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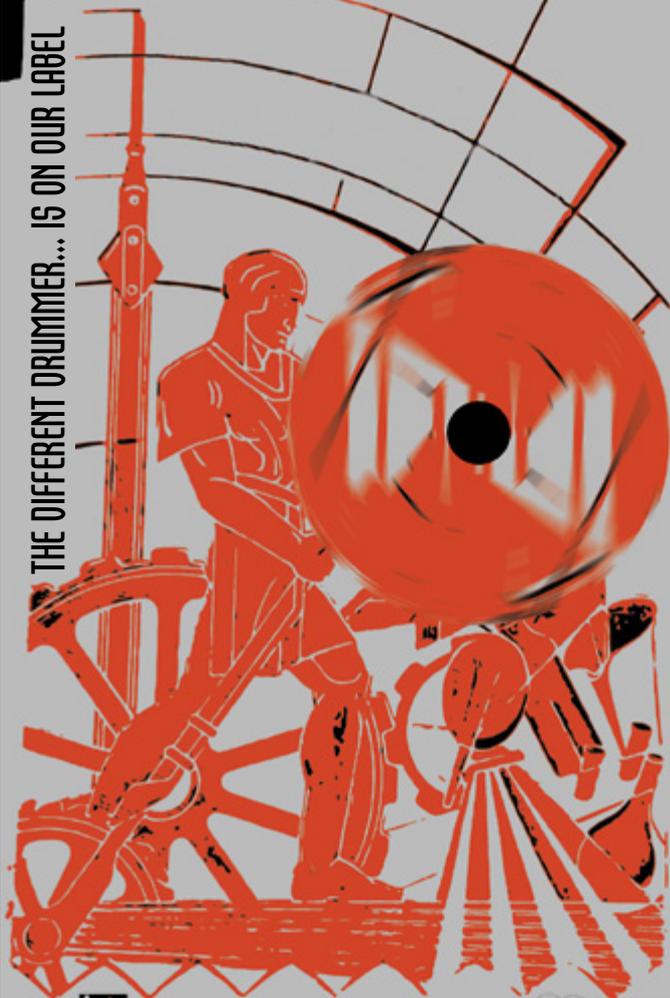
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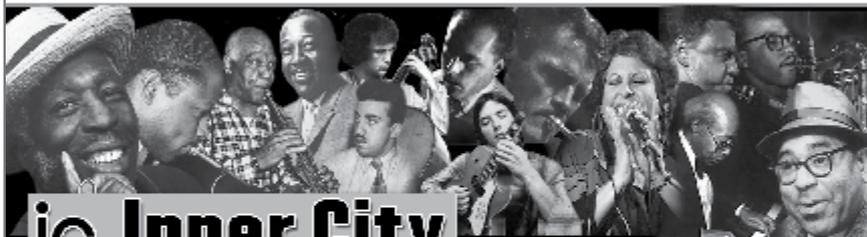
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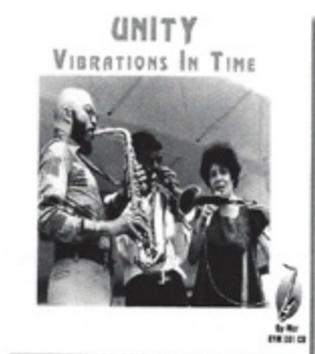
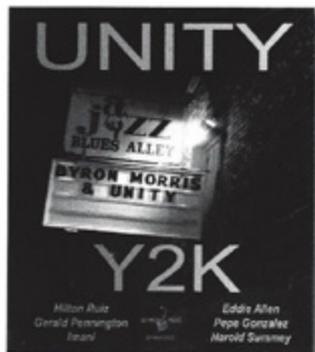
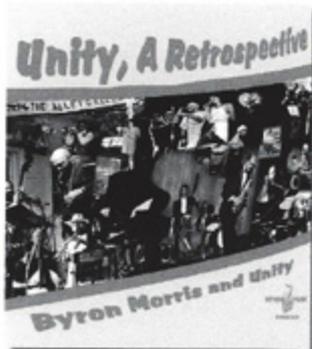
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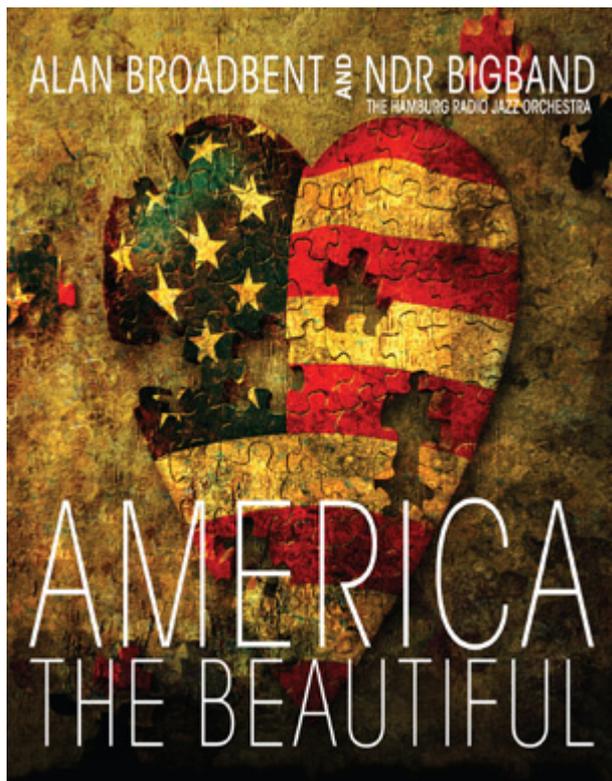
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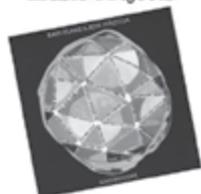
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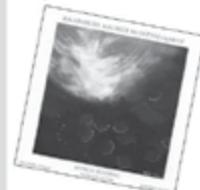
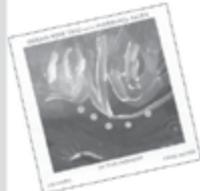
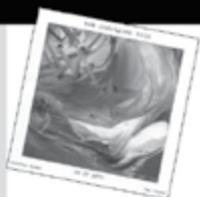
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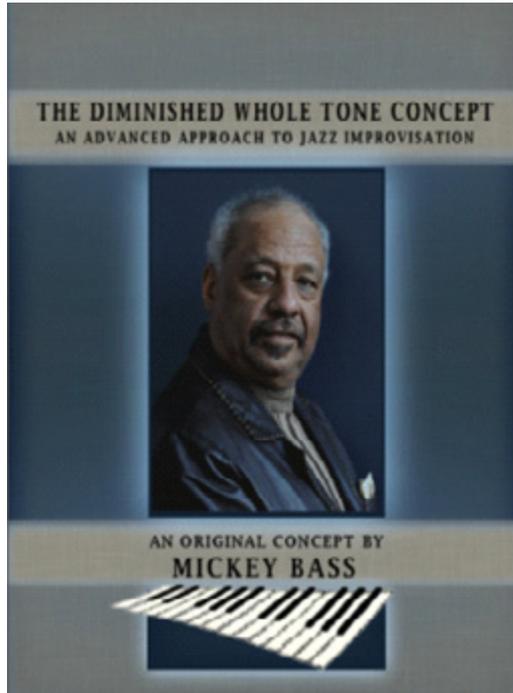
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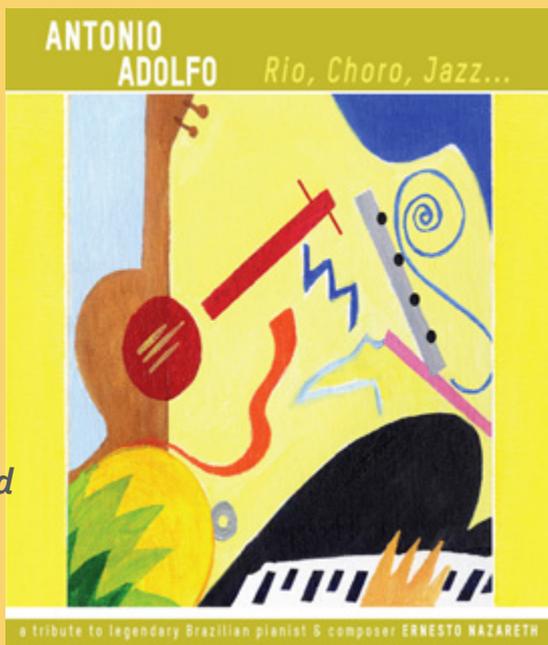
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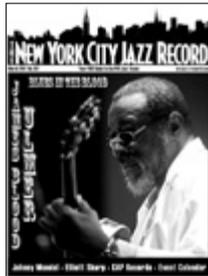
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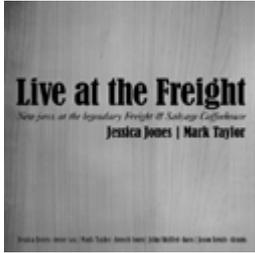
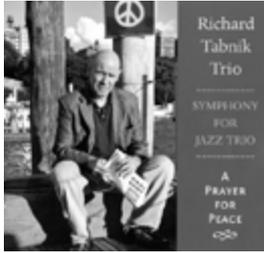
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New Artists Records, an independent label formed by a group of jazz musicians, is concerned with the creation and production of improvised music. The philosophy of the company is reflected in its structure, in which each member of New Artists Records functions as an independent producer with complete creative control.

CONNIE CROTHERS

RESIDENCY,
THE STONE
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New York, NY
August 19-24, 2014

Tuesday

8:00 TranceFormation
Connie Crothers, piano
Andrea Wolper, voice
Ken Filiano, bass
10:00 Connie Crothers, piano
Lorenzo Sanguedolce,
tenor saxophone
Nick Lyons, alto saxophone
Pete Swanson, bass
Todd Capp, drums

Wednesday

8:00 Connie Crothers, piano
Jemeel Moondoc, alto
saxophone
Henry Grimes, bass
10:00 Connie Crothers, piano
Adam Caine, guitar
Ken Filiano, bass
Federico Ughi, drums
Alexis Parsons, voice

Thursday

8:00 Connie Crothers,
piano
Jessica Jones, tenor
saxophone
10:00 Connie
Crothers, piano
Louie Belogenis, tenor
saxophone
Ken Filiano, bass
Michael Wimberley,
drums

Friday

8:00 Connie Crothers,
piano
Kevin Norton, vibes
and percussion
Ed Schuller, bass
Roger Mancuso,
drums
10:00 Connie
Crothers, piano
Eva Lindal, violin
Tomas Ulrich, cello
Michael Bisio, bass

Saturday

8:00 Connie Crothers, piano
Richard Tabnik, alto
saxophone
Ken Filiano, bass
Roger Mancuso, drums
Mark Weber, poet
10:00 Connie Crothers,
piano
Richard Tabnik, alto
saxophone
Ken Filiano, bass
Roger Mancuso, drums

Sunday

8:00 Connie Crothers, piano
Pauline Oliveros, accordion
and electronics
10:00 Connie Crothers,
piano
Cheryl Richards, voice

Classic Jazz

- ___ CJ 01 Erroll Garner
- ___ CJ 02 Jazz Titans - The Classic Jazz Trio
Glenn Zottola/Mark Shane
- ___ CJ 04 Bechet Legacy - B. Wilber/G. Zottola
2 CD Set (\$19.98)
- ___ CJ 05 Spreadin' Joy: Bechet/Wilber
- ___ CJ 08 New Clarinet In Town - Bob Wilber
- ___ CJ 09 Blowin' The Blues Away
Bob Wilber/Clark Terry
- ___ CJ 10 From Dixie To Swing -
Wellstood/Davern/Dickerson
- ___ CJ 13 Great Scott! - The Zinn Ragtime
String Quartet
- ___ CJ 15 Fats Waller Revisited - Jane Harvey/
Wellstood/Davern/Dickerson
- ___ CJ 17 A Night at the New Eddie Condon's
- ___ CJ 18 Oliver - Bdway Smash - Clark Terry/
B. Dorough/T. Glenn/Al Shackman

Jazz Legacy Series

- ___ IC 7001 Clifford Brown - Paris Collection V.1
- ___ IC 7002 Roy Eldridge - Little Jazz
- ___ IC 7003 Johnny Hodges - The Rabbit
in Paris
- ___ IC 7004 Django Reinhardt -
Versatile Giant
- ___ IC 7005 Zoot Sims - Brother in Swing
- ___ IC 7006 Mary Lou Williams - First Lady
of the Piano
- ___ IC 7007 Milt Jackson/J.J. Johnson -
A Date In NY
- ___ IC 7008 Sidney Bechet/Martial Solal
- ___ IC 7009 Buck Clayton - Passport
to Paradise
- ___ IC 7010 Dizzy Gillespie - Havin' a Good
Time in Paris
- ___ IC 7011 Clifford Brown -
The Paris Collection, V. 2



ci CLASSIC JAZZ

- ___ CJ 19 The Medieval Jazz Quartet
plus 3 Bob Dorough
- ___ CJ 20 John Kirby - Biggest Little Band
In The Land
- ___ CJ 21 Duets - Zoot Sims with
Bucky Pizzarelli
- ___ CJ 22 The Condon Gang - Evan
Christopher/Bobby Gordon
- ___ CJ 23 Horn of Plenty - Peter Ecklund
- ___ CJ 25 New Orleans Classics - T. Loughlin
- ___ CJ 26 Dedicated To Lee Wiley
Stephanie Nakasian
- ___ CJ 28 Sidney Bechet and Mezz Mezzrow
- ___ CJ 29 Butterbeans and Susie
- ___ CJ 30 Baby Laurence - Dancemaster
- ___ CJ 31 Earl Hines plays George Gershwin
- ___ CJ 34 Only Time Will Tell - Peter Dean
- ___ CJ 35 Ron Odrich - Blackstick
- ___ CJ 2567 Bix, Louis, Jelly Roll -
Jim Cullum Band 3 CD Set (\$29.95)

\$16.95 each

Exception: CJ 2567 - \$29.95 (3 CD Set)

- ___ IC 7012 Roy Eldridge -
I Remember Harlem
- ___ IC 7013 Bobby Jaspar - Revisited
- ___ IC 7014 Jimmy Witherspoon -
Olympia Concert
- ___ IC 7015 Willie "The Lion" Smith
- ___ IC 7016 Lucky Thompson
- ___ IC 7017 Gerry Mulligan - Paris Sessions
- ___ IC 7018 Don Byas
- ___ IC 7019 Buck Clayton - Tenderly
- ___ IC 7020 James Moody -
In The Beginning
- ___ IC 7021 Jonah Jones - Jonah's Wail
- ___ IC 7022 Al Cohn/J.J. Johnson -
NY Sessions
- ___ IC 7023 Dizzy Gillespie - The Champ

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Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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

"...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*

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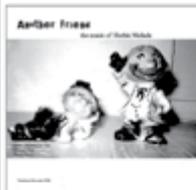


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ABBREVIATIONS USED
IN CADENCE

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



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Inside This Issue

Cadence Magazine Editorial Policy

Established in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly publication. On January 1, 2012 Cadence Magazine was transferred to David Haney and Cadence Media L.L.C was born. Cadence Magazine continues as an online publication and one print issue per year. Cadence Magazine, LLC, is proud to continue the policies that have distinguished Cadence as an important independent resource. From its very first issue, Cadence has had a very open and inclusive editorial policy. This has allowed Cadence to publish extended feature interviews in which musicians, well known or otherwise, speak frankly about their experiences and perspectives on the music world; and to cover and review all genres of improvised music. We are reader supported.

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

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Contributors

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

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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.*

Contributors

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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.

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

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

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*.

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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 1998-2007 and remains active in promoting and documenting the improvised music scene.

Winter's harshness was swept away with the advent of 3 stunning spring Jazz festivals. Ars Nova Workshop led the way with 2 inventive and well thought-out events – Still the New Thing! and the New Paths Festival. Still the New Thing! featured 3 evenings at the Painted Bride Art Center honoring three leading lights of the avant-garde wave. Celebrating Cecil on 3/8 joined **William Parker (b)**, **Dave Burrell (p)**, **Bobby Zankel (as)**, **Henry Grimes (b)** and **Andrew Cyrille (d)** for a one-off in celebration of Cecil Taylor's 85th birthday. Celebrating Ornette on 3/21 offered 2 bands toasting Ornette Coleman's 84th birthday. His son, drummer **Denardo Coleman, led Al MacDowell (b)**, **Charlie Ellerbee (g)**, **Antoine Roney (ts)** and **Tony Falanga (b)** through Ornette goodies including "The Sphinx," "Peace," "Blues Connotation," "Turnaround," "Dancing in Your Head," "Song X," and concluded with, you guessed it, "Lonely Woman." Jamaaladeen Tacuma's For the Love of Ornette Band followed with **Wolfgang Puschnig (as, hojack)**, **Ben Schachter (ts)**, **Yoichi Uzeki (p)**, **G. Calvin West1on (d)**, **Wadud Ahmad (spoken word)** and special guest **Asha Puthli (vcl)**. The festival's funding allowed Tacuma the luxury of flying in Schachter from California and Puschnig from Austria ("It was nice to be able to offer Wolfgang some work for once. He's taken me to Europe a number of times," Tacuma said.) The big news was the appearance of India-born, Los Angeles-based Puthli, the vocalist on Ornette's 1971 Science Fiction recording. She was flown in to sing one song – "What Reason Could I Give" – which she did for the first time in over 40 years. The festival ended on 4/19 with another double-bill honoring Sun Ra in what would have been his 100th Earthly year. Bobby Zankel's Warriors of the Wonderful Sound was highlighted by fearless solos from **Julian Pressley (as)**, **Steve Swell (tbn)**, **Stan Slotter (tpt)**, **Diane Monroe (vin)** and **Lee Smith**, who brought tears to the eyes of the listener seated next to me during his bass solo. **The Sun Ra Arkestra** under the direction of Marshall Allen followed with their unique brand of high-energy and theatrical offerings. Allen, weeks away from turning 90, has been in the band much longer than Sun Ra ever was and remains a freak of nature. His stamina goes on and on. He even came out for an encore after the rest of the band exited, and seemingly would have stayed for hours more, giving love back to the sold-out house. **Knoel Scott (as)** had enough space to negotiate rolls, cartwheels and run up and down aisles but skipped his backwards and forwards flips this night. Surprisingly, he doesn't work out, it's all natural athleticism. The Arkestra was gearing up for a grueling European tour...Ars Nova Workshop's 2nd festival, New Paths, popped up with short notice and presented 10 nights of art held at unique venues rooted deeply to the music. Ken Vandermark's Made to Break at the Barnes Foundation (4/21) premiered a commissioned piece inspired by the Barnes collection of art, **Milford Graves (percussionist, thinker, herbalist, acupuncturist, martial artist)** made his

Short Takes USA: Philadelphia

first Philly hit in 40 years on 4/26 at Bartram's Garden, the birthplace of American botany. Graves' solo performance was instructional. He took the time to talk about his drumming and his roots, as well as putting on an awe-inspiring presentation - he's able to conjure up multiple rhythms and cultural motifs all at once. Saxophonist Steve Coleman attended and was blown away by Graves' stamina - "I did a solo concert once. Once! I'll never do it again," he said. Also, as part of New Paths - **John Zorn** played an organ recital on 5/10, his third organ hit in town (his original instrument) over the past few years, at an area church and then **William Parker** unveiled his Ars Nova Workshop-commissioned four-part suite - Flower In Stained Glass Window (for creative music ensemble and improvising trio) at First Unitarian Church on 5/11-14 with a section of the suite being performed each night by the duo of Parker and drummer Muhammad Ali and a supporting band of **Keir Neuringer (as)**, **Veronica Jurkiewicz (vin)**, **Diane Monroe (vin)**, **Ryan Frazier (tpt)**, **Mike Watson (b cl)** and **Larry Toft (tbn)**. There was also a special guest each night - **Odean Pope (ts)**, **Marshall Allen (as)**, **Dave Burrell (p)** and **Bobby Zankel (as)**. History has it that Martin Luther King Jr. attended a lecture on how Gandhi integrated Thoreau's theory of non-violent civil disobedience at the church while he was a seminary student and this served as the basis for Parker's work. Parker said it took him 3-4 days to write the composition and that he didn't have a lot of advance warning. Burrell revealed that Parker's, "Got some formulas so he can compose quickly." Parker plans to present the piece as a 2-hour presentation in New York to coincide with MLK's next birthday. The New Paths Festival continued with performances at novel settings with the US debut of Mats Gustafsson's Swedish Azz at the (who knew it even existed) American Swedish Historical Museum, the oldest Swedish museum in the country. The all-Swedish quintet (**Gustafsson, bs, as; Per-Ake Holmlander, tba; Kjell Nordeson, vib; dieb13, turntable; Eric Carlsson, d**) played compositions all written by famous Swedish composers, many done during the '50s, the Golden Age of Swedish Jazz, including works by Lars Gullin and Jan Johansson. The ensemble set up in the foyer and the listeners sat on the central staircase of the beautiful museum. The leader announced that this was the ensemble's US premier and that they were on a, "Very short tour in the US - one gig in Philly and home!" How nice to have funding from the Pew Center. The music was varied, you never knew if a sudden crescendo was coming or bleats and blasts or an unexpected run of real Jazz swing and romance. One late tune was especially interesting in the way it was handled. As dieb13 played a scratchy record of a lush, traditional Jazz composition from the '50s, the band played over it. Updating the music with electronics and expressionistic interpretation, matching the melody but not the mood. Gustafsson was a funny host - saying that, "So many people like

Swedish Jazz. It's the original Jazz that came from the Vikings." For the encore, he said, "Great! We'd love to play some more Swedish shit for you!" Before the fest concluded with a Peter Brotzmann solo gig on 5/30, the St. Francis Duo featuring English Jazz drummer avatar **Steve Noble and experimental scene guitarist Stephen O'Malley**, made its North American debut at St. Frances de Sales Church on 5/19. This marked only the 4th time the duo was performing, the first 2 times was to record, but they had a plan of attack – Noble was sent on a stress test of endurance, battering away, loud enough to be heard over O'Malley's massive wall of sound - a steady stream of guitar generated noise/sound that resided in low register at a slow tempo drone filtered with electronics and tape delay. Noble was spectacular at driving the music home. His drum crescendos wailed at times, building resolution and tension. Keiji Haino and Oren Ambarchi, fellow noted doom sound merchants, sat in the back, digging the action. Haino had fun post-set, soundlessly jamming on O'Malley's see-through guitar... Haino and Ambarchi had performed solo sets the night before, along with James Plotkin, at Johnny Brenda's as an Ars Nova Workshop event that was separate from the New Paths Festival. Noise never sounded as good as when Japanese cult artist Haino, always referred to as the "mysterious" Keiji Haino, hit his stride, manipulating sound with electrified fomesites such as a slinky, the table's leg, a long wavy metal band that he shook, and his guitar. He sang at points, blaring Japanese vocalizations that were also electronically treated. Theatrics were an important element of his set with cool demonstrative movements. Australia's Ambarchi preceded him and stayed seated behind a table steeped with his electronic equipment. He also used guitar to resource sound, re-routing it into a zone of alien abstraction (I just stole that from his website)...The other festival was the Center City Jazz Festival which flexed its 3-year-old muscles on 4/19. Started by local trombonist Ernest Stuart, who grew tired of the lack of an organized city Jazz fest and decided to take matters into his own hands, beginning the one-day festival on a shoe-string budget. He finally got some sponsorship this year and churned out 16 varied bands at 4 closely situated venues, including Chris' Jazz Café, over a 6 hour stretch. Some of the acts presented were **Thumbscrew, Steve Coleman and Five Elements, Justin Faulkner, Tivon Pennicott, Joanna Pascale, Tim Warfield Jr., Stacy Dillard, Rhenda Fearrington, and Ronnie Burrage**. The festival quickly sold out and even the Mayor had a hard time squeezing into the sites. He also expressed interest in having an official city sponsored Jazz Fest in the future and promptly hired away Helen Haynes from Montgomery County Community College...There were lots of other hot stuff going down in Philadelphia. Austria's Franz Hautzinger made a rare stop with his exceptionally rare quartertone trumpet on 3/6, along with (girlfriend) French vocalist, clarinetist Isabelle Duthoit at Slought Foundation (presented by Archer Spade along with Soundfield. The duo played together and then with **Gene Coleman**

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(b cl), Dan Blacksberg (tbn) and Nick Millevoi (g)...Montgomery County Community College had **Dr. Lonnie Smith on 3/22 with Jonathan Kreisberg (g) and Joe Dyson (d)**. Smith has always had the ability to relate to an audience even without talking to them with dramatic organ exclamations and his big toothy smile. He took an encore on a Slaperoo, an electrified cane that he ambled around the stage with, making the funk fly...Oslo-based pianist, vocalist **Susanna** may not be well-known in the States but should be. Her trio with **Helge Sten (g) and Fredrik Wallumroed (d)** at International House (ANW) on 3/25 was a revelation. Her soft vocals floated with tender naivety and beauty and were especially fetching on covers such as "Jolene." Local artist Charles Cohen also performed this night on his very rare Buchla Music Easel...ANW also brought back Frode Gjerstad to the Philadelphia Art Alliance on 3/29, this time with trumpet/cornet legend, and longtime associate, Bobby Bradford along with bassist Ingebrigt Haaker Flaten and drummer Frank Rosaly. Bradford played well, he even added some late vocals, but he was hindered by back pain and had to spend some time sitting. Once he got home from the tour, he discovered he had a low back vertebral compression fracture. Don't worry, he's now doing fine. He's 80 this year but doesn't want to tour in honor of the plateau because the unassuming Bradford doesn't want to bring too much attention to himself...Italy's **Jooklo Duo (Virginia Genta (sax) and David Vanzan (d)** at Pageant Soloveev Gallery (Fire Museum) on 4/4 took advantage of the small gallery to blast the walls with sound. The dark sunglass wearing Genta roamed the space, taking no prisoners. Also hitting that night was Related Toy Situation featuring the talented Jack Wright (sax), Joe Moffett (tpt), and the very entertaining and energetic drummer Michael Evans, whose endless supply of found metal and toys were introduced as instruments. Wright said the bands moniker came from a misspelled email a friend had sent him. It was supposed to read "related to the situation" but came through as "related toy situation" which proved too tasty for the mischievous saxophonist to let drop. The last band this night was Van Sutra, a duo of **George Draguns (g) and Julius Masri (d)**...**Fire Museum** also had **Adam Rudolph (perc) with Graham Haynes (flgh) and Antoine Roney (ts, b cl)** at The Rotunda on 4/12 putting on a sound clinic of world rhythms and percussion. Rudolph was quick to correct a statement that he was a master of world percussion, humbly saying that he was more of an explorer or excavator...ECM recording artist Yeahwon Shin appeared 4/25 at the Philadelphia Museum of Art as part of its weekly Friday dinnertime Jazz series. Touring with her trio of Aaron Parks (p) and Rob Curto (acc), the Korean vocalist was linked to the museum's current exhibition Treasures from Korea – arts and culture of the Joseon Dynasty. Singing primarily in Korean, with a few songs in Portuguese, the demure Shin sprang beautiful melodies with an adorably sweet voice on the museumgoers. Her songs were all filled with hope and joy, a reflection of her self-described inner feelings and personality. A late first-

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set tune was fetchingly sung in English, one of her very first times singing English to an American crowd...**Nels Cline** (g) always packs em in when he's in town and he sold out the hip Johnny Brenda's on 5/2 (ANW) with his Nels Cline Singers (**Trevor Dunn, b; Scott Amendola, d; Cyro Baptista, perc**). Cline wasted no time shredding guitar to the delight of the standing audience. Cline pushed his new CD and then said, "I hate when musicians talk about selling CDs on stage and I just did it!" A first set highlight was the fun duet between Baptista, who had a big array of toys, including an electronic stirrer that he ran across his cymbals, and Amendola. The second set was decidedly more metal-rock oriented...A special double solo performance bill at The Rotunda on 5/4 (Archer Spade) had two virtuosos playing, each of whom had recently moved to the area. Bassist Devin Hoff announced that he mistakenly wore a shirt with snap buttons and that they were going to rub against his bass, "So you'll understand if I have to take my shirt off during the performance." This of course drew whistles, to which he said, "I don't really mind doing that, it's just not the right gig." His first song was inspired by the 1886 Haymarket Massacre that led to the modern 8-hour work day - "I'm an anarchist and a feminist," he proudly proclaimed. Keir Neuringer also played in support of his new solo alto sax recording inspired by the death of his mother to lung cancer. He played a small number of tunes, all of which were done with circular breathing technique lasting 15-20 minutes each. He found unheard sounds but stayed musical. No shrieks or shrills. At one point, he squatted down to rub the belly of his horn's bell against the floor, creating a dramatic sound change...Chris' Jazz Café continued its strong programing 6 nights a week with New York-based bassist Michael Feinberg in the house with strong support from **Jason Palmer (tpt), Godwin Louis (as), Julian Shore (p) and Dana Hawkins (d)** on 5/9. Palmer and Louis made for a great front line, trading solos, and the rest of the band was all in for making music with a soul and a real bite to it. Feinberg calls his band Humblebrag, an apropos name as the leader never took a bass solo during the entire first set which came to an eventful end with an old standard - "Body and Soul." Louis put on a late show by bending notes to an almost whispery end, hinting at Ben Webster perhaps?...Congratulations are in order for the daughter of AACM founding member and multi-faceted drummer and mallet percussionist Thurman Barker. Her graduation from a local college brought him to town and also to Penn's The Rotunda's stage on 5/30 where he relived old times with his past Bard College pupil Julius Masri (d, elec), along with Kevin Diehl's Sonic 8. Barker dedicated the set to the recently departed Maya Angelou for her support of artists and the community, qualities that he also obviously shares, as evidence by his stunning ability to change percussive styles at the drop of a hat. He fit in expertly with Masri's electronic explorations and then altered his playing to accept the Sonic 8's world instruments. Of course, all artists adjust to their bandmates but the 66-year-old Chicago native seemingly adjusted for each different instrument. He took a few solos on

drums and marimba, on which he primarily used 2 mallets. His game plan wasn't to dazzle with brawny mayhem, his was a more cerebral approach, connecting with Mother Earth...The Rotunda also featured German pianist Simone Weissenfels on 6/9 in a quartet with Shayna Dulberger (b), Julius Masri (d) and Keir Neuringer (as), who was also guest curator on behalf of Fire Museum. Weissenfels, who plays with many of Europe's top adventurous improvisers, was saddled with an old upright piano but made the best of it. Her style of play is aggressive but not muscularly abusive so nothing went flying from the flimsy instrument into the audience. She started by working on the piano's innards as the quartet explored quiet space. Eventually, they reached a boiling point but respectfully kept an ear out for each other. Due to sound constraints, the traditional piano trio format was most successful although Neuringer continues to impress with his circular breathing and use of squatting and dipping his horn's bell to the floor to alter sound...Incoming hits- Ars Nova Workshop (arsnovaworkshop.org) presents - 7/25 **Dave Douglas & Uri Caine @ Mass Building**; 8/26 **Unfold Ordinary Mind @ Boot & Saddle**...**Outbeat: America's First Queer Jazz Festival** (outbeatphilly.com) 9/18-21 at various venues featuring **Andy Bey, Fred Hersch, Patricia Barber, Bill Stewart & more**...**Chris' Jazz Café** (chrisjazzcafe.com) presents - 7/5 **Webb Thomas, Lee Smith, Craig Ebner Trio**; 7/11 **Bootsie Barnes & John Swana Organ 4**; 7/12 **Dmitry Baevsky & Victor North Organ 3**; 7/17 **Zach Bartholomew 3**; 7/18 **Brecker Brothers Tribute Band**; 7/19 **Odean Pope 4**; 7/26 **The Jazz Barrons w/ George and Farid Barron**; 8/22-23 **Orrin Evans 4 w/ Bill Stewart**; 9/26-27 **Chris' Anniversary Weekend w/ Eldar 3**...**Philadelphia Museum of Art** (philamuseum.org) presents - 7/18 **Itai Kriss 6**; 7/25 **Arpeggio Jazz Ensemble**; 8/8 **Reut Regev 3**; 8/15 **Peter Beets**; 8/22 **Francois Zayas**; 9/12 **Philadelphia United Jazz Festival preview**; 9/19 **Fred Hersch 3**.

Ken Weiss

Concert Photos: Philadelphia



Milford Graves, photo credit © Ken Weiss

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Frode Gjerstad and Bobby Bradford, photo credit © Ken Weiss

Concert Photos: Philadelphia



Sun Ra Arkestra, photo credit © Ken Weiss



Graham Haynes, Adam Rudolph, Antoine Roney, photo credit © Ken Weiss

LOCAL ARTIST SPOTLIGHT

"We have more technology but have less time as musicians because people are distracted." – Alvin Cornista

I chose to spotlight reedman **Alvin Cornista** for this issue as I have seen him in performance numerous times in Metro Manila and viewed almost all of his YouTube videos as well. His reading of standard jazz covers is almost always startling because of his unconventional reworking of familiar melodic lines we aficionados know by heart such as those of "All Blues", "Freddie the Freeloader", "On Green Dolphin Street" and "Saint Thomas". In addition to being an original interpreter of the jazz standards, Cornista is also a prolific composer as well. And I will never forget his searing, ever-innovative performance a couple years back when he appeared as a soloist in a pick-up band with American percussionist royal hartigan doing Coltrane's "Impressions".

Alvin Cornista, an up-and-coming tenor saxophonist and leader of the group, **JAZZMATIK**, was born here in the Philippines, and lived here until he was 5 years old, but later studied jazz in Vancouver at Capilano University where he won Juno's High Note Award as Canada's top music graduate, and later entered into University of North Texas, a school noted for its award-winning student bands. "Like jazz goes," Cornista says, "you can't learn everything in school. Most of my influences he attributed to by going to clubs, and studying with the musicians you like", which he did over a 15 year period.

Cornista's major influences musical influences? "Let's say 5. Charlie Parker was my first (the Charlie Parker Omnibook); after switching to tenor sax, then it was Coltrane. And I followed those who came out of Coltrane like Michael Brecker and Jerry Bergonzi both of whom are a little bit hard-edge, but with a lot of emotion. From these I started to study the melodic saxophone, e.g., Sonny Stitt, who lacked the power of 'Trane, and from there, Sonny Rollins, usually spending a year or two with each of these guys. Rollins has a lot of vocabulary, a cool cat; has a lot of humor and swagger when he gets on stage. You can never stop studying Rollins. He's one of the best. And after that, Stan Getz. This musician has a certain rhythm, his conception of rhythm worked well with the Brazilian samba musical adherents. There was another player, for a short period, Stanley Turrentine, with a sweet bluesy tone that he gets. When he plays one note, you know who he is. Sure, I listen to the current cats, but I always go back to those above when I want to relax. I forgot to mention, Dexter Gordon, who has nice time, a different tone, attitude and rhythmic approach. I never get bored with these guys."

What about Wayne Shorter? "Wayne, I forgot! I like Shorter because of his thematic developments; it's something you'd hear, like tones, shapes, extensions, colors underneath a very strong haunting melody. When it comes to soloing, he really has an angle, but really tries to convey an emotion in a song, his passion. He comes across a little bit harsh, but then it really fits the mood of what he's trying to do. It's raw, unpolished. I spent a lot of time

learning classical, but the question is: 'Do you want to play everything perfect and clean?' Because perfect and clean is only one emotion."

How would you evaluate local musician's preparation in terms of exposure to American jazz song book? "You know what? There are so many ways to learn jazz. Berklee is only one way to learn jazz. University of Santo Tomas is modeled after Berklee as many other schools are. I don't mind musicians who do not go through that kind of training; in fact, sometimes there's a lot more identity in their playing. The key to being a good jazz musician is to listen to those you like, to copy what they do, and try to use your time wisely to gain mastery. I think the barriers...there were never really any barriers to begin with in the world. The good ones studied the masters inside out with the hope that you eventually you come up with your own style. Because of the local influences, one's individuality of musical expression is colored by their backgrounds, thereby giving them a unique identity. The one common denominator of all these local traditions, like the Philippine street bands, is the presence of a fundamental beat. It's important to be playing for their audiences. Of course, we try to play our own art form, but at the same time, it's important to acknowledge the audience. That is why it'll never be the same from country to country."

How important are the blues to the development of a jazz musician? "Yes, that's a really an important question. I heard 30 European musicians recently here in Manila who sounded like the saxophonist Jerry Mulligan or the classic album, Miles Davis's *Birth of the Cool*; if you've noticed, this album has the least amount of in-your-face blues music, and if you compare it to Art Blakey's *The Jazz Messengers*, it was almost like a backlash to the "cool" musicians. We're talking about musicians like Lee Morgan and Horace Silver. They were trying to say, 'You ain't playing shit, unless you're playing the Blues.' Maybe imparting the blues is not that important to all jazz musicians because they're doing an avant-garde thing or a contemporary classical thing. Maybe it's not that important in general. How important is it to me? Very important. The blues: It's also an attitude. If you listened to the German guys, they played perfectly in tune. Playing the blues on top of the melody is important to me. Yes, I try to play this way, the way Black musicians play the blues where the scale is not perfect, where some of the notes could be a little bit off, maybe a little sharp or flat. When you try to play a flat third, it's not a perfect flat 3rd, it's almost the second. But people who love the blues like me, ahhhh, that's right, but when you hear the German guys hit the flat third, it's "ping", perfectly in-tune because they're coming out of a classical training. That's great, but I don't feel it in my gut." Where does technology fall within your purview? I'm thinking of technology's sonic possibilities for reed players like Joshua Redman. "Right now, I'm very interested in sounds. I'm doing a jazz album right now, but I am going to explore different analogue techniques. When I hear an album where the sound is the same from beginning to end. It's great. But since my other passion is engineering, I'll put the mic in the bell and in other songs, at other side of the

room. These are the type of things I want to do. Why not do them since I can do them, especially when I'm engineering the session. Why not make the album sound like Coltrane's *Blue Train*, or Brubeck's *Time Out*, as these have very different sounds? So, why not sound like *Birth of the Cool*? Master mixes are fine, but I want to explore. People have to realize that we can do these kinds of things nowadays."

What is the title and theme of your current album? "Alvin Cornista **VINTAGE JAZZ**. Thematically, it's coming out of the compositional style of Horace Silver and Jazz Messengers where there's a lot of blues influences in there. And there's also a lot of Latin influences mixed in with jazz. But when I say Latin, probably it's a mix of real academic Latin and quasi-Latin which was quite popular during the '60s and '70s, meaning to say that real Latin musicians would say, "this is not Latin". But the jazz musicians still had an idea of what it was. So, the sound will be coming out of the 1960s. But this would be end of analogue exploration for me. I am also interested in things that go beyond the analogue techniques. For example, I am using cut & paste techniques, extreme effects and digitally manipulating sounds to change them."

How would you describe the Manila jazz scene? "Jazz is well-represented now compared with 10-15 yrs ago in terms of a diversity of music. Globally-connected musicians need not listen to only their teachers as in the past. Metro Manila is a musically diverse city. I always compare jazz in any city to the global scene."

About the question about audiences today and a decade ago? "We live in a fast-paced world. Most people want to hear everything. Songs have become shorter. We have more technology but have less time as musicians because people are distracted. I've gravitated toward a shorter presentation. I am not into long development like 15-20 min as maybe before. You really, really need to be in the proper headspace to do this, but as a performing musician you probably don't have the opportunity too much now unless it's 3 a.m. and you're in a club like *Balete @ Kamias* (Quezon City), and everybody has had an ample amount to drink and they're really in-tune with the music!" (Cornista laughs)

Who is responsible for audience development? Is this something musicians should be involved with? "Most jazz musicians...they're really not interested in this kind of activity. It takes a lot of time. We actually need other people to help us. However, we have a couple organizations here in the Philippines trying to expose the public to what's going on once or twice a year. We need to get the younger contingent during the festival off-seasons that are interested in supporting further development of music festivals, but jazz seems to be well-represented here. So, it just needs to happen more."

What is your bliss with respect to music? "What I really enjoy is the recording process, with no time pressure and no technical obstacles in the way. It's when a group of musicians are well-looked after in every way. It's when you get in the studio and you get a crazy idea, you don't want an engineer saying you can't

do that. It's when you get a chance to hang out, relax, have a glass of scotch or a few beers and when we're in the right mood, to get in the studio, close our eyes and let the music happen around us, that's bliss right there. It's when you finally get a chance to play in a studio, and you have a perfect take, and everybody goes, 'I have never played anything like that before in my life.' That's bliss."

NOTE: In regard to describing the jazz scene in Manila, it must be said from this writer's perspective that conditions are actually pretty bleak for most jazz musicians in light of the fact that numerous clubs that presented jazz at least once or more times a week have shuttered. I'm thinking of The Tap Room (6 nights per week) of the Manila Hotel; the Mandarin Oriental Hotel announced today that it is closing where jazz was presented a few times per week in one of its lounges; Merk's Bar Bistro; 19 East (Parañaque); Club 1002; Freedom Bar (Mondays) and Boy Katingdig's Jazz Café in Mandaluyong. What's left could be considered the underground scene consisting of Murphy's Irish Bar, Tago Jazz Cafe and Kamias@Balet.

Group: JAZZMATIK with Dave Harder(b), Mel Santos(k) and Rey Vinoya(d)
Youtube.com: 16 postings with Alvin Cornista as leader plus others as a sideman. http://www.youtube.com/results?search_query=Alvin+Cornista
ASEAN Scene

In a Philippine Daily Inquirer story dated March 18th, 2014, contributor, **Dennis V. Gargantiel**, reported on the phenomenal 20-year-old Filipino blues musician, **Paul Marney Leobrera**, whose "white-hot" guitar and vocal performance at the September, 2013 Cultural Center of the Philippines International Jazz Festival I reported about. The Inquirer story was about how Leobrera took the 2014 Cotai Jazz and Blues Festival in Macau by storm and blew away such notable finalists as Berklee-trained pianist **Manami Morita** and African-American bassist/vocalist **Esperanza Spaulding** through his innovative, if not impassioned interpretation of well-known blues standards. Discovered by American Philippine-based expatriate blues guru and musician, Tom Colvin, Leobrera formed the Bleu Rascals in 2011 and by the following year represented the Philippines at the prestigious 2012 International Blues Challenge Youth Showcase in Memphis, Tennessee. Leobrera's meteoric rise in the international blues scene has continued with a string of appearances in such venues as Singapore's Timbre Rock and Roots Music Festival, and later in 2012, at Indonesia's Jakarta International Blues Festival. Then last year, Japanese blues guitarist, Shun Kikuta, invited Leobrera to perform with Kikuta as a duo at The Japan Blues Festival. Kikuta was quoted as saying that "the Rascals is the best blues band of their generation." Leobrera's "mesmerizing, gut-wrenching performance" had many Cotai finalists saying, "No contest." Colvin summed it up this way: "It is simply very clear to almost everyone who hears and sees the band that Paul is something very, very special – just way above and apart from anyone else. He's a true genius at music."

PINOY MUSIC SUMMIT

March saw many events happening around the subject of music in the Philippines. One such event was the Pinoy Music Summit whose objective is to revitalize the ailing music industry. Attended by the stake holders of the Philippine music industry representing the Intellectual Property Office, FILSCAP (Filipino Society of Composers, Authors and Publishers), and representatives of numerous other organizations and societies, the conference was coming to grips with the devastating impact of Internet technology on the distribution (much of it illegal) on sales of traditional optical media such as compact discs in brick and mortar shops across the country. American dominance of the Philippine musical landscape also continues unabated in spite of Executive Order 255 (issued in 1987 by the then President Corazon Aquino) which mandated that radio stations broadcast a minimum of 4 OPM (Original Pilipino Music) music works every hour, with the aim to keep Filipino music in front of radio audiences to foster sales and continued development of the music industry. This executive order has suffered from a serious lack of enforcement. Now, a new OPM initiative in the form legislation, House Bill 4218 (OPM Development Act of 2014), to not only enforce the terms of the original EO 255, but to offer tax credits to stations that comply with the new law when it is passed by the legislature. This new OPM law will also require visiting foreign artists to pay equity fees “equivalent to the amount that a Filipino artist would be charged, were he/she to perform in the country that said foreign performers are from”. FILSCAP president, **Noel Cabangon** and summit director, lamented that the “EO is not fully enforced or followed. The same could be said of the performers’ equity program which is bound by a memorandum of agreement signed in 1989. Although these measures are in place, they need to be institutionalized” by becoming the law of the land.

But how will the new OPM legislation impact jazz musicians? The problem is that commercial radio stations in the Philippines don’t choose to broadcast any serious jazz programming except for one American-produced 30-min program, Night Lights, broadcast Thursdays at 6 pm on the one-and-only classical music station, DZFE-FM 98.7. It is extremely doubtful any Pinoy jazz will ever be heard on Night Lights.

Collis H. Davis, Jr.

Spring and summer find Portland chock full of special improv/jazz events. A real amalgam of personalities and styles kicking up the cultural dust in the City of Roses.

First a sobering mention concerning the loss of one of our local musical lumenaries. Pianist **Janice Scroggins** has left the scene far too soon. She passed away May 27th at age 58. She was an incredibly generous person with a deep soulful talent to match and has been a treasured member of the jazz/gospel/blues community for many years. A list of all of her collaborators and appreciators here and beyond would be lengthy and truly a "who's who" collection of personalities. She is already greatly missed and will be for a very long time. There will be a number of tributes to celebrate her life and to benefit her family throughout June. 6/9: at the Alberta Rose Theater (3000 NE Alberta St.). "For the Love of Janice: A Musical Celebration of Janice Scroggins" will feature **La Rhonda Steele** family, **Curtis Salgado**, **Norman Sylvester**, **Linda Hornbuckle**, **Thara Memory**, **Lyndee Mah**, **Mary Flower**, **Myrtle Brown**. Other news, not as tragic but sad for local fans, regards the shuttering of two separate venues each of import to the jazz scene.

Ivories Jazz Bar had been trying to make it as strictly a scene for jazz music along with food and drinks and had hosted a good number of fine events (including Cadence Fest) over the last couple of years closed on March 9th.

The Blue Monk had featured a much wider field of music/art talents and had been an important venue for jazz and improvised musicians for over a decade. Many stellar events took place there over the years with visits by Mats Gustafsson, Peter Kowald, Frank Gratkowski, Fred Lonberg-Holm, Kjell Nordesson, Torsten Muller, Paul Plimley, Lisle Ellis, Alberto Braidá, Ab Baars/Ig Henneman, Ravi Coltrane; so many players so many highlights. For the last several years their Sunday night Jazz series was a solid bet for quality entertainment from many of our local luminaries and the occasional visitor from afar. It was a warm basement space with reasonable acoustics and a great beer list. So sad to see this neighborhood stalwart close on April 29th.

One yearly event where you can usually encounter many good local players is the **Cathedral Park Jazz Festival** which takes place in July in a wonderful lush park under the beautiful St. John's bridge in north Portland. Sorry to say they have yet to publicize the lineup for this years festival but it will take place for 3 days/nights: July 18-20. This is the 34th consecutive year. Always free of charge. It is said to be the longest running festival of its kind in the US west of the Mississippi River. Further info: www.cpjazz.com.

Keyboardist **Thollem McDonas** is something of a vagabond improviser travelling about the country working in a dizzying array of musical collaborations. He is certainly no stranger to Portland and will be in the city and around these parts in the month of June. 6/21: a trio with **Tim DuRoche** (d) and **Andre St. James** (b) at Tabor Space (5441 SE Belmont Ave.). He's also touring about with drummer **Sara Lund** under the rubric "Impulsive Machinations". The duo will be in PDX on 6/21 at The Foggy Notion (3416 N. Lombard St.).

Tenor saxophonist **Rich Halley** has been an important Portland personage for many decades and he continues to produce some very exciting music, primarily with his Rich Halley 4 which features trombonist **Michael Vlatkovich**, **Clyde**

Short Takes USA: Portland, OR

Reed (b) and **Carson Halley (d)**. Their latest disc “The Wisdom of Rocks” is a wonderful slab of improv/jazz featuring original music by the quartet and the group has been performing regularly in support of this. Sharing the “pieces”, yes, but ever working those changes, those spaces. 4/25: the group returned from a midwestern tour to perform at The Camellia Lounge (510 NW 11th Ave.). Restless, indefatigable, Rich has got the quartet back in the studio working on new recording.

Pianist **Gordon Lee** has been performing in various trio settings of late. 5/23: at Arrivederci Wine & Jazz Bar in Milwaukie, OR (17023 SE McLaughlin Blvd.) and 6/12: at the Bijou Café in downtown Portland (132 SW 3rd Ave.).

The Bijou has a long history of quality jazz performances over the past couple of decades and it is heartening to see that they are once again featuring music on a more regular basis. Thursday, Friday and Saturday nights are alive with local jazz talents like Nancy King, Rebecca Kilgore and Ron Steen. Good food too.

The Goodfoot Lounge (2845 SE Stark St.) hosts the occasional jazz/funk group.

6/11 **Trio Subtonic** with guest **Dan Balmer**. 7/12: **McTuff** with **Joe Doria** (Hammond B-3) with **Andy Coe** (gtr) and **Tarik Abouzi** (d).

Jimmy Mak's (jimmymaks.com) always has great jazz Mon-Sat's. Local legends such as **Mel Brown**, **Dan Balmer** and **Linda Hornbuckle** are a few of the many talented musicians featured regularly. August promises the aforementioned as well as **Louis Pain**, **Farnell Newton**, **Bobby Torres** and **Chuck Israels**. The club is at 221 NW 10th Ave.

PDX JAZZ (pdxjazz.com) presents the annual Portland Jazz Festival every February and is a major presence throughout the year curating a well-chosen array of quality concerts in a number of venues. Recent gigs have featured:

The Michael Moore Quartet (**Michael Moore** (sax, clar), **Michael Vatcher** (d), **Harmen Fraanje** (p), **Clemens van der Feen** (b) at the Mission Theater. **Chris Speed Trio** (**Chris Speed** (ts), **Chris Tordini** (b), **Dave King** (d) and **The Blue Cranes** (**Reed Wallsmith** (as), **Joe Cunningham** (ts), **Rebecca Sanborn** (keys), **Jon Shaw** (b), **Ji Tanzer** (d) at Mississippi Studios. **Regina Carter's Southern Comfort**, **Monty Alexander**, **The Headhunters w/ Bill Summers** and **Mike Clark**, and **Pancho Sanchez and his Latin Jazz Band** all at Jimmy Maks on various dates.

Their fall schedule has yet to be announced. Check the website for future events and news about PDX jazz.

The Creative Music Guild (CMG) continues to power along while remaining an all-volunteer, non-profit organization. Now in it's 24th year the group remains committed to bringing a wide array of creative improvised music to town. They have broadened their attentions to take in dance, movement and the occasional film project as well.

As of early June they have just wrapped up their 3rd annual

IMPROVISATION SUMMIT OF PORTLAND most of which took place at Sand Box Studio (420 NW 9th Ave.). The first day featured the film “Reach of Resonance” at the Whitsell Auditorium/Portland Art Museum. The following 2 evenings were each filled with a steady stream of music and physical improvised groups presented on alternating stages on either side of the big warehouse space. Lots of concrete, hard surfaces, very high ceilings and an

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abundance of open square footage guaranteed a less than intimate, moderated sound, an appreciable echo, etc. Yet, it all worked out pretty well and although certainly not ideal, I didn't find this particularly off-putting.

This year's guest performer/composer/conductor was sax-master Tim Berne. He spent three days with a select cast of local players working on a piece titled "Static". The Tim Berne Ensemble included: Tim Berne (as), John Gross (ts), Doug Detrick (tpt), Dana Reason (p), Scott Cutshall (d), Jon Shaw (b), Lars Campbell (tbn), Dan Duval (gtr), Lee Elderton (cl). The piece was a typically twisted Berne'sian puzzle; wandering, episodic with all sorts of special places for solo voices reflected against complex communal knots of exceptional tonal brilliance. The performance was very fine as well and a real testament to the skills of all aboard. This was a truly difficult score and it required a high level of reading and intuition. Beyond that individual improvisations within the piece were always good and often exhilarating.

Tim also performed a half-hour solo piece earlier in the evening; a measured, somewhat sparse exploration in sound which was successful musically as well being effective in sonic relation to the large open space.

I won't list all performers but other music groups were: Scott Cutshall's Phrasology: Cutshall (d/perc), Sunjae Lee (ts, painting), Andre St. James (b), Joshua Feinberg (sitar, harmonium), Rich Halley 4, Amenta Abioto, Bad Luck, Michael Stirling/Doug Theriault/ Matt Carlson, Matt Hannafin & Loren Chasse

This was a benefit for CMG and its continuing mission and I'm happy to report that they reached their goal for the event.

The Guild also continues to host a twice monthly (1st and 3rd Wed of each month) event called the Outset Series which takes place at Revival Drum Shop (1465 NE Prescott St.). 6/18: Keyon Gaskin/Justin Smith duo. Cartridge (John C. Savage/Will Offermans). 7/2: Phil Minton – Torsten Muller duo (a co-production with the Ergodic-Kaiju Kollektiv). EET (Ryan Steuwe/Alyssa Reed-Steuwe). 7/16: Tres Gone (Mike Mahaffay (d), Scott Steele (gtr, b), Eric Hausmann (gtr-synth, b). As with the former organization CMG's fall schedule has yet to be announced. For further info: www.creativemusicguild.org .

Lastly: yes, (no fooling) as noted above British vocal legend Phil Minton is making his first ever appearance in Portland in July. He'll be making a short tour of the northwest with long-time cohort Vancouver bassist Torsten Muller. A few interested admirers came together as the Ergodic-Kaiju Kollektiv to make this rare visit to Portland a reality. Besides teaming up with CMG for the Outset Series show on the 2nd the Kollektiv will present the duo in an intimate home show at the Kaiju Haus (1903 SE 41st Ave.) on July 5th.

That's it for this edition of Portland Short Takes. I do hope that readers find the time to get out and support some live music and art events this summer.

Cheers, Brad Winter.

Short Takes Vancouver, Canada

The TD Vancouver International Jazz festival wrapped up July 1st, finishing its usual 10-day run with an extra day on Canada Day July 1. Headliners included Bobby McFerrin, Medeski, Martin & Wood, Charles Lloyd, Arturo Sandoval, Maceo Parker, Cassandra Wilson, Christian McBride 3, and Jason Marsalis' Vibes 4tet. (The previously announced concerts by The Cheiftans and Ry Cooder were cancelled). Saxist/impresario Cory Weeds presented a series at Pyatt Hall during the festival comprised of CD releases by the Craig Scott's 5tet and guitarist Oliver Gannon's 4tet, Jeff Hamilton's 3 (with pianist Tamir Hendelman and drummer Christoph Luty), Cory Weeds with NYC-based pianist Harold Mabern along with bassist Adam Thomas and drummer Julian McDonough, and a concert featuring Trilogy (guitarist Bill Coon, Miles Black bass, and bassist Jodi Proznick) and singer/vocalist Jenn Scott's 5tet (with Cory Weeds tenor, Dave Sikula, bassist Rene Worst & drummer Dave Robbins). The April series at Pyatt Hall presented by Cory Weeds under auspices of the newly formed Cellar Jazz Soc. (cellarjazz.com) was very successful and there has plans for a fall series. The first concert was Jill Townsend's big band with vocalist Denzal Sinclair performing the music of Sinatra and Basie at The Sands. Next was R.I.O. +2 + 1 which is Ron Johnston piano, trombonist Ian McDougall & Oliver Gannon guitar (the R.I.O.) with guests bassist Ken Lister, Craig Scott drums and Cory Weeds on tenor. PJ Perry's 4tet with Renee Rosnes along with bassist Neil Swainson and drummer Terry Clarke. The final concert presented NYC-based singer-vocalist Champion Fulton along with Corey Weeds on tenor, bassist Jodi Proznick and drummer Julian MacDonough. Next time, I'll include my take on the festival gigs I caught...For local jazz info and links, go to www.vancouverjazz.com or <http://cellarjazzsociety.com/>

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Jazz Stories: A Photo History

BASS IS THE PLACE (CONTINUED):

MEDITATIONS ON MILT HINTON, AND MORE...



Bill Gottlieb and Milt Hinton looking at slides in Hinton's basement, St. Albans, New York, March 1994, ©1994 Patrick Hinely, Work/Play®

This set of photographs evolved from observing the 20th anniversary of a photograph I caused to happen in March, 1994 by bringing together two fellow photographers, both known far and wide, who knew of one another, but had never actually met up except in passing. This same image turned out to be part and parcel to my declaration of independence within the jazz world, after about 20 years of chasing ink.

That's Bill Gottlieb on the left and Milt Hinton on the right. They are looking at projections of Milt's photos in his basement, the same basement where he used to jam and sometimes record with friends and neighbors such as Freddie Green and Zoot Sims. Bill had chauffeured me from his home in Great Neck (another adventure unto itself, especially on the Long Island Expressway). That confab quickly turned into a day I wished would never end: I was getting to visit with both of my 'adopted' grandfathers in the world of jazz photography. We all took a lot of pictures of one another and had a good time. This photograph is my favorite souvenir of a day that remains unique and wonderful to me, conjuring the presence of two great creative spirits whose work informs my own. Seldom have I had the good fortune to spend such quality time with figures so influential.

Jazz Stories: A Photo History

Later that same month, after five years of dishing up around 3,000 words of news – everything from upcoming gigs to obits – per issue for a DC-based jazz monthly, I parted ways with said newspaper-turned-magazine. This was precipitated by a phone call from the publisher, who proposed paying me commensurately less when my word count was, as it sometimes was, under 3,000. I said that was fine as long as he'd also pay me commensurately more when my word count, as it sometimes did, exceeded 3,000. End of conversation, followed shortly by another phone call, this one from his servile minion, informing me that my services were no longer needed.

I can't honestly say I didn't miss the money, but I've never missed giving up another weekend every month, chained to a typewriter while wrestling a foot-plus-high stack of press releases into submission. More than that, though, I figured that if I was now able, without the imprimatur of any particular outlet or organization, to make a few calls and instigate summit meetings such as that of Messrs. Gottlieb and Hinton, I could probably keep myself about as busy in the jazz world as I had time for – and could do that without the constraints imposed by tunnel-visioned editorial control freaks. I had become a free agent, and ever since, my affiliations have consistently been more creatively fruitful and satisfying, if not always also more remunerative...

Before we proceed to the main course of Milt, a bit more on Bill Gottlieb (1917 – 2006): He compiled an iconic body of work, primarily during the late 1930s and on through the 1940s. Selections therefrom have remained in print in book form since first being published as *THE GOLDEN AGE OF JAZZ* in the 1970s, most recently from Pomegranate (1995, ISBN 978-0876543559). His oeuvre of 1600+ images is now in the collection of the Library of Congress, and can be seen via memory.loc.gov/ammem/wghtml/wghome.html, which site also includes a more comprehensive biography than will be found here.

Some work by Milt Hinton (1910-2000) can also be found online, at www.milthinton.com, as well as information about two excellent books of his work which have appeared, the more recent and impressive of which, *PLAYING THE CHANGES: MILT HINTON'S LIFE IN STORIES AND PHOTOGRAPHS*, was published by Vanderbilt University Press in 2008 (ISBN 978-0826515742). I wrote about it in *CODA* magazine #340 (August/September 2008), and about his earlier volume, *BASS LINE*, published by Temple University Press in 1988 (ISBN 978-0877226819) as part of an appreciation of Hinton in *CODA* #297 (May/June 2001). His work is fortunate to have David Berger and Holly Maxson as its champions. Hinton's collection has assumed a life of its own under their tutelage, including the presentation of his autobiography in what is very much his own voice.

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Hinton's musical career – and his photographs – spanned from the 1930s to the 1990s, and he is credited in Lord's discography for having played on 1174 recording sessions ranging all across the musical spectrum. He did for New York studio work what Wilson, Hampton and Christian had done for touring bands with Goodman: he broke the color line without ever trying to be anyone but himself. He never sought the spotlight, always playing to make the whole band sound better, with that ego-free selflessness possessed only by totally secure creative beings, a quality I find both admirable and enviable.

Hinton's pictures are the ultimate inside jobs of jazz photography, because he didn't have subjects so much as he was simply making spontaneous pictures of his friends and colleagues as they went about the business of living their lives. This he did with intuition and affection, and he was generously gifted with both. He is the only musician I ever met who played at the original Minton's and Knitting Factory, and seemed just as much at home on the downtown scene in the late 1980s as he had been uptown in the late 1930s. "The Judge," as he was known, covered a lot of waterfront. He also knew his way around a bass.



Wayne Horvitz, Milt Hinton, Marty Ehrlich and Kevin Norton performance at the Knitting Factory, New York, June 1989 ©1989 Patrick Hinely, Work/Play®

With this one-off ensemble playing what was then the downtown scene's highest-profile venue, it was my good luck to be stuck overnight in New York on the way home from a festival in Canada. This gig was set up by drummer

Jazz Stories: A Photo History

Norton, a former Hinton student, who felt so honored that Hinton had agreed to play on it that he renamed the group as the Milt Hinton Quartet. Ehrlich, no slouch on clarinet, was wailing as Horvitz and Norton, respectively, set him up and egged him on, while there in the center of this swirl of activity, Hinton fluidly glued it all together with an open-ended swing that defied gravity. Charlie Haden was in the house, and after set's end, he hugged Hinton in virtual genuflection. It takes one to know one.



Branford Marsalis and Milt Hinton performance, Trio Jeepy, North Sea Jazz Festival, The Hague, Netherlands, July 1990 ©1990 Patrick Hinely, Work/Play®

This band's (its other member was drummer Jeff Watts) double-LP was still a recent phenomenon when they were booked for one of the 14 stages at the world's largest jazz festival. Branford, already pre-eminent among his siblings as a musician if not celebrity, sounded gleefully unfettered in his repartee with Watts and Hinton, both of whom were energetically and enthusiastically responding in kind. They were having the sort of fun that leaves one exhausted at set's end – but a good sort of exhaustion, brought on by giving one's all and doing it well.

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Milt Hinton portrait, hotel lobby, The Hague, Netherlands, July 1990
©1990 Patrick Hinely, Work/Play

Hinton was waiting for his ride to the airport when our paths unexpectedly crossed in the lobby of the festival's hotel housing musicians. He seemed totally comfortable as I made a few shots. It was easy to keep to his aesthetic of using only available light, for that has long been my own preference as well. I loved that he didn't pose: he was an all-or-nothing package, one I willingly signed for.

Jazz Stories: A Photo History



Charlie Haden, Milt Hinton and Dave Holland 3/4 of the Bass Masters Classic at University of Virginia JazzFest, Charlottesville VA, January 1994 (not pictured: Richard Davis) ©1994 Patrick Hinely, Work/Play®

It sounds like an alliterative, to say nothing of alphabetically arranged, law firm: Haden, Hinton and Holland. When I think about the span of these three guys, and their formative participation in the musics of Ornette Coleman, Dizzy Gillespie and Miles Davis, this gathering and collective depiction seem even more remarkable. This festival program was one of genius, arranged by avant-impresario Reggie Marshall, for what was then an adventurous - and substantially funded, a rare combination - college jazz festival. This one actually took place during an ice storm, though all of these leader's bands kept the stages ablaze.

Interview Fred Van Hove



Photo Credit: © Ken Weiss

FRED VAN HOVE

BRUTAL, WARM,
AND INSTANT

Interview and photos
by Ken Weiss

Belgium pianist/organist Van Hove (born 2/19/37) helped turn the world on its ear as an active member of the European free improvisation movement in the '60s. He was part of an influential trio that included saxophonist Peter Brotzmann and drummer Han Bennink in the '60s-'70s and a participant in Brotzmann's revolutionary recording *Machine Gun* [1968]. In the early '70s, Van Hove helped found *Werkgroep Improviserende Musici (WIM)*, a musician's collective organized to further the interests of improvisers in his home country. Since that time, he's gone on to cooperate with poets and painters, accompany silent films, and played in duo with important artists such as Steve Lacy, Lol Coxhill and Albert Mangelsdorff, but arguably, he's at his best doing solo improvisation. Van Hove's playing is informed by a wide array of influences including Errol Gardner, Arnold Schoenberg, Lennie Tristano and Cecil Taylor. His career was recognized by the Belgian government in 1996 when he was awarded the title Cultural Ambassador of Flanders. This lengthy interview was started after he performed on 11/10/12 [at a French restaurant at Philadelphia's Rittenhouse Square along with his lovely wife Mie] and continued as an internet event over the next eleven months. Van Hove clearly has strong feelings on the creation of music and demonstrates great resolve in the pursuit of creative art not compromised by maneuverings aimed at financial gain.

Cadence: You just completed one of your rare tours in the States. How was the latest experience?

Fred Van Hove: Unfortunately, my tour started shortly after the time that Eastern U.S. got hit by the storm (Hurricane Sandy) and my flight was cancelled. I had to wait four days for the flight and concerts were cancelled. It was a tragedy for the affected areas, awful. The concerts that I was able to make went really well, they were all hits and many of the shows were sold out in Edgefest, Buffalo, Philadelphia and Chicago. Some of the shows were solo and some included drummer Lou Grassi and it was a pleasure to demonstrate for so many friends and people who appreciate my way of playing the piano, an unorthodox style. I wasn't sure what to expect

Interview Fred Van Hove

because I had been told ahead of time that interest in improvisation in the U.S. was down.

Cadence: *What was the main factor in bringing you over to the States for this tour?*

Van Hove: I tried to do it two years ago but there weren't enough concerts lined up and the Flemish Government wouldn't give money to support it, which they would normally do, so at the last minute I said, 'I can't do it, I don't come.' So then, now it's a bit stupid, but Brussels Air Line has a new direct flight to Kennedy Airport in New York so I thought maybe I should try again and that was the reason. Of course, I wanted to come again, I can't just play in Europe. I wanted to come to the country from where our improvisation comes from.

Cadence: *Is it your impression that the creative music scene is more active in Europe now?*

Van Hove: Interest is down also in Europe. There are less European places that bring in improvisation and all the countries there have reduced subsidies or eliminated them. Before I left for the tour, Americans told me that it is difficult to get 30 people together for shows in America but my experience was good. I think there's a problem with the so-called 'New Jazz' which is for entertainment and that may be the fault of the schools that teach Jazz. The techniques that these students have are amazing but they forget something very important- namely the "soul." Without soul there is no Jazz, there is no culture.

Cadence: *How often do you come to America?*

Van Hove: I have come to the USA twice in 1980 and then in '99, '00, '04 and now in '12. It's not so easy to come here, you have to pay the American government.

Cadence: *Is there any difference to the reception of your art in the U.S. versus in Europe?*

Van Hove: I think that the Europeans are a bit more reserved in their emotions than the Americans. The Americans seem to have an easier time going to the next level which has nothing to do about being profound or so, it's about another way of seeing things.

Cadence: *Your body of work is underrecognized in the U.S. because you've appeared here so infrequently and your recordings are difficult to find. What's been your experience with American listeners? Have you found they understand that you have evolved from your early days with Brotzmann and Bennink?*

Van Hove: It would have been bad if there was no evolution. That is the power of free improvisation, you can change when you have the need to do something different. It is a continuing alteration – splendid! The latest concerts in the U.S. were all very well received.

Cadence: *How do you pursue work in Europe and abroad? Do you seek bookings or wait to be asked?*

Van Hove: You could say I'd rather wait to be asked. I don't have a manager.

Interview Fred Van Hove



Photo Credit: © Ken Weiss

I must make the plans myself. I have some contacts, people and venues that I know, and I mail them at times, but that is not enough, of course, and then, if I don't hear back, I think they don't like my music. I've always had a difficult time selling myself. It's a job that takes a lot of time.

Cadence: *You're 75 now, have you had to make any concessions to age?*

Van Hove: In 2005 I had a light stroke that blocked the fingers on my left hand, with exercise I could restore that hand like before. In 2006 I again had a light stroke but this time I needed surgery. The left hand is now OK but not the same as it was before. Otherwise, I make no concessions. If I have to, I will do something else.

Cadence: *It seems you are quite popular in Japan. How have you cultivated that audience?*

Van Hove: In 1985, Drummer Sabu Toyozumi invited U.S. and European musicians for concerts in Japan. He invited me to do mostly duos and he must have liked it because he invited me again in 1986, '87 and '88. In 1999, I was invited again by Japanese clarinet players who had studied at the Antwerp Conservatory, there was a very good classical clarinet teacher there. I worked with these clarinet players on their improvisation.

Cadence: *Your playing style is very personal, very unique, and also very difficult to describe. Here's how your website addresses your playing – "A performance by Fred Van Hove is always a journey into the unknown, along mountains and valleys, caves and deserts, forests and meadows. His game is unpredictable, sometimes as a fragmentation bomb with influences,*

Interview Fred Van Hove

sometimes surprisingly tenderly. The interaction with colleagues is always on the cutting edge, seemingly grim, but warm and loving." Would you talk about your playing style and how it came to be?

Van Hove: At 11 years, I got my first piano, a second-hand heavy and big German upright made by Philipp (Berlin). It had been a mechanical piano, an automatic player that was the predecessor to the jukebox. A blind piano teacher came once a week to our house, I think for a year, but he had an alcohol problem and fell asleep while he was teaching. I later went to the Music Academy and the teacher was a very classical teacher but she knew my favorites and let me play some Schoenberg, Bartok and the French Les Sixes. I went until I was 18 or 19 with this teacher and ended the Academy with a "degree first-rate." The next step was the Conservatorium but [it turned out] I was interested in Jazz and I needed street credibility, not the Conservatorium. I had a family by then with 3 sons. I did several jobs and the only Jazz was on the weekends for American's dancing the foxtrot. This went on for 9 years and then I stopped the other jobs and we moved to the artistic part of Antwerp. There was the Phillips piano on the second floor when we moved in and we couldn't get it out. I needed a new piano. Antwerp had 4 or 5 piano shops then and I visited all of them several times but was attracted by a new brand only available in one shop. It was the first Yamaha in Antwerp, an upright, and I bought it. By now, it was the '60s and the free Jazz was there. I played in a bar for a beer or two. Of course, this new improvisation was big fun in the beginning - all the things we discovered with our instruments! I have always and everyday played the classical exercises unless I went on holiday, but that would be only 2 weeks without piano. When I took a longer holiday with the grandchildren to the North Sea, I was happy we could stay a full month and there was a Music Academy I could go to there every day. At home, I did only the exercises, I never improvised at home. For whom would I play for? There are no people to react except my wife upstairs and she knows everything. That has changed though, now I started to do improvisation at home and I like it, I find new things. The classical exercises are still there but they're not the main thing. Onortodox (unorthodox) I call it. I try to make the piano another instrument. The keys are bare, you cannot bend them. I try to make waves, glissandos, with my hands, not the fingers. I try to make a monster of the piano, a monster that roars but also can whisper. Faults? They don't exist. If you've not landed where you thought, straightaway grab, surprise yourself! At home I use two half grand pianos, a Petrof for classical playing and an Eldsjan that's better for improvisation.

Cadence: There are many people playing piano in the style of Cecil Taylor. I caught your November, 2012 performance in Philadelphia and was struck by your unique style, your use of swirling notes done with rhythmic and percussive insistence. It was Beauty and the Beast in one bag and didn't sound at all like Taylor. Would you talk more about your style and how much of an influence Cecil Taylor has been for you?

Interview Fred Van Hove



Photo Credit: © Ken Weiss

Van Hove: Thanks for the Beauty and the Beast comparison. The first time I saw Cecil Taylor was at a solo concert in Rotterdam (90 km from Antwerp), it was in the early '60s and we had just started playing in the free Jazz style. I met Willem Breuker for the first time there. Cecil's concert was great – he got a standing ovation. For me, it was the force he used on the piano that I liked. He is, of course, a genius, but I don't really savor his music. It is still Jazz but stiff, highbrow and no emotions. I have the same (problem) with Bud Powell – both fantastic pianists and I'm glad they both exist. In the beginning of the free Jazz, many people said I was influenced by Cecil Taylor. My answer was that I am influenced by all sounds I hear, especially the clocks of Antwerp Cathedral which sounds every quarter of the hour. That is my major influence.

Cadence: *You've said in the past that your aim is to make beautiful music but when you play a very melodic and beautiful section during a performance, it doesn't last long. You quickly move on and change things up. Why only allow short segments of beauty to exist in your work?*

Van Hove: Did I say beauty? I can say "only the best music" and then we have to define what is the best music which leads my definition probably to something very different from yours. About melody and beauty – there are three possibilities: 1) That is my Jekyll & Hyde side. 2) I fell in a hole by accident and want to get out as soon as possible. 3) I want to seduce the ladies.

Cadence: *So is it that the ladies like the beautiful parts or is it that the teasing*

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short takes of beautiful melody draws them in to your trap?

Van Hove: The teasing short taste of melody is it.

Cadence: What's your philosophy on the creation of music?

Van Hove: When humankind learned first sounds and later, separate words, then phrases and language, they also discovered song. The first music was improvised, of course. The instruments came later. The ancestor sat on a big fallen tree and hit the tree with a stick that made a low tone. He did the same on a smaller tree and got a higher noise. The drums were born. Another ancestor played with a hollow piece of wood or bamboo in his mouth and blew through it to make a tone. The reeds were born. People killed each other with bow and arrow. One had a big bow which made a low "zoom." The fallen enemy had a smaller bow that made a higher "zip" and strings were born.

Cadence: Taking that into account, and also that you're so influenced by the church bells, it's obvious that you are deeply sensitive to nature and your environment. Do you attempt to reproduce the sounds around you when play or are you just acutely affected by them? Also, being so sensitive, do you perform differently in different settings or countries based on the environment?

Van Hove: What I said about the church bells was a kind of joke. The 2 or 3 bells only have 2 or 3 of the same notes which is boring in the end, it only serves to advertise for a religion. We don't need it anymore, we are surrounded by gadgets telling us constantly the time. The sound of the bells has an even rhythm, only at the end does it sound interesting when it moves in chaos. I think environment does not have a big part in the music. Inspiration comes only from our brain. One might have impressions (settings, countries...) but at the concert, the musician and the instrument are important. At the concert, if there is a sound from the people in the room, a sneeze, a cough or even a whisper, we hear it – it disturbs.

Cadence: When I saw you perform, you used three balls inside the piano. How are you using them and what does this add to your music?

Van Hove: With the sixties and the (advent of) free Jazz came the expansion of the existing instruments. The brass instruments found a lower octave, the reeds found new sounds, the strings did the same, etc... You could make music on almost everything. The piano – that cumbersome thing - had only many keys, plus 2 or 3 feeble pedals. It was the only instrument that could not bend the tones; it could only do something new by grabbing the strings. (John)Cage found something with Ping-Pong balls in the piano. In Antwerp, there was a shop that sold all kinds of games. They had very cheap Ping-Pong balls, not suitable for the game but good enough to throw 50 of them into the piano with the right pedal open and with the keys, I made sure the balls clashed with each other and with the strings. I got a 'sh-sh-sh-shs' sound but by a harsh attack on the keys, one or more balls jumped from the piano or against the lid. If the stage had steps down and the balls reached the floor, the fun didn't stop. It was nice but just a gimmick, so... The 3 balls that I use now are 2 Chinese balls bought in Chinatown Chicago and a red ball, a present from Phil Wachsmann, is from

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the game we call American billiard that's played in cafes on a small pool table with 1 ball and 2 players. There's a small hurdle in the middle and they take turns trying to get the ball in the hole of the other player. At the piano, I drop the balls on the strings from a small height. Ball 1 remains a while, bouncing up and down, meanwhile ball 2 can be unloaded at another place to affect the string and tone. Especially in the lower register, the ball can slid across the string(s), the other hand can hit the key rhythmically for microtones – like a cello. Using the strings inside the piano gives the pianist the possibility of creating a different sound from the stiff keys.

Cadence: What do you bring to the music that is unique from your Belgium roots?

Van Hove: Belgium roots are difficult. If you drive 250 km through Belgium, you see three borders of other countries. Belgium has three languages, in the North (Flemish – population 5,500,000) they speak Dutch like the Netherlands, in the South (Wallonia -4,500,000) they speak French and 60,000 Belgians speak German. Regarding free Jazz, I can point to the surrounding countries' musicians but not to Belgium's. The free Jazz German musicians try to fly, jumping from the cliff...About the Dutch, you have to be careful, sitting at the table together with them, don't put anything on the table because later it's guaranteed to be gone. They think music is supposed to trip up each other, they are everywhere in front of you. The French are frivolous, seduction is their main goal – pleasure in all – wine, food, money, success...In Belgium, only the Flemish area plays free Jazz.

Cadence: (German pianist) Alexander von Schlippenbach has been very active on the European scene for many years. Has he had an influence on you (or you on him that you know of) and do you have a relationship with him?

Van Hove: I think the first FMP recording was European Echoes under the name of Manfred Schoof. It was a 16-musician band with 3 pianists – Schlippenbach, Irene Schweizer and me. Pianists rarely play together. I think we don't listen often to each other, we have our own style. I sometimes did piano trios with Schlippenbach and Misha Mengelberg. I was closer to Irene than Schlippenbach but I think pianists don't fight.

Cadence: How would you describe/explain your playing to someone who doesn't understand what it is that you're doing? How do you explain the avant-garde?

Van Hove: Freedom is the word. Jazz is limited, you have to follow a repeated structure and that's nothing against [traditional] Jazz, it is our parents. With free Jazz, there are no rules, it is instant composition.

Cadence: How does practice differ from a performance for you?

Van Hove: Practice is totally different from the performance. I use the classic piano practices sheets from composers like Berend and Moszkowski to build my left hand, Beringer for both hands and also Cerny, Plaidy, Philipp, Clementi, Chopin, Bartok to do scales, chromatics, thirds, sixths, scales in

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octaves. I don't have the stress of the performance with practice, it is not creation.

Cadence: *When you sit down to play a performance, what's going on in your head?*

Van Hove: When I perform solo, I might have thought about the solo before the performance but I empty my head at the start and try to surprise myself. I trust my inspiration to amaze the public. When coming to the end of a sequence, I might think a bit about the next sequence – where do I go? Lower octave or higher one, too loud or too quiet? Mostly this goes fluent. I feel it when the public follows me. When playing with other musicians it is easier, I have some mates, I'm not alone. I can go with him or her or contradict them, support them or be supported by them. There are a lot of possibilities, what is going on in the group? Am I in it? You cannot avoid that some other thoughts slip in your head. Most are trivial, nothing to do with the music and it is best to eliminate these small things immediately before the muse leaves us.

Cadence: *How is it possible to create something new each time you play? How is it possible to surprise yourself after some many years of playing?*

Van Hove: This is a good question. I don't know how we do it. When the concert is over, there is nothing substantial that remains, only a vague impression, an appreciation of the concert but without the mass of material used through the performance. I would not be able to repeat what I played just before. The next concert offers new material. It's another day, a different atmosphere, a different mood.

Cadence: *Is there a real correlation between your mood or life situation (the highs and lows of life) and what comes out in a performance?*

Van Hove: The input of the material is spontaneous although the exercises we do at home have a part in it. The environment might have a small role but the brain is the primary source.

Cadence: *Ideally, what should the listener take away from one of your performances?*

Van Hove: Nothing, nothing that I can give them. I open my whole soul and the listener does what they want with it. Listeners may choose to have different opinions about the music. Speech and text are concrete, a table is a table, but music is abstract – one hears a table, another one hears a chair. I hope my listeners go home happy. In free Jazz they share in the work of art, their presence plays a part in that moment's creation.

Cadence: *For those new to your music, which recordings of yours would you recommend?*

Van Hove: It is not easy to choose a best of, there is something in all the performances, I think. People seem to like the solo recording Journey (Psi, 2007). I thought the double CD Spraak & Roll (Wim, 2003-4) would be a nice one but it didn't sell that much. I also like the organ recording PijP (WIM, 1997) with Johannes and Conny Bauer. I think the coming Quat will be a success, or not of course.

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Cadence: *You were part of Peter Brotzmann's octet that recorded Machine Gun [BRO, 1968], a landmark recording in the history of free Jazz – one that's still regarded as one of the most intense pieces of music ever played. What are your memories of that time?*

Van Hove: When we were recording Machine Gun in the city of Bremen, many European countries were staging revolts – later named as May 68, the month it happened. It started in France at the universities and spread to Belgium, Holland and Germany.

Cadence: *I'd like to read you a quote that Han Bennink, the drummer on that day and your longtime associate, gave me in a previous interview. He said in regards to Machine Gun, "I never liked that album. We did a gig from 8 to 12 at a Jazz club and playing with Brotzmann and Evan [Parker] and all those loud players, they were loud like a motherfucker and it was driving me crazy sometimes. Then we had to start the recording at 12 o'clock and then it turned out that we had acoustics problems."*

Van Hove: If one was loud it was Bennink, of course. Poor [Sven-Ake] Johansson, he tried to find a hole to play but Bennink didn't give him a chance. Loud players? There were only 3 saxophones and one was Holland's Breuker, why doesn't Bennink mention him? Two basses and an upright piano couldn't stop Bennink. The next concert with the quartet had Bennink in as the drummer and Johansson out. Later [Peter] Kowald stepped out for the same reason – the loud Bennink. We were young then, we had to make a place for our new music. When Bennink couldn't play with the trio due to having another gig to play, those were my better days. As far as the acoustic problems, we had to hand curtains to help the sound. We did indeed record once the people were gone.

Cadence: *The music played that day was so violent and frightening, what was said beforehand about how the band was to play?*

Van Hove: There was not much said beforehand, we knew each other and at the beginning of free Jazz we did not talk much about the music to play, just to indicate who was to have a solo or duo. All 3 compositions still had riffs and sometimes rhythm.

Cadence: *Did the force of the music surprise you?*

Van Hove: Before Machine Gun we had a quartet, so I was accustomed to loud music and I liked it, it was new and we must conquer our way. I was proud to be there.

Cadence: *Machine Gun is so loud, some have questioned the need for piano in such a recording. Was it difficult for you to find your space that day? Did you ever question your role?*

Van Hove: I think the recording engineer should have me louder but we were not in a studio so maybe there weren't enough mics? As long as I could hear the piano, it was OK for me. When people tell me they couldn't hear me in the quartet or on this recording I say I was in the group, if I wasn't, there the music would be different.

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Cadence: *Your composition "Responsible" appears on Machine Gun. What's the meaning behind that title?*

Van Hove: I was in a Belgian trio with saxophonist Chris Wanders and drummer Jan Van de Ven, both were probably 10 years younger than me. Van de Ven was like a son to me and around the time of Machine Gun, he died from dope. We knew that and I thought I should have done something about it, take responsibility.

Cadence: *That's pretty heavy. Back in the '50s and onwards for a long time, Jazz and drug use were virtually synonymous in America. What was your experience regarding drug use in the European Jazz scene during your days?*

Van Hove: It was certain that you had to use drugs to get this crazy kind of music named Jazz – without music sheets and only meager instructions – going to where? Sometimes brilliant, sometimes banal, uninspired, but always emotional, from the belly, and coming from slavery. [I remember] I was not yet in the Jazz family, I went to a club in Paris to listen to pianist Bud Powell. I sat next to him, a distance of 2 meters. He played, then stopped, he didn't move. The owner of the club came and said, "You have my list?" (the list of pieces to play). Bud startled, "Yeah, yeah," then didn't move again until the drummer (USA, white, forgotten) said, "Play this," and Bud played again. I thought what in the world was that? Powell was a bebop star but I didn't like him that much, my favorite was and is Monk. Maybe in Europe [drug use] was a bit less than in the US, certainly the stronger drugs, but not all addicted were Jazz musicians. In the beginning it was the painters, writers, actors and then later all kinds of the population. My experience was weed. Antwerp is a port and the Congo was a colony of Belgium so it was easy to get the stuff and it was very good quality. After some years, I thought that the weed gave you a pleasant feeling but not a good analysis of your artistic work. It was too tenuous so since then, I've never touched it again.

Cadence: *In 1968, America was involved in the Vietnam War and there was a significant amount of political upheaval all over the world. What statement did Machine Gun make? Was it against American imperialism?*

Van Hove: If you were young and had some brains you could not be satisfied with some aspects of the US, including the war. There was a movement in Europe of people who really hoped to change society. We are still waiting...

Cadence: *Were you making a statement against the nature of Jazz at that time?*

Van Hove: Surely not, we loved Jazz, we believed in the force of it. The blacks were our brothers, the KKK were also our enemies. Jazz was a new way to music, born in the '20s like the new composed music of Schoenberg and others. Jazz is a music from the belly and the heart, not only from the brains. Jazz is brutal, warm and instant.

Cadence: *You've been a staunch supporter of creative music and of your fellow Belgium musicians. You founded WIM (Werkgroep Improviserende Musici) in the early '70s which aimed to elevate the work of Belgium's experimental*

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musicians and improvisers and later that decade you formed other organizations that sparked a series of new music and festivals highlighting the work of fellow Belgium experimentalists. Would you talk about why it was necessary to form these organizations?

Van Hove: The reason for WIM was an invitation for several free groups to participate in the Middelheim Festival in Antwerp which, by the way, is still going but since the 2011 festival, I won't be programmed into it anymore because our music is apparently bad for the people! In the '70s, some Belgian free groups were invited, the fee was very poor although there was national radio and television support and other groups got big money. At that time, I had a duo with saxophonist Cel Overberghe and we tried to get the other free groups not to accept the low fee and not play. Only 2 of the 5 groups didn't play but afterwards, some younger groups urged me to make a movement of it and that was the beginning of WIM. The Free Music Festival was started in Flemish Belgium with some subvention (the maximum support was 5000 euro).

Cadence: You had an established reputation by that time and you certainly risked your career and numerous gigs to take this stand. Why did you do that?

Van Hove: At that time, I didn't think it would risk my career and reputation. To the contrary, I thought it would help it and I wanted the serious Belgian musicians' help to join free Jazz.

Cadence: Is Jazz still serving as a political or cultural statement for you?

Van Hove: Not for the entertainment Jazz of today but surely for the free Jazz (I hope).

Cadence: You had formal classical training in piano theory and harmony at the Music Academy in Belgium. How would your professors have graded you had you turned in Machine Gun as your final exam?

Van Hove: I had a very classical woman at the Academia – the best piano teacher at the school. She was not afraid of things. She knew my preferences – Jazz and new classical composers. She let me play Schoenberg and Gershwin (not the musicals – his other compositions) at my final exam and I chose the Sonata from Bartok. My father was there, it was open to the public, and he heard 2 gentlemen say about the Sonata – “Well played but it is not music.” My father also said that, “You swinged the Mozart.” that was ok, I had not planned to go further at the Conservatorium, the rest of my education would be the street.

Cadence: You were in a long time trio (1968-75) with Peter Brotzmann and Han Bennink. What was special about the connection between the three of you?

Van Hove: The trio was formed after Machine Gun with Peter Kowald, Brotz and Sven-Ake Johansson. Then Johansson was followed by Bennink and then Kowald left because of Bennink. Bushi Niebergall came in and then Bennink pushed Bushi out and the trio was born. Maybe the difference between us three was the reason that the mix worked.

Cadence: It seems that the three of you have very different personalities. Would

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you talk about that and how you fit together socially?

Van Hove: We did not talk a lot between us. There was the traveling, the concerts, the people, the friends. Whenever possible, Bennink left immediately after the gig while I would stay with Brotz, talking about the music and politics.

Cadence: Would you talk about why the trio broke up. Did it end badly?

Van Hove: Yes, I was not very happy about the end. We were going on a 3-week tour in France and shortly before the tour started I realized that I hadn't heard from Brotzmann so I called him. That was the day I knew I was out. Of course there were troubles between me and Bennink but I would think that the troubles could be talked about [and resolved] but this was a knockout. On top of it, I was divorcing my first wife at the same time. There's a DVD of Brotzmann saying that he was closer to me than to Bennink but that he had to look at economy. That's a strange thing for a lefty to say.

Cadence: In Kevin Whitehead's book New Dutch Swing (Billboard, 1998), he quotes Peter Brotzmann to say, "Fred got tired of Bennink," and that Bennink drowned you out.

Van Hove: If Bennink doesn't like you, he kills you. I don't like playing with speakers and Bennink could easily burn the upright piano with his drums, which he certainly did, and I was done. The Dutch War to conquer the world. There were concerts for us that Bennink missed because he had something else already to do. These were always the best concerts for me. It's not always a trio with a drummer. I found the piano can do other things without a Bennink,

Cadence: I love that the trio's last album was called Tschus which is a German term for "bye."

Van Hove: The FMP Records office had a room for 3 people to sleep and there was a piano there. I found this sheet music for Tschus there and I played it and it became a big hit in the DDR [German Democratic Republic]. I think Brotzmann sings it? It has nothing to do with my leaving the trio.

Cadence: How did it feel to play with Brotzmann again at the 2011 Middelheim Festival?

Van Hove: We had actually played together before Middelheim at the Antwerp Festival. I remember we had a trio reunion in Germany, perhaps it was Bochum, after 10 years, I think, and it was exactly the same as it was 10 years before, no progress. After that, there were many organizers who wanted the trio to play again but only one of us three said yes, not me. I think Bennink wanted another piano player, a Dutch guy, probably Misha Mengelberg, who's a great musician, to replace me in the trio. They made one LP and it was finished. Why kill our trio?

Cadence: Would you comment on Brotzmann still having the energy to play earthshaking saxophone at age 71?

Van Hove: If you do something for a long time and you put your soul in it, you feel comfortable and can do everything.

Cadence: You started out playing mainstream Jazz in Belgium. What led you to

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cross over to the avant-garde?

Van Hove: We wanted something different. Ornette, Coltrane, something more – overthrow the walls – no rules!

Cadence: Your playing style changed in the mid-'70s when you left the trio and you concentrated more on piano solos. What led to this change?

Van Hove: I discovered the piano again. There were a lot of things that I couldn't do because it would be buried [by the others in the trio], but that was not bad. I got a solo piano offer to accompany a lot of silent films, all sorts of them, and that let me bring in rich aspects of the piano.

Cadence: What's special about piano solos for you?

Van Hove: That you have all the space for yourself with all the errors and delights although a group has a lot more potential.

Cadence: How has your music evolved over the last few decades?

Van Hove: It's riper, I hope. I work every day on it. Maybe I am in a transition state, since the age of 11 till now, I used only the classic piano exercises but for a while now, maybe it is 50-50, I also improvise at home. I like it and I still use the classic exercises for fear to lose all the piano knowledge that I have. We have to find the inspiration constantly for improvisation on our own but certain conditions can make a difference. I think we don't remember all the notes we played the day before, maybe fragments, but not more. It depends on the other musicians, the room and instrument for the reaction to be different. I like to name my playing "The Unorthodox Piano." I am trying to get to another way to make the sound of the piano. Some thought that I stroked the keys instead of hammering them, others felt that I can almost do all what you can do with a piano.

Cadence: It's interesting that you compose music but you don't play composed music.

Van Hove: In the beginning of free, it was with a smaller group but what to do with 10, 12, 15 musicians? It was impossible. We had to find something to bring some order, except for the improvisation of course. Many of the musicians then were autodidact. You could hardly name the compositions, they had simple indicators – high, low and short notes, etc. Later on, there were methods to work with large groups by people like the late Butch Morris and Barry Guy.

Cadence: You've said it's a problem to play composed music and free music together.

Van Hove: Yes, indeed. For instance, in the large group of Radu Malfatti, there were sheets you had to play so you'd look at the sheets, play, and then you had to improvise out of nothing, and then there was a sign to go back to the sheets. To play a sheet music is different from instant improvisation. The author has ideas, OK, but the improvisation suffers. I had another idea – a band plays the sheet music that I wrote and the free improvisation was mine. I used that idea on my 1984 KKWTT recording on NATO that used 3 trombones, trumpet and tuba. This was not a hit because the backline was the same every time we

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played it, which was boring for the improviser.

Cadence: *Please talk about the unusual instruments you play – accordion, church organ and carillon.*

Van Hove: Accordion – With the piano, I studied it every day, which is one method. Another method to approach an instrument is to take it out of the bag only when you are to use it which leads to other impulses than the studied ones. It is a tough impulse for body and soul with no idea where and how it will end. My accordion is a Weltmeister from East Germany.

Church Organ – A fan of free jazz with a bar in Bruges, Belgium invited 3 piano players, Misha Mengelberg, Alex Schlippenbach, and me to do an organ concert in the Conservatory of Bruges and I liked it so much that I never stopped playing the organ and after a while, I could have my way with the pedals and the 3 or 4 keyboards. There were organs in churches in East Germany where we could play free jazz. I'm lucky that Antwerp has a Protestant church with a good organ although it's not big.

Carillon [huge bells found in churches and bell towers] – It's played like piano keys but with fists and gloves and pedals. It's very cold in the church's bell towers. It's open on every side. I've only done 3 or 4 of these. One of them was in Rotterdam in an open place. The bells were in a truck on a square. I sat in the middle of the bells and when I came out of the truck, I was dizzy.

Cadence: *Are there any special projects you'd still like to do?*

Van Hove: I want to stop never playing the piano, even if I am dead! Recently, I thought of a trio with bassist William Parker and either Els Vandeweyer or Jason Adasiewicz on vibes or piano. Also a trio with William Parker and Hamid Drake.

Cadence: *What did it mean to you to receive the title of Cultural Ambassador of Flanders by the Belgium government in 1996?*

Van Hove: It made it easier of course, life was nice and luxurious. I think the award was 1 million Belgian francs, the equivalent of 25,000 Euro, for two years in a row. We had good hotels, good restaurants, and I was able to travel to the USA with my wife Mie. We were comfortable traveling First Class on the trains.

Cadence: *I'd like to bring up a few names of musicians you've had relationships with and see if you would share a special memory or two about them.*

How about Peter Brotzmann?

Van Hove: After concerts, after meeting with fans, Brotzmann and I had long talks that led to the sky, getting out two feet back to the reality. Bennink was already at home or his hotel by then, in bed.

Cadence: *Han Bennink*

Van Hove: He's on the blacklist forever.

Cadence: *Was Han as funny in the '70s as he is now?*

Van Hove: Funny? He will kill you to get you out of his sight!

Cadence: *Steve Lacy*

Van Hove: A great man and musician. We did a couple duos. I liked him, he

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was the best soprano player. He wasn't happy until he had the right notes.

Cadence: *Albert Mangelsdorff*

Van Hove: Also a great man and a player of all styles of Jazz. My father played trombone, by the way.

Cadence: *Paul Rutherford*

Van Hove: My preferred trombonist. Whenever I could, I asked him to participate.

Cadence: *Any good memories to share about your days as a cabdriver in Antwerp?*

Van Hove: I usually drove a Mercedes with 8 handicapped children in it and a van for over 12 years. I also drove a freight lorry when there were few concerts.

Cadence: *The last few questions are from other musicians.*

Johannes Bauer said to ask about the "Sounds of Antwerp."

Van Hove: He's referring to the bells of the Antwerp Cathedral which I heard daily and influenced my playing. People have asked me if Cecil Taylor was my influence but it was hearing these bells.

Ab Baars has two general questions. He wants to know why you don't play in Holland and also what happened to your really cool beard?

Van Hove: It is very difficult in the Netherlands to get concerts, a lot of organizers lost their subsidy. I get no invitations. About my beard? My new wife (Mie) didn't like it and I was tired to hear the bleating of sheep behind my back.

Irene Schweizer wants to know – "How have you survived the free Jazz period in the '70s as an acoustic piano player with saxophonist Peter Brotzmann and drummer Han Bennink – two of the loudest musicians of that time?"

Van Hove: When I could hear myself, I was happy, I was there, I anticipated. For people to hear me, of course, it might have been difficult.

Peter Brotzmann didn't have a question for you but he did have some comments. When asked why he included piano in Machine Gun, a reasonable question because it's such a loud, free-blowing session that there's not much room for piano, he said, "At that time, we had the trio with Bennink and the two of us and that was the thing, without Freddie it wouldn't have worked. Even if you might not hear him too well on the recording, he was a very important figure."... "Music wise, it was a very intensive time. I think the three of us at that time, really fitted well together and we put a lot into the music. I tell my younger colleagues about how it worked and what effort we had to make it work and to produce a record."

Brotzmann has many fun memories of time spent with you and gave me one of them - "Besides our music, our travels at times were really adventurous in fucked-up cars. I remember one trip, we had played in Berlin and Fred was driving us in an old Mercedes and it started snowing. There was no heat and the wipers didn't work. We had a long way to go so we put a wire through the side window as Fred drove and I was cleaning the window with the wire."

**Interview
with Paul
Blaney**
Taken and
transcribed by
James A.
Bennington

**Graham Ord,
saxophonist-**

I first saw Paul Blaney on a soccer field in Toronto in 1979 during a friendly musician's soccer team. Paul was on the other team from me and I was impressed by this guy with lots of hair surrounding his face powering down the field as if his life depended on it driving the ball like a charged up stallion. I met him again in Vancouver a year or so later as a bass player that had just moved (back) to town. I started a 30+ year musical and personal relationship with him in a latin jazz band called Rio Bumba.

I have played with Paul in many musical engagements from stuffy hotel corporate gigs to free-wheeling screaming go for the throat free improvs. We worked

Cadence: *Are you a native of Canada, Paul?*

Paul: Yes

Cadence: *Where and when were you born?*

Paul: I was born in Vernon, British Columbia on September 9th, 1945, but raised in Lumby, a village in the interior of the province near Okanagan Lake, the Monashee Mountains and Kelowna.

Cadence: *How did you become interested in music?*

Paul: When I was six years old, my parents took me to a junior high school band performance at our local high school to see my sister play. I knew then I wanted to be a musician, not sure as to what instrument but ...when I got to junior high school I played the cornet in the junior band and after a while the band teacher asked me to also play in the senior band. I was able to choose my own instrument and so I chose my favorite brass instrument, the Euphonium. And so I left the junior high band

Cadence: *What are some of your earliest memories in the beginning stages of your career?*

Paul: I first decided to pick up the electric bass in the mid 60's, as it was the instrument that appealed to me the most. I learned to play listening to blues records such as the Paul Butterfield Blues Band. Once

I felt comfortable playing the blues (I thought everybody played the blues), I put an ad out in the Vancouver Sun newspaper saying:

"Experienced bass player wants work." I got a call from a saxophone

player who had a band during the week days at the Smiling Buddha Cabaret, located in one of the more "colorful" areas of Vancouver. On the weekends, he had a band that played after hours at the

Penthouse Cabaret. He was interested in hiring me for the Penthouse gig, and did. On my first evening playing, I arrived first and set

together in Garbo's Hat, a trio with singer Kate Hammett-Vaughan, The N.O.W. Orchestra, Hard Rubber Orchestra and a trio with poet Bud Osborn called Lonesome Monsters. Paul always plays every gig as if it might be his last one with the same intensity that he plays sports but also with a sensitivity to the music that can't be beat. Playing improvised music with Paul is like swinging in a well made hammock, it doesn't matter if you're going real crazy or peacefully rocking back and forth, you know you won't fall because the support is so strong.
-Canada
Feb.2014



up, ready to play the blues. When the rest of the band appeared and set up, the first tune that was called was 'Satin Doll'. I thought to myself, 'What am I doing here????' However, it was OK. The second tune was 'The shadow of Your Smile'. I used my ears and was able to follow the band; some moments you never forget.

A month later, band member, Ed Ostapovich, a great guitar player and professional boxer, was offered a gig at the New Delhi Cabaret and asked me to come along. That job lasted eleven months and it was at that time that I learned most of my jazz standards. I also learned how to play tunes for the first time (how to 'fake' as musicians call it). My next musical experience was with Henry Young, a guitarist who had been touring with Nina Simone. When he returned to Vancouver, he asked me to play with him. This was the beginning of a long musical and personal relationship, which has lasted to this day through a variety of groups and musical configurations.

Cadence: *You were a founding member of the group Brahman, what can you tell me about this band and its influence on you as a musician?*

Paul: In 1970, the group had Robbie King, Ed Patterson and Duris Maxwell. The three of them had just returned from touring and playing with Bobby Taylor and the Vancouvers, on the Motown records label.

The Brahman band members wrote their own music. It could be called improvisational rock and roll. We recorded with Mercury Records in N.Y.C. in 1971. Being a part of Brahman made me realize that music is transcendent, if you provide the right amount of energy. The musical experience can be greater than the sum of its parts. Being a part of the Brahman Band influenced the rest of my career.

I always wanted to re-create the same energy no matter with whom I played. At times it has created some great musical relationships, at other times it became a hindrance, as not everyone prefers to play that way.

Cadence: *Where did you go from there?*

Paul: In 1972, I moved to Toronto and worked there for ten years in a variety of musical situations...Jazz, Rock and Roll, theatre, recordings, jingles and film scores. In 1980, I moved back to Vancouver, where freelancing offered the opportunity to play with Ernestine Anderson, Eddy Harris, John Handy, Marilyn Crispell and others.

Cadence: *Has the bass been your only instrument?*

Paul: Professionally, yes, but I also play the piano and the guitar. Occasionally, I still pick up the cornet.

Cadence: *What would you say has been your relationship with jazz and improvisation?*

Paul: It's my musical 'raison d'être'. When I was younger, I just wanted to play music, any kind, Rock and Roll, Blues, and Standards. Jazz Music and Jazz Improvisation seemed like a natural evolution. It gives me satisfaction to be able to get on a bandstand and play without

thinking, just doing it, whether it is with a large ensemble like NOW or with a duo (bass and drums!!). There is freedom of expression and freedom of musical thought. However, as I get older, Jazz and Improvisation, have made me more selective about the musicians I want to collaborate with; again the Brahman influence. I want to play with people who bring that energy that makes the music transcendent.

Cadence: Do you compose? Tell me about your own music.

Paul: Yes, I do compose, on piano and bass. As my friend Kim Darwin, a pianist, say, "Some of the music you compose is like a Jackson Pollack painting; throw it against the wall and see what sticks!"

Cadence: You have played with quite a variety of artists, including Marilyn Crispell, Paul Plimley, Ernestine Anderson, John Handy, Roswell Rudd, and many others...are there any particular highlights or moments that stand out for you?

Paul: In the early Eighties, I had the opportunity to open for Miles Davis when he played in Vancouver. We were a trio of musicians who played totally improvised music (guitar, bass and drums). After our set, Miles walked by me on the way to the bandstand, stopped and said to me, "You guys were doing it." A compliment from Miles Davis, not bad!

Cadence: Tell me about the highly acclaimed NOW Orchestra of which you have played an important role for many years now.

Paul: The NOW Orchestra is a large 15-piece improvising ensemble, and smaller associate ensembles such as Talking Pictures, Garbo's Hat, the Paul Plimley Trio, and the Bruce Freedman Quartet. The NOW Orchestra is the only ensemble of its kind in Canada. Although it refers to both traditions, we play neither Big Band Jazz nor Contemporary New Music. The main inspiration is the exploration of improvisation in a large ensemble context. It strives to explore ways that composed form and improvisation can be used to enhance each other. Now often works as a project, inviting renowned jazz artists and composers to compose works that we will rehearse during the week for a performance and live recording on the weekend. Some of the people who have been involved are George Lewis, Barry Guy, Vinny Golia, Marilyn Crispell, René Lussier, Oliver Lake, and Pierre Tanguay, to name a few.

Cadence: Your work with NOW has been documented on the Nine Winds Label?

Paul: Vinny Golia, who formed Nine Winds Label, has always been very supportive of Vancouver jazz musicians, from performing live with NOW to producing several of NOW's albums.

Cadence: Your work with longtime musical partner and saxophonist Graham Ord has been very fruitful, including cross country tours of

Canada with a longtime trio...

Paul: The first time I met Graham Ord it was not as a musician but at a soccer pick-up game at the University of Toronto in the mid-seventies. Never played with him in a musical sense until my return to Vancouver in 1980, first at casuals and then as a co-member of Rio Bumba, a salsa band. I have enjoyed both my friendship and musical affiliation with Graham. We have been co-members and founders of several groups including Unity (with drummer Roger Baird), Garbo's Hat (with vocalist Kate Hammett-Vaughn), and Lonesome Monsters (with poet Bud Osborn). Graham and I have a complete trust in one another, so we just let go, no matter what format or context.

Cadence: Having lived in France and Canada, you are often found performing in the States; what would you say are the distinctions, if any, in terms of the music, venues, money, artists, etc?

Paul: Yeah, I have played a lot in the states over the years. In the 70's, in such places as the Botton Line in NYC, Great Southeast Music Hall in Atlanta and the Great Southwest Music Hall in San Francisco, Los Angeles, Austin, Memphis, Philadelphia, and many universities across the states. In the 1990's and the 2000 - 2006 time frame, I played in Europe, Holland, Germany, and Austria, and again in the States as part of Seattle's Earshot and Bumbershoot Festivals, as well as in Portland, Oregon. As far as distinctions and venues are concerned, I believe playing music is about giving it all you've got. If you do that, audiences appreciate it – no matter what kind of music you play, and no matter where you are.

Cadence: What music projects have you been involved with as of late?

Paul: Apart from NOW, some of my most enjoyable musical projects are with guitarist Tony Wilson, playing in his sextet, and also with Saul Berson and his quintet, and with Eve Smith, a singer and pianist, whose career started out singing in Duke Ellington's band. She is the voice on Blue Indigo. Playing and recording with drummer Jimmy Bennington as a duo and also as a trio, joined on separate occasions by Julian Priester, and a young violinist, Tom Swafford.

Cadence: I know you like to remain active both personally and professionally, what are some of the more personal things you have been up to? I know that you are fond of hiking in the mountains with your dog...

Paul: As far as life projects are concerned, sailing the high seas is a dream my wife and I look forward to accomplishing very soon. We have taken several sailing and maritime courses, and have sailed the Howe Sound area of the Pacific Northwest, and look forward to discovering Desolation Sound, the Gulf Islands, and sailing down the coast of North America.



Interview with Joseph Bowie

Interview and
photos: Saskia
Rietmeijer & Bart
Drolenga

Joseph Bowie comes from a St. Louis family that can be described as jazz and R&B royalty. His brother Lester Bowie founded the Art Ensemble of Chicago, his other brother Byron Bowie was an important R&B arranger and Joseph himself founded the legendary free funk group Defunkt.

Cadence: *Who inspired you to pick up the trombone?*

Joseph: "My oldest brother Lester Bowie played the trumpet and my next older brother Byron played the saxophone, so when the music teacher in the fifth grade offered me a music instrument I picked the trombone, just to play something different. My father William was a music teacher and he played the cornet."

Cadence: *How was it to be raised in such a musical family?*

Joseph: "Oh, it was great. Lester and Byron were a lot older so I was introduced to music at a very young age. At seven years old I started playing the piano and I started playing horn when I was long enough to stretch my arms, about 10, 11 years old. There was always music in the house. I would listen to Lester's group the Art Ensemble rehearsing in the house. I can remember as a kid that Roscoe Mitchell's Art Quartet, this was before the Art Ensemble, rehearsed in the living room and I was just listening."

Cadence: *Lester rehearsed in your house?*

Joseph: "Yeah, back in those days you rehearsed in your house. I can't remember rehearsal studios in the sixties. My first pop band, when I was 15, we always rehearsed at my parents house and later we got a manager and we practiced at some office space but I never played in a rehearsal studio till I got to New York."

Cadence: *Did your brothers influence you?*

Joseph: "Of course, my brothers were the biggest influence musically because they taught me the first songs and through them I started to like avant-garde. I got involved in the Black Artist Group in St. Louis, with Oliver Lake and Bobo Shaw, at a very early age. I was fifteen. I was also doing pop music on my own because I had this Rhythm and

Blues influence. Byron arranged R&B and Lester was a great R&B player too. He was married to Fontella Bass and led her band in the sixties and that was also a great influence. They would let me play a gig when I could play a few notes. So it was a cross between this R&B and the great history of jazz. St. Louis is the birth home of Miles Davis and Clark Terry so there was a great jazz energy in St. Louis.”

Cadence: What inspired you to start Defunkt?

Joseph: “I loved R&B and rock. I grew up in the sixties, Jimi Hendrix, James Brown, all that was in my blood. I became Tyrone Davis band director in the mid seventies and I toured around the country with him in a bus for about a year and a half and that probably taught me the greatest R&B lessons of my life and how to run a band. After that I went to New York. It was the late seventies and the new wave period was going on, Blondie, The Ramones, James Chance. I got a job playing with James Chance, playing a mixture of punk and funk. After a while I said I might as well form my own band. So I formed Defunkt and we were opening shows for James and that is how Defunkt began. The Hungarian exile poet Janos Gat wrote a lot of the lyrics in the early Defunkt period. We blended the funk and the free jazz. That was the whole idea with Defunkt. We had a pop feel and it was danceable. Everytime you played it was different and that was the jazz influence. A blend that was danceable, even for a pop audience but still creative, open, open-ended.”

Cadence: What is funk according to you?

Joseph: “That is a really good question. Funk is what I call from the ground up. A lot of music is in the head, more like cranial, what I consider brain music, intellectual music, jazz. But funk is rhythm, from Africa. It transcends to your body and your heartbeat. Funk is earth music.”

Cadence: What is jazz according to you?

Joseph: “Jazz is the experiment, the ongoing experiment with music. Engulfing all the elements, engulfing dance. If you go back to the early jazz, King Oliver, Louis Armstrong. This music was pop music. After the civil war, they threw away the weapons, all the instruments that the bands had, the marching bands in the army, in the military, they left all those instruments down South when they said the war is over. And then the ex-slaves picked up these instruments and we had the beginning of Dixieland, experimentation, doing stuff with sound. They took basic melody standards like “Bye Bye Blackbird” and made them jazzy. You know I come from segregated America. I grew up in black neighborhoods much like South Africa was until recently. Jazz was part of the neighborhood culture. And jazz was part of the music in the neighborhood, a combination of gospel, soul and jazz. Jazz to me



Joseph Bowie, photo credit © **Bart Drolenga**

is expression, developing a concept and giving it a new identity with creative input. Putting my signature on it. Jazz musicians never wanted to sound the same. It was very important that everybody had their own voice. So it is like finding your own voice in music. I'm sixty so I realize I have nothing to prove. Nobody sounds like me, and that is exactly like I want it, I want to sound like Joseph when I play the trombone."

Cadence: Joseph Bowie converted to Kosen Ruffu, a form of Buddhism that strives for world peace and emphasizes the love for mankind.

Cadence: Why did you convert to Buddhism?

Joseph: "Buddhism was always in me. I grew up as a Christian. My family was African Methodist Episcopal. That is the same as Methodist. Because of segregated America everything had to adjust. So instead of being Methodist, we were African Methodist Episcopal, meaning we were black because everything had to adjust to racism. That was very strange to me. Later I found out, this was after my bout with drugs in New York, that Buddhism is a really logical concept for religion. Not so much a religion but a training and discipline toward finding yourself and respecting all life. Even Buddhism has its organizational structure and hang-ups like any other religion but the concept of Buddhism is universal. Which is respect all life and nourish yourself with information and knowledge. In Christianity and in Islam you have a lot of dictates do this or do that. I believe all religions are created ages ago to occupy the masses. So you have to take out of them what has meaning for you. First of all you have to pick one that gives you the freedom to grow. Then you have to decide where to draw the lines as for organizational involvement."

Cadence: Did you have personal problems before you converted?

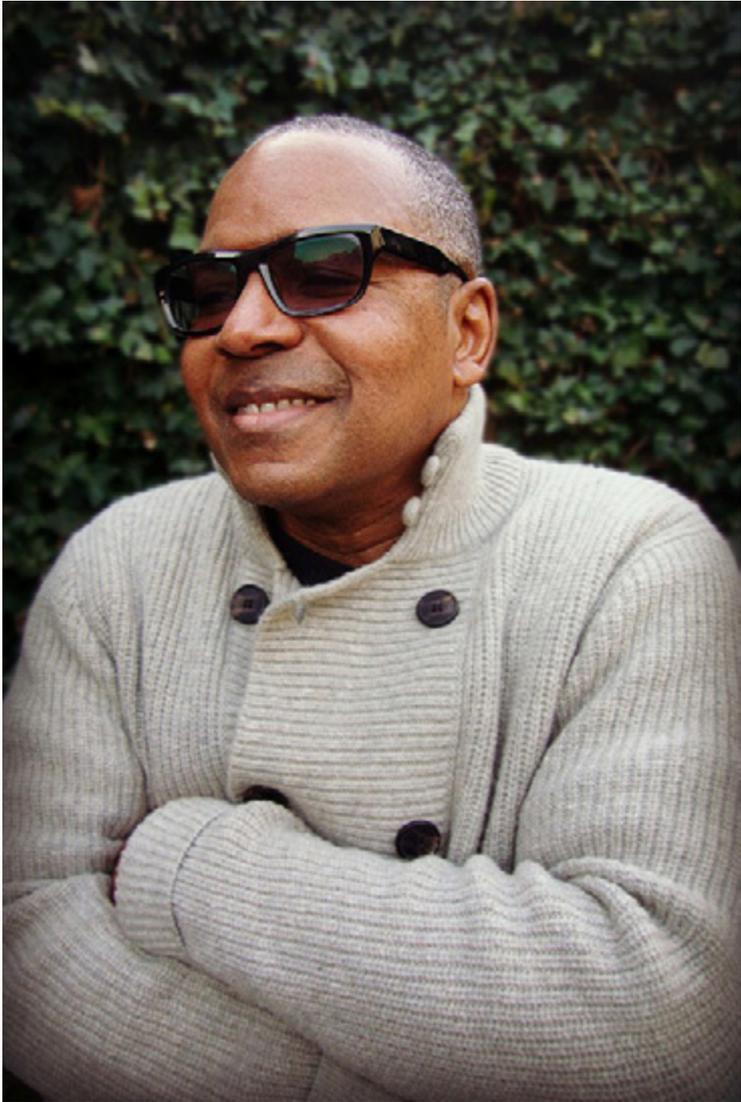
Joseph: "Yes, I was involved heavily in drugs back in the New York days and even before that. I had about 10-12 years of strong addiction during the Defunkt period. This was a culture of drugs and rock and roll. A hot period in New York. Everybody, I saw a lot of friends die and a lot of friends in jail."

Cadence: What kind of drugs did you use?

Joseph: "All the heavies. Heroin, cocaine, I smoked a lot of weed, pills, whatever I could get my hands on but my drugs of choice were heroin and cocaine."

Cadence: Did you kick the habit cold turkey?

Joseph: "No, I went in a few drug rehabs. I spent almost a year in the Phoenix House in New York, in rehab, locked away. That gave me a great start to kick but even as I came out of there I started using again. I went through the revolving door most addicts go through till you come to terms. I came to terms after I came back from the Caribbean. My brother Lester sent me to the Caribbean to kick and I was clean for a couple of years but started using again. My first wife threw me



Joseph Bowie, photo credit © **Bart Drolenga**

out and I went back to my parents house and I stayed there and went to another program in 87 and that was it. Because I had decided that it was enough. That is what it takes for an addict, you have to really make up your mind this is it. I learned a lot during rehab about willpower and discipline.”

Cadence: Did you do real destructive things?

Joseph: “Yes of course, you hurt people. My biggest regret is that I left my daughter when she was eleven. I was separated from the family and that is an effect that is lasting. We’re good friends now but it takes time. You don’t think but later what you put the children through with this kind of behavior.”

Cadence: Joseph Bowie lives in The Netherlands since 2003.

Cadence: Why did you move to The Netherlands?

Joseph: “My wife is from The Netherlands. It was a great move and it gave me a lot of opportunities to merge with new musicians. New ground. Europe has many countries. America is just one country. I have a reputation all over Europe. I can work everywhere. I play with as many bands as I possibly can. I started workshops for kids to learn integrity, musical skills, rhythm and counting. It is called The Rhythm, Sound & Motion Experience Workshop. I also do workshops for elderly people. I teach them to work with a group, work together, very Buddhist. Living in The Netherlands gives me control over every aspect of my creative life.”

Cadence: How do you feel about getting older?

Joseph: “I am happy to be older. I feel better and wiser. I survived some storms but I always had a good balance. Even when I was a junkie I ran three marathons. I always had an obligation to stay fit. I eat really healthy. I am getting smarter about living.”

Cadence: What have you learned in life so far?

Joseph: “The main thing is to be honest, especially in the music business. Sonny Rollins said: “The only business more corrupt than music is boxing”. That says it all. I am running into cut-throat promotors and agents but I always keep integrity. Be serious, don’t come late and have compassion for all living beings.”

Cadence: What are your dreams for the future?

Joseph: “My claim to fame is Defunkt where I worked with writer Janos Gat. Now I am in the same situation with writer Hilarious Hofstede who is writing lyrics for me. We are going to make a record with anarchistic lyrics and crazy jazzy funky music. I feel like I am coming full circle but without the drugs. It is called “Sax Pistols Allergy for the US”. It is amazing for me do get to do this again after 35 years.”

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Photo Credit: © Ken Weiss

ROBERT D. RUSCH

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

Papatamus:

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

There is a new jazz label which looks like it's serious and has plans to stay around and be active: Smoke Sessions is its name. It is related to the NYC club, Smoke, and has produced 6 new recordings: HAROLD MABERN RIGHT ON TIME [ssr 1402], VINCENT HERRING THE UPTOWN SHUFFLE [ssr 1403], JAVON JACKSON EXPRESSION [ssr 1404], DAVID HAZELTON FOR ALL WE KNOW [ssr 1405], LOUIS HAYES RETURN OF THE JAZZ COMMUNICATORS [ssr 1406], JIMMY COBB THE ORIGINAL MOB [ssr 1407].

The Harold Mabern trio [John Webber-b, Joe Farnsworth-dms] is marked by great spirit on a program of standards [7 Steps To Heaven/Don't Get Around Much Anymore/My Favorite Things/Making Our Dreams Come True/Charade/The Nearness Of You/Cherokee] and originals and non-standards. As with all the Smoke Sessions in this group, this CD comes packaged in an 8 panel digi pack with discographical info along with liners by the artists and Damon Smith. Vincent Herring's date finds him in the good company of Cyrus Chestnut [p], Brandi Disterheft [b] and Joe Farnsworth [dms] on a program of standards [Love Walked In/Tenderly/Polka Dots And Moonbeams/Strike Up The Band] and non-standards. Again there is enthusiasm but little transfers after each listen and for me this is solid but average. Ironically the most notable occasion was on "Polka Dots...." where Mr. Herring sat out and Cyrus Chestnut shined in a trio setting. JAVON JACKSON's session is a bit more searching with his quartet [Orrin Evans [p], Corcoran Holt [b], McCleinty Hunter [dms] Jackson digs deep worrying a note here or dwelling on a phrase there. I found this recording [Don't You Worry 'Bout A Thing/When I Fall In Love/Where Is The Love/ and 7 non standards] very convincing and holding up well on successive listenings. The forth issue here is a quartet [Seamus Blake [ts], David Williams [b], Joe Farnsworth [dms] led by DAVID HAZELTINE [p] called FOR ALL WE KNOW. This is a rather understated effort with Seamus Blake stealing the show with bright and nuanced playing. The leader to these

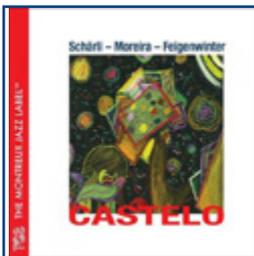
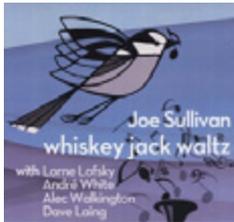
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ears is not all that distinguished on a program of, besides the title track, 3 standards [My Ship/Cheryl/Imagination] along with 5 Hazeltine originals. The Hayes session with Steve Nelson [vbs], Abraham Burton [ts], David Bryant [p], and Dezron Douglas [b] is a killer. The front line of Nelson and Burton is as tough as it comes and their reading of "Without A Song" is brilliant and moving. There is just not a moment of weakness in the band or a let down in the dozen cuts that make up this program. Classic stuff. The Jimmy Cobb disc is different in that it was not recorded "live" and to my ears has a heavier and remote placement sound quality. Cobb is joined by Peter Bernstein [gtr], Brad Mehldau [p] and John Weber [b] on a mixture of 10 standards and originals for a program which is average at best and includes 2 track with fadeouts (!)--a sure sign that not all may be right. Disappointing.

BILL COON is a guitarist with a warm tone whose single note runs and free flowing ideas puts him comfortably in the family of classic bop guitarists. SCUDDER'S GROOVE [Pagetown records 006] finds him in the familiar company of fellow Canadians, the late, Ross Taggart [ts], Dave Robbins[dms] and Darren Radtke [b], on a program of 9 Bill Coon originals along with, Lady Be Good, My funny Valentine and Prelude To A Kiss [taken solo]. The CD opens with a pacing mindful of a Sims/Granz collaboration on "Lady..." This opener seems out of character with the rest of the CD as it runs counter to the overall understated mood on the rest of the CD. The quick-silvery, pleasant and thoughtful ambiance makes for nice music to get lost in. And I will take this moment to make a note about Canadian players. One of the great pleasures of running Cadence for 35+ years was the exposure it has given me to so many outstanding Canadian players with world class abilities. My general impression is that Canadian and Scandinavian players have the best feel/ understanding for carrying on the bop developments pioneered in the 1950s. I'm not speaking of the Canadian icons like MF and OP, who actively went after acclaim north of their border managing to

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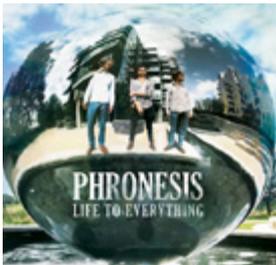


duck under the wire of a USA chauvinism which was pervasive in the American media through most of the 20th century. I'm speaking of players like Frasier MacPherson, Ian McDougall, Cory Weeds, Brad Turner, Mike Murley, Orhan Demir, Guido Basso, Barry Elmes to name but a few of the many. If you are not familiar with those names a world of pleasures await you.

Another Canadian artist is JOE SULLIVAN [not to be confused with the great pianist of the same name] who plays trumpet/flugelhorn and has issued WHISKEY JACK WALTZ [Penny Lake Records 003]. Joining the leader is a fine group spearheaded by Lorne Lofsky's forward advancing guitar while Andre White [p], Dave Laing [dms] and Alex Walkington [b] complete the rhythm section and all get a chance to shine. But this is Sullivan's date and his, often forlorn horns bring a darkish thoughtful touch to his collection of 9 originals. The compositions clearly display a probing thought process in their construction. Nothing fancy, but even more important, nothing predictable either. And speaking of CORY WEEDS [ts] he has a splendid new recording out on the Cellar Live label [cl 100313] called, AS OF NOW. Harold Mabern [p], John Webber [b] and Joe Farnsworth [dms] make up the quartet. Mabern's quick silver playing is the scene stealer on a number of tunes [Lost In The Stars plus 8 catchy originals]. The leader plays with muscle and more than competently fills the roll of big bop tenor, playing well and in familiar fashion. There is a nice dose of funk though out this energized recording and Farnsworth's drums are a pleasure. If I had one complaint it's that some of the tracks have engineered fades, a particular annoyance from my point of view.

There is nothing particularly predictable in PETER SCHARLI [tpt], JUAREZ MOREIRA [gtr] and HANS FEIGENWINTER's [p] recording CASTELO [TCB 32302]. This is largely an album of ballads, 8 originals by the members of the trio. The trio nicely sustains the mood and tension of the ballads, fully voiced but never rising above a talk. That they are originals

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helps in not falling into familiar responses. Easy listening but in no way insipid, this music remains engaging.

Unpredictability is a very appealing ingredient in music and it is a major element the group MOSKUS' [Anja Lauvdal-p, Fredrik Dietrichson-b, Hans Hulbaekmo-dms] recording MESTERTYVEN [Hubro 2535]. Mestertyven is Norwegian for "master thief". I probably played this short CD [33:00] over 7 times. 11 instant compositions make up this CD, a fact I didn't realize until I began writing about this CD and read the enclosed hype. If this case of instant composing is accurate, then this is a remarkably in-tune and intuitive trio. The music ranges from spastic rhythms to lyrical ramblings and no track is longer than 5 minutes, most being well under that, leaving little opportunity to get bored. Brief as the tracks may be there is a clear sense of completeness. Rhythmic and arhythmic this group's CD is a winner in inventive instant composition.

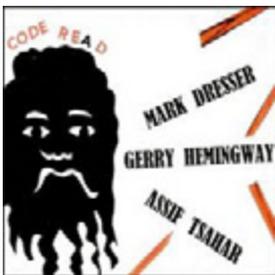
The trio PHRONESIS is made up of; Jasper Hoiby [ldr/b], Anton Eger [dms] and Ivo Neame[p] and their latest recording is LIFE TO EVERYTHING [Edition #1050]. Recorded live in London[11/16&17/13]. This trio feels very much at home playing the space ranging between Bop and Free jazz and offers up a nice dish of grounded free associative Jazz. Each musician has contributed 3 originals to this 9 track concert and it presents a variety of textures all handled with an edgy assurance and spontaneity which is refreshing and engaging. "Piano trio" fans who appreciate, or want to appreciate, music a bit left of center to Bop would be well advised to track down this British issue. Their first release from 2010, ALIVE [Edition 1026] this time with Mark Guiliana as drummer, is overall less edgy and closer at times to its Bop heritage but is still adventuresome. Some magnificent sounds from ALIVE, less on the edge but, still involving. TONY BIANCO [dms] and MICHEL DELVILLE [gtr] call their group MACHINE MASS on a CD entitled INTI [Moonjune Records 060]. The album says "feat. Dave Liebman" but I'd suggest it's a misnomer as

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Mr. Liebman is no more featured than the other players, perhaps less. That's not to suggest he is not a vital part of this music, he is, in fact his passionate playing here is equal to the contributions of the two leaders. This is loud music and freely improvised but with extraordinary coordination and sensitivity. The all original program here packs a punch that may leave your ears ringing and your heart singing. This music is to the right of "noise music" by the fact of its logic and space (little though there is). Liebman is the musical chameleon he has always been, remaining powerful within the environment he's placed. Delville shreds the guitar to the extent that when he stops your mind continues hearing it for moments until your brain gets its bearings. Bianco keeps an underpinning to the whole a motion unto its himself. If you are looking to give your ears a post Bop workout, this should do it.



DAVE LIEBMAN also appears on VISITATION [Artist Share 125] along with saxophonists RAVI COLTRANE and JOE LOVANO plus Phil Markowitz [p], Cecil McBee [b] and Billy Hart [dms]. With an album headlining three sax men, one might rightfully expect a blowing session but they would be wrong. The emphasis here is on writing with each member of the sextet contributing one of the 6 original tracks. Liebman fans will enjoy this as his soprano regularly rises above, the closely followed written music, in glorious clarion calls. But for me the scene stealer here is often pianist Phil Markowitz whose piano excursions frequently cut through the written music for a breath of fresh air on a recording that is less than the sum of its parts.



ASSIF TSAHAR is a talented and strong reed player who began to establish himself nicely in the vital, if poverty stricken, Free Jazz scene around NYC, before repatriating back to Israel in the mid '00s. While in the States he began Hopscotch Records and continues it today. CODE RE(A)D [Hopscotch 48] is a trio with MARK DRESSER [b] and GERRY HEMINGWAY [drm] recorded 5/7/11. Basically this is a musical adventure in eight parts. One would expect, with the intelligent players here, an adventure of some scope,

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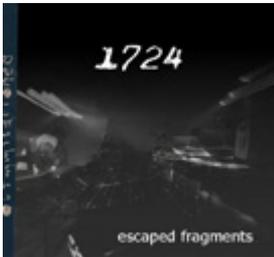
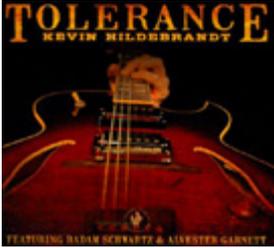


but there is a forth player here and that is the listener who must give themselves over to the sax/b.clt, bass and drums and follow their directions. This is not an interactive CD, you cannot change anything but there is always the possibility it may change you, that's the magic of freely associated solid jazz. Outstanding. One of the collateral benefits of the roll of improvised music of the past couple decades has been the expanded roll of cello. One of the players who has established himself in a variety of rolls and genres is ERIK FRIEDLANDER. NIGHTHAWKS [Skipstone ssr 018] is his latest and contains 10 originals played by his quartet [Doug Wamble-gtr, Trevor Dunn-b, Michael Sarin-dms]. Here is music covering a wide path from bouncy blues to a seditious country strain to a Frisell-like vagueness. It's very settling, but engaging, music which blurs the genres without insult to the listener.

From Australia comes a true fusion recording from JOSEPH TAWADROS called PERMISSION TO EVAPORATE [ABC 481 0917]. Mr. Tawadros is an oud player. On this CD of 16 originals there is a sense of jazz, bluegrass and world folk. One cannot help but be impressed at the leader's technique as he goes from the highly rhythmic to softer more melodic excursions. If you enjoy Dawg music by David Grisman this is one step to the left. Making up the quintet is Christian McBride [b], Matt McManon[p], Mike Stern[g], and James Tawadros, whose effective percussion often affects a tabla. Not jazz but a real fusion of musics with integrity.

A heavy dose of free improvisation can be found on ISKRA 1903: SOUTH OF THE NORTHERN [Emanem 5203]. Iskra 1903 was a group started by PAUL RUTHERFORD[tbn] the core of which became Barry Guy [b] and Philipp Wachsmann[vln]. These recordings come from 11/23/88 and 4/27/89 and the balance and fidelity is such that its hard to believe that both CDs were recorded in a pub on a cassette recorder. This group is similar to TRIO X in that they, as individuals, mesh so well and can with consistency create whole cloths out of air. Paul Rutherford was an amazing trombonist as this

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recording will attest. It is free jazz so don't expect the familiar—it is what it is. Recommended to the faithful followers and also to those not familiar with the players or group. Indulge.

Right after the Iskra recording I put on TOLERANCE [Chicken Coop records ccp7020] a trio lead by KEVIN HILDEBRANDT [gtr/voc] and [Radam Schwartz [B3], Alvester Garnett [drs]. The program opens with an uptempo "House Of The Rising Sun", very bluesy and hip, and a striking aperitif to Iskra. There are 9 other tracks, mostly originals except for "Ophelia", "Night And Day" and "I Fall In Love Too Easily". A variety of moods and tempos and all groove and glide orientated. The leader sings on 4 tracks. He has a mid range nasally voice and except for "I Fall In Love" [taken as a blues] it's little more than a riff in the music and pleasant enough. This is a tight trio, drenched in the blues, and a pleasure to hear.

Returning to "free" music another adventure in improvised sound comes from a group called 1745 (Luca Kezdy-vln, EMIL GROSS-d, Tomasz Les-gtr) on a CD called ESCAPED FRAGMENTS [Klopotecizk 016]. This is improvised noise that presents itself for the most part as a tangled infrastructure with various instruments vining themselves through the sound/noise. The groups name; 1724 simply refers to the number of seconds of the first part of the session of this recording [part 3 on the disc]. There are 17 tracks here divided into 4 groups the significance, if any, was lost on me as I simply listened to it as a whole. For the most part this has a fullness which belies a trio, much due to the fact that all 3 engage in electronics or the efx on instruments. I characterize this as improvised noise not to be pejorative but to give it a different framework for the listener. If you approach a CD as traditional, bop, swing, baroque, etc you have already set boundaries in your mind and if that's what you want, prefer, or whatever then anything different would need a period of adjustment.

Adjusting to something called noise might be a task, but improvised noise might set your attitude to, if

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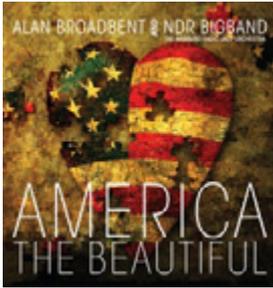
not embracing the sound then at least hearing it on its own terms. Jazz is not automatically good and of value, noise is not automatically bad and of no value. If you can understand and accept that premise then give this a try; it works for me.

DEEP FRIENDSHIP [New Artists na 1058] finds pianist CONNIE CROTHERS and her quartet [Richard Tabnik-as, Roger Mancuso-dms, Ken Filiano-b] recorded live, but undated, at William Patterson College. Most of this group come out of what could be characterize as the school of Tristano and the music here one might well imagine as 21st century Tristano Jazz in that it plays with lines and changes that are both familiar and ethereal, a sense that was charismatic of Lennie Tristano's music. One may be put off by the lack of conventional openings and closings to the music but soon one is involved with the meat of this music. Ms. Crothers' playing here is particularly percussive and adventuresome and Tabnic's is aggressive and very much in step with the piano (he and Roger Mancuso have been playing with Crothers for decades) and a natural breathing takes place with the group. One senses this group could play with this kind of coordination at anytime. My only complaint is that audio-wise the sound is very crowded, more space would have allowed greater reference to the bass though as it is Filiano has some nice audible features. Connie Crothers is the standard bearer of Tristano-ism in the 21st century. A very strong offering.

I was a big fan of CHICO HAMILTON's early[1950] work but not so much his post 50s work which I felt lacked style and seemed to be reaching for something that never quite "grasped". THE INQUIRING MIND [Joyous Shout js 100016] was released posthumously (he died 11/25/13) the 19, mostly Hamilton originals, has Jeremy Carlstedt in the drum chair. Carlstedt, who had been working with Chico since 2005, does a fine job, though I miss the leaders mallet work of which he was a master. The program here, all of which run under 5 minutes, is tightly orchestrated, light and though-ably enjoyable. George Bohanon-tbn and Jimmy Owens-tpt make guest appearances



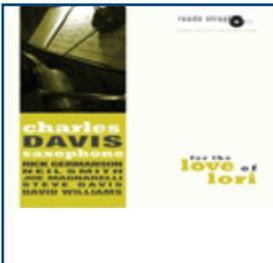
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with the quintet [Paul Ramsey-b, Evan Schwam-flt/reeds, Nick Demopoulos-gtr, mayu saeki-flt]. Chico Hamilton came in on a good note and exits over 70 years later the same way.

Pianist ALAN BROADBENT gets to show off his writing and arranging skills in the company of the fine NDR Big Band on AMERICA THE BEAUTIFUL [Jan Matthes Records jar 201401]. Nine tracks which move along with a nice lilt. The title track, which has been recorded hundreds of times, distinguishes itself by coming at the familiar melody very indirectly. A rather personal effort— the wheres and whys nicely reasoned in Mr. Broadbent's accompanying liner notes.

CHARLES DAVIS', FOR THE LOVE OF LORI [Reade Street 1111] is in memory of his wife who died in April 2012. Sharing this sextet date is Steve Davis[tbn], Rick Germanson[p], David Williams[b] Joe Magnarelli[tpt] and Neil Smith[dms]. Charles Davis led records are not too often and I always hope for more than I usually receive as I feel he has long been an underrated sax man. Just to narrow it even further I think he almost stands alone playing ballads on soprano. This record aside from its eponymis title tribute also follows the death of Cedar Walton, who was scheduled to be on this date and with whom Davis played for over half a century. The recording taken in context with those incidents projects an emotional power that might not be evident to the listener unfamiliar with the facts. Steve Davis' trombone gives a nice burnish color and Joe Magnarelli also brings a sober note to the proceedings. Two of the tunes, "For The Love Of Lori" and "Cedar Blues" are obvious emotional evokers as is "KD", Davis' tribute to Kenny Dorham, and "I'll Be Seeing You" and "What'll I Do". For whatever reason it is, the leader is seemingly able to reach out through grief and perhaps even by enlisting good memories effectively makes his plaintive solos stand out. An artist's testament. The purpose of this column is to give exposure to exceptional work or work of particular interest. MAGNUS LINDGREN's SOULS [Gazell 1117] falls

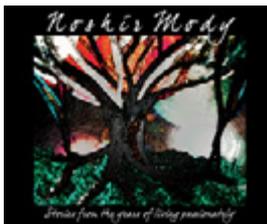


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under “interest” and I would have hoped for more from this fine Swedish sax man than this light almost Popish program. The “interest” stems from the fact that Gregory Porter sings on 3 tracks [mis-identified in the program notes]. Porter has a slim but high quality discography at this time and I suspect this material was done possibly as early as 2010 [no recording dates listed here]. Mr. Porter is known for writing his own lyrics but unfortunately the 3 tracks here by Mr. Lindgren, have no punch and are as forgettable as is the release.



Also of interest for the potential it suggests, more-so than any great profound listening, is HUMBLEBRAG by MICHAEL FEINBERG (b) [Behip 029882192931]. Rounding out the quintet are Terreon Gully-dms, Godwin Louis-as, Billy Buss-tpt and Julian Shore-p—a group of not-well-established, but creative musicians navigating the leader’s free bop lines which build nicely, full of tempo changes, pulses, and outbursts. Sorely missing is liner info. The music here suggests there is looming talent in the Atlanta, Georgia area where this was recorded [10/3/13] and mastered.



Fusion has negative connotations in Jazz and has come to mean a dumbing down of music by adding repetitious beats and musical lines and subtracting thought and intellect to an “improvised” musical structure. Guitarist NOSHIR MODY, is from India and comes from a fusion background— even world fusion. On STORIES FROM THE YEARS OF LIVING PASSIONATELY [no label, bar code 888295 046725] he brings the excitement of the swirling hypnotic patterns that mark much of the music from India and weaves it into the jazz presented so well that ones hears a tabla in its structure where none is present. The 5 original tracks here move along, and ebb and flow, beautifully and set a standard for what Fusion could be. The group [Tsuy Niwa-ss, Carmen Staaf-p, John Lenis-b, Yutaka Uchida-drs] plays beautifully in concert with each other and with remarkable precision. Equal credit must go to Mody’s compositions which support themselves with a constant forward motion, containing space for

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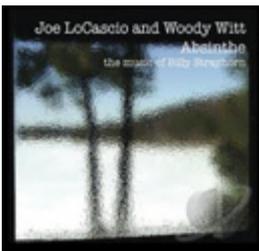
solos and maintain listener interest throughout. This music is jazz first, no doubt about it, and is ever so subtly informed by Indian passions, it has depth and connectiveness. If this is Fusion, what was thought of as Fusion remains what it has always been— junk. If you're a skeptic then find this and I think you will be forced to rethink your prejudices.

Whaling Sound records has issued a fine live[9/14/06] recording by the late guitarist JOE BECK called GET ME [wcs058]. Beck spent most of his career as a sideman/studio musician and was somewhat a guitarists guitarists. On this intimate and beautifully recorded disc he is both ruminative and hiply swinging as he negotiates 13 tracks with Peter Barshay[b] and David Rokeach[dms]. Aaahh.

JONNY BECKETT [ts] is a new name to me and in fact, I believe SON OF A MOTHER[Armored Records arcd 8036] is his first recording of any kind. It's encouraging to hear a player who is a descendent from the tradition but manages to find his own space inside it. Mr. Beckett comes from the Rollins family tree though no one would confuse the two and on "Jet Stairs" he is in full Giant Steps Coltrane mode. Beckett comes across with a very forward tenor, single notes punctuated with quick runs. 8 of the 10 tracks are originals of some substance, the non-originals are, "Black Is The Color" and "After You've Gone" [opening in a schmalzy manner then kicked into high gear with humor]. The quartet [Terry Hankins-gtr, James Driscoll-b, Stockton Helbing-dms] is also largely unknown to me, though Helbing has his own release on Armored. Of particular interest is guitarist Hankins whose occasional western style/swing may reflect a territorial influenced as this was recorded in Dallas [10/28-29/13], an area from where I suspect these players all hail or live. I think overall what impresses me about this date is it comes across as fully formed with no attempt to be anything except itself. Mature and well executed.

In the liners of IT'S A GOOD DAY [Arbors arcs 19431] ROSSANO SPORTIELLO[p] says, "the only connection between all the tracks on the CD is

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that the music is intended to make you feel good". Indeed it does, be it Sportiello's light, but felt, touch or NICKI PARROTT's [b] soft almost breathy vocals or EDDIE METZ's [d] feathery touch. Perhaps Another reason to feel good about this recording is the program which includes many compositions from an earlier era and little heard today including; Lavender Blue/It's A good Day/ Pick Yourself Up/ Too Late Now plus a composition each from Bach and Beethoven, both appropriately handled. There is yet another reason to "feel good" about this recording as, I think that this is the first to list producer credit to Rachel Domber by herself, which suggests Arbors will continue after her husband's [Matt Domber] death. So it seems arbors lives and it's a good day indeed.

Another pianist with a light touch is HELGE LIEN whose latest recording [11/13]. BADGERS AND OTHER BEINGS, on the German Ozella label [ozo55] finds him the company of Frode Berg [b] and Per Oddvar Johansen [dms]. Mr. Lien has a musical character that comes close to New Age in his often reserve sound, even hymn like, as he rolls out thoughtful lines but also deftly moves into more complex ideas. The rhythm more assists than challenges even at times with a metronomic accompaniment, wholly supportive of the leaders moods. I played this disc numerous times and I did find it relaxing but never intellectually insulting. JOE LOCASCIO [p] and WOODY WITT [ts/as/ss] have put together ABSINTHE [Blue Bamboo Music bbm 125]. Nice that after almost 50 years people are continuing to discover the music of Billy Strayhorn and this duo recording does just that on 9 Strayhorn compositions. Strayhorn's music is so rich and soulful that the majority of interpretations I've heard seem to lend themselves to personal styles. And so it is here, nine well worn compositions made fresh by the talents of the artists. Were this a date made by big named artists it would be justly hailed for its attack and fresh spirit. Don't let this catch you sleeping, get it while it is still in print. Thank you messieurs LoCascio and Witt for this wonderful pleasure.

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BEN PATERSON is a pianist with a light and propulsive style, think more Bill Evans than Bud Powell. On **ESSENTIAL ELEMENTS** [Maxjazz mxj 223] he is joined by Joshua Ramos [b] and Jon Deitemyer [dms] on 5 originals plus Golden Lady/ Here There Everywhere/I Can't Help It/Lucky Southern/ I Should Care/I've Never Been In Love Before/ Hard Times/ You're My Everything. Aside from a nice swing, which is very enjoyable, what really got my attention was the reference to one of the great piano stylists, Erroll Garner. The reference is only for a moment but it's very real, like quoting a tune during an improvisation. Fun.

DAVID WEISS' [tpt] **WHEN WORDS FAIL** [Motema mtm 144] is a very heartfelt date, and dedication to the/his many losses of the past couple years, which evokes a strong reference to Freddie Hubbard, not a bad reference and one Weiss freely admits to. The 8 tracks are solid forward looking compositions (6 by Weiss and one each by John Taylor and Karl Jenkins) flawlessly played by the sextet [Myron Walden-as, Marcus Strickland-ts, Xavier Davis-p, Duane Burno-b, E.J. Strickland-[dms] and guitarist Ben Eunsen is added on 2 tracks. This evokes Freddie Hubbard at his strongest Blue Note period and the backup is superb; tight, driving and powerful. If Hard bop is your pleasure grab this.

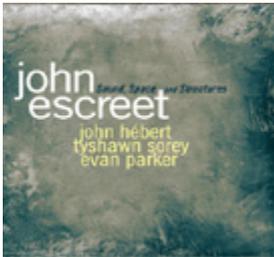


From Maxjazz also comes **EMANUELE CISI** [ts/ss]: **WHERE OR WHEN** [mxj 409]. This is a trio [Joseph Lepore-b, Luca Santaniello-dms] session with a master sax man, whose other recordings have been made outside the USA [mainly Italy]. On tenor Mr. Cisi's obvious inspiration is Sonny Rollins— while on soprano it is not as clear, though surely Lacy is a factor. On either horn he shows great control and lyricism and it seems the trio is enjoying itself in the very defined parameters of the music. There is little sense of struggle in this music of which half of the titles are originals. The standards are But Not For Me/Chelsea Bridge/Time Was/Where Or When(2 takes). A warm and somewhat familiar experience. Neither a warm or familiar experience is what's in store for you on **ROBERT KUSIOLEK's** [accordion],

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THE UNIVERSE [Multikulti Project mp1031]. The experience is thought/contemplation as the 8 part music construction moves seamlessly through 45 minutes of music. It is possible that this is freely composed on the spot but there is no info provided to give indication one way or the other except to note it was recorded at 3 different times during 2011 and 2012. This music comes across as partly pre-meditated with space for free improvising. The writing/direction holds up very well on successive listenings and holds this listeners attention well with just enough caterwauling to engage the leader, Perry Robinson[clt] Christian Ramond[b] and drummer, Klaus Kugel's improvising instincts. Those who are put off by accordion fear not— its subtle, often sounding like a harmonica. Hot swinging not balls-to-the-wall but engaging.



On the other hand JOHN ESCREET [p] lets it all hang out as he plants himself clearly in the avant guard on SOUND, SPACE and STRUCTURES [Sunnyside 1386] with Evan Parker[ts/ss], John Hebert[b], and Tyshawn Sorey [dms]. Nine tracks[part1-pt9] make up this free improvising delight which suggests some pre-thought if not in the playing in the structural approach. There is a sense of lets-try-this-and-now-lets-try-that to make up a full CD but when this quartet has something to say besides treading water it's powerful. More time in the studio might have produced better discrimination in choices of takes. There is obviously pre-thought in the music and the sequencing on JOE ROSENBERG's [ss] RESOLUTION on Quark records 0201519 (not the same Quark as the predecessor to Martin Davidson's Emanem label of the mid 70s). I mentioned sequencing because on this particular work after several listening it's the sequencing that made this work for me. There are 11 tracks (all Rosenberg originals except Blue Jay Way and Resolution) with the various quintet members [Bruno Angelini-p, Arnuault Cuisinier-b, Edward Perraud-dms, Didier Petit-cello] and the CD opens on a rather funereal note and continues to lighten and open up, with an occasional return to its sober opening, until its

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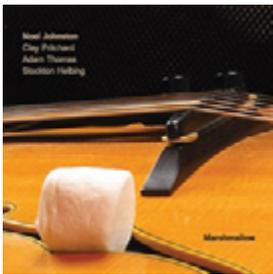
final resolution, Resolution. I had an interesting reaction to this work. On first listening I was not overly impressed until the end when I began to hear the whole as many movements of a suite. Repeated listenings further pulled me in and then I began to hear more of the complexities and designs of the individual pieces. At this point the whole performance individually opened up to me. There is some very meaty material here and there are numerous times the leader is not present as he allows the rhythm to develop the themes. My trip with this recording went from boredom and dismissive-ness to a great joy of involvement. A very rewarding use of my time and I'd advise anyone with a taste for post Bop music to try and seek out this most interesting recording.

Also interesting, most definitely to guitar aficionados is MARC RIBOT's trio [Henry Grimes-b Chad Taylor-dms] LIVE AT THE VILLAGE VANGUARD [Pi Recordings 52]. Playing a set of non-originals [Dearly Beloved, The Wizard, Old Man River, Bells, I'm Confessin', Sun Ship] Ribot chooses to come into the distinctive themes from the side which effects a fresh coat of paint to material bound to be familiar to post Bop Jazz fans. There is also plenty of variety from an almost acoustic sound to hell-for-leather guitar flurries, fans will be familiar to this approach. Chad Taylor is also a standout here adding impressive emotive weight to the music.

In the tradition of Count Basie comes THE CLAYTON-HAMILTON JAZZ ORCHESTRA: LIVE AT ALVAS SHOWROOM [Capri Records 74132-2]. Vocalists Ernie Andrews (has attrition finally made his time come?) and Barbara Morrison are along for the ride and add wonderful bluesy vocals on most of the tracks. This is a wonderful big band in execution and spirit, though as far as I can tell the arrangements are uncredited. Two standouts on an outstanding recording are "Goodbye Porkpie Hat" (a fresh and imaginative reading of this Mingus standard) and "Time After Time" (a beautifully articulated and felt reading by Ernie Andrews). This is another winner from Capri who has a high batting



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average of above average recordings.

Above average is how I would characterize SAM (Samantha) BOSHACK's recording EXPLODING SYNDROME [Shnack sbqoo1]. I am familiar with Ms. Boshnack from her work with the Reptet recordings of a few years back. Boshnack[tpt/flg] brings together a quintet of Beth Fleenor [clt/b-clt], Dawn Clement [kbs], Isaac Castillo[b], and Max Wood [perc] for 8 carefully crafted originals by the leader. These are the kind of constructs that have interest in of themselves and except for the title track, which I found of little improvisational interest, I was engaged by the mixture of composition and improvisation. Not an open blowing date— this is a composers date.

MARSHMELLOW[Armored Records arcd 8038] is the title tune of guitarist NOEL JOHNSTON's new [5/03!] quartet recording [Clay Pritchard-ts, Adam Thomas-b, Stockton Helbing-dms]. Why it took 11 years to release is a puzzlement as it has some wonderful qualities including a hot version of Warne Marsh's best known composition, Marshmellow. This is taken at a ferocious tempo with Clay Pritchard worthy of a Sonny Stitt spot. One can only imagine how many takes it took to nail this. The rest of the recording backs it off a bit, a mixture of standards [Evidence/Con Alma/In Your Own Sweet Way/Monk's Mood/My Foolish Heart/Triste] and originals. Mr. Johnston has a warm plectrum sound and the CD ends with Triste, so fine a wind down one is ready to engage the title track once more.

It took 12 years to issue CRAIG WUEPPER's [dms] STORYTELLING [Cellar Live clo10114]. This recording has been issued in memory of Harry Whitaker[p], who died in 2010, this also offers a fine listen to David Schnitter [ts] and Pat O'leary [b], who round out the quartet. Recorded in studio the 9 tracks are a mixture of group originals plus, 'For All We Know'. The entire program is engaging and forward looking with its touches of free bop and floating rhythms. Recorded in 2002 this has already stood the test of time and offers very satisfying listenings even with a fade out.

It has been a few too many years since a new

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Abdullah Ibrahim disc was released and while no recording date is hinted at on MUKASHI [Sunnyside ssc1356] for the purposes of this column I will assume it is a new recording. Present is Ibrahim's stately solo piano work along with a Eastern touch when he brings in Cleave Guyton [flute/clt/voc], who is mindful of Herbie Mann in his World Music days, Eugen Bazijan [cello] and Scott Roller [cello]. Introspective and wandering those who are looking for those catchy South African rhythms that have often marked Ibrahim's work will not find that on these 16 original tracks, though the Ellington touches are very occasionally still evident. Thoughtful listening.



Thoughtful listening is, I doubt, what LOUIS PRIMA Jr. was aiming for on BLOW [Warrior Records wr16532]. Prima [tpt/voc] and his nonet [The Witness] pretty much pick up with the good time shout music that was his dad's stock and trade. There is less emphasis on the Italo-New Orleans patina of Prima senior's music but the emphasis is still on boisterous in your face party music. Nothing subtle here but fans of Prima Sr. might well find this of interest in the 11 tracks that includes, Thats My Home, recorded by his father in the late 1950s and, though the magic of engineering, has junior singing with senior on this reissue. Not Jazz, it's jazzy.



WITH LOVE by JEREMY FOX [Jazzbill Records 888295046251] is as Mr. Fox puts it "arrangements for some of my favorite singers". I have never heard of Mr. Fox but his arrangements are credible and fit well with each of the 10 singers. There is a lot of emotion and variety in this wonderful CD. The line up is; Kate Reid [That Old Feeling, So Many Stars], Kate McGarry [All My Tomorrows], Kevin Mahogany [Three Little Words], Derek Fawcett [Get Out of Town], Sunny Wilkinson [Not While I'm Around], Wendy Pedersen [Girl Talk], Rose Max [Dindi], Anders Edenroth [Friendship], Peter Eldridge [I'm Glad There is You], Lauren Kinhan [Moonray]. Fox and singers do right for each other. A treasure.

Another gem is SANDY STEWART [voc] & BILL

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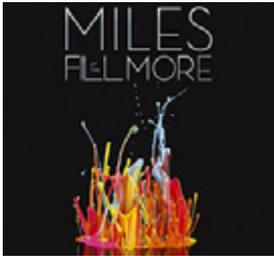
CHARLAP [p] SOMETHING TO REMEMBER [Ghostlight 83338]. Here is a case of less is more as the duo deftly handles 15 standards, Ms. Stewart has a warm intimate (almost cabaret in its sincerity) voice, clearly enunciated and full of emotional weight, and Charlap handles the piano like an old timer giving support and occasionally branching out on his own, building, but always cognizant of the music's structure and his relationship to the singer (who just happens to be his mother). If you like your singing emotionally open, almost uncomfortably so, this should satisfy.

MORTON GUNNER LARSEN [p] has been specializing in playing ragtime for some 40 years and **KARIN KROG [voc]** has been singing everything from rags to music from a post Bop genre for over 50 years. On **IN A RAG BAG** [Meantime 19] these 2 talents meet in duo (no more needed) for 14 tracks recorded in March 2012. The program, if a tad too formal, is a satisfying listen. The music covers a huge period running from Euphonic Sounds to Dave Frishberg's, Dear Bix. Other highlights are Going Home [a deeply emotive, almost spoken, rendition], I'm Coming Virginia (shades of Maxine Sullivan), Olympia Rag- Norsk Rag No. 5 (a Sousa like Larson original with wonderful spirit), Spanish Steps (which has a touch of Jitterbug Waltz in it and on which Ms. Krog wordlessly sings along - NOT scating - as a child might unselfconsciously sing to herself while skipping). The final material here is all Fats Waller [Ain't Misbehavin'/I've Got A Feeling/ Wild Cat Blues/Blue Turning Grey Over You/The Joint Is Jumpin']. On "Jumpin'" Larson plays with a Eubie Blake like importance and Ms. Krog with a straight sweetness and innocence, not the tongue-in-cheek humor that often marked Waller's renditions. Period music well delivered.

VANESSA PEREA's [v] SOULFUL DAYS [Zoho zm 201406] comes with very solid jazz backing from Robert Edwards[tbn], Matt Jodrell [tpt], Dave Lantz [p], Dylan Shamat [b] and Evan Sherman[dms] and hit me with some joy for a number of stated reasons; there is plenty of room for the backing quintet to

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stretch out, Ms. Perea has a pleasant voice with a delivery touching on Annie Ross, she is on the verge of being hip (if perhaps at times overly eager) on a not overly worn out program that includes Cal Massey's, Soulful days and Kenny Dorham's, Let Me Tell You— both of which Perea has contributed lyrics. In general Ms. Perea conveys comfort with herself, the genre and her material.



REISSUES

While no release of new MILES DAVIS should be dismissed I can't help but feel regretful that in the late '60s he turned to electronics and funk. That said, those who feel differently will be elated by the issuance of MILES AT THE FILLMORE [Columbia/Legacy 88765433812]. This is volume 3 of their Bootleg Series, a 4 CD set nicely packaged, bringing together all of the Fillmore East recordings from June 17,18,19, and 20 along with the Fillmore West date of 4/11/70. Gone here are the edits that made up the original issues, which often wiped sax man Steve Grossman off the music (Miles' idea?). It's all here and one gets the feeling, as regards these dates, that this is the definitive issue. While you can wig out to this music sans drugs at the time it was a soundtrack for drug induced trips. I listen to this today and I hear it very much as I did 40+ years ago, either it has not grown or I haven't. The knowledge of earlier Miles is its undoing and the refrain from Miles' often referenced masterpiece comes to mind: So What. The English label AVID continues to have a formidable reissue program reissuing usually 4 LPs in double CD sets and sold at a moderate price. Each set usually reproduces original liners, album cover photos and discographical information, sans original label credits.



ROLAND KIRK: FOUR CLASSIC ALBUMS [Avid amsc 1111] brings together 4 of Roland's first 5 records: Introducing, Kirk's Works, We Free Kings and Domino. Missing here is his first album recorded [1956] for King Records, 4 years before his next release. Roland Kirk was an exciting artist, as anyone who saw him live will attest. Appearing

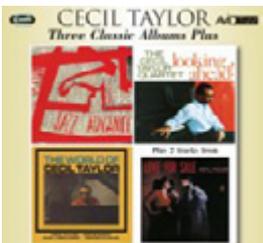
Papatamus: CDs, DVDs, Books

on stage with all manner of instruments hanging around his neck and with the unsteady gait of a blind man one did not know if this was some sort of clown or musical freak: all questions were quickly put to rest when he started playing one or more of the instruments. here indeed was a freak, a Jazz wind player with a freakish ability to play and hear. Spending time with Roland you soon forgot he was blind as his other senses were so acute. The records reissued here show how quickly Kirk put it together, from June 1960 [Introducing- where he give his nose flute action] and July 1961[Kirk's Work- where he introduces his overtone flute style] to August 1961 [We Free Kings]and Sept.1962 [Domino] the beginning of his Mercury Records period when he emerged pretty much the dynamo he would remain through his to short life.

Readers who have the Complete Mercury box may want this for the Argo and Prestige sessions if not already had, and for those not yet hip to Roland Kirk this is recommended as a good base off of which to start.

ERIC DOLPHY: FOUR CLASSIC ALBUMS [Avid amsc 1112] brings together, Outward Bound[4/1/60], Out There[8/15/60], Far Cry[12/21/60] and At The Five Spot[7/16/61]. I was probably about 18 when I picked up Outward Bound, from the Record Hunter store on Madison Avenue [NYC], in 1961. I found the surrealistic cover intriguing and I knew of Dolphy from his presence on Chico Hamilton's records, but it was Chico's group sound that drew me there not Dolphy's. I played the record and from the opening declaration of "G.W." I was hooked; Dolphy's scream was my scream. Today this record remains as fresh as ever, it is a classic. This is not rare, being reissued many times, as have the other in this set, but if by chance you have overlooked it here is your chance to fill in the gap and with it 3 other fine recordings. A basic to any broad record collection.

CECIL TAYLOR: THREE CLASSIC ALBUMS PLUS [Avid amsc 1116] gives a look at one of improvising music's greatest icon's earliest recorded work. Jazz Advance, his earliest recorded work [1956], Looking



Papatamus: CDs, DVDs, Books

Ahead [1958] The World of Cecil Taylor [1960] and 2 cuts from Love For Sale [1959]. The Jazz Advance date has far more attention today than it did when first issued, as the visionary Transition Records [Boston] was soon out of business. The record opens with Monk's Bemsha Swing. Monk at the time was still an OUTsider and to many Monk was a coded message for which they lacked the de-coder. Cecil takes Monk and further codes this music. Cecil was his own man and had much of the jazz world, as it still does today, scratching their head in puzzlement to his music. These early recordings are notable in that Cecil is playing some standards [Azure/You'd Be So Nice To Come Home To/ This Nearly Was Mine/ Lazy Afternoon/ Love For Sale] something he for the most part stopped recording in the mid '60s. All the material has Denis Charles on drums and Buell Neidlinger on bass, Steve Lacy is on the '56 date while Ted Curson and Bill Barron are on the '59 date and Earl Griffith [vbs] is on the '58 sides. People are still catching up to the music here but if you have yet to taste CT or even if you have and still find it incomprehensible there is no better place to start than here. Cecil has moved on. 50 plus years later, but the roots to this very important revolutionary are here and yours for the taking. A most important set of reissued albums and damn enjoyable music.

LEE WILEY: FOUR CLASSIC ALBUMS PLUS [Avid amsc 1113] brings together 4 of Ms. Wiley's best recordings from the '50s: Night In Manhattan [1950], Sings Vincent Youmans & Irving Berlin [1951], West of the Moon [1956] and A Touch Of The Blues[1957]. The "plus" here is the 2 Wiley tracks from Wide World Of Jazz [1956]. Lee Wiley was cool before cool had been codified. Born in 1910 [not '15 as she let people believe], she was part of the Leo Reisman band in the early '30s, worked with a variety of swedish bands as a feature in her own right. In the mid '40s she became part of the Condon Mob which gave her a certain cache as a jazz singer and exposure to a sophisticated NYC audience plus national exposure via radio broadcasts. In the 1950s she made a series of excellent recordings for RCA



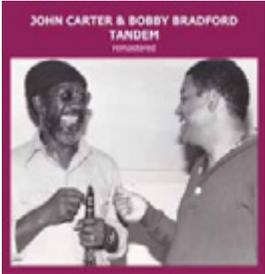
Papatamus: CDs, DVDs, Books

and Columbia. This was essentially her last major effort and while she lived to 1975 she recorded infrequently. Lee Wiley was a deeply emotive singer occasionally aching a lyric similar to Billie Holiday. She seemed to just let lyrics slip out effortlessly and it is not hard to imagine her as a lower range Mildred Bailey, or, a paler shade of Maxine Sullivan. Some of the material here sounds dated, in particular the Youmans & Berlin set which suffers from a dull engineered recording. Be though that may, these recordings are among her best aided by backup that included Peanuts Hucko, Bobby Hackett, Billy Butterfield, Joe Bushkin, etc. My only wish is these guys were more featured. She was a very special singer, pull up a chair throw up your feet and luxuriate in this set.

Avid has also issued DOROTHY ASHBY: FOUR CLASSIC ALBUMS PLUS [amsc 1140]. This reissues; The Jazz Harpest[8/56], Hip Harp[3/21/58], in a minor groove[9/19/58], Dorothy Ashby[8/8/61] and 5 tracks from Soft Winds[8/15&16/61]. Harp is an acquired taste and if you have yet to acquire such a taste consider Ms. Ashby's work as it is unlikely to be often reissued and while this is most definitely soft jazz 3 of the records prominently feature Frank Wess' flute and 5 tracks are with Terry Pollard's piano and vibes. I think Wess' flute has been forgotten in favor of his sax work but it was flute work of the highest order.

More FRANK WESS is found on FOUR CLASSIC ALBUMS [Avid amsc1123]. This puts together Opus In Swing[6/20/56], Wheelin & Dealin' [9/20/57], After Hours[6/21/57], and Southern Comfort [3/22/62]. There is some wonderful music here in particular the 9/20/57 date which is one of the many Prestige stretched out blowing dates, this one with, besides Wess, Coltrane and Paul Quinichette on tenors and one of the house rhythm teams [Waldron, Watkins, A.T.]. Also on hand in some fashion on the other date are Kenny Burrell, Thad Jones, Oliver Nelson, George Barrow, Al Arrons, Tommy Flanagan and others. Listen to this and appreciate artists being themselves with some individual personalities actually existing

Papatamus: CDs, DVDs, Books



and clearly evident: formalistic but not faceless. Martin Davidson has for over 40 years been producer and protector of “new music” especially music from England. JOHN CARTER & BOBBY BRADFORD: TANDEM [Emanem 5204] is a reissue of music from duo get togethers from 10/20/79 & 4/30/82, remastered and with further noise reduction; the audio is quite acceptable. Perhaps it is the cleared up audio but this time around I’m far more impressed by this music. While there is some noodling around in the beginning of the ‘82 material, as the two seem to explore tonalities and sound as an end in of itself., it is soon forgotten in the wonderful music that follows. Even if you have the original issues [Emanem 4011 & 4012] this cleaned up 2 CD set will bring greater wonders.



Storyville records has put together a feast for Traditional [ie New Orleans] jazz fans in KEEPER OF THE FLAME [108 8613], an 8 CD box of clarinetist GEORGE LEWIS. Except for the reemergence of Bunk Johnson in the early '40s there was arguably no greater igniter of the passions of the Revivalist movement in Jazz in the mid '40s and '50s than George Lewis. While Lewis made one recording in the mid '20s (it remains unissued I believe) he spent his time as a dock laborer until he joined Bunk Johnson's group, which brought him to New York City and the Stuyvesant Casino, ground zero for the Mouldy Figs in N.Y.C. where, those fighting the subversive intrusion of Bebop, were sure to meet. From there Lewis took on cult/icon status, toured the United States and, by the end of the '50s, Europe, where he was warmly embraced especially in England where he comfortably fit in with the British Trad movement. Lewis died in 1968 at 68 and aside from Louis Armstrong and Sidney Bechet may have been the most prolifically recorded New Orleans musician of his time. In addition Lewis was a major influence on a number of post Traditionalists, in particular Sammy Rimington. Lewis had an endearing wobbly woody sound that dripped with authenticity. He seemed to have never had any desire to break into Swing or Mainstream; he was

Papatamus: CDs, DVDs, Books

a New Orleans musicianer, as Sidney Bechet might say. These recordings come from between 3/3/53 and 6/17/54 with one exception, a session with Papa Bue's Viking Jazzband from March '59. The repertoire is familiar Lewis fare; Ice Cream, Dippermouth, Sister Kate, The Saints, Corrina, and other 2 beat favorites including 6 Basin Streets- used often as a theme. Surprisingly there are only 3 readings of Burgundy Street Blues, a George Lewis original, a staple of the Tradionalists and a composition Lewis recorded dozens of times. Burgundy is a soulful blues always seemingly deeply felt by Lewis and which deserves its place in the pantheon of great N.O. traditional compositions. The personnel for the most part is a pretty consistent with N.O.'s traditionalists of the time including trombonist Jim Robinson— Lewis' right hand man from Bunk Johnson days almost right up until the clarinetists death. This Storyville box has no unissued material, as far as I can tell, and is housed in a sturdy 6 1/2" X 12" X 1 1/2" box holding 8 CDs in cardboard sleeves and a 28 page booklet with discography and lovingly realistic notes by Chris Albertson. Listening back to back is tiring (too much of a good thing) and the box is a pain to shelve but hey its George Lewis and he belongs in every full jazz library right up there with Pops Duke, Hawk, Roy, Bird, Trane, Ornette, Evan and the like. Arhoolie records has issued a charming roots record of archival recordings of ukelele player PAPA LEMON NASH [cd # 546]. Made up of over 4 hours of tapes arraigned by Harry Oster and Dick Allen, who spoke with Lemon, Alan Lomax style, between 1959 and 1961 recording his oral history and music. Lemon Nash [1898-1969], based in New Orleans, in addition to playing the uke, was a songster/troubadour/storyteller, similar to Rabbit Muse [1908-1982.] The 27 tracks of music and talk is pretty seamlessly put together, from the 4 hours of tapes, and is a good listen. Not the Jellyroll Morton tapes perhaps but this is only one CD. If you have interest in an America that was then this should be of interest.

Papatamus: CDs, DVDs, Books



OH LOVELY APPEARANCE [Mole Tree Music mtm3] is NOT a reissue but a 11/30/12 recording by the DERIC DICKENS' [drs] trio [Kirk Knuffe-cnt, Jesse Lewis-gtr] of music inspired in large by the Alan Lomax field recordings done in post Depression america. Not only is this an unlikely point of inspiration for a Jazz concert but it turns out a fine one as the trio plays with a clear and open sound offering up an existential look at a musical landscape, suggesting more an Ivesian New England, to me, than the Southern roots of Dickens' youth. The 10 tracks here range from the music of some of Lomax's subjects to originals from the group, all of which weave together seamlessly. A beautiful effort which deserves attention both for its musicality and for its point of reference. This is the real deal.

This is not Mr. Dicken's first release. The first was, I believe, SPEED DATE, an April, 2011 date [Mole Tree Music #1] which draws on a variety of musicians [Ben Cohen-ts, Jon Crowley-tpt, Kirk Knuffe-cnt, Jeff Lederer-ts/clt, Jeremy Udden-as/c melody sax, Matt Wilson-dms/etc] and exhibits, over 20 tracks, the same open sparseness of musical landscape and attention to sound detail found on Mole Tree #1. This is an edition of 500 and costs only \$11.00 post paid.

Good music at a bargain price. DERIC DICKENS and MATT WILSON do drum duos on Search For The Cobra [Mole Tree #3] also at the same time as #2. This is a CDR, which ordinarily would not qualify to be covered in this column but now you have the whole catalogue. All the releases have a homespun quality in their packaging which adds to the music's charm. It should be interesting where this young artist emerges to, so far he seems to have a very clear sense of his artistry.



Artistry is in clear evidence on ENRICO PIERANUNZI- MARC JOHNSON-JOEY BARON: PLAY MORRICONE 1&2 [Camjazz 7873-2]. This is a reissue of volumes 1&2 [Camjazz] plus 2 tracks of the trio playing Morricone from a previously issued March 2004 concert. Two CDs, almost 2 and 1/2 hours of engaging lyrical jazz. Morricone's music has rarely sounded as good to me, stripped of all the spaghetti and sauce this gets to the meat of the compositions.

Papatamus: CDs, DVDs, Books

Evergreen and over 30 years old this playing will be as fresh in another 30 years.

BOOKS

Three books which fans should find of interest are: WALK TALL The Music & Life Of Julian "Cannonball" Adderley by Cary Ginell [Hal Leonard publ 190 pp \$18.99]; CAL TJADER by S. Guncan Reid [McFarland-Publ 341pp \$55.00] and STRICTLY A MUSICIAN by Derek Coller [Dick Cary-publ 602pp hard cover \$59.95].

The Tjader and Cannonball works are biographies in depth enough to keep ones attention and include many previously unpublished photos. Both reach back to their subjects family roots; Russia for Tjader and the Bahamas for Adderly. Pleasant reads for the advanced fan and the novice. The Coller work is one of those epic bio-discographies that come as an act of love by a fan and ranks up there with definitives on Goodman, Braff, Teagarden, Sun Ra, etc. There is such day to day detail here and minutia that general readers may find this dry and prolonged. Cary was not a household name but is piano, trumpet and peck horn playing with musicians of the traditional-mainstream-Condon-Chicago jazz world made him a familiar name. This bio-discog divides the day to day (the author had access to 56 diaries Cary kept from 1931 to 1994, the year Cary died), going on from the discography [1942-1993], which includes private and unissued sessions. Also included: an overview/assessment of Cary's recordings, tributes and 'Cary's views' on various subjects [Coltrane "was pretty fantastic". Ornette Coleman "fantastically ridiculous"]. The total of the book offers a rather 360 degree look of the subject. You may not spend hours "reading" this work but you may well spend countless hours going through it. Hours of pleasure and knowledge.

VIDEO

Fans of OSCAR PETERSON and BEN WEBSTER will be overjoyed with DURING THIS TIME [Mig 80212]. Backed by Tony Inzalaco and NHOP [b] this is as wonderful as one might suspect as these two giants stretch nicely over concert in Hanover Germany on 12/14/72. Although the issue's hype claims previously unissued the fact is that Gambit issued it more fully a few years back. BUT the collection here also contains a DVD of the concert [less one audio track] and the beauty of the music and of the players is a delight to behold. Over 40 years old still evergreen.

Reissues



THE BECHET LEGACY BOB WILBUR - GLENN ZOTTOLA/BIRCH HALL CONCERTS LIVE CLASSIC JAZZ CJ 4

DISC 1 (69:33): OH, LADY BE
GOOD/ DOWN IN HONKY
TONK TOWN/ COAL CART
BLUES/ EGYPTIAN FANTASY/
LAZY BLUES/ SUMMERTIME/
THE MOOCHE/ DAYDREAM/
SI TU VOIS MA MERE/ DANS
LE RUE D'ANTIBES/ I KEEP
CALLING YOUR NAME/ SWEET
LORRAINE.

DISC 2 (69:24): I LET A SONG
GO OUT OF MY HEART/ CHINA
BOY/ I GOT IT BAD AND THAT
AIN'T GOOD*/ JUST ONE
OF THOSE THINGS/ POLKA
DOT STOMP/ HAPPINESS
IS A THING CALLED JOE*/
DEAR OLD SOUTHLAND/
PROMENADE AUX CHAMPS-
ELYSEES/ GEORGIA CABIN/
MEMORIES OF YOU/ SWING
THAT MUSIC.

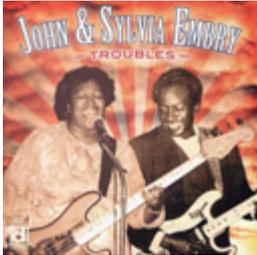
Glenn Zottola (t), Bob Wilbur
(ss, cl), Mark Shane (p), Mike
Peters (g, bjo), Len Skeat (b),
Butch Miles (d), Pug Horton
(vcl on *). England, 1981-1982.

This review was run incorrectly in the Annual 2013 edition. Here is the correct version:

Bob Wilbur, who studied with the great New Orleans clarinetist and soprano saxophonist Sidney Bechet in the Forties, is well known for his work in a variety of classic jazz styles. He organized the Bechet Legacy ensemble after the demise of Soprano Summit, a group he co-led with Kenny Davern. This double-CD of the Bechet Legacy was recorded at a pair of British concerts in 1981 and 1982 by super-fan Stan Bowman with permission of the artists, and is all previously unissued. Keep in mind the non-professional aspect of the production when listening, since the results are less than perfect. Butch Miles' drums, Len Skeat's bass and Mike Peter's guitar and banjo sometimes lack presence, with Wilbur's reeds and front line partner Glenn Zottola's trumpet dominating the mix. Not that that's such a bad thing, since it's Wilbur's pungent soprano or soulful clarinet and Zottola's clarion call trumpet that hold much of the musical interest here. The repertoire is pretty much what you'd expect, a generally captivating mixture of tunes by Ellington, Bechet and some real oldies like Down in Honky Tonk Town (1916) and Coal Cart Blues (1925). Nostalgia is a funny impulse: it can just as easily lead to a deadly dull revival as to vibrant music made with energy and at least a modicum of freshness. Star soloists Wilbur and Zottola keep things decidedly on the positive side of the equation and only occasionally does the music truly sound tired. Vocalist Pug Horton, Wilbur's wife and the catalyst for this ensemble, makes two appearances, fitting right in on I Got It Bad and Happiness is a Thing Called Joe. By now, some three decades after these shows, the Bechet Legacy is subject to nostalgia in its own right. If you liked them back then, you're in for a treat.

Stuart Kremsky

Reissues



JOHN AND SYLVIA EMBRY TROUBLES DELMARK 832

WONDER WHY/ TROUBLES/
LIE TO ME/ I'M HURTIN'/ I
FOUND A LOVE – RAINBOW/
GOING TO NEW YORK/
MUSTANG SALLY/ GONNA
FIND MY BABY/ EARLY TIME
BLUES/ RAZOR SHARP/ KEEP
YOUR HANDS OFF HER/ BLUES
THIS MORNING/ AFTER WORK/
WORRY WORRY/ 62ND ST.
LUAU/ I LOVE THE WOMAN/
JOHNNY'S BOUNCE
65:39

John Embry g, Sylvia Embry,
vcl, b; Riler Robinson, g, vcl;
Woody Williams, d, vcl; Robert
Perkins, b; Thomas Landis, b;
Dino Alvarez, d; Ollie Moore,
d; Jerry Porter, d.
January 19, 1979; Chicago,
Illinois.

This expanded reissue by John and Sylvia Embry gives audiences an opportunity to hear a relatively unknown gem that has been out of print for some time. The album, originally recorded in 1979 and titled After Work, was released first by Razor Records. With the addition of a new album cover, title, bonus tracks, and some help from Alligator Records, this album has been released by Delmark Records as Troubles. Despite its relative obscurity, the album may become one of the most sought after blues reissues in coming months. The entire recording epitomizes the live Chicago Blues sound of the 1970s. Sylvia Embry's tunes are pitted alongside blues standards like "Mustang Sally" and "Going to New York." This release even includes "Johnny's Bounce," the sole compositional contribution by John Embry. The Embry duo's deep blues aesthetic and vocal rapport on tracks like "I Found a Love," are undeniable. Johnny's style is described by Robert Koester in the liner notes as "strictly urban," which is true. However, John has a unique Albert King meets Jimmy Reed style. Lastly, what really gives the Chicago sound its power is the largely unnoticed rhythm section. Sylvia creates a powerful pocket on the Fender bass with the slew of drummers that contributed to the album. The presence of drummers like Dino Alvarez, who has contributed to the likes of Jimmy Johnson and appears on numerous blues compilations, should not be overlooked. The rock-solid rhythm section is the integral foundation for the Embry's gospel-infused melodies. The real shock of hearing this album is that the Embrys never went on to well-deserved fame. Maybe this release will posthumously change that tide.

Dustin Mallory

New LP Review

VARIOUS ARTISTS,
SMOKE SESSIONS,
VOL. 1,
SMOKE SESSION
RECORDS SSR-1401.

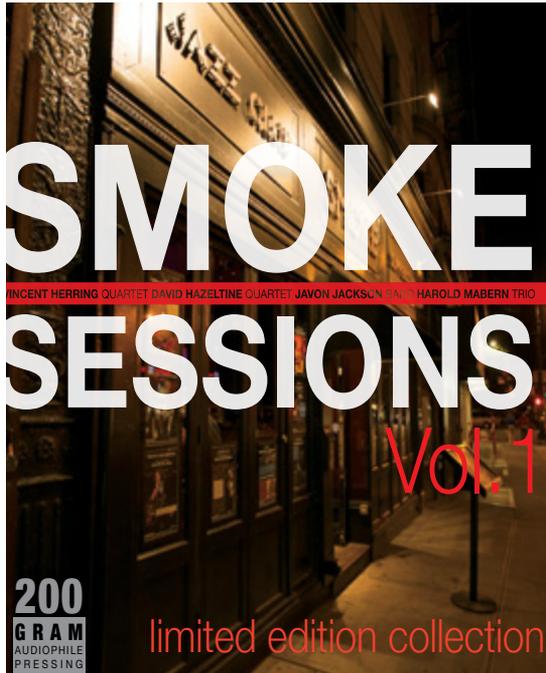
ELATION (A) / MY SHIP (B) /
THINK ON ME (C) / TO YOU
(D). TOTAL TIME:33:05.

VINCENT HERRING
QUARTET: (a) Herring,
as; Cyrus Chestnut, p;
Brandi Disterheft, b; Joe
Farnsworth, d.

DAVID HAZELTINE QUARTET:
(b) Seamus Blake, ts;
Hazeltime, p; David "Happy"
Williams, b; Farnsworth, d.

JAVON JACKSON BAND: (c)
Jackson, ts, Orrin Evans, p;
Corcoran Holt, b; McClenty
Hunter, d.

HAROLD MABERN TRIO: (d)
Mabern, p; John Webber, b;
Farnsworth, d.
(a) 4/26/2013 / (b) 9/20/2013
/ (c) 7/27/2013 / (d)
3/22/2013. All New York City,
New York.



It's a sad state of affairs for jazz lovers, the major labels don't even have jazz divisions anymore and even my once personal favorite, the revered Blue Note label is helmed by a rocker and puts out very little that has any "blue" in the "note". By that, it means the actual jazz content of their recent releases is token to nil. Thank the stars for the small, independent labels that have taken up some of the slack with young faces and still-active veterans that are keeping the jazz flame alive. Now a new entry makes for some exciting news; the Big Apple club known as Smoke has begun its own imprint consisting of recordings captured on location. And as an introduction to their initial four issues they have released a vinyl album sampler consisting of one track from each of the titles.

After absorbing an early Julian "Cannonball" Adderley strain, Vincent Herring consolidated his other influences into an original whole that places him among respected, but yet not widely known, alto saxophonists such as Donald Harrison or Antonio Hart. His resume is vast from obscure combos like the Sterling Place Allstars to Art Blakey & the Jazz Messengers and he has captured his own bands for over two decades now. Here he is heard

New LP Review

with proven veterans Cyrus Chestnut and Joe Farnsworth along with the relatively unknown Canadian bassist Brandi Disterheft. From the first few pickup notes of his original writing "Elation" Vince's careening alto made me think of another favorite, Jackie McLean, in his jubilant rhythmic displacement minus the tart tone. Cyrus Chestnut's am-bi-dexterous, full fisted solo is squarely in the McCoy Tyner tradition and draws copious applause at its end. There's a trapset workout packed with dynamic variation from Farnsworth before the re-entry of the leader. This joyous interpretation of an earlier composition certainly lives up to its title.

Kurt Weill's "My Ship", one of the simplest and purest melodies ever written, is delightfully deconstructed in a clever arrangement from David Hazeltine's foursome. Interspersed throughout this longest number present are effective walkdowns and stutter steps that transform the original sentimental line into a swinging outing with exploratory statements from the crisp-toned tenor of Seamus Blake before Hazeltine's equally impressive pianistics then the bottom end is spotlighted with pizzicata upright and slapping brushes. Check out the short horn/piano punctuation. To my mind, David Hazeltine is a modern day Wynton Kelly who has yet to get his full due. A transformative take on an old standard that receives a musical facelift which works on every level.

The third saxophonists heard herein, Javon Jackson has been turning heads since his 1994 debut disc with a sterling rhythm section of James Williams, Christian McBride and in a rare sideman appearance, Elvin Jones. Still in his mid-twenties, his Newk-tinged tenor sax was almost fully formed with all the seductive software in place. Here he may not be backed by such a superstar section but Evans, Holt & Hunter certainly take care of business on the George Cables-penned "Think On Me".

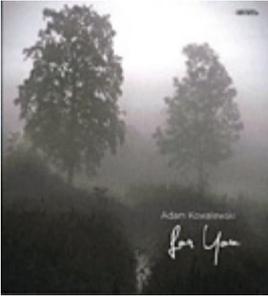
Even at the furious pace set Jackson navigates the changes with the aplomb that comes from a combination of bandstand experience and natural talent. Special mention must be made of the immensely gifted Orrin Evans with his acutely deft comping and investigative soloing as he is all over the keyboard much in the manner of this selections composer. This one's a keeper.

At age seventy-eight Harold Mabern has pretty much seen and done it all. Along with other Memphis musicians like George Coleman, Louis Smith, Frank Strozier, Calvin & Phineas Newborn, Jr., Booker Little and others, he migrated east, cut a brace of albums for Prestige and gigged with the almost-forgotten MJT+3. His sideman credentials are voluminous but his leadership dates have been few and far-between until recently. Here he is heard with his band mates who regularly back tenorist Eric Alexander so the empathy and tightness of the unit is expected. Mabern wraps things up with a Thad Jones ballad "To You" and his fondness for the tune is evident in the way he rhapsodizes over the ivories luxuriating in gentle rhythmic bed laid down by Webber and Farnsworth. His vocal comments only adds to the intimacy.

This is an extremely attractive package. The sound is state-of-the-art for live performances derived "using vintage techniques and audio paths in conjunction with modern high definition recording techniques". Pressed on flawless 200 gram audiophile vinyl with full-color graphics & photos by Jimmy Katz plus erudite liner annotation by Damon Smith, this limited edition lp is an instant collectable well worth acquiring.

Larry Hollis

New Issues



ADAM KOWALEWSKI FOR YOU

EH 0068-2-331

CAUSE I LOVE YOU/ LULLABY
FOR YOU/ TANGO FOR TUNA/
LITTLE GIRL I'LL MISS YOU/
WHITE WATER/ MINSK/
SHOSHA'S DANCE/ IF ONE
COULD ONLY SEE. 68:29.

Kowalewski, b; Piotr
Wylezol, p. February, 2011,
Niepolomice, Poland.

Bassist Adam Kowalewski and pianist Piotr Wylezol, individually well-known in their native Poland, come together to make a formidable duo. Kowalewski possesses a huge, lingering tone and a facile technique, which he uses not only to anchor the proceedings but also to weave his own imaginative melodic lines into the total fabric of each performance. Wylezol demonstrates an abundance of pianistic skill and a mastery of the contemporary mainstream piano vocabulary. As they work their way through this collection of the leader's compositions (supplemented by Bunky Green's "Little Girl I'll Miss You" and Billy Harper's "If One Could Only See"), they exhibit the great degree of empathy and familiarity with each other's style that's required for a successful two-person ensemble.

Kowalewski's tunes offer sufficient variety to prevent the monotony such sparse instrumentation can sometimes create. While "Cause I Love You" moves very slowly with lots of space between notes and Harper's tune barely moves at all, "Lullaby For You" swings along lightly, "Shosha's Dance" literally dances in mixed meter, and "Tango For Tuna" is just that. And a good balance exists between solo opportunities for the two performers. As mentioned, Kowalewski improvises highly melodic phrases and Wylezol contributes sparkling, virtuosic, all-over-the-piano lines as well.

David Franklin

New Issues

CORINA BARTRA &
HER AZÚ PROJECT
TRIBUTE TO
CHABUCA GRANDA
BLUE SPIRAL
(Unnumbered)

MARIA SUEÑOS / ME HE DE
GUARDAR / JOSÉ ANTONIO
/ BELLO DURMIENTE / TUN
TUN TUN ABRE LA PUERTA-
LA HERIDA OSCURA / LA
FLOR DE LA CANELA /
CANTERURIAS / CARDO
Y CENIZA / UNA LARGA
NOCHE / COPLAS A FRAY
MARTIN CAMARÓN / PUENTE
DE LOS SUSPIROS / FINA
ESTAMPA. 75:17.

Corina Bartra, vcl, arr; Yeisson
Villamar, Pepe Cespedes, p;
Vince Cherico, Javier Linares,
d; Matthew Steckler, Abel
Garcia, sax; Billy Newman,
Coco Vega, g; Perico Diaz,
Henry Campos Perez, cajon;
Uri Kleinman, Eduardo
Freire, b; Kayra Guti, corros. (Recording date and locations not specified.)

A very generous helping of music from the intersection where Jazz and “World Music” meet. Corina Bartra sings in what I take to be Spanish which is the “official” language of Peru although there are zones in which some aboriginal languages have an “official status. Using my trusty MacBook Pro I found it simple enough translate some titles. I was curious about the identity of Fray Martin referred to in one title. He turns out to be Martin de Porres, a lay brother of the Dominican order who was canonized in 1962 and is now considered to be the patron saint of mixed-race people and all those seeking interracial harmony. Amen to that.

Ms. Batra has recorded Chabuca Granda songs on previous albums, but this seems to be the first time she has devoted herself to Granda songs exclusively, even offering newer versions of some individual songs found variously on her previous releases (April 2010, p. 233..). The album notes advise that in Peru, Chabuca Granda (1920- 1983) is considered a “national treasure,” a true pioneering musical poetess. A statue of her erected and on display in Lima is seen in the photo on this CDs cover. Is that Corina Bartra, herself, offering the statue a rose in the photo. I frankly don’t know. Nevertheless, this is a disc which will, I believe, be of primary interest to those already familiar with Corina Bartra’s vocal artistry and/or Chabuca Granda’s song oeuvre.

Alan Bargebuhr

New Issues

FRANK MACCHIA, GREASE MECHANIX, CACOPHONY 524.

BUCKIN' BROKEN / ZOMBIES
ATE MY GRANDMA / CHICKEN
NECK / SHHHH! / BAD JUJU
/ FAT CAT / SQUIGGLES / I'M
SO DAMN MAD! / BUCKET
O' TEARS / ATONAL DANCE
PARTY / SWEET PATOOTIE
WALTZ / BULLDOG / FATBACK
BUBBLEBATH. 72:45.

Frank Macchia, ts, bari s, pic,
cl, bs, vcl; ; Eric Marienthal,
as, flt; Brandon Fields, as, ts,
flt, pic; Bob Sheppard, ts, cl, b
cl; Sal Lozano, bari s, pic, cl, b
cl; JayMason, bs, b clt, contra
b clt; Wayne Bergeron, tpt,
flgh; Walt Fowler, tpt, flgh;
Alex Iles, Kevin Porter, tbn;
Craig Gosnell, b tbn; Bill
Reichenbach, tuba; Ken
Rosser, g; bjo, bari g; Peter
Erskine, d; Brad Dutz, perc;
Tracy London, vcl. 6/18/13. No
location listed.

SCOTT JEPPESEN, EL GUAPO, CREATIVE BOTTLE MUSIC NO#.

Scott Jeppesen, saxes, b cl;
John Daversa, tpt, flgh; Larry
Koonse, g; Josh Nelson, p,
kybds; Dave Robaire, b; Dan
Schnelle, d. No dates or
locations listed.

Well, that madcap Frank Macchia fellow is at it again. One glance at the artwork on the cover of Grease Mechanix will tell listeners familiar with his last two releases to expect some wild and wooly sounds from the assembled crew. There are some recognizable names to be spotted among them, like reedmen Bob Sheppard and smooth jazzers Brandon Fields & Eric Marienthal, brasseros Wayne Bergeron, Bill Reichenbach and Walt Fowler an ex-Mothers of Invention member and veteran drummer Peter Erskine. As usual, all of the compositions stem from the leader's pen and one look at some of the titles should tell us there are some doozies in there. Rave-ups like "Atonal Dance Party" cry out for an animation video and thrush Tracy London joins the leader for some vocalizing on several cuts. But there is also a laid back side to this madness and stuffed between "Chicken Neck" and "Bad Juju" is a lovely ballad and later on comes "Bucket O'Tears". If one is curious this is as good as any a place to start but if you are already hip to this multi-instrumentalist's methodology dig in.

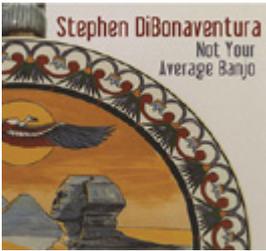
Larry Hollis

Scott Jeppesen was a new name to me. His Newkish **S**tenor neither raises the thermometer nor lowers it but maintains a moderate, easy-paced temperature. Basically a four rhythm with horn date (trumpeter/ flugelhornist John Daversa joins in on for two numbers) they breeze through eight Jeppesen writings plus "Elm" by pianist Richie Beirach and Cole Porter's "Don't Fence Me In" which strengthens the Rollins connection since it would have fit right in on Sonny's Contemporary album Way Out West. If more selections (some bordering on the smooth side) were as rough and tumble as this final one this debut would have been much more impressive.

EL GUAPO / ELM / GREAT ODIN'S RAVEN / I TEND TO
AGREE / MAYBE LATER / NO DRAMA / OVERLAPPING
CONVERSATIONS / HIDDEN / PRAYER FOR SANDY HOOK
/ DON'T FENCE ME IN. 60:14.

Larry Hollis

New Issues



**STEPHEN
DIBONAVENTURA
NOT YOUR AVERAGE
BANJO
(NO LABEL OR NUMBER)**

DISK ONE: JOY SPRING/ LIKE
SOMEONE IN LOVE/ ICARUS/
BLUE BOSSA/ DAYS OF WINE
AND ROSES/ SMATTER/ YOU
DON'T KNOW WHAT LOVE
IS/ STELLA BY STARLIGHT/
RECEIPT, PLEASE. 62:18

DISK TWO: ON GREEN
DOLPHIN STREET/
DESAFINADO/ LITTLE
SUNFLOWER/ ALL THE
THINGS YOU ARE/ WE'LL BE
TOGETHER AGAIN/ FRIENDS/
ALONE TOGETHER/ SPAIN.
59:24

DiBonaventura, tenor banjo;
Steve Giordano, g; Steve
Meashey, b; John Mosemann,
perc. (No date given),
Oreland, PA.

One might be forgiven for approaching a jazz recording that features banjo with a few misgivings. But in this case, that skepticism would be misplaced. Indeed, instead of perpetuating the banjo's stereotypical role in the jazz band, one of simply strumming the beat or offering up gimmicky "banjoistic" solos, Stephen DeBonaventura treats his banjo as merely another chordal/ melodic instrument in a conventional mainstream modern jazz quartet. His double-CD album features a fine collection of jazz and popular standards attractively arranged by guitarist Steve Giordano and performed in the manner one might expect from any excellent jazz quartet. The superb Giordano, on either acoustic or electric guitar, shows a supple sense of swing and crafts solos that are harmonically secure and melodically inventive. And the leader himself demonstrates those qualities as well. Since his instrument does not lend itself well to smooth, legato phrasing, his articulation on the fast tunes can sometimes sound a little choppy. But he swings in spite of that. And his technique is especially impressive on the very difficult up-tempo melody of Chick Corea's "Spain." Once the novelty wears off, this is just another first-rate small band jazz recording.

David Franklin

New Issues



JANIS MANN/ KENNY WERNER CELESTIAL ANOMALY PPR00701

STILL WE DREAM/ COME
DOWN IN TIME/ WILD IS THE
WIND/ THROW IT AWAY/
YOU MUST BELIEVE IN
SPRING/ EARLY AUTUMN/
WITH A SONG IN MY HEART/
FRAGILE/ SO IN LOVE/ ONCE
I LOVED/ IF I LOVED YOU/ I'LL
BE SEEING YOU. 57:23
Mann, vcl; Werner, p;
Hamilton Price, b; Roy
McCurdy or Joe LaBarbera,
d. March 13 and 14, 2012,
Glendale, CA.

Pianist Kenny Werner shares top billing with vocalist Janis Mann on *Celestial Anomaly* and that's as it should be. For this recording is nowhere near being a conventional vocal album featuring a singer with accompaniment. Rather, Mann most often figures as the fourth performer in a full-fledged quartet, although she usually stays close to the melody and does not scat. Instead, her warm alto voice imbues each of these choice songs with cool but concentrated emotion in a manner that meshes nicely with the simultaneous work of the trio. That she has excellent control is made especially clear by her facile negotiation of the difficult melodic intervals of "You Must Believe in Spring" while Werner and Price play unconventional lines and harmonies behind her. In fact, it's easy to imagine this as a stand-alone trio recording, as the rhythm section parts consist of anything but predictable accompaniment figures. "Still We Dream," based on Monk's "Ugly Beauty," is unabashed evidence that this is a collaborative effort. Mann sings the melody only one time through at the beginning and once again at the end, while everything in between is trio, with Werner at first nodding to Monk before taking off into his own world. And Abby Lincoln's "Throw It Away" actually starts with a drum solo by Ron McCurdy (he shares the drum chair with Joe LaBarbera). The closest track to an orthodox vocal is Ralph Burns' "Early Autumn," with Hamilton Price's walking bass line. But even it is special in that it appears as an up-tune rather than in its original ballad guise. Here, Mann does paraphrase the melody at one point. Werner said of the album: "The band played some tunes in what I thought was an innovative and challenging way. Janis is a fantastic singer who stays on course with great strength, style and phrasing." Indeed.

David Franklin

New Issues



REBEKAH BELL TO WATCH OVER ME REBEKAH BELL 13

MY ROMANCE / AIN'T
MISBEHAVIN' / BYE BYE
BLACKBIRD / SOMEONE TO
WATCH OVER ME / SUNNY
/ HONEYSUCKLE ROSE /
SOMEWHERE (A PLACE FOR
US) / JUST ONE OF THOSE
THINGS / DINDI / GOD BLESS
THE CHILD / BLAME IT ON
MY YOUTH / PEOPLE WILL
SAY WE'RE IN LOVE / BUT
BEAUTIFUL / OH DARLING.
58:04.

Rebekah Bell, vcl, flt, arr; Bob
Murphy, p, org, arr; Doug
Stephenson, b; Buff Allen, d;
Joani Taylor, arr.
Vancouver, BC, Recording
date(s) not listed.

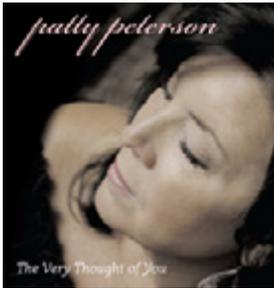
Rebekah Bell is a married lady and teaches at a secondary school in Whitehorse, Yukon, Canada, but she doesn't sound much older than a Girl Scout senior herself. She might have bypassed the verse to Cole Porter's "...One Of Those Things" just so she wouldn't have to ask some jaded adult who the heck Dorothy Parker was (..as Dorothy Parker once said to her boyfriend, "Fare Thee Well.."). Her youth and lack of adult experience might also account for her skipping the verses to "Someone To Watch" and "Blame It On My Youth." Her failure to read an adult lyric convincingly, in fact, might easily be blamed on her youth. She makes "God Bless" sound like a Sesame Street ditty and never comes close to suggesting the antic titillation of either Fats Waller tune ("Misbehavin'/ Honeysuckle") she so successfully cleanses of Wallerisms (sic). With Bobby Hebb's "Sunny" and Lennon/McCartney's "Oh Darling" she would seem to be approaching her comfort zone.

The liner notes proudly boast that the program was "recorded live off the floor in one or two takes, no digital corrections, all mistakes were made on purpose." Does that explain the accompanying musicians muttering at the very start of "People Will Say....?" Perhaps, but who cares? Rebekah sounds much too cloyingly sweet and squeaky clean, unencumbered by any of life's nasty vagaries, sorta like you might imagine Peggy King and/or Joanie Sommers sounding if mildly medicated against general anxiety.

Absolutely nothing on this disc to stick to the aural ribs. Dull, dull, dull.

Alan Bargebuhr

New Issues



PATTY PETERSON THE VERY THOUGHT OF YOU

Celebration / no number

THE SHADOW OF YOUR
SMILE / BLUER THAN BLUE /
LOVE FOR SALE / ANGEL EYES
/ SAVE YOUR LOVE FOR ME /
THE VERY THOUGHT OF YOU
/ HIGHER GROUND / LOVER
MAN / SOMETHING. 52:13.

Patty Peterson, vcl; el piano,
David Hazeltine el p, arr;
Billy Peterson, b, arr; Stokley
Williams, d, Sheila E., Egg
Shaker, Perc; Bobby Lyle, org;
Ricky Peterson, org, synth
pads, arr; Paul Peterson, g, arr;
Jason Peterson DeLaire, Jerry
Bergonzi, sax; Tony Axtell,
shaker, tambourine, synth
pads, vib, arr; Jim Rotundi, tpt;
Los Angeles, CA. No recording
dates listed.

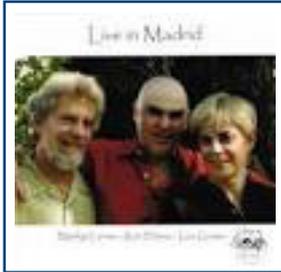
Patty is a sustaining member of what a certain internet website proclaims as “Minnesota’s first family of music. Her previous two CDs seem to have been of a more or less “inspirational bent, but here she essays a program of contemporary pop material with a Cole Porter track (“For Sale”) tossed in for the sake, perhaps, of repertorial credibility. Unfortunately, she ignores the song’s verse that sets up the drama, and thereby short circuits of any possible credibility.

Although she sings reasonably well, she cannot escape an undertow of overly busy percussion and arrangements that suffuse her in a quagmire of electronic reverb. The scattering of heavyweights (Jerry Bergonzi, Jim Rotundi and David Hazeltine) participating on various tracks, are, for the most part, wasted, trapped alongside her in the prevailing fog of misbegotten electronics. (I must admit, I have no idea what “synth pads” are or how they work. I’m not at all certain I want to know.)

Trying hard to find something to like about this program, I found myself listening intently, which only resulted in my validating a long standing judgement that “Shadow” is a song with a lyric (by Paul Francis Webster) that strains for effect and makes very little sense.

Alan Bargebuhr

New Issues



MARILYN LERNER /
KEN FILIANO / LOU
GRASSI
LIVE IN MADRID
CADENCE JAZZ 1247
INTENTIONS WOVEN /
ELEGIS POR A.K.C. / ODE TO
ORUJO. 65:14.

Lerner – p; Filiano – b; Grassi
– d. 1/27/2012, Madrid, Spain

The trio of Marilyn Lerner, Ken Filiano and Lou Grassi has been performing since the late 2000s and have released *Arms Spread Wide* (2009), a superb piano trio disc. *Live In Madrid* continues down the exploratory avenues investigated by this trio but whereas the first album doled out the music in bite-sized chunks (the longest track was ten minutes), *Live In Madrid* gives the listener this trio in an expansive mode playing live at the 16th Hurta Cordel Festival Of Improvised Music. Three tracks (the shortest a little shy of ten minutes) finds the trio exploring in detail what can be done by this time worn format.

Lerner has always been a sound explorer on her chosen instrument. For her 2003 solo album *Luminance*, Lerner worked with engineer Steve Labrasseur, experimenting with using various microphones (from the very expensive to a cheap dictaphone mike) to get different sounds out of her instrument. It's difficult to explore at that level in a live performance but this trio is clearly interested in sound exploration. And Filiano and Grassi are perfect partners to pursue sound experiments in a purely acoustic live situation. Best example of this is in the first five minutes of "Elegia Por A.J.C." where Lerner spends much of the time reaching inside the piano bringing out subtle, sometimes barely audible sounds with commentary by Grassi. When Filiano enters it's with a high pitched arco sound that complements the music perfectly. Another good example are the concluding moments of the same piece where Lerner keeps repeating the same chord with subtle changes in her attack with tiny instruments commenting distantly behind her. It's a wonderful moment both enigmatic and dramatic. *Live in Madrid* presents a solid performance that builds on the template set down on this trio's initial release.

Robert Iannapolo

New Issues

FIorenzo Bodrato
/ STAFNO Battaglia
/ ANDREA Massaria
/ MASSIMILIANO
FURIA
BARTLEBY THE
SCRIVENER
EVIL RABBIT 19
I WOULD PREFER NOT TO
/ NIPPERS / MOTIONLESS
YOUNG MAN / TURKEY /
THE EASIEST IS THE BEST
/ GINGERNUT / BARTLEBY,
THE SCRIVENER / I KNOW
WHERE I AM / HE LAWYER /
AMBITION AND INDIGESTION
/ OH, HUMANITY! 75:18.

Bodrato – b; Battaglia – p;
Massaria – g; Furia – d.
10/19/2011; Udine, Italy.

Bartleby The Scrivener is one of Herman Melville's most enigmatic short stories. It's the tale of a man (Bartleby) who's supposed to help as a copyist in a Wall Street firm. While he does his job quite well initially, he eventually withdraws "preferring not to" do what is requested of him. His boss, however, is unable to fire Bartleby due to a weird combination of sympathy and revulsion. It eventually leads to a somewhat ambiguous ending concluding with the lines "Ah Bartleby. Ah humanity". Hardly the type of material upon which to base a freely improvised suite played by four Italian avant-gardists. But that's exactly what pianist Stefano Battaglia, guitarist Andrea Massaria, bassist Fiorenzo Bodrato and drummer Massimiliano Furia have done. Battaglia is probably the most well-known of this quartet, having been recording since the late 80s, releasing a handful of well-received recordings for the ECM label in the past decade. Battaglia is a versatile player but he's best when operating in a free style like with this group. Guitarist Massaria is a contemporary of Battaglia and Bodrato and Furia are younger. But these four communicate on the same level and function well as a group.

The music on Bartleby The Scrivener is quiet (for the most part), thoughtful and free. These are players who are listening to each other. On "Motionless Young Man" the group starts out in a Paul Bley-ish mode with the lines of each player growing organically. But the latter part of the piece picks up the pace with a staggered rhythmic motion that pushes the music into very un-Bley-ish territory. The piano is occasionally prepared and Battaglia also engages in a lot of inside piano play. Furia's drums are beautifully recorded with a big booming bass and toms and small tintinabular objects popping up unexpectedly. Massaria seems to be a guitarist more concerned with texture than showing off his "soloing" chops which he undoubtedly has. But it's when he's picking out amorphous chords or scraping and manipulating the strings that he really catches the ear. Bass player Bodrato has a big deep sound and his unorthodox solo on "Turkey" is one of the disc's highlight. This is a quartet with loads of potential. Let's hope there's more down the pike.

Robert Iannapolo

New Issues

1) JESSICA WILLIAMS, WITH LOVE, ORIGIN 82660.

FOR ALL WE KNOW / MY FOOLISH HEART / I FALL IN LOVE TOO EASILY / SUMMERTIME / BUT BEAUTIFUL / WHEN I FALL IN LOVE / PARADISE OF LOVE / IT MIGHT AS WELL BE SPRING / SOMEWHERE.

56:57.

WILLIAMS, P. 12/10/13-1/16/14.

According to Jessica Williams' liner notes on (1), it's a bit of a miracle that this CD even exists. In the last couple of years she has had to deal with the collapse of her lumbar spine and extensive reconstructive surgery, leaving her in a state where she wasn't sure if she would even walk again much less play the piano.

Given all that, the fact this solo recital is all at slow tempos is completely understandable. Within that framework her playing is consistently lyrical and precise. Every note has the clarity and spacing of a harp. She never wanders too far from the melodies of her familiar repertoire but she does embellish the songs with elegant variations. A bit of "Peace Piece" drifts into "My Foolish Heart" and a whisper of blues shows up in "Summertime". The restrictive delicacy in Williams' playing creates a very intimate sound, one full of measured passion and care. This set is a testament to Williams' will to keep making music and her ability to create beauty out of dark conditions.

Jerome Wilson

2) ERIC REED, THE ADVENTUROUS MONK, SAVANT 2132.

THELONIOUS / WORK / REFLECTIONS / EVIDENCE / 'ROUND MIDNIGHT / NUTTY / GALLOP'S GALLOP / PANNONICA / DEAR RUBY (RUBY, MY DEAR)* / BA-LUES BOLIVAR BA-LUES-ARE.

45:53.

Reed, p; Seamus Blake, ts; Ben Williams, b; Gregory Hutchinson, d; Charenee Wade, vcl*. New York, NY.

2) is Eric Reed's third exploration of the Thelonious Monk canon and, as the title suggests, one where he takes some liberties with the expected Monk sound. The melodies are still there but approached in new ways. "Thelonious" becomes a catch-as-catch-can race paced by Ben Williams' and Gregory Hutchinson's blazing rhythm work, "Work" and "'Round Midnight" get extra charges from Hutchinson's galloping drums and "Nutty" is played with a combination waltz-calypto beat.

Reed's playing is consistently inventive. He burrows little figures into a loosely-knit "Evidence", introduces Errol Garner-style block chords into "Reflections" and plays a pretty exotica rhythm on "Pannonica". Seamus Blake makes several full-blooded tenor contributions and Charenee Wade sings "Ruby, My Dear" in a slow, seductive manner with a hint of Betty Carter. This isn't a normal Monk program but the variations are interesting.

Jerome Wilson

New Issues

3) ANTONIO ADOLFO, RIO, CHORO, JAZZ, AAM 0706.

RIO, CHORO, JAZZ / FEITICO / BREJEIRO / FON-FON / TENEBROSO / NAO CAIO NOUTRA / CORACAO QUE SENTE / CUERA / NENE / ODEON. 59:00.

Adolfo, p; Claudio Speiwak, g; Jorge Helder, b; Marcelo Martins, fl, ss; Rafael Barata, d, perc; Marcos Suzano, perc. Rio De Janeiro, Brazil.

COLIN EDWIN - LORENZO FELICATI, TWINSCAPES, RARE NOISE (NO NUMBER). SHAKEN++ / ALICE / IN DREAMLAND / BREATHSKETCH** / TRANSPARENT* / I-DEA** +/- CONSPIRACY / PERFECT TOOL++ / SPARSE* / YUGEN** / SOLOS**.

Edwin, b, ebows, rhythm programming, SuperEgo; Felicati, b, kybd, g, space station; Nils Petter Molvaer*, tpt; Andi Pupato**, perc, metallics; David Jackson+, sax; Roberto Gualdi++, d. United Kingdom.

3 is a tribute to the music of Ernesto Nazareth, a well-known Brazilian pianist and composer from the late 19th and early 20th century. The tunes here are light and danceable and played by shifting combinations of flute, guitar, piano and rhythm section. "Feitico" has leader Adolfo sounding like Vince Guaraldi over a dancing groove of flute and guitar. "Nao Caio Noutra" is a bright 20's two-step with soprano sax and banjo prominent that eventually swings into a modern bluesy samba with Martins and Adolfo going wild. "Nene", "Fon-Fon" and "Cuera" are all lyrical themes executed well by Adolfo, Speiwak and Martins' flute with old-school formality that occasionally breaks into lively Brazilian jazz. Adolfo is a very lyrical pianist and his group brings an insistent soul and drive to this work that makes these old tunes sound very up-to date.

Jerome Wilson

This is pretty much what'd you expect from two electric bassists getting together, bottom-heavy soundscapes with fuzzy electronic atmosphere. Either Edwin or Felicati feature on most tracks with thick, nimble bass soloing but other types of sounds show up as well. There's the thick electronic creep of "In Dreamland", the whining jog and moaning chorus of "Conspiracy" that sounds like a widescreen Brian Eno piece and the rapid-fire funk of "Perfect Tool".

Trumpeter Nils Petter Molvaer brings a pale, quivering humanity to the ghostly sounds of "Sparse" and the reverent glow of "Transparent" and saxophonist David Jackson adds body to the slow, bobbing rhythms of "I-Dea" before breaking into a rough, breathy solo. Frankly their presence makes those tracks the best things on the set, giving depth and foreground to what is otherwise an attractive set of backgrounds with not much in the foreground.

Jerome Wilson

New Issues



PETE MILLS SWEET SHADOW CELLAR LIVE CL070813

SHINER/ SUMMER/ THE
SNAGEL/ DUO 1/ NEW
SCHOOL/ SWEET SHADOW/
SERENADE TO A CUCKOO/
CLOSE TO NEVER/ DUO 2/
THE STAR CROSSED LOVERS/
DIAMONDS ARE A GIRL'S BEST
FRIEND/ BLUES FOR MEL/
ELORA DOLCE/ MOMENTUM
70:23

Pete Mills, ts; Pete McCann, g;
Erik Augis, p; Martin Wind, b;
Matt Wilson, d.
January 7-8, 2013; Paramus,
New Jersey.

Stepping out of the shadows created by his father and so many jazz greats before him, Pete Mills digs into his past to create a solid set of compositions for the future. Despite the many shining moments that appear on this album, they are all eclipsed by the compositions themselves (most of which are credited to Mills). They are largely written in the tradition of so-called “jazz” and performed in a “straight-ahead” manner, but this band of New York cats gives tradition a run for its money by superimposing their presence onto Mills’s inquiry into his past. “The Snagel” is a perfect example some of Mills’s finest writing with a nice set of harmonies for the musicians to tromp over. McCann’s solo and comping mix the jocose with a vigorousness that steals the attention of the listener. He even uses delay effects as a tool of expression during a vamp that Mills solos over. Wilson locks up with Wind to create an excellent rapport that can’t be ignored. Matt Wilson’s creativity finds him engaged with Wind on “New School” and Mills on “Serenade to a Cuckoo,” showing his influential philosophy toward teamwork. Wilson also engages Mills on the free tune “Duo 2,” which creates a more inside version of an Ali-Coltrane exchange. Wilson’s bolero/ballroom-rumba feel on “Serenade to a Cuckoo” and overall stylistic approach to the album show the scope of his musical aptitude. Finally, it would be negligent to not point out the incredible piano work of Erik Augis. Channeling the spirits of Kenny Kirkland and Mulgrew Miller, Augis provides some incredible piano solos on “Shiner” and “New School.” Overall, I would definitely recommend checking out this album. And for the ‘holics: Mills quotes Wayne Shorter’s “Footprints” around 1:18 on “Momentum” and provides some nice saxophone work throughout.

Dustin Mallory

New Issues

KEN ALDCROFT
AND JOEL
LEBLANC
THE LONG AND
SHORT OF IT
TRIO RECORDS TRP-
DS02-016

THE SHORT (I)/ THE LONG
(I)/ THE SHORT (II)/ THE
LONG (II)
56:28

Ken Aldcroft, g; Joel
LeBlanc, g.
June 18, 2010; Toronto,
Ontario, Canada.

GIANNI LENOCI
MORTON
FELDMAN: FOR
BUNITA MARCUS
(1985)
AMIRANI
CONTEMPORARY
AMRN 035

FOR BUNITA MARCUS
67:11

Gianni Lenoci, p.
April 26, 2011; Monopoli,
Italy.

This duo offering from guitarists Aldcroft and LeBlanc is two sets of long and short interactions that explore the improvisational bounds of musical libertarianism. The whole album makes use of non-functional harmony, approached in a free manner. However, the language is heavily steeped in the institution of traditionalism, and some of its functionality is encapsulated therein. The two guitarists regularly take on differing personalities to set apart their sonorities during the exchange. Sometimes harmonic soundscapes are used while electronic effects such as tremolos and volume swells can be heard at other times. In "The Long (I)," one guitarist generates the effects landscape while the other creates a "pecked melody" that meanders without the expectation of a destination. "The Long (II)" captures both guitarists as they weave the melodic lines. Their lines stitch together evenly before evolving into a mood-based soundscape. The sonic result is sometimes hectic while playful at other times. Both musicians are adventurous and each one provides a nice compliment to the other.

Dustin Mallory

Morton Feldman is often regarded as one of the most important American composers of the entire 20th Century. A New Yorker by birth, Feldman's work was extremely nuanced and pushed the boundaries of simple, yet intense, shadings of sound. Italian pianist and Feldman scholar, Gianni Lenoci, tasked himself with recording one of Feldman's last works. Written just two years before his death, "For Bunita Marcus" was one of the last fifteen pieces Feldman wrote to fill out the more than 180 compositions in his canon. In keeping with much of Feldman's later work, the music explores the use of space and duration as its key features. The piece also moves through a series of sequences that are played very slowly. The impact is bottomless, and Lenoci's interpretation is exceptional. The backdrop of silence also plays a key role as the music gradates and hues the silence into an entire ecology of sound. The composition ends as pensively as it begins, without blasts or fanfare. Lenoci displays the focus and patience needed to create a great performance of a later Feldman work. The recording quality and liner notes make this album a fine addition to any recording library.

Dustin Mallory

New Issues



**PAUL HELLER
SPECIAL EDITION,
VOL. 3
MONS 874544**

VERY OBVIOUS / THURSDAY
/ WHAT DID I DO / SHORT
STORY / BERGOLOGY /
ROUND AND ROUND /
POIROT / SUNDAY / THE
NUTTREE. 62:22.

Heller – ts, ss; Simon Nabatov
– p; Ingmar Heller – b; Adam
Nussbaum – d. 2/13-
14/2013; Bonn, Germany.

Saxophonist Paul Heller is a veteran of the German jazz scene having released recordings under his own name since 1994 and performing and recording since the late 80s. He was a featured member of Bob Brookmeyer's New Art Orchestra. For the Special Edition recordings, Heller chooses what seems to be the ideal band for the tunes at hand. But he's also interested in picking musicians who haven't played with each other before. Special Edition, Vol. 3 features a particularly strong quartet with pianist Simon Nabatov, bassist (and brother of the saxophonist) Ingmar Heller and drummer Adam Nussbam.

Heller has an appealing husky sound that is conscious of the tradition of his instrument but is not averse to detailing more contemporary stylings. Pianist Nabatov (always an asset) accompanies him with a rich palette ranging from lush romanticism to impressionist harmonies to full-bodied dissonance. This is best demonstrated in his unaccompanied interlude on "Short Story". The rhythm section swings the music and loosens it up naturally. They can navigate into Coltrane-ish territory with Nussbaum's drumming clearing the path or essay a beautiful ballad with bass and drums providing color. The program is nicely paced divided between high energy freebop, mid tempo romps and attractive ballads. This sounds like a well-seasoned quartet that has been playing with each other for years. They're clearly comfortable with each other while maintaining a sense of adventure throughout. Special Edition Vol. 3 is well worth hearing.

Robert Iannapolo

New Issues

AYMAN FANOUS /
JASON KAO HWANG
ZILZAL
INNOVA 869

NILOMETER AT RODA /
DNA: UNTRANSLATED /
DNA: MESSENGER, THE
MESSAGE / ZILZAL /
MAUSOLEUM OF BEYBARS
THE CROSSBOWMAN / DNA:
BINDING SIGHTS / LAPWING
/ DARB AL-ARBAEEN / TREE
OF THE VIRGIN AT MATARIYA.
63:55.

Fanous - g; bouzouki; Hwang
- vln, vla. 6/6/2011, Union
City, NJ.

Violinist Jason Kao Hwang was among the first Asian-Americans to add his experiences and musical vision to the vanguard jazz scene. Emerging from the loft scene in the late 1970s, he has made strides as both an instrumentalist (on violin and viola) and as a composer. While he has made his individual stamp through countless albums, he has always been a ready collaborator with others' visions. The early 80s group Commitment was among the first to mix Asian-Americans (Hwang and drummer Zen Matsura) with African Americans (reed player Will Connell and bassist William Parker). His 90s group Far East Side Band with Korean kayagum virtuoso Sang-Won Park, American tubist Joe Daley and Japanese percussionist Yukio Tsuji created a unique improvised music during that decade. Hwang has always seemed to be a willing collaborator in anomalous situations.

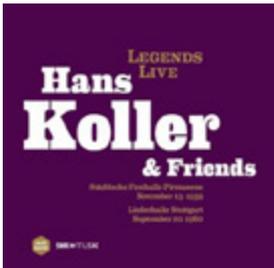
Not as well-known but an equally intrepid player, guitar / bouzouki player Ayman Fanous was born in Cairo but moved to the U.S. at the age of five. He started on violin, switching to guitar at age 12 and eventually added the

bouzouki to his arsenal. His playing mixes a Middle-Eastern flavor into a very modern approach to improvising. He's played in duet situations with Bern Nix, William Parker, Ned Rothenberg and Tomas Ulrich. It was through Ulrich (with whom he recorded *Labyrinths* (2007) that Fanous met Hwang and they immediately clicked. They shared a love of the sound and texture in string combinations and they also shared a common bond in free improvisation. And the way both draw on their respective cultures informs the music with a unique quality.

From the opening moments of this disc, one can tell this is something special. The resonant tones of Fanous' oud ring out and over it, Hwang etches a baleful melody on viola with a rich, burnished tone. Listening to them slowly evolve on "Nilometer At Roda" is a study in how musicians listen and respond. And that is the case throughout this disc. Both players have lightning quick reflexes. And neither musician is tied to improvising melodies. Abstraction is the order of the day on the three "DNA" tracks: pizzicato strings from Hwang and harmonics from Fanous predominate. While there's no melody per se, it creates an environment in which the listener can get lost. The album wends its way through 63 minutes without a lull in the proceedings. Each track has something of merit and taken as a whole, this is one of the finest duet recordings I've heard in recent memory.

Robert Iannapolo

New Issues



**HANS KOLLER &
FRIENDS
LEGENDS LIVE**
JAZZ HAUS / SWR MUSIC
101733

BENNY' BLUES / OSCAR
/ DAWBORN'S MOOD*
/ MISTER B. BLUES /
MARGARET ROSE / ALL THE
THINGS YOU ARE* / TUNE
FOR ANTIBES** / ELLA'S
DREAM** / O.P.** / I'LL CLOSE
MY EYES**. 59:44.

Koller - ts; Michel De Villers
- brs; Roger Guerin - tpt;
Martial Solal - p; Fred Dutton
- b; Hartwig Bartz - d; on *
Percy Heath - b (replaces
Dutton) and Connie Kay
- d (replaces Barts) ; on **
Koller - ts + unidentified
p, b, d and the Hans Koller
Brass Ensemble (personnel
unidentified).
recorded 11/13/1959,
Pirmasens, Germany;
** recorded 9/20/1960,
Stuttgart, Germany.

Of the European musicians who emerged after World War II, saxophonist Hans Koller was one of the best. Viennese-born, he moved to Munich in the late 40s and was soon immersed in the revivification of the dormant German jazz scene that erupted after the war. Koller was a forward looking musician and it wasn't long before he was playing bebop, among the first to adapt to the modern style. His first group included a very young Albert Mangelsdorff on trombone and Jutta Hipp on piano. By the time of these recordings from 1959-1960, Koller was a veteran and well-respected by visiting American musicians including Dizzy Gillespie and Oscar Pettiford. Live Legends comprises two sessions: one by a quintet of Europeans with the MJQ rhythm section (bassist Percy Heath and drummer Connie Kay) sitting in on two tracks, the other a session by the Koller quartet with the Hans Koller Brass Ensemble (personnel frustratingly unidentified).

The first six tracks consist of a selection of Koller originals plus that great bop meeting ground "All The Things You Are". Koller's confident tenor sound is the dominant feature on these tracks. Trumpeter Roger Guerin's light, wispy but equally assured trumpet is a satisfying foil for Koller. Pianist Martial Solal is a real asset. His rippling solo on Bennie's Blues peppered with dissonance, suggests a modernizing combination of Tatum and Teddy Wilson with a dash of Monk. That solo is also one of the disc's high points. Both rhythm sections push things along. The Brass Ensemble tracks (basically the last three; "Tune For Antibes" is a standard quartet track) consist of a ballad and a couple of bop oriented tunes but nothing is particularly revelatory.

This is a worthwhile release and it's worth getting this material into circulation. However, one would wish Jazz Haus/SWR would include more than the cursory liner notes that they provide putting the musicians in context. One would at least expect they would dig deep enough to find out the personnel of the Brass Ensemble. But, that said, it's good to hear this music that shows that by the late 50s, Europe was producing some world class jazz musicians.

Robert Iannapolo

New Issues

The six recordings reviewed below represent a diffuse lot.

About the only thing they have in common is that they generally fall out of the purview of Cadence's coverage. But they do share one other thing in common that makes them worthy of Cadence coverage: they are all, in varying degrees, recordings of creative music worth hearing.

1) NOURA MINT SEYMALI AZAWAN II LUXUS LIVE

EL MOUGELMEN / TIKIFITE / CHAR A / YA OUMANA. 14:26.
Noura Mint Seymale vcl, ardine;
Jeiche Ould Chighaly – g;
Ousmane Toure – el b; Matthew C. Tinari – d. Mayassa Hemed Vali – backing vcl. 2013, Nouakchott, Mauritania.

2) PETER KERLIN OCTET SALAMANDER INNOVA 879

BULBS / SNAKE EATS ELECTRIC
BLANKET / CENOZOAN WRAP
/ WANNA LET THE BELL
TOWER RING / BALLAD OF THE
BEWILDERED HERD. 38:58.
Kerlin – el b; Taylor Bergren-
Chrisman – el b; Brent Cordero
– el b; Sam Sowyrda – vb; Cesare
Papetti – vb; Amy Cimini – vla;
Jessica Pavone – vla; Kaen
Waltuch – vla; Emily Manzo – org;
Mike Pride – d, perc; Charles
Burst – d, perc. no recording
date; Brooklyn, NY

1) Mauritanian singer Noura Mint Seymali is starting to make inroads into American consciousness with appearances at clubs and festivals. Her voice with its distinctive North African timbre and the limber ululations peppering her phrases is an attractive proposition. Her accompanying band, including her husband on guitar lays down a spare, funky accompaniment that gives the music a solid base. They percolate underneath while her voice floats above hovering before swooping down, then swelling into a wail. It's a seductive mix that brings something a little different to the table. Azawan II is an EP, with four tracks that gives the listener a quick primer to this remarkable singer and her band. And it leaves this listener wanting more.

Robert Iannapolo

2) Brooklyn-based Peter Kerlin plays the electric bass, not always an optimum instrument for leading an ensemble. But fronting his own octet (with a second electric bassist!), Kerlin shows just what the instrument can do when in the hands of a first rate instrumentalist, composer, arranger and group leader. On Salamander, the group's make-up consists of two bassists, two violists (interesting choice), organ, two vibraphones, and drums. One would think that would make for a cluttered playing field but that is not the case. The group has a spacious sound an indication of Kerlin's skills as an arranger. Kerlin's compositions seem to be based on cellular units that are interlocking. A piece will usually start with one or two instruments and as it progresses, accrue in number until the full unit is operating. The effect can be hypnotic. Comparisons to bands like Tortoise aren't inappropriate. One can also detect the influence of Krautrock: the morotik rhythms of Neu and the grand feedback overload of Faust. (A surprising credit found in Kerlin's CV is work with original Faust member Hans-Joachim Irmeler.) "Ballad Of The Bewildering Herd" consists of the band playing a repeated phrase that builds to a remarkable Faustian climax. The music remains surprisingly tuneful and when dishing out monstrous drones there's a unity of purpose among the musicians that's the key to success.

Robert Iannapolo

New Issues

3) ERLAND DAHLEN / HALLVARD HAGEN / BJORN CHARLES DREYER WESTAMAN

HELVETIA 0076-2-331

CATAMARAN /

HYDROPHONE BLUES /

PWANI / KILI / ENDEMIC

ENGINES / TINA / NJE /

SUBMERGE. 38:06.

Dahlen – perc,
saw; Hagen – b, electronics,
miscellaneous DIY
instruments; Dreyer – g, pedal
steel g, b,

electronics, editing +

Mohammed Issa Maton – vln;

Anania Ngoria – kalimba, g.

no recording date;

Mtoni Marine Center,

Zanzibar; Oslo, Norway.

4) LORD MOUSE AND THE KALYPSO

KATZ

GO

CALYPSONIAN

PIRANHA 2752

MONKEY BOP /

EDWARD THE VIII / CHUNGA

CHANGA / WHITE BOY

CALYPSO / BAREFOOTED

LOVER / LIMBO

SONG / GOOMBAY

DRUM / CALYPSO HIPSHAKE

/ SNAKE CHARMER /

SOMBRERO / PUSSYCAT /

DREAM OF A

JUNGLE CAT. 38:23.

unidentified

personnel, recording date

and location.

3) Norwegian drummer/percussionist Erland Dahlen has played in many groups including the indie rock Norwegian outfit Madrugada. But perhaps his most high profile work (and most relevant to Cadence readers) is as the drummer in trumpeter Nils Petter Molvaer's newest ensemble. wESTAMAN is a trio with Dahlen on percussion, Hallvard Hagen on bass, electronics and DIY instruments and Bjorn Charles Dreyer on guitars and electronics. The band deals in other-worldly electronic soundscapes that are quite unique. Its other-worldliness places the listener at the bottom of an ocean. Apparently parts of these pieces were recorded in Zanzibar then brought back to their studio in Norway, edited, mixed and processed by Hagen and Dreyer. Then they were overdubbed by the trio. Rhythmic pulses may be provided by the hum of a ship's engine or a wash of waves with subtle electronic pings and percussive effects darting in and out. Although this could have the effect of lulling the listener, the sudden emergence of Mohammed Issa Matona's violin slowly phasing in (on "Hydrophone Blues") or a pedal steel guitar glissing in (on "Pwani") or the occasional burst of feedback drenched guitar precludes passivity on the part of the listener. One might be tempted to call this ambient music but a more appropriate term might be ambience music. Whatever it's called, wESTAMAN is a wonderful record that takes the listener to another place and does so very effectively.

Robert Iannapolo

4) It's always amazing to see a music that is so totally identified with a region/country being embraced by people of a totally unrelated region to the point where they form a group to play it. Peruvians, West Africans and Chinese embracing reggae is case in point. Americans embracing Nuevo Tango. A band with international members embracing Calypso and based in Berlin would surely qualify, hence Lord Mouse And The Kalypso Katz. Now in their fifth year of existence, Go Calypsonian is their second full length album. While they sport a contemporary recorded sound (the legend, "Urban Calypso For The 21st Century" is emblazoned on the back cover), this is clearly a band that tries to maintain the integrity of the original music. No synthesizers or autotune is in evidence, thankfully.

Calypso achieved its peak popularity in the 1930s-40s. There was a mini-revival in the late 1950s spearheaded by Harry Belafonte's popularity. In its earlier incarnation it was almost like a musical newspaper that spread political news as well as bawdy songs about prostitution and "harbor" life. Lord Mouse and his cohorts clearly get into the spirit of the

New Issues



5) CAROL MORGAN RETROACTIVE BLUE BAMBOO MUSIC

STERN

LANGUAGE* / MELODY'S

MISTRESS / TEA FOR TWO* /

WHEN THE LEVEE BREAKS /

TO BE CONTINUED* / INTO

IT / WHOLLY-O* / JITTERBUG

WALTZ / JAM / SPIRIT OF

GOD, DESCEND UPON MY

HEART. 56:28.

Morgan - tpt (all tracks);

Mike Stern - g; Chris Cortez

- g; Andrew Lienhard -

Fender Rhodes; Leonard

Goines - el b; Keith Vivens - el

b; Jeff Sipe - d; Time Keiper

- perc. * recorded 8/11/12,

New York; remaining tracks

recorded 12/10/12, Houston,

TX.

of well-chosen covers: Lord Caresser's "Edward VIII", a paean to the man who "left his throne for love, love alone", "Limbo Song" and "Goombay Drum". The originals are wry dance-oriented tunes that sidestep the original political implications of the music for a more "let's have fun" bawdy attitude. "Pussycat" is very much in that spirit. And the band is well aware of the irony of what they do and it's set out nicely in "White Boy Calypso". Based on this disc, I imagine this band is an exciting live proposition and they play the music with enthusiasm. Go Calypsonian is a good-natured, well-made music that is exactly what it states: urban 21st century calypso. But it's worth seeking out the original vintage calypso recordings by Roaring Lion, Lord Kitchener and Mighty Sparrow which define a culture in both time and place. I'm sure Lord Mouse would be pleased if you did. (Incidentally my promo copy came with only a cover with no personnel or recording information).

Robert Iannapollo

5) Trumpeter Carol Morgan's *Retroactive* comes charging out of the gate with a New Orleans second line strut and a punchy theme. It's a nice way to begin. New York-based and Julliard educated, Morgan hails originally from Texas. *Retroactive* is her fifth release but the first I've heard. Morgan is a trumpet player with a full, rounded tone. At times (i.e. "Melody's Milieu") it sounds almost like a flugelhorn. But she also plays with power and has a nice way of bending and shading notes. *Retroactive* stems from two sessions: one in New York featuring Mike Stern on guitar and Lincoln Goines on bass; the other from Humble, Texas with Chris Cortez on guitar and Keith Vivens on bass. Jeff Sipe is the main drummer on both. Half of the tracks are originals, the other half an unusual selection of covers. This has to be the only CD that mixes "Tea For Two" and "Jitterbug Waltz" with Led Zeppelin ("When The Levee Breaks"). The originals tend to be attractive, if not terribly distinctive. The strongest is the opener, "Stern Language". Both bands back Morgan up strongly, providing her with in the pocket rhythms and harmonic coverage.

Robert Iannapollo

New Issues



6) QUARTET SAN FRANCISCO PACIFIC PREMIERES

VIOLINJAZZ 109

CALIFORNIA PICTURES FOR
STRING QUARTET: OAKLAND

– CARMEL – VENICE

(GORDON GOODWIN) /

STRING QUARTET NO. 1

FUNKY DIVERSIONS IN THREE

PARTS: MIKE AND RANDY –

TOWNER – MAURICE WHITE

(VINCE MENDOZA) / THE

BAY IS DEEP BLUE (PATRICK

WILLIAMS) / THREE STAGES

FOR STRING QUARTET:

FOCUS – CONTEMPLATION

– RESOLUTION (GORDON

GOODWIN) / GUAMBA*.

60:10.

Jeremy Cohen – vln; Matthew

Szemela – vln; Chad Kaltinger

– vla; Kalley Maulbetsch – cel;

on * add Larry Epstein – b.

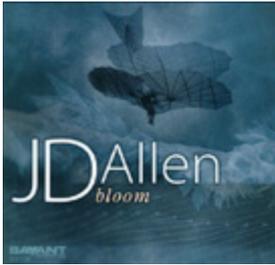
8/21-23/13, Nicasio, CA.

6) Quartet San Francisco, a multi-Grammy nominated unit helmed by violinist Jeremy Cohen, made their name with albums of string quartet arrangements of the music of Dave Brubeck and Raymond Scott. Pacific Premieres is a set of five pieces composed for string quartet by California-based composers. The difference here is that all of the pieces make nods to the jazz tradition. If one is looking for dense and intense Wolfgang Rihm-like explorations of the string quartet format, look elsewhere. Basically this is tuneful, tasteful contemporary string quartet music.

Gordon Goodwin is perhaps the best-known of these composers. He leads the popular Big Phat Band and also composes music for soundtracks. His two offerings ("California Pictures" and "Three Stages", both in three movements) utilize jazz rhythms and phrasing. Both are amiable pieces that go down easily. Pat Williams is a well-known composer for film and television. His one movement "The Bay Is Deep Blue" starts out in a rousing fashion before settling into a wistful idyllic waltz. Vince Mendoza, a composer/arranger whose CV includes work with Joni Mitchell, contributes a quartet subtitled "Funky Diversions" with movements dedicated to the Brecker Brothers, Ralph Towner and Maurice White (leader of Earth Wind and Fire). While not exactly funky throughout, it seems to capture its dedicatee's spirit fairly well. Most interesting is the White dedication which doesn't seem to draw from EWF's funk book and is the most complex piece of the set with multiple changes in tone and texture. Finally is "Guamba" by violinist and QSF head Jeremy Cohen. It's a tango influenced affair and is in many ways the most interesting music of the set. Pacific Premieres would most likely be appreciated by those who enjoy the Turtle Island String Quartet.

Robert Iannapollo

New Issues



1) J.D. ALLEN,
BLOOM,
SAVANT 2139.

JACK'S GLASS / BLOOM /
THE SECRET LIVES OF GUEST
WORKERS / THE DREAMER
/ A THRONG OF MILLIONS
CAN BE ONE / IF YOU COULD
SEE ME NOW / STARDUST /
THE RULE OF THIRDS / PATER
NOSTER / CAR-CAR (THE
BLUES). 40:24.

Allen, ts; Orrin Evans, p;
Alexander Claffy, b; Jonathan
Barber, d. 1/8/14, Paramus,
NJ.

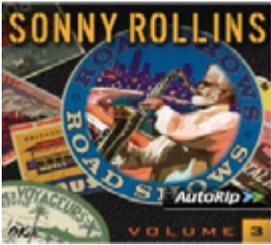
J D Allen is not usually named among the more celebrated cutting edge jazz players but on (1) he presents a set of music that's as questioning and rich as anything else out there.

Most of Allen's recent CDs have been by trios but this is by a quartet with the formation bolstered by another under-the-radar name, pianist Orrin Evans. Messiaen and Schoenberg are touchstones here as the four musicians work fragments of rhythm and melody against one another. Sometimes they do it with careful ensemble wandering and sometimes, as on the title track and the dark turbulence of "Rule Of Thirds", with intense tenor and piano solos building against a boiling rhythm section. The prickly surfaces and off-center timing of "The Dreamer" and "throng of millions" brings the group close to the stark roughness of the old Jimmy-Giuffre-Paul Bley-Steve Swallow trio.

In the midst of all this a couple of standards are played beautifully straight. "Stardust" is performed as a flavorful tenor solo by Allen while Evans, Claffy and Barber play "If You Could See Me Now" with depth and grace. "Pater Noster", also known as "The Lord's Prayer", is done as a majestic spiritual by the entire band. The mix of classical theory and jazz improvisation is carried out here impressively and JD Allen shines in both his ideas and his playing.

Jerome Wilson

New Issues



2) SONNY ROLLINS, ROAD SHOWS, VOL. 3,

DOXY (No number).

BIJI / SOMEDAY I'LL FIND

YOU / PATANJALI / SOLO

SONNY / WHY WAS I BORN /

DON'T STOP THE CARNIVAL.

76:50.

Collective personnel: Rollins,
ts; Clifton Anderson, tb;
Stephen Scott, p; Bobby
Broom, Peter Bernstein, g;
Bob Cranshaw, b; Victor
Lewis, Steve Jordan, Perry
Wilson, d; Sammy Figueroa,
Kimati Dinizulu, perc.

Moving from a young tenor titan to The Colossus, (2) is the latest in Sonny Rollins' Road Shows series of live compilations. By this time we all know the program. On each track Clifton Anderson, Stephen Scott, Peter Bernstein or Bobby Broom execute a nice solo then Sonny steps to the front and lays waste to all around him. The great man may be in his 80's but his tenor still has a buzzing, stormy passion and his power, speed and control sound undimmed. He honks like an old bar-walking r'n'b tenor over the playful, funky beat of "Biji" and serenades drunkenly over the slow, waltzing tempo of "Somewhere I'll Find You".

"Solo Sonny" is eight minutes of stream-of-consciousness tenor as Rollins calls forth from the vast store of melodies in his head and blows out whatever comes to mind including "Dearly Beloved", "The Nearness Of You", "String Of Pearls", "Moonlight Becomes You" "The Tennessee Waltz" and "In An English Country Garden". "Why Was I Born" is another powerhouse uptempo showcase but one that almost takes things too far. Rollins' extended solo tear is excellent but when it ends he goes into trading fours with drummer Steve Jordan which is thrilling for a while but goes on a bit too long. I'm sure the live audience ate it up but listening on a disc, it becomes more of an endurance test than it should.

That's a small quibble overall. This CD is over an hour of live Sonny Rollins. Is any more recommendation needed?

Jerome Wilson

New Issues

3) JERRY BERGONZI, INTERSECTING LINES, SAVANT 2137.

INTERSECTING LINES /
DREAM STEP / CREATURE
FEATURE / TANZANIA /
MARSHLAND / MO-MENT
/ DIG OATTS / SOMEPLACE
OUT - A GRANNY WINNER
/ ITCHY / SADDLE BACK /
ARBONIUS UNT / HORTON'S
LAMENT. 68:28.

Bergonzi, ts; Dick Oatts,
as; Dave Santoro, b;
Andrea Michelatti, d. 8/12,
Westwood, MA.

4) ADAM RONGO, TELL YOUR STORY, D CLEF 160.

Rongo, as, ts;
Etienne Charles -1, Anthony
Stanco -2, tpt; Michael
Dease, tb; Randy Napoleon,
g; Behn Gillece, vib; Emmet
Cohn, Miki Hayama -3, p;
Tim Mayer, ts -2; Terry Lustig,
baris -2; Rodney Whitaker,
b; Ulysses Owens Jr., Evan
Sherman -4, d. 7/13-14/13,
Paramus, NJ.

Jerry Bergonzi is a veteran tenor player with a lesser profile but he's been on his own nice roll with his recent recordings. (3) expands his usual trio format by adding alto saxophonist Dick Oatts. The tenor-alto pairing has a slight air of Warne Marsh and Lee Konitz in its unison horn sound but there is a looser feel to the rhythm section especially in pieces like "Intersecting Lines" and "Creature Feature" where Santoro and Michelatti leave enough space for the saxes to stalk each other like a couple of panthers. The contrast between Bergonzi's deep tenor and Oatts' slippery, higher alto is actually more like an unlikely pairing of Stan Getz and Paul Desmond.

A Lennie Tristano influence does show up several times, in the hip unison playing on "Marshland" and "Dream Step", a lively "You Stepped Out Of A Dream" variation, and the sly harmonic swoops on "Someplace Out". "Dig Oatts" and "Arbonius Unt" have the band cruising nicely on slower, loping grooves and "Saddle Back" gives Bergonzi and Oatts the chance to moan the blues separately to great effect. Bergonzi and Oatts make a great team and their sounds really blend well here.

Jerome Wilson

Finally there is Adam Rongo, a younger saxophonist who shows his stuff on (4) with a large, revolving cast of players. Most of the tracks here contain between two and four horns with vibes occasionally mixing in.

"Turnin' The Corner" is a brassy big band style opener with Rongo, Michael Dease and Emmet Cohen all soloing powerfully. On a surging "You Don't Know What Love Is" and the hard boppish "Doppelganger" Rongo plays alto with a tart bluesy soul reminiscent of Cannonball Adderley. He does convincing ballad work on "You're Mine, You" against Randy Napoleon's billowing guitar and screams intensely with piano and vibes on the frisky Latin beat of "The Wager". "Tell Your Story" is a darker exercise for tenor and vibes and Johnny Griffith's "Fifty-Six" becomes a supercharged alto and trombone chase. Adam Rongo gives himself a wide variety of settings here to show what he can do and his range is impressive.

Jerome Wilson

New Issues

B.F.G. (BEX, FERRIS & GOUBERT)

NOW OR NEVER, NAÏVE 623771.

TAKE FIVE / FA DIESE /
LE SOURIRE DE BABIK /
BLUEHAWK / LIGHT'N UP (IF
YOU CAN) / SOMETHING ON
MY MIND / SEUL SANS TOI /
MR SANDERS. 62:45.

Emmanuel Bex, org; Glenn
Ferris, tb; Simon Goubert, d.
7/28-29/13.

THE DAVE MILLER TRIO WITH REBECCA DUMAINE, BETTER THAN ANYTHING, SUMMIT DCD 619.

BETTER THAN ANYTHING /
YOU FOR ME / SOMETIME
AGO / OH, LOOK AT ME NOW
/ NO MORE BLUES / WHAT IS
THERE TO SAY / I'M GONNA
GO FISHIN'/ TELEPHONE
SONG / I JUST FOUND OUT
ABOUT LOVE / IT MIGHT AS
WELL BE SPRING / CHEEK
TO CHEEK / IT'S LOVE /
DREAMER / LUCKY TO BE ME
/ THAT'S ALL. 46:23.

Dumaine, vcl; Miller, p; Mario
Suraci, b; Bill Belasco, d.
11/5/12, 12/10/12, 1/14/13,
2/12/13, Berkeley, CA.

The instrumental combination of trombone, organ and drums is unusual but the sound this particular trio puts out fits largely into the organ combo norm. "Take Five" and "Light'n Up" are standard bluesy romps and "Le Sourire De Babik" is a lovely, somber ballad where Glenn Ferris croons romantically over Emmanuel Bex's swelling organ background. The adventurous world of Larry Young is brought to mind by the choppy, jazz-rock organ-trombone clash of "Fa Diese" and the eerie organ lines that mix with processed vocals and muted trombone on "Seul Sans Toi". "Something On My Mind" has a friendly Caribbean rhythm married to a shuffle beat and "Bluehawk" is an obscure Thelonious Monk composition approached with casual grace.

Glenn Ferris plays with an old-style moaning trombone sound that has a flexible modernity and Emmanuel Bex's organ is cool and inventive on both ends of the jazz and rock spectrum while Simon Goubert's drumming is supportive and powerful. This is excellent modern organ trio work.

Jerome Wilson

This is actually a family offering as Rebecca Dumaine is the daughter of pianist Dave Miller. Dumaine's voice is a nice combination of sultriness and youth. She comes off a little formal of "What Is There To Say" but otherwise she is convincing on all these songs. She navigates the Jobim bossa novas "No More Blues" and "Dreamer" with sunny assurance, swings breezily through "Better Than Anything" and nails the bluesy soul of the Peggy Lee - Duke Ellington collaboration "I'm Gonna Go Fishin".

Her father is a very capable pianist with a nimble and propulsive touch and his trio really digs into the songs providing a consistently swinging platform for Dumaine's voice. This session is definitely part of the vocal mainstream but it's still fun and a good listen.

Jerome Wilson

New Issues



DĄBROWSKI SOREY DUO STEPS FORTUNE 005

SONG 8/ SONG 4/ SONG 1
(GRAYISH)/ SONG 7/ SONG
6 (STEPS)/ SONG 9 (INVITED
TO LINGER)/ SONG 3/ SONG
5/ SONG 10 (PANICKY LOOK)/
SONG 2
40:45

Tomasz Dąbrowski, tpt;
Tyshawn Sorey, d.
January 31, 2012; New York
City, New York.

This release from the Dąbrowski Sorey Duo is a set of trumpet-percussion impressions that represent an oft-overlooked aesthetic in instrumental duets. Sorey, a Newark native, is a drummer who engages the practice as a sort of soundsmith. I first saw Sorey in Philadelphia (2011) with the Fieldwork trio that includes pianist Vijay Iyer and saxophonist Steve Lehman. I was struck by Sorey's ability to balance the hard-hitting rhythmic swag of a drummer with the sensitivity to timbre that is present in an orchestral percussionist. On *Steps*, Sorey bridges this sound with Dąbrowski's mellow, yet occasionally growling horn. Dąbrowski, a native of Poland who resides in Denmark, provides the organic stream of pitches that radiate around the drum sounds. His tone and highly imaginative/inventive melodies bring a lot to the table. Together, the duo is very much concerned with building textures: a domain that both men seem very comfortable in. "Song 1 (grayish)" perfectly embodies that sensibility which is not concerned with harmony. Indeed, what makes Dąbrowski's melodies interesting is not their harmonic implication, but rather their motivic and timbral suggestiveness. This album represents the improvisational manifestations of their personalities. It lays the groundwork for what will hopefully be another collaboration in the future.

Dustin Mallory

New Issues

JIMMY BENNINGTON
TRIO
THE WALK TO
MONTREUIL
CADENCE JAZZ RECORDS
1236

HENRY ONLY/ L'ENA/ SUNSET
IN MONTMARTRE/ BEGGAR
ON THE CHAMPS ELYSEE/
WALTZ FOR YVON/ THE
WALK TO MONTREUIL
59:42

Jimmy Bennington, d; Jobic
Le Masson, p; Benjamin
Duboc, b.
September 19, 2008; Paris,
France.

The newest album from American drummer Jimmy Bennington is a chronicle of his experience in France that led to the recording of this album. As recounted in the liner notes, the title refers to Bennington's walk around Paris where he accidentally strolled all the way to Montreuil (which is also a jazz-friendly city, I might add). The trio that recorded this album sought to express a moment in time through an improvisational statement. Many of the tracks are based on that snapshot in time: Benjamin's daughter, Lena; the recently resurfaced Henry Grimes; and Jobic's recently deceased father, Yvon LeMasson. This six-track album balances the soloistic voices of each musician with the spontaneity of free ensemble-playing. Each of the first three performances features an individual member of the group. "Henry Only" is (obviously) the bass feature, and it appears in an ABA form that features Duboc's solo playing on the "A" sections. The group's ensemble work provides a nice examination into the depth of their group-expressiveness. "Waltz for Yvon" runs the gamut of expressions with jovial and solemn moments. The trio's use of space and silence on "Lena" is especially captivating. A performance like this demonstrates that it is sometimes the spaces between the notes that have the greatest impact.

Dustin Mallory

New Issues



BOB DOROUGH
EULALIA
MERRY LANE 39627

EULALIA / LOVE (WEBSTER'S
DICTIONARY) / WHATEVER
HAPPENED TO LOVE SONGS
/ BUT FOR NOW / TO BE
OR NOT TO BOP / I'VE GOT
JUST ABOUT EVERYTHING
/ A FEW DAYS OF GLORY /
CONSUMMATION / EULALIA
REPRISE. 46:47.

Dorough (p, vcl), Steve
Gilmore (b), Herman
Matthews (d), Phil Woods (as),
Aralee Dorough (flt), Dennis
Dotson (tpt), Thomas Hulten
(tbn, tba), Warren Sneed (ts,
ss), Keith Vivens (el b on 3 &
7), Ray Wilson (g), Mike Mizma
(vib, pandeiro), Gary Mitchell,
Jr. (vcl, kybd on 7), Tammie
Bradley (vcl on 7). 2011, San
Jacinto, CA.

What immediately strikes you about this release is the presence in places of some quite lush orchestrations, which is not necessarily the kind of thing one associates with the arch, reflective Dorough. But the troubadour's well-known, wry sensibility is certainly evident regardless of setting: in the winsome, at times sprightly step of his turnarounds, in the exuberance and at times unpredictability of his chord changes. Most of the lyrics aren't his, but he's a great interpreter. And while he's never going to win any piano polls, the spare and deliberate manner of his playing suits the music well. Aside from the quirky pleasure of his vocal tone and delivery, the pieces here brim with some very tasty details in their arrangements. Note the sweet flute feature on the beautiful title track and "Consummation," the laconic trombone on the chastened "But for Now," or the deft, effective use of vibes and upper register vocals on "Whatever Happened to Love Songs." Aside from such touches, most of the pieces are amiable groovers of various sorts, and they're usually fine opportunities to listen to Dorough ramble. It's great to hear him range on the keyboard so haphazardly on "Love" ("tra-la-la-la"), with lively but slightly (and no doubt consciously) fumbling rhythms that frames his slightly diffident recitation of the dictionary (with the occasional hint of a bitter growl). Things swing majestically on "To Be or Not to Bop," with fine work from Sneed, Dotson, and Woods. And the music is punchy and vaguely funky on "I've Got Just About Everything" (with more fine stuff from Dotson and Woods). Despite the false step of the vocal piece "A Few Days of Glory," this is a winner.

Jason Bivins

New Issues



1) AKI TAKASE, FLYING SOUL, INTAKT 220

INTO THE WOODS / ROUGE
STONE / WASSERSPIEGEL
/ ONIGAWARAU / FINGER
PRINCESS / MORNING
BELL / TURTLE MIRROR /
READING / INTOXICATION
/ SCHOOLWORK / FLYING
SOUL / TARANTELLA /
TWELVE TONE TALES /
MOON CAKE / PIECE FOR "LA
PLANATE." 58:54.

Takase (p, celesta), Louis
Sclavis (cl, bcl), Dominique
Pifarely (vln), Vincent Courtois
(clo). September 6-8, 2012,
Baden-Baden.

Two tasty ones from Intakt. Pianist Aki Takase (1) isn't quite as well known as he playing and musical conception deserve. With a dazzling new chamber-focused group La Planete – featuring French aces equally deserving of renown – she shows her range as an improviser, arranger, and bandleader in music that admirably balances elegance, restraint, and color. With the musicians' attention to space and close listening, the music is sensitive and purposeful.

All these virtues are audible from the opening "Into the Woods," whose vastness is vaguely unsettling as Takase forges an upper register path for strings and clarinet. It sets the tone for a woody, grainy sequence of pieces that live in dynamic, textural climes instead of sufficing merely to frame individual improvisations. There's certainly hot playing, make no mistake: brief, scratchy fragments like "Rouge Stone, the rhapsodic "Wasserspiegel" (with an exquisite feature for Pifarely and Takase), or the leader's work on the title track, on which her rapidfire low-end runs seem to atomize the group sound before she lurches marvelously into sweet melancholy. But as with all truly fine improvisation, it's the marriage of setting and creativity that makes things really work. Best here are those pieces where Takase employs various idiomatic materials. It pays off handsomely on Alexander von Schlippenbach's "Twelve Tone Tales" (with some intense exchanges between Sclavis and Pifarely), the gorgeous "Piece for 'La Planete'" (with beautiful, subtle work from Courtois), or the vaguely Bartokian "Tarantella" (where, as on "Onigawarau" or "Moon Dance," it sounds like Takase is fusing traditions at the sub-atomic level). Bracing stuff overall, and very highly recommended.

Jason Bivins

New Issues



2) TOM RAINEY, OBLIGATO, INTAKT 227

JUST IN TIME / IN YOUR
OWN SWEET WAY / LONG
AGO AND FAR AWAY /
REFLECTIONS / SECRET
LOVE / PRELUDE TO A KISS /
YESTERDAYS / IF I SHOULD
LOSE YOU / YOU DON'T
KNOW WHAT LOVE IS / JUST
IN TIME AGAIN. 52:04.

Rainey (d), Ralph Alessi (tpt),
Ingrid Laubrock (sax), Kris
Davis (p), Drew Gress (b).
February 28, 2013, Brooklyn,
NY.

Rainey's latest (2) is a dazzling, ripping, inventive investigation of standards. The opening version of the Jule Styne classic sounds like vintage Ornette free-bop, with Laubrock and Alessi just sailing. There's some fascinatingly oblique, scalar work from Davis (who is superb throughout) on the Brubeck tune, the melody sounding as if it's hinting at itself only to end up shying away from Rainey brushwork lattice and Laubrock's fascinating array of differently articulated held tones. Rainey is smart enough to imagine all kinds of settings and circumstances for these resourceful, energetic players. They can sound dreamy but somehow deliberate ("Long Ago and Far Away"), intensely burning (as with the sax trio that opens "Reflections," with Laubrock masterful at oh-so-subtle inside-out phrasing), or joyfully harmolodic once more on Sammy Fain's "Secret Love," which is decoupled from traditional tempo as all five players race in different directions (even as somehow coherence is maintained). There's a playfulness and exuberance that knit it all together, from Rainey's ability to shuttle between rolling toms and spooky texture on the lengthy Ellington reading to the multiple conversational highlights between Alessi and Laubrock. Fully embracing the tunes for possibility (listen to the harmonic center seems to float away on "Yesterdays" and "If I Should Lose You") rather than fossilizing them, this is a fine example of contemporary improvisation on tradition.

Jason Bivins

New Issues



**GEORGE COTSIRILOS,
VARIATIONS,
OA2 22104**

A WALK FOR ETHEL / I
KNOW YOU KNOW / DOCE
PRESENCA / SAMBROSIA /
CHIMERA / 1937 / JUSTIN
CASE / BLUES FOR THE J
MAN / BUT BEAUTIFUL /
MADRUGADORA. 50:26.
Cotsirilos (g), Robb Fisher (b),
Ron Marabuto (d). February
17 & 18, 2013, Berkeley, CA.

This is quietly accomplished, mainstream guitar stuff. With solid and slightly understated rhythm work, Cotsirilos' buoyant playing and generally sunny lyricism generally shine. After the brisk, at times dense work of the opener, the slightly lazy "I Know You Know" brims with some fine post-Wes octaves and hints at the melody for "Blame It On My Youth." At times Cotsirilos has just the slightest trouble on his double-time runs but in general his playing impresses. Fisher is solid in support, with well-structured harmonic accompaniment and some occasionally fine solos. Marabuto is a fairly laid-back player, one whose style suits the choice of material: the slightly lazy acoustic ballad "Doce Presenca" or the waltz-time "Sambrosia," the laconic "Blues for the J Man" (with some tasty intervallic work from the leader), and the affectionate reading of "But Beautiful." Things are more engaging when they make some moderate rhythmic mischief, as with the stop-time moments built in to the ballad "Chimera," the quirky semi-samba "1937," and the jaunty, ebullient closer, which occasionally reminded me somehow of mid-1970s John Abercrombie. Generally well done, even if it's hard to get worked up over something so chilled out.

Jason Bivins

New Issues



LARA IACOVINI RIGHT TOGETHER

ABEAT 127

CARNATION* / LAWNS / BUG
IN A RUG* / DO YOU KNOW
WHAT IT MEANS TO MISS
NEW ORLEANS / ISFAHAN
/ WRONG TOGETHER* /
LADIES IN MERCEDES* /
SCARANTE+ / SAIL AWAY+ /
MY LITTLE BROWN BOOK*.

58:39.

Iacovini (vcl), Steve Swallow
(el b), Paolino Dalla Porta
(b), Adam Nussbaum (d),
Roberto Soggetti (p), Andrea
Dulbecco (vib on *), Giovanni
Mazzirino (kybd on +). May 27
& 28, 2013, Lacchiarella, Italy.

Iacovini possesses a warm, faintly nasal alto of modest expressiveness. In the company of the redoubtable Swallow and Nussbaum, anyone's going to sound fairly good but she acquits herself well on her own terms. And this collection of modest tunes, with occasional winsomeness and regularly mischievous turns of phrase (not to mention a somewhat thick, somewhat winning Italian accent), is satisfying if not especially memorable. Carla Bley's "Lawns" is a fine feature for brushwork, taut electric bass, and committed vocals (the gentle piano makes sense, as do the vibes on the opening "Carnation"). Similarly tasteful is "Bug in a Rug," whose brisk Latin pulse track induces crisp work from all considered (especially Soggetti). "Ladies in Mercedes" has a similar feel but is marred by some pretty useless lyrics. Every so often, Iacovini strains a bit and her vocals aren't wholly convincing (she seems to struggle on "New Orleans," a shame given how excellent Swallow's chordal work is). But she sounds assured on the Strayhorn tune, and quite strong on the ballad "Wrong Together," with its subtle, sensitive vibes. The problem is, Iacovini's vocals just aren't as interesting and compelling as those of the other players on her record. It's not bad music, but that's pretty telling.

Jason Bivins

New Issues



TOMASZ DABROWSKI TOM TRIO

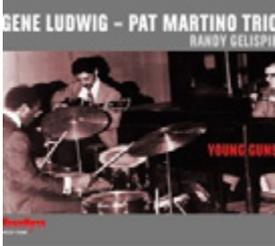
ILK 193

7 DAYS TO GO / I'LL REPEAT
ONLY ONCE / COLD HANDS
/ WAVE / BUZZ WOW /
TRIANGLE / AFTER JAM / CPH
TALK / EUROPEAN 46 / THIS
WAY UP / UNISON. 49:17.
DABROWSKI (TPT, BALKAN
HORN), NILS BO DAVIDSEN
(B), ANDERS MOGENSEN
(D). JUNE 2011, ODENSE,
DENMARK.

It's comparably rare to hear a trumpet trio, and this one is oh so spare and subtle. It's got a warm, dry acoustic that reminds me of early Air recordings (and that's not a bad reference in other terms as well). And compositionally, Dabrowski's limber, carefully chosen settings and lines or moods anchor these terse pieces. Davidsen's big tones and the careful pattering from Mogensen frame tightly focused trumpet statements that move in the direction of lyricism but regularly modulate themselves with the most deft sputter, slur, or squeal. Tasteful but not tame. There's a lot of emotion here too, as on the opener that continually wrests itself from mournfulness into brightness, or the mournful "Unison." And they cover an impressive amount of material in this concise record, from the grooving, poly-directional "I'll Repeat Only Once" to the moody slow-burn reflection "Buzz Wow" (where Davidsen has a fine feature, as he does on "This Way Up"), from the bustling, exploratory "Cold Hands" (with some gentle mute work and nicely tumbling, descending lines) to the rhythmic raveup "Wave." But a final word of praise for the leader, who has serious chops and has synthesized a wide range of music that is elegantly, effortlessly presented here. A really good record.

Jason Bivins

New Issues



**GENE LUDWIG – PAT
MARTINO TRIO
YOUNG GUNS
HIGH NOTE 7258**

WHO CAN I TURN TO? / MR.
PC / SAM SACK / WATCH
WHAT HAPPENS / CLOSE
YOUR EYES / ROAD SONG /
COLOSSUS. 76:55.

Ludwig (org), Martino (g),
Randy Gelspie (d). 1968-69,
Louisville, KY.

For anyone who's a fan of grooving organ trios, or of Martino's peerless guitar playing, proceed quickly to this totally unexpected archival release. From a pair of hits in Louisville, Ludwig leads his trio through amiable, at times hard-hitting materials that allow each player to stretch out nicely. Ludwig isn't among the best-known organists of this era, but he plays in a style somewhere between Groove Holmes and Larry Young, while the fresh-faced, Van Dyked Martino plays it cool and Burrell-like on this early date. Things get off to a fine start on the lengthy, medium-heat workout "Who Can I Turn To?" Here as elsewhere on the recording, Gelspie sounds just a touch stiff, but part of this may be due to the pretty weak live sound (he suffers the most of the three). But when the trio gets cranking and finds their sweet spot, it's a fairly unadulterated pleasure. Martino hadn't quite shaken off his influences at this point, but is nonetheless so assured and expressive in his soloing. "Mr. PC" is like red meat to the guitarist, who simply rages over it in ways vertiginous and harmonically daring. Things are more laid back and sauntering on "Sam Sack," but Martino impresses equally, with some amazing playing against the rhythm; he playfully and insistently pushes the form even as he remains firmly in the capacious pocket. "Watch What Happens" is like the mid-set breather, laid back with a light samba feel. Ludwig, too, is pretty comfortable with high velocity flexing; and his best work is on the sizzling "Close Your Eyes," with excellently detailed snare interaction from Gelspie. All in all, it's hard to resist the fire-stoked interplay of tunes like the sinuous "Road Song" or the roaring "Colossus," with dizzying chromatic work from Martino. Top drawer stuff.

Jason Bivins

New Issues



PAST & PRESENT FUTURES

GLITCH 98740

PRESENT / FUTURES /
DISTANCE / BEGIN / EVOLVE
/ A SALUTATION / PAST LIFE.

61:12.

Jeff Platz (g), Daniel Carter
(as, tpt, cl, flt), Francois Grillot
(b), Federico Ughi (d). 2012,
Paramus, NJ.

I've enjoyed the recent releases I've heard from guitarist Platz on the Glitch imprint, and this one is an hour of limber and expressive free improvisation from a couple different generations of NYC players. Platz's clean-toned guitar reminds me just a bit of Bruce Eisenbeil, at least in terms of the basic aesthetic in a free setting; but he's got a fairly distinctive phraseology and he plays (admirably) with tons of space. His colleagues here are well chosen, too. I was especially impressed throughout by Grillot's combination of muscular playing with at times quite sensitive chordal efflorescence. He works with continually engaging results alongside the thoughtful, coloristic kit-work from Ughi. Carter is well known to reader's and he's in fine form here, tart and reflective. The music is often fairly heady, as when there are multiple rhythms in "Present" (Platz creates some compelling downward gravity to contrast with the avian clarinet). There's a similar feeling of heft to open the guitar trio of "Futures," heavy even though things are delicate and pointillistic in places (as with the superb flute trio that follows). Grillot is so versatile and fleet here that when Platz reenters, the whole thing takes off like a bunch of stars flickering in and out. Things are often percolating in a like manner, but the group explores wafting ambient drift (the brooding "A Salutation," with fine trumpet and pedal-tweaked guitar, and "Distance" features clarinet, volume pedal chords, cymbal washes, and radio signals from Saturn), mutant swing ("Begin," with tuned drums and rotund nose-diving bass notes), and intense, angular urgency ("Evolve" and the excellent "Past Life," with Platz distorted and Grillot vocalizing along with himself). There are a lot of records of similar inclination out there, but this one's got real heart and personality. Recommended.

Jason Bivins

New Issues

1) B.J. JANSEN RONIN

ARTISTS RECORDING
COLLECTIVE 2529

RONIN / ROSE FOR NORIKO
/ BEST FIEND / THE

COST* / BLUES FOR C.P. /
MANHATTAN TRANE'IN /

BROTHER SID / DIAMONDS
FOR LIL / THE CODE. 54:10.

Jansen (bari s), Mamiko
Watanabe (p), Mike Boone (b),
Amanda Ruzza (b on *), Chris
Beck (d), Dorota Piotrowska
(d on *). October 9 & 27, 2013,
Paramus, NJ.

Jansen's session (1) is an odd one. On the one hand, it's got a safe predictability to its mainstream inclinations but also falling notably, audibly short in places. Its dark-hued mid-60s sound won't surprise anyone but it's often well played, with Jansen at times quite deft and graceful on the big horn (he actually sounds least certain when trying to play a bit outside, as he does at the tail end of the title track, when he seems to be trying to channel Olé-era Trane). And the basic quartet is pretty nimble, especially Watanabe (Ruzza and Piotrowska sub in for a single track). But as soon as you get to the ballad "Rose for Noriko," you can hear how very far he sometimes is from Serge Chaloff or Geru, as there are some serious intonation problems (marring the otherwise pleasant chart). It's really quite a perplexing situation, as there are several performances that are perfectly estimable: the moderate "Blues for C.P." and the similarly inclined "Best Fiend," the crisp and racing "The Cost," and the boopish workout "Manhattan." But just when you begin to settle in, Jansen warbles, doubles down on a flat note, or otherwise audibly mars the proceedings on an unnervingly consistent basis (most egregious on the ballad "Diamonds for Lil"). There's some stuff to admire here, but I'm surprised that other bits were actually approved for release.

Jason Bivins

New Issues



2) TIM HEGARTY TRIBUTE

MILES HIGH 8623

A NEW BLUE / AMSTERDAM

AFTER DARK / SIMONE /

INEFFABLE / NEW PICTURE

/ NOT TO WORRY / LOW

PROFILE / GINGERBREAD

BOY / PANNONICA / INNER

URGE. 70:28.

Hegarty (ts, ss), Mark

Sherman (vib), Kenny Barron

(p), Rufus Reid (b), Carl

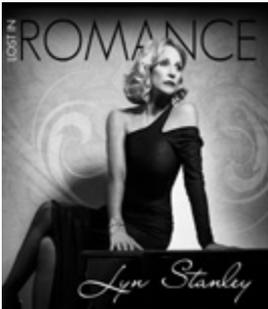
Allen (d). August 20, 2013,

Hampton, NJ.

If you can tell something about a musician unfamiliar to you by the company he keeps, then you know Hegarty (2) is accomplished, grounded, and polished. Yep, that's what you get with this peerless mainstream rhythm team, on a series of dedications to the leader's rhythm heroes. It's finely chosen, fondly regarded repertoire for the most part, and it's brought to life admirably by Hegarty's rich tone, his rhythmic playfulness, and his spirited interactions with Barron in particular (they're great on the opening Jimmy Heath tune, all limber mid-tempo swing). There's a sumptuous vibes and piano mix on George Coleman's "Amsterdam" (again, dig Hegarty's fat low end) in the kind of pleasant combination heard across this fine mainstream platter. They take in a bit of Atlantic-era Trane churn on Frank Foster's "Simone," some sumptuous ballad on Jimmy Heath's "Ineffable" (Barron is spectacular here), and a sprinting waltz in another Heath tune, "New Picture." Hegarty's brooding, slow-burn groove "Not to Worry" is an excellent change of pace, with Sherman's vibes creating real atmosphere for the soprano feature. And while by the time you get to another mid-tempo saunter, Hegarty's other original, "Low Profile," you get the sense that a track or two could've been shaved off this program, it's certainly satisfying in what it delivers. Stick around for the brisk take on "Gingerbread Boy" and the sweet Joe Hen tune that closes things out, and you won't be disappointed.

Jason Bivins

*Interview and
transcription
by Karl
Stober*



Cadence: *Let us in on who is vocalist Lyn Stanley?*

Lyn: Who am I? I'm an artist who was designed to sing from the get-go, but opportunities didn't present themselves. I knew as a kid I was going to be a singer but getting me to a point where I was able to actuate that dream was a long... a long process.

Cadence: *What about Lyn, let's take it Lyn the dancer, ballroom dancer, versus Lyn the vocalist.*

Lyn: Well, I started out always loving to dance. My mother was a dancer and they did social dancing in our household and so it was always around. Later on in life, I had gone through a doctoral program and I needed something to cope with the stress of that situation, and so I gave myself the privilege - after I had accomplished certain goals, of being able to do some social dancing. So I took some lessons with a group when I was in Michigan and I loved it because it's pretty clean, wholesome fun. Generally, nobody smokes or drinks at these functions. When I moved to Atlanta, I saw competitive dancing for the first time and my eyes opened big. I always enjoyed competitions and asked for information to train in it and off I went.

Cadence: *Talk about that bridge though, between dancing and singing.*

Lyn: Well, it's going to sound weird. I wasn't sure about what I was doing in my career. So, like some people who are a Pisces, I went to see a soothsayer, who had told me that at some point in my life I was going to meet a very tall man, who from a distance looked bald, and he was going to help me with my career. Well, at the time I was just dancing, I wasn't singing at all. Singing was not on my radar. So, I actually started looking at dance teachers everywhere around the world when I would go to compete in the various cities, looking for a tall bald guy, wondering if he was going to be my mecca, and that never came about. But, years later, I did go to a concert someone suggested on a beautiful day

like today, close by where I lived in Rancho Palos Verdes, and Paul Smith was playing. My mother had said to me not too long before after a church service, "Why don't you go and join a choir." I don't know what got over me that day. I was at the very back, you know how it's all those rows of white chairs like you see at weddings and I moved forward, and more forward, and more forward to hear this guy, and suddenly, BOOM. I was right in the front seat, in the middle of the row, with my gaze focused on watching Paul Smith play. I was just taken aback by him, and I had to meet him! It was a compelling moment – and he was tall and appeared bald from a distance (although he had a head of short white hair)! It didn't dawn on me until later that maybe, the little prediction given to me years before might be Paul Smith.

Cadence: *So it was fate.*

Lyn: It kind of seems that way. I never in my life went up to meet a performer. I was just supposed to applaud and go home. But, I got out of my chair after he was done with the gig and met him, and then David Benoit came on and said, "That was my mentor growing up here in Rancho Palos Verdes." So I met him and saw him two days later at a gig that was near my home, gave him my card and asked to have an audition with his vocal coach wife, Annette Warren, who was the voice of Ava Gardner in the movie SHOW BOAT. Four months later, with no singing background at all, but now with vocal coaching, they put me on stage with the Paul Smith Trio.

Cadence: *Let's keep talking about Paul. Tell me about the influence he had over you.*

Lyn: Tremendous, he was huge for me. I mean I can't tell you the number of people, who too worked with Paul, wished that their career pulled forward like mine did with him. I did a video of my first public performance with Paul so I could document it and learn from it. I used the video to help me audition for an intensive singer program at Yale University with topflight performers as teachers. It was an international open call and I was one of twenty-seven people picked from all over the world--Saudi Arabia, England, Canada, Israel, USA and more. Through that training I met more industry people. During this period, I was also able to take lessons with pianist, composer and arranger, Tamir Hendelman. I know now that once you had Paul Smith's stamp of approval, other musicians realized that there must be something worthwhile about you.

When Paul would work with me in private lessons where it was just the two of us and I taped many of them. He would train me on how to work with accompanists and select songs by saying "You know, this song, this would be good for you." For instance, he once said to me, "Lyn, you are "That Old Black Magic" and you need to have that as your opener".

Cadence: *Interesting. Do you ever go back to those old tapes for a little bit of?*

Lyn: I did, actually. We did a tribute at my CD release to Paul last August. Paul was supposed to play at my *Lost In Romance* album release party in Los Angeles. It was all scheduled and we had an extra piano ordered for him and then when he passed away. So, we turned it into a tribute. I asked Tamir Hendelman to arrange one of the songs I first sang with Paul, which was "The Man I Love". I had that on a video recording of Paul playing with me singing and I showed it to Tamir. Using some of the chords Paul used, Tamir wrote one of the most sentimental, beautiful arrangements I have ever heard.

Cadence: *Well, and again, this is going to be a very sensitive question to you I'm sure. But, finishing off on Paul, I'd like to say of course... on June 29th of this year we lost Paul! The whole music world was saddened by the loss. Tell us about your last conversation with Paul before he left us all.*

Lyn: I get teary-eyed. Again you just have to know he was so, so helpful to me and we all painfully miss him. Just like his wife, Annette says, when he walked in the room he took over, even though he was a quiet man, --just bigger than life personality. Last time we were together, was about a month before he died. He had listened to the final version of the album, and he said to me, "Lyn, I hope I'm here for your tenth album," and he said, "It's just wonderful. I'm giving you and A++. Your intonation is beautiful and the guys did a great job for you. I'm so proud of you." Paul also reminded me of what to look for in good accompanists—tell them to play 10% of what they want to when accompanying a singer. Very important, good tips on what he believed-he played with everybody. I don't think if anyone were to do a historical on him, I don't think you could come up with anyone that played with as many accomplished singers as Paul Smith!

Cadence: *Whom did he work with?*

Lyn: You know from Benny Goodman, Tommy Dorsey, Frank Sinatra, Bing Crosby, Anita O'Day, Sarah Vaughan, Sammy Davis Jr., and many years with Ella Fitzgerald... he even played for Zappa.... Frank Zappa!

Cadence: *Zappa, Somebody we would normally or never match the two together.*

Lyn: It was Frank Zappa's first album and Paul was on the first two days of doing that. But, he bailed on the third day and Mike Lang, who is on my album, actually was the person they called in to replace Paul. But yes, that's how the last conversation went. And he always said as I would leave their home, "I love you." Once, near the end, we were with a group of people and he said, he introduced me as his adopted daughter. I had only known Paul for three years.

Cadence: *Well, the one thing you're assured of is, wherever he is he's going to hear your tenth album.*

Lyn: Oh, I hope! I feel him everyday.

Cadence: *Lost In Romance! It's blanketed with some extremely emotional classics. Discuss with us about how you came to decide about this album concept, the way it ran and the selections you chose.*

Lyn: A lot of the songs on the album were picked up by me because of being exposed to them from Tamir Hendelman and his workshops, or songs that Paul introduced me to; “You Go To My Head”, Paul suggested, “That Old Black Magic”, Paul suggested. “Fever” I love, because I always have loved Peggy Lee. There’s nobody like Peggy Lee, and when I did my first show, my one-woman show, I was compared to her when I sang that song. She’s just sultry and lovely. I also strongly appreciate, and I think one of the best singers in the world was Fred Astaire. Fred Astaire had a phrasing, styling, and a musicality. He composed songs, played piano, danced—vaudeville roots. He wasn’t known for his voice, it wasn’t the Sinatra-type of wonderful tenors and all that, no. But he had a delivery that was outstanding! And you know, I’m not alone. There are other people that think of him in that way. I just think of him as one of the very, very greatest singers. And the fact that he was a dancer, I picked up songs that he put into the movies. So, I actually had recorded twelve songs and had it done in September, but I went back when I decided more Fred Astaire stuff should be included. I went back and we recorded a couple of dance themed tunes. I got Tamir, Jeff Hamilton, and Trey Henry, together along with Gilbert Castellanos. I’ve got a tenor sax, I’ve got the guitar, the trombone—all fabulous on it, and now, I said to Steve Rawlins, my producer, I need my trumpet, flugelhorn person. So, that’s how that came about. That was in March of this year.

Cadence: Your first show was “Makin Whoopee” and it was a great success. How did that impact your career and performing style? In other words, did that performance take you to another level because of the hit it had become?

Lyn: Well, I was ready to take that show in a lot of directions, and my mother ended up getting extremely ill and went into hospice two times beginning the following February. So, I had to spend the next year pretty much dealing with that issue, because I’m an only child and my mother is a widow. So I had pulled the reins back on my career. The show itself in terms of teaching me things was important and showed me things performers need to know. Yet, comparing that performance with my initial neophyte performance with Paul and Annette’s instruction, that was quite a big difference. It was a good learning tool.

Cadence: So it basically took you to where we’re sitting right now.

Lyn: Yes, once you’ve done a one-woman show and you’ve organized it—that is an accomplishment. There’s one thing people might not understand about a singer in today’s market, the singer is the person who has to bring in the audience. You have to do all the marketing. You hire the musicians. It’s not like it was in the old days where bands hired you. It’s way different today.

Cadence: Let’s piggyback off the answer you just gave. What have you learned in the music business? Now you had your ballroom, now you’re a female in the music business. It must be very complex and

very confusing at times. What are some of the things that surprised you and what are the things that you had to deal with that you expected and how did you deal with those?

Lyn: It's been an incredible learning experience and I had a pretty big background in business before, but I can't tell you the learning curve I've had in this particular line. Oh my goodness. Singers really today, unless you have a manager that you trust and all that, a new singer today has to be a good businessperson. There's a movie that's been recently released and I went to see it, called "Twenty Feet From Stardom." I do remember vividly the storyline in it. A lot of the backup singers were extraordinary in the 60s and 70s, and never made it as soloists because their business background wasn't good enough. I've heard Marge Rivingston, one of my vocal coaches, and she has been the vocal coach for Linda Ronstadt, Bette Midler, and Maureen Montgomery. She said to me, "Because you have a good business background, you'll be better off than others who might not make it, you know, down the line... you have to be a good business person." One of the things that happened to me is I put into the hands of a digital distributor all of my digital recordings and that person put his label on my work. I own everything. He put his label on my digital recordings. I had to get a lawyer involved to make sure he took his label off and replaced it with my label. You also have to campaign for your own success... due diligence, checking on things all the time. There was an audio file review released two days ago that a gentleman wrote and I wrote him earlier this morning when I saw it, as he was putting down that my vinyl was being sold for \$47.00. My suggested retail for this double vinyl is \$34.99 for fifteen tracks. I called him on it. However, some Internet retailers put additional mark ups on their products.

Cadence: So you are constantly policing.

Lyn: You have to. And then, on top of that, one of my songs was not registered and I didn't know it. It was on the composer's album as a demo. I thought it had been registered! The reality was when we did a check on it, it hadn't. So I had to hire a lawyer to help get it registered so I could get mechanical licenses. It's very detailed. You would never imagine how much detail there is.

Cadence: Do you find that being a female, it was even more difficult?

Lyn: No. I don't think so. I think it's a very fair business. What I love about the business compared to what I was doing before, what I love about it is if you're a female bass player you get paid the same amount of money as the male bass player. That is...the way it should be. That part I love about the business. It doesn't matter!

Cadence: You spoke about, in some of your information that I've been reading, about your goal with the album was to share a storyline through song and dance. Talk about that if you would.

Lyn: My producer, did the Vegas show for Bette Midler, and he did the major orchestration work for her. And he had a philosophy when he was working with me, that the album's sequence of songs should be

done by key. I said to him, "I don't think so, I'm telling the story here." I wanted to build a story, because I had albums when I was younger that told stories and I loved them. They would go from one emotion to the next one and I loved that about them. I did some research on it too and the result indicated this style of album storytelling has fallen out of grace - nobody does it anymore. So, that's why I trumped my producer, "No, I'm sorry," I remember telling him, "I am going to do it in this order."

Cadence: Now of course we've mentioned a few times about the album Lost In Romance. It is your debut album. What was the most difficult about going through the process - from the beginning of the album to its completion? What did you find most difficult through that whole process?

Lyn: I didn't know anything. I knew nothing. And one of my promoters is a pretty famous radio guy. He had said to me many times, "Lyn, it's amazing you knew nothing and yet your instincts were good." So for instance, when the album came out and I could see push-back from the jazz people - that they thought, this is too maverick you know, she's not scatting or she's not you know, doing a lot of different things. Well they didn't actually factor in as we discussed a few minutes ago about the amount of money I was putting in it, and do I do things that are too off the wall because I could be a bomb or I could make it, or do I gently tread the mix. Well for a dancer, you can't do scat your music and expect them to dance to it. The dancers don't get scatting-they need lyrics and downbeats. And so from the get-go I positioned myself as a dancer who had gone into the singing world and I even pulled from singers and dancers. The hard part for me was being a quick study on what is required to do this - how you find the right person. For instance, when it came to the vinyl that you have enjoyed I didn't know the first thing about it. Bernie Grundman, a world famous mastering guru, was the one that told me I should to that. "Well, O.K. Bernie, what do I do?" Bernie turned around in his chair and I said, "If I do this, I will turn it over to you!" Seems like I called him every five minutes with questions. "O.K., do I want 180 gram vinyl or what? What RPM? How many songs do we put on one side? Should I include all fifteen songs?" There were so many decisions to be made and then the vendor that we used for instance, the color that's on the album - I had thought I could do this whole thing in black and white but no you know. The color didn't look good in black and white, so I had to step up and pay more money for four color processing to get the album to look pretty. There were things - who would have known? I didn't know before I started this journey.

Cadence: It is all so intriguing and like you stated, you went in as an infant. You knew nothing. So it should be a little easier on your second album.

Lyn: Oh yes. Oh, I've got it. I've got a lot down now. I won't make many mistakes I don't think, but maybe.

Cadence: Describe your style compared to the other vocalists in Jazz today or we could even include the world of blues. Describe your style - how it differs.

Lyn: I have rhythm-not every singer has that gift. I have also a pretty good vocal range and it's going to show on the next album, big time. I can go high C and higher and I can go way down low. So, I'm going to step up and show that I can do the vocalizing that they are expecting in the jazz world. But, I will still - no matter what you tell me - I appreciate the lyrics of the composers that I happen to enjoy, the words, poetry, that they did put into things are beautiful, even Kiki Dee - Pauline Matthews - her song is a beautiful 1970s song about rebounds. And if I pick up any more contemporary works it's because I really like the lyrics. I used George Harrison's "Something" because there was a video of Frank Sinatra on YouTube where he said - he thought this was one of the most beautiful love songs that had come along in the past 70 or more years.

I had to do it because it was thematically correct, Frank gave his stamp on it and it was by a contemporary, wonderful composer. So, I think of myself as a person that honors the work that was done in the past - Fred Astaire, Rosemary Clooney, the Peggy Lee, Judy Garland of course - even Streisand though she's a little more this way than I am. I like earthiness. I loved Credence Clearwater when I was a kid and Motown. I loved a lot of those things that are a little more gritty and earthy. So I'm feeling that when I find my niche it will come, as I get more experienced. And, I'm beginning to feel that - I'm just picking up a song called "Teach Me Tonight". And oh my, do I love that song. And I can really get into it- and putting it on the next album. But that song is helping me identify who I am like "Fever" did. You know I'm very creative. I think that my future albums will exploit my creativity too. Because when I did the new line, I don't know if you noticed it on "Fever", on my Lost In Romance album.

I called one of my album's bass players, Jim DeJulio, and asked him to meet me. I rented a very small room and he brought his three hundred year old bass, and the two of us sat in this little tiny room and we worked out that bass line together. And I told him, nope -we'd try again-- I would sing it - nope - yep - nope...until we both liked the new line. That's why I'm listed on that particular song as part of the arrangement. Even on "That Old Black Magic", I influenced it by adding two additional bars at strategic points. I have a feel for music that's unexplainable. I was never trained in it. I just know what I think will work and I can hear it in my head.

Cadence: Something inside of you that you just never explored until now.

Lyn: Right! I feel it and like for instance, we're going to do "Lullaby Of Birdland" on my next album. Terrific song! And I'm going to put it to a fabulous tango! Nobody's ever tried that!

Cadence: So you really go outside of the textbook when it comes to your vocalizing?

Lyn: Yes! It's going to be a tango. And I'm doing "Misty". My father wasn't with me very long in my life, but I know that he loved Errol Garner, and he played piano for fun by ear. And the stories in the family were that he played at clubs when he was out traveling, gig musicians would invite him to play. I chose this song because Errol Garner is the composer of "Misty". And when he wrote it, the first year it did not have lyrics.

For the whole first year! So, when I do it for my next album I'm going to have a whole round of that song a la Errol Garner playing it. It's going to be an arrangement - that part of the song that's like the way Errol might have done it. And then when I actually enter into the song, I'm going to turn it into a waltz.

Cadence: *I see how the dancing and the vocalizing came together.*

Lyn: You see it brings a whole new dimension that nobody out there is doing- I like to think that way and then I like to put the lyrics in an emotional way that someone who has been through that experience can feel it personally.

Cadence: *Well that's the innovation ejection that jazz may need at this point in time.*

Lyn: Yes!

Cadence: *And I see that coming out of a lot of young, new artists and I think you will see a resurgence, but it will be not like what we expected jazz to be, you know from the 40s and 50s.*

Lyn: Yes...

Cadence: *Which cut of the album best shows your range? We talked about it a little before.*

Lyn: Oh, let's see. Could be "Nearness Of You", could be "Foolish Heart". I know - "You Go To My Head". There are a lot of highs and lows; there are a lot of jumps, octave jumps in "You Go To My Head". That's probably it. "Nearness Of You", has some, but not like "You Go To My Head".

Cadence: *Was there a cut that was extremely difficult for you to interpret?*

Lyn: Oh. Well it's funny that you should ask. I'm going to paint a picture for you. I'm in the studio - we're doing the vocal recordings, and Etta James as you know, recorded "All I Want To Do Is To Make Love To You", Willie Dixon's song, but she rewrote those lyrics-and delivered it in a fast tempo, gritty manner. The lyrics she used were different than the original, entirely. The night before we were doing this session, I copied off Willie's lyrics too. I just wanted to see the difference because I really wanted to know how much she did change them, a kind of reality check. So I got his and I brought them with me to the session and I had hers. I had already lined up and written how I was going to record it. And I started to do maybe one or two verses and I looked at my producer said, "You know, I'm not going to do this." There we were, the studio time money clocks are ticking. I said, "I know it's taking a chance, but I just want to do Willie's original lyrics. I'm trying so often to stick to the original composition. I'll do her bridge

because it makes sense for a woman singing it than the one he wrote, but I'm doing Willie's." So I did it. I also had changed a few words in. One of the lyric points in "Nearness Of You" says, "If you'll grant me the right to hold you ever so tight." I decided that did not work for me so I changed it. As woman that felt better to me. Plus, the original lyric intended for a man to sing, would not set well for a woman to sing in the time frame that that song was written. That song was written when men opened doors and women were put on pedestals.

Cadence: Chivalry was alive.

Lyn: It was very alive. So I changed my lyrics. On my album the lyrics read - If you'll only ask. Ask me. ask me... for the right to hold me ever so tight. You know if you'll ever ask.

Cadence: *So you played an Etta James, in other words you took it upon yourself to fit it to you.*

Lyn: Right! Now the complete antithesis when I recorded to "All I Want To Do Is To Make Love To You", which got airplay in the UK. Because it was written in 1954 and that was a pretty earthy time, but again, it was meant for a man to sing to a woman. So I just grabbed a moment - truly that was a big leap of faith, and followed my instincts.

Cadence: *And it's interesting hearing how you approached that and I think we just covered it, but we didn't cover the mental process. We talked about you approach a song, so now we've talked about how you could change it and play with it and do what you want, bring it to you, make it Lyn's. What's the mental process?*

Lyn: Well, actually I've been criticized on this a little because I have the ability to put myself in other peoples' shoes. I can feel. I'm very sensitive. So in some of these songs I might have not felt the actual experience of that moment but I know people that have and I've felt for them and I've put myself into their shoes when I sang that song.

Actually I talked to another music producer who said, you know you need to get in there and you need to own it. And I said that probably will be another step for me in my learning curve. I probably did play it safe by going into the emotions that I could feel and come up with on this particular debut album but the next round you're going to be pretty amazed because I'm going to go to those places.

Cadence: *I'm looking forward to that. Alright, we're getting near the end but I want to ask you, what do you want - now you've got a whole new group of fans - of course we know that in Europe it's being received very well, here it's being received. What do you want to tell your fans about this album? What do you want them to get out of this?*

Lyn: I hope that after listening to it they feel less stress, better about life and themselves and that they feel like somebody in the world has compassion for the things that they are going through, whether it's happy times or sad times. That's what I want even when I have a show-I love it when an audience member tells me "you really touched me." I have a song called "Pieces", it's a Michel Legrand song, and I get such a connection through that song with audience members who have been through addiction related difficulties with loved ones. Oh that

means so much.

Cadence: How'd that make you feel when they said that to you?

Lyn: There's nothing like it!

Cadence: *Now we're going to have a little fun with you, but first I want to ask you one more question. I want you to tell us something about Lyn Stanley we don't know. We know you're a ballroom dancer. We know you're a vocalist, now of course we know your methods and the way you approach your craft. Tell us something about your life that we don't know.*

Lyn: Well, I have a lot of degrees. My mother was not an advocate of show business. She thought it was a very frightening thing for a woman to go into. And so, I was steered away from it. I went into the corporate world and I got degrees in communications and arts and sciences. So I did all - I had a corporate background and I was pretty successful at what I did. I got a 3.9 on my Master's Degree out of a 4.0. I did go through a doctoral program at Michigan State.

I became ill with a precancerous condition of my uterus so I was frightened and I left the program, just at the end. It was too bad that I didn't realize that I was going to live! But at the time it was frightening. And I'm a mother and I have two sons, I'm not married. There!

Cadence: *I'm going to ask you five questions and I want you to be extremely honest. First of all your favorite expression, when you get angry? And this is uncensored by the way.*

Lyn: Oh, my God. It's usually something like that, Oh my God, or Oh no. I don't usually do a shit thing, but you know that might come out too.

Cadence: *What person do you most admire?*

Lyn: Oh you know it has to be Paul. I helped after he died I helped do some of their organizing his books and things and even the day before he died he was still writing checks to the charities. You got to hand it to the guy and anytime you needed an ear, somebody to listen to you. If you were a friend and you weren't feeling well you would get a call from Paul.

Cadence: One last thing I'm going to ask you to do. You mentioned Paul's charities, and there's something very special going on with the sales of this album. Do you want to tell the folks what it is? It's a charity?

Lyn: Oh, when I did the show - usually when I do a performance I usually figure out a charity to donate to. So, when I did, for instance I performed at the Joslyn Center here in town, then I donated to Betty Ford a portion of my proceeds. When I was doing my show in L.A. for my debut I made a contribution to the Local 47 Foundation in Paul's honor. I do things like that because I think it's good to give back when you can. I mean, it's not as if I'm making a lot of money in this process yet, but no matter where, if I were to be hugely successful and sell a million albums I still would make sure that I found a local charity that wherever I go I could donate to.

Obituaries

- Al Harewood, drummer, died March 13, 2014. He was 90.*
- Alan Douglas, music producer, died June 7, 2014, in Paris, France. He was 82.*
- Alan S. Bergman, music lawyer and drummer, died March 15, 2014.*
- Alfons Rogg, big band leader, trumpeter, and violinist died in 2014. He was 93.*
- Armando Peraza, percussionist, died April 14, 2014 in South San Francisco, CA. He was 89.*
- Arthur "Guitar Boogie" Smith, musician and songwriter, died April 3, 2014 in Charlotte, North Carolina. He was 93*
- Bobby Womack, guitarist and vocalist, died June 27, 2014. He was 70.*
- Charles Baird Parker, son of the saxophonist, died March 23, 2014 in Lansdale, Pennsylvania. He was 61*
- Cheo Feliciano, singer and composer, died April 17, 2014 in San Juan, Puerto Rico He was 78..*
- Donald Russell Connor, jazz collector and Benny Goodman discographer, died June 11, 2014. He was 92.*
- Elodie Lautin (also known as Genevieve Schecroun), composer and pianist, died June 3, 2014, in New York City. She was 63.*
- Forrest Westbrook, pianist, died April 20, 2014. He was 86.*
- Frank Sacci, saxophonist and bandleader, died June 10, 2014 in Copenhagen, New York. He was 84.*
- Frank Strazzeri, pianist, died May 9, 2014 in Rochester, New York. He was 84.*
- Fred Ho, saxophonist, composer, and bandleader died April 12, 2014. He was 56.*
- Graham Coyle, pianist, died November 17, 2013. He was 81.*
- Herb Jeffries, singer and cowboy movie actor, died May 25, 2014 in West Hills, California. He was 100.*
- Herb Wong, jazz expert, died in 2014 in Menlo Park, California. He was 88.*
- Horace Silver, pianist and composer, died June 18, 2014, in New Rochelle, New York. He was 85.*
- Iola Brubeck, collaborator and wife of jazz pianist died March 12, 2014 in Wilton, Connecticut. She was 90.*
- James W. Allen, Jr. died March 25, 2014, He was 84.*
- Jimmy Scott, vocalist, died June 12, 2014, in Las Vegas, Nevada. He was 88.*
- Joe Mudele, bassist, died, March 7, 2014. He was 93.*
- Joe Wilder, trumpeter, bandleader, and composer died May 9, 2014 in New York City. He was 92.*
- Lloyde Michael Bergman (also known as Lloyd Michels), trumpeter, died mid-January 2014. He was 70.*
- Peggy Morgan, Philadelphia singer, died in 2014. She was 89.*
- Peter Massink, saxophonist and music teacher, died on March 15, 2014. He was 59.*
- Phil Mason, trumpeter player and founder of the Isle of Bute Jazz Festival, died*

Obituaries

June 9, 2014, in Rothesay, Isle of Bute, Scotland. He was 74.

Ralph Morris Penland, drummer, died March 14, 2014 in Los Angeles, California. He was 61.

Steve Backer, longtime record industry executive, died April 10, 2014 in Englewood, N.J. He was 76.

Steve Behr, pianist, died December 31, 2013 in Chicago, Michigan. He was 82.

Walter "King" Fleming, pianist, died April 1, 2014 in Manteno, Illinois. He was 91.

Wayne Henderson, a trombonist and composer who was a founding member of the Jazz Crusaders, died April 5, 2014 in Culver City, California. He was 74.

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