and dance when you want to.” Many took her up on the offer, dancing wildly in the aisles. Influenced by Jazz, R & B and funk, in addition to African music,

is how my music is too. I’m holding, for a moment, the concentration of us together, and then I let go and then it’s up to each of us how we write, how the music is been done. And this has been proven very successful in terms of good music.

I met Thelonious Monk. I was introduced to him in one of his concerts by my manager, who was setting up that concert too. So Monk looked in my eyes, and I’ve never had any person again in my life look like—he saw so much in my eyes it was unbelievable. So he asked me, after the concert, if I could come with Nellie—that was his wife—and him to the—first, he wanted to know more about European music.

So the first question he had to me was like, “Who is copying me here in this country?” Well, you see, I thought, “Okay, I know all the copycats here,” and so I was not mad with them, but I didn’t think so much of them. But he wanted to know because, he said, “The more people copy my music, the more fans I am going to have.” See, it’s just a different switch than anyone has to it. Here I see someone who wants to learn jazz should not copy too much, he should learn, but this was his aspect.

So we were sitting all night and talking and talking, and he got everything out of me, whatever that was, and then we became very, very good friends. He often was calling me, and Nellie and me and him, when I was coming to New York—but then he got more sick, and then he—he disappeared.

But Monk—you see, the critics had written in *Downbeat* and in other magazines that he—that he doesn’t play all the time; he gets off his piano and lets the other people play, but what Monk was doing was—and this is part of what I’ve been giving you in the interview—Monk was getting up—I watched that in that concert—he was getting up from the piano, and Frankie Dunlop was playing the drums. He was a dancer, yeah? He was a weird dancer. He played drums, but he was dancer. And Monk, he went up from the piano and danced, and he was very voluminous at that time. It was like a bear dancing, but the musicians played with his moves, though he wasn’t playing the piano.

That’s what Monk was doing.

SHORT TAKES

Philadelphia, PA

she delivered a wide-reaching set of tunes ranging from “Petite Fleur” to a rousing version of Curtis Mayfield’s “Move On Up.” She even sang in Hindi, performing a tune from a favorite movie she often viewed during her childhood. She also took the time to connect with the audience, moving all over the hall to shake hands or deliver high fives with everyone and announced, “I use my voice to empower all.” ...90-year-old Frank Wess (ts, flt) was going old school all over Chris’ Jazz Café on 3/24 with a mighty band of Roni Ben-Hur (g), Victor Lewis (d), Santi Debriano (b), and Michael Weiss (p) who was filling in for an ill George Cables. Solo after solo unfurled during the second set, save for Wess’ original composition “You Made a Good Move” to end the night. Wess’ distinctive tone and sense of melody made each tune a definitive version, especially on a whiskey-kissed take of “Lush Life.” Ben-Hur was outstanding when playing a call-and-response segment with himself on one solo and the stellar work of Lewis and Debriano demanded attention. Wess ambulated with the help of a white cane but once he reached the stage, the party was on...The collective trio of Pilc-Moutin-Hoenig

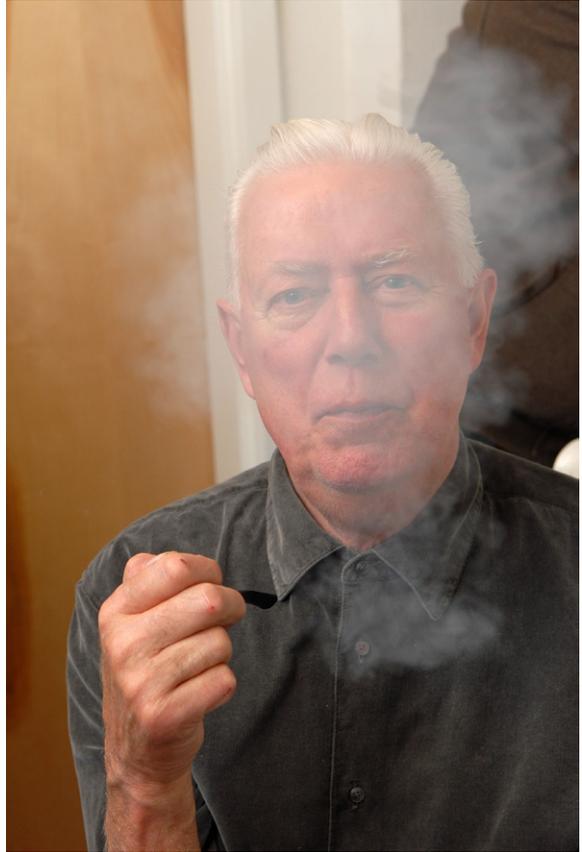


Photo Credit: Ken Weiss

Han Bennink, drummer, tells a joke. Transcribed from a video interview, recorded in Amsterdam, the Netherlands, February 9, 2012.

My name is Han Bennink. I’m supposed to play the drums. I was born in 1942 in Zaandam, and that’s in the Netherlands, so I am from there.

There is a story is about two fat ladies walking in a lane in England, and they hear a voice like, “Help me, help me.” And they were looking around, and it was a

SHORT TAKES

Philadelphia, PA

played Chris' on 3/30-31. Ari Hoenig (d) remains a big draw in his hometown, between the young drummers that watch attentively and the ever-present Hoenig's family that's always in attendance. The first-call drummer is at his best in the company of his longtime French collaborators – Jean-Michel Pilc (p) and underrated bassist Francois Moutin. Their varied personalities mesh well as a unit with the meticulous Pilc approaching his playing in a workman-like fashion, Moutin laying the hammer down on bass while flashing a frequent mischievous grin and Hoenig urging his drums into submission or soft expressionism. Their pared down “My Funny Valentine” was a delight. It's great to hear a working band that can sit back and work magic...Ars Nova Workshop found a new performance spot to use, the Maas Building, a former brewery and trolley repair shop, hidden in the South Kensington section of town. A special 4/4 double-bill matched Norwegian noise artist Lasse Marhaug going solo, opening for power trio Ballister – Dave Rempis (sax), Fred Lonberg-Holm (cel) and Paal Nilssen-Love (d). It was a fortunate pairing as it turns out that Marhaug had mastered

bit snowy, and still they heard a little voice, “Help me, help me.” And finally they found, under a fir tree, a tiny, little, green frog, and the frog said, “Help me, I'm bewitched. If you kiss me on my mouth, it will be all over, and I will be a drummer and I can play concerts all over the world for you, and I can make you rich. Any style you want.” And so the less-fat lady looked to the other one and said, “Please kiss him on his mouth, then we're going to be rich. We will have no financial problems any more in this time. It's going to be fine; we'll have a guy with us, a drummer.” The bigger lady looked at her very, very angry, and she said, “You are dumb, aren't you? You can have much, much, more money with a talking frog than with a jazz drummer.”

It's a very old English joke I heard once from Chris Lawrence, a bass player, and I used to tell it also after or during a solo concert. Like so if you work the people, you vibrate them up and these things, “By the way, do you know this joke?” And so it sort of—it works like a counterpoint for me, and that's what I really want. That's also—for example, when I lay on the floor or sit on the floor, and try, it's—you change acoustics; people are not looking to a guy with a red hat behind the drum kits, and, well, your set is going to be on the floor and there's nothing any more, but it's just—also by that theatrical effect. It has all sort of meanings. That's why I do that.

Watch the video of this interview online at www.cadencemagazine.com

SHORT TAKES

Philadelphia, PA

and produced the trio's latest recording. The night of noise was forecast by the pile of free earplugs made available which most declined to wear. Rempis put his metal to the limit, cranking on tenor, alto and beastly bari. The take no mercy approach was supported by Nilssen-Love's percussive charge while Lonberg-Holm was content to fiddle around with his 8 floor pedals and cellos. Tempos did slow at times for a whiff of air and towards the end, the band called out –"Help!" and Marhaug joined the fray, incorporating crafted sounds that fit the mood... Who says the trombone doesn't get any love? Fire Museum presented a triple feature on 4/6 at Angler Movement Arts – two groups led by preeminent local trombonists and a Dutch master solo. Larry Toft pulled out his bone alongside Elliott Levin (ts, flt), merging wonderfully well while clashing visually. The boisterously curly-topped Toft and his city slickered red bowtie, suit vest and two toned shoes quarreled with mono dreaded Levin's hippie attire. It was a treat to hear Levin play in a more melodic setting and excel as an accompanist. Next up was Superlith with klezmer/Jazz/experimental trombonist Dan



Photo Credit: Ken Weiss

Wolter Weirbos, trombonist, recalls one of his first concerts outside of Amsterdam with ICP Orchestra. Transcribed from a video interview, recorded in Amsterdam, the Netherlands, February 9, 2012.

I'm a trombone player named Wolter Wierbos. I've lived in Amsterdam since 1980. This group, ICP orchestra, made me move there. When I joined the group it was 1980, so I'm a real veteran now, it's almost 33 years next May. I'll never forget one of our first concerts was outside Amsterdam I think, we also had a couple in Amsterdam, I think at the Bimhuis, the very old Bimhuis, and then we went to Tilburg and at that time I didn't live in Amsterdam, I moved a couple months later, so I had to take a train the North of the Netherlands, to Amsterdam to meet Misha at his house. Misha was a driver, because there were ten group members so we had some cars going to Tilburg. I was scheduled in Misha's car with Larry Fishkind and someone else, so the three of us arrive at his doorstep, and I ring his bell. No answer. I thought "he'll be back in a couple of minutes." Now Larry was coming with his big tuba said "oh yeah Misha is always lazy blah

SHORT TAKES

Philadelphia, PA

Blacksberg and Julius Masri on circuit modified Casio SK-1s. Blacksberg had the task of filling in sound and texture to complement Masri's thumps, gurgles and drones. His only mute was a CD which he also clacked against the instruments bell at times. ICP Orchestra star, Wolter Weirbos, was on his yearly jaunt through parts of the States and played a solo that just exploded the assumed limits of trombone. Often mirroring human voice characteristics, he amazed with expanded sounds and a circular breathing episode. He said the ICP Orchestra is doing well, although they play without Misha Mengelberg at times when he is not up for travel. They plan a return to America next April. Speaking of Misha, he has finally gotten a real piano for his home, a 1930 Steinway that he loves...The Painted Bride Art Center's Black Cat Brew on 4/13 was a fundraiser to celebrate their 39 years of music presentations and not only did they feature the smoking hot Steven Bernstein's Millennial Territory Orchestra (MTO), but they started a run of shows in the city that were amongst the best of the year to date. Bernstein was making his third hit at the Bride - previous visits were with his Sex Mob band and

blah, let's ring the bell again." "brrrr" Nothing. Yeah, I thought "What can we do but wait. Just wait." Then 15 minutes later we thought "he should be here now, we've been waiting like an hour" then the door opened. Misha was in his house, he said "yeah, sorry, I just woke up." It was like 5 o'clock in the afternoon. At that time I didn't realize his day and night rhythm was completely swapped, he lived from 4 or 5 in the afternoon until the early mornings the next day. But it was kind of weird, we had disappointment at his house, we had no Misha, and it was one of my first gigs. I thought "what is this?!" He invited us in then, saying like "I'll make some breakfast for me" and he had to shower and everything but it was late already and I thought "shit we have to go the the gig in gilbur??" which was like a two hour drive, and Misha didn't worry. He said "oh relax, who wants a cup of coffee? He had done his shower program, and another half hour later and we were thinking "shit what's happening" and he said "yeah, I'm going to make some breakfast for myself, do you want something too?" So we said "Misha, we have to go to the gig." "oh, urgh, yeah, okay." So finally we got on the road and it was just half an hour before the concert was supposed to start. So we were sitting there and I thought "What is this? What's happening now?" And suddenly, on the highway, Of course we were not there. So we arrived in Tilburg much too late, I think one or even two hours later than scheduled. The room was packed, and I remember Han had like a purple head and was very stressed out because Misha was much too late. And the rest were there of course, drinking, and the audience was there, and they loved it. It was such happy concert, I think it was my second or third concert with ICP, and I'll never forget it. Band members literally fighting onstage, like kicking each other, and the audience thought it was part of the act. So that was my first experience with ICP in the 80's when I joined the band. I thought "Wow, what is this? That's pretty wild." But since then of course I've known the perspective, with everything there, but back then I was just a young boy from the province. I didn't know shit.

SHORT TAKES

Philadelphia, PA

also his Diaspora Blues project with special guest Sam Rivers. John Medeski had been advertised to man the organ but Jamie Saft, whose beard finally has beaten Z Z Top's best, replaced him. The leader addressed this at the start – "I love John Medeski, he loves to say yes to things, and I love that about him, but it's a metaphysical yes." No worries, the rest of the band was all A listers – Curtis Fowlkes (tbn), Charlie Burnham (vln), Marty Ehrlich (cl, ts), Michael Blake (ts, ss), Erik Lawrence (bs, ss), Will Bernard (g), Kenny Wollesen (d) and Dean Bowman (vcl). The Sly tribute started off with "Rise." Its slow, winding intro was punctured by Bernstein's cool trumpet blast and Bowman's vocals which instantaneously brought the well-known tune into focus. "You Can Make it if You Try" was followed by "Everybody is A Star" and "Everyday People," which included Bowman's spookily detached vocals. The orchestra deviated long enough to cover Sun Ra's "Space is the Place"... Endangered Blood delivered big time the next night at the Maas Building (ANW), completing a two-week tour that took Chris Speed (ts), Oscar Noriega (as, b cl), Trevor Dunn (b) and Jim Black (d) across the South. Speed, who wearily sprawled on the floor after

continues on page 84



Photo Credit: Ken Weiss

Misha Mengelberg, pianist, talks about playing the piano.

Transcribed from a video interview, recorded in Amsterdam, the Netherlands, February 9, 2012

I am Misha Mengelberg. I play piano. I was born in Kiev, Ukraine but most of my life I spent in Amsterdam. I started playing the piano, I think in 1938. I was three years old. Throughout my childhood I was improvising on the piano. I did not like very much to get lessons. I started with lessons when we were already living in Amsterdam. I didn't like the idea of them, I just liked to play piano, that was my thing. I could not have the lessons anymore after the year 1943 because of the war. Train service was disrupted and without gasoline for cars, I couldn't take the lessons anymore, plus my teacher was unavailable. After the war, I still didn't want to play pieces from other composers, and I was only interested in improvisation. That stopped sometime when I was about 15 years old. I went back to piano lessons, because it was my highest goal to be a great pianist as piano was my first thing to be interested in. So I studied and played the piano, and I hadn't the same need for my improvisations that I'd had in '42 and '43. All that improvising was more or less a little bit forgotten. I played pieces that I had to play, this or that piece from Bach that you should know. Play for us! You have made a choice to play the piano so play the piano!" From then on I only had interest in playing jazz music. So I didn't play Bach or Mozart or whatever composer, I played Mengelbergs playing of jazz piano. Well that's more or less what I still do, playing the piano and improvising.



Photo Credit: Jon Rose

INTRODUCTION:

WHEN AURAL MAPS COLLIDE:

It is no minor anecdote in the history of metaphors that when Jon Rose set out with a violin bow to make music from the longest stringed instruments on Earth, he discovered that they are fences in Australia. The dingo fence alone is approximately twice the length of the Great Wall of China. Before that, Australia's Rabbit Proof Fence was arguably the longest thing of any kind ever made. After the Australian government made it their official policy in 1931 to separate children of half-Aborigine/half-white parentage from their tribe to raise them in camps as domestic laborers for whites, three young girls famously escaped and realized that they could find their way home by walking for nine weeks along the Rabbit Proof Fence which stretched nearly 2,000 kilometers across the continent. It was one of the longest walks in the history of the southern hemisphere, and they succeeded. To keep such massive physical objects standing and functional, individuals known as "fence runners" are made responsible for patrolling their own relatively "small" 150-mile section of such fences in some of the most remote and hostile locations on the planet. Some can't handle the loneliness: fence maintenance in Australia has a history of suicides, murders, and lonely graves.

Written
by
Steve Elkins with
Transcription
of Jon Rose
Interview

Feature

An Aural Map of Australia



Hollis Taylor and Jon Rose, uncredited

When considering the gargantuan labor and loss of life required to build such enormous musical instruments, it is a fantastic irony that their engineers had no idea they were constructing them all the way across the only continent whose entire landscape had already been transposed into a musical score. The original custodians of the land believed that nothing existed unless it had a song which could be sung. By knowing the song of every rock, tree and lump of dirt, Aborigines not only possessed a sonic map which allowed them to navigate their way through the unforgiving landscape, but also to experience the spiritual significance of every topographical detail in their path as musical notes scattered by their totemic ancestors. "In theory, at least, the whole of Australia could be read as a musical score," Bruce Chatwin once wrote. "There was hardly a rock or creek in the country that could not or had not been sung. One should perhaps visualize the Songlines as a spaghetti of Iliads and Odysseys, writhing this way and that, in which every 'episode' was readable in terms of geology...a featureless stretch of gravel was the musical equivalent of Beethoven's Opus III."

Feature

An Aural Map of Australia

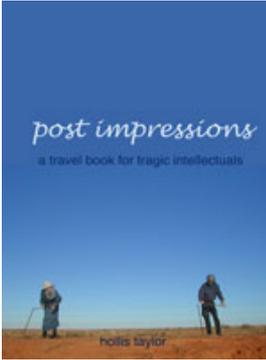


Jon Rose, photo credit: Hollis Taylor

By being just insane enough to “go bush” for over four years, conjuring music from 25,000 miles of Australia’s fences and the Songlines they arbitrarily cross, Jon Rose and his partner Hollis Taylor understood that they had stumbled upon a continent-wide musical spy hole into how the human mind invests dreams in its surroundings for the dividends of meaning they may return. What the Aborigines saw as a gigantic spiritual web of living musical vibration, the Europeans saw as a blank canvas on which to project the sanctity of private property (sound like the music industry?). Where the Aborigines saw a desert that could only sporadically support a few dozen people over an area the size of a major county, the Europeans saw a perfect place to plant two million head of cattle to materialize their nostalgia for home. To calculate the amount of fencing the Europeans constructed to falsely convince themselves they could stabilize the colossal consequences of such quixotic fantasies, you’d need a measuring stick that stretches from the Earth to the moon. Looking further back, the invention of barbed

Feature

An Aural Map of Australia



Read and Listen—
the Great Fences of
Australia project, book by
Hollis Taylor with DVD of 40
outback concerts:
Post Impressions
hollistaylor.com

wire in the nineteenth century coincided almost perfectly with the start of the modern state of Australia, where it was erected ad nauseam to the tune of millions of kilometers, transforming the continent into a prison colony for England. This theme park of suffering was primarily reserved for impoverished homeless people who received lifelong banishment for violating laws protecting private property. At the time, this was a worse offense than attempted murder, which was classed as a misdemeanor until 1803. As historian Robert Hughes put it, “Such lives confirmed [that] the worst offense against property was to have none.”

But, in one of history’s fantastic ironies, these prisoners had been banished to a land whose native inhabitants had no concept of private property whatsoever. The Aborigines had over 40,000 years experience knowing that to make one place as your home in that environment was suicide, so “to feel ‘at home’ in that country depended on being able to leave it” (Chatwin). They saved nothing, routinely set fire to several square miles of territory just to catch the handful of goannas or marsupial rats that hid in bushes, and kept on the move while they did so. For them, surviving required such boundless creativity and fluid movement, that “ownership” of the land equated to understanding it, and knowing it’s inner song.



Photo Credit: Jon Rose

Feature An Aural Map of Australia



Jon Rose, photo credit: Hollis Taylor

Each individual inherited some fragment of the landscape in its musical form, and by adding up the individuals and the music they were entrusted with, you'd have a sonic map of the continent. This was needed not only to navigate through it, but to preserve it: for them, nothing existed unless it was sung into existence, and to stop singing would cause it to disappear. Knowing the music incorrectly could result in the death penalty. It would not only unravel creation, it could cause one to stray off the Dreaming Tracks of their ancestors.

So in the Australian outback, Rose found himself at the intersection of two very different musics, arising from two cultures projecting their own dreams upon the vast landscape when they gazed upon it. Fences and Songlines were each unique sonic articulations of ownership, giving voice to how these cultures related to their surroundings: one defined by a physical material that divides and the other by a cross-cultural transmission that connects. "The outback fence, that iconic divider and protector, is a metaphor for the duality with which the human mind analyzes and copes with situations," Jon once said, "All human beings have this in common. There's the unknown and stepping into it or stepping away from it. The difference in culture is that European man decided to make it a physical barrier...At the same time, fences also mark...the notion of belonging to lands and cultures and political systems...fence construction has inadvertently given us a means of expressing musically, with a direct physical connection, the whole range of intense emotion tied up with the ownership of the land."

All of this puts quite a spin on the observations of French economist Jacques Attali: "Music, as a mirror of society...is more than an object of study: it is a way of perceiving the world. A tool of understanding...Music, the organization of noise...reflects the manufacture of society; it constitutes the audible waveband of the vibrations and signs that make up a society. An instrument of understanding, it prompts us to decipher a sound form of knowledge."

Feature An Aural Map of Australia



Ross Bolleter Ruined Piano Sanctuary

Perhaps in the sonic map Jon Rose has made of Australia's fences, we have a clue, a picture, of why music affects all of us so deeply. Perhaps our personal distinctions between music and noise reflects (and affects) our internal map of the borders we cultivate within ourselves and then project back upon the world we experience. Perhaps music is not just a movement of air that triggers emotional reactions in us, but a magnifying glass which makes us stand in relation to our notions of "self" and "other," value and worthlessness, transcendence and the mundane, and re-evaluate them. Perhaps music compels us to rethink the maps our lives make out of the complex phenomena of the world around us.

And this is one of the reasons why I see, in Jon's Australian odysseys, a picture of what can happen when music goes to work as an active ingredient within us. It is a realization of something John Luther Adams once said, "All my life I've believed in the possibility that one person can change the world, and in the imperative to do so. Yet it's not really the world that needs to change. It's the quality of our attention to the world." By setting out to make a sonic map of the fences that divide Australia, Rose wound up with an additional map, of the people who live on both sides of these fences. Many of them were musicians and instrument builders living in remote locations across the continent without any infrastructure to catapult their unique musical voices out of their geographical isolation. They had to rely on the impetus that Rose has described as "the do-it-yourself nature of music in this country," and the good fortune of finding themselves in the path of someone like him who cared enough to pay attention to these people and places that most would rather ignore. Jon compiled the musicians he met from both sides of Australia's fences into a giant chamber orchestra at the 2005 Melbourne Festival. They performed together on the same stage as if to suggest precisely what fences cannot contain.

By following his own Songline through the Australian desert, Jon was able to give voice to an inner life of Australia that had never been heard before (at least not in unison). It's one of the reasons I traveled halfway

Feature An Aural Map of Australia

around the world to Australia twice in 2009, retracing Jon's footsteps. It's why I found myself in a punk club in Sydney watching Lucas Abela scream into amplified glass before we discussed the music he makes on electro-acoustic trampolines, destroying CDs with amplified skewers, and the race tracks he was making out of vinyl records to be played by modified remote control cars with styli attached to their undercarriages. It's why I rode a bus 12 hours north the next day to hear one of the last Aborigine gum leaf players pull a branch of her backyard gum tree to her lips and make the leaves sing like Caruso. It's why I journeyed to Australia's central red deserts to find an Aborigine women's choir and a singing dog, and listen to the only air in the world where Mass is breathed in the language of the Western Arrente.

It's why I made sure to get to know everyone helping Jon construct his chamber orchestra of bicycle-powered instruments, because I was sure they would each turn out to be a musical cosmology of their own. Sure enough, that's how I met Rod Cooper, who was building a full-size sailboat in which every part (well over a hundred) is to be bowed or plucked as a musical instrument; Garth Paine who was placing bio-sensors on dancers to make music directly from their body movements; and Robin Fox who was using lasers and cathode ray oscillators to make the underlying geometry of music visible to listeners as they hear it, while writing music for people with cochlear ear implants, so that they can once again enjoy the sound of music without technological distortion.

Then of course, there's Jon's friend Stelios Arcadiou, known as Stelarc, who had a cell-cultivated third ear implanted into his arm, and has allowed his body to be controlled remotely by electronic muscle stimulators connected to the internet. But there are other Australians who don't view their own bodies as such obsolete musical technology. The Tasmanian guitarist Greg Kingston has turned his physical disability of Tourette Syndrome into musical ability, deliberately harnessing the sporadic and explosive short-circuiting in his basal



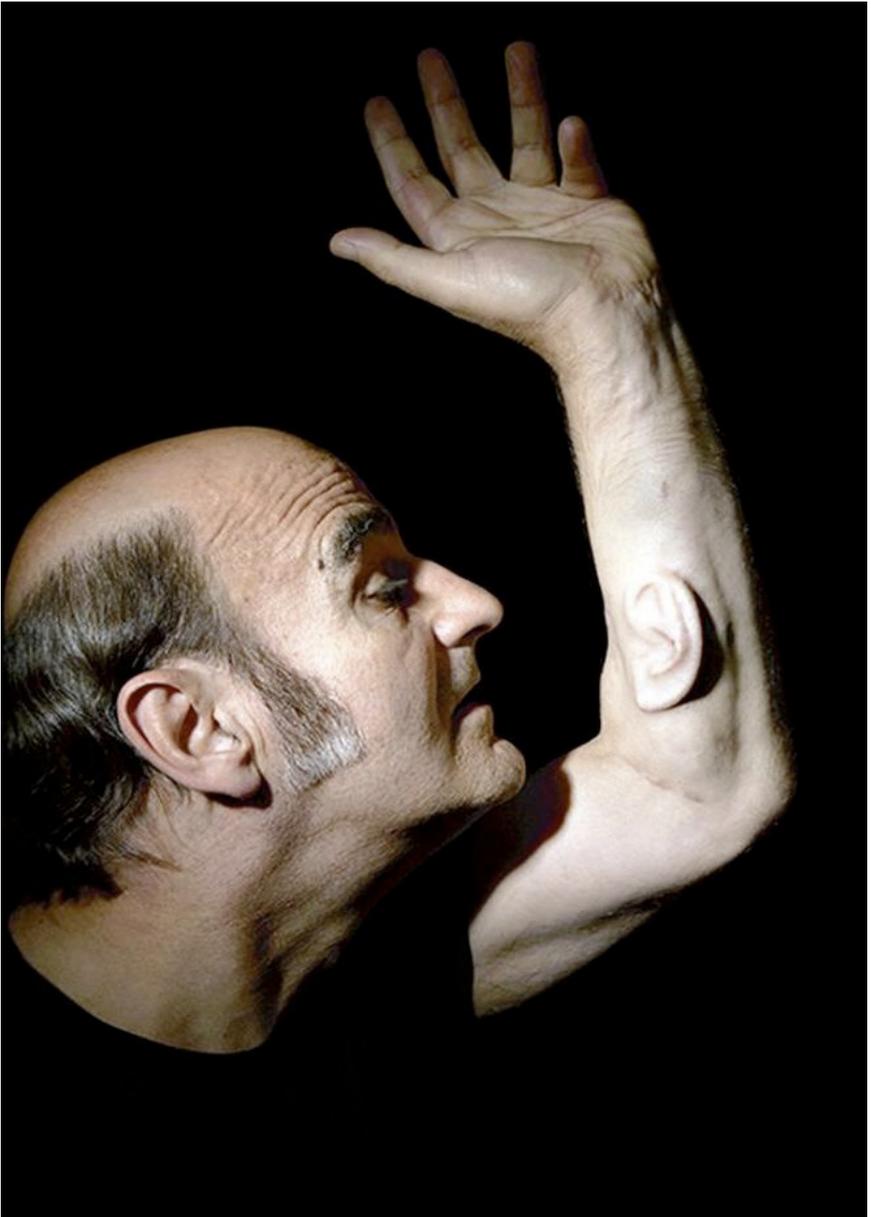
Rod Cooper's Vessel Bowing Mechanism
photo credit: Jesse Boreham



Rod Cooper, photo credit: Tim McNeillage

Feature

An Aural Map of Australia



Stelios Arcadiou (Stelarc) photo credit: Nina Sellars



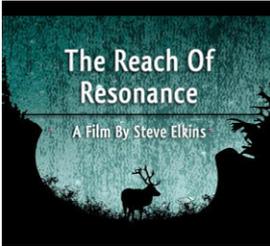
Ross Bolleter Ruined Piano Sanctuary

ganglia into an entirely original style packed with such alarmingly speedy energy, humor, sadness, stupidity, and wisdom that it makes him cry (along with the audience). David Harvey has a severe form of autism in which almost every action, including conducting trees, graves, people, and the city as his own giant musical composition, is, according to Jon Rose, “making sense of his world through music. I’m not suggesting that we all go round conducting trees or traffic, although I’d be the first to sign my name up to such a project, but I find David’s perception of a holistic musical environment much more compelling than the last performance I heard at the Opera House.” Multiple sclerosis couldn’t stop John Blades from becoming a major figure in Australia’s alternative music scene, and he told Jon that his condition had actually reversed through his involvement with music.

Jon documented over 200 artists across Australia, each with something valuable to contribute to our understanding of what music is and can be. Before Jon, some of them had never been given a stage, let alone a place in any “official” or “approved” histories of how our species uses sound to engage with our surroundings. “My point is that you can and should research and write your own history,” Jon has said, “if it has content, it will ring true. It might also provide the materials with which to challenge the future...a desire and passion for experimentation in the face of official mediocrity.”

Jon has argued that the history of modern Australia can be seen as running parallel to the history of its fences. But his aural map of the country reminds us that this does not have to remain its legacy. Creative music is the sound of our struggles against the limitations of our bodies, our technology, our language, and our geography. It is the imprint we leave on our social confines. It can transport us to a height where we look down and see how impotent such fences really are. At that altitude, those on all sides of fences may experience music as a celebration that we “own” nothing, but share much.

Steve Elkins



"An Aural Map of Australia" is a film excerpt from the feature documentary "The Reach Of Resonance" directed by Steve Elkins and produced by David G. Marks. Please refer to the film's website for more information and video clips:

www.reachofresonance.com



Roseina Boston: photo uncredited

PART II: AN AURAL MAP OF AUSTRALIA

The following is a transcription from the 13 minute film "An Aural Map of Australia." See the film at www.cadencemagazine.com or youtube: keywords: Aural Map of Australia

Jon Rose: Australia...it's a frustrating place. It's a disaster, culturally. Australia is this country which remains hopelessly in...what they call here a "cringe," it has a cultural cringe, and it's unable to believe that anything good ever happened here, that it's all happening somewhere else and we have to import it, which is complete nonsense. Just take the didgeridoo, circular breathing, I mean its been going on here 40 thousand years, so you don't have to look very far to find things which have been developed here.

Hollis and I, my partner and I, we've made a number of trips around the country, playing the fences—I think it was a total of forty thousand kilometers in four or five years—basically getting an audio-visual map of the country through the fences. It brings you in direct contact with really the real people of Australia. Various things came from this, and certainly research into the history of music here. Everybody knows about the didgeridoo. The fact is, it wasn't played very much in Australia by Aboriginal people. It was an instrument that really was only played in the north, in Arnhem Land in particular. But there are other instruments that Aborigines played.

Roseina Boston: I planted this tree myself, about nine years ago, so I can always have a gum leaf handy when I want it. (Roseina blows on the edge of the gum leaf and plays the 'Happy Birthday' tune with a horn-like vibrato).

Jon Rose: We met Roseina Boston, who is a Gumbayungirr elder.

Roseina Boston: In the bush when the old people used to go hunting, they'd sit down behind a bush with their spear and boomerang, the old men, and they'd play [the

Feature

An Aural Map of Australia

gum leaf]. They'd probably mimic birds, like...

[Roseina mimics native bird sounds on the gum leaf, and her dogs start barking]. Then the animals would get inquisitive and look up to see what's making that strange sound, and the old fellas would kill them with their boomerang or spear, and that was their tucker (bush food). That was our culture.

Jon Rose: "The gum leaf was used by Aborigines in Christian church services by the beginning of the 20th century, and reached popularity in the 1930s when the desperately unemployed formed 20-piece Aboriginal gum leaf bands. Armed with a big Kangaroo skin bass drum, they would march up and down the eastern seaboard—demonstrating a defiance in the face of the whitefella and his economic methodology. The Wallanga Lake Gumleaf Band played for the opening of the Sydney Harbour Bridge in 1932. Why isn't there a 20-piece gum leaf band marching down George street on Australia day? This is the New Orleans trad jazz of Australia.

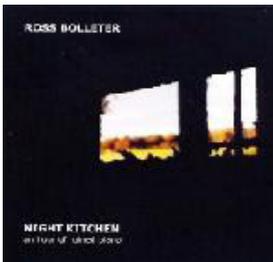


Roseina Boston: photo credit Steve Elkins

Roseina is the only Aboriginal woman today who plays the gum leaf. She's an amazing person. Like most polymaths, she paints, she dreams, she sings, she plays gum leaf. There's no barrier to her creativity. If she dreams a dream, she will go and find out where the dream happened. So she'll get in the truck with her husband, and go off driving until they find where the dream took place. So she dreamt one dream that she was sitting in a pool of water and there were black snakes swimming around her. And then she went off and it happened. So this notion of the Dreamtime is alive and well in a lot of peoples brains in this country. It's not just in some mystic Past. And like a lot of Aboriginal people, she's really into country and western music." (Footage of Roseina playing the gum leaf in a "country/western" band.)

Roseina: "The gum leaf is not heard so much as the didgeridoo and clapsticks, because not too many people can play the gum leaf. It's a dying heart, and I'm trying to keep it alive."

Jon Rose: There were hundreds of thousands of pianos in Australia in the nineteenth century, and they weren't just in Sydney and Melbourne, they were taken all over the country by bullock dray or on the backs of camels. A good friend and colleague, Ross Bolleter, makes this sort of specialist art form out of playing ruined pianos - not prepared pianos, that's somebody else's issue, but pianos which have been basically trashed by the climate, or cultural neglect, or a combination of both. Through his work we can hear what the continent of Australia has had to say about these bastions of western culture: the climate has simply destroyed the vast majority that were ever sent here. So Ross started the World Association For Ruined Piano Studies (WARPS), which includes a ruined piano sanctuary at Wambyn Olive Farm in Western Australia, where they are collected from all over the country, in various states of entropy, then scattered around the landscape, crumbling out their final days to the tune of gravity and the odd cyclone coming in off the Indian Ocean. Bolleter's use of history to make new and poignant music is exemplary.



Listen to Ross Bolleter:
**Night Kitchen, An Hour
of Ruined Piano**
Emanem Records #5008



Ross Bolleter Ruined Piano Sanctuary

Feature

An Aural Map of Australia



Ross Bolleter Ruined Piano Sanctuary

Feature An Aural Map of Australia



Ross Bolleter Ruined Piano Sanctuary



Rod Cooper's Boat Instrument, photo credit: Jesse Boreham

Feature An Aural Map of Australia

Right in the center of Australia, we encountered the Ntaria Aboriginal Women's Choir, whose music sounds like nothing you'll hear anywhere else in the world. It exists only because of the local collision of two extremely different cultures busy converting the material world into the spiritual (but in the opposite order from each other): the Aborigines and Lutheran missionaries that arrived in the nineteenth century. The women sing the Chorales of J.S. Bach in their own Arrernte language, with their own culture's articulation and timbre. Neither Bach, nor the native music of the Western Arrernte, have ever sounded this way before.



Listen to:
**Tjina Kngarra (the
Best of Friends)
(2011)**
Tracks of the Desert Inc



Ntaria Aboriginal Women's Choir: photo credit Jon Rose

Feature

An Aural Map of Australia

At the 2005 Melbourne Festival, Jon Rose unites the musicians he met along the fences he played throughout Australia. They perform together for the first time on stage, a musical map of Australia that emerged from Jon Rose's musical map of the fences between them.

END CAPTION

CAPTION: Wagga Wagga,
Australia
END CAPTION.

Listen to:
Lucas Abela
dualplover.com



Lucas Abela: photo credit Alex Davies

We met some extraordinary people, extraordinary musicians, most of whom Australia has never heard of, let alone the rest of the world, and so I wanted to somehow bring together a good diversity of these musicians under one roof.

One of the first trips I ever made to Western Australia, there was the West Australian Chainsaw Orchestra (WACO). The chainsaw orchestra was formed as an ironic demonstration against old growth forest logging. They cut all the trees down to make fences, and in Australia the trees don't grow back. And I thought, hell, this is more than just sort of a demo', this is actually musically very interesting.

And then later on in the piece, we actually played saw. Long saws that they used to make for cutting down big trees. Nobody makes them anymore, because everybody's got a chainsaw, so the only people who make really long saws are people who make them for musical saw playing.

Sue Harding had collected dozens and dozens of dot matrix printers and set them up in the most beautiful rhythmic counterpoint

Sue: When I printed things with my computer, it actually seemed like music to me. I just wanted to make it so that other people could see that.

Jon Rose: We met Lucas Abela who specializes in screaming into amplified glass. Normally he breaks glass, and blood pours out of his mouth. I first met him when he was still a DJ. And instead of records on his turntable he'd have lumps of concrete, and metal, and glass, and he'd attack them with a samurai sword.

Dinky is probably the most in-demand musician in the Northern Territory, if not Australia. Dinky packs in fans and admirers every night. Dinky is a dingo. He performs at Stuart's Well Roadhouse, 80 kilometers south of Alice Springs, where every night he jumps on the piano and sings. And he'll often accompany himself by walking up and down the piano. The people who come to see him have to be careful though, because he sometimes bites their arms.

Feature

An Aural Map of Australia



Lucas Abela: photo credit Steve Elkins

Feature An Aural Map of Australia



Vinyl record race track, modified remote control cars with styli by Lucas Abela : photo credit Lucas Abela

Dingos used to be your average, happy-go-lucky wild dog, but now they're like this sort of crazed pathological killer, because they've all interbred with other species, due to all the white people bringing their other kinds of foreign dogs into this country. To stop them from eating all the cattle and sheep the Europeans likewise foolishly imported, we built the largest artifact anywhere in the world: The Dingo Fence, which, before it was shortened around 1980, was nearly 10,000 kilometers long. And they spend millions of dollars every year keeping it upright, trying to get it to work, but you go there and you can find huge holes, literally a dingo freeway through the fence.

So while the Australian taxpayers take a bite out of their ass to keep the fence going, the reality is that methods like aerial baiting programs are used, in which chunks of kangaroo injected with poison are dropped from planes, so that when the dingoes eat them, it speeds up their hearts, causing them to run frantically until they collapse. It's long overdue that dingoes be allowed a voice in the musical history of this country, given the critical role they've played in its development. My partner Hollis played some harmonically structured Lutheran hymns on the piano and Dinky sang along quite clearly in phrasing and pitch. He knows what he's doing.

Jim Cotterill (Dinky's owner): Jon called me over and said, did you know Dinky is changing his harmonic range to suit the piano playing? Jon later sent me an extract from a book called "Man and Wolves," and it talked about wolves changing harmonic ranges when they travel. They found ways to use different harmonic ranges as a defense mechanism to make them sound like bigger packs of animals than they are. Now, the fact that dingoes separated from wolves thousands of years ago, there's nothing to say that this skill is not still somewhere in their evolutionary memory. Dinky sings. There's no doubt about that.

Feature An Aural Map of Australia



Dinky, the singing Dingo: photo credit Jon Rose



Playing saws: uncredited

Feature An Aural Map of Australia



West Australian Chainsaw Orchestra (WACO)



West Australian Chainsaw Orchestra (WACO)

Jon Rose: We met John Traeger in a drunken night in Milparinka, in a pub. Round about midnight, this guy got on top of a table and started auctioneering off stuff, all kinds of odd articles of underwear for charity. Brilliant repartee. I started talking to this bloke about auctioneering and he opened up this whole aural world halfway between singing and halfway between speaking; essentially a Sprechstimme, what Schoenberg thought he invented at the beginning of the 20th century. In Australia, each state has a completely different style of auctioneering, the tone, the language, the speed, the inflections of pitch. It's the most definable state-by-state Australian musical resource I can think of. Queensland is really the place for it. In Victoria, they tend to be a bit slow. In South Australia, they're sort of somewhere between the two. Talk about projects waiting to be done, I have a bunch of pieces I'm writing just for auctioneer and string quartet.

There's the whip-cracking tradition in Australia. It's a huge thing. When we incorporated a whip player into the Pannikin orchestra, the musicians had to wear goggles, since the health and safety people weren't exactly thrilled about a whip whizzing around the musicians' faces. (CAPTION: Ashley Brophy)

There was a mechanic in Perth who dropped a spanner one day and heard it made a very nice sound on the concrete floor, so he started playing spanners, you know, like a sort of xylophone. And that was his creation, which is just wonderful that people would, in this day and age, do that. Mostly they're too lazy to even pick up a spanner, let alone drop one, let alone hear music from one, so you know he's already about four or five stages down the track, this guy.

COL-E-FLOWER makes music from homemade vegetable instruments such as his carrot bagpipes and celery-sweet potato trombone. The Roadkill Drummers make their musical instruments out of dead animal parts found on the roads of Tasmania. Jodi Rose turned Sydney's Anzac Bridge into a musical instrument, then

made a global symphony of over fifty singing bridges. Greg Jenkins plays digitally processed cactus spines. Andreas Hadjisavvas has been singing “Thank You Very Much” almost non-stop for 27 years.

Michael A. Greene can whistle and hum different tunes at the same time, or he can hum the same tune in the canonic form. He can, let’s say for example, whistle the tune the right way up and then he’ll hum the tune at an inversion, in other words the upside down version.

Leslie Clark, he used to just go around with a placard on his front: “The Man Who Plays Music With His Fingers.” Pretty well everything from Frank Sinatra to the Beatles, and sell cassettes for two dollars and fifty cents each at the campuses of Melbourne University, and then give the money away to charity. (Leslie snaps the tune ‘Jesus love me this I know’) And this was a kind of signaling he’d learned to do with his brother, as kids.

CAPTION: Sydney

Michael Hope is probably the last of the great department store pianists, maybe in the world. This guy has a staggering repertoire of maybe three thousand tunes, and he can modulate, cut them up, and bridge from one tune to another without any hesitation at all. He basically also performs this amazing social function. I mean, people who are desperate, I mean desperately lonely, fucked up people who go, you know, for retail therapy...he’s there for them. Women just dote on him, of all age groups.

CAPTION:
Majestic Theatre:
Pomona, Queensland

Ron West runs the oldest continual running silent cinema in the world, it’s been going since 1921. He plays the organ. He’s also been running the same movie for the last 17 years. “Son of the Sheik” from 1926, starring Rudolph Valentino.

It's worth having a music of location. This is what keeps me in this country; there's not much else. And I'm interested also in the notions of "collision-cultures," sort of the opposite of world music, you know, instead of becoming a gooey porridge, they actually collide and sparks come off them, and they make something different which is unimaginable.

Most Australians don't know anything about their own country, they've never visited it. Often you feel that the people living here don't understand what they're doing here. They're more likely to go to Indonesia for holiday than visit Alice Springs. The gatekeepers of culture in Australia would rather there was no history until about the 1960's because they're embarrassed by what went on in the music halls, in the vaudeville, in the do-it-yourself nature of music in this country. But I find that quite an extraordinary and rich, vibrant history that is to be investigated and celebrated.



Listen to Dinky, Jon Rose, and Hollis Taylor:
Infidels
Twisted Fiddle 11



Dinky, the singing Dingo: photo credit Jon Rose

Concert Review: Intakt at The Stone

INTAKT RECORDS
CURATORIAL
AT THE STONE, NYC

Concert Review by
Ken Weiss



Photo Credit: Ken Weiss

MARCH 2012: SWISS IMPROVISATION IN NEW YORK

The path from Zurich to New York City turned out to be a lot harder to traverse for Patrik Landolt, owner and director of Swiss label Intakt Records, than he ever imagined it would be two years ago when musician/club owner, John Zorn, offered him the first two weeks in March, 2012 as a residency for his label. After two years of planning and U.S. government red tape to hack through, Landolt said it was all worth the hassle and financial burden to bring in a dozen (mostly) Swiss musicians, many of whom made their American debuts, to perform at the Alphabet City centered venue – The Stone. The list of imported artists included established Swiss musicians such as Lucas Niggli, Dieter Ulrich, Philipp Schaufelberger, Gabriela Friedlii, Jan Schlegel, Co Streiff, along with acclaimed stars Irene Schweizer and Pierre Favre, and newcomers Michael Jaeger, Fabian Gisler, Samuel Blaser and Julian Sartorius. They collaborated with established New York artists such as Oliver Lake, Andrew Cyrille, Fred Frith, Elliott Sharp, William Parker, Tim Berne, Ellery Eskelin, Tony Malaby, Ray Anderson, Tim Rainey and Mark Feldman.

I was able to attend three shows and came away impressed with the Swiss musicians' artistic flare and obvious passion for the music.

Jurg Wickihalder European Quartet featuring Irene Schweizer – Wickihalder (sax), Schweizer (p), Fabian Gisler (b), Michael Griener (d)

Wickihalder's quartet proved to be the perfect introduction to the Swiss' inventive and mischievous take on Jazz. The sprightly, multireedist leader manned an energetic set that multitasked a pleasing mash of traditional Jazz and the avant-garde. Working on soprano and tenor saxes, which he blew simultaneously during an early section, Wickihalder kept a close ear out for Schweizer, often trading thoughts and ideas with her. He covered original tunes including "6243D," named for a very difficult somersault routine and showcased sturdy yet evolving timekeeping by Gisler and Griener. "Red

MARCH 9, 2012

Concert Review: Intakt at The Stone

"Light Jumping Friends" included an early Schweizer solo full of clustered twinkles and indebtedness to Monk. Schweizer climbed to a terrific peak before garnering augmentation from the band. Wickihalder entertainingly took apart his soprano to blow through the mouthpiece and then the sax's body. "Triple Rittberger Exercise," named for a challenging ice skating maneuver, included a percussive exchange between sax and piano, ending triumphantly with a lighthearted circus romp. This set was very entertaining and Wickihalder played with a palpable joy that was infectious.



Photo Credit: Ken Weiss

JURG WICKIHALDER (SAX), IRENE SCHWEIZER (P), FABIAN GISLER (B), MICHAEL GRIENER (D)

Concert Review: Intakt at The Stone



Photo Credit: Ken Weiss

DIETER ULRICH (D)/JAN SCHLEGEL (EL B)/ RAY ANDERSON (TBN)

Dieter Ulrich and Jan Schlegel have played together for many years but they needed a third member to round out a trio this night so Ray Anderson was summoned. Ulrich, when asked why Anderson was his pick, said, "He's the perfect fit, we picked the best. When you hear our music you will see." Of course, he knew his business. Anderson was the perfect fit for their fast moving, groove shifting music that went down one hole and out another. Anderson was just the right bad-boy trombonist to sparkle in that setting. Beginning with a bleat of the horn and short fragments of strummed strings, then pressurized low trombone squeals, Ulrich flew into action with flying brushes and powerful, rickety percussion. Schlegel turned in segments of intense string

Concert Review: Intakt at The Stone

manipulations with what looked like a piece of metal and also finger-rapped his wooden electric bass. The second tune began with Ulrich blowing a homemade piston bugle, a weird device that fascinated Anderson prior to the set. As the song progressed, Schlegel became more animated with awkward body movements and monstrous stabs to his bass. Launching himself off-balance to either side, Schlegel seemed to lose himself to a higher plane at these times as his body jerked and his fingers blurred with activity, releasing magnificent climaxes. Post-set he would say his friends have labeled this his Dadaistic ballet but he also did like the newly proposed label of Mick Jagger on crack. After Anderson spewed a quote of "Get Happy" to end it, the excited trombonist announced, "That was a world premier! We just met! Oh man, that was beautiful, yeah!"



Photo Credit: Ken Weiss

March 10, 2012 IRENE SCHWEIZER (P) / PIERRE FAVRE (D)

Concert Review: Intakt at The Stone

Perhaps the most highly anticipated performance of the two week Intakt Records residency was the duet of European heavyweights - Irene Schweizer and Pierre Favre. The two have been close collaborators for over 45 years, they even share the same June 2 birthday (Schweizer - 1941, Favre - 1937). Schweizer displayed her perfectionist side prior to the performance by angling the piano just right, saying, "If I don't, I will have to look at the bathroom all night." She also straightened up the nearby chairs which were in her view. Patrik Landolt addressed the overfilled club with, "These two people are the heart of the European scene and this is the first time they play together in the U.S!" The two veteran performers shine brightest when doing free improv and their years together has disintegrated any artistic blocks that could stunt novel interplay. Each piece began with one or the other tackling the mood setting introduction. They commenced with a rousing percussive exchange started by Favre and then proceeded to a moody Schweizer intro that eventually led to a feisty rhythmic dance that clacked off-kilter and was pushed forward by Favre's explorative brushwork. Schweizer toiled inside the piano only once, manipulating the strings with fingers, mallets and other small instruments. She frequently played segments that sounded rich in Monk, especially at the end, and afterwards, a number of listeners took guesses, trying to name which Monk tune was addressed but Favre assured them that that was no Monk tune, "She wouldn't play Monk for an American audience," he assured. So it only referenced Monk but the tribute to a favorite Muse was paid nonetheless. The duet was a joy to watch, the pair's trust in each other and highly polished skills were uncanny. Schweizer's muscular playing contained an elegance that fit perfectly with Favre's richly textured percussion and glittering cymbal play. The only one disappointed this night, I dare say, was Favre (an honest soul who answers a question when asked). He felt the energy level didn't peak as high as hoped for their first American audience.

By Ken Weiss

INDEX OF CADENCE INTERVIEWS

By Volume and Issue No.

CLASSIC CADENCE ~ BACK ISSUES

~ \$7 each (\$10 ea. outside USA)

Copied versions of out-of-print issues are available for \$10 ea.

The following is a partial listing of available **Classic Cadence** back issues and interviews. For the complete listing go to www.cadencebuilding.com and click on the Cadence Magazine link

Volume 7

- James Williams
- Wayne Wright 2
- Hugh Brodie
- Dieter Gordon
- Herb Johnson
- Jemeel Moondoc
21. Saheb Sabib
- Bob Watson

Volume 8

1. Frank Love
- Lucky Thompson
- Art Hodes/ R. Mitchell
- Rue 4ht
- William Thompson 2
- J.R. Mitchell 2
3. Bill Dixon
- Dollar Brand
- Joe Lee Wilson
4. Bill Dixon 2
5. Jim Sauter/Bob Mover
- Gary Wolfey
5. Nick Brignola
- Bill Dixon 3
- Jaboo Smith
6. Gene Perla
- Michael Moss
7. Toshiko Akoyoshi
- Way Tabickin
- Mar Roach
8. Steve McCall
- Phil Woods
- Eugene Chabrousse
- James Zolla
9. Ornette Coleman
- Mose Allison
- Slam Stewart
10. K. Yusuf Lateef
11. Frank Foster
- Roscoe Mitchell
- Slam Stewart 2
12. Ricky Ford
- Davey Williams
- LaDonna Smith

Volume 9

1. Jon Hendricks
- Cliff Jackson
- Garnett, Tarasov & Chakasin
2. Beaver Hills
- Sergey Kuryokhin
3. Beaver Hills 2
- Hary Steeles Edson
- Vinny Golia
4. Bernie Wallace
- Duke Groner
- Beaver Hills 3
- Zoot Sims
- Bernie Wallace 2
- Art Tatum, Jr.
- Cecil McBee
- Chico Freeman
- Barbara Donald
- Ruby Barr
- Dwight James
8. Nadi Qamar 4
- The Fringet/Larry Gelb
9. J.R. Montrose
- The Fringe 2
- Nadi Qamar 2
- Tim Beme
- Nadi Qamar 3
11. Oliver Jackson
- John Gordon
- Nadi Qamar 4
12. Alan Dawson
- Nadi Qamar 5
- Rory Leitch

Volume 10

1. Lee Kowitz
- McCo Tyner
- Rory Stuart
2. Marilyn Crispell
- Carmel Jones
- Gary Bartz
3. Anthony Braxton
- Jesse Drakes
4. Les McCann
5. Loren Mazzacane
- James Williams
6. Chris Woods
- John Handy
- Bruce Auld Lewis
7. Count Basie
- Horace Tapscott
- Derek Bailey
8. Frank Rehak
9. Woody Wood
10. Frank Rehak 2
11. Grover Mitchell
12. Cecil Taylor
13. Grover Mitchell 2
14. Frank Love
- Lucky Thompson
15. Art Hodes/ R. Mitchell
- Rue 4ht
16. Betty Carter
- Valery Polyannarev
17. Jacki Byard
- Bobby Mintzer
18. Steve Ture
19. Jacki Byard 2
20. Melba Liston
21. Alan Dawson
22. Peter Anketoo
23. Pharoah 2
24. Jim Sauter
25. Herbie Hancock
26. Herbie Hancock
27. Herbie Hancock
28. Herbie Hancock
29. Herbie Hancock
30. Herbie Hancock
31. Herbie Hancock
32. Herbie Hancock
33. Herbie Hancock
34. Herbie Hancock
35. Herbie Hancock
36. Herbie Hancock
37. Herbie Hancock
38. Herbie Hancock
39. Herbie Hancock
40. Herbie Hancock
41. Herbie Hancock
42. Herbie Hancock
43. Herbie Hancock
44. Herbie Hancock
45. Herbie Hancock
46. Herbie Hancock
47. Herbie Hancock
48. Herbie Hancock
49. Herbie Hancock
50. Herbie Hancock
51. Herbie Hancock
52. Herbie Hancock
53. Herbie Hancock
54. Herbie Hancock
55. Herbie Hancock
56. Herbie Hancock
57. Herbie Hancock
58. Herbie Hancock
59. Herbie Hancock
60. Herbie Hancock
61. Herbie Hancock
62. Herbie Hancock
63. Herbie Hancock
64. Herbie Hancock
65. Herbie Hancock
66. Herbie Hancock
67. Herbie Hancock
68. Herbie Hancock
69. Herbie Hancock
70. Herbie Hancock
71. Herbie Hancock
72. Herbie Hancock
73. Herbie Hancock
74. Herbie Hancock
75. Herbie Hancock
76. Herbie Hancock
77. Herbie Hancock
78. Herbie Hancock
79. Herbie Hancock
80. Herbie Hancock
81. Herbie Hancock
82. Herbie Hancock
83. Herbie Hancock
84. Herbie Hancock
85. Herbie Hancock
86. Herbie Hancock
87. Herbie Hancock
88. Herbie Hancock
89. Herbie Hancock
90. Herbie Hancock
91. Herbie Hancock
92. Herbie Hancock
93. Herbie Hancock
94. Herbie Hancock
95. Herbie Hancock
96. Herbie Hancock
97. Herbie Hancock
98. Herbie Hancock
99. Herbie Hancock
100. Herbie Hancock

1. Curtis Jones
2. Thomas Chapin
3. Charlie Rouse
4. Jack Lesberg
5. Les McCann
6. Barry Wedgie
7. Harry Carney
8. Barney Kessel
9. Pete Peterson
10. Koko Taylor
11. James Williams 2
12. Chris Woods
13. John Handy
14. Bruce Auld Lewis
15. Count Basie
16. Horace Tapscott
17. Derek Bailey
18. Frank Rehak
19. Woody Wood
20. Frank Rehak 2
21. Grover Mitchell
22. Cecil Taylor
23. Grover Mitchell 2
24. Frank Love
- Lucky Thompson
25. Art Hodes/ R. Mitchell
- Rue 4ht
26. Betty Carter
27. Valery Polyannarev
28. Jacki Byard
29. Bobby Mintzer
30. Steve Ture
31. Jacki Byard 2
32. Melba Liston
33. Alan Dawson
34. Peter Anketoo
35. Pharoah 2
36. Jim Sauter
37. Grover Mitchell 2
38. Frank Love
- Lucky Thompson
39. Art Hodes/ R. Mitchell
- Rue 4ht
40. Betty Carter
41. Valery Polyannarev
42. Jacki Byard
43. Bobby Mintzer
44. Steve Ture
45. Jacki Byard 2
46. Melba Liston
47. Alan Dawson
48. Peter Anketoo
49. Pharoah 2
50. Jim Sauter
51. Grover Mitchell 2
52. Frank Love
- Lucky Thompson
53. Art Hodes/ R. Mitchell
- Rue 4ht
54. Betty Carter
55. Valery Polyannarev
56. Jacki Byard
57. Bobby Mintzer
58. Steve Ture
59. Jacki Byard 2
60. Melba Liston
61. Alan Dawson
62. Peter Anketoo
63. Pharoah 2
64. Jim Sauter
65. Grover Mitchell 2
66. Frank Love
- Lucky Thompson
67. Art Hodes/ R. Mitchell
- Rue 4ht
68. Betty Carter
69. Valery Polyannarev
70. Jacki Byard
71. Bobby Mintzer
72. Steve Ture
73. Jacki Byard 2
74. Melba Liston
75. Alan Dawson
76. Peter Anketoo
77. Pharoah 2
78. Jim Sauter
79. Grover Mitchell 2
80. Frank Love
- Lucky Thompson
81. Art Hodes/ R. Mitchell
- Rue 4ht
82. Betty Carter
83. Valery Polyannarev
84. Jacki Byard
85. Bobby Mintzer
86. Steve Ture
87. Jacki Byard 2
88. Melba Liston
89. Alan Dawson
90. Peter Anketoo
91. Pharoah 2
92. Jim Sauter
93. Grover Mitchell 2
94. Frank Love
- Lucky Thompson
95. Art Hodes/ R. Mitchell
- Rue 4ht
96. Betty Carter
97. Valery Polyannarev
98. Jacki Byard
99. Bobby Mintzer
100. Steve Ture

Volume 11

1. Zoot Sims
2. Steve Cohn
3. Betty Carter
4. Valery Polyannarev
5. Jacki Byard
6. Bobby Mintzer
7. Steve Ture
8. Jacki Byard 2
9. Melba Liston
10. Alan Dawson
11. Peter Anketoo
12. Pharoah 2
13. Jim Sauter
14. Grover Mitchell 2
15. Frank Love
- Lucky Thompson
16. Art Hodes/ R. Mitchell
- Rue 4ht
17. Betty Carter
18. Valery Polyannarev
19. Jacki Byard
20. Bobby Mintzer
21. Steve Ture
22. Jacki Byard 2
23. Melba Liston
24. Alan Dawson
25. Peter Anketoo
26. Pharoah 2
27. Jim Sauter
28. Grover Mitchell 2
29. Frank Love
- Lucky Thompson
30. Art Hodes/ R. Mitchell
- Rue 4ht
31. Betty Carter
32. Valery Polyannarev
33. Jacki Byard
34. Bobby Mintzer
35. Steve Ture
36. Jacki Byard 2
37. Melba Liston
38. Alan Dawson
39. Peter Anketoo
40. Pharoah 2
41. Jim Sauter
42. Grover Mitchell 2
43. Frank Love
- Lucky Thompson
44. Art Hodes/ R. Mitchell
- Rue 4ht
45. Betty Carter
46. Valery Polyannarev
47. Jacki Byard
48. Bobby Mintzer
49. Steve Ture
50. Jacki Byard 2
51. Melba Liston
52. Alan Dawson
53. Peter Anketoo
54. Pharoah 2
55. Jim Sauter
56. Grover Mitchell 2
57. Frank Love
- Lucky Thompson
58. Art Hodes/ R. Mitchell
- Rue 4ht
59. Betty Carter
60. Valery Polyannarev
61. Jacki Byard
62. Bobby Mintzer
63. Steve Ture
64. Jacki Byard 2
65. Melba Liston
66. Alan Dawson
67. Peter Anketoo
68. Pharoah 2
69. Jim Sauter
70. Grover Mitchell 2
71. Frank Love
- Lucky Thompson
72. Art Hodes/ R. Mitchell
- Rue 4ht
73. Betty Carter
74. Valery Polyannarev
75. Jacki Byard
76. Bobby Mintzer
77. Steve Ture
78. Jacki Byard 2
79. Melba Liston
80. Alan Dawson
81. Peter Anketoo
82. Pharoah 2
83. Jim Sauter
84. Grover Mitchell 2
85. Frank Love
- Lucky Thompson
86. Art Hodes/ R. Mitchell
- Rue 4ht
87. Betty Carter
88. Valery Polyannarev
89. Jacki Byard
90. Bobby Mintzer
91. Steve Ture
92. Jacki Byard 2
93. Melba Liston
94. Alan Dawson
95. Peter Anketoo
96. Pharoah 2
97. Jim Sauter
98. Grover Mitchell 2
99. Frank Love
- Lucky Thompson
100. Art Hodes/ R. Mitchell

Volume 12

1. Zoot Sims
2. Steve Cohn
3. Betty Carter
4. Valery Polyannarev
5. Jacki Byard
6. Bobby Mintzer
7. Steve Ture
8. Jacki Byard 2
9. Melba Liston
10. Alan Dawson
11. Peter Anketoo
12. Pharoah 2
13. Jim Sauter
14. Grover Mitchell 2
15. Frank Love
- Lucky Thompson
16. Art Hodes/ R. Mitchell
- Rue 4ht
17. Betty Carter
18. Valery Polyannarev
19. Jacki Byard
20. Bobby Mintzer
21. Steve Ture
22. Jacki Byard 2
23. Melba Liston
24. Alan Dawson
25. Peter Anketoo
26. Pharoah 2
27. Jim Sauter
28. Grover Mitchell 2
29. Frank Love
- Lucky Thompson
30. Art Hodes/ R. Mitchell
- Rue 4ht
31. Betty Carter
32. Valery Polyannarev
33. Jacki Byard
34. Bobby Mintzer
35. Steve Ture
36. Jacki Byard 2
37. Melba Liston
38. Alan Dawson
39. Peter Anketoo
40. Pharoah 2
41. Jim Sauter
42. Grover Mitchell 2
43. Frank Love
- Lucky Thompson
44. Art Hodes/ R. Mitchell
- Rue 4ht
45. Betty Carter
46. Valery Polyannarev
47. Jacki Byard
48. Bobby Mintzer
49. Steve Ture
50. Jacki Byard 2
51. Melba Liston
52. Alan Dawson
53. Peter Anketoo
54. Pharoah 2
55. Jim Sauter
56. Grover Mitchell 2
57. Frank Love
- Lucky Thompson
58. Art Hodes/ R. Mitchell
- Rue 4ht
59. Betty Carter
60. Valery Polyannarev
61. Jacki Byard
62. Bobby Mintzer
63. Steve Ture
64. Jacki Byard 2
65. Melba Liston
66. Alan Dawson
67. Peter Anketoo
68. Pharoah 2
69. Jim Sauter
70. Grover Mitchell 2
71. Frank Love
- Lucky Thompson
72. Art Hodes/ R. Mitchell
- Rue 4ht
73. Betty Carter
74. Valery Polyannarev
75. Jacki Byard
76. Bobby Mintzer
77. Steve Ture
78. Jacki Byard 2
79. Melba Liston
80. Alan Dawson
81. Peter Anketoo
82. Pharoah 2
83. Jim Sauter
84. Grover Mitchell 2
85. Frank Love
- Lucky Thompson
86. Art Hodes/ R. Mitchell
- Rue 4ht
87. Betty Carter
88. Valery Polyannarev
89. Jacki Byard
90. Bobby Mintzer
91. Steve Ture
92. Jacki Byard 2
93. Melba Liston
94. Alan Dawson
95. Peter Anketoo
96. Pharoah 2
97. Jim Sauter
98. Grover Mitchell 2
99. Frank Love
- Lucky Thompson
100. Art Hodes/ R. Mitchell

Volume 13

1. Zoot Sims
2. Steve Cohn
3. Betty Carter
4. Valery Polyannarev
5. Jacki Byard
6. Bobby Mintzer
7. Steve Ture
8. Jacki Byard 2
9. Melba Liston
10. Alan Dawson
11. Peter Anketoo
12. Pharoah 2
13. Jim Sauter
14. Grover Mitchell 2
15. Frank Love
- Lucky Thompson
16. Art Hodes/ R. Mitchell
- Rue 4ht
17. Betty Carter
18. Valery Polyannarev
19. Jacki Byard
20. Bobby Mintzer
21. Steve Ture
22. Jacki Byard 2
23. Melba Liston
24. Alan Dawson
25. Peter Anketoo
26. Pharoah 2
27. Jim Sauter
28. Grover Mitchell 2
29. Frank Love
- Lucky Thompson
30. Art Hodes/ R. Mitchell
- Rue 4ht
31. Betty Carter
32. Valery Polyannarev
33. Jacki Byard
34. Bobby Mintzer
35. Steve Ture
36. Jacki Byard 2
37. Melba Liston
38. Alan Dawson
39. Peter Anketoo
40. Pharoah 2
41. Jim Sauter
42. Grover Mitchell 2
43. Frank Love
- Lucky Thompson
44. Art Hodes/ R. Mitchell
- Rue 4ht
45. Betty Carter
46. Valery Polyannarev
47. Jacki Byard
48. Bobby Mintzer
49. Steve Ture
50. Jacki Byard 2
51. Melba Liston
52. Alan Dawson
53. Peter Anketoo
54. Pharoah 2
55. Jim Sauter
56. Grover Mitchell 2
57. Frank Love
- Lucky Thompson
58. Art Hodes/ R. Mitchell
- Rue 4ht
59. Betty Carter
60. Valery Polyannarev
61. Jacki Byard
62. Bobby Mintzer
63. Steve Ture
64. Jacki Byard 2
65. Melba Liston
66. Alan Dawson
67. Peter Anketoo
68. Pharoah 2
69. Jim Sauter
70. Grover Mitchell 2
71. Frank Love
- Lucky Thompson
72. Art Hodes/ R. Mitchell
- Rue 4ht
73. Betty Carter
74. Valery Polyannarev
75. Jacki Byard
76. Bobby Mintzer
77. Steve Ture
78. Jacki Byard 2
79. Melba Liston
80. Alan Dawson
81. Peter Anketoo
82. Pharoah 2
83. Jim Sauter
84. Grover Mitchell 2
85. Frank Love
- Lucky Thompson
86. Art Hodes/ R. Mitchell
- Rue 4ht
87. Betty Carter
88. Valery Polyannarev
89. Jacki Byard
90. Bobby Mintzer
91. Steve Ture
92. Jacki Byard 2
93. Melba Liston
94. Alan Dawson
95. Peter Anketoo
96. Pharoah 2
97. Jim Sauter
98. Grover Mitchell 2
99. Frank Love
- Lucky Thompson
100. Art Hodes/ R. Mitchell

Volume 14

1. Zoot Sims
2. Steve Cohn
3. Betty Carter
4. Valery Polyannarev
5. Jacki Byard
6. Bobby Mintzer
7. Steve Ture
8. Jacki Byard 2
9. Melba Liston
10. Alan Dawson
11. Peter Anketoo
12. Pharoah 2
13. Jim Sauter
14. Grover Mitchell 2
15. Frank Love
- Lucky Thompson
16. Art Hodes/ R. Mitchell
- Rue 4ht
17. Betty Carter
18. Valery Polyannarev
19. Jacki Byard
20. Bobby Mintzer
21. Steve Ture
22. Jacki Byard 2
23. Melba Liston
24. Alan Dawson
25. Peter Anketoo
26. Pharoah 2
27. Jim Sauter
28. Grover Mitchell 2
29. Frank Love
- Lucky Thompson
30. Art Hodes/ R. Mitchell
- Rue 4ht
31. Betty Carter
32. Valery Polyannarev
33. Jacki Byard
34. Bobby Mintzer
35. Steve Ture
36. Jacki Byard 2
37. Melba Liston
38. Alan Dawson
39. Peter Anketoo
40. Pharoah 2
41. Jim Sauter
42. Grover Mitchell 2
43. Frank Love
- Lucky Thompson
44. Art Hodes/ R. Mitchell
- Rue 4ht
45. Betty Carter
46. Valery Polyannarev
47. Jacki Byard
48. Bobby Mintzer
49. Steve Ture
50. Jacki Byard 2
51. Melba Liston
52. Alan Dawson
53. Peter Anketoo
54. Pharoah 2
55. Jim Sauter
56. Grover Mitchell 2
57. Frank Love
- Lucky Thompson
58. Art Hodes/ R. Mitchell
- Rue 4ht
59. Betty Carter
60. Valery Polyannarev
61. Jacki Byard
62. Bobby Mintzer
63. Steve Ture
64. Jacki Byard 2
65. Melba Liston
66. Alan Dawson
67. Peter Anketoo
68. Pharoah 2
69. Jim Sauter
70. Grover Mitchell 2
71. Frank Love
- Lucky Thompson
72. Art Hodes/ R. Mitchell
- Rue 4ht
73. Betty Carter
74. Valery Polyannarev
75. Jacki Byard
76. Bobby Mintzer
77. Steve Ture
78. Jacki Byard 2
79. Melba Liston
80. Alan Dawson
81. Peter Anketoo
82. Pharoah 2
83. Jim Sauter
84. Grover Mitchell 2
85. Frank Love
- Lucky Thompson
86. Art Hodes/ R. Mitchell
- Rue 4ht
87. Betty Carter
88. Valery Polyannarev
89. Jacki Byard
90. Bobby Mintzer
91. Steve Ture
92. Jacki Byard 2
93. Melba Liston
94. Alan Dawson
95. Peter Anketoo
96. Pharoah 2
97. Jim Sauter
98. Grover Mitchell 2
99. Frank Love
- Lucky Thompson
100. Art Hodes/ R. Mitchell

Volume 15

1. Zoot Sims
2. Steve Cohn
3. Betty Carter
4. Valery Polyannarev
5. Jacki Byard
6. Bobby Mintzer
7. Steve Ture
8. Jacki Byard 2
9. Melba Liston
10. Alan Dawson
11. Peter Anketoo
12. Pharoah 2
13. Jim Sauter
14. Grover Mitchell 2
15. Frank Love
- Lucky Thompson
16. Art Hodes/ R. Mitchell
- Rue 4ht
17. Betty Carter
18. Valery Polyannarev
19. Jacki Byard
20. Bobby Mintzer
21. Steve Ture
22. Jacki Byard 2
23. Melba Liston
24. Alan Dawson
25. Peter Anketoo
26. Pharoah 2
27. Jim Sauter
28. Grover Mitchell 2
29. Frank Love
- Lucky Thompson
30. Art Hodes/ R. Mitchell
- Rue 4ht
31. Betty Carter
32. Valery Polyannarev
33. Jacki Byard
34. Bobby Mintzer
35. Steve Ture
36. Jacki Byard 2
37. Melba Liston
38. Alan Dawson
39. Peter Anketoo
40. Pharoah 2
41. Jim Sauter
42. Grover Mitchell 2
43. Frank Love
- Lucky Thompson
44. Art Hodes/ R. Mitchell
- Rue 4ht
45. Betty Carter
46. Valery Polyannarev
47. Jacki Byard
48. Bobby Mintzer
49. Steve Ture
50. Jacki Byard 2
51. Melba Liston
52. Alan Dawson
53. Peter Anketoo
54. Pharoah 2
55. Jim Sauter
56. Grover Mitchell 2
57. Frank Love
- Lucky Thompson
58. Art Hodes/ R. Mitchell
- Rue 4ht
59. Betty Carter
60. Valery Polyannarev
61. Jacki Byard
62. Bobby Mintzer
63. Steve Ture
64. Jacki Byard 2
65. Melba Liston
66. Alan Dawson
67. Peter Anketoo
68. Pharoah 2
69. Jim Sauter
70. Grover Mitchell 2
71. Frank Love
- Lucky Thompson
72. Art Hodes/ R. Mitchell
- Rue 4ht
73. Betty Carter
74. Valery Polyannarev
75. Jacki Byard
76. Bobby Mintzer
77. Steve Ture
78. Jacki Byard 2
79. Melba Liston
80. Alan Dawson
81. Peter Anketoo
82. Pharoah 2
83. Jim Sauter
84. Grover Mitchell 2
85. Frank Love
- Lucky Thompson
86. Art Hodes/ R. Mitchell
- Rue 4ht
87. Betty Carter
88. Valery Polyannarev
89. Jacki Byard
90. Bobby Mintzer
91. Steve Ture
92. Jacki Byard 2
93. Melba Liston
94. Alan Dawson
95. Peter Anketoo
96. Pharoah 2
97. Jim Sauter
98. Grover Mitchell 2
99. Frank Love
- Lucky Thompson
100. Art Hodes/ R. Mitchell

Volume 16

1. Out Of Print
2. Out Of Print
3. Wolfgang Fuhs
4. Hal Lewin
5. George Shearing
6. Ed Jones
7. Woody Wood
8. Glenn Spearman
9. Jeff Clayton
10. Paul Smith
11. Jack Montrose
12. Lindsey Cooper
13. Gap Mangione
14. Sonny Rollins
15. Larry Ligar
16. Carl Fontana
17. Houston Person
18. Ivor Kluger
19. Clifford Jordan
20. James Moody
21. Bob Stewart
22. Bill Berry
23. Willem Breuker
24. Eddie Daniels
25. Wolfgang Fuhs
26. Hal Lewin
27. George Shearing
28. Ed Jones
29. Woody Wood
30. Glenn Spearman
31. Jeff Clayton
32. Paul Smith
33. Jack Montrose
34. Lindsey Cooper
35. Gap Mangione
36. Sonny Rollins
37. Larry Ligar
38. Carl Fontana
39. Houston Person
40. Ivor Kluger
41. Clifford Jordan
42. James Moody
43. Bob Stewart
44. Bill Berry
45. Willem Breuker
46. Eddie Daniels
47. Wolfgang Fuhs
48. Hal Lewin
49. George Shearing
50. Ed Jones
51. Woody Wood
52. Glenn Spearman
53. Jeff Clayton
54. Paul Smith
55. Jack Montrose
56. Lindsey Cooper
57. Gap Mangione
58. Sonny Rollins
59. Larry Ligar
60. Carl Fontana
61. Houston Person
62. Ivor



Photo Credit: Ken Weiss

Irene Schweizer

Interview by
Ken Weiss

Pianist Irene Schweizer (born June 2, 1941, Schaffhausen, Switzerland) has been one of the most important European free improvisers since the 1960s. Celebrated as a soloist and for her duets with many of scene's most creative percussionists, Schweizer emerged at the time as one of the few Swiss musicians, and more impressively, perhaps the first woman to dare enter the free jazz arena. The self-taught pianist coupled a highly percussive approach along with creatively explosive improvisation to win over her male counterparts. Schweizer formed a powerful trio from 1968 to 1970 with drummer Pierre Favre and bassist Peter Kowald, later saxophonist Evan Parker would join to make it a quartet. She's had a long-standing musical partnership with multi-instrumentalist Rudiger Carl since 1973 and in the late '70s, joined the Feminist Improvising Group—an influential all female group

whose members included Lindsay Cooper, Maggie Nichols, Georgie Born and Sally Potter. Schweizer was also one of the initial organizers of the Taktlos and Canaille music festivals and a founding member of Intakt Records, an important European label that was formed to document her music. She's a revered figure in Switzerland, transcending the role of musician, she's recognized as a symbol of perseverance and equality.



Photo Credit: Ken Weiss

This interview took place on March 10, 2012 at her New York City Lower East Side hotel, a few hours prior to the American premiere duet performance with her

SHORT TAKES

Philadelphia, PA

the gig, announced, "Trevor Dunn booked the tour and we're slightly wiser and more broken," before delivering nine ear-catching tunes. Speed and Noriega were perfect sparring mates, playing on the edge at times but maintained melodic focus. Black churned out his custom made micro grooves that popped up and down and added great interest to each tune. They covered Monk's "Epistrophy" late, starting with a murky opening, and ended with a bombastic tribute to Andrew D'Angelo with "Andrew's Ditty Variation One."...The Steve Lehman Trio tossed more flames the next night at The Rotunda (ANW). Lehman's current project deals with skewed abstractions of revered musicians – John Coltrane, Duke Pearson and his mentor Jackie McLean. With the help of drummer Damion Reid and bassist Chris Tordini, Lehman showed how his rhythmic and forward surging music could totally satisfy without reaching release points. Lehman is a force to be reckoned with once he gets going and his knees piston up and down, adding more force to his musical fractionations... The sterling performances continued on 4/21 at Johnny Brenda's (ANW) with a rare (although he

longest-standing collaborator—drummer Pierre Favre—as part of Intakt Records' two-week curatorial festival at The Stone. Not one to command the spotlight, Schweizer reluctantly agreed to the interview ("I don't like interviews") but she was more than kind even when the interview ran much longer than she had bargained for.

Cadence: You're in New York City at this time to play at The Stone as part of a two-week series of performances curated by Patrik Landolt of Intakt Records. Would you talk about the importance of this Swiss label to the creative music scene in Switzerland and to Europe in general?

Irene Schweizer: Most of my CDs and, in the earlier years, most of my albums have been issued on Intakt label and I'm actually a co-founder of this label with Patrik Landolt. He's my producer. I was never too keen to record all my stuff when I played it. In Berlin in the '70s and '80s, we played free music and for me, it was always a paradox to record free music because for me, I didn't feel the need to record everything you do when you improvise so that it will be released. The idea I didn't like very much, but of course, commercially it is very important to have a CD. For the younger musicians who haven't made a recording, they won't find any gigs.

Cadence: Do you still feel that same way about releasing your recordings now?

Schweizer: Hmm, no, but it has become so normal to make CDs. [Laughs] I don't know anyone that doesn't. It's very normal now to just record a lot.

Cadence: So you still feel a little funny about recording?

Schweizer: Yes. For me, what I like is a live recording. All my duo recordings with drummers are live recordings. I hate studios, I don't feel comfortable in studios. When we have to go to a studio and record written music or if we rehearse something and then you play in the studio exactly the same thing all over and over again to make it perfect, this is not what I like. I like festivals when I play with somebody and it's

SHORT TAKES

Philadelphia, PA

lives not far from this city) Steve Coleman hit. His Five Elements band included Jonathan Finlayson (tpt), Miles Okazaki (g) and Damion Reid (d). By this point, they know just what their much praised M-Base leader requires, a heavy groove and a trancelike vibe, grounded but spiritual, and filled with abstract intelligence. Coleman didn't even pick up his trumpet for the first 15 minutes, choosing to clang a cow bell and enjoy the groove. The set ended with Coleman chanting "Come back and see us again," behind the music. The real standout here was Reid's adamant percussion which drove the band forcefully, letting the others churn their airy statements...The next night featured a very exciting mash-up of local stars at the usually performance barren Philadelphia Clef Club of Jazz & Performing Arts. This city has 3 saxophone titans, each capable of reaching rare highs on their horns and inducing structural damage to the surroundings, and they were all present this night – Odean Pope (ts), Marshall Allen (as) and Elliott Levin (ts, ss, ft). Billed as Odean Pope + Marshall Allen Meet the Sonic Liberation Front (SLF), the special night was organized by SLF's leader Kevin Diehl

recorded but not necessarily to make a CD. I like to listen to the live recording and then I can decide if I want to have it on a CD or not. Now it's so crazy, everybody is recording every shit. I'm sorry, every fart they do. Everything they do has to be released on CDs and the quality of the music sometimes is not really adequate. When the music comes out you think this did not necessarily have to come out on a CD, we could have done without it.

Cadence: Do you like listening to your old recordings?

Schweizer: No, I never listen. My latest CD is a solo concert from the Tonihalle in Zurich and I have not heard it once now since it's out.

Cadence: Is that because you are afraid to hear what you did?

Schweizer: Sometimes I'm afraid. Yeah, I'm afraid [Laughs] to listen to it but people say it's wonderful music and they write to me that it's such nice music. One day I will listen to it but I need some time. I don't go home and listen to these recordings right away. I do listen, of course, to it before it comes out because I have to pick the tunes, I don't want to have the whole concert on the CD. This latest recording has maybe three quarters of what I played and one quarter I said to Patrik that it's not good enough to have it on the CD. I left two or three tunes out but with the rest I could agree. I've never been satisfied with a whole concert. With this latest solo concert, I did not do the concert to make a CD, that was not the reason. I was invited to do a solo concert at the Tonhalle but now everywhere you play, it will be recorded and then a CD must be out.

Cadence: Plus the audience is recording it on their phones and then loading it on YouTube that night.

Schweizer: Exactly.

Cadence: How is it for you when the audience really responds to a performance but you come away feeling that you played poorly?

Schweizer: Yes, I think that the audience is very kind [Laughs], it's nice. They are too kind and I'm very

SHORT TAKES

Philadelphia, PA

(perc) whose band explores the Lukumi (Afro-Cuban-Yoruba) and post-modern Jazz. The SLF includes a front line of Bata drum players, a number of Sun Ra Arkestra pros and the fire-breathing Levin. The big excitement was to have snaggletooth veterans, Pope and Marshall, who have played together rarely in the past, side-by-side in the ensemble. The pair each got 2-3 solo opportunities and sounded great, but they were underutilized and never played together as a duo which surely would have been memorable. Speaking of hot, props out to the surprise (read uninvited) dancing lady, apparently attached to SLF and Arkestra member, trumpeter Cecil Brooks, whose turquoise sequin miniskirt and provocative moves added the Bing to the Bata as in Bata-Bing! SLF has a new release coming out and their recordings are always of high quality so check it out...Bobby Zankel led a very special project at Montgomery County Community College (MCC) on 4/28 – his Warriors of the Wonderful Sound (augmented by NY studs Steve Swell and Herb Robertson) Meet Muhal Richard Abrams was a rousing success, one enjoyed by trombonist George Lewis who

critical. I don't want to bring out everything I play all the time. It's not my purpose.

Cadence: Intakt Records was started in 1986 in order to document your work. How did that come to be?

Schweizer: Because I had made several albums before '86 for FMP Records in Berlin and the distribution of FMP was so bad that in Switzerland, nobody could buy my LPs. They were not available in the record stores. The distribution in Germany was so bad that I thought I didn't want to record for FMP if they could supply the music internationally. You could only get the recordings if you lived in Berlin or Germany. And then Patrik decided when we made the first Taktlos Festival in Zurich that we would record the whole festival and then there came the first LP Live At Taktlos which came out in '86. Then Patrik thought why not stick to it and bring out some of my work.

Cadence: Your American appearances are rare, how often are you playing in this country?

Schweizer: My first time playing in the States was in the early '80s. I was here when Peter Kowald was here and he was opening up a lot of doors for Europeans to play with American musicians and also having black and white musicians together. He founded a festival here in New York in '84 [the Sound Unity Festival – the precursor to the Vision Festival] and European and American musicians played together. Don Cherry played and also Peter Brotzmann and Rashied Ali. I also played there with Rudiger Carl.

Cadence: What's been your experience performing for American audiences?

Schweizer: I always thought it's a great audience here. They're very critical and they know a lot, I enjoy playing for an American crowd.

Cadence: Is it a different experience for you versus playing for a European audience?

Schweizer: Yes, well now maybe not so much anymore, but then it was different. You could feel that Americans knew about the music and you didn't have to be careful not to play too extreme. When you played free music first in Europe, people walked out of the

SHORT TAKES

Philadelphia, PA

made the trip down from Columbia University to catch his good friend, the 81-year-old NEA Jazz Master and AACM leader Abrams, leading the big band through his newly composed piece written for the ensemble. This marked the third year in a row that Zankel and his "Warriors," now in their tenth year, performed work commissioned by noted musicians at MCCC. Projects with Rudresh Mahanthappa and Steve Coleman preceded Abrams. Rehearsals started 2 months prior to the performance and Abrams made 5 trips to town to teach the piece so when it came time to premier the work, Abrams spent the grand majority of the time to the edge of the stage, dancing out to the podium rarely to point directions, and then happily dancing back to the shadows. The order of the solos was all planned and many took full advantage of their time in the limelight. Special nods to Zankel (as), Craig McIver (d), Elliott Levin (on an old Conn curved soprano with a cracked reed that made for an interesting sound challenge), Daniel Peterson (as), Dave Champion (tbn), Julian Pressley (bs) and Swell (tbn). The top solo hands down belonged to Robertson who burned a crazy two-hand defying



Photo Credit: Ken Weiss

room. They could not stand this music for a long time in Europe, it was too out, too complicated for the audience. They didn't know what to do, the sound was too heavy, too experimental. They didn't like experimental, they liked the mainstream Jazz. Here they liked both, the audience was more advanced here.

Cadence: Your first name is a common name in America but it's pronounced differently.

Schweizer: It's [ear-rain-e].

Cadence: What questions are you most frequently asked by those new to hear you perform?

Schweizer: Where did you learn to play like that? How did you start? Why do you play jazz? I've always played jazz, I never studied. I have no diploma, no nothing. I'm autodidact, I never had a teacher in the common sense. I never visited a (music) school in the '50s, they didn't exist. There were no jazz schools

SHORT TAKES

Philadelphia, PA

performance that dropped Abrams' jaw, playing a megaphone and a voice modulator attached to a soprano hunting horn and also a mute, all at the same time, leaving him sucking wind afterwards. Zankel and Peterson had an early alto duo that was cool – playing in a high range bending off notes and rubs while working the melody with multiphonics. Abrams' composition was not loaded with melody, thus it wasn't an easy listen and some of the listeners were lost but for those "friendly" listeners, high art was fashioned this night. Post-set, Abrams was asked to talk about his new composition. "Well, I will tell you its name – "Soundpath" – but I won't tell you more about it," he said. "I just want to play music. I'm just funny that way." Elliott Levin, who was having a stellar week of work with the likes of Odean Pope, Marshall Allen and now Abrams, said that Abrams was the most direct leader of the three stars commissioned for the ensemble. "He's a great leader. We knew exactly what to do. He's like the guy who invented this shit"...The Ruins, otherwise known as drummer Tatsuya Yoshida, played Kung Fu Necktie on 5/1, finally hitting the stage after Inzinac, Child



Photo Credit: Ken Weiss

in the whole of Switzerland. Most of my colleagues started in the classical scene and started to improvise slowly. At the age of 12, I started to play jazz. I started with the old dixieland, boogie-woogie, ragtime.

Cadence: Would you talk about playing composed music versus free improv and how that relates to your work?

Schweizer: I always hated to play composed music because I could not read music very well. I learned everything by ear when I started, but now it's OK, I can read. I like both now, playing completely free and playing compositions.

Cadence: When you are playing as the leader, how much of your playing is free improv versus composed work?

Schweizer: It's all improvised. I also play tunes,

SHORT TAKES

Philadelphia, PA

Abuse and Gun Muffs, which featured the monstrosity Octover-enhanced tenor sax of David Fishkin. Yoshida's Ruins packed quite a wallop. It's hard to imagine one other drummer putting on such a display. He ran sound clips off a laptop and drummed a hyper-aggressive punk-rock assault which was not just battering, there was melody and tension. One longer segment incorporated short snippets of popular and well-known tunes that he viciously rendered. Each segment ended with a courteous short "Thank you!"... The Sonic Arts Union Retrospective put on by International House Philadelphia was completed on Cinco de Mayo with a thoughtful presentation by Robert Ashley. The pioneering composer sat behind a table on stage with a mic to either side of him and a bright lamp to his right and read a collection of thought-provoking pieces. Starting with "Love Is Good Example," which had him frequently saying "Love sure is a good example," with the word "sure" being the only word spoken into the mic to his right. Another piece was "When Famous Last Words Fails You," which dealt with crossover factors, often humorously, such as his report of an above aver

sometimes a Monk tune. I'll play what I like, if it's not an original I don't care. My background is people like Monk, Herbie Nichols, Bill Evans and McCoy Tyner. That's the music I listened to when I grew up—hard bop and bebop.

Cadence: You're playing style is very personal, you're clearly in the avant-garde camp but you reference the entire history of jazz music from ragtime to traditional modes. How did you come to incorporate this unusually wide-reaching approach?

Schweizer: Really? [You think it's that uncommon?]

Cadence: The only other artist I know who uses such a wide approach on a constant basis is Dave Burrell.

Schweizer: Yeah, yeah, Dave Burrell, I love him, I respect him a lot. Well, I don't go as far back as ragtime.

Cadence: You do things that draw on ragtime. Even last night when you played with Jurg Wickihalder, you played a segment that had a ragtime feel.

Schweizer: Really, I don't even think about that. That was my background and it's still there, it's still happening without even knowing. It all comes out unconsciously. I don't go on stage and say I will start with a ragtime just to show people that I can also play like that. What I do is completely unconscious.

Cadence: When you go on stage to perform a set of solos, do you have an idea of what's going to happen?

Schweizer: Well, yes, but not really written down. I have no repertoire. I don't really want to have that when I go solo. I go on stage and then I start very free with something and I let go. It then depends on how the audience reacts and how I feel, how it sounds, how the acoustics are, how the piano feels. This is all important for my playing.

Cadence: Playing inside the piano is a technique that you're fond of. What does that add to your music?

Schweizer: It goes further than the normal piano

SHORT TAKES

Philadelphia, PA

aged intelligent black male who cooked for three family members morphing into a nasty white female who refused to cook for anyone. Ashley's voice and delivery were both captivating and really sold the work ...Tessa Souter's silky soft, sweet voice was on display at Chris' on 5/5 with the support of Tom Guarna (g), Sean Smith (b) and Billy Drummond (d). Her second set was devoid of the Beatles and Cream covers she's done in the past but there was a thoughtful mix of songs, starting with some Milton Nascimento, who she explained was her first introduction to Jazz. Her alto vocals on "Baubles, Bangles and Beads" were transfixing and a piece from her new recording of classical repertoire turned into Jazz with her original words was the high mark of the set. Souter ended with an impressive new original composition dedicated to Japan's environmental recovery that was colored by Drummond's forceful martial groove. She encouraged the listeners to buy her new work – "It doesn't take much to have a Jazz CD at the top of the charts. Just buy two!"...Eva Cortes, the young Honduran-born, Seville-raised vocalist, who now lives in Madrid, was making her 6th trip to the States and first hit

sound with the keys. If I use the strings, it has a completely different sound. I like to use the whole instrument, not only the keys. I like to play the chords, maybe with mallets or with sticks and with the cymbals. It gives a nice sound, it makes a nice addition to the normal piano sound.

Cadence: A number of people play inside the piano these days and there's a risk of it coming off gimmicky. How do you avoid that trap?

Schweizer: That's true. When I hear some pianists doing that sometimes I think it's not very nice how they do it. They'd do better to leave it alone.

Cadence: So how do you do it and not have it become gimmicky?

Schweizer: I don't know, for me it's a matter of taste.

Cadence: I've seen numerous musicians refuse to play a piano they found to be off tune. How picky are you about the quality of the piano?

Schweizer: I'm not very picky. Sometimes the organizers phone me up and ask how I would like to have the piano tuned and I tell them I don't care but it has to be in tune. I don't play with violinists or cellists, where it would be important. I play with saxophones and drums so it just has to be tuned correctly. I'm not particular about the tuning.

Cadence: Let's talk about your past a bit. You were raised in Switzerland near the German border and grew up listening to dance bands in your parents' restaurant. What effect did that have on your future career as a musician?

Schweizer: It was great for me, that's when I first heard a student's group, a quartet. They rehearsed on the first floor above the restaurant. We had a large hall above the restaurant where there were weddings, banquets and dances on the weekends and one Saturday afternoon there was a student band from the university rehearsing in that room and they were copying the music of the Dave Brubeck Quartet. This is when I first heard modern jazz and from then on, I wanted to play that. I bought records and soon other groups came to play and I was listening to all this. I didn't know how

SHORT TAKES

Philadelphia, PA

at Chris' on 5/12. Her flamenco roots were showing as he rendered original works and some standards in Spanish, as well as English. "I have a hell of a band tonight," she said before introducing Mike Moreno (g), Madison Rast (b) and Francois Zayas (d). A beaming smile added to her charm along with buttery vocals and joyful dancing. Good friend and local Cuban singing sensation Venissa Santi was present along with other local powerhouse vocalist Joanna Pascale... Ars Nova Workshop's season finale came 5/14 in the form of the Chicago Underground Duo with Rob Mazurek (cnt, flt, el) & Chad Taylor (d, el) at the Philadelphia Art Alliance. The Underground is celebrating its 15th anniversary this year and have built up quite a telepathic connection. Mazurek, who's been described as a sound abstractivist, is adept at floating out ethereal, haunting lines. He also sang and performed on flute behind the skittering background of Taylor's drums. Taylor was also creative on electrified thumb piano and other segments of blistering percussion. Their set was opened by Ches Smith and his solo Congs For Brums project which utilized drums, vibraphone and electronics.

to play chords and I had no ideas of harmonies but I listened to these groups and the records and I learned myself. It took me years and years to know how to do it. At one point, some of the young musicians from the university found out that I'm a pianist and that I wanted to play jazz and they asked me if I wanted to join their group so I joined a student's group when I was 14 or 15 and we played a lot. We rehearsed every week.

Cadence: Your parents didn't mind you playing Jazz?

Schweizer: Oh, they didn't even notice, they had no time. [Laughs]

Cadence: At age 20, you spent two years in England as an au pair.

Schweizer: It wasn't two years, I went first to England to study English in a language school. I was there for a year and then I didn't want to go home so the secretary at the school found me an au pair job in London and I did that for a year.

Cadence: Did you have important Jazz experiences there?

Schweizer: Yes, I had a lot of experiences. I was at Ronnie Scott's club every evening and I heard all the musicians there, all the important English musicians in the '60s. I heard Joe Harriott, Tubby Hayes, Ronnie Scott and Johnny Dankworth. I was there in '63-'64. There was a bass player who was a friend of a friend of mine and he helped me a lot to make contact with English musicians. Later on, maybe around '66, I found out that there was also a free music scene with John Stevens, Tony Oxley, Evan Parker, and Trevor Watts so I got to know those people. I lived in Switzerland at that point but I spent a lot of time in England to rehearse, learn and play with them. I was in a quartet with Pierre Favre, Evan Parker, and Peter Kowald. These were very important years for me.

Cadence: Please talk about the Club Africana in Zurich, that's the club where you heard a steady stream of South African players such as Johnny Dyani and Dollar Brand during your early life.

Schweizer: I heard Chris McGregor and the Blue Notes with Johnny Dyani, Mongezi Feza, Dudu

SHORT TAKES

Philadelphia, PA

Smith's use of electronics and drums hinted at a similar vision from The Ruins but differed in the absence of viciousness. Most enjoyable was the percussive ending that rampaged on for five minutes... Incoming hits: Chris' Jazz Café (chrisjazzcafe.com) presents - 7/14 Ali Ryerson; 7/24 The Moscow State Jazz Orchestra led by Igor Butman; 7/28 The Hot Club of Detroit; 8/11 Kevin Mahogany...Ars Nova Workshop (arsnova-workshop.org) presents - 9/4 Peter Brotzmann/Jason Adasiewicz & Chris Corsano /Bill Orcutt @ International House Philadelphia...Kimmel Center (kimmelcenter.org) presents - 9/21 Hannibal Lokumbe's Can You Hear God Crying...Fire Museum Records (museumfire.com) presents - 7/7 Little Worlds - Bela Bartok's Mikrokosmos Reimagined & The Horrible Department; 8/10 Straylight - Calendar Islands @ Angler Movement Arts...Sunset Jazz Music Series (ccparks.com) @ Wiggins Park in Camden, New Jersey presents - 7/10 Eddie Palmieri Latin Jazz Septet; 7/17 Buckwheat Zydeco; 7/31 Monnette Sudler's Ladies Night Out; 8/14 Urban Guerilla Orchestra.

Ken Weiss

Pukwana and Louis Moholo. I heard them almost every day at this café. This was after my first stay in England and after a while, this group had to leave Zurich because the Africana stopped the concert series. The Blue Notes all moved to London then except for Johnny who went to Sweden because he had a woman friend there.

Cadence: Why was there such an influx of South Africans in Zurich?

Schweizer: It's because of Dollar Brand, he was the first who came as an exile from South Africa. He came to Switzerland and then he helped the Blue Notes come to Europe and he looked for a job for them at this Club Africana.

Cadence: Why did the club stop the series?

Schweizer: The owner of the café stopped the music. This was in the late '60s and the Beatles came out and jazz was out. Beat music was now in and jazz was dead.

Cadence: You mentioned earlier that your early bands played hard bop like that done by Horace Silver and Art Blakey. I've read varying reports that it was either an Ornette Coleman or Paul Bley record that turned you on to free music.

Schweizer: Exactly, "This is Our Music" by Ornette was the first album I listened to and then Albert Ayler with Gary Peacock and then Paul Bley's trio record. Before that, my favorite piano player was Bill Evans playing standards and McCoy Tyner.

Cadence: What was that first experience like for you hearing Ornette and Paul Bley for the first time?

Schweizer: I thought it was so beautiful and so different. I had my own trio at the time that rehearsed a lot and we played standards and mainstream jazz and one day we rehearsed and without anyone talking about it, we suddenly realized that we didn't play changes anymore. We had stopped playing time. We had opened up and were playing free. It happened just like that. Everybody was ready to leave the functional harmonies and leave straight time and we were so surprised to find that we now played free jazz!

Cadence: How did your audience take to that?

Schweizer: Oh, it was not good, they were not happy. They said, "Oh, now they can't play anymore,

SHORT TAKES

Portland, OR

As I write this in mid-May there appears to be no apparent shortage of venues for a wide array of jazz and improvised music in Portland. The state of this situation is, of course, always in flux. It seems like we're on a bit of an upswing at the moment. So this quarter's column will lay out a generous, but by no measure complete, list of some of these wonderful havens of the real and the new. It should be noted that there are many more events at each of these locales than will be referenced here. On a further note the modern age has made it so easy to check out just about anything via the internet that I will only be listing that link and a surface address. The latter for the curious to establish coordinates within a map search. Many of these organizations now have FaceBook sites as well.

The BLUE MONK thebluemonk.com (3341 SE Belmont) is a warm and beloved venue. The soulful basement lounge has hosted a long list of exciting jazz events both IN and OUT. Thursdays: drummer Alan Jones hosts a jam session which is attended by many accomplished local talents. Sundays always feature jazz and original jazz at that. This long-running series consistently presents

it's over." [Laughs]

Cadence: It didn't matter to you that you couldn't work?

Schweizer: No, it didn't. We thought we were on the right way, we knew we were on the right way. It was hard sometimes but Germany was more open to this music than Switzerland because there were a lot of free music players like Kowald and Brotzmann. We started at the same time in the late '60s. We got to know these other players and they helped us to find gigs in Germany, but in Switzerland, it took years before they accepted what we did.

Cadence: Was Mary Lou Williams an important inspiration for you as a female pianist playing Jazz?

Schweizer: Yeah, but I only knew her very late. I didn't listen to her, unfortunately, but I got to know her when she made the LP with Cecil Taylor. That was the first time I came to realize what she did.

Cadence: So you didn't make a concerted effort to seek out other women in the field?

Schweizer: Carla Bley I knew, I got to know her. She came to Zurich many times when she was with Michael Mantler. I got to know her quite well and we respected each other. I loved her tunes.

Cadence: Please talk about your experience hearing Cecil Taylor live for the first time in 1966.

Schweizer: This was when I heard him playing solo in Berlin but I had also heard him before in Stuttgart with Jimmy Lyons and Andrew Cyrille or Sonny Murray. Well, it was a shock for me the first time I heard him play. I thought it's not possible to play like that. 'How does he do it?' I wanted to stop piano playing. I said, 'I think I better stop, I could never do like that,' but I was influenced by the energy he had. That was it really for me but it only lasted a year or two. When I had this trio with Rudiger Carl, he was copying Brotzmann and I tried to copy Cecil Taylor, playing with arms and elbows and clusters all the time with the high energy playing. Later on I heard Monk and Taylor playing solo opposite at the same festival in Berlin. Of course, I knew the music of Monk, I had a couple of his solo LPs and trio and quartet recordings, but I had never heard him live because he didn't often come to Switzerland. So I heard Monk solo in Berlin and I thought it was

SHORT TAKES

Portland, OR

great stuff and all at a low (all bread to the band) cover to boot! An early Sunday in April featured the Rich Halley 4 presenting their latest "Back From Beyond" compositions and it was an exciting night, indeed. It seemed like everyone was at the highest state and each player displayed unwavering focus and superb intuition. The ensemble passages were properly tight, the collective sound a joy to hear and each soloist really dialed-up something special. Murderer's Row. The other cats: Michael Vlatkovich (tbn), Clyde Reed (b), Carson Halley (d). Sundays in May featured: John Stowell and friends; BAD LUCK (from Seattle featuring Cuong Vu); Joel Freun with NYC musicians; George Colligan Ensemble.

JIMMY MAKs jimmy-maks.com (221 NW 10th ave). An evergreen among jazz clubs here or (nearly) anywhere Jimmy's club puts on a fine show featuring many talented local legends spiced with the occasional visitor (just lately the great Cedar Walton was seated at the piano for a couple of nights). Mainstream jazz, funk, blues, it's a down home vibe with a Greek menu. Regularly featured: Mel Brown (in several settings weekly), Lloyd Jones, Dan Balmer, Andre St. James,

for me. It touched me really and I thought this was the music that I really liked, it went right into my heart. The Taylor thing was OK but I didn't want to play like that anymore. [Laughs] I didn't want to play the high energy playing all the time anymore. Monk convinced me that less is more.

Cadence: That's ironic to hear because in the past, you've been labeled as the female Cecil Taylor.

Schweizer: I know, of course a lot of people heard me in the '70s and '80s when I still played like that with the musicians from FMP. They were all playing like that, as loud and as fast as possible and I had to compete. I had to do that too and for a while, I enjoyed it and I did it but after a while it got boring for me to always start at the high level and keep it like that.

Cadence: I wanted to ask you about that. Your playing has changed through the years, it's become calmer. Was that a decision you made or is it just part of the natural progression? It's certainly not just you, it's also evident in Peter Brotzmann, Marilyn Crispell and even Cecil Taylor's later playing.

Schweizer: It's both I'd say. It's how things change and it's not my goal to show that I can play as fast and loud as possible anymore. It's conscious and unconscious. I feel OK now. I must say that I haven't heard Cecil Taylor for a long time. I don't know how he plays now. I think the last time I heard him was a solo concert he did in Willisau about ten years ago. I don't know what he's doing now, is he still playing here in New York? I would love to hear him now.

Cadence: In the late '60s you had an influential trio with (German bassist) Peter Kowald and (Swiss drummer) Pierre Favre, which later grew to a quartet with the addition of (English saxophonist) Evan Parker. How did that group come about?

Schweizer: Evan is one of the greatest tenor players in free music and Evan and Kowald were very close friends and colleagues. I was quite happy to play with Pierre and them in this quartet. We played free music and, for me, I thought it was a very good group. After a while, it was over for reasons I don't know anymore. I don't know why this band split up, it's a mystery. I don't know why we stopped.

Cadence: Were there bad feelings?

SHORT TAKES

Portland, OR

Devin Phillips, Andrew Oliver, Patrick Lamb, Linda Hornbuckle, Soul Vaccination, Portland Soul All-Stars. 7/30: Ben Wolfe trio (w/ Rob Scheps, Orrin Evans)

IVORIES JAZZ LOUNGE (1435 NW Flanders St.) is, like Jimmy Maki's, a venue with fine dining. May featured a well chosen lineup of exciting local jazz groups: Andrew Oliver Trio (w/ Ji Tanzer (d), Andrea Neimic (b). Bill Harris Quintet with Paul Mazzio (tpt), George Mitchell (p), Dick Berk (d), Dave Captein (b). John Gross Trio (w/ Dave Frishberg and Dick Berk). Mike Longo (p) w/ Ed Bennett (b) and Tim Rap (d). I haven't been to this venue yet but with talent like this it looks like I really ought to amend that oversight.

THE CREATIVE MUSIC GUILD (CMG) creativemusicguild.org. While this long-running avant jazz/improv organization has never been accused of being a "venue" they've certainly utilized a huge number of them over the years. They're still at it. Searching for the often unheard and almost always un/under appreciated sonic pioneers. For the last year they've presented the OUTSET MUSIC SERIES (1st/3rd Wed each month) which features solo/duo/small group settings

Schweizer: Sort of, there were misunderstandings. The music was great for the short time we were together. It was a very intensive time for me.

Cadence: That quartet combined four players from three different countries. Was that common for the time period and did that have a major drawback on the band's ability to get together and play?

Schweizer: Sometimes it was a bit difficult but the distances in Europe are not too difficult. Evan was used to coming to the continent to play because in England he didn't play a lot. He earned nothing there so he was glad to come to Switzerland, France, Germany and Italy. He's still touring a lot. He's still on the road playing everywhere. At that time, it was difficult at times to ask Peter to come from Germany and Evan from England but Pierre and I were used to going out because Switzerland was such a small country that there were not enough gigs for us to live and stay in Switzerland. We toured all over Europe.

Cadence: You were one of the first women on the jazz scene in the '60s and '70s. Please talk about your experience?

Schweizer: Sometimes it was not quite easy to be the only woman instrumentalist and play with men all the time, but I had no other choice. I had to do it or stop playing. I got to know Marilyn Crispell in the late '70s and I appreciated her a lot as another woman piano player who played free music and I was happy that there was another woman on the scene. It was Jost Gebers' [FMP label founder] idea to have a duo CD of Marilyn and I and that was the first time I played with another woman who played free music. It was great.

Cadence: I read a quote of yours regarding the hardcore free jazz scene of the '70s where you said you got tired of playing with the men because you didn't want to drink your head off every night.

Schweizer: Yes, exactly. This was, of course, the German scene. It was so excessive, really. The German male musicians drank a lot, every night they were drunk. I could not. I didn't want to cope with that.

Cadence: Did that create problems with your peers?

Schweizer: No, they didn't care, it was my own

SHORT TAKES

Portland, OR

at REVIVAL DRUM SHOP (1465 NE Prescott) Some of the recently featured performers: Daniel Menche, Demolition Duo (John C. Savage/Ken Ollis), Jonathan Sielaff....and so many more. 3/2: A dynamic duo bill at the Alberta Rose Theater (3000 NE Alberta St.) brought local heavy jazz quintet BLUE CRANES (Reed Wallsmith, Joe Cunningham, Rebecca Sanborn, Ji Tanzer, Keith Brush) out to open (in magnificent fashion) for Tim Berne's SNAKE OIL (w/ Oscar Noriega, Matt Mitchell and Ches Smith). Whoa! Off the charts fire and beauty ensued. The always circuitous and perversely accomplished tunes by the saxophonist/leader were admirably handled by the band, which sounded very familiar (but not self-satisfied) as they worked their way through tight ensemble passages. Whether solo or ensemble it was a finely focused and inspiring evening from beginning to end.

CMG will be presenting their first edition of THE IMPROVISATION SUMMIT OF PORTLAND on the nights of June 8/9. Each evening will feature a large collective ensemble of improvisers directed by a visiting artist from the SF Bay area (one night: John Gruntfest the other: Gino Robair). There'll also be

business. I could have done it too but it did not interest me to be drunk every night. Sometimes I went with them and after an hour or two, I had enough and I wanted to go to bed but they never stopped. Even in the morning, they never stopped [drinking]. I could not believe then why they did it. In the '60s and '70s, every night after playing they had to go and drink in the bars, especially Peter Kowald and Brotzmann and also others, especially the British musicians, were drunk a lot.

Cadence: How did the audience respond to you as a female jazz instrumentalist in the early days? Was there much negativity?

Schweizer: No, I didn't have any problems.

Cadence: Another important distinction you had at that time was that you were openly lesbian. Please talk about that and the hardships it created.

Schweizer: No, it wasn't difficult. The male musicians always accepted it. They knew it, I never spoke it. I never told them right away but they knew that I had women friends and I wasn't interested in having sex with the male musicians like a lot of women musicians have to. You know, they have to do that otherwise the men wouldn't play with them. That never happened to me so I'm very glad I never had to do that.

Cadence: Your sexuality is frequently brought up during your interviews, is it a topic that you feel deserves to still be brought up?

Schweizer: It shouldn't, no. Well, actually it depends, but now it should not be an issue. I think for most musicians it's now OK.

Cadence: You were a member of the Women's Lib. Movement. What exactly did you do in the movement?

Schweizer: Yes, I was a member in Zurich which is where the homosexual women's movement started in the mid-'70s and I was part of it. I was very engaged to bring this issue out and to let people know. It was very important. We had lots of meetings and demonstrations to show people who we were and who we liked.

Cadence: You spoke earlier about finally having the opportunity to play with other women in the late '70s. You also were in an all-female group then called the Feminist Improvising Group. Was there much of an artistic difference playing only with women?

SHORT TAKES

Portland, OR

two live musical scores to films. Some of the participants: Grouper, Blue Cranes, Tenses, Megan Bierman, Anton Hatwich, John Gross, Kevin Shields, Tim Du Roche, Thicket, Linda K. Johnson, Linda Austin, Danielle Ross, Richard Decker, Samuel Coombes, Rebecca Gates.....there will be more. Check out their site.

PDXJAZZ.COM Again, not a venue but the non-profit organization responsible for the Portland Jazz Festival and a number of individual productions throughout the year. They're also connected to a good number of community and educational programs as well. Recently they've begun a monthly series showcasing jazz musicians both local and from afar. 5/17: Amina Figarova Sextet. 6/21: David Friesen + Glen Moore "Bass on Top". 7/19: Devin Phillips w/ Richard Arnold (Coltrane tribute).

CAMELLIA LOUNGE (510 NW 11th Ave) An occasional player on the scene but a surprising number of special musicians pass through this cozy teahouse/lounge on a semi-regular basis. Recently: John Gross/Andre St. James. KIN trio: Eugene Lee/Andre St. James/ Tim Du Roche.

SECRET SOCIETY (116 NE Russell St) An occasional

Schweizer: Yes, this was really a relief because we didn't have to prove anything when we played. We didn't have to prove that we could play loud or fast or technically brilliant. There was a different way of communicating with the other women than with the men. When Lindsay Cooper asked me to join the group they were forming I said, 'Yes, why not, I'd like to try.' That's how the Feminist Improvising Group started with Maggie Nichols, Lindsay Cooper, Georgie Born, and Sally Potter. We toured a lot in Italy, Germany and Austria. It was fun for me, I liked it.

Cadence: There are a good number of female jazz leaders these days including Joelle Leandre, Marilyn Crispell, Sylvie Courvoisier, and Myra Melford. Do you take much pride in knowing that you made their paths easier?

Schweizer: Ah, did I? I don't know. It could be.

Cadence: You don't think that you widened the path?

Schweizer: No, I've never thought about that. That's fine, of course. I remember meeting Myra Melford when I was here in the '80s. I had gotten a grant from the city of Zurich to live in New York for half a year and that's when I met Myra for the first time and she asked me to join her to rehearse, so she located a room and then we played together sometimes and she was very happy to have met me. I also went to visit Marilyn (Crispell) in Woodstock at that time. It was nice to meet other (female) pianists. That was nice, finally, after so many years.

Cadence: You made five acclaimed duet recordings with drummers (Louis Moholo, Gunter Sommer, Andrew Cyrille, Pierre Favre, Han Bennink). What's the attraction to drummer duets for you?

Schweizer: I'm actually also a drummer, I started to play drums at the age of 12. Also at the same time that I started to play piano, I realized that I liked to play percussion. I like rhythm. I tried to play drums also free and sometimes when the band played at my parents' house, the drummer left the instrument there overnight and I would sneak in and try to play the drums. I thought it was a lovely, great instrument. I loved to play them. With the Feminist Improvising Group we didn't have a drummer and when we played concerts,

SHORT TAKES

Portland, OR

presenter of some interesting projects. Recently: *Battle Hymns & Gardens* (Reed Wallsmith, Joe Cunningham, John Shaw, Tim DuRoche). *Why I Must Be Careful* (Seth Brown, John Niekrasz), *Honey Ear* (Erik Lawrence, Rene Hart, Allison Miller).

WORLD FAMOUS KENTON CLUB (2025 N. Kilpatrick) A new address to me but looks like it might be amenable to some interesting OUT visions. Recently: *Why I Must Be Careful*. *Realization Orchestra* (from LA).

GOODFOOT PUB & LOUNGE (2845 SE Stark St). A regular presenter of all sorts of exciting shows. Many genres happen in the cozy lower level performance lounge and some great edgy jazz gigs have been welcomed as well. Recently: *Shuffle Boil* (Wayne Horvitz/ Bobby Previte/ Joe Doria/Timothy Young)

WILFS AT UNION STATION (800 NW 6th Ave). Big time old school sort of dining establishment but (really) user friendly setting for a cocktail and some quality piano trios. Some favorites: John Gilmore. Gordon Lee.

ARRIVEDERCI () Weekend nights often feature significant local talent. This is a nice place. A bit off the beaten track and worth it. Recently: Steve Blackman. Gordon Lee trio

we asked for a small drum set so that I could switch over from piano to drums sometimes. In Zurich, much later after that, I played drums in a quartet with Swiss musicians that played all the music of Thelonious Monk. Now I don't play drums anymore in public, just for myself sometimes.

Cadence: So Pierre Favre's job is not in jeopardy?

Schweizer: [Laughs] Yeah, yeah. But I still like to play drums but I have no special need to play in public. It's still a hobby though.

Cadence: So for the drummer duets you recorded, how did you decide on the drummers to play with?

Schweizer: These were all the drummers I played continuously in Europe with. It changed all the time but whenever I was asked to play a duet with a drummer I phoned Han and if he couldn't do it, I phoned Pierre, or they asked me sometimes to play. These were the five drummers I played the most with from the late '60s to early '70s to now.

Cadence: Two of the drummers you recorded with, Han Bennink and Gunter Sommer, are two of the most comically inventive musicians around. When playing with them, how aware are you of their physical humor and do their actions alter your playing?

Schweizer: Not always, it depends. I've seen the duo of Misha (Mengelberg) and Han many times and when Han started to make these jokes, Misha never responded to it and he even stopped playing sometimes. He sat and smoked and figured he'd let him do this. Sometimes I go with it or I stop too and let him do what he likes. Han and I have a nice companionship musically and Gunter, I haven't played with for some years. There's actually another drummer I should record with—Paul Lovens. I used to play with him a lot in the '60s to '80s. He actually belongs to this list of drummers also. Maybe one day it will happen before I am too old.

Cadence: What drummers would you have liked to work with but never got the chance?

Schweizer: Elvin Jones and Ed Blackwell.

Cadence: You've said in the past that the piano has been your companion for over 40 years and that friendships and relationships have played second fid-

SHORT TAKES

Portland, OR

(w/ Kevin Deitz, Carlton Jackson).

TOUCHE (1425 NW Glisan St) I've yet to see this venue but have heard good things and it appears that it has the proper room for larger ensembles. Recently: Rob Scheps (various projects). Farnell Newton's Soul 3 (w/ Chris Turner, Tyrone Hendrix). On June 8 it'll be Dave Frishberg/Rob Scheps duo.

KMHD 89.1 FM : all jazz (ok, some blues as well) all the time. This station has really improved after joining the OPB fold (among other changes). Most, if not all, of the DJ's are true believers, sentient beings, mensches, musicians, assorted aficionados and generally just the kind of people you want to open up their own collections to you over those crazy airwaves. Talk about your old (cool) school! Jazz from all dimensions.

KBOO 90.7 FM: Not so very long ago this was the station to tune to for forward thinking jazz. . Now, really, not so much. Occasional outbursts of the real thing (Check our Dan Flessas, Nick Geffro, David Lifton....) are why it's still listed as a viable connection. (Oh, and blues?: Tom Wendt has that covered for sure).

Further afield: I headed up I-5 to Seattle to take in an evening at the ROYAL

dle to music for you. Music has inspired you to great highs but also deep loneliness. Has it been worth these sacrifices for you?

Schweizer: Yes, it's been worth it, of course. It hasn't always been easy but it went the way it went and I would not change anything. All the sufferings belong to the music, it belongs to my playing. I had to go through it but it was worth doing it.

Cadence: You play piano with great passion, would you talk about your intimate connection with the instrument. What does it mean to you to touch the keys, the strings, to feel the wood, to feel the vibration of the piano when playing it?

Schweizer: Yes, it's a physical experience. It's a nice feeling to touch all the keys, all the strings. I feel comfortable to do it.

Cadence: The Irene Schweizer that the world sees on stage is very focused. What's the real Irene like that the world doesn't get the chance to see?

Schweizer: Oh that depends, I don't know. We can talk about food. [Laughs] There are a lot of different things I like such as art and museums.

Cadence: What are your hobbies and guilty pleasures?

Schweizer: I go swimming a lot in the summer and to the mountains in the winter. Nature is very important to me. I go to the forest, I was in the Swiss mountains right before I came here. I used to ski but not anymore, now I just like to go walking in the snow. It's the most beautiful scenery. I like to bike and I couldn't live in a place where there was no water. If there's no river or lake, I couldn't live there. Zurich has a big lake and you can swim in it.

Cadence: Most of your playing is in the duo or solo setting. Why don't you play more often in a larger setting?

Schweizer: I do play in larger settings, yesterday I played with a quartet. It's because I don't write music and if you play free music it's very difficult with a quartet or quintet. The easiest is solo or duo. Trio could also be possible but I prefer small groups because I don't write music, I improvise.

Cadence: There's a movement afoot by some African American musicians, such as Nicholas

SHORT TAKES

Portland, OR

ROOM (5000 Rainier Ave South-Seattle). The Dutch trombonist Wolter Wierbos was in town for series of concerts and workshops coordinated by the fine EARSHOT JAZZ non-profit organization. They've been instrumental in keeping a whole lot of great jazz moving through a wide number of venues in the Emerald City. I was focused on the last gig of the two nights where this master improviser would perform with Wayne Horvitz' Sonny Clark Memorial Sextet and treat the audience to a mid-concert trombone soliloquy. The evening featured two long sets each of which began with vocalist Johnaye Kendrick singing from the Billie Holiday songbook. Then the singer would leave the stage and the ensemble would dig into a heaping helping of Herbie Nichols fine compositions. The band featured Wayne on piano with Al Keith (tpt), Stuart MacDonald (ts), Geoff Harper (b), Andy Roth (d) and, of course, their super Dutch guest. The program was obviously a rather wild stretch but came off very well. I would note that more than a few of those in attendance had come to hear Wolter specifically and several of these folks stated that they wished that there had been more time in this large program for extended free solo

Payton, to rename jazz as BAM – Black American Music – a term many people find to be exclusionary. As a European musician, what's your reaction to this newly proposed label?

Schweizer: I've never thought about that. In Europe we don't talk about all this. I don't agree with this because I've played with black American musicians such as Hamid Drake, Fred Anderson, Andrew Cyrille, Oliver Lake, William Parker, many people, and I've never thought, 'Ah, they are black and Rudiger Carl and Peter Brotzmann are white.' When I started, I listened to Art Blakey, Horace Silver on LPs. I never saw these people before, I never heard them live, I didn't even realize that they were black. I was young, it was only afterwards that I was told that these were black musicians. It didn't make a difference. It was only later that I saw what was happening when I first came here in the late '70s. It was very separated, the black Americans and whites didn't play together. There were not too many mixed groups. Now I'm glad that this separation is not so big anymore. This was also the work of Peter Kowald while he lived here in New York and organized his festival with black American musicians and white European musicians. He did a lot.

Cadence: The last few questions I have are from other artists. Marilyn Crispell said – "Irene has been very inspiring to me. Ask about growing up in Switzerland and if she was at all influenced by Swiss folk music?"

Schweizer: I must tell you that before I started piano, I played harmonica and I played Swiss folk music at the age of 8. That was my first instrument.

Cadence: Does that come out in your music these days?

Schweizer: No, I stopped after 4 years, when I was 12 or 13. I was so focused on jazz that I left everything behind. It didn't interest me anymore. I can listen to it when it's played well, and we have a lot of very good folk musicians in Switzerland. There's a new reemergence of folk, it's crazy now in Switzerland. The cultural foundation is really supporting this music, more than anything.

Cadence: Evan Parker has a tough question. I ran this by Pierre Favre and he didn't know what I

SHORT TAKES

Portland, OR

work by the trombonist. The Royal Room is a real gem for this sort of gathering. Comfortable, good food and drink, a good sound system and piano. It's all there and folks in the Seattle area should definitely keep an eye out for more exciting events.

After a drive back to Portland the next afternoon it was time for Wollo to get down to some serious solo work. An RSVP house party in Southeast Portland took place that evening. After a casual meet and greet and some good food and drink the master was at it. His 40 minute solo set (two improvised pieces) was an event of stunning beauty and audacious chops. His use of mutes, breath, timbre and time are superlative. All of his outrageously impressive technique is balanced by a razor-sharp, heart-felt musicality and the end result both amazes and enchants. All in attendance were deeply moved. More food, drink and good conversation kept the night alive far beyond the announced end. It was a very special evening and we were all very pleased that the trombonist had been happily willing to adjust his US tour schedule to fit in one more gig in Portland.

Well, that's a pretty good rundown around P-town. The scene isn't always bursting with visiting talents as we're generally not on the way to other places.

was talking about. Parker said, - "Ask what happened to all the old cop sets?" When asked to explain what the question meant Parker said that "It refers to the title we gave one of the pieces on the quartet record with Kowald. It is a quote from a short piece by William Burroughs that I assume means something like: police corruption and the consequent loss of communal respect means that children no longer want to dress up as policemen. The sales of 'cop sets' have declined."

Schweizer: I can't remember this, it's too long ago.

Cadence: Patrik Landolt of Intakt Records didn't have a question for you but...

Schweizer: He didn't? Did you ask him?

Cadence: I did but he wanted to point out how politically important you are in Switzerland. You're a symbolic figure of freedom as someone who was open early about their alternative sexuality and that the country really relates to you. He said that in Switzerland you are not just a musician but a personality, and just last year you sold out a performance hall of 1300 people. He wanted Americans to understand your importance.

Schweizer: Well that's very nice, that's very kind of him.

Cadence: I saved the best for last – Pierre Favre. He asks – "This question may embarrass Irene but we've been playing together since 1967, that's 45 years. In that time, I haven't heard about how she feels about my playing so please ask about how she sees the particularity of my drum playing and musicianship."

Schweizer: [Laughs] I'm sure he knows. I'm not telling him every day but I appreciate his playing and have always appreciated his playing, of course. He's a melodic drummer and I'm a percussive pianist and that's why we go together so well.

Cadence: He's been your longest collaborator. What's special about the two of you together that allows you to achieve things with him that you can't achieve with others?

Schweizer: It's just the confidence that we have in each other after so many years. We don't have to speak about anything when we play. Before, he doesn't

SHORT TAKES

Portland, OR

Of course anyone working the West coast will be interested in coming through but the airport is not a true hub and the road distances between gigs out here presents a number of challenges. Small(er) market cities in the mid and eastern US have the advantage of a certain amount of realistic proximity to other burghs when musicians set out to cobble together a road tour. That said, many great gigs take place here and when there seems to be a shortage of visitors one can certainly take comfort (and entertainment!) from a surprisingly deep pool of talented local luminaries.

One last plug: for my dear friends at the COASTAL JAZZ AND BLUES SOCIETY (shout out to Ken, John, Rainbow and all the crew) who for more than a quarter century have produced the always exciting TD Vancouver International Jazz Festival. This years 10 day party begins on June 22 and ends on July 1st (Canada day). Check out their website for the lineup. If you can get there..... you'll be glad you did.

For a peek at some of the great shows I've had the good fortune to attend (and write about) you can check out my YouTube channel: BRADWINTERPDX.

Brad Winter

come and say, "Oh, what should we play today?" And I never ask him because I have no idea. We just start and see what happens. We are open to it and have confidence in each other.

Cadence: You were Pierre's secretary at Paiste and I asked him about that. He said you were a terrible secretary.

Schweizer: He did say that?

Cadence: Yes, he said you were smoking all the time and were a terrible secretary. Are you going to let him get away with that?

Schweizer: No, I don't agree. Of course, he also smoked too at that time, he smoked more than I did.

Cadence: He didn't mention that.

Schweizer: [Laughs] I'm sure. I just started to smoke then. I was never a heavy smoker.

Cadence: How was he as a boss then?

Schweizer: Oh, he was not my boss, the boss was the Paiste brothers. I just typed letters for him. I was a very good secretary, I could type as fast as possible. Nobody else in this bureau office could type as fast as I could.

Cadence: Well, he said that with a big smile so I think he was just trying to be funny.

Schweizer: Of course. He thought it was terrible that I had to be a secretary instead of earning my life with the music.

Cadence: Do you have any final comments?

Schweizer: Well, I'm glad that I don't have to make my life as a secretary anymore. I can just play my music.

Cadence: Can you say anything about a career in music?

Schweizer: I think I'm very happy now that I'm still able to play and still feel healthy enough to play and play with all these wonderful musicians. I'm very lucky, I'm playing with the best drummers in the world. Yes, it's true and now I am glad to be playing with younger people, they inspire me.

Ken Weiss

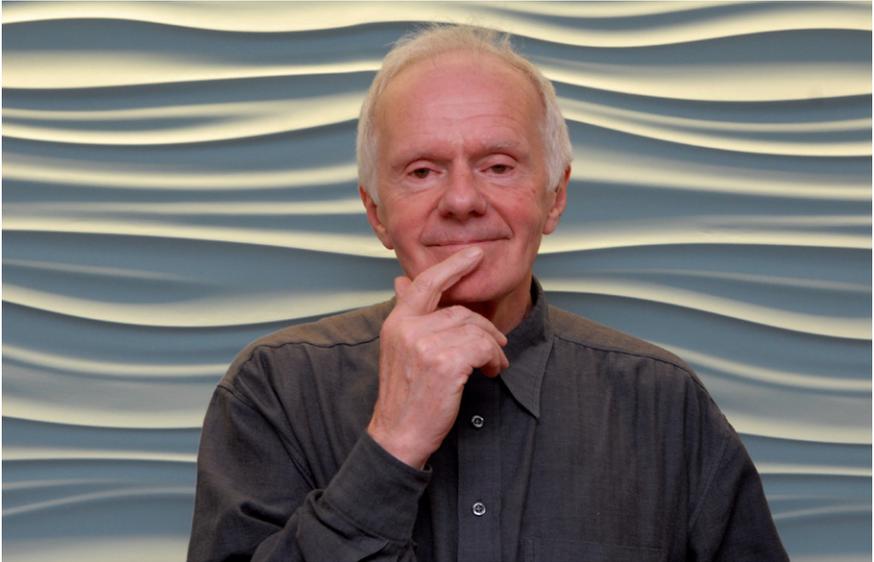


Photo Credit: Ken Weiss

Pierre Favre

Interview by
Ken Weiss

Drummer/composer Pierre Favre (June 2, 1937, Le Locle, Switzerland) has been at the forefront of European jazz and contemporary classical music for over 40 years. He taught himself to play drums at the age of 15, exploring dixieland, swing and be-bop prior to becoming an early participant in the late '60s free jazz movement with a quartet including Irene Schweizer, Peter Kowald, and Evan Parker. Ever the innovator with an on-going interest in how sound functions and the relationship between sound and substance, Favre influenced many other musicians through his numerous recordings and sound changing work with the Paiste cymbal company. His playing has evolved over time due to his interest in world percussion music and an in-depth study of classical composition. He displays impressive sensitivity to tonal nuance on his instrument and strikes a balance between ultra-sophistication and earthiness. He has also made his mark in Europe as an outstanding teacher and mentor. I found Favre to be a gentle soul who was very generous with his time. When asked a question, be it during the interview or

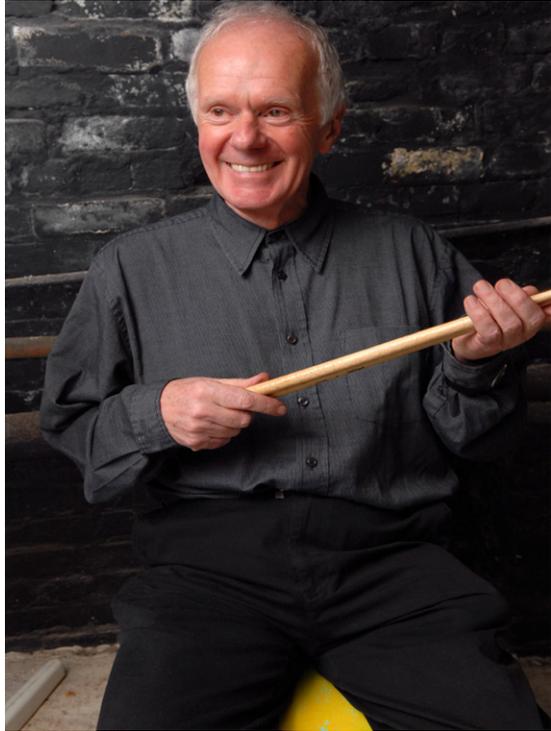


Photo Credit: Ken Weises

afterwards, he never avoided the answer. If asked, he thought before he spoke but he spoke from his heart, even if the topic was not an easy one to talk about, especially to a stranger. The interview took place in New York City at his hotel close to Union Square on March 9, 2012. He was in town to play at The Stone as part of Intakt Records' two-week festival.

Cadence: We'll start with an easy one. How do you pronounce your last name?

Pierre Favre: Faahv-rah, the R is French.

Cadence: There's a famous retired quarterback in this country by the name of Brett Favre so I have two questions for you. One, is Favre a common Swiss name and two, how's your throwing arm?

Favre: Oh, really? It's found all over the French

SHORT TAKES

Toronto, ON

In downtown Toronto there is a place called Trane Studio. In the past couple of months such performers as Hllario Duran, Joe Sealy, Norman Amadio, Stacey McGregor, Eddie Bullen, Richard Whiteman, Robi Botas, Quincey Bullen, and Marc Auguste have performed there.

At Hugh's Room, in the West side of the city, such people as Alfie Zappacosta, Singer Liberty Silver, and Guitarist J.P. Cormier have performed there.

At the Rex Hotel in April, on Sunday nights saw thew Excelsior Dixieland Jazz Band, on three Monday nights The Peter Hill Quintet performed. On Tuesdays Norman Marshall Villeneuve's Jazz message performed with Eric Boucher on piano, Ron McBride on bass, and Villeneuve on drums. Wednesdays featured the Trevor Giancola Trio. Thursdays saw the Richard Whiteman Five. Fridays had the Hogtown Syncopators. Saturdays featured Danny Marks opening, followed by different groups each week.

But the big news is the Toronto International Jazz Festival, running this year from June 22 to July 1 in over 30 venues from small clubs to concert halls to large outdoor venues. Local performers include Lady Kane, Jackie

speaking part of Switzerland, the origin is French. You know, we have departments called cantons in Switzerland and only in the French one do you have Favre.

Cadence: You're in New York City at this time to play at The Stone as part of the two-week block of shows curated by the Swiss label Intakt Records. How do you feel about the opportunity to play with a number of your Swiss musicians for an American audience?

Favre: I had a great feeling before (the series of concerts started) and during the playing. We played the first concert yesterday with Mark Feldman and the audience was beautiful, very receptive, very open, very concentrated. It's a pleasure because the people are so nice.

Cadence: Would you give us a few names of impressive Swiss musicians we should be aware of?

Favre: There are many but I will mention guitarist Philippe Schaufelberger, trombonist Samuel Blaser, and drummer Chris Jaeger.

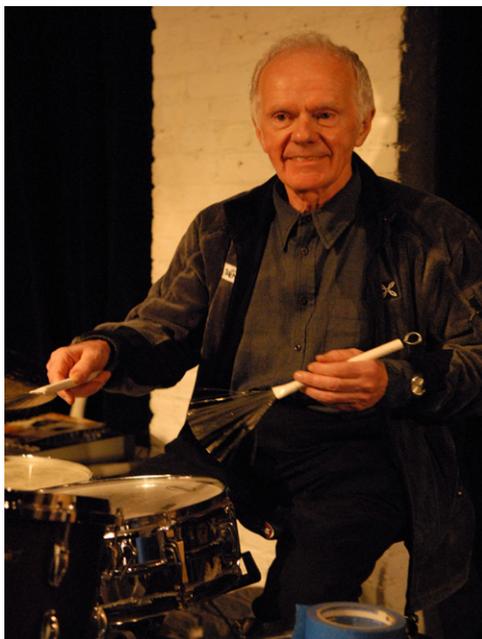


Photo Credit: Ken Weiss

SHORT TAKES

Toronto, ON

Richardson, Dave Young, The Samba Squad, Phil Dwyer, Peter Appleyard, and Jim Galloway. Big Names include Cindy Blackman with Santana, Lorne Lofsky, The New York Jazz Ensemble, Bill Frisell, and dozens more.

In London, Eric Stach is hosting another open series in June and July at his Studio 105. The early part of the evening will feature two alternating groups: Eric's Free Music Unit and The Art Of Streaming led by Dennis Siren. The midnite hour is open to various experimental groups.

Bernie Koenig

Cadence: How important is Intakt Records to the Swiss and European creative music scene?

Favre: It is especially important for Switzerland of course but he has a lot of people from France, from Germany and from the States. A lot of artists are playing on Intakt now.

Cadence: How healthy is the Swiss jazz scene?

Favre: It is quite good because there are lots of festivals and it's a country where you can make your living out of just playing music. It's a very small country but there are lots of different spheres. You can play on top of mountains, it's incredible. Sometimes somebody will call you from the middle of a forest, he has a restaurant, you go there and you play and he will get all the people from the neighborhood. I think Switzerland is not really a cultural country but the culture exists in all sorts of places because people need it so they organize it.

Cadence: Switzerland is interesting in that it's a small land-locked country between powerhouses France, Germany, Italy and also Austria. Obviously, there are significant influences based on which bordering country one lives near. How did your experience growing up in the Swiss Jura region near France differ from someone like your friend, (Swiss pianist) Irene Schweizer, who grew up near the German border?

Favre: Actually, Switzerland is so small that you live near all the borders somehow but on the other hand, like I was born in the French part and if you are born in the French part, this is Paris and you have to go to Paris to play, otherwise you're not really worth it. If you live in the German part of Switzerland, you have more chances because you can go to Frankford, you can go to Berlin, it seems to be more open. That's why for a long time, I lived in the German part because I felt more centric there. You know the supremacy of Paris is something very difficult. If you're not from Paris, it doesn't work. If you live in Switzerland, it's OK but you're not from Paris. To the French-speaking world, Paris is the center of the French culture. I don't know if it's the same here, if you have to be from New York, but probably not to that degree. In that area of the world, Paris is it.

SHORT TAKES

Vancouver, BC

The Van. Jazz festival ended July 1, but the groove continues through the summer at Cory Weed's Jazz Cellar and at MusicFest Vancouver in August. At the Cellar in July, bassist Paul Rushka's 5-tet (clarinetist James Danderfer, Dave Sikula guitar, Jillian Lebeck piano & drummer Joe Poole) is in 7/5 followed 7/6 by R&B/Soul/Blues group Incognito and 7/7 by the Bradley/McGillivray Blues band (with Ruth McGillivray vcl and guitarist Sheldon Bradley). Blue Mondays continue in July with host Rob Montgomery on guitar/vcl and guest James Rogers. B3 Beatdown on 7/10 has The Collective (guitarist Bob Voytcheff, Steve Ranta organ and Loren Etkin drums). Pianist Misha Piatigorsky 3 appears 7/12&13 with bassist Neil Swainson and drummer Jesse Cahill. 7/14 it's "We Take Requests" with vocalist Melody Diachun, Tom Keelyside sax/flute, pianist Bob Murphy, Doug Stephenson bass and Joe Poole drums. A Tribute to Jim Hall and Bill Evans with guitarist Bill Coon and pianist Ross Taggart is on 7/15. Latin Jazz group Zapato Negro (Jack Duncan perc, Andre Carrasquesro, bassist Allan Johnston & drummer Soto) are at the Cellar 7/19, while pianist Ross Taggart, Jodi Proznick and Jesse Cahill

Cadence: So they won't accept you in that area unless you are living in Paris?

Favre: Yes, that's about right.

Cadence: I've heard from musicians that in Switzerland there is a lack of collaboration amongst the artists that live in different sections of the country. If you live at the German border, you don't necessarily work with the French section. Is that true?

Favre: Yes, there is a barrier there. With the Italians you have the Alps, this is a natural barrier, and between the Germans and the French, there is such a different mentality. All this diversity of cultures makes Switzerland strong but also it makes parts of the country so different that of course, it creates a barrier. You feel that in Switzerland.

Cadence: In America we don't realize the separation that exists in Switzerland, we think of it as a little country so it's surprising to hear about this lack of camaraderie.

Favre: Yes, you see there is a difference of mentality. I have a great advantage living in the German part of Switzerland now because I am a foreigner in my own country. I come with a French culture and they find that so charming but here I have to add that the Swiss Germans have accepted me the way I am and play and have allowed me to realize what I am today. This would probably not have been possible if I would have stayed in the French part.

Cadence: Switzerland is known for producing great timekeeping, that includes clocks and drummers such as Daniel Humair, Fritz Hauser, Fredy Studer, Charly Antolini and yourself, to name a few. What's behind all the great drummers coming out of Switzerland?

Favre: This is a question that no one could ever answer because it's not the watches; it's not the mechanical timing. You know they have a great tradition in Basel for drumming but I don't know if it's that because the jazz drummer doesn't have that kind of timing, they don't play the same way. It's difficult to say, but perhaps it's because we never had a king so we don't know how it is to obey and drummers cannot take their hair down. I don't know if that's an explanation but I feel it's something like that.

SHORT TAKES

Vancouver, BC

do a tribute to the soul Jazz piano genre of the 1960s on 7/21. On 7/22, there's a Cole Porter tribute with the Tyler Hornby 3 (with Hornby drums, Brad Turner piano & bassist Jodi Proznick) and vocalist Johanna Sillanpaa. On 7/24 Jesse Cahill's Night Crawlers in with Cahill drums, Chris Gestrin organ, guitarist Dave Sikula, Steve Kaldestad, tenor sax and Cory Weeds on alto. Argentinian Gabriel Palatchi's band (Palatchi piano/Hammond/vocals, Bogdan Djukic violin/vocals, Manual Gonzalez conga, Alexis Baro trumpet, Gabriel Gonzalez electric bass and Chema Gonzalez drums/timbales/vocals) appear 7/25. Next up is multi-cult group Tambura Rasa is in 7/26. Pianist Amanda Tosoff returns from Toronto for a Cellar visit 7/27 backed by Jodi Proznick and Jesse Cahill. Guitarist Bill Coon has a CD release gig 7/28 with Ross Taggart on tenor, Darren Radtke bass & drummer Dave Robbins. On 7/29, it's Susana Abreu & Terra (Abreu vocal/percussion, Andre Carrasquero piano/guitar, percussionist Jack Duncan, Cameron Hood bass and Peter Serravalle guitar) present a mix of Jazz, Brazilian, Venezuelan, Afro-Cuban and Pop music. August start off 8/2 with Toronto pianist Richard

Cadence: How do you view the role of the drummer?

Favre: Mainly the role of the drummer is to keep the time in case anything goes wrong. You also need to be like a good orchestra director. You let the people play but you give them space. The drummer should be proposing the time, giving the way to work for the group but not dictating. That is the main point. The drummer is also there to know the music and also know, if you are backing a soloist, where is he trying to go in order to help him. Never follow but be with the other player the way he wants to go. And provoke, also provoke some dangerous parts to see how the other person is going to jump over it in order to create some tension in the music.

Cadence: Let's talk about your unique approach to percussion and music. Many who've written about you have used the term poet. You've also been called "the master of the quiet sounds." Please talk about your approach to percussion.

Favre: I would say my approach to percussion is a very old one. I feel you should be one with your instrument, with the sound of your instrument, and try to make the music move organically not mechanically in a musical way that may sometimes be interpreted as not having timing or as having wrong timing but it's not so. That's what I look to do and that's what I learned from my teachers, all the old drummers. Sid Catlett was the first that I really loved and then Baby Dodds. Philly Joe Jones told me, "You have to listen to Baby Dodds." You have to listen to them to go to the source and also go back to Africa. You have to listen to African drummers because that's where this thing really comes from.

Cadence: You've explored solo percussion, it's obvious that you have an interest in how sound functions.

Favre: The sound is directly related to, of course, first, to your ear, the way you hear, but the movement, your physical movement. The way you try to make something sound is not by hitting, you never hit a drum or any instrument, you make sound on the drums by stretching them and saying, 'Hey, my friend,' you must

SHORT TAKES

Vancouver, BC

Whiteman with Brandi Disterheft bass and drummer Sly Juhas, followed 8/3 with Wendy Biscuit & Here Dirty Swing Band (Wendy Le Van vocals, Dave Webb keys, bassist Jack Lavin & John Nolan drums) offering a mix of swing, blues, jazz, and R&B. Vocalist Armi Grano is in 8/4 backed by Ron Johnston piano, bassist Tim Stacey and Nino DiPasquale drums. The Vanvic 4 (Dylan Cramer alto, Ron Johnston piano, Bruce Meikle bass & drummer Kelby MacNayr appear 8/5. B3 Beatdown on 8/7&21 features Soul-Jazz-Blues trio The Collective (Bob Voytcheff guitar, Steve Ranta organ & drummer Loren Etkin), followed 8/9 by vocalist Tamara Rhodes. Trumpeter Jim Rotondi returns to the Cellar 8/10&11 teaming up with Cory Weeds' 5tet (Ross Taggart piano, bassist Ken Lister and Jesse Cahill drums). Vocalist June Katz' 4tet (Miles Black piano Jodi Proznick, trumpeter Derry Byrne) are in 8/12. Rotondi's gig is part of 2012 MusicFest Vancouver. The Cellar is a venue for some of the concerts. Others are guitarist Marc Atkinson 3 (Brett Martins guitar and bassist Joey Smith) 8/14, acoustic string group Van Django 8/15, altoist Campbell Ryga & pianist Mark Eisenman 8/16, and Phil Dwyer:

get the instrument to react with sympathy to you. You are really with the instrument. You have to know what the material is going to give you. I used to play on walls to see how it would sound and some materials answer and some don't, no way. It is like two human beings [interacting]. In old Greece, the drummer was a dancer and a philosopher. He was always these three—a drummer, a dancer and a philosopher. And there is in the drums some kind of great philosophy, I think.

Cadence: What are your feelings these days when you listen to a very busy and loud drummer?

Favre: Oh, that's a good question. It's not that I get nervous when someone plays like that. I think that when I hear that, the person needs a few years to come down. I want to add here that somebody like Elvin Jones never ever sounded too loud to me, he sounded big but not loud. You can tell that sometimes when you see a drummer working, he's not playing, he's got no time. Also I listen to a lot of drummers at concerts and I've learned a lot, like is he going to keep the tension and develop it? No, he broke, he doesn't have that strength to develop the line. Last night at The Stone, there was a saxophone player [Tony Malaby], he has that strength to keep the line going really the way the line goes. You can't take it the way you want to take it today, it goes already so just respect it and give everything. You need a certain type of patience. So, it doesn't make me nervous to hear a busy drummer, but sometimes I think, 'No way' and sometimes I think, 'In a few years (he'll be ready).'

Cadence: Did you meet much resistance when you transitioned from the explosive European free jazz style of the time to a more sensitive style of playing?

Favre: A lot, when I was going with free jazz, people put me down. They were saying, "How can you do this?" But later, they were even more aggressive when I left [free jazz] because it seems every style has a certain milieu and you are not allowed to change once you are part of it. They called me all sorts of names when I started my solos at first. The public liked what I played, some critics and musicians liked it, but the scene didn't

SHORT TAKES

Vancouver, BC

Generation 8/18 with Dwyer tenor sax & piano, bassist Ben Dwyer and Hans Verhoeven drums. Other Musicfest gigs are described after the Cellar schedule. Other August Cellar gigs are Tom Wakeling-Brad Turner 3 with Turner piano, Wakeling bass and drummer Andrew Millar 8/22, followed 8/24&25 by Toronto vocalist Maureen Kennedy along with Cory Weeds on tenor, Bill Coon, bassist Adam Thomas & Andrew Millar. NYC-based Out To Lunch (David Levy, reeds/electronics, Josh Deutsch & Jamie Reynolds keyboards and Zack Lober bass) is in 8/26 and Kevin Elashuk 4tet (Elashuk trumpet/flugelhorn, Ross Taggart tenor, Andre LaChance bass and Joe Poole drums) takes the month out 8/31. Sept. starts with The Collective is back for B3 Beatdown 9/11. On 9/21&22, NYC-based saxist Ian Hendrickson-Smith visits with Hendrickson-Smith on alto, Cory Weeds tenor, Miles Black piano, Adam Thomas bass & drummer Julian MacDonough. And last but far from least, the Cellar celebrates its 12th anniversary 9/28-30 with tenor saxist Jerry Weldon, P.J. Perry alto, Chris Gestrin B3 & Rudy Petschauer drums. As mentioned above, MusicFest Vancouver, (8/10-19) will

like that. Oh, they put me down very badly but it's supposed to be like that, I guess, huh?

Cadence: What's your dream goal on percussion? If you could make the drums do something beyond their limits, what would that be?

Favre: I guess they would do what they already do - they change your perception of being there, they extend your horizons. I remember a concert by Billy Higgins, I was sitting a few feet away, and it was so great what he was giving us. It was so great that, I would say for ten days afterwards, I was different. I felt that when I ate, I ate, and when I moved, I moved, when I played, I played, and I played so much better because I deeply personalized myself. I went, probably, into his personality in my playing for a while. I guess a little bit is left but this is a lot when a drummer can achieve something like that. I also heard Sid Catlett on YouTube do a two bar solo and he did something so simple but I had to cry because he was touching something inside me like, I don't know, like a friend. He played with such authority, in a way that I don't often hear today from our drummers, they are too busy.

Cadence: You're a self-taught drummer, I think it's impressive that you turned professional after only two years of practice.

Favre: Oh, yes, you see I was a kid and I was so fascinated by the drums once I started on them. I didn't want to play them at first but my brother said, "You play!" because I had to play in his band. I didn't want to play, I wanted to be a farmer, but today I say thank you because immediately, once I started, I was playing all day. I had no teacher but I was playing all day, listening to the radio. I had one record and I played one side after the other and I did it all by listening. I was kind of innocent but I could play with any band and I could play the right thing. Also, I could remember very well, any kind of arrangement just from listening to the music. That's probably the reason I play the way I do, I didn't learn by patterns, I learned by melody.

Cadence: Certainly your playing and composing don't seem bound by many rules. Would you talk more about this freedom?

SHORT TAKES

Vancouver, BC

use the Cellar as a venues for some of its Jazz performances. Other MusicFest Jazz concerts include Harpa Bossa Jazz 8/13 @ Christ Church Cathedral with harpist Cristina Braga and percussionist Sal Ferreras, La Bottine Sourriante 8/14 @ The Vogue, and the New York Voices 8/19 @ VanDusen Botanical Garden... O'Doul's closed for renovations at the end of May with its after-reno music policy (if any) unknown at this point. The restaurant featured local and visiting Jazz players most nights for many years. It also served as the venue for after-hours jams during the Jazz fest. Tenor player Mike Allen, also leader of the festival jams, led his quartet in the venue's last gig...Visitors to the Cellar include pianist Hal Galper and his trio (bassist Jeff Johnson and drummer John Bishop) played a set of standard and originals. As usual, Galper's take on standards tends to be a bit abstract at times. Embraceable You's melody didn't manifest itself until near the end of the tune. Other standards included Conception, Guess I'll Hang My Tears Out To Dry, Take The Coltrane and Alice In Wonderland, which was played in an up-tempo, 4/4 instead of as a slow waltz a la Bill Evans.

Favre: It's because I didn't go to school. When I say that my teachers were the great black drummers, it's really because they probably didn't go to school. I did study with an old musician, he was a student of Anton Webern. He was from the Viennese classical school and a very special man. I studied with him but I wasn't used to study with anyone, I had done everything by myself up to that point. I had to taste first what I liked. I think also with composing that if you go to school, you are going to make some exercises and you are going to compose like these exercises, so I don't do that.

Cadence: Would you talk about how you form your drum solos?

Favre: Yes, I've always loved to play with them because every new phrase, even if you repeat it, is a development, a becoming of something. So when I do a solo, I start with something and on the way, some commentaries come. I do this and out of this, I do that, and I never force something into it. I never think that I have to play that pattern now. No, no, it comes naturally.

Cadence: Do you have a game plan ahead of time or are your solos all improvised?

Favre: I improvise. You see, there were times I played, oh, so many solos, and I tried to write pieces and to play them to the public but, no way, they were not interesting because the drums, to me, allow for a conversation with the public. You can't do that ahead of time, it has to be immediate contact. It is more interesting and it's more rich when you improvise because you play what is coming now and you develop that. People say I have a good source for the form, this I don't know but I guess it's due to not forcing things into it. It's in letting them come in and come out, so you go higher this way.

Cadence: What's your approach to composition and what does composition mean to you?

Favre: Composition to me is mainly a kind of not hiding myself behind a mask and saying that I am not just a drummer improviser. The first time I tried to write was difficult. I said OK, you take that mask down now and you say what you have to say and you want this to be played with your friends and if it's wrong, OK, you'll

SHORT TAKES

Vancouver, BC

His originals included Sonar which was based on Solar. The following Tuesday Ted Nash's 4tet played some of the most amazing, original Jazz I have heard in ages. The 4tet (with Nash on alto, trumpeter Ron Horton, Paul Sikivie bass and drummer Ulysses Owens) is modeled on Ornette Coleman's original piano-less 4tet and has the same free but swinging sound. Most of the tunes were originals by Nash, from his latest CD, "The Creep", which is based on a play featuring a plastic alto-playing superhero. This was the first time hearing Ron Horton and I thought why don't I know this guy? He has endless chops and superb melodic flair. Sikivie is a marvelous bass-player from Julliard filled the Charlie Haden role, while Owens is the most amazing drummer I've seen with a seemingly totally different approach to rhythmic expression. I highly recommend hearing this group live given the chance or failing that, picking up Nash's CD. Returning to the Cellar for a 1-nighter is former local trumpeter/vocalist Bria Skonberg who now lives in NYC and plays with Nicholas Payton's big band and studied with Warren Vache. Bria comes from a trad background which is reflected in much

accept that it was wrong but say it. It was an act of courage then. You see, now it has become more like a habit. Now I am used to it, I'm not so emotional about it anymore but it meant coming out of the ghetto of the drummers. [People think] there are the musicians and then there is the drummer, no, I wanted to be a musician, that's why I compose. The other thing is that by composing, I have to really go deep into myself to know what do I like. That is the main question you can ask yourself. When you play, is it something you like or you don't like it and if you don't like it, it's a lot of work. That's how I became a better improviser because I had more material, more things to play with.

Cadence: You were an early explorer of world rhythms and percussion from countries such as India, Africa and Brazil. Why did you take that direction?

Favre: Because at that time, this was the end of the era of Miles and Coltrane and all that, but to me, I had the feeling that the hand of the father was not there anymore. Like where is jazz going now? This was the end of the '60s, things were not so straight anymore and I was looking for something I could believe in so strong so I started to listen to African musicians and Indian music, because I needed these roots. That's why I was interested in that and, of course, I went to also listen to Japan and all the other's music to get the inspiration. That's what happened.

Cadence: Please talk about your unusual drum set, it's full of gongs and other interesting instruments.

Favre: I use different ones but mainly, today, I use one for solos and I have more sound material like different cymbals. My instrument is a jazz instrument, the only difference is I use two different bass drums, one high, one low. I realized, OK, this is fine with the hi-hat, I still play the hi-hat sometimes, it's fine, but if I have that big bass drum on my left foot, I have an incredible reserve of sound because it goes very far down in the sound so it keeps the bottom to the sound and also it makes me play around the town with like four different hands or legs and it's kind of a realization of your dancing. You play up, you mix it, and then you can play

SHORT TAKES

Vancouver, BC

of her playing and choice of tunes. Along with Bria were pianist Solomon Douglas, bassist Sean Cronin, Bernie Arai drums and Jack Duncan percussion. Tunes included oldies like Them There Eyes and Let Yourself Go (which had a touch of the Beatles' Come Together) and well as wonderful version of Satie's Gynopedie. Compared with her gig last summer, Bria is singing more and developing an engaging on-stage personality. Her star continues to ascend...For local jazz info and links, go to www.vancouverjazz.com or call (604) 872-5200. For Cellar information, visit www.cellarjazz.com.

like, I wouldn't say like a piano player with two hands, but it's like a dance and the hi-hat makes it a little bit too mechanical. If you have the rhythm here inside you, you don't need it.

Cadence: You worked for Paiste & Sohn [the drum and cymbal company], for a number of years. What were your're duties for them?

Favre: the first thing was the testing of cymbals to make sure they were OK to be sold and if they were not OK to be sold then I was playing them. I make a joke about this but it was true. Every cymbal in the Paiste line had to be inspected and, as you can imagine, they were not so uniform back then. Those that didn't fit could not be sold. I choose mine from the one's that didn't fit in because they had all kinds of character, they were unusual. This way I could choose a cymbal set that was more personal. It's the same thing with human beings, not everyone fits in "the line." It's like the best students in music schools don't very often become the best and most creative musicians. When I was teaching in universities in Stuttgart, Germany, and Lucerne, Switzerland, the other teachers shook their heads because among the students I always chose, they were not the ones who sounded perfect and polished but they were the ones who I felt had a potential to develop. They were usually unsure of themselves but they became the best. The other duty I had at Paiste was to create an office called The Drummer's Service. I started to make contact with all the drummers in the whole world. I also doing clinics all over the world, it was two months in the States, and two months in England and all over. We had Joe Morello, we were together in the clinic in England many times. I was also working on the development of sound because Paiste was always interested in developing sound – better cymbals and so on. We had workshops where we talked about what the musicians were hearing and what they were doing. This was mainly my job.

Cadence: Working at Paiste you had the opportunity to explore a lot of equipment. How did working there change your approach to music and sound?

Favre: Yes, it happened in quite an organic way

OBITUARIES

Maurice André,

trumpeter, born on May 21, 1933; died on February 25, 2012. He was 78.

Graeme Bell, *pianist, bandleader and composer, died in Sydney, Australia, on June 13, 2012. He was 97.*

Chuck Brown, *guitarist and singer who is affectionately called “the Godfather of Go-go,” born on August 22, 1936, died in Baltimore, MD, on May 16, 2012. He was 75.*

Michael “Iron Man” Burks, *bluesman, died on May 6, 2012, after collapsing at Hartsfield-Jackson Atlanta International Airport. He was 54.*

Teddy Charles, *vibes, piano, drums, died on April 16th, 2012. He was 84.*

Joseph E. (Chev) Ciavardone Sr., *trombonist, died on March 26, 2012 in Staten Island. He was 83.*

because I used to play with two cymbals normally and a hi-hat, that's it. At Paiste I found that three cymbals together was very good because three makes a melody and they taught with four, and then it was four with a gong. So all that changed the music because if you changed a cymbal, you changed the whole harmony of the band. That's the way it developed and then what happened also was the musicians were not so fond of these sounds, they wanted me to hit the drums because, I think in their minds, you hit the drums. They were drummers and drummers hit the drums. So what I thought was, OK, I will develop solos and boom, I was on stage doing solos. That's the way it happens, you don't mean to do that but it happens to you because this is the only way.

Cadence: I know that Irene Schweizer was your secretary at Paiste. How was she as a secretary?

Favre: Terrible! [Laughs] Smoking all the time and saying, “I don't feel like it.”

Cadence: Yeah, but you had to keep her.

Favre: It was OK because we started playing and then we played every day. We played a lot and then we went on tour. We organized these clinics and we had another young man who helped in the office because Irene and I played so much, you see? These days are over, in those days it was possible. Then I was giving the clinics and therefore I had the hotel paid by Paiste, the bus was paid by Paiste, all the traveling expenses were paid by Paiste, of course, because of the clinics. That's how we could travel all through Europe and play because with that kind of music we didn't earn anything but we could travel and play.

Cadence: Irene Schweizer has been your longest collaborator, going back to 1967 or so. What makes the two of you such great musical partners? What does she bring out in your playing that's so special?

Favre: It's something mysterious in a way, I don't know what it is. We are born on the same day but four years apart. We are Gemini's, I don't know if that works, perhaps it does, but from the first minute we played, it was together and all the things I tried to play for myself in secret, I could play with her, and that was

OBITUARIES

Pete Cosey (born Peter Palus Cosey), a Chicago session guitarist mostly known for his work with Miles Davis, died in Chicago, IL on May 30, 2012. He was 68.

Michael Davis, bassist for Detroit group MC5 born on June 5, 1943; died on February 17, 2012. He was 68.

Jerry Dorn, trombonist with the bands of Georgie Auld, Henry Jerome, Johnny Long, and Woody Herman's Third Herd, died in Philadelphia on May 22, 2012. He was 90.

Donald "Duck" Dunn, bassist, died in Tokyo, Japan on May 13, 2012. Truly one of the most influential bassists of our time, having played with Otis Redding, Booker T and the MG's, Isaac Hayes, most of the Stax/Volt artists of the 60's. He was 70.

Eddie Fritz, piano, died on February 27, 2012 in St. Louis, MO. He was 69.

Jef Gilson, the French pianist, died on February 5, 2012. He was 85.

it. The best concerts are always like that, that's what people don't understand. Sometimes the listeners ask how did they rehearse this but it's not rehearsed, it just happens. She's a very rhythmical player, I guess this is another reason we work well together.

Cadence: You made many great records for ECM Records through the years but 1984's recording Singing Drums was special because it was your first time composing for a percussion ensemble and because of the personnel – Paul Motian, Nana Vasconcelos, Fredy Studer and yourself. How did this unlikely combination come together?

Favre: Ahh, it was like a dream. With Fredy, we were playing duos and then we had the idea it would be nice to enlarge the group so Fredy asked Paul and I asked Nana and then I went to compose for a few months. It was supposed to be composed but how? I thought about how am I to compose for these people? So I composed the music and I put it on cassettes and in three days we rehearsed the whole program. Not everybody could read it so I had to sing it for them but it was like a dream because everybody liked the music. I was telling them stories—you play the baritone cymbals and you play the tenor cymbals and we were like singers. The results were really fantastic and after these three days we had a concert and we recorded the concert. It was made fast.

Cadence: Would you talk about your latest projects?

Favre: What comes next now is a reissue of my three first solo albums in a box set. Besides that I have a new group of four drummers. I don't know if you've watched any videos of my eight drummer groups? The eight drummer groups were fine, they were good, but sometimes we could have been phrasing better and with more precision, but now with these three people, it is fantastic. They come to my house and we rehearse, and I write the music and, oohh, they love it. So I look for something more soaring. I guess we will record after one year, not before because we have to make it very natural. My last record is The Voyage, it's a ten-piece band and we are going to play the Berlin Festival this

OBITUARIES

Rodgers Grant, pianist, wrote '63 jazz hit *BLADE STAFF*, died in Defiance, OH, on April 12, 2012. He was 76.

Andy Hamilton, saxophonist, born in Port Maria, Jamaica, died on June 12, 2012. He was 94.

Levon Helm (Mark Lavon Helm), musician, born on May 26, 1940; died on April 19, 2012. He was 71.

Margie Hyams, vibraphonist who played with bandleaders Woody Herman and George Shearing as well as with her own jazz trio in the 1940s, died in Monrovia, CA on June 14, 2012. She was 91.

Sonny Igoe, drummer with Woody Herman, Benny Goodman and others, and father of drummer Tommy Igoe; died on March 28, 2012. He was 88.

Harold Baron "Hal" Jackson, disc jockey and radio personality who broke a number of color

year. I also do the solo concerts. I love to do solos because it's like my special Formula 1 studio. That's where things happen, the ideas happen.

Cadence: You mentioned your Drummer 8 ensembles of which I did view a number of YouTube videos. It's impressive that there's such tight interaction and the power that's generated is very exciting. How does it feel to sit in the middle of all that percussion?

Favre: Yes, but I'm more of an orchestral director/conductor because I am there to not be satisfied all the time but when it really works, it was impressive. The group had great power but the things were not easy to play. Two voices going back and forth but it was good, it was like a kind of a drummer's zoo and with all different people. It was quite nice.

Cadence: Patrik Landolt, the head of Intakt Records, told me that you were the top teacher in Switzerland and that nearly every significant drummer in the country was taught by you. How did you come to teach?

Favre: This is a good question because I didn't look for teaching. I remember I was in Basel, a long time ago, and one guy came and said, "Why don't you show me what you do?" I said, 'I don't know,' and he said, "Show me what you do." So I did and that was my first lesson. I always repeat that I am not a teacher. I am still not a teacher, I am somebody on his way and if you want to have a look, come with me, I'll open the door, come with me and we'll walk. If you have the feeling that you are a teacher and you show them what to do, to me, it's not really right because with my best students, I let them do what they do but I suggest it. You see, one was ready for an examination and he had some form of melodies to play on the drums so I said, "Oh, it's better if you start the other way, through the hi-hat because melodically it makes more sense. He worked for months until he could do it. I guess that's good teaching and from a technical standpoint, it was incredibly difficult. So provoke, you see?"

Cadence: Do you have any philosophies regarding life that you try to live by?

Favre: Music, I believe in life and in music.

OBITUARIES

barriers in American radio broadcasting, born on November 3, 1914, died in New York, NY on May 23, 2012. He was 96.

Virgil Jones, trumpeter, born on August 26, 1939 in Indianapolis, Indiana, died on April 20, 2012, in New York, NY. He was 72.

Jackie Kelso, saxophonist, died on April 28, 2012 in Beverly Hills, CA. He was 90.

Mort Lindsey, orchestra leader and composer, worked for Merv Griffin and Judy Garland died on May 4 in Malibu, CA. He was 89.

Andrew Maurice Love, saxophonist with the Memphis Horns, born on November 21, 1941; died on April 12, 2012. He was 70.

Walter Muhammad Malli, saxophonist, drummer, born in Graz, Austria, July 13, 1940, died in Vienna, Austria, May 25, 2012. He was 71.

Everything is in the music and I don't need to make special declaration. Music is music, it is what it is, and to me, it is the top. Also, it is the perfect parallel to your life, your musical development is your life development. It's been said that music is the most demanding mistress you can ever have because the music sometimes is no good. Sometimes she says "Ok, you can play" and other times you work and work and nothing happens. So this is life, that's the philosophy.

Cadence: During your early years, you had the opportunity to play with a number of traveling American musicians. I loved the YouTube video of you backing up Louis Armstrong. What do you remember about that day?

Favre: All the things I remember are normally very small things but I remember that Louis was just next to me and I felt suddenly his strong sense of time. He had time down in the earth, it was very far down in the earth and you could not move, you had to go with it. It was a very strong impression. I liked it because you had to give up. You see, if you had Billy Higgins playing with Armstrong I don't know if it would fit because they're from different times, Louis came from New Orleans so it's different. So I had to give up and go with Louis, he was the lead, he was a leader. Also, afterwards he sat with the musicians and it was great, we were like kids, it was so nice.

Cadence: You also had the experience of playing with his wife, Lil' Hardin Armstrong.

Favre: Yes, but I was very young and I was playing in the area where I was born, in the mountains of Switzerland. There was a town there that had so much jazz happening every week and I played there in bands and that's where I had the chance to accompany her. She was more like a showgirl, she was not deep into the music. She was happy to be there and smiling and I tried to keep her back from rushing because she was so happy. She was a very nice woman.

Cadence: Maybe she was trying to speed you up?

Favre: [Laughs] That is possible!

Cadence: Let's talk about some of the prominent people you've worked with in the past starting with

OBITUARIES

Anthony Vincent**Stewart Marsh,**

percussionist, born on August 19, 1939, died on April 9, 2012. He was 72.

Jerry “Boogie” McCain,

gained international acclaim as a prolific singer/songwriter and blues harmonica player, died on March 28, 2012. He was 81.

Hal McKusick

saxaphonist, died on April 10. He was 87.

George Mesterhazy,

pianist, died on April 11, 2012. He was 55.

Joe Muranyi,

clarinetist, died on April 20, 2012. The last clarinetist in Louis Armstrong’s celebrated All-Stars group. He was 84.

Francis David Parr,

trombonist: born on June 1, 1928; died in London on May 8, 2012. He was 83.

Louisiana Red (Iverson Minter),

blues musician, born on March 23, 1932, died on February 25, 2012. He was 79.

one of my favorites, Mal Waldron. You recorded *Black Glory* with him. The last time I saw him was at the Blue Note club in New York City. He was trying to give the young lady at the souvenir stand, who he obviously knew, a hundred dollar bill to buy him some sushi but she kept pushing it back, saying it was too much money. What do you recall about Mal Waldron?

Favre: Yeah, Mal was making jokes all the time, very intelligent jokes that got exactly to the point. He was a very, very good chess player and he also performed, in a way, like that. His combinations, he didn't think about, they were just there, he was just moved to do it musically, like a chess player. He loved to laugh and he was a real philosophe. He could also be like a kid, telling things and he enjoyed life and playing. In his youth he had some very hard times he told me, very hard times, but later on he was very happy. He worked a lot in Europe and Japan where everybody loved him.

Cadence: What unforgettable encounter did you have with Papa Jo Jones?

Favre: I'll never forget that. I had a drum clinic at the American Hotel in New York and many drummers were there and Papa Jo Jones was there and I was playing that free business. Everyone later went to the buffet, of course, and Jo Jones came over and said to me, “Son, come here.” He sat at my drum set with two brushes and he was just stretching the drums, not hitting, just smiling. It was like some fresh air came into the room, you know? This is all he did for a few seconds, just stretching the instrument and then he said, “You dig it son? OK, let's go have a drink.” It was a short lesson but it was a lesson for life in a few minutes.

Cadence: So that encounter changed how you played?

Favre: No, it was confirming what I was looking for, otherwise it would not have worked. If somebody puts his finger exactly on what you are looking for, boom, then you have it. He was a wise man, the drums were his world. I know he was not always gentle with young drummers, he was very hard on them if he didn't feel they were really concerned about it so his interest in me was a real complement.

Cadence: You also had an experience with Philly

OBITUARIES

Pete Saberton, *pianist*, died on April 22, 2012. He was 61.

Earl Scruggs, *master of the 5 string banjo*, died on March 28, 2012 in Nashville, TN. He was 88.

Khahil Shaheed, *trumpeter and jazz educator*, died on March 23, 2012, in Oakland, CA. He was 63.

Carrie Smith, *blues singer*, died in Edgewood, NJ, on May 20, 2012. She was 86.

Abram Wilson, *trumpeter* died on June 9, 2012. He was 38.

Don Wilson, *trumpet and piano*, noted jazz musician and retired Philadelphia police officer died in Philadelphia, PA on May 17, 2012. He was 76.

James Van Buren, *jazz and blues vocalist*, died on June 4, 2012. He was 77.

Joe Jones.

Favre: Yes, we played together and it was nice. The first time he came to hear me in Paris he said, "I don't know what the hell you play but it sounds good." Later on, we played with Daniel Humair, Philly Joe, and myself and it was great to play with him because you can feel much more when you play with someone about how he does it and I could feel his sound. It wasn't loud but it was big, a big sound and it didn't hit my ear once. You know, some rimshots can break your ears, some drummers, but he was perfect. He was also a melodist.

Cadence: What was your experience with Reggie Workman?

Favre: It was something so special because I played in a quartet with Reggie, Freddie Hubbard, and Jaki Byard and it was quite impressive. It was around the time I played with Louis Armstrong. Reggie, while playing a tune, came to me and put his arm against mine. So he played and I played and I felt automatically secure. To me, this is the jazz world, it's brotherhood, we support each other. We played again together many years later in a trio with Irene Schweizer and I asked him if he remembered doing that and he said, "Did I do that?" Sometimes it's just a little gesture that you never forget and it makes you improve.

Cadence: How about Jimmy Giuffre?

Favre: I had a very nice experience with him because he was telling us all about the jazz history, he knew a lot. We were playing in France in front of a big audience at a big festival and we played a ballad and he stepped to me and said, "Solo." And I played a solo in the same way, slow, and in the end it was as if I had played the most powerful drums, he said, "Yeah!" and he went back to playing. [Laughs]

Cadence: How about Buddy Rich?

Favre: I don't know if it's important to say? I was in Hollywood doing a clinic there and all the people there said I had to come see Buddy Rich. So somebody took me to see him playing with his band and I saw all these other drummers sitting there and they were jumping off their chairs when he played some usual thing like a roll, but from what I saw, he was overestimated and under-

SHORT TAKES

The Netherlands

North Sea Jazz Festival

With up to 70,000 visitors, North Sea Jazz is the biggest indoor jazz festival in the world. This year, the organisation expects more than a thousand musicians, spread out over 150 performances and thirteen different stages.

As always, there will be many living legends, like Jim Hall, McCoy Tyner, Ron Carter, and Archie Shepp, just to name a few. Over the years we see more and more tribute bands: Kenneth Garrett and Wallace Roney play Miles Smiles, and Joe Lovano and Dave Douglas pay tribute to Wayne Shorter. Joshua Redman is this year's artist in residence. We can expect remarkable collaborations from John Scofield and Kurt Rosenwinkel, who share their love of the guitar, and tenorist David Murray, who shares the stage with soul diva Macy Gray.

Below are some highlights of the festival.

Trumpet and Drums: Evans, Wooley, Black, Lytton
Peter Evans tpt, Nate

estimated because he was much more of a musician than we think of him. He was doing things that were so musical. That's what impressed me. At the break, I went to see Don Menza, the tenor sax player who was playing with Buddy's band. Menza said, "Great, you are here, let me introduce you to Buddy!" I said, 'No, no.' He said, "What? You don't want to meet Buddy?" I said, 'No, I'm not interested.' I didn't want to meet him like a fan, that's what he always got from people. So Menza called over the rest of the band, "Guys, look at this guy, he's a drummer and he doesn't want to meet Buddy!" They all came and said, "What? Who's that?" [Laughs] You know what really impressed me with Buddy was that he came on stage just after that with just one stick in one hand and a key in the other and he tuned his drum. It was a drum symphony what he did tuning up there. That was fantastic, better than the whole concert. That sound that he had and the phrases that he played when he as just tuning were very impressive and also the things that he did behind the soloist and behind the band were so musical and so fast. These things I tell you are things that I learned on stage, just looking at things and seeing. 'Oh, how does he do it? Ahh, that's how,' and then I could do it too.

Cadence: Stealing.

Favre: Yeah, stealing, exactly.

Cadence: How about Joe Morello?

Favre: He just died, it's a shame. We were touring in England doing these clinics and Joe was such a character. It's not such a nice story so I hesitate to tell it but he was putting me down a lot, like, "Pierre is going to play first," because it was a two-part clinic. So I said, 'Ok, I will play first,' and then he said, "No, Pierre is going to play second." So I said, 'OK, I will play second,' I didn't care, you put me where you want me to play and I play. But he was putting me down in front of the audience and we were in a music shop and he said, "You play this free thing, show me what you do." So I played and in the evening he put me down by saying, "I'm going to play like Pierre," and he hit (funny) on the drums. By the way, he came back to America and he had a new album, Another Step Forward, and in its introduction, it's Pierre Favre. He did the same thing that I was doing! [Laughs] You know, we didn't

SHORT TAKES

The Netherlands

Wooley tpt; Jim Black d, Paul Lytton d.

All four members of Trumpet and Drums enjoy experimenting equally as much, and like to push the limits of their instruments. Oguz Büyükberber with Simon Nabatov, Wolter Wierbos & Tobias Klein

Oguz Büyükberber cl, Tobias Klein cl, Wolter Wierbos tbn, Simon Nabatov p.

Büyükberber mixes jazz with modern and Turkish music, live electronics and visuals. For this occasion he has invited three great European improvisers.

Kinan Azmeh, Dinuk Wijeratne, Eric Vloeimans
Kinan Azmeh cl, Eric Vloeimans tpt, Dinuk Wijeratne p.

Syrian clarinetist Kinan Azmeh and Sri Lankan born pianist Dinuk Wijeratne both studied Western classical music, but have transgressed the boundaries of that musical framework long time ago. On this occasion they will be joined by the Dutch lyrical trumpeter Eric Vloeimans. Michiel Braam hybrid 10tet Modern Creative Magnus Broo tpt, Nils

leave each other on good terms but a year ago I called him and he said, "Oh, Pierre, how are you?" He was so nice and so friendly and he said, "Pierre, I always thought you were a good drummer, come visit me," but he passed away.

Cadence: How about Wild Bill Davidson?

Favre: Oh, this was a long time ago, in the '50s. I have had a lot of fathers in the music, I didn't study or go to school, I just played, but all the musicians protected me and they always gave me some presents and Wild Bill was like that. He was a fantastic player and in the playing he took care of me, I could feel him giving me the chance to play and it was a great joy to play with him.

Cadence: The last questions are from other notable musicians. Han Bennink asks "Do you remember being on Lou van Burg's TV show years ago with the Max Greger Band along with Louis Armstrong and that at one point Armstrong and van Burg fell down on the floor on their backs? That was one of the best musical moments for me."

Favre: No, Louis was trying to sit and he missed the chair and he fell on the floor with the trumpet in his hand. This is Han Bennink going for a joke. I can imagine that he loved that, he loved Louis Armstrong falling down. You know the Dutch scene, they make jokes all the time.

Cadence: Oh, so he set me up with that question?

Favre: Yeah.

Cadence: Gunter Baby Sommer said, "Say hello to him and tell him I admire how he made his way from a drummer who was focused on playing time and noises many years ago to a musician who plays the drums like a piano, a melody player or singer... Yes, he is not a drummer, he is a great musician and open-minded composer. Ask him about the moment he started to become a composer, when it was, and what was the point of inspiration to do it?"

Favre: He said that? Incredible, this is incredible, yeah, he never told me that. When I started, I was playing with John Tchicai, we had a very good group with bassist Peter Warren and a piano player from Denmark, and it was called The Naked Hamlet Music Ensemble because we played in a Hamlet theater. We

SHORT TAKES

The Netherlands

Wogram tbn Carl-Ludwig Hübsch tba, Maria-Paula Majoor vln, Daniel Torrico Menacho vln, Karsten Kleijer vla, Arno van der Vuurst cel, Michiel Braam p, Pieter Douma b, Dirk Peter Kölsch d.

Michiel Braam's new group has an adventurous line-up that is made up of musicians from around the globe, combining the Matangi String Quartet with three brass players. Braam's compositions always leave room for improvisation and individual voices.

Check the website for the complete line-up: www.northseajazz.com
6, 7, 8 July, Ahoy, Rotterdam

Summer Jazz Cycle Tour

On the last Saturday of August the 26th edition of this musical cycling adventure will take place. In the beautiful scenery of the Reitdiep valley, with concerts in old churches and barns, new ways of jazz can be explored, along five cycling routes.

With, amongst others: Håkon Kornstad/Ingebrigt Håker Flaten, Jorrit Dijkstra/Pandelis Karayorgis, Atomic,

never recorded but it was a very good band. This is so funny because one day, John came to me and said, "Pierre, do a second voice for this thing here." This was a step out from playing the drums so perhaps he provoked me. I did it and we played it. Secretly I was writing pieces but I never dared to bring them on stage. I had complex feelings about being a drummer but not a musician because being a musician was my highest dream but I didn't dare pronounce it. So it started with John Tchicai and later on I started to take things out like that for groups. I tried four or five groups and nothing ever happened and suddenly, snap, it happened. One band was there and it worked and we did it.

Cadence: Trevor Watts said it was hard to come up with a question because it was so long ago. He remembers the lakes, snow and mountains. He also recalled playing with a French bass player named Beb Guerin who never forgave the British for defeating Napoleon at Waterloo.

Favre: [Laughs] That was a very good band. You see, this is the whole thing between France and England, they never forgot that they both lost the war in a way.

Cadence: Andrew Cyrille said "Ask when and where was the first time we met. Because of whom did we meet and why?"

Favre: It was at that drum clinic in New York where I had the experience with Papa Jo Jones. Andrew took me around. He took me to his home, his wife had been cooking some turkey, and then he took me to a club in Harlem where we heard a young guitarist who was very talented, he played fantastic. His name was George Benson. I remember that I was the only white person there and in those days, it wasn't so good, and some people came to look at me and probably, I had the look of the innocent because nothing happened.

Cadence: Andrew Cyrille also said to ask, "When and where was the last time we were in each other's company?"

Favre: It was in Switzerland in the mountains at the border of Italy. We were at a festival there.

Cadence: I asked him if this was to be a test of Pierre's memory.

Favre: It sounds like it is.

SHORT TAKES

The Netherlands

Arkady Shikloper/Jon Sass, Paul van Kemenade/Stevko Busch, Electric Barbarian, De Beren Gieren, Das Kapital, Sean Bergin New Mob, Talking Cows, Spinifex Quintet, Kapok, Dutch Impro Academy, Corrie en de Grote Brokken. The complete line-up will be available on their website soon: www.zjft.nl

Jappe Groenendijk

Cadence: Milford Graves recalled you traveling to his old home in Brooklyn in the '60s to interview him about new gong designs for Paiste. He wanted you to know that he still uses the large gong you gave him. So the question is why you did seek him out and what other drummers did you consult with?

Favre: No, we were sitting in a restaurant and we talked. He was telling me about his herbs and the flow of energy and that when he plays, his arms get so big from the energy. I asked him what I could do for him and he said, "Send me a gong!" So I sent him a gong. I could do that at Paiste, I was the boss so I could give sets away. It's not like today. I wasn't looking for information from him, I admired him and I wanted to know him. I'm happy to hear he still uses the gong.

Cadence: Paal Nilssen-Love wants to know what you think about today's young drummers and if there is something you miss in their playing or thinking.

Favre: This is a very difficult question because they are very young. Some I would say, the way they look for the line of the melody in their life, the development, where do they want to go with this is made very difficult through the business because it is difficult in this world to say I do it for the music because the reality is so strong and life is hard. You have to come and do it. I had the chance to do it my way, like I compose. Let things come when they come, you work and things come and it is the way it should be, it's an organic thing. But for the young players now, with the kind of future that we have, it's difficult. That's why it is so difficult to answer such a question. I find drummers too busy, usually it's too busy and no time to be "there." I have a fantastic little story. Somebody gave me a Zarb [an Iranian goblet drum] and told me to take a course in Basel on how to play it. So I took the course and after the workshop, the master was playing with an old singer and in the middle of the concert, the singer grabbed a drum and gave one stroke and I was sitting in the middle of the world. Do you know what I mean? There are things that put you in the perfect place, it takes perfect timing. I remember seeing a DVD of the Buddy Rich memorial service with Steve Gadd, Vinnie Colaiuta, and Dave Weckl. They first each played with the band. Colaiuta played with the band and the band

sounded like that [holds nose to make a nasal sound]. Weckl played with the band and the band sounded like that [again holds nose]. And then Steve Gadd played with the band and the band sounded [makes large roaring sound]. He was doing almost nothing. They then played little solos and a lot of things happened there. Steve Gadd came and always he brought it back right on track with simple things. That's what I mean, that's what I miss. Too busy, that's what I would say about the young drummers, and that's what was so important about Jo Jones' lesson— to play the essential but go down. This is an incredible strength.

Cadence: Kahil El'Zabar asks, "Everything in the universe vibrates, everything vibrates at a different pulse. How do you interpret the telepathic rhythms and how do you feel connected to them?"

Favre: This is a very good question. Sometimes through the free jazz, I could sometimes feel certain things because I came out of the path of this and I discovered my breath. I could breathe. I found you didn't have to hurry, and this is one point where I felt that. Another thing was this so-called playing whatever came, playing free. Yes, free, but it was not, it was a pulse and I felt that it was not soldier's work anymore, in a way, but it was completely organic. Another realization was that I started to make rhythm lessons for my students, and at certain points I had a center and everything around me was moving completely related to each other but free, it was a dance. I think also that you have to believe. Some people believe in Communism, my mother believed in God, I believe in music. We believe about the same thing, we just call it different. If you can believe, you can start taking some strength in your life and in your playing. It gives you confidence and everything is OK.

Cadence: Gerry Hemingway asks "What, as an improviser, is your ear drawn to while interacting with others? Phrasing? Pitch? Color? Rhythm? Space? Or do you ever consciously not listen to the other player to facilitate an independent relationship in the content of the music?"

Favre: I think I listen but I don't know what is more, that I listen or that it listens because sometimes I am

Interview

not consciously listening but I react, whap!, to it. But more and more, I see that I listen, but listening in a way of not analyzing it, I go with it. You jump in the water, if it's cold or not, and you go with the stream and where you go, you find yourself. It's the same when I play, sometimes it doesn't work, I don't know why, but when it works, I do things that later people ask me how I did it and I say, 'I don't know how,' it's just reaction. Actually, it is just listening, just listen and the ear does it. Phrasing for me is very important because it still happens that I play with musicians where if it's off, I have to stop, I can't play. The phrasing is what gives you the strength. Space is also important, the drummer is there to make you feel the space and when you feel space, it opens everything up and it can make the audience also feel the fantasy. That's what space does, it calls you to dance.

Cadence: The last question is from Vladimir Tarasov who played with the Ganelin Trio. You two share similar interests in sound production and solo performances. He said, "I don't have a question for Pierre but I would appreciate if you tell him that I listened to his music since 1967 when he came to the Tallinn Jazz Festival (in Estonia). I and all my colleagues know and appreciate how he changed percussion sound and how he influenced all of Europe's drumming schools. His CD "Portrait," was a great example for percussion sensitivity and freedom! Thank you!"

Favre: Whew! Thank you.

Cadence: Any final comments?

Favre: Students and listeners often ask me how I did a certain thing when playing but it comes from some other place, a place that is somewhere else, I don't know from where. When you have these inspired moments, you can try to analyze where they came from but it's impossible. You don't know where it comes from, it's magic. Music is the best thing, it is complete.

Ken Weiss

Joan Stiles

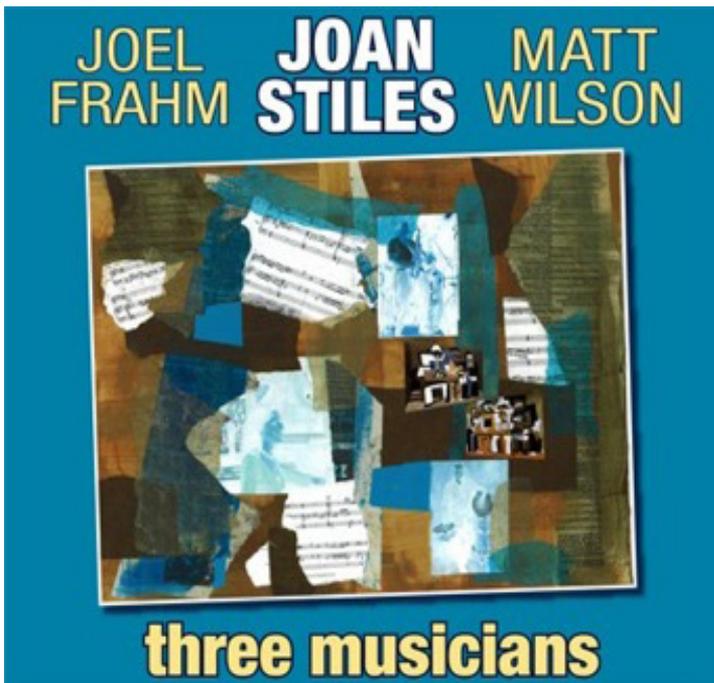
Pianist

Interview by
David Haney

DH: Imagine we're in the future - we're perhaps 500 years in the future—and we're looking back. There are three artifacts I'd like to discuss, three CDs you've released during a short time period.

JS: Yes.

DH: I'd like to start with the most recent CD, Three Musicians. This is the first artifact we're looking at, and I'd like you to talk about the cover—designed by you, it's a collage..



JS: Yes. Well, it had happened at different times. It wasn't that I decided I was going to create a record called Three Musicians and then went to the Picasso and distorted it and cut it up and took photos of me, Matt, and Joel, and reversed them, and so on. I had already recorded the music, but I had been engaged in collage work, and when I was thinking about how to put

everything together for the release, I thought, “well, why not do the artwork myself?” because I was engaged in making visual art as part of my life. I’m not sure exactly how the two started to relate, but I was always fascinated by the two versions of Picasso’s *Three Musicians*, and decided to see if I could put everything together, and actually took some torn up ads from what is now the New York City Jazz Record, to use that as ephemera the way Picasso and Braque used to do. That’s actually some sheet music on the cover from one of the tunes that’s on the record, “West End Boogie”, and I used tissue paper and acrylic paint and so on and put it all together, not really knowing if I’d want to use it as a cover, but I just got fascinated to see what I could come up with. And at one point, I realized I had something that I would like to use, and so we built the design around that, but it isn’t that I started out thinking “okay, Three Musicians, and then” how everything fell into place.

DH This was recorded on your own label?

JS: Yes.

DH What do you remember about the recording of this CD?

JS: Well, I recorded at Systems Two, which is a recording studio in Brooklyn that boasts a Steinway that was purported to have been on the stage at Carnegie Hall, a Steinway D, which is a really large and beautiful instrument. What I like about that studio is not just the piano but that it’s large enough that the other musicians don’t have to be in a booth, if you decide not to do that. So, what I wanted to do was have a recording that felt like and sounded like a live performance. So Matt Wilson, Joel Frahm, and I were all in the same room. We didn’t really concern ourselves with isolating the sound, we put up some baffles between us, but for the most part, there was not the possibility of later going in and re-recording the track, or anything, because there wasn’t enough isolation. And this is how I recorded all three of my records - even though this was multi-tracked. Again, the feeling of being in the same room; I didn’t use headphones for most of the recording, and it just really felt like we were doing a live performance.

That's how I wanted to do it, so that's how we did it. I don't really want to only hear the sound of the other musicians through headphones - I want to be able to respond to the real qualities of sound that are coming from their actual instruments in the room, and if you are isolated, and you have to wear headphones, then I'm only hearing Matt Wilson's drum sound through the headphones, and then there's just the sense of having a glass that's separating you from the musician or musicians that you're playing with. And I also don't like having the option of going back in, and knowing I could do my piano track again. I don't want that possibility. I want to know that what is happening is what we are making a record of, and not that it's going to happen later on, that we're gonna redo a drum part or a saxophone part or a piano part—as many musicians do.

DH: It seems like we benefit from that extra adrenaline push.

JS: Yeah, and the immediacy of “this is really it,” just like that's how I wanna live. We all want to live that way of being, you know, totally present, and recording this way and playing jazz is really a lot about that.

DH: What were your thoughts about the material for this album?

JS: Matt, Joel, and I had not done a lot of performances together as a trio, but I had performed with Joel in my sextet, so we were quite comfortable, and a few of the things on the record we had done on other performances: Mary Lou Williams' “O.W.,” and “Blood Count” were things we had played before, but the rest of the material was developed specifically for the recording. I didn't really have an order in mind, but these were pieces that I had been working on, and when I felt like had enough material, that's when I committed to actually going into the studio. But part of my daily creative life was putting together the material for this specific event. And we did have a few gigs before, so that we could try some things out. It took a while, and even though a lot of the record is improvised, there are structures and are arrangements that I had worked out, and evolved as we played them and changed around in the studio as well.

DH: Did the pieces change in the studio?

JS: Yes, they did. and especially - there are two sound collages, what I call Combines, after Robert Rauschenberg's artwork: the one that combines "in the Sunshine of Your Love" with "My Funny Valentine" and part of the Bach C Minor Fugue from the Well-Tempered Clavier, that one, and also what I call the money medley, which is "Brother, Can You Spare a Dime?" with "Can't Buy Me Love" - both of those are very sectional, because we go back and forth between different aspects of the compositions that are combined. So those, every take is so different, because we combined all those sections in all different ways. The pieces really evolved in the studio.

I knew we were going to combine these things, but the ways in which they were put together was quite spontaneous. So, I think we have three takes of each of them, and, except for the way that we begin, everything really does change a lot. It's actually difficult to choose which takes because each piece was so different.

DH: Tell us a little bit about Joel and Matt. Who they are and what do they play?

JS: Joel Frahm is primarily a tenor saxophonist, although he plays soprano quite well, he would really play soprano quite beautifully, and he's very active on the New York "scene," if you want to call it that, but also internationally, he tours a lot, and is a favorite of a lot of other musicians. He has put out, I don't know, maybe 3 or 4 records as a leader, all different types of varied things. He's a very, very powerful player who is capable of playing music that really encompasses a lot of the jazz tradition, which is what I like. Even though he can sound very very modern, he can also really get down and play the blues in a very deep, deep swingin' way, which is what I like in a player, that their playing can draw from the whole history of the music. He also plays with great emotion, which is something that is important to me too, because sometimes someone who is as virtuosic as he is cannot always delve into the depths of emotion that you can hear him delve into on something like "Lucky to Be Me" on Three Musicians, or Billy Strayhorn's "Blood Count." Joel was a student

at Manhattan School of Music. He wasn't one of my students but I met him when he was probably 21 or 22 years old, and so we've been playing together for a while. Matt Wilson has a very long history with Joel, they've recorded and performed together in a lot of different groups together, and Matt Wilson is a terrific drummer, also a leader in his own right, and a favorite amongst many people who love to have him around, because he's a real cutup and bon vivant, as well as a terrific musician. He's just great fun to be around and extremely creative. And both he and Joel, they just listen so intently, and can respond and create this really interactive thing that is what I crave, what I live for musically.

DH: That's a huge part of music isn't it, listening?

JS: It is.

DH: It just draws you right in, you want to listen.

JS: Yeah, and it's just a great feeling, everybody focusing in that way, on the higher ideal, which is making the music and communicating to each other. I love playing with the two of them.

DH: Okay, so we have two more artifacts to discuss. The first one is called "Love Call," the Joan Stiles Octet. This was recorded on the Zoho label, and it has quite a list of musicians on it, and guests. Can you give us a little background?

JS: The decision to record with the group came before Zoho and I had a music and a business relationship, because I had already recorded it, and then Jochen Becker of Zoho wanted to put it out. But this record was like the "Cecil B. DeMille presents" version of a first CD, and whenever I think of it I actually laugh at myself, because the idea that this was my first recording, and the idea that I didn't do a solo piano record or a piano trio. But instead decided to hire people like Clark Terry and Frank Wess and Jerry Dodgion and Joe Temperley, and musicians that had played in the Duke Ellington and Count Basie bands, and really represent the living embodiment of that history. I think it was very brave of me, when I think back on it, to have done that, and I think my motivation was that I wanted to learn. I wanted to absorb what they had, what these

great musicians had absorbed, and to some of have that be a part of this recording. So, again, I was very ambitious. I didn't write all the charts just for them, because two of the charts I had written for an anonymous octet, but once I decided that I was going to record, and knew they were going to be available, I was thinking of them as I was writing their parts.

DH: Tell us a little about the line-up on this record.

JS: Yeah. Frank Wess is a tenor sax player who played with Basie for decades, and is a consummate blues player, and embodies what it is to play the blues,



and to swing, and to play simply but beautifully. And he's a great communicator. Jerry Dodgion is an alto

and soprano sax player. He's a great compatriot of Frank Wess'. He played in a lot of the big bands, too, Thad Jones and Mel Lewis, all those bands in New York. Actually, if it weren't for Jerry, who I had played with, perhaps Frank wouldn't be on the recording date, because when I called Frank, I said "Jerry Dodgian is gonna do it," and he said "Okay. I'm in. And that was actually the way I got a lot of the people to play on it. Because, again, I think it took a lot of bravery to call up these musicians who I didn't know, and ask them to do this. Joe Temperley plays with the Lincoln Center Jazz Orchestra, he plays baritone sax and bass clarinet—he has one of the most beautiful tones you could ever hear—and he and Jerry and Frank have played in bands together so they have a history together, and a lot of it relates to the Ellington repertoire. Warren Vache—trumpet player and clarinet player, great swinging player who also can play really great bebop. So people might think of him as a swing player but he can play fantastic bop lines. Benny Powell—who is now deceased—a trombone player who played in the Basie band and Frank Wess and others. Wayne Goodman - he was a student at the Manhattan school of music, that I knew. He's also a terrific trombone player. John Webber - New York bass player who has been on a lot of recordings, and plays a lot at Smoke and a lot of the clubs up here. Greg Hutchinson, who is a very, very swinging and creative drummer. And then, special guest was Clark Terry, trumpet player and flugelhorn, who is a legendary player. A really creative and beautiful swinging player. It was great. We had one rehearsal. My co-producer, David Berger, he came along, which was terrific, because they knew him, and had worked with him. People thought that David had written the arrangements, which actually I didn't take as an insult, I took it as a great compliment, when we played through the first arrangement in the rehearsal, and they thought that he had written it. They didn't know. It was great. The recording session was really a peak experience of my life, to play with them. And I must admit I was quite nervous because I had never done a record before. And we played my original blues, "Spherical," that's the first thing we played,

and as soon as Frank Wess took the first solo and I was comping for him, all my nervousness went away, because he left space for me to comp, and it just felt so comfortable, with everybody. And we also played in the same room, which was a big risk, and even recorded live to 2-track, even though most people would have multi-tracked. So we had to get a good mix right there, very risky.

DH: Was each instrument mic'd?

JS: Yes. Each instrument was mic'd. There were a number of mics placed all around, but there was no chance of mixing it later, except for, you know, EQ-ing it. We couldn't mix it. So again, that was risky, but I wanted that feeling of playing with those musicians in that live way.

DH: Were you happy with the overall sound?

JS: I was. And I didn't have to use headphones, again, I could just experience the sound. And what was really important is that the horn players, who were accustomed to sitting next to each other and playing, that they had that same experience. That there wasn't a lot of physical separation between them, they were sitting quite close together. So Frank Wess could blend with Jerry Dodgion's sound. That's lost when people are wearing headphones and there are glass booths surrounding them and separating them

DH: Yeah, it sort of squeezes out that intangible part that we love.

JS: That's right.

DH: Well, that's quite an experience for a first CD. Had you worked as a "sideman," they call them, it'd be a "sidewoman" in this case?

JS: Mostly with singers, but not too much in a group such as this. I actually hadn't been professionally playing jazz for that long when I decided to do this recording, and hadn't done a lot of performing. But mostly I would work a lot with singers, as an accompanist.

DH: Okay, we have one more artifact in our group of three, it's a CD entitled Hurlly Burly, and it's just a gorgeous cover, I do a terrible job of describing anything, but it's got a nice photo of you in this black

dress, and a shadow that looks like it's been animated, and it's a sort of a retro style of CD. What does *Hurly Burly* refer to?

JS: There were two references to it, and one is from the Scottish play, since I'm not in the theater, I can say: Macbeth. You know, all of the superstition is around that [laughter]. "When all the Hurly Burly is done," so it's a reference to Macbeth, but it's also a play on Mary Lou Williams' maiden name, her stepfather's name was Burley, even though it was spelled B-u-r-l-e-y. So I combined the two things, because there are a number of Mary Lou Williams' tunes on here as well and also some references to her work.

DH: Talk to us about the contents of this CD.

JS: Now it's been over 10 years [510 years], but since around 2000 I've been doing a concert series



called Mostly Mary Lou, in which I play arrangements of Mary Lou's compositions. Most of them are my

arrangements, it's not just that I've, you know, taken her charts, although I did do some research and compile some of her things. Mary Lou Williams was a great pianist, composer, and arranger, and in this series, Mostly Mary Lou, we would highlight and focus on her music, and then some other things that I felt were related in some way to her work. When I thought about doing another CD—because this is the second one of the “artifacts” that comes in between *Love Call* and *Three Musicians*—at first I just thought about doing the Mary Lou Williams repertoire, and then I decided I didn't want to do a tribute album, per se, and decided to broaden it and focus on the history of jazz piano and pianist composers. So all the pieces on the recording are composed by pianists who are also composers, including myself. But there is a decided emphasis on Mary Lou Williams' work. There's an homage that I wrote called “Hurly Burly,” then there's something called “Knowledge” that she wrote, “In the Land of Oo-bla-Dee,” those are three things that she had composed. And then “Jitterbug Walz,” written by Fats Waller, someone who influenced her a great deal. Thelonius Monk's “Pannonica,” and “Round Midnight,” she was a mentor to Thelonius Monk. There's a Duke Ellington composition, “All Too Soon,” and she composed for Duke Ellington, so there are different ways I've found to relate everything.

DH: Oo-Bla-Dee is a Mary Lou Williams' tune?

JS: Yes it is, it's a bop fairy tale with some crazy lyrics. I used to play the recording for my kids and they used to like it—silly bebop lyrics—she didn't write the lyrics, Milt Orent wrote the lyrics.

DH: Do people get this at all confused with the Beatles song, “Obladi, Oblada?”

JS: You know, it's funny, because I've got my business card, that has “Oo-bla-dee” on the back, and some people see that, and they think that I named my business and record label after that. But I don't mind at all. That's spelled differently, it's actually d-i, so I like the reference and in fact on my website I quote the Beatles as well. I put “In the Land of Oo-Bla-Dee” with the Mary Lou Williams' thing and then I have in quotes

“la la la and life goes on,” so I’m trying to make the most of both right now.

DH: It’s good to keep us sufficiently confused, so the interest is piqued. So let’s see, this is a sextet. Could you tell us about the musicians on this CD?

JS: Unlike *Love Call*, which was about the musicians who were active in the 1940’s, 50’s, and 60’s, the musicians are considerably younger. We have people like Jeremy Pelt, who plays trumpet and flugelhorn, who is sort of a really hot young trumpet player. Steve Wilson plays alto. Joel Frahm is on this record, he’s the one player who is on both. And then the dynamic duo of Peter Washington on bass and Lewis Nash on drums - they played with Tommy Flanagan for many many years, and are a fantastic team, and just great to work with.

DH: I see you had a co-producer. Tell us a little about David Berger.

JS: Yes, all three CDs were coproduced with David Berger. David Berger is a composer, an arranger, and conductor. He was one of the people that started Jazz at Lincoln Center, and used to conduct the Lincoln Center Jazz Orchestra before Wynton Marsalis decided that he didn’t want to have a conductor. David is also the foremost, I think, expert on the music of Duke Ellington, because he has transcribed so much of Duke Ellington’s repertoire. So, when people are playing arrangements of Duke Ellington’s, chances are they are playing the version that David has transcribed. So he’s really a consummate musician in every way and I’m happy to say he’s been a close friend for a very long time.

DH: So, you attended the Manhattan School of Music and graduated in 1986?

JS: Yes, I did. And, this is not something they do anymore, but I was able to get a master’s degree in jazz in one year, because I had previous graduate work in classical music, so I attended there, and studied with Harold Danko, I studied jazz piano.

DH: What was your decision to move that direction, from classical to jazz?

JS: I always improvised. Even in classical music

I played harpsichord and used to perform in baroque ensembles, with figured bass and all that. And when I was a kid I used to improvise on whatever pop tunes I'd hear on the radio, and play songs, and so on. It was always a part of my life, and at some point I just decided I didn't want to be a scholar. It wasn't about playing classical music, I enjoyed that and I still actually do some classical vocal accompaniment when it comes my way, but I decided I didn't want to be a scholar and I was in an academic program studying classical theory and analysis, and I decided that it wasn't for me, that it was more important for me to express myself as a musician than to do research or do analytical work. So I made that shift, much to the dismay of my professors in graduate school, and I'm very happy that I did that.

DH: Would you talk to us a little about Harold Danko and your experience with him?

JS: Yes, well, Harold is a really amazing pianist and musician. The lessons were very interesting, because what I was hoping was that he was going to show me piano voicings, and give me exercises and things like that to work on because I knew he was very evolved as a teacher and had these different methods and things that he worked on with people. But from the first lesson, what we did is we played together. He had two pianos set up in his apartment on the upper west side, and I would go to his apartment, and we would mostly play bebop tunes together. There was very little actual instruction, it was experiential. He intuitively knew that that's what I needed, and I'm very grateful to him for that. Because I hadn't had a lot of experience playing jazz. I know, since I was in a master's program you'd think I was an experienced jazz musician. The truth is, I wasn't. I was already an evolved musician, and I knew how to improvise, but I really was not experienced playing jazz, so that's what I did with him. I guess we played mostly bop tunes. But I was hoping to get actual information. "Work on this in 12 keys, do this scale, and play the modes or the melodic minor, or, you know, all that stuff, because I didn't know any of that stuff, I knew classical theory. But as it turned out, this was right, this was so good for me, it worked out.

DH: Yeah, to sort of absorb it into your muscle memory as far as spacing. That's hard to describe and teach to someone, how to space your sounds appropriately.

JS: Yeah. But I really believe that that's how we learn to play jazz. Even though I am a teacher, I teach at Manhattan School of Music, and at the New School, but to go back to my recordings that I did, Love Call was all about that. It was learning through the experience of playing with those musicians. It was preparing for the experience by writing the material, but then actually playing the material with these great musicians. I set up a similar challenge for myself on Hurly Burly, and a different challenge on Three Musicians, but I know that it's about the experience, that that's how you learn and evolve, and not about the theoretical or pedagogical stuff.

DH: You started a family, early, and then went back to school later. Is that correct?

JS: It is true. I had gone to school for about a year and a half and then I dropped out to play keyboards and sing in a rock band, and then when that was over, I married and had children, and I continued to play, I had a piano, but I made the decision to go back to school, so I was a full-time student with a 2 year old and a 5 year old, studying classical, piano, and theory, and music history and all that stuff. I went on to go to graduate school with the kids.

DH: This is a second life for you, isn't it? I mean, did you expect that you'd be doing this?

JS: Yeah, no, none of it was planned, I just loved music and I knew that I wanted to continue to get better at playing music, and also to understand more about music, so I studied it, with actually no goal in mind. Even going to school, it wasn't about getting those degrees so I could be a teacher. It just sort of happened. In fact, I was asked to teach at the schools I teach at, I never applied. So it was great. It's just exciting because I don't know what I'll be doing in the next 5 to 10 years. I know I'm going to continue to make music, but I'm not sure exactly where it's going to go.

DH: You grew up in Brooklyn?

JS: Yes. At this point I live in Manhattan on the upper west side.

DH: I got a chance to listen to the YouTube video of Jitterbug Waltz, it's from an Iridium performance. Now I remember an Eric Dolphy/Charles Mingus version that was nice and fast like that.

JS: What I do on the arrangement, I took the bass line from a piece of hers called "Waltz Boogie," so there's a little boogie bass line that I start out with, and do that on the head-in and on the head-out and refer to it at different times. So what I did is I combined the "Waltz Boogie" left hand boogie bass figure with the chord changes for the Fats Waller thing, so that was how that came about. That's how that came together, but I wasn't thinking specifically of the Dolphy version, nor was I thinking of any version that Mary Lou Williams had of Jitterbug Waltz.

DH: So that was the Joan Stiles version.

JS: Yeah, but I have to acknowledge, the idea of having a left hand boogie figure in 3/4 was influenced by Mary Lou Williams' "Waltz Boogie." And I have played it where I've kept it up a lot of the tune, but for most of the time I like to start with it and then use it as a reference, and go in and out of it at different points.

DH: You can leave it up to the listener to supplant that in their minds.

JS: That's true.

DH: That way you don't have to do it all the time.

JS: And especially since this arrangement does not involve a bass player, but involves me doing the left-hand stuff, it's nice to leave more space on the bottom there, because then the drummer can have fun, and I can just provide a few accents with the drums and not clutter it, not fill it up with every available eighth note. Because that's very limiting, you know, that's one of the reasons I don't always play with a bass player. I like more space there, and I like more space of the openness in terms of possibilities. Even though it feels great, I mean it's exhilarating to have a wonderful bass player who is really making a commitment to the beat and swinging. It's just, it feels really good, but I don't know.

Even when I do live performances I don't keep the instrumentation the same throughout the set, so I like to do things that involve just a duo with horn players or a trio with no bass, so even on a sextet performance, like, you heard Jitterbug Waltz from Iridium - that was a sextet performance, but you heard a trio performance within that. Because I get bored, like you were talking about before, classical music has more dynamic range, well I get bored with that wall of sound. I turn off.

DH: Well, I think that pretty much covers what I wanted to ask you about. Is there anything we're omitting that you'd like to talk about? We didn't talk much about influences or what you're doing next.

JS: I don't know what I'm doing next, so that's part of it and that's the exciting thing. I do have some new arrangements and things that I'm working on, but what form those will take I have no idea. And influences—I'm influenced by everything, you know, certainly there's the jazz pianist influence thing going on, but also classical music as well, and other things too, yeah.

Transcribed from an audio recording made in January 2012. Listen to this interview online at www.cadencemagazine.com



THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

cadence



SUPPORT INDEPENDENT FREE PRESS

www.cadencejazzmagazine.com

MULTI USER SUBSCRIPIONS

PERFECT FOR LIBRARIES AND OTHER INSTITUTIONS

CALL OR CONTACTUS BY EMAIL FOR RATES

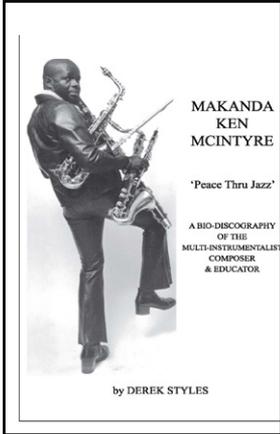
315-289-1444

cadencemagazine@gmail.com

Hours of audio and video interviews, plus the new quarterly CADENCE MAGAZINE in digital format. Also includes an annual print edition and access to back issues at the **CADENCE MEDIA ARCHIVES**.

Never miss an issue.

Book Look



**DEREK STYLES.
'PEACE THRU
JAZZ': A BIO-
DISCOGRAPHY OF
MAKANDA KEN
MCINTYRE. MULTI-
INSTRUMENTALIST,
COMPOSER,
EDUCATOR.**

**CADENCE JAZZ BOOKS,
2011. 339 PP. + INDEX.**

**Book Review by
Jeffrey D. Todd**

This work is about multi-instrumentalist, composer and educator Makanda Ken McIntyre, a musician who first appeared on the jazz scene in the early 1960s on the fringe of the New Wave and died in 2001 at the age of 69. It is a lovingly researched annotated compilation of interviews and liner notes, along with an extensive discography. Since Makanda's commercially-released output is not large, most of the recordings are not commercially available and only accessible at the Library of Congress. It is not a biography in the full sense of the term, insofar as it is largely a compilation instead of an author's own synthesis and commentary, but it is nonetheless an indispensable work for someone interested in Makanda's legacy, written by a diligent devotee.

The work is heavily focused on the music rather than on the man. In that respect it is very much the opposite of Art Pepper's *Straight Life*, which recounts Pepper's colorful and often tragic life, without saying a great deal about the music. It does however succeed in sketching a picture of the man as well. It portrays Makanda as a very thoughtful, articulate, and generous man, a natural educator, keenly aware of issues affecting the music business in general, jazz and African-American musicians in particular. It tells the story of the difficulties that he faced as an educator/jazz musician in that era. He taught in the New York City school system and at several colleges, his longest affiliation being a post at SUNY College of Old Westbury, from which he retired as professor emeritus. The work recounts Makanda's difficulties in finding steady work—Freddie Hubbard once commented, "You don't look like you need a gig"—and the tardy recognition of his stature as a composer. Had he been born a couple of decades later, his case would have been rather typical, since so many musicians have some kind of academic appointment these days. But as it was, his performing career probably suffered for it. We also see him as a devoted family man, not the tortured spirit so classically represented by Pepper.

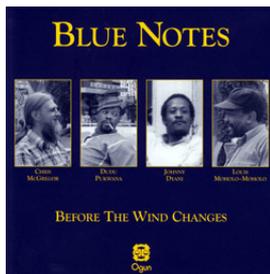
Book Look

I am grateful for the opportunity to review this book, because it gave me the chance to ponder the work of an interesting musician too often neglected. For me, this book is not about the discovery of a first-rank saxophonist who somehow went unnoticed. His alto playing on a recording like *Looking Ahead* (Prestige), when juxtaposed with the instrumental greatness of an Eric Dolphy, is certainly original in conception, but not instrumentally brilliant. The later recording *Hindsight*, for example, displays a much surer technique, but Makanda never became a first-rate saxophonist. His playing has much musical value and is certainly worth listening to, but he was too interested in the different sounds available to him in other instruments to devote the time to the saxophone for mastery at the highest level. His multi-reed capabilities might have suited him for the studio scene, but he didn't go that route either, even if he does have a few jazz studio recordings to his credit. Having said this about his instrumental abilities, it is important to note that musicians of the stature of Dolphy, Cecil Taylor and Charlie Haden did not disdain to collaborate with Makanda.

It seems likely that the life of a studio musician would have ill suited Makanda, because Makanda was above all in pursuit of his own creative dream as a composer. In addition to the 100 originals that he recorded, the author states that he left around 400 unrecorded compositions. Impressive is the reverence in which his memory is held, and the following that this music has. Devotees in his hometown of Boston, under the name "The Makanda Project", began in 2005 to perform those previously unrecorded originals. The few Makanda originals that I have heard on commercially available recordings demonstrate a highly original musical conception: steeped in tradition, but bearing a distinctly personal stamp, sometimes harmonically daring and with a particular emphasis on rhythmic experimentation. So in assessing Makanda's contribution to African-American music, one has to take into consideration his entire musical conception in all of its originality, in addition to his performances. If I find myself in the Boston area, I hope to hear more of this intriguing music.

Jeffrey D. Todd

New Issues



BLUE NOTES BEFORE THE WIND CHANGES OGUN 037

ITHI GUI / MANGE / LONTA
UYAGULA / LAKUTSHONA
ILANGA / THE BRIDE / FUNK
DEM DUDU / WISH YOU
SUNSHINE.
79:49.

Dudu Pukwana - as; Chris
McGregor - p; Johnny Dyani -
b; Louis Moholo-Moholo - d.
7/1/79. Waregem,
Belgium.

The Blue Notes are a very important group in the world-wide history of jazz. Originally a sextet of South African musicians, (Mongezi Feza - trumpet, Dudu Pukwana - alto sax; Nikele Moyake - tenor sax; Chris Mc Gregor - piano; Johnny Dyani - bass and Louis Moholo-Moholo on drums) they formed in their native country in the early 1960s. They blended a love of bebop with African rhythms. At first the African elements were subtle but as they gathered confidence, their music became unique, also adding elements from Ornette Coleman and John Coltrane. Tired of harassment by officials because they were a mixed race group (McGregor was white, all of the others black), after a successful appearance at the 1964 Antibes Jazz Fest in France, they opted to stay in Switzerland and eventually moved to Britain. (Moyake left to return to South Africa early on.) While in Britain they allied themselves with the British free jazz contingent who embraced their free-wheeling style with its strong rhythmic backdrop. Players such as Evan Parker and John Stevens would sit in with them and use them in their groups. They released a couple of albums for British labels but ultimately the Blue Notes began to fragment and by the early 70s, they'd split up as a group, to reunite only occasionally.

Time has been kind to the Blue Notes and their slim discography has expanded with the release of many historical releases. Several have surfaced from their pre-1964 days in South Africa. And, thanks to Ogun several have been issued from their reunions in the 1970s and 1980s. The release of any Blue Notes recording is an occasion for rejoicing and Before The Wind Changes, a 1979 club date recorded in Belgium is no exception. Sadly, the group was now down to a quartet of Pukwana, McGregor, Dyani and Moholo but the rousing spirit of their music was still there and still glowing strong.

A caveat is to be had with this release. By today's standards, this recording is far from optimum. Moholo's bass drum (really prominent in the opener) is a dull thud and his cymbals are swishy and overly prominent.

New Issues

Dyani is at times inaudible. McGregor's piano is down in the mix and the instrument itself is not in the best of shape. But all of that said, this is such an amazing performance that none of that matters.

It starts with a rush of energy on the first track but it all seems a bit diffuse and scattered. It's not until track three, "Lonta Uyagula" that the set really kicks in. Pukwana jumps in with a fiery solo floating over Moholo's snappy snare work. When the piece segues into the ballad "Lakutshona Ilanga", Pukwana's brilliance as an alto player really shines. He artfully shades his notes, inserting a well-paced upper register shriek before swooping down to a beautiful, almost Hodges-like phrase. Pukwana is the real star of this set, perhaps due to his presence in the recording, but he sounds on fire during much of this set. McGregor's piano is less prominently featured but his solo on "Lakutshonga Ilanga" is a beautiful, almost Ellington-esque style of piano solo. Dyani's "Funk Dem Dudu" is the climax of the set with Dudu testifying at length over the track's 23 minutes and the rhythm section keeping up a buoyant, bubbling, energy. The set concludes with Johnny Dyani's "Wish You Sunshine", a piece he revisited several times on record. This is a wonderful, warm version and a wonderful way to wind things down.

For those who can't tolerate a rough sounding recording, stay away. But those who don't mind a little roughness around the edges (both in performance and recorded sound) and who are familiar with the joyous sound this band could produce, Before The Wind Changes will provide a solid 80 minutes of happiness.

Robert Iannapolo

New Issues



DIANE MOSER / MARK DRESSER DUETTO CIMP 387

HELLO / PARA WALTZ / IF
YOU'LL CALL ME, THEN I'LL
CALL YOU / YELLER GRACE
/ FOR MY MOTHER / BIG
MAMA / MATTRESS ON A
STICK / STAR MELODIES.
61:49.

Diane Moser - p; Mark Dresser
- b. 7/29/08, Montclair, NJ

Pianist Diane Moser is probably not known to most but she's been an active player and music organizer around the New Jersey area since the 1980s. She's released several recordings with various groups (none of which I have heard) and led the Composers Big Band, a band based in New Jersey, which has been ongoing since 1997. Her musical friendship with bassist Mark Dresser goes back to the late 1970s when she was living and playing in the San Diego area. Dresser has been one of her biggest supporters and when the opportunity to record as a duo emerged, they jumped at the chance.

As a pianist, Moser is definitely in the modernist camp. One hears traces of a number of players in her playing (Monk and Paul Bley seem to be influences) but her harmonic palette with its dense chords and sprays of dissonance is clearly her own. Those carefully sprayed clusters on "If You Call Me, Then I'll Call You" may have had their source in Monk but it's clearly her own ideas being presented. Dresser, always the consummate duet partner works hand-in-glove with her complimenting her lines, at times, following her lead, at others, pointing the way. While they seem to connect on all levels, there are many small moments to savor. Dresser's resonant bowing towards the end of "Para Waltz" merging with Moser's full rippling chords is one. The jabbing piano chords with the bass rumbling underneath on "Big Mama" is another. After a rubato intro on the opener "Hello", the way they gradually merge into the song proper is another arresting moment.

Both Moser and Dresser contribute compositions. Rather than being recorded in the Spirit Room as many CIMPs are, Duetto was recorded on location in Central Presbyterian Church in Montclair, NJ, Moser's home town. The sound is full and resonant and serves both instruments well. The piano/bass duet is one of this writer's favorite formats and Duetto is a highly satisfying example of the format.

Robert Iannapolo

New Issues



JIMMY HALPERIN / DOMINIC DUVAL CHANGING TRANES CIMP 390

CHANGES ON SPIRAL / LAZY
BIRD / FOR HEAVEN'S SAKE
VARIATIONS / SYEEDA'S
SONG FLUTE / CENTRAL
PARK WEST
CHANGES / COUNTDOWN /
G.S. 3/4 / NOMET'S MOTICE
/ LIKE SONNY. 64:18.

Jimmy Halperin - ts; Dominic
Duval - b. 1/8/09, Rossie, NY

The duo of saxophonist Jimmy Halperin and bassist Dominic Duval has been ongoing for nearly a decade. At first glance it might seem an unusual coupling: Halperin the prodigious saxophonist whose first recordings presented him as a protegee of Tristano-ite pianist Sal Mosca. And Duval, the protean "free jazz" bass player whose work in Trio X (with Joe McPhee and Jay Rosen) and with his own ensembles (especially his string quartet) marked him as an avant-gardist extraordinaire. But nothing in music is usually that cut and dried. Halperin first demonstrated his openness as a player on 2004's free ranging *Joy And Gravitas* (recorded in a trio with Duval and Rosen) and he hasn't looked back since. Duval has always had a grounding in the jazz canon and even in a free form set with Trio X one can get an unexpected version of Freddie Hubbard's "Little Sunflower" or a standard like "Secret Love".

Changing Tranes comes on the heels of a No Business release called *The Music Of John Coltrane* that was recorded by these two as a trio with the addition of drummer Brian Wilson. While that trio recording was quite good, the absence of drums here gives this music a more elastic context. It also gives Duval an added responsibility as the time-keeper of the music. But Duval doesn't merely keep time. He's all over this music giving Halperin all the support he needs and then some. But he also leads Halperin down some unexpected avenues. Halperin responds by continually finding creative ways out of a harmonic conundrum. He seems much more inspired by this material than by the Monk compositions this duo was working on a few years back (see *Monkinus*). Perhaps it's because this music is originally saxophone based. But his playing here is always fresh and new and his explorations never get stale. On "Countdown" after the initial theme statement, Duval steps back and lets Halperin go a cappella until the final wrap up. While there have been a lot of tributes to Coltrane, this one attains that satisfying level of harmonic creativity and musical openness and a lack of imitation that is often rare in this sort of musical endeavor.

Robert Iannapolo

New Issues



FRODE GJERSTAD / PAAL NILSSEN-LIVE SIDE BY SIDE CIMP 388

DOWNTOWN / METROPOLIS
/ REDWOOD / CASA / ROUGH
IDEA / BOHEMIAN HOME /
BEACHLAND. 73:36.

Frode Gjerstad - as, clt, b clt;
Paal Nilssen-Love - d. 8/19/08,
Rossie, NY.

Unlike the duo above, Norwegians Frode Gjerstad (reeds) and Paal Nilssen-Love (percussion) are unapologetic free jazzers and their music is all the stronger for that. This duo's roots go way back to when Love was a teenager in the mid-80s and Gjerstad was one of the few free jazz players in Norway who was mentoring younger musicians. Nilssen-Love has been a member of Gjerstad's Circulacione Totale big band since the early 90s. They've played together on and off over the ensuing years and he is the regular drummer in Gjerstad's trio. So he and Gjerstad have a lot of history together.

Side By Side comes on the heels of Gromka, their duo album from last year released by Not Two Records. They were both recorded in 2008. But whereas Gromka was a live club date from Slovenia and focused on two longer tracks (each around a half an hour in length), Side By Side was recorded in a studio (the Spirit Room) in the middle of the duo's North American tour. The emphasis is on shorter to medium-length tracks (the longest in the 14 minute range). It's clear these two know each other well.

Gjerstad gives his reeds an intense, gnarled sound and he frequently dwells on the upper register of his instruments. His voice is individual and expressive. Nilssen-Love is a relentless drummer with lightning fast, responsive reflexes. His ability to keep on top of Gjerstad's stratospheric flights is impressive and his playing while full of energy also displays a subtlety that is sometimes lacking in free jazz drummers. The emphasis on shorter tracks on this disc makes it marginally more accessible than the Not Two release. This is truly energy music and the energy extends not only to the full-force passages. It's also evident in sections such as the subtle, barely audible final half of "Rough Idea".

Robert Iannapolo

New Issues

HILDEGARD LERNT FLIEGEN CINEMA HILDEGARD UNIT 4333

CD: LIVE IN MOSCOW: SUITE
FOR MURDERERS AND
DRINKERS / KNOCK CODE 3 /
THE ANGRY MAN / (TITLE IN
RUSSIAN) / LANJUSTO /
RIMZE KHALA RIMZE / VOM
FERNEN KERN DER SACHE /
REZITAE FURJIE FURIE. 54:25.

DVD: TALES WANDER:
DOCUMENTARY OF THE
TOUR OF RUSSIA DIR. BY
MICHELLE BRUN. 44:33.

Andreas Schaerer - vcl;
Andreas Tschopp - tbn, tu;
Matthias Wenger - ss, as;
Benedikt Reising - as, bars, b
clt; Marco Muller - b;
Christoph Steiner - d.
recorded various locations in
Russia, 11/2010

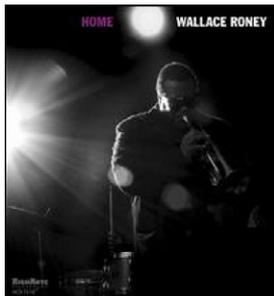
When a band confronts the listener with a name like Hildegard Lernt Fliegen (translated as Hildegard Learns To Fly), one can probably expect some tom-foolery to be afoot. And that's exactly what is delivered on Cinema Hildegard. A Swiss sextet fronted by singer Andreas Schaerer, the band delivers a brand of music that's part circus band, part avant-garde based jazz and part Theater Of The Absurd. It's not a new format. Willem Breuker's Kollektief, the ICP Orchestra and the Italian Instabile Orchestra deal in similar areas. Hildegard may be a little less overtly jazz oriented and a little more theatrical than those bands. But their music has an infectious absurdity that (if it doesn't annoy) can draw a listener into its strange world.

Cinema Hildegard is HLF's third release (I've not heard the other two) and was recorded on a tour of Russia and Eastern Europe. Surprisingly, Swiss label Unit have gone for deluxe packaging. The boxed set (standard CD size) contains a CD called Live In Moscow, a DVD called Tales Wander, a 60 page photo booklet and a large rather handsome poster.

Vocalist Schaerer is the focal point of the band and he composed all of the material. He sings/speaks in English, German, Russian and probably some other languages as well. His vocals are delivered in a highly theatrical manner occasionally bursting into mock opera, screams, alternate voices, scat singing, human beatbox interludes and in general, initiating moments of pure mayhem. But all of this belies a highly disciplined ensemble with some exceptional musicians. The music is full of stop/starts, tricky unison passages and sections of improvisation conducted by Schaerer. Any rhythm section would be taxed by this but bassist Muller and drummer Steiner carry it off with aplomb. Perhaps the most accomplished piece here is "Rimze Khala Rimze" with trombonist Tschopp demonstrating his deft mute work and Schaerer subtly mixing with him in trombone-like harmony. It's a nice little interlude. Everything is delivered with an animated insouciance that never comes off as contrived, at least judging by the DVD. This would be a great group to see live but divorced from the visual image (where it really counts), the music holds up on its own. This is a band well-worth hearing (and seeing live).

Robert Iannapolo

New Issues



1) WALLACE RONEY, HOME, HIGHNOTE 7218.

UTOPIA / HOME PACIFIC
EXPRESS / PLAZA REAL /
DAWN / EVOLUTION OF
THE BLUES / GHOST OF
YESTERDAY / REVIVE. 60:42.

Wallace Roney, tpt; Antoine
Roney, ss, ts; Aruan Ortiz,
kybds; George Burton,
el p (4); Doug Carn, org;
Rashaan Carter, b; Kush
Abadey (1,3,6), Darryl Green
(4,5), Bobby Ward (2,7,8), d;
Shakoor Sanders, perc (2).
11/23&24/10, New York City.

We're three decades on from the emergence of Wynton Marsalis and the birth of the Young Lions, and neo-bop is still the defining style of jazz. Think about that. In the 30 years before that the music went from the late days of bop to hard bop, Third Stream, the emergence of free and fusion. The 30 years before that traveled from New Orleans collectives, to the emergence of the soloists, swing and bebop. Clearly the music as reached a point of stasis, with musicians mining and refining the styles developed in the past. Listeners, I sense, have stopped expecting revolution, satisfied rather by novelty, distinctive blends or refinement.

My thoughts turned in this direction as soon as I put on Wallace Roney's *Home*. It is as the title implies a comfortable place. If this record had come out 30 years ago, it would have been hailed as a masterpiece of the emerging movement. I would have been noteworthy then for its recognition of fusion at a time when neo-bop was presented as a reaction. And Roney's cover of John McLaughlin's "Pacific Express" is the standout track here with its rhythmic snap and jabs. The leader's lines still depend heavily on melodic formulations derived from Miles Davis. But his tone is fuller, more rounded and his articulation lacks the militant snarl of his model. His brother Antoine Roney's tenor work tends to echo John Coltrane, with "Ghost of Yesterday" coming off like an updating of the 1950s Davis Quintet. He's more distinctive on soprano, his instrument of choice for his striking exploration of the "Pacific Express." The horns remain in the foreground, riding a shifting cast of bomb-dropping drummers, steady bass and splashes of various keyboards. The band even finds fresh turns of the self-explanatory "Evolution of the Blues." The session includes a Wayne Shorter variation on "Giant Steps" that despite its more loping gait abetted by strong rhythm work really sounds like an exercise. I'm not going to complain about having to listen to this, but I'm sure it'll recede from my auditory memory soon enough.

David Dupont

New Issues

2) ERIC ALEXANDER & VINCENT HERRING, FRIENDLY FIRE, HIGHNOTE 7232.

PAT 'N' CHAT / SUKIYAKI / INCEPTION / DIG DIS / YOU'VE CHANGED / HERE'S THAT RAINY DAY / MONA LISA / TIMOTHY. 62:47

Eric Alexander, its; Vincent Herring, as; Mike Leone, p; John Webber, b; Carl Allen, d. 8/19&20/11, New York City.



3) MARK SHERMAN, THE L.A. SESSIONS, MILES HIGH 8617.

Saxophone brethren Eric Alexander and Vincent Herring evoke an older tradition on their aptly named "Friendly Fire." Here we have two saxophonists bell-to-bell blowing standards from the blues bop and songbook repertoires. The CD captures a live date from the New York club Smoke, and indeed there is fire.

While Roney tipped his hand with two covers of Wayne Shorter tunes, Herring and Alexander show their with two Hank Mobley selections. The sparks fly right out of the gate—as surely as I just let those cliches fly. This is super-heated blowing in classic jam, but not cutting, session mode. Now this can be mightily exciting live, as the hornmen push themselves to their limits and the listener wonders how high and fast and breathless the solo will go, all the while with the NASCAR fan's voyeuristic concentration on the possibility of a crash. The recording captures a fraction of that. That "here and now" edge is lost, so all I hear is diddly bebop bebop diddly bop, and the like. Herring and Alexander are fine players to sure, and they demonstrate their command of their horns, but I'm left with the feeling of listening to two guys who are really excited about playing their etudes. That mood persists throughout the first four numbers, and then they slip into ballad mode. Even here Herring seems intent on decorating the line with as much blue-dyed filigree as possible. Alexander shows a little more patience as he slow dances with "Mona Lisa." Mike LeDonne's piano, on the other hand, consistently catches my ear with its mix of dashing single note lines, locked hands bop and two-fisted punctuations. The closer is the lone original, Herring's aching ballad "Timothy." When the blowing accelerates to a mid-tempo walking, the Trane-inspired blowing seems to engage the core of the tune, resulting in the most satisfying take of the set. This would have been a great starting point.

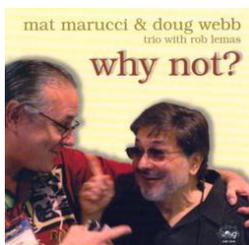
David Dupont

Mark Sherman's L.A. Sessions is altogether a more easy-going affair. Sherman serves up a set of musical comfort food, tunes he's known throughout his career. A familiar bunch for the most part, aside from the Miles Davis' rarity "Serpent's Tooth" and the leader's own ballad "Far Away."

New Issues

WOODY N' YOU /
QUASIMODO / IT COULD
HAPPEN TO YOU / CELIA /
FAR AWAY / WHISPER NOT /
MOMENT'S NOTICE / BAG'S
GROOVE / SERPENT'S TOOTH
/ QUASIMODO / WOODY N'
YOU / CELIA . 71:31.

Mark Sherman, vib; Bill
Cunliffe, org; John Chiodini, g;
Charles Ruggiero, d. 10/8/11,
Santa Monica, Calif.



4) MAT MARUCCI & DOUG WEBB, WHY NOT? CADENCE 1232.

WHY NOT? / 4 IN 3 / STEPS
TO THE LEFT / ANOTHER
KIND OF MOOD / AVENUE OF
THE AMERICAS / LIFELINE /
VARIATIONS ON A THEME BY
VERDI / THREE PIECE SUIT /
FINALLY DANDY. 60:19.

Mat Marucci, ts, ss; Webb,
d; Rob Lemas, b. 4/12/09,
Sacramento, Calif.

He recruits an intriguing cast to help out. His vibes serve as the lead voice against a background of Bill Cunliffe's Hammond B3, John Chiodini's guitar and Charles Ruggiero's drums. Can't remember encountering this particular mix before. Though this is a pickup session, the ensemble meshes well. Credit Cunliffe's low-key approach on organ. The instrument has a way of dominating the mix, but not here. He pads along, offering quiet, yet firm bass and lithe solos. Chiodini provides propulsive comping. On "It Could Happen To You" midway through the vibes solo Chiodini pushes the soloist along with an assertive rising chordal pattern. This track demonstrates the ease with which the group interacts. Ruggiero kicks off the rounds of solos, and at the end we get trade-offs among the guitar, organ and vibes that come off as a natural outgrowth of what came before. The band also makes good uses of ensemble figures to set off drum breaks on "Moments Notice." This is a winning session marked by a sense of spontaneity and freshness.

Why Not? has an urgency beyond the three recordings above. The trio of drummer Mat Marucci, saxophonist Doug Webb and bassist Rob Lemas offers a blowing session with a definite Coltrane accent. I'm not talking slavish imitation, where each lick and gesture can be referenced back to a particular moment in the Coltrane oeuvre, rather music inspired by the master in its imagination and energy. The locus of the ensemble are long-time collaborators Marucci and Webb. Their telepathic communication is evident throughout with Marucci playing Elvin to Webb's Coltrane. The music builds over polyrhythmic swirls of percussion with Webb ecstatically riding the thermals the drummer generates. Lemas grounds the music with a steady, warm pulse, felt as much as heard. The music has the energy of free, but employs a variety of structures, bluesy and song form. The closing saxophone-drums duet even draws on the old standard "Fine and Dandy," though the source material is obscured in the chiaroscuro rendering. Webb draws on Verdi for the briefs set of variations, and Marucci uses a transcription of part of a freely improvised performance to shape another piece, "Avenue of the Americas." Webb's "Steps to the Left" even manages to ring an interesting musical performance based on those ill-used "Giant Steps" changes. The trio's ability to fully mine these variety of structures for vibrant, ceiling scraping blowing marks this as a notable recording.

David Dupont

New Issues



ANDREW LAMB HONEYMOON ON SATURN CIMP 389

LAND OF THE PURE AT
HEART / HONEYMOON ON
SATURN / YEAR OF THE
13TH MOON / THE CALL OF
LOVE'S TRUE
NAME / A ALEGRIA E O
PRAZER DE UMA BOA TARTE
/ DANCE OF THE PROPHET /
THEME FOR RADIO CRUDE
OIL. 67:44.

Andrew Lamb - ts; Tom Abbs
- b, tu, didgeridoo; Warren
Smith - d, glockenspiel. 4/10-
11/08, Rossie, NY

Much like Sabir Mateen and Daniel Carter, saxophonist Andrew Lamb operates in the underground perimeters of New York's free jazz scene. Which is too bad because, like those two players, his is an original voice that cries out to be heard. Before he moved to New York in the 70s, Lamb was based in Chicago where he studied with Kalaparusha. He began recording in the 90s with a well-received release on Delmark (Portrait InThe Mist) and has released several other recordings since, including Pilgrimage (for CIMP in 2003) with his trio of bassist Tom Abbs and drummer Andre Strobert. That was the early version of Lamb's trio. Last year's "The Hues Of Destiny" (recorded in 2008) could be considered a follow-up even though it was done five years later and with a different drummer. (Strobert died in 2006 and veteran drummer Warren Smith has stepped into the drum chair.) "Honeymoon On Saturn" presents the rest of the 2008 session.

Lamb's tenor is strong and his sound is delivered with a somewhat dry, rough-hewn vocalized timbre. The style is perfect for delivering his composed themes. His delivery of the theme of "Land Of The Pure At Heart" in strong sonorous tones conveys the deep spirituality of its theme. Bassist Tom Abbs adds a subsonic commentary whenever he switches to didgeridoo or tuba. His setup is such that he can at times play the didgeridoo and bass simultaneously, giving the trio an even fuller sound in the bottom end. Warren Smith's drumming is terrific, giving the music an African pulse at times, energy never flagging but pulling back when the music needs it. "Theme For Radio Crude Oil" has a martial rhythm that underscores Lamb's sense of wry commentary. The only disappointment is that Smith didn't play vibes on this date. But that's a minor complaint on what is a fine example of the state of Andrew Lamb's trio in 2008.

Robert Iannapolo

New Issues



TODD BISHOP GROUP LITTLE PLAYED LITTLE BIRD ORIGIN 82612

MOTHERS OF THE VEIL /
ENFANT / FEET MUSIC /
COMME IL FAUT / FRIENDS
AND NEIGHBORS / CHECK
UP / COUNTRY
TOWN BLUES / LONELY
WOMAN / STRANGE S IT
SEEMS. 71:57.

Todd Bishop - d; Richard Cole
- b clt, bars, ts, ss; Tim Willcox
- ts, ss; Weber Iago - p, el p;
Bill Athens - b.
11/11 + 23/11, Portland, OR.

Todd Bishop is a drummer based in Oregon. He has two previously released recordings, the second of which, a tribute to French singer/composer Serge Gainsbourg, was well received. On *Little Played Little Bird*, Bishop turns his attention to Ornette Coleman (about as far from Gainsbourg as one can get). But what makes this collection worthwhile is that Bishop and company focus on many of Coleman's lesser-known compositions. Sure there's the de-rigueur "Lonely Woman". It's hard to escape that one. But how many people try pieces like the plangent "Mothers Of The Veil" or the funky "Feet Music" both from the late 80s? Or the backbeat-driven "Friends And Neighbors" from the early 70s? "Strange As It Seems" is another obscure Coleman tune (written for a Jackie McLean date) that ends things on a beautiful, almost meditative note. Coleman has a vast catalogue that people are just beginning to explore as recent albums by Italian drummer Tiziano Tononi (Peace Warriors) and South African drummer Mkaya Ntshoko (Happy House) have shown. I'm glad Bishop has decided to throw his contribution into the fray.

Like the two tributes mentioned above, Bishop has decided to pay tribute by focusing on interpreting the compositions rather than trying to get his band to sound like Coleman's. There's not an alto sax among the arsenal of reeds played by Richard Cole and Tim Willcox. Also, the inclusion of a piano (both acoustic and electric) in the group is unexpected. Coleman rarely employed the instrument, especially in its electric state. But here on a few tracks, pianist Weber Iago plays a Wurlitzer electric. It's a good choice (as opposed to Fender Rhodes) because the percussive sound of the keyboard seems to suit Coleman's music, especially on "Country Town Blues".

Bishop and his ensemble bring out some unusual aspects of Coleman's music, the funkiness, the potential for shimmering beauty, the melodic contours. And they do so without compromising the integrity of it. *Little Played Little Bird* is a worthy homage to Coleman.

Robert Iannapolo

New Issues



DAVID HANEY QUARTET AVENUE OF THE AMERICAS CIMP 386

AVENUE OF THE AMERICAS
/ BROOME STREET / RIVER
TERRACE / PARK ROW
/ CATHERINE LANE /
REMEMBERANCE
SUITE PTS. 1-3 /
TREPANATION / WHY NOT /
MR. BIOLLIONAIRE / JEANAYE
/ FIVE FOLK BLUES / EULOGY
FOR MARNIE.
73:45.

David Haney, p; Doug Webb,
ts; Jorge Hernaez, b; Mat
Marucci, d. 6/18/08, Syracuse,
NY.

Also, based in Oregon is pianist David Haney, also known as the editor of this august publication. Haney has tended to work both sides of the creative fence, working as both a composer of contemporary classical music as well as an improviser. Since the late 90s he has focused on the performing and improvising aspects of music, releasing a number of albums running the gamut from large improvising groups (Live From Yoshi's with a large-ish free jazz group including John Tchicai and Duck Baker) to intimate duets with trombonist Julian Priester with whom he's formed a special bond. Avenue Of The Americas is somewhere in between these formats, both size-wise and music wise. It's a quartet featuring saxophonist Doug Webb and a rhythm section including bassist Jorge Hernaez and drummer Mat Marucci. The music straddles the line between free improvising and composed material. Apparently the session had a few logistical problems and in the end, the group wound up recording in Syracuse, NY. The programming of the disc falls roughly into two halves. The first part consists of quartet improvisations, the second part focusing on compositions brought by members of the band (except for bassist Hernaez). I'm not clear on whether or not the programmed sequence mirrors the recording sequence but the early improvising tracks sound like a group that is releasing frustrated pent-up energy at finally being able to record. Marucci and Hernaez set the tone, a fast clip with piano and saxophone falling in behind. It's clear from the start these are four-listening players. And despite the fact that this lineup had never played together before, their level of communication is impressive. If there is a negative here, it's that of the early improvisations all seem to peter out leaving music hanging in the air. But these free tracks reach their climax with "Park Row," where the band really hits their stride with powerful saxophone work from Webb, focused group improvising and a definite conclusion. Webb, with a sound that mixes later period Coltrane and vintage Rollins, is the focus of this session. His playing is consistently strong throughout. Haney states in the liners, since Webb was playing so well, he tended to step back and just let him play, a wise choice that only the leader of a date can make.

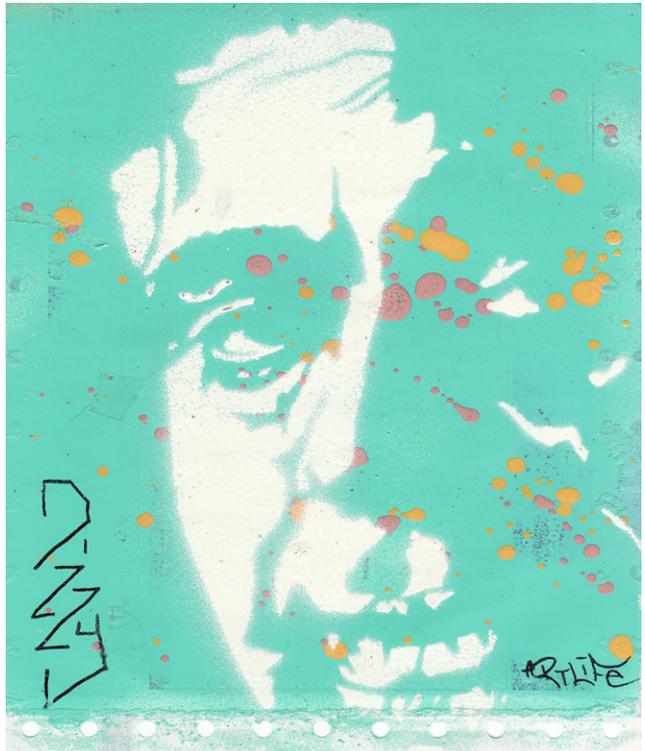
New Issues

Of the compositions, Marucci's "Why Not" is an unusual theme played in unison by the saxophone and drums as Haney and Hernaes fill in the spaces. It's the most exciting piece of the set. The leader contributes two compositions. "Jeanaye" is a spry theme with a snaky melody with a hint of blue. His "Five Folk Blues" is a theme that reveals itself through a slow unfolding. Doug Webb's "Eulogy For Marnie" recalls Coltrane's "Alabama" with its melancholy theme stated over a loping beat. Avenue of The Americas isn't the best album on which to hear David Haney, the pianist, in the forefront. However, listening deeply reveals the subtle ways Haney, the leader prods, encourages, follows and leads his group off the cuff and comes up with something both creative and listenable.

Robert Iannapolo

Random Art
Department

"Dizzy"
Copyright 2012
AlexArtLife



New Issues

**ANDREW DICKESON
QUINTET
WEAVER OF DREAMS
RUFUS RECORDS RF097**

ILL WIND / ISFAHAN / SOY
CALIFA / DARN THAT DREAM
/ A WEAVER OF DREAMS / BIG
FOOT / HERZOG / RELAXIN' AT
CAMARILLO. 75:38.

Andrew Dickeson, d, arr;
Roger Manins, ts; Eamon
McNelis, tpt; Steve Barry, p;
Alex Boneham, b. April 9,
2011, Sydney, Australia.

**(1) BIENNE CITY (BNC)
ARKESTRA
RICHIE'S BARNYARD
FEATURING RICHIE
BEIRACH
METONIC RECORD MET-
00013**

WHAT ARE THE RULES /
GARGOYLES / CONTINUUM
/ PENDULUM / ELM /
TRUST / BOSTON HARRY /
MADAGASCAR / RECTILINEAR.
41:14.

Anative of Newcastle, Australia, Andrew Dickeson is currently a prominent drummer and educator in Sydney, Australia. This fine mainstream acoustic set from Dickeson and his quintet represents his first effort as a group leader following years as an in-demand sideman. Recorded live at the Sound Lounge in Sydney, Australia in a natural-sounding and unenhanced manner, the set includes standards from Arlen, Van Heusen, and Victor Young, and on the jazz side compositions from Strayhorn, Gordon, Parker, and Hutcherson. The quintet provides some strong and extensive blowing, with the title cut "Weaver of Dreams" being over the fifteen minute mark and with three other tracks over 10 minutes in length. A consistent voice here is pianist Steve Barry, who evokes a true bebop and jazz vibe in the Barry Harris/Tommy Flanagan tradition that works very well with this material. Operating with a more stylized concept are fine young horn players Roger Manins on tenor sax and Eamon McNelis on trumpet. Dickeson, who studied with jazz greats Art Taylor and Vernel Fournier in New York in the 1990s, provides an unobtrusive and swinging presence throughout the proceedings.

Don Lerman

The ten-piece Bienne City Arkestra renders high-spirited versions of Richie Beirach compositions on (1). Arrangements by Manuel Engel utilize the unusual low-pitched horn lineup of three bass clarinets and three trombones, generally framing the music of Beirach in rollicking and often discordant fashion. In this way the Arkestra achieves a Sun Ra or Mingus-like group dynamic throughout, evident on three solo-less cuts featuring the ensemble, the cacophonous "Gargoyles," the ominous-sounding "Madagascar," and "Pendulum," which includes an irreverent recitation of the Fork Burke lyrics. Other tracks feature solos from members of the horn section, such as bass clarinetist Lucien Dubuis's Dolphy-esque effort on "Boston Harry" and trombonist Robert Morgenthaler's more restrained

New Issues

Marc Stucki, Jan Broennimann, Lucien Dubuis, b cl; Andreas Tschopp, Silvio Cadotsch, Robert Morgenthaler, tbn; Manuel Engel, Rhodes, synth; Richie Beirach, p, Rhodes; Igor Stepniewsky, b; Tobias Schramm, d. November 2010, Leipzig, Germany.

(2) ANDREW
ATKINSON QUARTET
KEEP LOOKING
FORWARD
NO LABEL NO NUMBER

Jim Gasior, p; Kurt Hengstebeck, b; Tivon Pennicot, ts; Atkinson, d. No location, no date.

(1) GOJOGO
28,000 DAYS
PORTO FRANCO RECORDS
PFR029

TALE OF TALES / EBB /
ESCAPIST / YEKERMO /
TURBINES / BALI HAI / 28,000
DAYS / FIREBIRD / WAR WALTZ
/ GOD DOESN' MAKE JUNK /
HIDE / RESELECTION. 59:10.

and lyrical performance on "Elm." Beirach himself is featured on three selections, with his acoustic piano solo on "Trust" especially memorable.

Don Lerman

INTRO / DIZZINESS / SOFTLY AS IN A MORNING SUNRISE / BLUE AND GREEN / CHILLIN' / SEVEN STEPS TO HEAVEN / I KNOW I'LL LOVE YOU / IDES OF MARCH / KEEP LOOKING FORWARD. 78:55.

In another animated and exciting musical effort, drummer and Jamaica/Miami native Anthony Atkinson and his quartet perform in a live session on (2). Seven of the eight musical selections are either originals by band members or arrangements by Atkinson, all of which feature the group's very strong instrumentalists. Tenor saxophonist Tivon Pennicott has a bright sound and energetic presence that projects intensity on "Dizziness," the piece he co-wrote with Atkinson, and his lyrical side on the beautiful Jobim ballad, "I Know I'll Love You." Both Pennicott and Atkinson display their considerable technical and musical prowess on "Chillin'," a Pennicott-penned piece over an uptempo Latin rhythm. Bassist Kurt Hengstebeck is showcased in a forceful and melodic solo on "Blue and Green," while Jim Gasior is outstanding on acoustic piano on his minor blues-like "Ides of March," as well as throughout the recording.

Don Lerman

The following three recordings seek to combine musical forms, creating new sounds based upon more than one musical tradition.

The San Francisco Bay-area quartet Gojogo performs music drawing from both Western (classical and jazz) and Indian musical traditions. Since its formation a decade ago, Gojogo has performed throughout the West Coast and in 2006 released their first album, "All is Fair" on Galaxia Records. Their current release, (1), features original music composed collaboratively by its four members, Sarah Jo Zaharako on violin, Eric Perney on bass, Roger Riedlbauer on guitar, and Elias Reitz on

New Issues

Sarah Jo Zaharako, vln, vcl (5); Roger Riedlbauer, g; Elias Reitz, perc, elec, g; Eric Perney, b; Gabriel Robinson, tabla (2, 3, 5, 7, 8, 10, 12); Tim Strand, d, perc (3, 8, 11); Aram Shelton, b cl (3); Will Sprott, vcl (6); Alex Kelly, cel (6); Stuart Bogie, ts, flt (11). 2011, no location.

(2) THE NICE GUY TRIO SIDEWALKS AND ALLEYS/WAKING MUSIC PORTO FRANCO RECORDS PFR 032

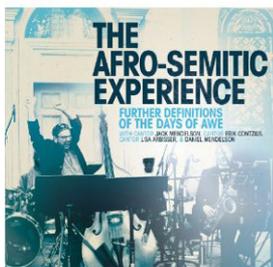
CAUGHT IN THOUGHT / THE INSIDE JOB / SIDEWALK SHADOWS / THE GREEDY MARCH / ANY ALLEYWAY / THE FALLING DREAM / I CAN SEE INFINITY FROM HERE / THE WAKING DREAM / TINY GODS / BEYOND THE PAPER GARDEN. 57:09.

Rob Reich, accordion; Darren Johnston, tpt; Daniel Fabricant, b; Mads Tolling and Anthony Blea, vln; Dina Maccabee, vla; Mark Summer, cel. 2011 release date, no location.

percussion and electronics, and brings to mind the music of the innovative group Oregon, which produced groundbreaking acoustic recordings in the 1970s based upon multiple musical influences (and continues to perform today). Gojogo's music places out front Zaharako's violin speaking with a serene laconic voice, and is strongly colored by the contributions of percussionist and co-founder Reitz, who plays various world percussion instruments, guitars, saloon piano, turntable, and sampler, as well as by guest percussionist Gabriel Robinson on tabla. It is thoughtful music that not surprisingly has been featured in music, film and dance performances throughout the Bay Area and beyond.

The Nice Guy Trio presents a captivating set of music drawing upon jazz, classical, tango, and other musical influences on (2). The San Francisco-based trio, with its unusual makeup of trumpet, accordion, and acoustic bass, adds four strings (two violins, viola, and cello) for this extremely well-performed session. The original music is engaging and of exceptional quality, with well-crafted arrangements that integrate the string section with the trio in a natural way. Though not clearly documented, the liner notes suggest Darren Johnston and Rob Reich wrote this original music, with one interpretation of the listings indicating accordionist Reich wrote the first five selections under the name "Sidewalks and Alleys," while trumpeter Johnston penned the last five under the title "Waking Music." Under this assumption, Reich's evocative "Sidewalk Shadows," and Johnston's wistful "I Can See Infinity From Here" are representative of the top-tier compositions on this recording. Both Johnston and Reich are also creative and thoughtful soloists, as demonstrated by Johnston on "Caught in Thought" and by Reich on "Tiny Gods." Providing excellent support in a subtle way is bassist Daniel Fabricant, who is among those featured on the dramatic orchestral-style piece "The Greedy March." The four added strings contributed markedly to the ensemble sound on this recording, and though individual credit is not clearly indicated, members of the string section also provided outstanding solos on "The Inside Job," "The Waking Dream," and "Tiny Gods." Don Lerman

New Issues



(3) THE AFRO-SEMITIC EXPERIENCE FURTHER DEFINITIONS OF THE DAYS OF AWE RECKLESS DC MUSIC RMCD-1055

ASHREI PART 1 / ASHREI PART
2 / VIDDUI / MITZRATZEH
B'RACHAMIM / ADOSHEM,
ADOSHEM, PART 1 /
ADOSHEM, ADOSHEM,
PART 2 / SHOMER YISRAEL
/ HASSIDIC KADDISH /
TIVIEYNU / SH'MA KOLEINU /
HANESHAMAH LACH / AVINU
MALKEINU. 78:18.

Cantors Jack Mendelson, Daniel Mendelson, Lisa Arbisser, Erik Contzius, vcl; Will Bartlett, ts, cl, b cl, bari s; Warren Byrd, el keyboards; David Chevan, b, egg shaker; Alvin Carter, Jr., d; Baba David Coleman, perc; Saskia Laroo, tpt, el; Frank London, tpt. August 26, 29, and 30, 2010, New York, NY, New Haven, CN, and Greenfield, MA.

For the past decade, Cantor Jack Mendelson has brought in musicians to perform the Selichot service with him at his synagogue in White Plains, NY, a service which is held each year on midnight Saturday night before the Jewish New Year holiday. Seeking to document what bassist David Chevan regards as a new way of accompanying cantorial music, the group, known as the Afro-Semitic Experience, decided to record three concerts which were delivered in three sites prior to the holiday in 2010. (3) is a compendium of selections from those concerts. In addition to Mendelson, the performers include additional cantors Mendelson, Arbisser, and Contzius, plus a seven piece instrumental group made up of three horns and four rhythm section players. Arrangements by Chevan and Will Bartlett have musically framed the Hebrew melodies of these penitential prayers with different rhythmic grooves in the jazz and blues traditions. As an example, in Part 1 of "Adoshem, Adoshem," Mendelson sings a Hebrew theme out of tempo in a dramatic fashion, most resembling the prayer sung at the synagogue, while in Part 2 the instrumental group adds a lively latin rhythm which injects musical energy without detracting from spirit of the original liturgical piece. In general a new musical presentation of the historic Hebrew melodies may be of interest, and the Afro-Semitic Experience has here provided a start on combining elements of the Afro- and Semitic musical traditions.

Don Lerman

New Issues

**JOEL FORRESTER/
PHILLIP JOHNSTON
LIVE AT THE
HILLSIDE CLUB
ASYNCHRONOUS
RECORDS 2011**

BUNNY BOY / SOME THINGS
DON'T WORK OUT / WELL
YOU NEEDN'T / SPLAT
/ YOUR LITTLE DOG /
SECOND NATURE / LOSER'S
BLUES / PANNONICA /
EVIDENCE / DID YOU
EVER WANT TO CRY? / I
KNOW WHAT GIRLS LIKE /
EPISTROPHY. 68:59.

Joel Forrester, p; Philip
Johnston, ss. November 26,
2010, Berkeley, CA.

**MARC MEAN TRIO
WHERE ARE YOU?
UNIT RECORDS UTR 4294**

WHERE ARE YOU? / N /
FUNF / DREAM SONG 14
/ DOWNFALL / WHY NOT
/ SAMO / LAROUSSE / 1
/ I DON'T LIKE DANCING.
61:17.

Marc Mean, p; Jesper
Thorn, b; Mads Emil
Nielsen, d. November 2010,
Copenhagen, Denmark.

Pianist Joel Forrester first met soprano saxophonist Phillip Johnston in 1974 in New York City's East Village, and since then the two have played together in trios, quartets, and in The Microscopic Septet, which they co-lead. Through the years the two have also often played as a duo in piano bars and casual sit-in sessions, yielding a strong familiarity and similarity of musical approach which shows in this CD, their first recording as a duo, recorded live at the Hillside Club in Berkeley while on a West Coast tour. Their all-acoustic program contains a pronounced Monkian flavor, which is not surprising since the two have played Monk tunes for years and since Forrester studied composition with Monk years ago. The duo shows some reverence in their delivery of "Evidence" and three other Monk melodies, including many musical subtleties played on Monk originals, and yet the two are not reluctant to offer a substantial rhythmic twist to "Epistrophy" in a fine performance. Significantly, Forrester and Johnston extend the Monkian tradition with well-done performances of "Loser's Blues" and "I Know What Girls Like," two of the first-rate Forrester originals which exhibit Monk tendencies. The highly prolific Forrester also contributed five other memorable compositions to this CD, including beautiful ballads "Some Things Don't Work Out," "Your Little Dog," and "Did You Ever Want to Cry."

Marc Mean is a young Swiss pianist who graduated from Lausanne Conservatory in 2008 and studied at the Rytmisk Musikkonservatorium of Copenhagen from 2008-2010. In 2009 Mean formed a trio with two young Danish musicians, Jesper Thorn and Mads Emil Nielsen, who join him on (2). On it, Mean and his trio present music which possesses both lyricism and subtle edginess, yielding a quiet yet powerful musical statement in the post-bop idiom. Mean, composer of eight of the ten selections (bassist Thorn wrote the other two), displays a Keith Jarrett-like expressive quality on "Where are You?," "Funf," and "I Don't Like Dancing," three of the album's longer pieces (approximately 9, 8, and 7 minutes respectively). The trio shows a more intense and adventuresome side on "Dream Song" and "Downfall," the latter a vehicle that features much trio interaction in a relatively free rhythmic mode.

Don Lerman

New Issues

(1) SCHULTZING FEDERLEICHT

JAZZHAUSMUSIK 200
EIGENHEIM / FEDERLEICHT
/ REGENZEIT / IN
GENT / KARAWAHN /
BALLADE / CLAREMONT
/ PLEITEGEIER / FAISCHES
THEMA / LIFT BOY. 60:47.

Hanna Jursch, vcl; Peter Ehwald,
ts, ss, cl, toys; Stefan Schultze,
p, el p; Peter Schwebs, b;
Timo Warnecke, d; Mateusz
Smoczynski, vln (1, 2, 4, 5, 9).
April 29-30, 2010, Cologne,
Germany.

(2) GEORG RUBY/BLUE ART ORCHESTRA SKETCHES OF A WORKING BAND

JAZZHAUSMUSIK 192
METATAXI / ESTEREL /
ZO-LE ZA-LO / HORIZONS /
DANCE YOU MONSTER TO
MY SOFT SONG / MIRO /
CATALUNA / UNISONLINES
/ CONSOLATION / AILA /
A LIFETIME / I'M GONNA
LIVE TILL I DIE / ZOE AND
ME / NEW BOX. 88:15

Georg Ruby,
cond; Thorsten Lehmen, as,
ss, flt; Christina Fuchs, ss, as,
ts, flt, cl; Sebastian Degen, ts,
as, ss, flt; Patricia Schwarz, ts;
Birgit Schafer, bari s, b cl, flt;
Thomas Wurth, Markus Koch,
Oliver Kuhlmann, Fabian Binz,
tp, flgh; Christoph Wasserfuhr,
Axel Koch, Martin Erdmann,
tbn; Hernan Angel, b tbn, tba;
Edith van den Heuvel, vcl (2, 3,
9, 11, 12, 13); Felix Heydemann,
g; Christian Topp, p; Fabian
Berghofer, b; Daniel Galari, d;
Klaus Schlossmacher, perc

In the first of two excellent releases on the German JazzHausMusik label, Stefan Schultze and his quintet provide an hour of creative and innovative original music on (1). The seven compositions from pianist Schultze include extensive high quality writing and range from the engaging and optimistic "Claremont" to the darker "Pleitegeier." Performances are strong from everyone, including guest violinist Mateusz Smoczynski on Schultze's significantly-developed "Federleicht" and on four other selections. Three pieces contributed by saxophonist Peter Ehwald feature engaging melodies, with "Regenzeit" also making interesting use of odd meters and "Faisches Thema" containing attractive rhythmic grooves. Vocalist Hanna Jursch is strong both upfront and as a vocal instrumentalist, adding to the uniqueness of this exceptional recording.

Cologne, Germany's Georg Ruby, a noted writer, arranger, and performer who teaches jazz studies at the music college in Saarbrücken, Germany, on (2) directs his Blue Art Orchestra on a well-performed program leaning toward contemporary works for jazz orchestra and including a variety of musical styles. The orchestra displays strong execution and tight ensemble work throughout, apparent on the Pierre Bertrand-penned opener "Metatixi," a work that suggests the energy of Dizzy Gillespie big band in its "Salt Peanuts" reference, albeit in more modern form. "Esterel," an attractive Nicolas Folmer composition, makes effective use of vocalist Edith van den Heuvel in the ensemble and features strong playing from Thorsten Lehmen on soprano sax. Another excellent Folmer piece, "Cataluna" hints of sadness and is rendered beautifully by trombonist Christoph Wasserfuhr. For me the cut that alone merits getting the album is an outstanding arrangement and performance of Kenny Wheeler's "Consolation," with fine solos from Lehmen on alto, Felix Heydemann on guitar, and Fabian Berghofer on bass. The orchestra steps into more adventuresome territory on "Horizons" and "Zoe and Me," both of which feature the soprano sax of Christina Fuchs, as well as on pieces by Ruby and Maria Schneider. In a more traditional and swinging mode, the orchestra features van den Heuvel on John Clayton's "I'm Gonna Live Till I Die" and the band on Francy Boland's uptempo blues "New Box."

Don Lerman

New Issues



SHEILA JORDAN/
HARVIE S
YESTERDAYS
HIGHNOTE 7234

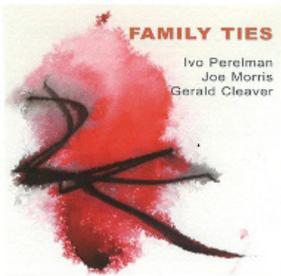
YESTERDAYS / BETTER
THAN ANYTHING / THE
VERY THOUGHT OF YOU /
YOU DON'T KNOW WHAT
LOVE IS / IT DON'T MEAN
A THING IF IT AIN'T GOT
THAT SWING / FATS WALLER
MEDLEY - HONEYSUCKLE
ROSE / AIN'T MISBEHAVIN'
/ MOOD INDIGO / (WALTZ
FOR DEBBY / LAZY DAYS
) / I CONCENTRATE ON
YOU / LAZY AFTERNOON /
BLUE SKIES / FRED ASTAIRE
MEDLEY - LET'S FACE THE
MUSIC AND DANCE / CHEEK
TO CHEEK / I COULD HAVE
DANCED ALL NIGHT. 55:13.

This one has been at the bottom of someone's closet for the past many years, possibly H. Swartz's since he's listed as the disc's producer. A number of these tunes ("Very Thought / Debby / Don't Mean / Afternoon / Face The Music / Waller Medley") have been heard on one or another of the duo's three previous releases (9/89, p.26; 10/93, 82; 2/96, p. 90), all of which have been praised in these pages with encomiums such as "...Sheila Jordan at her creative best" - "an extremely impressive series of duets" - "Swartz's graceful articulation intertwines beautifully with the vocalist" - "the duo assuredly walks the tightrope of this barebones format." In the face of such critical praise, then, it's surprising to read in the insert that Harvie S. was never happy with those previous results. This album's annotator quotes the dissatisfied bassist as saying "we never had a representative CD....a couple of them were made under some of the worst conditions imaginable." Frankly, I don't hear much qualitative difference between this new CD and its predecessors and would not be in disagreement if any of those phrases were dusted off and reapplied to this new/old CD.

So, this is a "live" concert recording, the music and modus much in keeping with the duo's previous albums. Ms. Jordan uses the bare bones of standards as the musical parameters she takes indulgent pleasure in breaching. She stretches with melisma, yawns, bends and twists from a growl to a purr, all in the interest of breaking vocal boundaries. She seems to let whimsey dictate her improvisational direction and Swartz, because he's an experienced traveler on these roads, is both supportive and liberating in his role as sole accompanist. Jordan's improvisational choices are not always brilliant, but that's part and parcel of improvising. On the Fats Waller medley where you might sense that she sounds somewhat rushed, she seems to be singing to her bassist, with her repeated "Oh, Harvie, when you....." do this and that. They're having such a high old time that she finally breaks up with laughter on the "Ain't" end of the medley. As I listened, I wondered if she was aware of the risk she took in

New Issues

Sheila Jordan, vcl; Harvie Swartz a/k/a Harvie S, b. "Circa" 1990, location undisclosed.



IVO PERELMAN
FAMILY TIES
LEO CD LR 630
FAMILY TIES/ THE IMITATION
OF THE ROSE/ LOVE/
PRECIOUSNESS/ MYSTERY
IN SAO CRISTOVAO/ THE
BUFFALO; 75:27.

Ivo Perelman, ts, kazoo,
mouthpiece; Joe Morris, b;
Gerald Cleaver, d. 11/11,
Brooklyn, NY.

making the audience feel somewhat superfluous. Then, on "Very Thought," she improvises a gentle digression to posthumously chide Leonard Feather for his review of her singing in the L.A. Times. He had apparently complained about her not singing the melody. And, at the end of the "Astaire Medley," she does a coloratura-like send up. As the track fades she can be heard saying something about never having done anything like that before. In the course of the abbreviated hour, each of her improvisational measures might be thought of as analogous to a painter's brushstroke and, as such, impervious to criticism. The brilliance of an individual jazz player's solo is partially implied and partially inferred. You either have an appetite for the "instrumental" voice or you don't. You do not seek out Sheila Jordan if you want to hear standards interpreted in a Jazz/Cabaret context.

Harvie S. apparently cannot pinpoint the venue of this concert, thus no location is specified. Further, his "circa 1990" might be questioned, as Jordan's improvisation about Leonard Feather acknowledges his passing which didn't occur until late 1994. Thus I would adjust the "circa" to 1995 or slightly later which fits neatly into the annotator's info about the Jordan/Swartz working relationship lasting nearly a decade and a half with this recording capturing them "near the conclusion of their partnership."

Alan Bargebuhr

With his latest trio featuring Joe Morris and Gerald Cleaver trio, the imaginative and fiery Ivo Perelman gets just the right kind of controlled frenzy that he needs to push his music into ever-more involved flights of overblown intensity. But it's not all sturm und drang on Family Ties, the follow-up to last year's well-received Hour Of the Star. The set deepens his connection with Morris and Cleaver as they evolve into a unified improvisational unit. Perelman opens the title track on kazoo, not your everyday improvising instrument. It sounds as thin and funny as ever, but he's taking it seriously and makes the listener do the same. He soon switches to tenor, for an extended and carefully paced triologue

New Issues

with Cleaver's rolling drums and Morris' nimble and unpredictable bass. Perelman soars in the middle section with a solo that incorporates honks at the bottom and leaps into the altissimo range. His excitable and voluble style embraces the free jazz prophetic saxophone tradition (Coltrane, Ayley, David Murray, and others). A vivid musical imagination and highly developed technique and control, particularly in the highest ranges of his horn, provide him an immense field of possible directions for his solos. Sometimes, like Coltrane in some of his later flights, he seems to be trying to play them all at once. It's a highly expressive and explosive style, one that might send a lot of casual listeners to run for the exits. Stick around and you'll be rewarded with some seriously potent and forceful free improvisations. The imitation of the rose is fierce and uncompromising, a rocket ship of a piece that threatens to explode at any point from the pressure of the tempo. The centerpiece of the disc is the 25-minute "Love," which starts out at a relaxed and deliberate pace which gains speed and intensity as Perelman, energized by Morris' blunt and aggressive bass work, builds a solo that gradually gets way up into the highest reaches of his horn. Meanwhile the utterly relaxed and adept Cleaver spreads a spreading blanket of rhythm underneath. Morris wields a bow to open "Preciousness" with a dramatically dark and slashing solo that oozes into a theme played by Perelman's pinched saxophone for a mildly unnerving improvisation. "Mystery in Sao Christovao" is an up-tempo burner, with a churning Cleaver driving the trio hard. Perelman wails with gleeful abandon, a flowing ocean of sound. When the energy flow flags a bit towards the end of the nearly 11-minute track, the music moves in a more introspective direction until the trio quietly brings it to a close. There's almost a jaunty quality to the conversational finale, "The Buffalo," with Perelman's inquisitive and mostly relaxed lines matched by Morris' determined walk and Cleaver's tightly focused drumming. "Family Ties" is powerful stuff, with barely a wasted moment in a generously long program. Perelman is clearly on a roll, and the only thing to do is hang on and listen just as hard as they're playing. Definitely recommended.

Stuart Kremsky

New Issues



BASSX3 TRANSATLANTIC LEO CD LR 625

TRANSATLANTIC (PART ONE)/
THE THING/ THE NO PIECE/
THE EPIC/ TRANSATLANTIC
(PART TWO)/ ORNETTE'S
CLOSET/ BERLIN IS FULL
OF LONELY PEOPLE (PART
ONE)/ BERLIN IS FULL OF
LONELY PEOPLE (PART TWO)/
TRANSATLANTIC (PART
THREE); 63:09.

Gebhard Ullmann, bcl, bass
fl; Chris Dahlgren, Clayton
Thomas, b, objects. 8/14/09,
Berlin, Germany.

As Chris Dahlgren, one of the two bassists in BassX3 explains it, the group started in his Brooklyn living room with Gebhard Ullmann on bass clarinet and Peter Herbert on bass. Some of their spontaneous compositions, with “roots in deep tones, as if coming out of the ground itself,” were issued on Drimala in 2001. On the trio’s new studio album, “Transatlantic,” Clayton Thomas wields the second bass plus assorted objects and Ullmann adds bass flute to the proceedings. The two-bass sound in jazz goes back at least as far as the Ellington band of the late thirties, but BassX3 is taking the concept to a new and darker place. They’re uniquely fashioned to plumb the lower depths with drones, as in the three parts of the title track, shards of melody with contemporary classical origins (The Thing), or a taste of jazz à la Ornette Coleman (Ornette’s Closet). It’s amazing the sounds you can get out of a double bass by preparing it with what Dahlgren terms “common, everyday household items.” In the photo of the trio, Dahlgren is using a bow with a dowel stuck through the strings and a license plate in his mouth, no doubt awaiting some fresh assault on the instrument. When the trio is drifting and drifting through some prolonged drone, use of the objects provoke surprising glints in the general murkiness. Sometimes, but not often, the effect seems playful, as on the beginning of “The Epic,” with its creaks and clatters. The three parts of “Transatlantic” might better be titled Subatlantic for the undersea feel of the slowly-moving clusters of sound. The drone-based pieces, which take up most of this hour-plus disc, are effective, if often unnerving in their quiet edginess. Even a more obvious interactive piece like “The No Piece,” with Ullmann featured on flute, has a somber effect. The two parts of “Berlin Is Full of Lonely People” are spare and subdued, with tenuous arco bass flutters and Ullmann’s bass flute sounding almost synthetic. The 20-minute long part three of “Transatlantic” ends the disc with an extended subterranean drone, an exercise in pure sound sans rhythm and harmony by the doom-laden basses and Ullmann’s carefully squeaky bass clarinet. It’s all kind of weird, but very serious and accomplished at the same time. Whether you want what often sounds like soundtrack for a science-fiction film playing in your living room is another question.

Stuart Kremsky

New Issues



1) ULRICH GUMPERT/
GÜNTER BABY
SOMMER
LA PALOMA
INTAKT CD 198

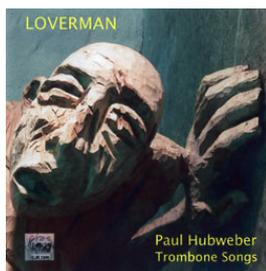
GAMME/ TWO FOR FUNK/
LOVESONG FOR KA/ FRITZE
BLUES/ INDIAN LOVE CALL/
LIKE DON/ PREUßISCHE
ELEGIE/ SHUFFLE TO WH/ ES
FIEL EIN REIF/ LAMENT FOR
J.B./ LA PALOMA. 55:32.

Ulrich Gumpert, p; Gunter
Baby Sommer, perc. 10/10 &
5/11, Villingen, Germany.

Although I was more than a little surprised to hear these styles on 1), from the forward-looking Intakt label, I was having plenty of fun listening to the blues and boogie music of this piano and percussion duet before I read the liner notes. Then I had even more fun. Christoph Wagner's detailed essay informs us that both pianist Ulrich Gumpert and percussionist Gunter Baby Sommer grew up in East Germany and each played in bands at dances and parties as youths. Invariably they were asked to play "La Paloma," and as Gumpert says, a trifle ruefully, "You're almost at the end of your life and then you play 'La Paloma' yet again." But there's a reason that the song has retained its popularity for over 140 years. Somehow, almost magically, that familiar melody will put a smile on your face. And that's how this masterly duet will leave you: smiling. If one of the meanings of "free jazz" is the ability to freely choose anything to play, then tuneful and instantly crowd-pleasing music is just of the choices. Sommer's composition "Gamme" begins the proceedings, a free exercise that has Gumpert at times sounding like none other than Vince Guaraldi. The wonderful sound is courtesy of a Bösendorfer Imperial piano, the same one that Oscar Peterson, Red Garland, and so many others recorded on in Villingen, Germany, an inspiration in itself. Sommer and Gumpert have a lengthy history together. They first met in the mid-Sixties, recorded together as members of an orchestra in 1972 and as a duo the following year. They've continued to perform as a duo and also as members of Zentralquartett. While the emphasis of this delightfully varied program is on pre-bop styles of jazz, the two men also have their way with Gumpert's impressionistic "Preußische Elegie" (Prussian Elegy) and Manfred Schoof's "Like Don" in a deliciously upbeat call and response arrangement by Sommer. On pieces like the down and dirty "Two For Funk" and the woozy "Shuffle To WH," the music is sheer pleasure, with the relaxed after-hours feel of musicians working on tunes that they clearly relish playing. "Lovesong For KA," an original by the drummer, puts them into gospel territory, with echoes of both Duke Ellington and Keith Jarrett in Gumpert's carefully phrased lines. Sometimes I wish that the warm call and response that Sommer and Gumpert engage in on the old-fashioned "Fritze Blues" could go on forever,

New Issues

chorus after chorus spun into the night. The pair dispatches it in about four minutes before moving on to Sommer's bossa nova chart for Rudolf Friml's Indian Love Call. It's another charming performance, spare and lyrical and even danceable. You might think that veteran "outside" players would have a tongue in cheek approach to such hoary melodies, but there's almost no hint of that here. Instead it's much more of a meeting of musicians and material on equal terms, and the result is a thorough engaging and deeply appealing disc, warmly recommended.



2) PAUL HUBWEBER LOVERMAN: TROMBONE SONGS CADENCE JAZZ CJR 1240

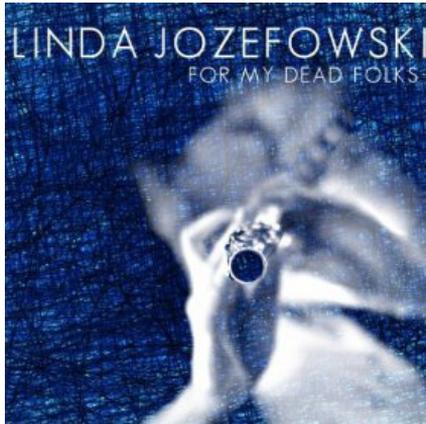
EVELYN/ ANTHROPOLOGY/ A
LEU CHA/ BLUECHI/ DONNA
LEE/ HERE/ NELSON/ LOVER
MAN/ SCRAPPLE/ ALBÄRTZ
LARK'S TONGUES/ SEGMENT;
41:10.

Paul Hubweber, tbn. 7/19-
20/10, Aachen, Germany.

Gumpert and Sommer are not the only German musicians thinking about the jazz tradition. 2), a solo trombone affair, includes original compositions by Paul Hubweber, tunes by Charlie Parker, and Ram Ramirez' Lover Man. Hubweber's music is truly virtuosic, with a rich vocabulary of slurs, groans, multi-phonics, and more. None of that would much matter if Hubweber didn't have an equally fecund imagination, a very personal sense of solo development, and a strong sense of rhythm to carry him along. Most of the tracks are under 4 minutes, with Hubweber exposing the heart of the melodies then moving on. Here's one surprise (and don't tell anyone): Here is pretty much the Beatles' "Here, There and Everywhere," lying perfectly on the trombone, and fitting much better than you might expect between a dissection of Bird's "Donna Lee" and the trombonist's own boppish "Nelson." About playing short songs Hubweber writes that he plays "parts of them as slow as possible, some with an incredibly hard glissando." Whatever he does, Hubweber proves to be an enthralling and provocative companion. His precise articulation and the delicate nuances of his sound are well captured in the pristine recording quality. Ordinarily, I'd think a disc like this would best be sample in small doses, but with some careful sequencing that's not the case here. Highest recommendation!

Stuart Kremsky

New Issues



LINDA JOZEFOWSKI FOR MY DEAD FOLKS UNIT 4311

DAINGEROUS TEMPTATIONS /
AFRODITE / HELLO WAYNE /
BACK TO ATLANTIS / FOR MY
DEAD FOLKS / TODI. 38:41.

Linda Jozefowski (flt), Jean-
Lou Treboux (vib), Charly
Vilmart (b), Maxence Sibille
(d). December 11-12, 2010,
Fribourg.

Smart and funky, this record thrives in the compelling front line of lithe flute and vibes. While there may be an obvious temptation to compare this instrumentation to *Out to Lunch*, I hear in the leader's playing a more pronounced James Newton or Rahsaan Roland Kirk sensibility. Her playing is warm and spirited, and she's in tune with the nicely open loose rhythm team on tunes like the opening "Dangerous Temptations." They are often spare and focused (admirable musical traits), but there's more than enough harmonic meat on the bone here. "Afrodite" is more of an omni-directional piece, with expert manipulation of tension by Sibille, and it's got a nicely integrated bridge and turnaround that stitches together free-ish sections. To me, one of the key elements knitting things together is Treboux's vibes, which are never too heavy on the sustain and always in touch with their percussion tendencies. By the time we get to "Hello Wayne," the band dials back into a loping mid-tempo that Vilmart and Sibille hold down with enough curve balls and plasticity of pulse to keep things interesting (when Treboux solos here, and on "Todi," he kills it with some tasty chromatic mashing). But of course the leader stands out too, following up the nicely dark bass solo on "Back to Atlantis" with flights that work quite well with the klezmer-ish tune. And the virtues of her generally thoughtful, spacious approach make the ballad title track quite satisfying. Very solid record overall.

Jason Bivins

New Issues



I COMPANI, THE FILM MUSIC OF NINO ROTA, I Compani Disc 1102

FORTUNELLA / PROVA
D'ORCHESTRA / TERRA
LONTANA / MILANO E
NADIA / LO SCEICCO
BIANCO / LA FOCARACCIA
/ I VITELLONI / TOBY
DAMMIT / AMARA ME
/ L'EMIRO E LE SUE
ODALISCHE / SARAGHINA
/ COME TU MI VUOI /
CADILLAC / L'OISEAU
MAGIQUE / PIN PENIN
/ FELLINI / DOLCE VITA
SLOW / AMORE PER
TUTTI WALZER / MIA
MALINCONIA / TEATRINO
DELLE SUORE / CIRCO
SNAP / DOLCE VITA
LATIN PARTY / UN EROE
DEI NOSTRI TEMPI / THE
TEMPTATION OF DR
ANTONIO / LA PASSARELLA
DI ADDIO. 78:58.

Bo van de Graaf, Wim Westerveld, Vera Vingerhoeds, Frank Nielander (sax); Paul Vlieks, Wouter van Bommel, Felicity Provan, Jeroen Doomernik (tpt); Joost Buis, Hans Sparla, Bernard Hunnekink (tbn); Eugene Floren, Jeroen Goldsteen, Hans Hasebos (vib, mar); Tessa Zoutendijk (vln); Jacqueline Hamelink (clo); Frank van Merwijk, Jeroen van Vliet, Christoph Mac-Carty (p, kybd); Michel Mulder (bandoneon); Carel van Rijn, Pieter Douma, Arjen Gorter (b); Fred van Duijnhoven, Martin van Duijnhoven, Rob Verdurmen (d); Simin Tander (vcl). 1985-2011 (no recording locations given).

First of all, who doesn't love Rota, particularly his film scores? The main question for jazz fans is whether the performing ensemble in question leans more towards Breuker or Zorn in its aesthetic inclinations. One listen to the nearly polka-ish romp through "Fortunella" and you know it's the former. And of course, one look at the collective lineup for this ensemble - on recordings over a 16-year period, many of which are heard on some older BVHaast issues - features many players well-known from the well-known Dutch scene and from the Kollektief in particular. With a roving, riotous instrumentation, the ensemble tears through brief renditions of the master's themes, many of which were written for the dedicatee of the lone original here (and "Fellini," too, is done in the style of the composer). Not all of the arrangements are self-consciously quirky or irreverent. Indeed, some faithfully conjure up the scenes for which they were originally written ("Latin Party"). But the stuff does stand on its own even if you're not a Fellini completist or haven't seen these films. There's both sweetness and urgency to the themes, rendered well by the various iterations of I Compani (although beware if you're wary of keyboards and electric bass). There's so much going on here, and so many brief improvisations burbling up here and there, that it's almost nonsensical to try surveying things. Suffice it to say that the work is generally of a high order, and the ensemble is equally adept at exploring free and atmospheric materials ("Mia Malinconia") as they are at navigating some of the quick idiomatic or rhythmic shifts of a piece like "L'Emiro e le sue Odalische."

Jason Bivins

New Issues

JOE BLESSETT, CHILLIN OUT IN DARK PLACES, JOE BLESSET, NO

CHILLIN OUT IN DARK
PLACES / TELL ME
SOMETHING / HELP ME
PRAY / BETTER DAYS /
SLAYERS AND PLAYERS
/ WHAT'S YOUR SECRET
/ DEEP DISH GRIND /
MORNING AFTER / TAKING
A PAUSE / FRIENDS, WINE
& GOOD TIMES / SCOTCH
& WATER PLEASE / DARK
PLACES / HONEY HUSH
CAFÉ. 46:38.

Blesset (all instruments). No
recording information listed.

HANNES DE KASSIAN, 3, NO LABEL, NO

125 JIVE / AT A GLANCE /
STRANGERS' GATE / STALKER
/ UNDERCURRENT / UP AND
OVER / CHANGE OF HEART.
40:21.

De Kassian (g), Gene Torres
(b), Joris Dudli (d). April 2005,
Vienna.

This one was truly odd, in ways that I'm fairly confident were unintended. Mr. Blessett presumably plays and composes all the music, and seems determined to cram as many stylistic references into his music as instruments on his resume. From the opening notes, a heated alto sax mixes it up with squiggly electronics, a brief sample, a trumpet, and that ungodly "faaaah" sound on all smooth jazz keyboards. With aspirations to hip-hop (of the Aesop Rock variety) and some unpredictable moments of dissonance within the generally prepackaged approach, things often sound so bland that it's just this close to being way, way outside. On "Tell Me Something," for example, Blessett layers in chords that are weirdly ill-formed, almost sounding dissonant against the cheeseball funk background—and then, alongside more noodling alto, there's a sampled feller proclaiming "Ow! Ow! Ow! Tell me something." Most of the tracks here are anonymous ("Help Me Pray") and throughout there's some pretty clunky playing (especially the brass and sax). It's oddly disjointed in a great many places, from the random car noises on "Taking a pause," the stuttering funk attempt "Friends Wine & Good Times," and the keyboard treacle on "Slayers and Players." Oddest of all is "Better Days," which sounds like lounge music meets a Bauhaus crypt-keeper vibe via Sun Ra. I am beyond convinced that this oddness was not the intent, but there's something so out about it, like the Shaggs of Smooth Jazz.

Jason Bivins

De Kassian is a moderately competent guitarist, backed here by a sometimes stiff rhythm section on a set of minimally composed groove vehicles. There's excessively rotund electric bass from Torres and loping, nearly lagging backbeats on several of these tunes. The music often sounds as if it can't decide whether it wants to be smooth jazz or early Nels Cline or some odd amalgam. Things do sound pretty good here and there on this set. For example, the trio sounds far better on the fluid, contrapuntal "At a Glance," with bright lyricism that suits Torres'

New Issues



SHARON LEWIS, THE REAL DEAL, DELMARK 816

WHAT'S REALLY GOING ON?* / THE REAL DEAL# / DO SOMETHING FOR ME* / CRAZY LOVE# / MOTHER BLUES / BLUES TRAIN+^ / PLEASE MR. JAILER / MOJO KINGS+ / SILVER FOX* / YOU CAN'T TAKE MY LIFE* / AIN'T NO SUNSHINE / DON'T PLAY THAT SONG / ANGEL^ . 60:24.

Sharon Lewis (vcl), Bruce James (g), Roosevelt Purifoy (kybd), Melvin Smith (b), Tony Dale (d), Dave Specter (g on *), Billy Branch (hca on +), Kenny Anderson (tpt on #), Steve Berry (tbn on #), Hank Ford (ts on #), Jerry Dimuzio (bari s on #); Bruce James, Tony Dale, Deitra Farr (vcl on ^). May 23 & 24, 2011, Chicago.

style far better than other styles (the clear influence here specifically is early Pat Metheny with Jaco). "Strangers' Gate" is a much more effective mid-tempo than the opener, with jagged little unison bursts and then a fairly cheesy chord progression that's very overdone by Torres. The rhythm section once again hamstrings things on the way too busy "Stalker," whose stuttering machine-gun bass is intended as a contrast to the languorous suspended chords but sounds only clashing. Funny thing is, De Kassian usually sounds rather ripping despite his colleagues' deficiencies, often dealing out pleasantly Fuze-y solos. Even his fine playing, though, can't redeem the misstep that is "Up and Over," with its vaguely Latin rhythmic base and harmonically dissolute frame.

The concluding tune (not the Metheny tune of the same name) is among the more effective, like one of those spare, slightly swaggering Scofield ballads. But overall, while the leader is a fine guitarist, the tunes aren't so memorable and, too often, the rhythm section just barely gets by.

This reviewer is not the most reliable guide to Blues, contemporary or otherwise. So this review will of necessity be somewhat from the gut. To my ears, that description aptly fits Ms. Lewis' raunchy, swaggering set of contemporary styles. She's got a slightly rough-hewn voice, and she is especially effective when belting it out ("Mother Blues"), though she's not without the ability to go small and tender ("Do Something for Me"). Her band (Texas Fire) sounds pretty great throughout, though of all the fine performances I'm especially fond of the reading of Van Morrison's "Crazy Love" (with great horn section work). And if I'm picking out particular players, I have to give special praise to Purifoy and the versatile James. And the range of material is appropriately broad, from up-tempo shakers like "Mojo Kings," laments like Wynona Carr's "Jailer," quasi-Reggae on "Ain't No Sunshine," and a nicely anthemic closer. But come on: it's all about the down and dirty Chi style romp of "You Can't Take My Life," with Lewis feeling it and backed up by a wonderfully raunchy Tele tone. Jason Bivins

New Issues

BONNIE BARNETT, IN BETWEEN DREAMS, PFMENTUM 63

BADINAGE / MATISSE
(VERBATIM TEXT: GERTRUDE
STEIN) / IN BETWEEN
DREAMS / PRIMORDIAL /
NOTHINGNESS (VERBATIM
TEXT: JEAN-PAUL SARTRE) /
SET IN STONE / SHAMBALA.
49:15.

Bonnie Barnett (vcl),
Richard Wood (as, flt, bcl),
Hal Onserud (b), Garth
Powell (perc). July 2010, Los
Angeles., CA.

ANDERSKOV ACCIDENT, FULL CIRCLE, ILK 178

PINTXOS FOR VARESE /
PORTRAIT OF THE LULLABY
AS AN UPPER / YELLING IN
JELLING / THREE PIECES
OF WOOD (FROM "POST
INDUSTRIAL STONE AGE") /
PSYCHOTONALITIES. 49:52.

Jacob Anderskov (Wurlitzer
org), Kasper Tranberg (tpt,
flgh), Laura Toxvaerd (as),
Mads Hyhne (tbn), Nils
Davidsen (b), Tom Rainey
(d). February 4, 2011,
Copenhagen.

Here we have a richly textured ensemble centered around the imaginative, versatile Barnett (who first came to my attention on a great duo disc with Ken Filiano). She has a warm, supple alto voice and is given to creative muttering of the sort Maggie Nicols often gets up to, creating the effect of listening in on an alien conversation. On this date she's got great colleagues too, all adepts of the squeak and groan, deftly navigating spacious territory and filling it with woody dynamics (I especially love the flute throughout). Barnett flatly recites the Stein text with slightly too much rapidity, which creates a kind of tension with Onserud's groaning, pitch-sliding bass, while Wood trills and Powell patters alongside the vocalist. In contrast, the title track floats on airy, rustling sounds while the Sartre recitation is gruff and serrated. It's not all textural, though, as "Set in Stone" is bouncy and contrapuntal, "Shambala" a ritualized percussion piece for heavy drones. Something about the date reminds me very much of a Tambastics record with fabulous art sound/poetry. Highly recommended.

Jason Bivins

What an interesting name for a band that's so deft and fluid in its improvisations, where brass, sax, and organ often swell together amid the pinwheeling percussive sound from Rainey and Davidsen. The tunes are often airy and wide open, and they often have the feel of graphic scores in their almost unconscious transitions via tiny gestures, bitty sounds, and sectional drones or held tones. Some of the music has a considerable intensity to it, as if some of these basic ingredients are accelerated, with the horn fanfares set against boiling organ trio grooves. At times, when Anderskov gets gnarly, the composition feels like a Berne piece (with all that rubato) played by an electric Miles cover band or something: slow-burn pulse tracks with cranking work from Hyhne and Anderskov, polytonal keyboard heat like Taborn, and Rainey's tuned drums serving to knit together the floating horn work across sections. I may be making too much of the Berne-like sensibilities, but after the sharp Davidsen/Rainey intro to "Yelling" and an acetylene solo from

New Issues

CLIPPER ANDERSON, THE ROAD HOME ORIGIN 82605

TWELVE TONE TUNE
TWO / THE ROAD HOME /
OVER AND OVER AGAIN /
ESPERANCOSO DESTINO*
/ SAY YES AGAIN / NASTY
GNOMES / JIMNOPODIE /
POINCIANA / CAN YOU MEET
ME THERE? / TWO RIVERS /
ONLY CHILD. 57:54.

Clipper Anderson (b), Darin
Clendenin (p), Mark Ivester
(d, cga), Jeff Busch (perc
on *), Greta Matassa (vcl
on *). October 4 & 5, 2010,
Edgewood, WA.



DUDUKA DA FONSECA, PLAYS TONINHO HORTA, ZOHO 201115

Toxvaerd, I certainly felt a connection with Paraphrase. “Three Pieces” sounds like it was written to accompany dance or something, as it’s compositionally a bit more obvious and thrives in a kind of repetition (good to hear Tranberg stretch out here, though). Cool record overall.

Jason Bivins

Anderson’s a very muscular bassist, here leading a crisp and fairly assertive trio through a series of moderately interesting tunes, balanced between well-chosen repertoire and a few originals. After a pretty bruising version of the Evans opener, it quickly becomes apparent that the leader is smart enough to vary the pace throughout the hour, as with the Metheny-esque title track and the spritely reading of “Poinciana” (whose fine arrangement rides on crisp percussion). But there were a few things about the date that grated. For example, while the Rodgers and Hart tune “Over and Over Again” is well played (with graceful and gentle playing from Clendenin and Ivester) I really couldn’t stand how Anderson overdubbed his bass as lead voice, while another bass track works with the trio. I also think that the vocals don’t necessarily work on “Esperancoso Destino,” since Matassa’s voice sounds a bit thin and coquettish for a Latin workout like this (although Clendenin navigates the twisting lines adeptly – in fact he plays quite nicely on most of these tunes). But at least the mid-tempo “Nasty Gnomes,” the ballad “Can You Meet Me There?” and the Metheny-esque “Two Rivers” satisfy, making the disc more of a hit than a miss.

Jason Bivins

The ace drummer Da Fonseca leads this righteously swinging, but never excessive piano trio on a terse and exciting set of top shelf playing. The music is fleet and robust from note one, with all three players shining but Feldman’s brisk piano a special treat. The regularly scheduled solos for the leader surprised me with their infectious fun, since I’m usually a bit jaded by the drum feature. Part of the success of the exuberant playing must be attributed to the killer tunes from an under-heralded composer. The program gets off to a cracking

New Issues

AQUI, OH! / BICYCLE RIDE /
MOONSTONE / FRANCISCA
/ AQUELAS COISAS TODAS /
DE TON PRA TOM / WAITING
FOR ANGELA / LUISA /
RETRATO DO GATO. 47:36.

Duduka Da Fonseca (d), David
Feldman (p), Guto Wirtti (b).
August 18-19, 2009, Rio de
Janeiro.

MICHAEL MUSILLAMI,
METTLE,
PLAYSCAPE 070111

PIANA DEI GRECI / BLUES
FOR THE WOUNDED
WARRIOR / SUMMER
SUITE: TWENTY TEN:
ICELAND / BALD YET HIP
/ PIAZZOLLA ON THE
BEACH / NEBRASKA /
HIGH LIKEABILITY FACTOR
/ LIV'S IN BEANTOWN /
MOE / BARNSTABLE NEWS
/ THUGGISH MORNINGS.
68:43.

Michael Musillami (g), Joe
Fonda (b), George Schuller
(d), Matt Moran (vib), Russ
Johnson (tp), Jeff Lederer
(ts, cl), Ned Rothenberg
(as, cl). July 1, 2011,
Brooklyn, NY.

start, though I'm bummed by the fadeout on "Aqui, Oh!" since the heat was being cranked in a big way. This is a must-see live act, I'd imagine. Things get sultry and just a bit swaggering on the samba "Bicycle Ride," with a fine bass solo. After those fast breaks, the band dials things back with a ballad and a gorgeous, graceful mid-tempo number, the buoyant "Francisca" (whose faint echoes of "In Your Own Sweet Way" I dug very much). "Aqueles Coisas Todas" is vibrant Latin swing with muscle but also the good sense to focus regularly on space and dynamics. Credit here goes to the leader, a swing machine who never overpowers the music (just check "De Ton Pra Tom" or the lush ballad "Waiting for Angela"). In fact, I often found myself listening just to his drums because of the sheer excellence of the tonal contrast between his burnished ride cymbal and the crisp snap of his snare. Great fun.

Jason Bivins

The criminally underrated guitarist Musillami celebrates the tenth anniversary of his trio by inviting along four friends for a sterling set of vibrant post-Bop. The urgent throb of the opener finds Moran supplementing the trio with now-airy, now-percussive styles that set off the sizzle from the fine guitarist. The group slowly climbs their way towards an insistent groove wherein they are joined by horns. It's an auspicious start that indicates how carefully Musillami writes and arranges his music, how much space he leaves for players, and how much taste and drama he brings to his own instrumentalism. After the opener, he dials up a lovely arrangement to the swaggering "Blues for the Wounded Warrior," with a lusty Lederer turn and a fine trumpet/guitar/drums scramble.

The long suite that occupies most of the disc is at times reflective and spacious, as during the probing Musillami solo during "Iceland." Throughout, there are multiple horn approaches and Moran is always finding interesting ways of cutting across or digging into what the trio would ordinarily get up to. Again, the music builds from open improvisation and, with dynamic subtlety and attention to nuance, make its way

New Issues



JANE SCHECKTER EASY TO REMEMBER DOXIE RECORDS 104

THE BEST THING FOR YOU
/ I HADN'T ANYONE TILL
YOU / I HAVE THE FEELING
I'VE BEEN HERE BEFORE / I
WAS A LITTLE TOO LONELY
/ EASY TO REMEMBER / I
DIDN'T KNOW ABOUT YOU
/ DON'T LET IT GET YOU
DOWN / WILL YOU STILL BE
MINE / A FACE LIKE YOURS
/ WHERE OR WHEN / HOW
LITTLE WE KNOW / STUCK
IN A DREAM WITH ME /
ACCIDENTS WILL HAPPEN
/ I'M GLAD THERE IS YOU /
ALONG WITH ME / I WALK
A LITTLE FASTER / BONUS!
- WILL YOU STILL BE MINE
(NEW LYRIC). 61:27.

Jane Scheckter, vcl; Tedd Firth, p, arr; Jay Leonhart, b; Peter Grant, d; Bucky Pizzarelli, g; Warren Vaché, cnt; Harry Allen, ts; Aaron Weinstein, vln; Tony DeSare, vcl (on "Didn't Know About You"); Gil Chimes, hca (on "Where Or When"). 11/15-17/2011, New York, NY.

to the thematic material organically, dramatically. The Piazzolla piece in particular is a hoot, and demonstrates to those who aren't following this group (and what's your excuse?) Musillami's compositional range. There's some great sax on the funky "Liv's in Beantown" and the suite is capped off by a couple of vivid miniatures, including the thoughtful drum solo "Moe," before the dark-hued concluding track. A fantastic disc as usual from Musillami.

Jason Bivins

Something I was warned about years ago was the possibility that anticipation could be more pleasurable than realization. Here that admonition bares its teeth and nibbles a bit...but just at the edges. Jane Scheckter has always demonstrated good taste in her repertorial choices, going all the way to back to her first (11/89, p. 74) release. So, here we have another program of judiciously selected tunes, including neglected gems like "Too Lonely," "Don't Let It" and "Accidents." And as further inducement to positive expectations, we find a sterling rhythm team and a support contingent including veteran accompanists Bucky Pizzarelli, Harry Allen, and Warren Vaché. Thus, the moment came when I slid the disc in under the laser and....oh....(sigh).. well.

It's all nice enough, a little too polite, if you will. Ms. S. sings these lovely songs straight, without making much effort to exploit their dramatic possibilities. Tedd Firth's arrangements are sturdy and supportive without being distinctive in any way and both Vaché and Allen keep a respectful distance.

It's comforting to have additional recordings of some of the rarely done tunes as noted above, and Ms. S. demonstrates a keen ear for newer tunes, such as John Proulx's "Stuck In A Dream," first heard on his own recent "Moon And Sand" disc. Her duet with Tony DeSare is, again, a little too polite, to the extent that it occurred to me they need not have been in the same studio at the same time to record it. At the low end of her range, this singer seems to have occasional difficulty maintaining perfect intonation, noticeable, for example, on "Where

New Issues



**EVAN PARKER &
ZLATKO KAUCIC
ROUND ABOUT ONE
O'CLOCK
NOT TWO MW863**

LINK TO ... O / LINK TO ... Z
/ LINK TO ... Z / LINK TO ... I
/ LINK TO ... E / DEAR MIKE!
58.17

Evan Parker, ss ts; Zlatko
Kaucic, d. July 4, 2009,
Ljubljana, Slovenia

Or When," a track further sabotaged by Cil Chimes' irritatingly bromidic harmonica. What a bad idea is was to take one of Lorenz Hart's most romantically austere lyrics and reduce it to around-the-campfire music with a mouth organ. But, that one track aside, better than average marks to Jane Scheckter for a generally enjoyable hour or so of well chosen, very capably sung songs. (The disparity between my anticipation and realization may turn out to be my problem and mine alone.)

Alan Bargebuhr

This recording comes from the 50th Jubilee Jazz Festival in Ljubljana. The percussionist Kaucic had met the saxophonist Parker just the day before. During their initial conversation, they determined that they had both performed with the remarkable saxophonist Mike Osborne. Kaucic had played with Osborne at a small club in Valencia, Spain in 1978 and then later in a large venue in Madrid, Spain. Parker and Osborne both performed with Chris McGregor's "Brotherhood of Breath" and with Barry Guy's "London Jazz Composers' Orchestra" to name just two connections. Parker and Kaucic decided to dedicate the recording under review here to Mike Osborne: "Ozzie." Note the last letter of each of the first five pieces.

I did revisit the excellent Mike Osborne record 'Outback' (FMR CD07) to get connected to the new music of Parker and Kaucic although I did not expect that there would be many direct comparisons.

In any case, it is indeed a joy to review this recording. It seems to me that all of the records in Evan Parker's vast discography would be interesting to hear. I had the good fortune to hear him perform with Barry Guy and Paul Lytton some years ago. I still think back to that occasion, the impact the event had on my future listening and indeed my ability to listen with focus. This recording has the advantage of an excellent and sympathetic sound engineer.

I will not be able to rank or classify this particular one into the list of Parker's recordings. May I say though, that on this date there are many moments that are

New Issues



DOMINIC DUVAL & ROMAN STOLYAR PARK WEST SUITE CADENCE 1241

PARK WEST SUITE I / BIRDS
TO BEARS / PARK WEST
SUITE II / NACHTMUSIK /
MORGENMUSIK / PARK WEST
SUITE III / AFTERWORD. 55:35

Dominic Duval, b; Roman
Stolyar, p. December 8, 2009,
New York NY.

strikingly beautiful and then one is obliged to consider sections that are definitely challenging. When the listening opportunity is right, the challenges and the almost euphoric places are just magical. Perhaps this observation gives a commonality with Osborne. The blending of tough with gorgeous makes so much sense. I often think to the very late John Coltrane recordings that provide a very similar request of the audience. The comparisons between Parker and Coltrane might have been worthy of writers 30 years ago. Now Evan Parker has his own arc and milieu. His attention to detail and nuance is probably impossible and certainly hard to quantify in words. His co-leader Kaucic is fascinating to hear as well and he has a definite sympathy for the saxophonist.

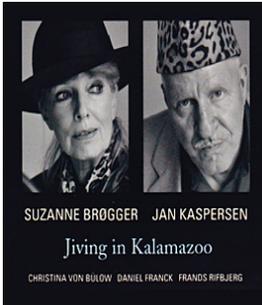
Gordon Hilton Fick

Dominic Duval will be well known to Cadence readers. My introduction to him came in the very highly regarded album 'Caged No More' led by reedist Mark Whitecage from 1996, later from a series of albums by Trio X with Duval, Joe McPhee, and Jay Rosen. The pianist, Roman Stolyar is new to me although I note from his biography that he has had collaborations with William Parker, Vinnie Golia, and Oliver Lake to name just a few. Stolyar is from Novosibirsk, Siberia where he continues to live and is an educator with the Novosibirsk College of Music. Stolyar does travel to New York from time to time providing the listener with a distinctive mix of clear technical training, unusual improvising chops, and a curious blend of East and West.

Stolyar reminds me of Keith Jarrett at times and at other times I hear Joachim Kuhn. The compositions on this disc are all original. The improvisations seem quite extended and far reaching but never so out as to lose sight of the themes. Duval and Stolyar sound as though they have had many opportunities to perform together. This recording was realized during a tour. If there is a little of that E.S.P. going on, or if they were just very well prepared, I like the close connection of their ideas and how they respond to each other.

The "Park West Suite" is separated into three separate tracks interspersed across the disc. With some simple

New Issues



**SUZANNE BRÖGGER
& JAN KASPERSEN
JIVING IN
KALAMAZOO
BANG FORLAG 103**

JIVING IN KALAMAZOO
/ CAN'T BUY MY SONG /
QUIZZICAL EYES / H20 /
MORNING TEA / SERENITY /
STALKER / SOUL UNBOUND
/ SENSITIVE TO GREEN /
SPENDING MY DAYS / WALTZ
FOR YANNIS. 47:04

Suzanne Brogger, vcl; Jan
Kaspersen, p; Christina Von
Bulow, as; Daniel Franck, b;
Frands Rifbjerg, d.

CD programming, I tried it out as a whole unit. You may want to try this as well. Perhaps the most attention-getting track is "Birds To Bears"; very enriched and quite entertaining, in the right ways. Parts of *Nachtmusik* are very adventurous but not difficult, if I am being clear here. In *Morgenmusik*, we hear what may be some prepared piano. Or is Stolyar playing some other unidentified instrument? The producer, Bob Rusch, comments in the liner notes, that they are musicians of the highest order. I agree.

Pianist, composer, arranger, bandleader Kaspersen has more than thirty recordings as leader. I would single out his 1991 quintet album "Live In Sofie's Cellar" (Olufsen 5136) as very lasting and highly rated. Brogger is a writer/poet with some twenty-three Danish publications to her credit. I have not read any of her works; alas, I am unilingual. I have determined that the Danish press and reviewers have been quite critical of her works. So I guess she and her writing are controversial. I should note that she has received many literary prizes and awards. For this recording, Brogger provided lyrics for eleven of Kaspersen's compositions. A crossover from poet to singer is not often successful. Certainly, the obvious successful example would be Leonard Cohen. I am very torn about my reaction to this recording.

Kaspersen and Von Bulow are gorgeous throughout and Brogger's lyrics are fresh and fitting to the compositions. It is very helpful to have the lyrics included in the booklet. Otherwise I would have found her words hard to follow. One's attention to her writing really assists me to appreciate the melding of her ideas with Kaspersen's ideas. Her writing is certainly very intriguing. Here is a little snippet: "She was a stalker/Skywalker/A copy-cat/ Now, where's my hat/I don't want someone to watch over me/Let me be." While her singing is primitive and untrained, there is a charm and class that emerges. I am reminded of Abbey Lincoln, at times. Perhaps this connection is more about the genre and the moods created than a comparison of their singing.

Gordon Hilton Fick

New Issues



JAN KASPERSEN HAPPY AS A FLOWER OLUFSEN 5755

LOVE POLICE / CAMOUFLAGE
/ NATIVE JAZZ / DARK HORSE
/ HAPPY AS A FLOWER /
STUDY IN GREEN / LINE FOR
LEE / ELEPHANT JOY DANCE
/ MEMORIES OF MINGUS /
FOLKSONG. 45.56

Jan Kaspersen, p; Simon
Spang-Hanssen, flt ss ts; Niels
Lyhne Lokkegaard, as; Henrik
Sveidahl, ss bari s; Peter
Danstrup, b; Ole Romer, d.
June 19, 2009, Copenhagen,
Denmark

Kaspersen calls this ensemble SaxChase. He notes that this band had played in concert on several occasions and that they were then ready to be recorded. Hence, this CD came into being. The rhythm section has performed and recorded together for better than 25 years. Indeed, they provided the rhythm section in the Sofie's Cellar date mentioned in the previous review. Spang-Hanssen's recordings may have begun with a sideman date in 1977 on FMP (SAJ 15) entitled "John Tchicai and the Strange Brothers." He has at least eight recordings as leader. The other two members of the front line are much younger. Lokkegaard notable as a member of the Jazz Baltica Ensemble and Sveidahl recording with an ensemble called Bentzon Brotherhood. I could not find any recordings with these three saxophonists together before this date under review.

I can concur with Kaspersen from his liner notes that all three saxophonists provide very different voicings. The compositions are all originals of Kaspersen's and were recorded for the first time on this date. The opener "Love Police" and the later "Line For Lee" reflect very early bebop influences. The "Chase" in "Love Police" is really successful and fun. "Camouflage" becomes quite free and in avant-garde territory, then ends quickly with a solid defining structured revisit of the start. This piece is an interesting fragment that had me wanting more. I would suggest that this recording serves to illustrate the wide ranging interests of Kaspersen and the more-than-game contributions from the band. There are some very tight formal arrangements that are often followed by very creative improvisations. The piece "Native jazz" has some marvellous contributions from Spang-Hanssen and Lokkegaard, in particular. "Dark Horse" is quite winning with a relentless groove and is also winning by falling into the territory of Eddie Harris' "Freedom Jazz Dance", intentionally, I think. The piece "Memories Of Mingus" was, perhaps, the least successful for me. Not that there are no Mingus touchstones here, but tackling this world is tricky and this piece comes across as pastiche and runs on too long. I was even less secure with the inclusion of the short solo piano piece at the end.

Gordon Hilton Fick

New Issues

EDWARD RATLIFF THOSE MOMENTS BEFORE STRUDELMEDIA 011

CAFE CORTADO / END OF
AN ERA / MINIMUS / MOVIN'
ON OVER / VELOCE / GOOD
QUESTION / WELL-DRESSED
AND ELEGANT / FUNERAL
MARCHIN THE STYLE OF
JEAN-BAPTISTE DE LULLY /
MARCH FOR A LOST CAUSE
/ KOWLOONNOIR / PINHOLE
GHOST. 59.19

Edward Ratliff, acc cor tpt
celeste; Michael Attias, as bari
s; Beth Schneck, as ss; Doug
Wieselman, e-flat clt; Nate
Ridley, g; Wes Matthews, p
h b3; Sean Conly, b eb; Take
Toriyama, d. 2009, Union
City, NJ.



FRODE GJERSTAD EAST OF WEST MFOS VEDERLAGSFOND CT13

The label and website “Strudelmedia” appears to be the collaboration of a photographer, Anja Hitzengerger, and a musician, Edward Ratliff. Ratliff is a composer and multi-instrumentalist from New York who performs on the instruments noted above and also, on other occasions, on trombone and euphonium. He notes one of his inspirations as the early music specialist, Jordy Savall. He describes his music as “cinematic, cosmopolitan and very visual.”

This recording is hit and miss for me. Parts of this record do not strike me as terribly original not much more than soundtrack music. However, there are some really fine parts to this record. The highlight is the third track “Minimus.” This piece is a trio of accordion, soprano saxophone and bass. A beautiful composition with marvellous execution. Most sterling is the saxophonist, Schenck. A close second is the solo piano piece “Good Question.” This is quality writing and very memorable playing from Matthews. The piece is dedicated to Henry Threadgill but I was unable to connect this piece with Threadgill in any way; the linear notes notwithstanding. “Leon’s Last Night” might well be from a soundtrack or part of a performance by one of the many MOR trumpeters. Alas, it is way too close to Herb Alpert’s “Rise” from the last vestiges of disco in 1979. Maybe one would be ready for anything at this point. The alto saxophone of Attias does go for some gripping stuff in places. For me, this record tries to display too many matters at once. This record shows promise of the future for these musicians but, so far at least, it is unrealized. My thought is that this release was premature. A few of the pieces hold up very well but overall this album is not successful.

Gordon Hilton Fick

Norwegian saxophonist, Gjerstad, is most certainly one of the leading free jazz exponents. His recordings date back to the 1980’s with an ensemble entitled “Detail” with percussionist John Stevens, bassist, Johnny Dyani or Kent Carter, and sometimes, trumpeter Bobby Bradford. He has been collaborating with Nilssen-Love for many years. Nilssen-Love has a very lengthy discography.

New Issues

SUMMERSAULT / FLORAL
DUNE / DEAD BIRD'S NEST
/ WINTER BONE / LETTERS /
EAST OF WEST. 44:13.

Frode Gjerstad, as bcl, Jon
Rune Strom, b; Paal Nilssen-
Love, perc. April 9, 2011,
Stavanger, Norway.

I will note only one of his many projects through his membership in the ensemble "Atomic" which has a number of highly rated and widely heard recordings. The trio for this recording is Gjerstad's first "all-Norwegian" trio. Strom has been performing in this trio for more than three years. Gjerstad definitely has his own voice although, on this recording, I am attracted to references to Albert Ayler and to Ornette Coleman. He has a very clear, detailed and attractive tone. He is, perhaps, more sparing with the use of extended techniques than some but their placements seem right to me. Nilssen-Love creates lovely swinging environment that is nevertheless fully in the free context. At times, a close comparison might be made with Han Bennink as there certainly playful times and less serious sections. The musicians are realistically recorded in this date. One gets a sense that one is there. I have not had an opportunity to hear any of these musicians live. Hopefully, one day soon, I will have that opportunity. It will be somethin' else.



SAMUEL BLASER PIECES OF OLD SKY CLEAN FEED 151

PIECES OF OLD SKY / RED
HOOK / CHORAL I / MYSTICAL
CIRCLE / MANDALA / SPEED
GAME / CHORAL II. 55:58

Samuel Blaser, tbn; Todd
Neufeld, g; Thomas Morgan,
b; Tyshawn Sorey, d. June 5,
2008, Brooklyn, NY.

Trombonist, Blaser, is joined by a trio of guitar, bass and drums. Not a common configuration. In addition to this recording, Blaser has recordings as leader on "Between the Lines" and "Intakt." He was also a co-leader on one of Paul Motian's last recordings called "Consort in Motian" on the Kind Of Blue label. Trombonist led albums have a way of either having quite wide appeal or being for specialists only. I judge this album under review to fit into the latter. For the opening tune, in particular, I am not thrilled with the trombone tone. I am sure that the leader has made this quite intentional. On the other hand, these four musicians invite you to pay close attention to their quiet and reflective environment. I do think that the opening piece goes on too long. Attention fails me. Their point was clearly made in the first eight minutes or so of this piece. Drummer, Sorey, gets my vote in the second piece called "Red Hook" and the bassist, Morgan, has interesting messages to provide. Here, Blaser provides a vastly more interesting sound that reveals his huge chops and the listener is given more to chew on. A substantial and engaging piece of music. The next piece returns to a

New Issues



SUBOKO, CARL
LUDWIG HUBSCH &
ROLAND SPIETH
K-HORNS
SCHRAM 14

EIN / TAG / VOR / ZWEI/
JAHREN. 38:33

Suboko, d, tbles, elec;
Hubsch, tuba; Spieth,
tpt. November 25, 2009,
Karlsruhe, Germany

forlorn setting that wears me out quickly. Then, "Mystical Circle" provides a rather academic and technical start that is then energized by Sorey. However, it then takes me to a confused place and rebuilds for a time but, alas, offers no real sense of momentum. Maybe I continue to be thrown off by this recording with its stops, pauses and leaps forward to no seeming advantage. The next piece "Mandala" nevertheless invites one to reconsider "It Ain't Necessarily So" but then takes one elsewhere. Excellent sound from the folks at Clean Feed Records. This record is a bit of an enigma to me after several tries. I would say there is considerable grounding for the future here. I sense better next steps will be found with these intriguing musicians.

This recording ranks as one of the most unusual combinations of musicians I have ever heard. Here we receive mainly tuba, trumpet and drums. Oh my! Then, add to mix a whole range of objects that become instruments for the trio Suboko and then, for variety?, add some turntables and some electronics. The tubist, Hubsch, plays his instrument fairly conventionally while the trumpeter, Speith, provides a huge range of sounds from his horn. Wow! Who are these guys, you may ask? Through an internet search, I found very little but that Suboko is a trio comprised of Pascal Gully (Drums) and two individuals with only one name: Regreb (Drums, Electronics) and Bouto (Turntables, Electronics, Percussion). This album then is actually a quintet date with Hubsch and Speith added to the trio. This album fits more naturally in the experimental world rather the avant-garde jazz world. But who cares? There are points of comparison with AMM maybe, or how about John Butcher? I know this review already has far too many question marks and exclamation marks. I listened to this recording for the first time, in the morning, after some coffee and some recovery breakfast. Not a good idea. My most recent listen occurred during the early evening with the late spring sun providing some optimism and a glass with ice and a quality beverage changing my perspective. Now I get it. I hope the musicians here are not put off by my cavalier approach. In fact, I am quite taken by this music and I am sure that its very new, authentic feel was obtained through due diligence and careful consideration. Well recorded (and assembled?) too.

Gordon Hilton Fick

New Issues



JUHANI AALTONEN
AND HEIKKI
SARMANTO
CONVERSATIONS
TUM RECORDS 024-2

CD-1 WHEN I WAS WITH YOU
/ SO MUCH HAPPENED... /
WHAT WE CANNOT IMAGINE
/ ...IT HAPPENED TODAY / LE
PETIT SOLDAT / JUST LIKE
A DREAM / YOU AND THE
NIGHT AND THE MUSIC /
EVENING PRAYER. 56:51.

CD-2 FROM NOTHING / NO
WORK BOUND ME / FREE
SOULS / THE SEA IN THE
MOONLIGHT / WAR TRANE
/ PEACE TALK / ALONE
TOGETHER / EVENING HAZE.
58:39.

Juhani Aaltonen, ts; Heikki
Sarmanto, p. January 16-17,
2010, Gothenburg, Sweden.

In its depiction of two central figures of modern Finnish jazz, this two-CD set plus its extensive album notes could easily be core material for a course in Finnish jazz history. The notes document that saxophonist Juhani Aaltonen and pianist/composer Heikki Sarmanto frequently crossed paths in the late 1960s and early 1970s in the Helsinki jazz and avant-garde music scene. Both performed with the Nordic All-Stars in various festivals and radio broadcasts in the early 1970s, a group that included such well-known musicians as Palle Danielsson, Jan Garbarek, Jon Christensen, Palle Mikkelborg, Terje Rypdal and others. Since then Aaltonen and Sarmanto have done many concert tours and 30 or so recordings together, with Aaltonen a frequent jazz soloist on many of Sarmanto's large orchestral and choral works.

For this recording, the two artists chose to engage in free improvisation, a mode of playing familiar and dear to both, using as material eleven Sarmanto compositions, two standards, and five totally spontaneous duo improvisations. The resulting performances have the character of musical conversations, mostly expressed out of time, with significant melodic content and an overall thoughtful and rather serious demeanor. A richness of performance and responsiveness by the two long-time musical colleagues characterize the proceedings, which are enhanced by the very fine and natural-sounding studio recording, well capturing Aaltonen's dry tenor tone and Sarmanto's acoustic piano. I confess to grabbing a hold of the two standards, "You and the Night and the Music" and "Alone Together," to seek greater understanding of the duo's performance within some context of the music's structure. Over time I gained more appreciation for many of the other selections. The album's supplementary materials were also helpful in this regard, with a descriptive booklet containing two pages from Sarmanto commenting on the recording, six pages from Petri Haussila on the long musical relationship between Aaltonen and Sarmanto, seven pages on the musical background of Aaltonen and five on Sarmanto, and four giving information on each of the musical selections.

Don Lerman

New Issues

THE CLARINET TRIO 4 LEO RECORDS 622

MAY 5 / BLAUES VIERTEL
/ COLLECTIVES #13 #14 /
HOMOGENOUS EMOTIONS
/ CATWALK MUNZSTRASSE /
WATERS / KLEINE FIGUREN #1
/ NEWS? NO NEWS! / GERINGE
ABWEICHUNGEN VON DER
NORM / KLEINE FIGUREN
#1 (VARIATION) / KLEINE
FIGUREN #2. 51:08.

Jurgen Kupke, cl; Michael
Thieke, a cl, cl; Gebhard
Ullmann, b cl. January 8-9,
2011, Landin, Germany.

(1) MARSHALL GILKES SOUND STORIES ALTERNATE SIDE RECORDS 005

PRESENCE-PART 1 /
PRESENCE-PART 2 / ANXIETY-
PART 1 / ANXIETY-PART 2
/ DOWNTIME / SLASHES /
BARE / ARMSTRONG-PART 1 /
ARMSTRONG-PART 2 / FIRST
SONG / THRUWAY. 74:43.

Marshall Gilkes, tbn; Donny
McCaslin, ts; Adam Birnbaum,
p; Yasushi Nakamura, b; Eric
Doob, d. April 25-26, 2011,
New York, NY.

This series of modernist pieces for clarinet trio displays the enormous musical creativity of Gebhard Ullmann, composer of nine of the eleven selections on this program. Offering music that will elicit a sense of surprise and wonder to listeners, Ullman makes use of the wide range and interesting tonal colors offered by the clarinet family: the low end bass clarinet, mid-range alto clarinet, and high end (often called soprano) clarinet. Riveting rhythmic patterns and interesting tonal harmonies, brilliantly performed by the three clarinetists, lend a vibrant quality to Ullman's music. Ample room is made for joint and individual improvisation, often on the wild side.

Trombonist Marshall Gilkes and his quintet present exceptional music in the advanced modern mainstream of jazz on (1). The varied compositions by Gilkes are consistently top-notch and interest-sustaining, as are the performances by all the players. Gilkes and tenor saxophonist Donny McCaslin lead the way with strong playing on all the melodic and ensemble passages, and with lucid and idea-filled solos that range in nature but fit the bill for the piece being played. Gilkes's playing seems effortless, displaying a strength and purity of trombone tone on reflective pieces "Downtime" and "Bare," and building momentum on "Presence-Part 2" and other selections. McCaslin is an extremely fluid player, excelling on solos on "Presence-Part 1," "Anxiety-Part 2," "Slashes," "Armstrong-Part 2," and elsewhere. Pianist Adam Birnbaum plays beautifully on "Presence-Part 1," "Armstrong-Part 1," and on "First Song," a spritely Gilkes original in the Keith Jarrett mold. Birnbaum's sensitive accompaniment on "Downtime" and elsewhere brings to mind the comping of Warren Bernhardt (or more fundamentally, Bill Evans). Bassist Yasushi Nakamura and drummer Eric Doob anchor the outstanding rhythm section, with Nakamura's lyrical bass solo on "Downtime" and Doob's creative snare work on "Armstrong-Part 1" mere examples of their fuller musical contributions. The album closes impressively with "Thruway," which contains an interesting rhythmic/harmonic figure and showcases the entire group.

Don Lerman

New Issues

(2) CLAZZ
ENSEMBLE / FRANK
CARLBERG
FEDERICO ON
BROADWAY
RED PIANO RECORDS
14599-4409-2

FEDERICO ON BROADWAY
/ MARCH / GREEN ROOM
/ RAT RACE / THE CHASE
/ TRICKS / JOHNNY
CARLSON'S BIG BAND. 59:59.

Dick de Graaf, ts, ss, flt; Arno
Bornkamp, ts, ss; Paul van
der Feen, as, cl; Nils van
Haften, bari s, b cl; Gerard
Kleijn, Frank Anepool,
Charlie Biggs, tpt; Vincent
Veneman, Koen Kaptijn, tbn;
Kris Goessens, p (1-4); Guus
Bakker, b; Joost Kesselaar, d;
Frank Carlberg, conductor
(1-4), p (5-7). June 5, 2011,
Amsterdam, Holland.

(1) DUDLEY OWENS/
AARON WRIGHT
BAND
PEOPLE CALLING
ORIGIN 82611

R.O. / PEOPLE CALLING /
ELIJAH / JOVAN / CALLING
FOR CASEY / Y.A.G.M.G.D.
/ BOOK OF REVELATIONS
/ MAGNOLIA / TREMBLE /
PRAYER / PEOPLE CALLING
(REPRISE). 59:20.

Though its instrumentation is similar to a standard big band, Clazz Ensemble presents on (2) music written by Frank Carlberg that is quite powerful but far from standard. Recorded live at the Bimhuis in Amsterdam and performing with great energy, the "Ensemble" offers imaginative and unusual music which in Carlberg's words was inspired by "carnivals, amusement parks, parades, magic shows and the world of the circus" as well as "cinema in films by Federico Fellini, Carol Reed, Rainer Werner Fassbinder, Billy Wilder, [and] Alfred Hitchcock." Cut-by-cut descriptions by Carlberg in the liner notes are absolutely on the mark, with references to "controlled cacophony," "frenetic pace," "woodwinds careen[ing] away while the brass desperately try to catch up," "undercurrent [of] nervous unsettled energy," and "rambunctious celebration of spectacles and events with its cantankerous rhythmic gait," the latter a description of "Johnny Carlson's Big Band," the final selection. Certainly the music presented here fits the idiosyncratic and daring persona of the Clazz Ensemble, which was formed in 2007 of twelve top-flight musicians from both the jazz and classical ranks in Holland, and here offers its third CD, one you may wish to strap your seat belt in before experiencing

1) features acoustic jazz from the group co-lead by saxophonist Dudley Owens and bassist Aaron Wright. The all-original program is highlighted by Wright's medium/up-paced "Tremble," with Owens, trumpeter Justin Stanton, and pianist Willerm Delisfort soloing well over interesting blowing changes on the 10-bar form. Owens displays musical range on tenor, from his thoughtful rendering of "Prayer" to his Rollins-esque effort on the piano-less "Y.A.G.M.G.D.," two of Owen's four compositions performed here. Delisfort leads the strong rhythm section, providing fine solos on Owen's "Book of Revelations" and Wright's "Magnolia," while drummer Clif Wallace is featured over closing vamps on "Calling for Casey" and on two other selections.

Dudley Owens, ts, ss; Wright, b; Justin Stanton, tpt (7, 8, 9, 10); Willerm Delisfort, p; Clif Wallace, d. October 23-24, 2011, Hoboken, NJ.

Don Lerman

New Issues



2) UPPER LEFT TRIO ULTERNATIVE ORIGIN 82608

SMELLS LIKE FRENCH /
SWAMPED / PARTICLES OF
NOISE (EXCERPT) / CROSS
OFF THE STARS / FIG / HOME
/ FEAR AND BRIGHT COLORS
/ STEEL WHEEL / THE CRUSH
/ AFTER US / YOUR CHARIOT
AWAITS / TRUE NORTH. 55:54.

Clay Giberson, p/keyboards;
Jeff Leonard, b; Charlie
Doggett, d. July 12-14, 2011,
Portland, OR.

HETTY KATE KISSING BUG HETTY KATE 6251

ALL OF YOU / YOU TURNED
THE TABLES ON ME /
KISSING BUG / AS LONG AS
I LIVE / YOUNG AT HEART.
17:52.

Hetty Kate, vcl; Art Hirahara,
p; Tal Ronen, b; Dan Aran, d.
Winter 2009, Brooklyn.

The Upper Left Trio offers a varied set of music incorporating multiple musical styles (jazz and rock) and characterized by an innovative spirit on (2). All but one of the twelve selections are originals by group members, with pianist Clay Giberson contributing six (plus one co-written with bassist Jeff Leonard), ranging from "Smells Like French," an uncomplicated entertainer with a rock back beat, to the more contemplative and harmonically advanced "Cross Off the Stars." Giberson displays a deft pianistic touch throughout and on "After Us," a fine medium latin composition by Leonard, and provides thoughtful playing along with Leonard on "Home." With three CDs out on Origin Records prior to this one, the trio plays like a well-functioning unit that has logged plenty of time together, as evidenced on "The Crush," an excellent Giberson piece in 7/4 time.

Don Lerman

Aussie songstress Hetty Kate's 2009 stop in Brooklyn netted these five very pleasant tracks. Her voice is strong, clear, cheerily youthful and she sings 'em straight at all tempos, without affection, sounding more than a little like Joanie Somers. The supporting Brooklyn trio is...well...er...supportive in all the right ways and a better match than the string ensemble (2 guitars and bass) she recorded with in Melbourne on "Late Lunch on Irwell Street," an album I downloaded to get some context for listening to this release. One puzzlement - there is a line in Harold Arlen's lyric for "Long As I Live" that goes - "that's why I wear my rubbers when it rains..." but Ms. Kate sings "that's why I wear my raincoat..." One wonders if she had some sort of gender problem with "rubbers."

Alan Bargebuhr

New Issues



1) PIERO ODORICI, WITH THE CEDAR WALTON TRIO, SAVANT 2115.

CASADIAS / FOR SOMEONE
SO BEAUTIFUL / OVER THE
RAINBOW / TIN TIN DEO /
MY ONE AND ONLY LOVE
/ NATIVE SON / WILLIE'S
GROOVE / IF I SHOULD LOSE
YOU. 51:14.

Piero Odorici, ts; Cedar
Walton, p; David Williams, b;
Willie Jones III, d. 5/11/2011.
Paramus, NJ.

Quiet as its kept, there has been a long tradition of veteran musicians presenting recordings by lesser known players deserving of wider exposure. The first example of this that comes to mind is the fifties Atlantic album "Ray Charles Presents David Fathead Newman" which still remains one of my all time favorites. Cannonball Adderley was another major figure that introduced us to many up and coming names. That tradition continues to this day in Branford Marsalis' Honors Series saluting Michael Carvin, Jimmy Cobb and others.

That is why the subtitle "Cedar Walton Presents" caught my eye immediately. The distinguished pianist is known for his excellent taste in saxophonists as past associations with Clifford Jordan, Dale Barlow, George Coleman, Junior Cook and Vincent Herring, to mention a few, attest. Although better known of the continent, Italian tenorist Odorici has been a protege of Walton's for some time now and his introduction (1) to stateside jazzers is way overdue. His influences could be any of the names listed above with a crisp and clear tone that accentuates his phrasing and ideas. His lyrical sense is up front on the lush ballads such as "My One And Only Love" and "For Someone So Beautiful" which was written by trapster Willie Jones III. It is one of four originals from the group members; the opening "Casadias" from Odorici who displays an obvious Trane strain (circa Prestige period) over Walton's appropriate Tynerish comping, the piano feature "Willie's Groove" written by Walton punctuated by hot eights between the horn, piano and drums and the rollicking calypso by bassist David Williams that has a opening vamp intro from the composer and nice traps spot near the end. One can almost hear Newk performing this one. Two of the standards are thought of usually as ballad but "Over The Rainbow" is given a blazing treatment while the closing "If I Should Lose You" is lightly swung with Cedar quoting "I Got Plenty Of Nothing" in his solo but leaving out the "Nothing". If you dig Steve Grossman, Bob Mintzer, or Jerry Bergonzi, you'll get into this gentleman from Bologna.

Larry Hollis

New Issues



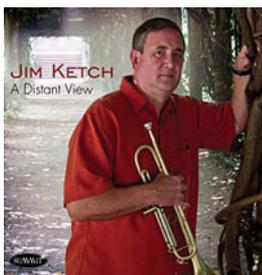
2) JOHN COCUZZI, GROOVE MERCHANT, ARBORS RECORDS 19417.

GROOVE MERCHANT /
CRAZY RHYTHM / DREAM
DANCING(#+) / THE GLORY
OF LOVE (*) HOW AM I TO
KNOW / TENDERLY / MINOR
DRAG(#+) / MELLOW GUITAR
/ DID I REMEMBER? / LAST
NIGHT ON THE BACK PORCH (I
LOVED HER MOST OF ALL) / JE
NE SAIS PA / WHAT'LL I DO? /
LOVER. 66:01.

Cocuzzi, vib, vcl(*); Antti
Sarpila, clar, ss; John Sheridan,
p; James Chirillo, g; Frank Tate,
b; Joe Ascione, d, djembe(#),
shakers (+). 10/4&5/2010.
NYC.

Swing is the main thing on (2) so much it made me want to get off the couch and do the good old "Dallas Push." John Cocuzzi is not your most easily recognized vibraphonist. It must be admitted I had heard the name but never actually heard him play. His credentials seem to be in perfect order; gigs with everyone from Warren Vache to Nicholas Payton, just to mention trumpet players. Here he has assembled a cast of players of varying degrees of recognition. Guitarist James Chirillo and drummer Joe Ascione were familiar names but Antti Sarpila on reeds, pianist John Sheridan and bass player Frank Tate were new to me. Nevertheless, they jell together from note one. They sail through an carefully chosen program of expected mixed with unexpected material and even mix it up personnel-wise. The evergreen "Crazy Rhythm" is done in a drumless trio format, the leader croons "The Glory Of Love" and there are tasteful duet sections interspersed in some of the selections. Chirillo gives us a lesson in advanced Swing strings as pointed out in Michael Steinman's lengthy booklet notes. If further proof that these cats can swing like mad, just give a listen to "Minor Drag." Look out now!

New Issues



3) JIM KETCH, A DISTANT VIEW, SUMMIT RECORDS 581.

NOT AT THIS TIME / GRACE
/ LONG AGO AND FAR
AWAY / GRAHAM'S BLUES
/ A DISTANT VIEW / YOU
WON'T BELIEVE ME WHEN I
TELL YOU THIS / SAIL AWAY
/ SAVANNAH'S SWINGING /
BEATITUDES / DEWEY'S TUNE /
STRASBOURG/ST. DENIS. 74:22.

Jim Ketch, tpt, flgh; Dave
Finucane, ts; Stephen
Anderson, p; Jeffry Eckets,
b; Ross Pederson, d. 6/26-
28/2011. Durham, NC.

As was true in the case of Cocuzzi, Jim Ketch is another new name to me as are his sidemen on (3) for that matter. Metaphorically moving up a couple of decades from the Arbors issue, this music in the classic tenor/trumpet quintet grouping could easily have fit on the Blue Note label of yore but not anymore unfortunately. These are not youngster just out of some music school but experienced musicians (some respected teachers) that lend an air of authenticity to the proceedings. Ketch is more in the Conte Candoli/Bobby Shew vein than Lee Morgan or Donald Byrd and Finucane reminds at times of a pre-Verve Joe Henderson.

They play atop a trio of solid timekeepers that keep it all firmly anchored while supplying occasional solo statements of equal quality to the front liners. Pianist Stephen Anderson, who is also a Summit recording artist, is particularly strong with an early McCoy Tyner based approach. The playlist is comprised of Jazz staples from Tom Harrell, Bobby Watson, Marcus Roberts, Roy Hargrove and Dewey Redman, a pair of standards ("Long Ago & Far Away"/"My One & Only Love") and original pennings from the band members. These include the opening kicker from Finucane and three works from the leader; the self-explanatory "Graham's Blues", the moody "A Distant View" and the celebratory "Savannah's Swinging." Anderson sits out on "Dewey's Tune" and employs the Fender Rhodes electric piano under on the last track. Jim Ketch scored positive reviews for his debut disc "Next Set" and he suffers no sophomore slump here.

Larry Hollis

New Issues

1) BETTY BRYANT
& MARK CHRISTIAN
MILLER
TOGETHER
BRY-MAR MUSIC
(no #)

I'M JUST A LUCKY SO & SO
/ WHEN LIGHTS ARE LOW /
ST. LOUIS BLUES / STRANGER
IN TOWN / MONEY HONEY
/ YELLOW DAYS / GIVE
ME THE SIMPLE LIFE /
MOUNTAIN GREENERY / I
WISH FOR YOU / A PARISIAN
THOROUGHFARE / DREAM,
MY LITTLE ONES. 49:37.

Betty Bryant, vcl, p; Mark
Christian Miller, vcl; Robert
Kyle, ts, ss, flt; Nolan Shaheed,
tp; Tomas Gargano, b; Kenny
Elliott, d. Recording Date(s)
unspecified, Pasadena, CA.

2) MARY STALLINGS
DON'T LOOK BACK
HIGHNOTE 7224

WHEN LIGHTS ARE LOW
/ THE WAY YOU LOVE
ME / NIGHT MIST BLUES
/ (EVERY TIME WE SAY
GOODBYE / GOODBYE)
/ IS THAT...? (THIS LOVE
)/ DON'T LOOK BACK /
LOVE ME OR LEAVE ME /
DON'T MISUNDERSTAND
/ KEY LARGO / SOUL EYES
/ MARY'S BLUES / PEOPLE
TIME (FOREVER MINE).
60:16.

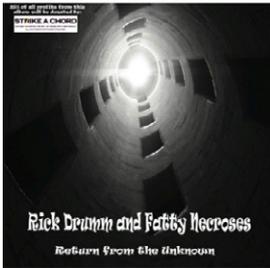
Octogenarian and a septuagenarian vocalists taking the lights down low (1) finds Betty Bryant, now in her 80s, approaching her vocals with a sort of Maxine-Sullivan-like ease, sometimes yielding to a bit of parlando to make an entrance, as on "St. Louis." At the keyboard, she has a Basie-ites sense of rhythmic swing leavened by a very graceful melodic flow. With help from Shaheed and Kyle (on flute), Bud Powell's "Parisian," the only track without a vocal, comes off as sweet and light as a coffeehouse latte. The album's title is a slight misnomer because Mark Christian Miller lifts his voice with Betty's on only three tracks ("Low/Simple/Greenery"). But, he has another three ("Stranger/Yellow/ Wish") all to himself and uses his rather pastel voice to lovely affect on each and every one. He's the session's revelation and his solo tracks are the ones I find myself picking out to play over again. Tasty tenor from Kyle on "Stranger" and some modest full band funk on "Money." Overall: amiable, non confrontational jazz music.

2) is a more seriously intense outing than Ms. Stallings' immediately previous one (4/11, p. 158), and with Eric Reed once again at the piano and more or less in charge, she takes the opportunity to demonstrate her allegiance to the Carmen McRae school of diva-ship. Her 70-plus year old voice continues to be strong and expressive. She absolutely nails the "Blues" Reed wrote for her and makes Mal Waldron's "Eyes" her very own. The recital has a slight Benny Carter tilt, owing to the inclusion of the all too seldom sung "Largo," as well as "Lights Are Low" and "People Time," the latter of which is one of the Carter tunes Deborah Pearl (7/11, p. 236) added lyrics to after the fact. A very rewarding vocal release from a very accomplished vocalist.

Mary Stallings, vcl; Eric Reed, p; Reuben Rogers,
b; Carl Allen, d. 11/21-22/2011, New York, NY.

Alan Bargebuhr

New Issues



RICK DRUMM, RETURN FROM THE UNKNOWN, NO LABEL NO NUMBER.

FATTY NECROSIS SINGS THE
BLUES / GENTLE SPIRIT /
INDI FUNK / NOT WHATEVER
/ DETOURS / PULLED PORK
SANDWICH / OUT THE
DOOR / JUST A DROP /
RETURN. 63:23.

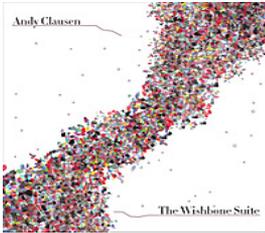
Rick Drumm, d; Fred
Hamilton, Corey
Christiansen, g; John
Benitez, b; Axel Tosca
Laugart, p; Frank Catalano,
ts; Mike Brumbaugh,
tbn; Pete Grimaldi, tpt.
8/12&13/10, New York City.

These three sessions all come with back stories involving life altering experiences.

Drummer Rick Drumm reports that being diagnosed and treated for cancer forced him to look mortality in the eye. With that behind him he decided he needed to document his music and that of his close musicals friends. The result is "Return from the Unknown." Now it just so happened that I read those notes before listening to the CD, and I thought "oh, no!" How to criticize such a sentimental effort, noble defiance in the face of death. Well, Drumm provided an easy solution to my hypothetical dilemma. From the first notes of "Return from the Unknown" I was captivated. Drumm and cohorts offer up an entertaining session of serious blues-rock fusion. They evoke the vibrancy of fusion without coasting on the easy grooves. This is well-wrought music from the leader's bass drum kicks to the piquant horn voicings. The music unfolds over tight, propulsive grooves locked in by the leader and bassist John Benitez (who I must say I wouldn't mind having a little more prominent in the mix). The two guitars of Corey Christiansen and Fred Hamilton are layered with splashes of electronic keyboard from Tosca Laugart sandwiched in between. The horns, used sparingly but effectively as a unit, add color. Saxophonist Frank Catalano has a big sound redolent of urban soul. Trombonist Mike Brumbaugh offers a contrasting color, a staggering bellow full of melodic felicities. Pete Grimaldi makes his presence felt at the top of the horns. The charts, all by the two guitarists, are sprawling affairs that tell stories. The solos grow naturally from the charts. "Not Whatever," for example, starts with a folk-colored acoustic bass solo from Benitez and strikes a wistful ballad mood, but that evolves into a bluesy boil, before Catalano brings it back to its gentler opening mood. That kind of structural integrity is typical of Fatty Necroses. Whenever I popped this back in, I found more to like. Here's hoping Drumm and friends stay healthy and keeping producing intriguing sounds.

David Dupont

New Issues



ANDY CLAUSEN, THE WISHBONE SUITE, TABLE AND CHAIRS MUSIC 013.E

WHO GOES THERE? (THEME) / MAY, ALONE / INTERLUDE I / AFFINITY (THEME) / THE PURSUIT II / WISHBONE / TROUBLE / WHO GOES THERE? (DANCE) / TO AND FROM / WHO GOES THERE? (AGAIN) / INTERLUDE II / COURAGE / THE PURSUIT / DREAM / TROUBLE (AGAIN) / AFFINITY (DANCE) / DIALOGUE (THEME) / BADLANDS / AFFINITY (THEME, AGAIN). 52:19.

Compared to facing mortality, the story at the heart of composer and trombonist Andy Clausen's *The Wishbone Suite* may seem trivial, and it is literally juvenile. Clausen, who at the time of the recording had just finished his first year at Juilliard, set out to compose a piece that would embody the feelings of his first crush when he was 7. While some may dismiss it as rather trite inspiration, it's important to remember that a child experiences emotions with the same intensity as adults. I found it refreshing to have an aspiring jazz musician engage in something other than genuflection of one or the other varieties of bop. Though Clausen demonstrates command of his horn - his unaccompanied playing on the title track shows of his rich, noble sound - his focus here is on his composition. The quintet - Gus Carns on piano, Aaron Otheim on accordion, Ivan Arteaga on clarinet and Chris Icasiano on drums and glockenspiel along with the composer on trombone - is well suited to expressing Clausen's intent. He introduces his sound world in the first instant with a rising clarinet figure that summons the archetypal American landscape. It sounds like Copland filtered through Bill Frisell. And those musical elements, four square folk melodies, quartal harmonies inform the entire piece. That first flourish also serves to introduce Arteaga's voice. He serves Clausen's muse well, singing the lines with vigorous woody tone. "Wishbone" proceeds through 19 vignettes, the episodic structure held together by the unity of melodic and harmonic material. That material though proved too slight to sustain interest over the entire 50-plus minute piece. Still there's much to respect and admire in the control and craftsmanship demonstrated by such a young composer.

Andy Clausen, tbn, comp; Ivan Arteaga, cl; Gus Carns, p; Aaron Otheim, p, acc; Chris Icasiano, d, glockenspiel. 8/28&29/11, Seattle, WA.

David Dupont

New Issues



MICHAEL TRENI, BOY'S NIGHT OUT, BELL PRODUCTIONS.

SOMETHING'S COMING /
BOY'S NIGHT OUT / LULLABY
OF BIRDLAND / STRAYHORN
/ IN MY QUIET TIME / WHAT
IS THE WORLDS COMING TO?
U.M.M.G. / HERE'S THAT
RAINY DAY. 58:56.

Michael Treni, tbn, arr, ldr;
Bob Millikan, Vinnie Cutro,
Christ Persad, Bill Ash, tpt,
flgh; Sal Spicola, as, ss, pic,
flt, cl; Craig Yaremko, as, flt,
a flt, flt, cl; Jerry Bergonzi,
ss, ts; Frank Elmo, ts, a flt, cl;
Ken Hitchcock, ts, a flt, cl; Roy
Nicolosi, bari s, b cl, cl; Matt
Bilyk, Bob Ferrel, tbn; Philip
Jones, b tbn; Charles Blenzig,
p; Takaski Otsuka, b; Ron
Vincent, d; Rick DeKovessey,
perc. 12/20/11, Englewood,
NJ.

NICK MORAN TRIO, NO TIME LIKE NOW, MANOR SOUND 10661.

Trombonist and arranger Treni came up as a jazz player, but went commercial after just missing a shot to join the Jazz Messengers. He apparently got involved in inventing, and now has come full circle back to jazz. The intervening activities must have been quite remunerative given he's fronting his own big band, not an inexpensive proposition. The overall vibe of the band swings back to the 1970s. Opening with "Something's Coming," that can't help but summon memories of Buddy Rich's big band to the closing stentorian "Here's That Rainy Day" done in the spirit of Kenton with a spot-on tribute to Thad Jones on the title tune, the arrangements tread familiar territory. We even get a boogaloo "What Is the World Coming To?" Live strings are added as unnecessary sweetener to "Rainy Day" and "In My Quiet Time," neither of which needs that added dose of saccharine. Treni's responsible for all the tracks save two - pioneering jazz educator Jerry Coker contributes to tributes to Billy Strayhorn in the form of arrangements of "U.M.M.G." and Clare Fischer's "Strayhorn." The latter seems like a redundant exercise - why not just play Strayhorn's chart? And Fischer's theme reminds me more of TV police show music than Strayhorn. Still here and elsewhere the charts are enlivened by strong improvising by band members. Sal Spicola delivers some peppery alto on "Strayhorn." Saxophonist Jerry Bergonzi makes his formidable presence felt on several tracks. True to the rehearsal band spirit of the date, Treni opens the proceedings up from pungent commentary from almost all members of the crew. These open ride choruses are what most recommend this session.

David Dupont

A quick surface scan of (1) might lead one to believe that it is just another organ trio date to add to the stack. That would be too hurried an assessment. These Big Apple musicians are not easily classified as funksters or soul jazzers. Not that they can't handle either one of these bags. Take for example "Papa George" or "That Greasy Kid Stuff" from Moran's last release The Messenger on a different label.

New Issues

STRANGE BREW / MY
BEAUTIFUL / INTENTION
/ SLOW DRIVE / WISHFUL
THINKING / NO TIME LIKE
NOW / SAY HI TO PARIS /
NATALYA / THE PHYSICIST
TRANSFORMED / RENEWAL.
55:54.

Nick Moran, g; Brad Whiteley,
org; Chris Benham, d. No
dates given. Brooklyn, NY.



**ARMIN HEITZ TRIO,
BLUE IN GREEN,
ACOUSTIC MUSIC 07103.**

ALL OF ME / TROUBLANT
BOLERO / LIMEHOUSE BLUES
/ LITTLE MAN YOU'VE HAD
A BUSY DAY / SUGAR / DIDI
VALSE / DJANGOLOGIE /
MINHA SAUDADE / BLUE IN
GREEN / THE GODFATHER
THEME / SMILE. 53:16.

Armin Heitz, g; Janosch Dorr,
rhy g; Davide Petrocca, b.
12/27-29/2010. No location
listed.

Of course that was with different personnel but these guys can handle anything that is thrown at them. Which is the long way around of saying this isn't your typical organ trio but a jazz trio that happens to have an organ in it. All of the numbers stem from the leader (and are serviceable if nothing else) save for the opening selection which springs from the short-lived supergroup Cream with Eric Clapton. The same song appeared on Papa John DeFrancesco's last issue "A Philadelphia Story" (Savant 2112). As mentioned in my liner notes it curiously never made the charts but seems to be undergoing renewed interest lately. That song, the aptly-titled "Slow Drive" and the slinky boogaloo "Say Hi To Paris" are the trio's nods to the two idioms mentioned above. There are also three ballads-of-sort in "My Beautiful", the title tune and "Natalya" while the remainder echo the units more jazz-inclined roots. All three of these players epitomize taste with a capital "T". Recommended.

Ask me no biographical questions about (2) and I'll tell you no lies. After futile research and no knowledge of the German language I finally gave up but a few facts are known; the leader is German, the bassist Italian and Janosch Dorr is unknown. Yet merely the Acoustic Music label tells me enough. This is a first class production and, judging from the titles I have heard/ reviewed under their logo, the music will be also. An unique threesome of two guitars and upright bass essay eleven songs covering a variety of American Music genres. There are a pair of Django Reinhardt songs, three standards, a movie soundtrack theme, three jazz staples, a brisk Donato/Gilberto samba ;and one original from Heitz, the lovely "Didi Valse" done with what sounds like overdubs. Switching between acoustic and electric models, the leader absolutely burns on "Limehouse Blues" & "Djangology" then turns lowdown and funky on Stanley Turrentine's "Sugar" and the movie theme. Rhythm guitarist Dorr and doghouse bass thumper Petrocca are bedrock solid no matter what the tempo and fret freaks whose tastes run toward gypsy jazz should proceed no further.

Larry Hollis

New Issues

ANN WALSH
GO
ATO ZINK & ANNE
WALSH

CINNAMON & CLOVE /
JE VOUSEM BEAUCOUP /
BUMBLE BEE / MELANIE / SO
IN LOVE / SOUTH AMERICAN
GETAWAY / BEWITCHED /
CASCADE OF THE SEVEN
WATERFALLS / GO /
BATUCADA / I'LL WISH FOR
YOU / SPRING'S UNFOLD.
51.46.

Anne Walsh, vcl; Thomas
Zink, p, arr; Brian Bromberg,
Jerry Watts, b; Chris Wabich,
d, perc; Tiki Pasillas, perc;
Ramone Stagnaro, Larry
Koonse, Mitchell Long,
Gannin Arnold, g; Gary Meek,
reeds; Tony Guerrero, tpt;
Bill Brendle, acc; Christian
Howes, Kathleen Robertson,
Cameron Patrick, vln; Darrin
McCann, vla; Melissa Hasin,
vla; Rogerio Jardim, Jonathan
Mack, Jim Graft, background
vcl. Recording date(s) and
location(s) unspecified.

Sad to report that someone named Joe DeRenzo has written lyrics to Wayne Shorter's "Go," drawn from the latter's "Schizophrenia" (12/95, p. 30) session, where, thankfully, it was not encumbered with such dim New Agey lyrics ("..another pain that my heart confides to me/behind the moon where tomorrow hides"). One internet seller describes this new Anne Walsh CD as "an eclectic soundscape of groove oriented Bossa Nova, standards and lyricized versions of jazz instrumentals." That's really all you have to know. This is product from yet another outpost of the ever metastasizing musical industrial complex. No apparent integration between singer and the musical settings through which she must navigate. Gushing strings, electronic manipulation, and a marketing scheme offering this recital as jazz of some contemporary stripe or other. It's a showcase that arranger/producer Thomas Zink has designed to set off his wife's rather tremulously piercing soprano voice, a vocal instrument that even further objectifies her lyric treatments. But, wait...wait... beneath the layering of strings and the tinkling piano, one can almost hear a singer struggling to come to terms with Lorenz Hart's sweet and ironically self deprecating "Bewitched" lyric. Alas, she carefully avoids any of the song's suggestively adult lines (i.e. - "I'm dumb again/and numb again/a rich, ready, ripe little plumb again") and sounds merely like a solitary child singing an expurgated adult song. Elsewhere on the internet, Ms. Walsh is quoted as describing the album as "a bit eclectic, and a little grown up." Well, maybe..... but very little.

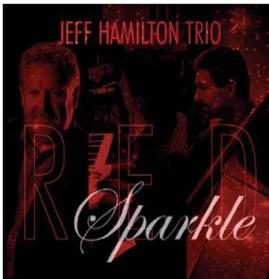
Alan Bargebuhr

New Issues

**JOSH LEVINSON
SEXTET,
CHAUNCEY STREET,
JOSHLEVINSON (no #).**

CHAUNCEY STREET / "F"
IT / WIRED / WITHOUT
STRUGGLE / RAIN / HEAT /
10, 9, 8, 7 . . . / AVISHAI / MY
BLUES / FOR FREDDIE / 180
DEGREES. 77:57.

Josh Levinson, t, flgh; Jeb
Patton or Mike Eckroth (11
only), p; Noah Bless, tb;
Kenny Shanker, ts, ss; Peter
Brendler, b; Brian Fishler, d.
August 30, 2010: Brooklyn,
New York.



**JEFF HAMILTON TRIO,
RED SPARKLE,
CAPRI 74114.**

AIN'T THAT A PEACH / BYE-
YA / ON AND ON / HAT'S
DANCE / TOO MARVELOUS
FOR WORDS / LAURA / A
SLEEPIN' BEE / RED SPARKLE
/ I KNOW YOU OH SO WELL /

I hadn't heard of Levinson before, but I was impressed from the first eight bars by his neat, enthusiastic playing, the rocking energy of his originals, and the sound of the band. To my ears, it starts in fifties "Blue Note" territory and moves comfortably into 2012, the playing free-flowing but rooted in traditions. Levinson has fine technique, but he isn't its prisoner. His tonalities are delightfully varied; he offers compact, mobile solos in the middle register, suggesting great power at the ready. The other soloists have individual voices and a stepping grace – Bless has a masterful conversational air; Shanker's lyricism is always evident. The rhythm section is splendidly integrated into the band – their playing behind soloists is a model of that often-eroded art, and their solos are rewarding. I would be somewhat skeptical of a CD full of originals, but these compositions and the way they're explored are both first-rate.

The music on *Red Sparkle* is effective Mainstream – by a working trio with a broad range of affections, from late-Basie to smoothed-out Monk, to ballads and Latin effusions. Hamilton is an immensely respected drummer, but occasionally he seems to play for sixteen or seventeen musicians. Hendelman seems unfazed by the accents and commentaries and nimbly picks his way through, melodically subtle yet forceful. Luty's round bass sonorities are especially pleasing; he occupied my attention even when he wasn't soloing. The session is nicely varied, but I would have wished for a less emphatic approach to the percussion section (although, in fairness, Hamilton is just right on *I KNOW YOU ALL TOO WELL* and *ON AND ON*).

Jeff Hamilton, d; Tamir Hendelman, p; Christoph Luty, b.
Recording date and location not specified.

Michael Steinman

New Issues

1) PETER APPELYARD AND THE JAZZ GIANTS, THE LOST 1974 SESSIONS, LINUS 270135.

ELLINGTON MEDLEY / AFTER
YOU'VE GONE / TANGERINE
/ YOU DON'T KNOW WHAT
LOVE IS / BUT BEAUTIFUL
/ YOU GO TO MY HEAD /
INDIANA / A SMOOTH ONE
/ DANCING ON THE CEILING
/ BONUS TRACKS AND
OUTTAKES. 73:18.

Peter Appleyard, vib; Bobby
Hackett, cornet; Zoot Sims,
ts; Urbie Green, tb; Hank
Jones, p; Slam Stewart, b; Mel
Lewis, d. September 14, 1974:
Toronto, Canada.

2) THE CLASSIC JAZZ TRIO, JAZZ TITANS, CLASSIC JAZZ CJ 2.

JUBILEE / THESE FOOLISH
THINGS / YARDBIRD SUITE
/ THERE IS NO GREATER
LOVE / I CAN'T BELIEVE
THAT YOU'RE IN LOVE WITH
ME / WHISPERS IN THE
DARK / POLKA DOTS AND
MOONBEAMS / 2:19 BLUES
/ AFTER YOU'VE GONE /
IF I HAD YOU / SPRING
CLEANING / SOON / THE
LOVE NEST / MEMORIES
OF YOU / WHISPERING /
WHISPERS IN THE DARK (2).
67:08.

Both (1) and (2) are rarities that excite jazz collectors – sessions released years after their recording. The Appleyard disc gathers the finest Swing-Mainstream musicians – leaders who were appearing as Benny Goodman's sidemen – and presents them in material they might have played with BG: uptempo explorations and ballads. It is genuinely an all-star band, with honors going to the horns (especially Hackett – introspective and mournful on his feature, YOU DON'T KNOW WHAT LOVE IS). The rhythm section mixes strongly individualistic stylists, but what a pleasure to hear Hank Jones' accompaniments! Appleyard is not an electrifying soloist in the Hampton manner, which is fine; he never puts a foot wrong. I'm glad this one came to light (including studio chatter, false starts, and outtakes) and especially happy that there's no SING SING SING.

2) has a less famous cast but is excellent as well. Zottola's playing associations include Bob Wilber and Goodman, Chick Corea, and Suzanne Somers, but he hasn't been greatly in the public eye of late, which is a pity, since he is excellent on both instruments. (He would have been a star on the thirties Hampton Victors, had he been born much earlier.) The idea for this group was Zottola's – a modern, streamlined version of the Goodman trio, with himself in place of the clarinetist. (In the fifties, Ruby Braff, Mel Powell, and Bobby Donaldson had done their own version of this idea, as had Benny Carter, Teddy Wilson, and Jo Jones.) Drummer Maniatt contents himself with unobtrusively padding along slightly behind the other two players, not adding a great deal. Shane is the catalyst. At first, he seems to be following Wilson's lead with delicate yet swinging treble lines and stride/walking tenths in the bass, but Shane is more than simply a formulaic thirties copyist: his introductions and solos have compositional shape, and his two versions of WHISPERS IN THE DARK are lacy, touching music. He is also a superbly gutty singer – Mortonish on 2:19 and cheerfully Wallerizing to SPRING CLEANING. As fine as Zottola is, one's attention goes back to Shane.

GLENN ZOTTOLA, T, AS; MARK SHANE, P, VOC; MARK
MANAITT, D. 1991: RECORDING LOCATION NOT SPECIFIED

New Issues

3) MARTY GROSZ AND THE HOT WINDS, THE JAMES P. JOHNSON SONGBOOK, ARBORS 19427.

'SIPPI / HUNGRY BLUES
/ I NEED LOVIN' / I WAS
SO WEAK, LOVE WAS SO
STRONG / ALABAMA STOMP
/ OLD-FASHIONED LOVE /
STOP THAT DOG / IF I COULD
BE WITH YOU / CHARLESTON
/ MY HEADACHE / DON'T
CRY, BABY / AIN'TCHA GOT
MUSIC? / A PORTER'S LOVE
SONG TO A CHAMBERMAID /
HARLEM WOOGIE. 66:05.

Marty Grosz, g, bj, voc, arr;
Jon-Erik Kellso, t; James
Dapogny, p, cel; Dan Block, cl,
b-cl; Scott Robinson, ss, bari-s,
C-mel; Vince Giordano, b,
tuba, bs-sax; Arnie Kinsella, d,
perc; "Panic Slim" Jim Gicking,
g (14 only). October 27-9,
2010: Union City, New Jersey;
March 26, 2011: Bryn Mawr,
Pennsylvania (14 only).

DAN CRAY, MERIDIES, ORIGIN 82609.

SMILE / WORST ENEMY /
AMORI FATI / SERENITY / EAST
69 / WINTER ROSE (1728) /
AT LEAST / MARCH OF THE
ARCHETYPES. 48:12.

I am an unashamed admirer of guitarist/singer/arranger/satirist Grosz (I am not alone in this) and thus very eager to hear this disc devoted to the compositions of pianist James P. Johnson. Marty's colleagues were the best New York musicians in that idiom, so I expected music both ebullient and varied. (3) is light-years ahead many other discs presenting jazz of the twenties and thirties. The soloists are eloquent; the ensembles rock; the arrangements offer surprise after surprise. But the session is, surprisingly, held back slightly by its premise. I assumed that the James P. archives would have offered unheard beauties, but some of the material was downright thin (HEADACHE, I WAS SO WEAK, HARLEM WOOGIE). Lengthy explorations of IF I COULD BE WITH YOU and CHARLESTON and a snappy I NEED LOVIN' (in the style of Jimmie Noone's Apex Club band) are much more rewarding. Future researchers will want to know that the spur-of-the-moment canine utterances on STOP THAT DOG are by Scott Robinson, himself the only member of a rare breed.

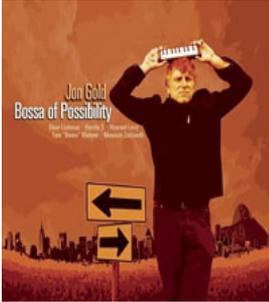
Michael Steinman

THREE PIANO-LED CD REVIEWS

This trio of piano-led releases show just the tip of the iceberg when it comes to the wide variety available to those who love the sound made from fingers on a keyboard. First up is a quartet of tenor sax with the conventional piano, bass and drums backdrop (1), Dan Cray is a new face to me and as far as I was able to ascertain, this is his first quartet album and debut for the Origin label. Originally from the Windy City he has been based in Brooklyn for the last few years completing his musical education and doing some student teaching. He and longtime associate Clark Sommers on bass are joined by drum vet Mark Ferber and young tenor hotshot Noah Preminger who admittedly adds much color to what could have been a rather bland trio date.

New Issues

Dan Cray, p; Noah Preminger, ts; Clark Sommers, b; Mark Ferber, d. 5/17/2011. Brooklyn, NY.



JON GOLD, BOSSA OF POSSIBILITY, BLUJAZZ 3386.

ORA BOLES / BOSSA OF
POSSIBILITY / BUGALU 2-6-3(*)
/ THEME FOR IMPERMANENCE
/ BUSTER / CAROLINE DANCE
/ ADC / P'BUBU / MINEIRA /
MAINSTAY SAMBA BALLET /
STANLEY. 57:56.

Collective personnel: Jon Gold, kybds; Dave Liebman, Jon Irabagon, Bryan Murray, sax; Tom "Bones" Malone, all horns (*); Jackie Coleman, horns; Jorge Continentino, fts; Howard Levy, hca; Rob Curto, acc; Lauen Riley Rigby, cels; Zach Brock, vln; Scott Anderson, g; Harvie S, b; Jeff Hanley, el b; Mauricio Zottarelli, d; Adriano Santos, Ze Mauricio, perc; Briyana Martin, vcl. 2011. Brooklyn, NY & Saylorsburg, PA.

Not as consistently exciting a player as Eric Alexander or J.D. Allen he may be coasting along on auto-pilot then tweak a phrase or idea to make for an interesting solo statement. Greater maturity will probably come along in due time but for the time being I am not as enthusiastic concerning his playing as some others seem to be. Cray strikes me as the more formed player with his soft-but-forceful touch that doesn't hit one over the head but understates just enough to make one want to listen. From the off-kilter take of Charlie Chaplin's "Smile" up to the ending "March Of The Archetypes" this program builds to a climatic finish that makes one want to hear more. Isn't that an old, tried and true vaudeville device?

The cast is considerably more populated on (2). Of course, not everyone appears on every track. The personnel list contains some names that will be highly recognizable to Cadence readers, like Jon Irabagon, Dave Liebman, Howard Levy, Harvey S., Tom "Bones" Malone and even more if one is an aficionado of Brazilian music. Guitarist Scott Anderson mixed, mastered and produced from sessions held in three different studios yet there is an amazing degree of continuity from cut to cut. Keyboardist Gold has led what reads as a full and interesting life. His fascination with Brazilian sounds is deep and devoted after early interests in Delta Blues and the eventual progression to the music of Miles Davis & John Coltrane. All eleven Gold compositions have what Jelly Roll called "that Latin tinge" are shifted about creatively and are described in separate paragraphs by the leader inside the digipack. Dave Liebman is utilized most notably on "Buster" with cellist Lauren Riley Rigby and on the Stanley Cowell dedication "Stanley." Elsewhere, former BS&T/Blues Brothers sideman Tom "Bones" Malone shines on the self-explanatory "Bugalu 2-6-3" and harmonicist Howard Levy appears on four tracks and shines especially on "Mainstay." A tad on the slick side but fans of this joyous music will want it no doubt.

Larry Hollis

New Issues

ALVA NELSON, SOUL EYES, KILOSI KEYS-1.

SYNONYMOUS DICHOTOMY
/ SOUL EYES / GEMINI BABY
/ SANCTIFIED BLUES / BODY
AND SOUL / SWEETCAKE /
SOME OTHER TIME / A LA
JARRETT / SONG FOR KEISHA
/ BUSTER'S BOUNCE / 'ROUND
MIDNIGHT. 69:48.

Collective personnel: Alva
Nelson, p; Chris White, Harry
Anderson, b; Cecil Brooks III,
d; Larry Washington, perc.
1993-2003. Englewood, NJ.

IRENE SCHWEIZER TO WHOM IT MAY CONCERN INTAKT 200

TO WHOM IT MAY CONCERN/
HUBEN OHNE DRUBEN/
SCRATCHING AT THE
TONHALLE/ JUNGLE BEAT
111-THE TRAIN AND THE
RIVER/ HOMAGE TO DON
CHERRY/ IDA LUPINO/ FOUR
IN ONE/ BLEU FONCE/ XABA/
FINAL ENDING 51:20

Irene Schweizer, p April, 11,
2011, Zurich, Switzerland

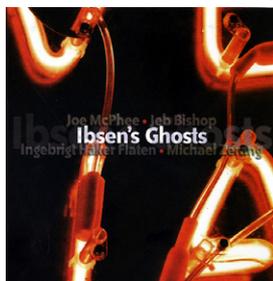
This batch of reviews winds up with a more conventional piano trio (3) augmented by percussion on some cuts. It was previously covered in the CDReview section (Vol.36, No1-2-3, Jan/Feb/Mar. 2010, pg. 67) and I concur with everything stated by Stuart Kremsky. This doesn't seem to be a burned compact disc and since I have had no access to that original copy I cannot report any change in the graphics but program remains unchanged, in the same order and there are brief bios of the sidemen. It also states this edition was printed and manufactured by a New Jersey disc-making firm so this is a legitimate issue. Since the music was is coming up on almost twenty years of age I'd say it's about time Mr. Nelson made it into the studio again.

Larry Hollis

I want to start this review by saying a whole bunch of things at once, but I will try to present them in some order. First, this is a live concert by Ms. Schweizer at the Tonhalle in Zurich with three of the pieces omitted. Second, she plays in a variety of styles, reflecting a whole range of influences from the other composers whose tunes she plays here, to ragtime, to the second Viennese school and Elliott Carter, to Cecil Taylor, as the notes state, but as I hear her, she makes these influences hers. Partly because of the classical influences, some of her playing sounds like a cross between Cecil Taylor and Keith Jarrett. Third, I own a bunch of her records and am a great fan of hers. All of this is to say that this is one really great recording.

The concert opens gently with her typical harmony featuring great left hand patterns with a full melody line in right. The mood keeps changing going from nice lyricism to sharp dissonances. "Scratching" is probably my favorite piece here with Schweizer scratching on the strings and sides of the piano. The next piece begins with one of her improvisations and leads nicely into Jimmy Guiffre's "Train and the River." Her rendition of Monk's "Four in One" adds her dissonances in a way I think Monk would approve, and on "Xaba" she gets the rhythm right in a way Abdullah Ibrahim would approve. "Final Ending" begins with a repeating pattern in bass which builds. Schweizer then moves to upper register

New Issues



JOE MCPHEE, JEB
BISHOP, INGEBRIGT
HAKER, MICHAEL
ZERANG
IBSENS' GHOSTS
NOT TWO MW 876

IMPROVISATION #1/
IMPROVISATION #2/
IMPROVISATION #3/
IMPROVISATION #4/
IMPROVISATION #5

53.:30

Joe McPhee, ts; Jeb Bishop,
tbn; Ingebrigt Haker, bass;
Michael Zerang, d. Oslo, Feb
21, 2009

all over the piano using a single note pattern. The piece then develops similar patterns to the opening piece with what I hear as references to other pieces as if she is tying all ends together with nice ending, followed by an audible "thank you." Highly Recommended.

Bernie Koenig

Joe McPhee has been around for a long time and has recorded with many people over the years. Cadence readers are probably most familiar with work with Trio X. Here he is part of a cooperative quartet playing five improvised pieces, with perfectly appropriate titles. Each piece starts somewhat differently and then develops differently. The interplay among the musicians is truly excellent. All five pieces are very different musical conversations. All are worth hearing more than once. The first selection starts slowly with trombone and bass. Drums enter after a bit and then Joe. We hear both individual solos and group improvisations. Improv. #2 begins with what sounds like mouthpiece sounds on trombone. The others join in with drums somewhat restrained adding nice color to the conversations the horns are having but still making his presence felt. The piece ends with a lovely quiet duet between McPhee and Bishop. Selection #3 is a bit more abstract with bass working hard under a growling trombone, answered by tenor. Since this a bit longer piece, we hear shifts from subtle playing to very raucous playing. But even at its most raucous everyone is still carefully listening to everyone else and the sense of conversation is always present. Some parts are dissonant, some quite harmonious. We also get a couple of nice drum solos here. #4 starts with energy from Bishop. McPhee enters after a bit with some short bursts and some long tones, with great support from Haker and Zerang. We get a mix of solos and conversations with one great part with just Haker and Zerang. #5 is a bit more abstract sounds mixed with melodic lines. If someone asked me what free improvisation is all about, this is one record I would tell them to listen to.

Bernie Koenig

New Issues

**GUNTER HAMPEL
EUROPEAN-NEW
YORK SEPTET
GENTLE JOY LIVE IN
EUROPE
BIRTH CD 1**

CD 1-TURBULENCE/ SMILING
ENERGY/ CLEAN/ JAZZLIFE.
CD 2-EXPERIENCE/ GEIL/
CONTACT W. THE BIRD/

EXPECTATIONS/ WORKOUT/
WHO IS CONTROLLING
WHOM/ LANKY/ ANOTHER CD
1 1:08:49 CD 2 51:14

Gunter Hampel, vib, ft; Cavana
Lee-Hampel, vcl; Maya, dance;
Steve Swell, tbn; Johannes
Schleiermacher, ts; Andreas
Lang, bass; Bernd Ceszevim,
d; Olga, vcl. Gottingen, July
28, 2011

This recorded concert can only called serous fun. Fun, because it is obvious that both the players and the audience were having a great time. Serious, because it is obvious that the musicians take their music seriously. The record did not play as the label stated. The first tune listed was not on the CD. And the timings were reversed. But we get almost two hours of fantastic music, with all compositions by Hampel. Many of the compositions had a familiar sound to them and I found myself humming along, even when the piece went its own way. But while there some great ensemble playing, with great arrangements, making the small group sound like a big band, what makes this music so good are the solos. Everyone here proves to be an excellent soloist. And one of the things that keeps the listener interested is that Hampel mixes things up. We get fast tunes and slow tunes and even a $\frac{3}{4}$ tune. We get standard structures and blues structures. And the order of the solos changes as well. We also get some great accompaniments to many of the solos. Hampel is the star, and he is the most prominent soloist. He has a nice style on vibes using the sustain pedal. He also uses the vibes in the background comping under other soloists. Cavana Lee-Hampel does some really great scattting. But on a couple of the tracks she sounds in the background. On one track we hear guest vocalist Olga in a duet with Lee-Hampel. After Hampel, Schleiermacher and Swell stand out. They solo on all tracks and always sound fresh. Lang and Cezsevim provide great support throughout the concert and turn in some great solo work as well. On the opening track they get into a duet which reminded me a bit of the duets between Mingus and Danny Richmond. Lanky is the "out" track where Hampel introduces everyone. The crowd is so enthusiastic they play "Another" as an encore. In short, some serious fun.

Bernie Koenig

New Issues

**BARCELLA/VAN
HERZEELE DUO
MONDAY SESSIONS
EL NEGOCITORECORDS
001**

PART 1; PART 2; PART 3; PART
4. 47:07

Giovanni Barcella, d , Jeroen
Van Herzeele, ts 2009 by El
Negocito Portable, Ghent,
Belgium

**ALBERT VAN
VEENENDAAT,
MEINRAD KNEER,
YONGO SUN
PREDICTABLE POINT
OF IMPACT
EVIL RABBIT 04**

HAPPY HOUR/ POSTHUME
VERLEUMDUNG/ ALEX
THE WOITEK GUY/ EASY
UNEASY/ AS CUCUMBERS/
DANCE TO SING STRANGELY
WITH/ WOLF HUNT/ LONELY
WEEKEND/ PREDICTABLE
POINT OF IMPACT/
PAPPERLAPAPP 62:28

Albert Van Veenendaat,
p, prepared p; Meinrad
Kneer, bass; Yongo Sun,
d. November 9, & 10 2006
Amsterdam

I love duos. I love playing in duos and I love listening to duos. Everything is transparent, both for the players and the listeners. But for a duo to be interesting the players have to provide a range of tempos and textures so that everything doesn't sound the same.

There is some great playing here, and there is great energy. The first piece begins with a longish but interesting drum solo before Van Herzeele enters.

Barcella is a high-energy drummer and uses the kit well. He gets different sounds and also varies rhythms. Van Herzeele also is a high energy player but by the third piece he was repeating himself, playing repetitive patterns, while still being egged on by Barcella. Part 2 starts off quietly with Barcella playing brushes. Van Herzeele comes in and immediately brings in the energy with swirling patterns and some squawking. Part 3 is perhaps the best track. It starts melodically, and while it builds like the previous pieces, the original melody does not get lost. Part 4 is similar to Part 1. Again, very high energy playing but it becomes a bit too predictable. And the ending is too drawn out. The audience is audible in the background. We can hear people talking in the quiet parts of the pieces. But the applause was loud, so the music was appreciated by those in attendance.

Bernie Koenig

This is one record that actually lives up to its title, with the exception of the title tune. On the positive side the three musicians play very well together. They are a tight unit and seem to be well rehearsed. Many of the tunes have tempo changes, and everyone is spot on. The tunes, written by either Van Veenendaal or Kneer, have a similarity about them, but the trio tries to vary how they are played by tempo and which player starts a piece. The CD opens with "Happy Hour" which introduces Van Veenendaal and Sun. There is some spirited playing and some good interplay between the two, with Kneer holding things down. To point some specifics, on "Alex the Woitek Guy" Van Veenendaal plays prepared piano in spots and gets some nice effects accompanied by some nice bass effects, but the overall piece falls into the same pattern of slow, fast build up and slow.

New Issues



**AB BAARS, MEINRAD
KNEER
WINDFALL
EVIL RABBIT 10**

THE STAIRCASE INCIDENT/
ANT LOGICS/ WINDFALL/
WOOD-WIND/ LONG
WAY HOME/ BIRD TALK/
INSINUATED INSTABILITY/
THE PLEDGE/ EASTERN
RUDIMENT/ INTO
PHILOSOPHY/ TARGET
PRACTICE 46:07

Ab Baars, ts, cl, shakuhachi.
noh-kan; Meinrad Kneer, bass

On "Easy Uneasy" Kneer gets featured on one of his compositions carrying the melody line, but about half way in we get the big piano build-up again. On "Wolf Hunt" we hear some prepared piano again and this tune maintains its abstractness. On "Cucumbers" we hear some nice arco playing from Kneer as well as a pizzicato solo. The overall feel of the CD is what I would classify as being in a fusion vein. There are lots of eighth note patterns and the drums have that deadened rock sound.

Bernie Koenig

Another duet. But this one works. The tracks are all short so there is little time for too much repetition and Baars and Kneer create some very nice conversations. In some cases I actually wanted the tunes go on a bit more. I guess that proves the old saying about leaving the audience wanting more. What also makes this record work is that Baars plays a variety of instruments so the tone and textures keep changing. This especially the case with the Japanese flutes. The contrast between the flutes and bass is very nice, especially when Kneer uses the bow, as on "Bird Talk", where Kneer creates some really interesting sounds.

Kneer actually is quite creative in getting a whole range of sounds from the bass. One would normally think of a horn-bass duo as equals but with the bass following the horn. Here there is real equality and Kneer leads as much as Baars.

On a more general note, Baars' style is somewhat pointilistic. He likes short jabs, with occasional longer phrases, while Kneer produces all kinds of sounds from the bass. Every once in a while I wasn't sure who was playing. While this record works, I must admit that on a personal level I didn't always care for Baars' playing, especially on tenor. Though I always enjoyed Kneer's bass playing. But that personal reaction should not take away from a positive critical assessment. People who like this kind of playing will certainly like this CD.

Bernie Koenig

New Issues

PABLO MONTAGNE,
ADOLFO LA VOLPE,
FRANCESCO
MASSARO.
ALESSANDRO
TOMASSETTI
CHAQUE OBJET

EVIL RABBIT 11

QUARTETTO BOREALE/
CAPRICE DES ANGES/
QUARTETTE AUSTRALA/
IPOTENUSA/ CANTABILE/
RADICE MECCANICO
FUNKDOM/ LOCOMOTIVA
ENTROPICA/ COPIA IN
CORSE/ OLD BLUES/
AQUARELLES/ LOUD TRIO/
UNISONO 59:51

Pablo Montagne, el g, bar g,
acoustic g, classic g; Adolfo
La Volpe el g, bar g, acoustic,
g, banjo; Alessandro Massaro,
bari s, ts, as, flt, Tomassetti, d,
perc, vib
March 8, 9, 10 Italy

JAN KLARE, JEFF
PLATZ, MEINRAD
KNEER, BILL ELGART
MODERN PRIMITIVE
EVIL RABBIT 18

Here we have a quartet of Italian musicians playing a mix of composed and free jazz. All but one of the compositions are by Montagne and I do hear similarities throughout the record. But the compositions are clearly vehicles for improvisation. Given how I hear some of the phrasing I would say that Montagne and La Volpe have classical training. The record opens with everyone playing. Like many free groups, we get ups and downs, everyone playing, lulls and solos. The two guitars plying in unison at times almost sound like a horn section. And the use of electric guitars sounds like straight electronic sounds. At times I thought I was listening to some avant-garde classical music but the phrasing, especially from Massaro and Tomassetti, gave the jazz part away.

Quartette Australe has some nice attempts at bird and other nature sounds. "Ipotenusu" is the one track not composed by Montagne but is a collective improvisation. "Cantabile" is mellow and a nice change from the collectiveness of the preceding track. Throughout I kept hearing flamenco influences in the guitar phrasing but I also enjoyed the contrasts in using so many different guitars and so many saxes. I especially like Massaro on baritone when it contrasts nicely with the guitars, especially the electronic sounds. And Tomassetti provides excellent support throughout. Because of the ups and downs, even after a couple of listenings I wasn't sure what I thought of the whole record so I did my test by putting it on while doing other things to see if the music would perk my ears. The record did pass but there were parts that found me wandering.

Bernie Koenig

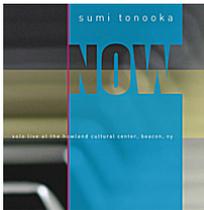
Here we have another collective group. All tunes are listed as being by all four, so that means all the tunes are collective improvisations. The titles, while cute, are meaningless. Like so many such groups, they try to vary the tempos and textures of the different pieces to keep things interesting.

The CD opens with a boppish sounding line by Klare, but soon becomes freer. Klare's style is somewhat

New Issues

BEEKEEPERS SONG/ CAN YOU HEAR THE RAIN/ MEAT DRESS/ A GENTLY SLOPING KNOLL/ BLANK MASK/ GRAIN BY GRAIN/ PUPPET PARTY/ IMPISH EPISODE/ MUTUAL AGREEMENT 49: 46

Jan Klare, ts,cl, flt; Jeff Platz, g; Meinrad Kneer, bass/ Bill Elgart, d October 29 2010, Bielefeld, Germany



1) SUMI TONOOKA, NOW, ARC 2369.

CD 1: I HEAR A RHAPSODY / HEAVEN / I'M OLD FASHIONED / MARY LOU WILLIAMS MEDLEY: BABY MAN-WALTZ BOOGIE-DIRGE BLUES / EVIDENCE / ALL OF YOU. CD 2: PHANTOM CAROUSEL / SOJOURN 1 AND UGANDA BLUES / MOROCCAN DAZE / MINGUS MOOD / AT HOME / ENCORE: I'M CONFESSIN'

pointilistic followed by a short melodic burst or with frantic arpeggios. While he plays with great energy, and on the slower tunes with great sensitivity, there is still a repetitiveness about his playing. His flute playing is a bit more flowing than his sax playing. But on "The Rain" there are times when the sax sounds like a human voice. Platz has a strong presence, His attack reminds me of Pierre Dorge, which is a compliment. He provides great accompaniment to Klare's solos as well as some good solo work of his own.

This is the third Evil Rabbit CD I have reviewed with Kneer on bass. I am becoming a big fan of his. He provides rock bottom support and great solo work, both arco and pizzicato. He is definitely an original player but every once in a while I think I hear a Mingus influence. Elgart provides great support throughout. He primarily plays on toms—I only occasionally heard a snare drum. Every once in a while his attack reminds me of a military pattern, but he makes it work. His brush work is particularly sensitive.

On the whole, an interesting record which will stand up over repeated listenings.

Bernie Koenig

Pianist Sumi Tonooka plays solo in concert on (1) and shows two different sides of her musical personality. On the first disc she plays familiar pop and jazz standards showing a knack for elaborating on melodies even at fast tempos. Her versions of "I Hear A Rhapsody" and "All Of You" are all lush romance, "I'm Old Fashioned" is done with a surging blues edge and Thelonious Monk's "Evidence" comes out bright and brittle. Then there's the Mary Lou Williams medley which is actually two of Williams' tunes combined with John Stubblefield's "Baby Man." Tonooka takes on these pieces as a combination of rolling gospel blues and boogie played with a dramatic touch. The second CD, aside from the encore, is all Tonooka compositions which go outside the usual jazz boundaries. "Phantom Carousel" is a sinister, tinkling melody that sounds like Ran Blake with more notes. "Sojourn 1" starts out heavy before giving way to a light Latin funk groove that turns into the slow lumbering of "Uganda Blues."

New Issues

2) BUCKY PIZZARELLI, CHALLIS IN WONDERLAND, ARBORS 19435.

SUNDAY* / SUGAR / CHALLIS IN WONDERLAND+ / DAVENPORT BLUES* / IN THE DARK+ / ROMANZA + / SINGING THE BLUES / IN A MIST / OH BABY@ / SUGAR* / CANDLELIGHTS / WHAT'S NEW+ / I'M COMING VIRGINIA* / FLASHES. 64:29.

Bucky Pizzarelli, ac g, 7 string g; John Pizzarelli, 7 string g+; Jerry Bruno, b; Dick Lieb Strings*: Aaron Weinstein, vln, mandolin@; Svetlana Tsoneva, vln; Olivia Koppell, vla; Jesse Levy, clo. 10/15/10, 3/28-29/11, New York, NY.

3) PAUL HARTSAW QUINTET, CIRCUITSES, METASTABLE SOUND 15.

CIRCUITSES / HORATIO HORNROSE / BRAXTACKS / ACRALIDE / CREEPY THREE / OAMSTATE. 43:31.

Paul Hartsaw, ss, ts; Ryan Shultz, b tpt; Jim Baker, p; Cory Biggerstaff, b; Damon Short, d. 3/21/10, Chicago, IL.

"Moroccan Daze" is a prickly melody built on fast repeated phrases and "Mingus Mood" is an easy-flowing gospel-blues in the manner of its namesake. These works show that Tonooka is an intriguing composer as well as a pianist who plays with elegance and force.

2) is guitarist Bucky Pizzarelli's tribute to both Bill Challis, one of the first important jazz arrangers, and a man Challis worked closely with, Bix Beiderbecke. Pizzarelli plays in several configurations here, solo, in duet with his son John and with a string quartet. The quartet tracks are jaunty bits of compact swing with tight arranging and fine surging solos from violinist Aaron Weinstein, who also switches to mandolin on "Oh Baby" for a little jazz-bluegrass groove. The father-son duets drift along prettily with the most interesting bob and weave happening on Beiderbecke's classic piano miniature, "In The Dark." Three other miniatures, "In A Mist", "Candlelights" and "Flashes" are done by solo guitar and they're the best parts of the disc. It's fascinating hearing Pizzarelli deliberately and stylishly navigate these tricky compositions on his 7-string.

3) is by a quintet that plays in far more modern styles. The two horn players, leader Hartsaw and Shultz, trade punchy solos over herky-jerky rhythms like Ornette Coleman and Don Cherry. Hartsaw's compositions themselves have the elongated drive and spaciousness of George Russell's small group writing, something that really shows up in the stuttering melody of "Creepy Three" and the slow blues crawl of "Horatio Hornrose" where Hartsaw plays a delicious, sour tenor sax and bass trumpeter Shultz sounds like a bop trombonist playing in the low range. "Braxtacks" is off-center loping bop with excellent piping soprano from Hartsaw and the horns trade long, arcing solos on "Acralide." The darting, freestyle drumming of Damon Short is crucial in propelling this music and he meshes very well with pianist Jim Baker and bassist Cory Bigglestaff. This music may be coming out on a humble CD-R but it is as intelligent and driving as the work of any bigger name group out there.

Jerome Wilson

New Issues

4) MICHAEL NEFF GROUP, HIDDEN STORIES, UNIT 4334.

ARIADNE'S FADEN /
LABYRINTH / I WILL BE YOUR
LIGHT / WAVY EMOTIONS
/ SPENDING MY TIME /
AUF DER FLUCHT / GLASS
FLOWER / BORROWED LIFE*
/ GANDRIA / SCHNEE VON
GESTERN / SONGBIRD /
RUCKSCHAU. 55:39.

Michael Neff, tpt, flgh; Marie
Malou, vcl, fl; Andi Schnoz, g;
Mario Soldi, d; Dusan Prusak,
b; Sky 189, rap*. 7/11-12/11.

5) SARA LEIB, SECRET LOVE, OA2 22088.

Sara Leib, vcl; Taylor Eigsti*,
Aaron Parks+, p; Harish
Raghavan, b; Eric Harland, d;
Dayna Stephens, ts; Richie
Barshay, perc, tabla. 1/11,
New York, NY.

4) is a bouncy blend of jazz, soul and funk from Germany with a cushiony guitar sound supporting the front line of Michael Neff playing either trumpet or flugelhorn and Marie Malou playing flute and singing. Malou can sing ethereally as she does on "Songbird" and "Schnee von gestern", sounding a little like Norah Jones, but she is best in a more hushed, torchy mode leading the undulating rock-funk of "Glass Flower" and the soulful pop of "Spending My Time." Neff can be a wistful presence on trumpet but he gets his chances to bear down on "Glass Flower" and dance funkily on the hip-hop groove of "Borrowed Life" which comes complete with a guest rapper. This disc is on the lighter, poppish side but its lazy, sunny atmosphere and strong jazz flavoring works nicely together.

Sara Leib shows a haunting and endearing voice on (5), a mix of standards, one of her own compositions and the obligatory rock tunes, here by Bob Dylan and Ben Harper. There's also a strong band behind her highlighted by Dayna Stephens's honking tenor sax and Eric Harland's aggressive drumming. Leib can sound soft and innocent, as she does on "It Might As Well Be Spring" and her own "The Way You Behold", but she can also be soulful and funny, something she achieves on Harper's "With My Own Two Hands" and Dylan's "To Make You Feel My Love." She even rides easily above a hip hop treatment of "Willow Weep For Me" carried by Taylor Eigsti's funky electric piano and a surging gospel version of "Secret Love" with Aaron Parks on piano. Leib's voice is strong and versatile and she sounds convincing in whatever style she chooses here.

IT MIGHT AS WELL BE SPRING* / NIGHT AND DAY* / EV'RY
TIME WE SAY GOODBYE+ / SO THIS IS LOVE* / THE THRILL IS
GONE* / WITH MY OWN TWO HANDS* / TO MAKE YOU FEEL
MY LOVE+ / SOMEDAY MY PRINCE WILL COME+ / THE WAY
YOU BEHOLD+ / WILLOW WEEP FOR ME* / SECRET LOVE+ /
ALL I HAVE TO DO IS DREAM+. 54:05.

Jerome Wilson

New Issues

6) CRISTINA MORRISON, I LOVE, BARONESA (No #).

Christina Morrison, vcl;
Christian Hidrobo, as, arr;
Walter Symanski, tpt; Steve
Einerson, p; Willard Dyson,
d; Marcus McLaurine, ac
b; Alex Alevar, el b; Vinny
Valentino, g; Gregoire Maret,
hca; Sammy Torres, perc;
Alex Harding, bari s; Navijio
Cevallos, requinto; Nanda
Proano, b vcl. Englewood, NJ;
Quito, Ecuador.

THEA NEUMANN LADY & THE TRAMPS THEANEUMAN (NO #)

CONVENIENCE STORE /
I LOVEYOU / MY HEART
BELONGS TO DADDY / IN
WALKED BUD / VANCOUVER
/ DREAM A LITTLE DREAM
/ MAKIN'WHOOPEE /
DEAR SOMEONE / HOW TO
DISAPPEAR COMPLETELY /
BEI MIR BIST DU SCHÖEN.
41:19.

Thea Neumann, vcl; Chris
Andrew, p; Kodi Hutchinson,
b; Sandro Dominelli, d; Curt
Ramm, tpt; Kent Sangster,
ts; PJ Perry, as; Audrey
Ochoa, tbn; Clint Pelletier, g;
Recording location and dates
unspecified.

Cristina Morrison sings with a more worldly, sophisticated sound on (6). Her voice is more jazz-oriented and the music behind her sounds really polished. The glossiness really shows on the slow cha-cha beat of "What A Difference" and the bossa nova groove of "East Of The Sun" but that slickness does not undermine the sultriness of her singing. Morrison sings seductively all over this disc, whether she is tackling the brassy funk of "Red Mafia", the lushness of "Fifteen Day Affair" or the jazzy pop of "I Love." There are good solos throughout from horn players Christian Hidrobo and Walter Symanski but Morrison is the dominant voice really giving this work life and emotion.

SUMMER IN NEW YORK / FIFTEEN DAY AFFAIR / I LOVE /
STAND STILL / WHAT A DIFFERENCE A DAY MAKES / RED
MAFIA & JASS / EAST OF THE SUN / PERFECT LITTLE STORMS
/ FINE & MELLOW. 47:05.

Jerome Wilson

Here's a recording on which the over ripe sound is so manipulated that it's sometimes difficult to locate the singer. At the start of both "Bud" and "Whoopee," Ms. Neumann is someplace off center, for no apparent reason. The band overrides her vocal on her own "Store" making it difficult to decipher the lyric. It's a showy track which seems designed to get the initial attention of the off turnpike patrons. Through the ten tracks, there's little apparent integration between singer and band and one is moved to wonder if they recorded together in real time? The Cole Porter material ("Love" and "Daddy") is undercut by this vocalist's feverishly unconvincing scat and stiffly awkward phrasing. Kent Sangster has a few well executed tenor lines on "Daddy," while PJ Perry on alto and Audrey Ochoa on trombone command center stage on "Bud," and though Ms. N. sings the Jon Hendricks lyrics to that Monk tune, nobody involved in the production thought to give Hendricks liner credit. The recording balance on Ms. N's second original, "Vancouver" does nothing to clarify the lyric which opens by asking if you heard the snow last night, after which the vocal is incomprehensible. Gillian Welch, a folk singer of some stripe wrote "Someone" and the source for "Disappear" remains elusive to this

New Issues

LESLIE LEWIS MIDNIGHT SUN SURF COVE JAZZ 102

LOVE ME OR LEAVE ME /
MIDNIGHT SUN / IT'S ALL
RIGHT WITH ME / A HOUSE
IS NOT A HOME / LOVER
COME BACK TO ME / MY
LOVE / I BELIEVE IN YOU /
THE MAN I LOVE / WHERE
OR WHEN. 50:30.

Leslie Lewis, vcl; Gerard
Hagen, p, arr; Dominic
Genova, b; Jerry Kalaf, d;
"Guest Artists" - Chuck
Manning, ts; Joey Sellers, tbn.
May-June 2011, Glendale, CA.

1) LANNY APLANALP, WARM WINDS, AUTUMN DOWN MUSIC 78992.

TO CELEBRATE / WARM
WINDS(*) / YSITIOS /
RAINBOWS WISH / PRECIOUS
/ FARPY CLECKLE(*) /
STARSHIP A MINUS ONE(*)
/ SAD SPRING(*) / ALMOND
EYES / YEARS GONE BY /
LOFTY(*) / MERLE / FAY / A
MINOR BLUES. 69:26.

reviewer. Neither of these songs match well with the session's standards and seem to be on the program to favor an MOR audience contingent. "Bei Mir" chugs along like a train laboring to get out of the station, dies on the track and brings the disc to a merciful close.

A complete pleasure: Leslie Lewis' deep, grainy jazz voice with husband Gerard's arrangements providing the inventive settings that frame her nuanced phrasing of some well chosen lyrics. The solid rhythm trio, held over from her previous release (4/11, p. 158), is augmented by Chuck Manning and Joey Sellers on tenor and trombone respectively. Hagen has given the two "guests" ample room in which to bristle and solo in bop mode and so they do. From the rocking swing of the opening "Love Me," to an elegiacally somber "When Or Where," the program knits together with the sort of natural ease we've come to expect from sessions that carry forth in the grand tradition of straight ahead jazz vocalizing. This is the Leslie Lewis/Gerard Hagen team's third time to the post and their very best yet.

Alan Bargebuhr

There are countless reed players in the jazz idiom and saxman Lanny Aplanalp is one of many these ear had never heard. According to Scott Yanow's liners, he has been something of a fixture in and around the Los Angeles area. (1) has all the appearance of a self-produced project, it has the dreaded light blue underside on the disc and the graphics are spotty. What we have here are two distinct sessions; the asterisk denoted titles from the eighties with a pair of well-known artists present in the late Victor Feldman, a transplanted Brit who was a talented multi-instrumentalist whose main axe was the piano and seasoned upright bassist Bob Magnussen. These five items consist of the title tune replete with unknown backing vocals, the straight-up tenor kicker "Farpy Cleekle", the lone alto tune "Starship A Minus One", the flute waltz "Sad Spring" and "Lofty" with sparkling piano from Feldman. The other quartet outings were reportedly done in single takes. There are two nice tenor ballads and three baritone spots. The leader wrote all but four of the numbers and he handles all of his horns with authority. Larry Hollis

New Issues

Lenny Aplanalp, sax, flt; John Banister, p; Jim Crutcher, b; Paul Kreibich, d (no dates/location given); Victor Feldman, p(*); Vaughan Klugh, g(*); Bob Magnussen, b(*); Bennie Parks, d, perc(*); unidentified bg vcls. Circa early 1980s. No location listed.

2) JAY VONADA TRIO, RED PAJAMAS, NO LABEL OR #.

BLUE MOOD / NOVEMBER DAY
/ FRESH START / NOT A THING /
JEANIE B. / SEA JAM / MERINO
/ RED PAJAMAS / E IN 3. 57:02.

Jay Vonada, tbn; Alex Sell, org;
Kevin Lowe, d. 6/27/2011.
Houserville, PA.

RANDI TYTINGVÅG LET GO OZELLA 31

RAT RACE / LET THERE BE
YOU AND ME / GHOST / WAR
/ PLAYFUL / BETWEEN US /
INTERLUDE / SO LONG / LET
GO / EVERY DAY MONSTERS /
BEAUTIFUL. 43:04.

Randi Tytingvåg, vcl; Anders Aarum, p, glockenspiel, arr; Espen Leite, acc; Jens Fossum, b; Ola Kvernberg, vln; Morton Michelsen, cl; Jule Dahle Aagård, backing vcl. No recording date(s) specified,

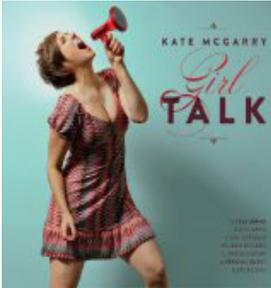
The instances of trombone and organ hookups are few and far between. Aside from an Al Grey date with Brother Jack McDuff, a rare Chester Thompson title on the Black Jazz label and trombonist David Gibson's last two releases for Positone, I can't think of many more. (2) has all the signs of a vanity production yet it has a bar code and liner annotation from respected writer Zan Stewart. He provides thumbnail sketches of the tunes so I won't go into detail on them but merely say while they are all respectable none are very memorable. All three members get a piece of the action with trap kit solos & a crackling snare intro Big Easy-flavored "Not A Thing." Sell's compact organ work doesn't have that B-3 fullness but gets the job done. Jay Vonada has a big burnished tone on his sliphorn, not unlike the aforementioned Grey or Bennie Green but not the fleet facility of, say, Michael Dease. Maybe that is why none of the tempos rise above medium up. Nonetheless, an interesting twist on the organ trio format.

Larry Hollis

Innocuously benign Pop music with vague world, folk, rock, jazz, and dance stirrings. All music and lyrics by the singer herself, and there is some indication on the world wide web that some of her recordings are high on the charts in her home country, which I take to be Norway. There is a note in the digipak booklet which marks this as a reissue of sorts, advising that the album was previously released in 2006 in that chilly Scandinavian land. Why the sudden incursion into the USA import market and why it has been submitted for review to a jazz and blues oriented publication are mysteries this reviewer has little interest in investigating. I can only guess that the Norwegian immigrant populations of states such as Minnesota and North Dakota might have been clamoring for it, but since Ms. T. writes her rather adolescently angst ridden lyrics in English and sings them in same, and since there's no particular ethnic stamp on the music, I'm not at all convinced that's the case.

Alan Bargebuh

New Issues



KATE MCGARRY GIRL TALK PALMETTO 2152

WE KISS IN A SHADOW /
GIRL TALK / I JUST FOUND
OUT ABOUT LOVE / THE MAN
I LOVE / O CANTADOR / THIS
HEART OF MINE / I KNOW
THAT YOU KNOW / LOOKING
BACK / CHARADE / IT'S A
WONDERFUL WORLD. 44:44.

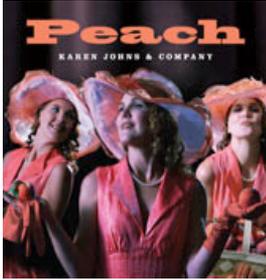
Kate McGarry, vcl, arr; Keith
Ganz, g, arr; Gary Versace,
org, p; Reuben Rogers, b;
Clarence Penn, d, perc; Kurt
Elling, vcl (on O Cantador).
No recording dates specified
- Bucks Co., PA; Durham, NC;
New York, NY.

Kate McGarry's liner claim that this is her "first straight ahead recording in many years" brings into question what she means by "straight ahead." The problem is that this new CD doesn't differ appreciably from her previous (9/93, p.90; 7/02, p.46; 11/05, p.46) output, in it's overly managed production, and its amalgam of pop/jazz and folk strains with electronic enhancement and mixing board manipulation. Perhaps nothing is more indicative of this that the cover and liner photos of Ms. McGarry somewhat absurdly posed. The cover finds her, head thrown back, singing or shouting into a small (discreet?) bull horn. Is there some straight ahead point being made? The liner information indicates the music was primarily recorded in Pennsylvania, with "additional recording" (??) in North Carolina, and Kurt Elling's measures added from New York. "Man I Love" is submerged in reverb, and unless there were some uncredited background singers on the job, "Shadow" features some vocal multi-tracking. The CD's overall sonic report is somewhat riper than natural acoustic sound.

Ms. M. has a clear Joni Mitchell-like soprano and very often sounds as though she's on the Joni track, even though she scatters heavy names like rose petals in her annoyingly tendentious liner note about how in preparation for this recording she spent considerable time listening to "hours of interviews with some of (her) favorite jazz singers including Sarah Vaughan, Betty Carter, Anita O'Day, Shirley Horn, Nina Simone, Ellis Regina, Sheila Jordan, Irene Kral, and Abbey Lincoln..... (as they discussed) the struggles and triumphs of their lives and journeys." Who didn't she name? Peggy Lee, June Christy and Billie, perhaps. Didn't they ever expound on their struggles and triumphs? One has to wonder if she listened to much in the way actual vocals by her listees. I'm dubious because I don't hear influences.

So, even though Kurt Elling's contribution was apparently transmitted from New York and patched into McGarry's vocal for their duet on "O Cantador," the track comes off nicely. They sing in what I take to be Portuguese, with Kurt's bottom heavy baritone giving the lovely Latin tune some welcome ballast.

New Issues



KAREN JOHNS &
COMPANY
PEACH
PTARMIGAN MUSIC
67837935

SUGARBOO / MEGLIO
STASERA (IT HAD BETTER BE
TONIGHT) / PEACH / I SPEAK
WOMAN, YOU SPEAK MAN
/ CHATTANOOGA CHOO
CHOO / PRECIOUS FIND
(REPRISE) / SENTIMENTALE
/ I LOVE YOU FOREVER /
FIVE O'CLOCK SHADOW
(REPRISE) / (YOU DON'T
KNOW) HOW GLAD I AM /
MUST-BE-SEEN / ROCKET
CITY / RED BIRD. 44:20

Karen Johns, vcl; James
Johns, g, vcl; Kevin Sanders,
p, kybd, arr; Chris Kozak, b;
Michael Glaser, d, perc; Jim
Hoke, sax, cl, flt, hca, arr;
Ken Watters, tpt; Gabriel
Johns, vcl. Recording date(s)
unspecified, Franklin, TN

But, "Looking Back" is a tedious folk tinged song about impressionist memories, with a sort of "Cottage For Sale" ambiance. Cheryl Ernst, who wrote the lyric has said that she was inspired by the Jimmy Rowles' melodic line which reminded her of "Wuthering Heights" (by Emily Bronte) - "full of mists and moors." A somewhat subjective veil of imagery, I'd say. Rowles was actually able to evoke weather and topography in his playing/composing? I can only say - Wow!

But, as far as "straight ahead" goes, there are a few tracks which might be thought to lean in that direction. Strong bass support from Reuben Rogers helps propel "Found Out." Producer/arranger Keith Ganz contributes tasty guitar work on "Heart" and "Know," the latter of these two tracks affording McGarry space in which to demonstrate her scat and aptitude for rhythmic acceleration. Still, we are left to wonder what "straight ahead" means to this singer. To be perfectly fair, I do note that she did not say it was intended as a straight ahead JAZZ recording.

Alan Bargebuhr

A very tastefully produced pop/jazz CD which benefits from Karen Johns' appreciable skills as both singer and songwriter. Once again (7/09, p. 166), her strong silky soprano warms to the lyrics at hand, all of which are her own except for a few ("Meglio / Cho Cho / Sentimentale / Glad") invited in from other sources. Karen's songs show originality and a point of view with both wit and heart. They are literate and it's clear she is an absolutely genuine songwriting talent. It would be no surprise to this reviewer if some of her songs, such as "Speak" and "Find," turn up in the larynxes of other singers, but it would be hard to imagine anyone singing them better, because her phrasing and embrace of lyrics is flawless. She has a beautiful, direct and unaffected vocal instrument and it's clear she can make it do her bidding. Some bristling trumpet from Ken Watters on "Rocket" stands out. Multi-tracking ("Sugarboo") and synth ("Sentimentale") are handled discreetly, and the musicianship throughout is high quality. According to an insert note, "some nifty music videos affiliated with songs on this CD" are available on Karen's website - www.KarenJohns.com. I sampled them and, indeed,

New Issues

BEN STOLOROW TRIO ALMOST THERE NO LABEL OR NUMBER

HYMN/ HACKENSACK/ BEFORE
THE SPARK GOES OUT/
GETTING IT/
AFTERTHOUGHT/ NO
PRISONERS/ ALMOST THERE/ A
LITTLE LATE/ YOU AND THE
NIGHT AND THE MUSIC/
FIREFLY *. 46:18

Ben Stolorow, p; Dan Feiszli,
b; Jon Arkin, d., Stephanie
Stolorow, vcl* March 2 & 3,
2011, Berkeley, CA.



JOSH ARCOLEO
BEGINNINGS
EDITION 1030
DEAN RD/ NOMAD'S
LAND/ GLADE/ INTRO TO
BEGINNINGS/ BEGINNINGS/
HARBINGER/ PHOENIX/ KITE
FLIGHT. 46:54

Josh Arcoleo, ts; Ivo Neame,
p; Callum Gourlay, b; James
Madden, d. November 9 & 10,
2011, London, England.

they are “nifty”...at the very least. This CD is obviously not in the mainstream of Jazz, but is a most worthy and entertaining pop/jazz release. Sidebar: on the CD cover, both “Find” and “Shadow” are listed parenthetically as “reprises.” I have no idea why.

Alan Bargebuhr

One listener described Bay Area pianist Ben Stolorow's debut album *I'll Be Over Here* as “beautiful” and “introspective.” For sure, those adjectives apply to parts of his new trio recording, but the words “swinging” and “technically dazzling” are just as apropos. Except for Monk's “Hackensack,” the standard “You and the Night and the Music,” and sister Stephanie Stolorow's “Firefly,” which she sings affectingly, the compositions are all his. And while “Hymn” and “Afterthought” are assuredly contemplative and lovely, the Monk tune and the standard, as well as his own up-tempo “No Prisoners,” “A Little Late,” and the blues “GettinIt,” create deep grooves and swing robustly. This requires a fine bassist and drummer, of course, and local performers Dan Feiszli and Jon Arkin fill the bill exceptionally well. But the focus is on the leader, who makes a strong impression with an expansive mainstream piano vocabulary and a prodigious technique that allows for precise note placement at even the fastest tempos and in his most metrically complex phrases.

David Franklin

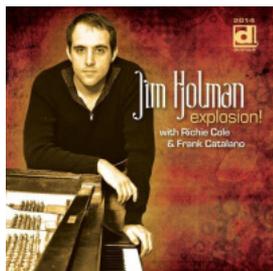
The debut album of award-winning English tenor saxophonist Josh Arcoleo provides further evidence that young players can still mine mainstream modern jazz without sacrificing originality. Both in his playing and in his writing, it is evident that Arcoleo comes out of the tradition, yet he does not sound like anyone else. His charts do not follow standard song form and would hardly lend themselves to lyrics, functioning instead as miniature instrumental compositions with sufficient melodic, metric, and rhythmic twists to keep the listener alert. As a saxophonist, he possesses a formidable technique, a soft-edged but masculine tone in a class with Joe Henderson's and Hank Mobley's, and harmonic and rhythmic confidence.

New Issues

The quartet is in constant interplay. Pianist Ivo Neame, a fine soloist in his own right, improvises apt accompaniment without resorting to predictable comping. Callum Gourlay undergirds the action with dynamic non-walking bass lines, and drummer James Maddren constitutes a cyclone of rhythmic commotion (he provides the only accompaniment on “Harbinger”). It all fits together with such naturalness that one experiences each separate track as a satisfying, integrated musical experience in itself.

The young Chicago pianist Jim Holman’s debut album consists of two different recording sessions separated by as many years. The 2011 date finds him exclusively in the company of local veterans, including tenorist Frank Catalano, who also contributed two barnburners, while the earlier one features star altoist Richie Cole on half of its four tunes and has a different drummer. Although bassist Brian Sandstrom appears throughout, Rusty Jones and Rick Shandling share the drum chair. Holman wrote one of the tunes also, a tribute to Bill Evans, but the remainder of the program is made up of pop or jazz standards. And may I say that it is a genuine and increasingly infrequent delight to hear recognizable melodies and chord progressions being used as the basis for improvisation. A notable example is the group’s arrangement of Monk’s “Straight, No Chaser,” which quickly grabs hold of the listener with some funky street beat rhythms in accompaniment to Cole’s bebop blues phraseology. Indeed, the rhythm sections play throughout the album with the poise and composure afforded by years of experience. The two saxophone soloists likewise handle themselves with aplomb. In fact, the take-no-prisoners Catalano might even be a bit too forceful on “Over the Rainbow,” which could have profited from a more nuanced approach (annotator Neil Tesser rightly describes his style as “balls-to-the-walls”). The leader himself employs an assortment of straight-ahead piano approaches—among them, two-fisted passages, long lyrical lines, rapid runs. Whatever the technique, his thoughtful improvisations move along logically with a sophisticated rhythmic control that allows them to swing comfortably.

David Franklin



JIM HOLMAN EXPLOSION DELMARK 2014

EXPLOSION/ RECORDA ME/
SOMEWHERE OVER THE
RAINBOW/ LAZY BIRD/ BYE
BYE BLACKBIRD/ SHAKIN’/
STRAIGHT, NO CHASER/
MOMENT’S NOTICE/ BILL/
CANTALOUPE ISLAND. 62:42

Jim Holman, p; Frank Catalano 1,3,5,6, ts; Richie Cole 7,8, as; Brian Sandstrom, b; Rusty Jones 1-6, Rick Shandling 7-10, d. August 15, 2011, Chicago, IL and August 17, 2009, Morton Grove, IL.

New Issues

THE FRANK KOHL QUARTET COAST TO COAST FRANK KOHL/ REFORM (NO NUMBER)

WIDE OPEN/ COAST TO
COAST/ A CALL FOR PEACE/
FLY AWAY/ BRIGHT NIGHT/ I
REMEMBER CLIFFORD/ OLD
COUNTRY/ WHEN ALL IS
WELL. 50:59

Frank Kohl, g; Steve Roane
except 8, b; Tom Kohl except
2, 8, p; Jon Doty 1, 3, Jerry
Fitzgerald 4, 5, 7, d.
January, 2008, Madison, CT.

EDDIE C. CAMPBELL SPIDER EATING PREACHER DELMARK 819

I DO/ SPIDER EATING
PREACHER/ CALL MY MAMA/
CUT YOU A-LOOSE/ SOUP
BONE (REHEATED)/ I DON'T
UNDERSTAND THIS WOMAN/
BOOMERANG/ STARLIGHT/
SKIN TIGHT/ ALL MY LIFE/ MY
FRIEND (FOR JIM O'NEAL)/
DOWNTOWN/ BROWNOUT/
BEEN GONE A LONG TIME/
PLAYING AROUND THESE
BLUES. 61:51

One wonders why Seattle-based guitarist Frank Kohl had not previously released a follow-up to his 1981 LP "Reform", since this one is a very nice mainstream recording that shows him to be a fine performer as well as a composer of attractive compositions. His program for this occasion, consisting of six of his own tunes along with Benny Golson's "I Remember Clifford" and Nat Adderley's "Old Country," is interestingly diverse. "Coast to Coast," for example, evokes Count Basie's "Topsy" in its opening melodic contour and its drum-less jaunty swing, while the Golson classic, also sans drums, proceeds at an unhurried and mournful pace in spite of the guitarist's sporadic fervent outbursts. Similarly, while essentially reverential, "A Call for Peace" contains flashes of funky double time improvisation. "When All is Well," though, simply presents the leader's lovely unaccompanied guitar. Kohl gets around his instrument with apparent effortlessness and a confident-sounding sense of swing, with the rhythm section(s) providing the support he needs. Furthermore, bassist Steve Roane clearly demonstrates on "Coast to Coast" how to make a chart swing without a drummer.

David Franklin

Long-time West Side Chicago guitarist Eddie C. Campbell's second Delmark release stimulates the endorphins with a feel-good collection of 12 and 24 bar blues along with some non-blues tunes infused with blues licks and an overall funkiness. It features a mixture of instrumentations that include a trumpet and two saxophones on three of its fifteen tracks, a violin appearing on a pair, and a second guitarist and harmonica that show up at various times to complement the basic guitar, keyboards, bass, and drums. Although the leisurely and low-down "All My Life" serves as a bit of contrast, the charts are mostly well-executed, hard-driving up-tempo or deep-grooving moderately-paced numbers. The rhythm section, featuring Robert Pasenko's persistent and weighty back-beat, provides an unyielding foundation for Campbell's quintessentially earthy, technically impressive playing and his poignant vocals. Guitarist Alexander Mejia trades choruses with the leader on

New Issues

Eddie Campbell, vcl, g, hca 3,11, b13; Darryl Coutts, kybd; Vuyani Wakaba1, 4, 5, 8, 9, 10, 11, Barbara Mayson 2, 3, 6, 7,12,14, b; Robert Pasenko, d; Lurrie Bell, g 3,8, vcl 15, hca15; David Campbell, vln1,12; Alexander Mejia, g 7; Marques Carroll, tpt 1, 2, 9,13; Chris Neal, ts 1, 2, 9, 13; Aaron Getsug, bari s1, 2, 9,13. September 14, 15, & 19, 2011 and January 7, 2012, Chicago, IL.

1) PIPA 4TETT, DIFFERENT SONG STEP INTO THE FUTURE, LEO 635

FAREWELL TO AN OLD
FRIEND / STEP INTO
THE FUTURE I-V / CAFÉ
LONGTEMPS / LES MOTS
LISSES / QINXU STREET
NO.48 / NOIRE MEG / WATER
LILY. 48:20.

Yang Jing (pipa, guqin),
Michel Wintsch (p),
Banz Oester (b), Norbert
Pfammatter (d, perc). Renens,
Switzerland (no dates given).

“Boomerang,” where his slightly distorted sound provides a telling comparison with Campbell’s ringing, singing traditional tone. Campbell’s godson Lurrie Bell, a well-known guitarist in his own right, joins him for a couple of energetic tracks. Bell also plays harmonica and sings on their concluding duo feature.

David Franklin

A trio of quite different releases from Leo, each one with a different approach to what is sometimes called “chamber improvisation.”

(1) compels immediately with its gorgeous recorded sound, crisply delineating the full and resonant contrast between the slightly sour pipa and Oester’s marvelously rounded bass tones on “Farewell to an Old Friend.” This piece is, as are so many of the performances here, subtle, impassioned, and slightly melancholy, filled with control from Pfammatter’s brushes and a shared restraint from this sensitive ensemble. The interplay between Wintsch and Jing is delicate almost to the point of brittleness in many places, and this is quite a compelling effect. The marriage of instrumental approaches is especially effective on the four-part “Step into the Future.” Oester does blunted, almost groaning figures to contrast with little springing gliss figures from pipa, which cedes into intense, almost frenzied chording (leading ultimately to some fraught, pounding, Tristano-like shapes) as Oester subtly shapes the dynamics. In the midst of it all, despite his occasional indulgences in heat and power, Wintsch plays quite lyrically, with an intense emotionalism in the midst of eldritch extended tech. For the closing section the group merges in unison percussive playing, which in some ways recalled Jon Jang’s early 1990s writing (and not just in instrumentation, but in its compositional fusion of styles). Beyond this, there are a couple of spare tracks that seem to float and then a winding, deep ostinato mini on “Les mots.” As is the case throughout, I was compelled by the gorgeous work from Wintsch, particularly as his quizzical intervals and overlapping lines contrasted so engagingly with Jing’s on the reflective “QinXu.”

Jason Bivins

New Issues

2) STEFANO LUIGI
MANGIA/STEFANIA
LADISA/ADOLFO
LA VOLPE/ANGELO
URSO, ULYSSES,
LEO 627

IMPRO #1 / STRATOSFONIE
/ IMPRO #2 / IMPRO
#3 / AFORISMA-LDV /
COMPOSIZIONE IN 48
CM / 1969 / MLK / CADA
JARDIN SOLO / IMPRO #4 /
PERFETTA LETIZIA / LA VIRTU
TEMPORAL / ULYSSES. 47:20.

Stefano Mangia (vcl, as, toys),
Stefania Ladisa (vln, toys, vcl),
Adolpho La Volpe (g, harm,
elec, bjo, cetera corsa, vcl),
Angelo Urso (b, toys, vcl).
February - April 2011, Bari,
Italy.

3) BART VAN
ROSMALEN/ANTO
PETT, PLAYWORK,
LEO 626

PLAYWORK 1-5. 55:17.

Bart Van Rosmalen (clo),
Anto Pett (p, prepared p). No
recording dates or locations
given.

Mangia and his colleagues (2) favor a different kind of approach, varying less in terms of texture (at least not primarily) than in terms of idiom. The record gets off to a slightly deceptive start with the slow elaboration of droning arco and acoustic guitar, the group sounding heavily influenced by ensembles like Polwechsel. They sound nicely spacious, flinty here and fulsome there. But with “Stratosfonie,” the music changes directions entirely, with a flatulent horn conjuring clinky groove like a Harry Partch cover band with vocal recitations of some Cage writings. And we soon encounter a vocal device, a shriek, sudden intake of breath, that’s used vastly too often on this record. These guys clearly have some kind of ambition in their sights, with dedications to the likes Einstein, Borges, Godel, and Dostoyevsky. But the apparently AACM-influenced improvising doesn’t always convince. Indeed, many of the toys, the lip-smacking noises, and other vocal indulgences get wearisome quickly (even if I did occasionally enjoy the contrast between the almost fragile sound of some of the vocal settings and the taut strings). There’s another good moment on “Impro #3,” with its bass overtones, wet bow, and a voice like a rusted pipe being twisted. From there, the pieces mostly vary between different articulations of bitty and creaky sounds, until “1969” comes across like a carney/Breuker miniature. But I’m afraid the disc withers again from there, proceeding through the fairly dour “MLK” the desultory clatter of “Perfetta Letizia,” and a head-scratching faux chorale on the closer.

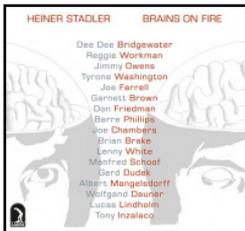
Jason Bivins

The duo on (3) is generally far more satisfying, though not quite up to the level of the first disc in this batch. Prepared piano and scratchy mid-register cello (a la Tristan Honsinger) start things off on the right foot. There’s nothing fussy or scrabbly about these improvisations, though. Rather, they’re patient, elegant, and quite spacious for the most part. Listen to Pett go as low as he can go, with the notes sounding encased in bubble wrap, while Van Rosmalen glides to the top. They’re also canny enough to establish a fairly compelling conceptual roadmap for themselves. The

New Issues

first stage plays around with the idea of establishing a habitus, gracefully limning aural structure. The second crashes down on it, smashing what has been wrought - but not as monks do a sand drawing. This piece is instead irruptive, slashing, violent and racing with counterpoint and energy, trying to clear away space to locate a point from which it can begin again. They're quite adept at establishing a mood that is playful and destructive at once. Clouds of notes well up at the beginning of the third part, marking very slow and cautious steps into open space. From there, the fourth part is a whirring machine of dull bronze bells played by Belew-era King Crimson, a fascinating series of effects from these two instruments. The final piece is articulated in six brief variations, overflowing the fascinating instrumental preparations, though focused consistently on the sounds of bells and scrapings. A satisfying set overall.

Jason Bivins



HEINER STADLER, BRAINS ON FIRE, LABOR 7069

CD 1: NO EXERCISE / THREE PROBLEMS / HEIDI / BEA'S FLAT. 60:13. CD 2: LOVE IN THE MIDDLE OF THE AIR (ALTERNATE MASTER) / U.C.S. / ALL TONES / THE FUGUE NO. 2 (TAKE 1/ORIGINAL MASTER). 72:09.

This is a killer reissue from the composer, pianist, and bandleader Stadler, expanded to include extra material from the original sessions. For the most part, the music is vintage free-bop, brought off marvelously by a series of fantastic lineups. Shifting pulse-tracks define the opener, with fine turns from Jimmy Owens, a blistering Washington, and the leader, whose fractured, fragmented lines and chords provide an interestingly tensile presence. Stadler leads different configurations through urgent, positively churning music like "Three Problems," where Workman and White are punishing, Washington soaring with a real emotional commitment. There's a severe, even sour edge to the drift and texture of "Heidi," buoyed by incredible arco from Workman, some inside-piano clouds, and pinched tones from Washington. This piece slowly rolls out into a unison stutter that's quite compelling. With "Bea's Flat," we switch over the Europe and the Big Band of the North German Radio Station. It's a glorious showcase for full-throated brass and the band as a whole digs into the big shouting arrangement that makes the fullest use of the ensemble's dynamic range. Here we have Dudek with a quizzical solo over rolling toms, Schoof and

New Issues

Collective personnel:
Heiner Stadler (p, cond),
Jimmy Owens (tpt), Tyrone
Washington (ts, flt), Garnett
Brown (tbn), Reggie
Workman (b), Brian Brake
(d), Lenny White (d), Dee
Dee Bridgewater (vcl), Joe
Farrell (ts), Don Friedman
(p), Barre Phillips (b), Joe
Chambers (d), Manfred
Schoof (tpt), Gerd Dudek (ts),
Albert Mangelsdorff (tbn),
Wolfgang Dauner (p), Lucas
Lindholm (b), Tony Inzalaco
(d), The Big Band of the
North German Radio Station,
Dieter Glawischnig (cond).
December 1966 and July
& October 1973, New York
City; July - September 1971,
Teaneck, NJ; February 1974,
Germany

META MARIE LOUISE, SUNNY SPOTS, METONIC 0004

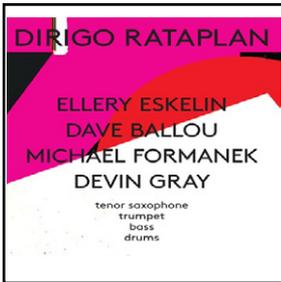
CONTACT KID / DEATH
AND DISCIPLINE /
GENETIC ENGINEERING /
GRAMAMA'S FLOWER POTS
/ PATCHWORK / AIR / NO. 8
/ ZYTSPUI / BLACK, WHITE
AND COLOR / MARIE VS
LOUISE / MICROPHYSICAL
EXERCISE / DREAMACHINE /
INTELLECTUAL LABOR. 40:49.
Max Usata (vcl), Momo (vcl),
Marc Stucki (ss, ts, bcl, flt,
elec, vcl), Manuel Engel
(kybd, elec), Kevin Chesham
(d). No recording dates or
locations given.

Mangelsdorff ace on the brass, and so many different pinwheeling sub-sections and cross-cutting lines, bright color and counterpoint everywhere (Dauner's piano here fully channels the probing, idiosyncratic style of the composer). The second disc opens with a killer duet for Workman and Bridgewater, and it's great to hear the vocalist in such an open context, her rhythmic inventiveness and tonal range proving a capable match for the great bassist: "I love you, I trust you. It's my turn, it's your turn." We're treated to a return of the blistering quartet with Washington and Workman on "U.C.S." and the spacious, rubbery "All Tones." Perhaps most fascinatingly, there's a real treat with "The Fugue #2" where a crack 1966 sextet of Owens, Farrell, Brown, Friedman, Phillips, and Chambers dazzles throughout as the ride that knife-edge between free-bop and free. Fabulous stuff.

Jason Bivins

This record was a tough one to stomach. The players seem to have their sights on the right kind of music, sitting at the intersection of the noise scene, free jazz, and basement punk. But to my ears, both ideas and musicianship fell consistently short of the mark. The basic sound is semi-distorted atmospherics, heavy on warbling sax, and repetitive keyboard and drum grooves. I was reminded frequently of those WOO Revelator sessions that popped up regularly nearly a decade ago, with music that's gritty but often amateurish sounding. In fairness, the musicians try hard to achieve some dynamic range. But it just doesn't seem like they can quite pull it off in terms of feel, control, and technique. They're also a bit too committed to breakdowns and other faux hip-hop gestures. Additionally, as Stucki clucks painfully, it becomes obvious how weak the IDM gestures of tunes like "Death and Discipline" are. On "Genetic Engineering," the distorted vocals and instrumental perambulations sound like Lightning Bolt sound-checking, while the muttering, spindly playing on "No. 8" seems uncertain as to exactly which idiom it's referencing (the spacy, low-end tattoo "Air" is far more effective). I'm quite simply befuddled by why improvisers would want to explore

New Issues



DEVIN GRAY, DRIGO RATAPLAN, SKIRL 019

QUADRAPHONICALLY /
CANCEL THE CANCEL /
DOWN TIME / PROSPECT
PARK IN THE DARK (FOR
CHARLES IVES) / OTAKU /
TALKING WITH HANDS /
THICKETS (FOR GERALD
CLEAVER) / KATAHDIN. 55:21.

Devin Gray (g), Ellery Eskelin
(ts), Dave Ballou (tpt), Michael
Formanek (b). April 30, 2011,
Brooklyn, NY.

tepid IDM grooves like “Gramama’s” (which, like “Black, White and Color,” features rapping that sounds like late 90s Co Flow) or “Zytspiu,” which seems to have listened to some early M-Base, when the players sound halting or desultory by turns.

Jason Bivins

This is a fantastic record, with a terrific band led by the resourceful, imaginative percussionist Gray. Having assembled some ace improvisers to flesh out his suggestive, open compositions, Gray isn’t content merely to coast on extent tonal contrast but works hard to write in opportunities for timbral and impressionistic density, as with the spectral Formanek arco set against tight Ballou phraseology on the opening “Quadrophonically.” It’s an auspicious start to a rich, satisfying date. For such groove oriented players, things rhythmic are often articulated only obliquely, as on the stairstep-stumble “Cancel the Cancel.” But they also frequently realize a nifty combination of urgent probing and hushed repose on tunes like “Cancel the Cancel.” “Down Time” is a bit straightforwardly funky up, with an especially delicious combined line for the horns, sometimes locked in harmonically, sometimes staggered, sometimes wandering in completely different directions. Ballou takes a masterful solo, puckish and lyrical while Gray and Formanek squat midway between eldritch moans and furious groove. Eskelin, as always, kills it from the first note and I especially dug his head-long dive into wide open space at the outset of the Ives homage. From there, the band returns to jittery, stuttering funk on “Otaku,” which resolves into a marvelous, bright fanfare. This kind of compositional range exists not just from piece to piece, but within each individually. For they all - including the complex “Thickets” and the melodically open closer - have what Formanek calls an “organic rhythmic energy.” Top notch.

Jason Bivins

New Issues

ALBERT VAN VEENENDAAL, MINIMAL DAMAGE, EVIL RABBIT 13

THE SPY & THE VAMPIRE /
TEAR DANCE / FROG SONG
/ MECHANIC MUSHROOM /
PIROUETTEKE / DAILY VALUES
/ SEA MONKEYS / MINIMAL
DAMAGE / OLD FROGS /
HISTOIRE PNEUMATIQUE /
WHALES / GOODBYE PORK
PIE HAT / DARK DAYS & THE
MOON / TRANSITION / ZEN
GARDENING. 41:19.

Albert Van Veenendaal
(prepared p). July 17, 2007 -
December 2009, Amsterdam
and Hilversum, Netherlands.

2) SIMON NABATOV, SPINNING SONGS OF HERBIE NICHOLS, LEO 632

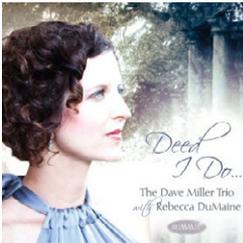
23 SKIDDOO / THE SPINNING
SONG / BLUE CHOPSTICKS
/ LADY SINGS THE BLUES /
SUNDAY STROLL / THE THIRD
WORLD / TERPSICHORE /
TWELVE BARS. 64:21.

Simon Nabatov (p).
September 22, 2007, Cologne.

Prepared piano may be an acquired taste, but it's one I savor. On (1), Van Veenendaal is operating in a slightly different territory than, say, Denman Maroney or Alexey Lapin, since he's not at all afraid of electronic processing and overdubs. This gives his playing a more aqueous quality, and a wider range of sound. He uses it quite sparingly though, and is mostly confident in his pretty jaw-dropping technique to sustain this excellent set. (And for all the moments of dazzle and complexity, he's also unafraid to follow an ostinato or a simple rhythmic pattern to see where it'll take him.) Sometimes (as on "Tear Dance") he heads into bleep-bloop territory a bit too unwaveringly, and the burbling intervals crowd things up just a bit too much. But elsewhere he can sustain a ballad ("Frog Song") or use his prodigious technique to hold in balance multiple lines, textures, and directions ("Mechanic Mushroom"). He can also get downright sassy and funky in places (sounding on the title track almost like a prepared electric bass) and whips up some blues feeling on the clacking, spidery "Histoire," which sounds kind of like a Tom Waits backing track. This guy is a serious talent, and can make his instrument sound like everything from steel drums to spindly wire to deep flatulence in the abyss. Oh, and to get a good sense of his technique and approach, you could do worse than to proceed directly to the wonderfully abstracted Mingus tune.

With the latest from the superlative Nabatov (2), it's all repertory. On this night at LOFT, the pianist's dense, occasionally florid approach to free piano might initially seem an odd pairing with the relatively sparse, at times flinty tunes of Nichols. But Nabatov's passion for thematic materials and his keen structuralism finds him going all the way into these tunes to wreak surprising and always subtle transformations. After an intense, wide-ranging fantasy at a brisk tempo, Nabatov at length seizes upon the familiar "23 Skiddoo" theme. It's a pretty dazzling opening. From there, "The Spinning Song" is a fascinating study in how Nabatov explores the use of passing tones, creating such complex, and rapidly articulated lines by ascending and descending. He subtly weaves the theme in before slowing

New Issues



**DAVE MILLER TRIO
WITH REBECCA
DuMAINE
DEED I DO
SUMMIT 583**

DEED I DO / MOONLIGHT
SAVING TIME / I LOVE BEING
HERE WITH YOU / I LIKE MEN
/ QUIET NIGHTS / PROBLEM
/ TROLLEY SONG / ISN'T THIS
A LOVELY DAY / FRIM FRAM
SAUCE / RHODE ISLAND /
ALL I DO IS DREAM OF YOU
/ THE BOY NEXT DOOR.
40:19.

Dave Miller, p; Mario Suraci,
b; Bill Belasco, d, Rebecca
DuMaine, vcl. Recording
date(s) and location
unspecified.

down and opening outward into a straight, reflective, melancholy reading, only to sprint outward again and conclude with a spare, lower-register thunk. As he dives into an arch, spidery reading of “Blue Chopsticks,” alive with crazed hyper-technique, one wonders if he can keep the pace up. But from there, Nabatov knowingly alters the pace of the performance with a languorous “Lady Sings the Blues,” after which the more spare, reflective mood continues through “Sunday Stroll” and “The Third World.” With an abundance of complexity, Nabatov is able to sustain his overlapping lines and constantly changing harmonic colors in a way that’s never excessive or showy, and never loses the music.

Jason Bivins

Dave Miller’s trio gets top billing which is appropriate because Rebecca DuMaine functions in much the way girl singers did back when big bands ruled the roost. The trio makes mainstream (4/11, p. 273) hay and leaves room on the schedule for her to state her case. With considerable theatrical, TV and radio experience behind her, Ms. DuMaine, according to the liner notes, has taught both undergraduate and graduate programs at NYU, the Linklater Center and the Actor’s Studio. Her theatrical and voice training pays off, because she sings very well, in tune and in time. Unfortunately, she does so without any particular stylistic individuality. It would be difficult to pick her soprano out of the crowd of fledgling vocalists whose debut discs continue to percolate through the lists month after month. For this reviewer, most telling was her failure to give any interpretive value to the phrase “bitter tragic joke” in “Quiet Nights.” But, the repertoire is well chosen, with a few neglected gems like “Moonlight Saving” and Peggy Lee’s “I Like Men” included. And, a vocal disc free from the sort of sonic manipulation so pervasive in the musical industrial complex these days is welcome on that score alone.

Alan Bargebuhr

New Issues

GUERINO MAZZOLA/
HEINZ GEISSER/SHIRO
ONUMA
DANCING THE BODY
OF TIME
CADENCE JAZZ CJR 1239

TRINITY BODIES/ MIDNIGHT
SPARKS/ DANCING THE BODY
OF TIME/ TOUCHING ON/ THE
SHAPE OF TIME TO COME;
59:06.

Guerino Mazzola (p), Geisser,
Onuma (d, perc). October 21,
2010, Tokyo, Japan.

MARY HALVORSON
QUINTET
BENDING BRIDGES
FIREHOUSE 12

SINKS WHEN SHE ROUNDS
THE BEND (NO. 22)/
HEMORRHAGING SMILES
(NO. 25)/FORGOTTEN MEN
IN SILVER (NO. 24)/ LOVE IN
EIGHT COLORS (NO. 21)/ THE
PERIPHERY OF SCANDAL (NO.
23)/ THAT OLD SOUND (NO.
27)/ SEA CUT LIKE SNOW (NO.
26)/ DEFORMED
WEIGHT OF HANDS (NO. 28)/
ALL THE CLOCKS (NO. 29);
68:33.

Talk about energy. It's not like the emphatically percussive duo of pianist Guerino Mazzola and drummer Heinz Geisser needed another musician to increase the density of their music. But adding another drummer!?! Madness. With the equally energetic Shiro Onuma pounding his own skins, the trio makes a big racket on their latest assault, four lengthy improvisations and one shorter piece recorded live at Tokyo's famed Pit Inn. Typically they start somewhat quietly, with just piano (Midnight Sparks), cymbals (Touching on), or brushes on drums (The Shape of Time to Come), but before long everyone joins in, usually at full blast, and the music takes off from there. Or not.

Mazzola's piano continues to mine a group of Cecil Taylor-like strategies, and the pummeling of the drummer(s) can grow tiresome. The call and response interaction on the finale hint at new directions for the music, which is an encouraging sign. While this must have been a lot of fun to watch and take in all their exertions as this thunderous and endlessly flowing music erupted on stage, it's not nearly as enjoyable at home. Without the sweat, the bombast and basically static nature of their aesthetic comes to the fore. While I found most of this set curiously unmoving, the enthusiastic audience would no doubt disagree.

Stuart Kremsky

Mary Halvorson is one busy guitarist. Her website lists 25 (!) different ensembles she works with. As a leader, she heads a trio, a septet, and this quintet featuring Jonathan Finlayson on trumpet and the almost equally busy saxophonist Jon Irabagon, who sticks to alto here. Bassist John Hébert and drummer Ches Smith are in all three groups. This is the quintet's second outing on disc, after 2009's *Saturn Sings*, and it's a winner all the way through. This ensemble doesn't just bend the bridges among jazz, rock, funk, and art music, it twists and rebraids them in novel combinations and permutations. The opener, *Sinks When She Rounds the Bend* (No. 22), practically has it all. The horns intone a mournful melody over metallic guitar notes and restrained bass and drums. Trumpet and alto diverge to

New Issues

Jonathan Finlayson (tpt), Jon Irabagon (as), Mary Halvorson (g), John Hébert (b), Ches Smith (d). July 30-31. 2011, New Haven, CT.

play counter-melodies, then Halvorson takes over for a brief solo with riffing horns and spacious rhythms. Next is a hearty unaccompanied bass solo. The drums reappear, the horns are back with a new melody, and all of a sudden Halvorson punches it up with a heavy and rather rudely insistent guitar line. The trio pretty much takes over, and things get pretty hair-raising for a while, then simmers down and the piece ends. You'd better hope you haven't set the volume too high at the beginning. The value of playing a lot together become clear in this section where Hébert and Smith rev it up with an intensity calibrated to match Halvorson's without blowing up entirely. The title of "Hemorrhaging Smiles" gives a clue to Halvorson's characteristic juxtapositions and imagination. The main theme is a slightly bittersweet melody you can almost hum with a few side trips built right in. Irabagon gets the first solo, talky and engaging while riding the waves of rhythm from Halvorson, Hébert, and Smith. Finlayson spins lines of abstract poise while Halvorson glints and chimes as the pulse fades. Big fat guitar chords raise the energy level and set the stage for a fantastic guitar solo of carefully wielded effects, combining a piercing tone with a quick decay, the dry sound from her hollow-body Guild and quirky and unexpected leaps from note to note. A scintillating trio performance, "Forgotten Men In Silver" has shards of guitar over fractured rhythms from Hébert's bass and drummer Smith's neatly articulated dynamic leaps and cheerful aggression. Trumpeter Finlayson, unaccompanied until the band swarms around him after a few minutes, is quite impressive in his investigation of "Love In Eight Colors" (No. 21), a sort of ballad. The lengthy performance features a middle section of a happy melody squeezed out by Irabagon and elaborated on over an increasingly rambunctious rhythm section and an understated drum solo by Smith until the reprise of the theme. Most of the time I hear very few traces of her influences, but the snappy theme of "The Periphery of Scandal" (No. 23) includes a passage that reminds me of the New York band Television, and come to think of it, Halvorson's sound is often closer to Tom Verlaine's than it is to, say,

New Issues



SARAH ELGETI QUINTET INTO THE OPEN YOUR FAVOURITE JAZZ 020

1.HOME/ 2.BOSSA
AMONG THE TREES/ 3.OUT IN
THE FIELDS/ 4.DOWNSTAIRS/
5.RINGE I VAND/ 6. I WISH
I COULD/ 7. TRYING TO
FORGET/ 8.BLUSTERING
WAVES/ 9. CLOUDS/
10.ANGELIQUE/ 11.NIGHT
MOVES/ 12.REMIX: BOSSA
AMONG THE TREES. 61:15.

Sarah Elgeti (ts, ss, fl, perc), Marianne Markmann-Eriksen (as, bari s), Christian Bluhme Hansen (g, perc), Jens Kristian Andersen (b), Thomas Præstegaard (d, perc); on 4 [not 5], 8, 10: add Ben Besiakov (p, el p); on 4 [not 5], 8: add Mikkel Uhrensholdt (as); on 8, add Magnus Poulsen (lead as). April 2010, Copenhagen, Denmark.

Jim Hall or Bill Frisell. This track, for trio, starts out on the light side but they're waiting before the five minute mark, as Halvorson takes off on yet another wildly over-the-top excursion. "Sea Cut Like Snow" (No. 26) is a vaguely Baroque theme played in a stately tempo, with Smith on brushes. A more jittery rhythm takes over as the group sound becomes bolder. Finlayson toys with the melody in his solo, turning it over this way and that in loose counterpoint with Halvorson's distorted guitar. Irabagon's rollicking solo kicks up the tempo another notch until the bottom falls out to set the stage for a odd Halvorson solo full of swirls, hiccups and gurgles that brings the piece to a close on one sweet note. For contrast, the spunky and abstractly funky Deformed Weight Of Hands (No. 28) booms and crashes at first, then darts and scoots between quick chase sequences, bouncy beats, and suspended time with Halvorson soloing over it all. The disc concludes with Halvorson attacking her guitar on "All the Clocks" (No. 29) before Finlayson and Irabagon play the sinuous theme in unison. A vigorous Finlayson, a veteran of Steve Coleman's ensembles, solos first, then a lucid and excitable Irabagon takes over. Halvorson's guitar solo is springy and crafty. Trumpet and sax riffs behind her solo set the stage for a brief spot of bass and drums which carries us to the inconclusive ending. It's another beautifully realized piece by a quintet of adept interpreters who are clearly all on the same wavelength. Utterly recommended.

Stuart Kremsky

Sarah Elgeti certainly tries, and her associates try as well, but by and large the music on *Into the Open* fails to come to life. Nearly everything about her original compositions is careful, controlled and played without much urgency or fire. Basically, this is instrumental pop music masquerading as jazz. A piece like "But I Wish I Could" is a good example. It's easy to hear this slow-moving and gentle piece as the soundtrack to a lush and involving romantic movie, but the dour pace and nasal soprano saxophone lead make it less than enthralling on its own. Elgeti's saxophone playing tends to be on the

New Issues

sour side, with an tendency to hit jarring notes in the course of one of her measured solos. She's at her best when blending her voice with Marianne Markmann-Eriksen's baritone or alto. The pair can be wary of one another, circling around one another with grace on "Out in the Fields"; or playing the theme to "Bossa Among the Trees." On the other hand, Elgeti and Markmann-Eriksen's painful attempt to inject some "free" playing into "Trying to Forget" is jarring and pointless. "Night Moves," with a long middle section of squealing and sour saxes, shimmering cymbals, and electric guitar sludge, is almost as annoying. There are nice touches here and there, mostly thanks to guitarist Christian Bluhme Hansen. He takes an attractive acoustic guitar solo on "Out in the Fields"; and another winning solo on "Ringe I Vand", this time on electric guitar. Piercing flute and baritone sax otherwise vie for the spotlight on the track, with an involved theme and another low-key groove. "Clouds" is one of the successful tracks. An interesting melody of twists and turns elicits a warmly swinging performance with Elgeti on flute and Markmann-Eriksen on alto. "Angelique", all tenor, is an intriguing melody that hints at familiar tunes. The pseudo-funk of "Downstairs" puts the band on their best behavior for guest keyboardist Ben Besiakov and they rise to the occasion with a coherent and pleasant performance. Besiakov's electric piano solo is one of the bright spots. The massed saxophones of "Blustering Waves" reminds me, for better or worse, of Supersax. Once again, Besiakov brings the band up a notch with a finger-snapping acoustic piano solo. Boe Larsen's thumpy remix of "Bossa Among the Trees" is more enjoyable than the original, putting Elgeti's pop sensibilities in what seems like a more appropriate context. It's not what I think of as jazz, not by a long shot, but at least you can dance to it.

Stuart Kremsky



OLAF LIND QUARTET
DRIFT
JAZZHAUS MUSIK JHM 202

The first thing you notice when you look the package over is that no one in the Olaf Lind Quartet is named Olaf Lind. Instead, the names of the quartet members are arranged on the cover with one letter picked from each to form a made-up name.

New Issues

DRIFT KING/ ALLEINE
EINSCHLAFEN/ THE
HEDGEHOG/ EIN KOPF AUF
DEM REGAL/ DIE
TÜR MUSS ZU/ AJ/ DER
KLEINE KOBOLD ROTZEPUH/
ALURA/ FOOLISH MIND/
FLOATING/
SIE IST KRANK. 53:59.

Leonhard Huhn (as, ss, dizi, cl),
Stefan Karl Schmid (ts, ss, cl, b
cl), Marcel Richard (b), Rafael
Calman (d, perc). May 21-22,
2010, Cologne, Germany.

It's a bit how they assemble the music, come to think of it, which is by turns placid, turbulent, jaunty, and jittery. Reedman Stefan Karl Schmid and bassist Marcel Richard wrote all but "Alura", a piece by the other reedist, Leonhard Huhn. Drummer Rafael Calman keeps busy enough playing the other's tunes. Schmid's "Drift King" starts the proceedings with a jumpy line played by two saxes in unison with bass and drums keeping a moderately up tempo. Schmid and Hahn duet over increasingly intense rhythms to which they respond in kind. By the 2:30 mark, with both saxes screaming, you'll know if you want to hang around for the album or not. The quartet pulls back from the brink, quiets down and turns it over to bassist Richard, whose bouncy groove slowly leads back to the theme. Richard's "Alleine Einschlafen", by contrast, has a stately feel with bowed bass, alto sax and bass clarinet. Most of the piece features a tightly controlled alto solo over restrained rhythms. Schmid's "The Hedgehog" is a sprightly line played with vigor and a mild sense of agitation. The freebop theme's internal logic reminds me of the work of Dave Holland. "AJ" is a punchy and swinging riff-based number energized by Calman's propulsive beat. Schmid's tenor solo rolls right along, buoyed by bass and drums. Huhn follows on alto with a similarly shaped solo, then the pair riff while Calman shows off a bit. "Der Kleine Kobold Rotzepuh" by bassist Richard effectively combines soprano saxophone and dizi (a Chinese flute) over an insistently repetitive bass line and crisp drumming. Huhn's one composition is a sort of tone poem with a prominent role for Calman's rickety percussion amid somber horn and arco bass figures. Schmid's pretty "Floating Mind" brings out the clarinets over prominent bass and laid-back drumming to open. Calman ratchets up the heat in the second half, then backs off as the piece winds down. Another Schmid original, "Floating" engenders a relaxed four-way conversation, then Richard's "Sie ist Krank" ends the proceedings with a pensive and sparse performance characterized by graceful saxophone solos, an active bass line, and sensitive drumming. It's an oddly tentative ending to an enjoyably intriguing and well-played program of modern jazz, European style.

Stuart Kremsky

New Issues



LE COULTRE/VAN
VEENENDAAL
A COOL TREE
EVIL RABBIT ERR 15

A COOL TREE/ PING PONG/
IN THE MIDDLE THERE IS
NO END/ ANSWERS ONLY/
SUMMER
NIGHT'S DREAM/
TOTTERDOWN/ CALABRONE/
PECULIAR CONTINUUM/
FIREFLY. 36:27

Albert van Veenendaal (p),
Lysander Le Coultre (clo). Late
autumn 2008, Amsterdam,
The
Netherlands.

The cello and piano team of the late Lysander Le Coultre and Albert van Veenendaal delivers a succinct and wide-ranging recital of improvised duets on *A Cool Tree*. The set opens with a ruminative piece, mildly dissonant and slowly moving. “Ping Pong” functions mostly as a call and response strategy focused on “unnatural” sounds like the rapidly bounced strings of the cello or string and pedal manipulation at the piano. The duo has a good sense of the proper proportions of invention and duration, and most of the tracks here are under 4 minutes. Le Coultre’s mournful cello introduces “In the Middle There is No End” with van Veenendaal stabbing at the piano at first then unrolling his own sad melody. This is one of the longer pieces, and it develops with a high-spirited middle section before falling back into the quietude of the opening passages. The pianist takes the lead on “Answers Only” with a serpentine melody that seems to pose a question. Le Coultre responds with pizzicato directness. They trade lines for a while, then get together and ride their interactions to the end. The taut and pensive *Summer Night’s Dream* has an appropriately late night feel, with a sense that of foreboding that’s continued with the even gloomier “Totterdown.” Starting very quietly deep in the bass register, this subterranean piece ends with eerie scrapes and bangs on the piano. “Calabrone” juxtaposes an upbeat piano line with darkly resonant arco cello. “Peculiar Continuum”, an apt description of the entire enterprise, features a hollow-sounding piano and piercing cello in a blend that wouldn’t be out of place in an old horror film. Finally, there’s “Firefly”, a plainly lovely melody that comes as a bit of a surprise and puts the rest of the short program into a new perspective with a new respect for the pair’s efforts. Sad to say, there won’t be more, since Le Coultre died suddenly in early 2009. Very nicely recorded by van Veenendaal, and well worth hearing.

Stuart Kremsky

Final Page

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



www.cadencejazzmagazine.com

CADENCE MEDIA ONLINE

Hours of audio and video interviews, plus the new quarterly CADENCE MAGAZINE in digital format. Also includes an annual print edition and access to back issues at the **CADENCE MEDIA ARCHIVES**.

Never miss an issue.

ASK US ABOUT GIFT SUBSCRIPTIONS!

www.cadencejazzmagazine.com
cadencemagazine@gmail.com

315-289-1444