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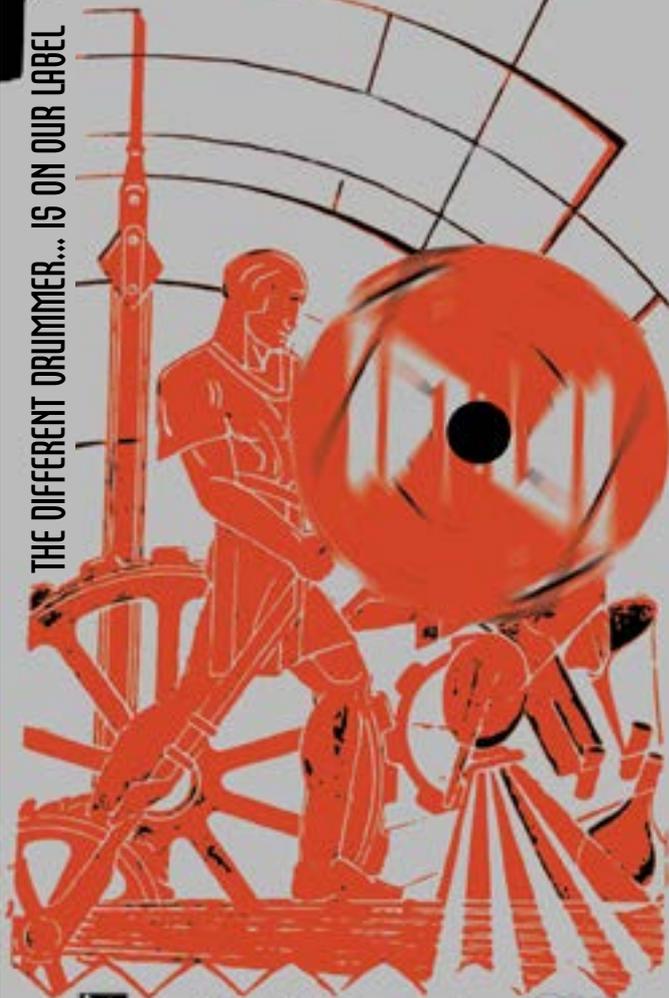
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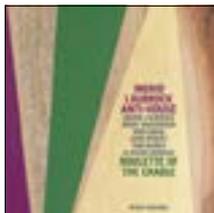
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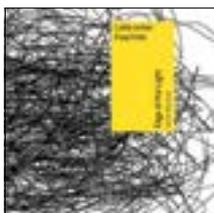
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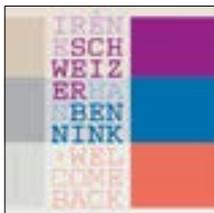


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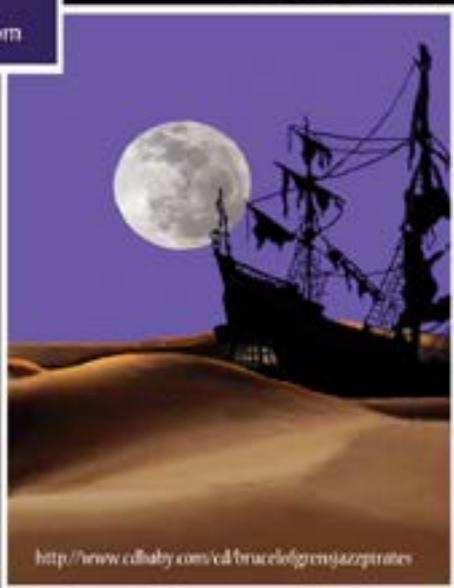
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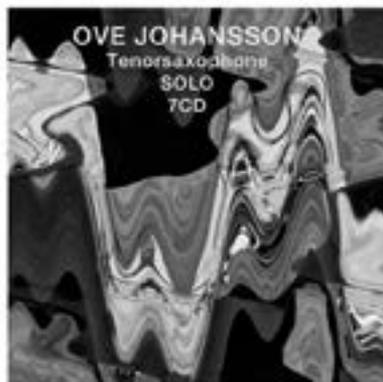
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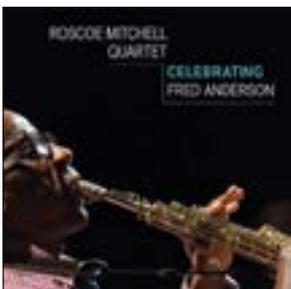
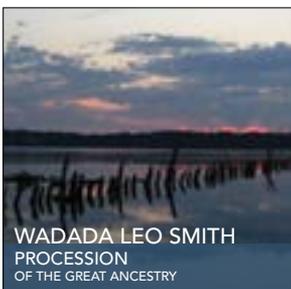
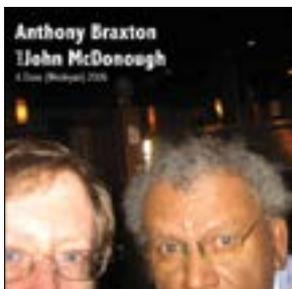
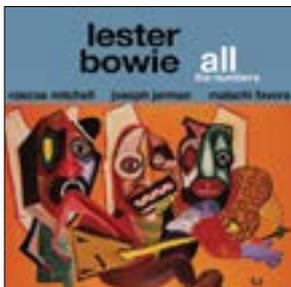
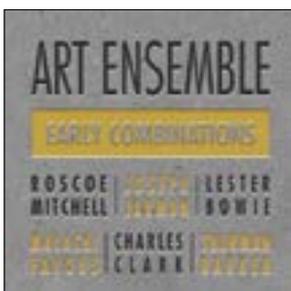
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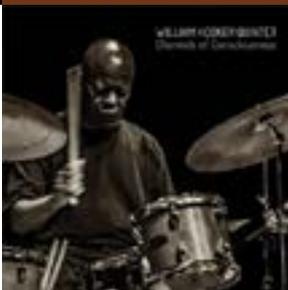
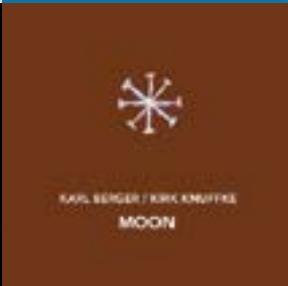
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## Creative Improvised Music Projects

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*

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"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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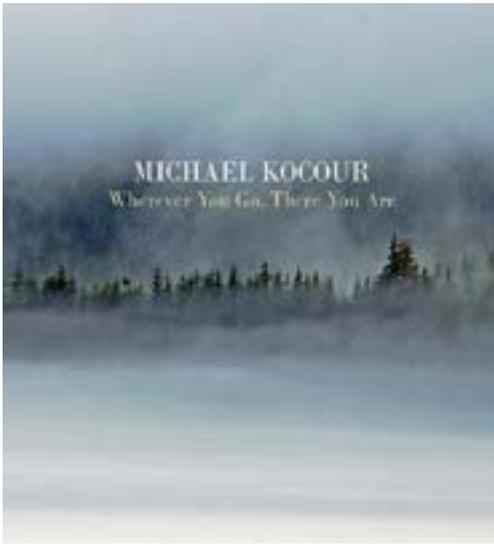
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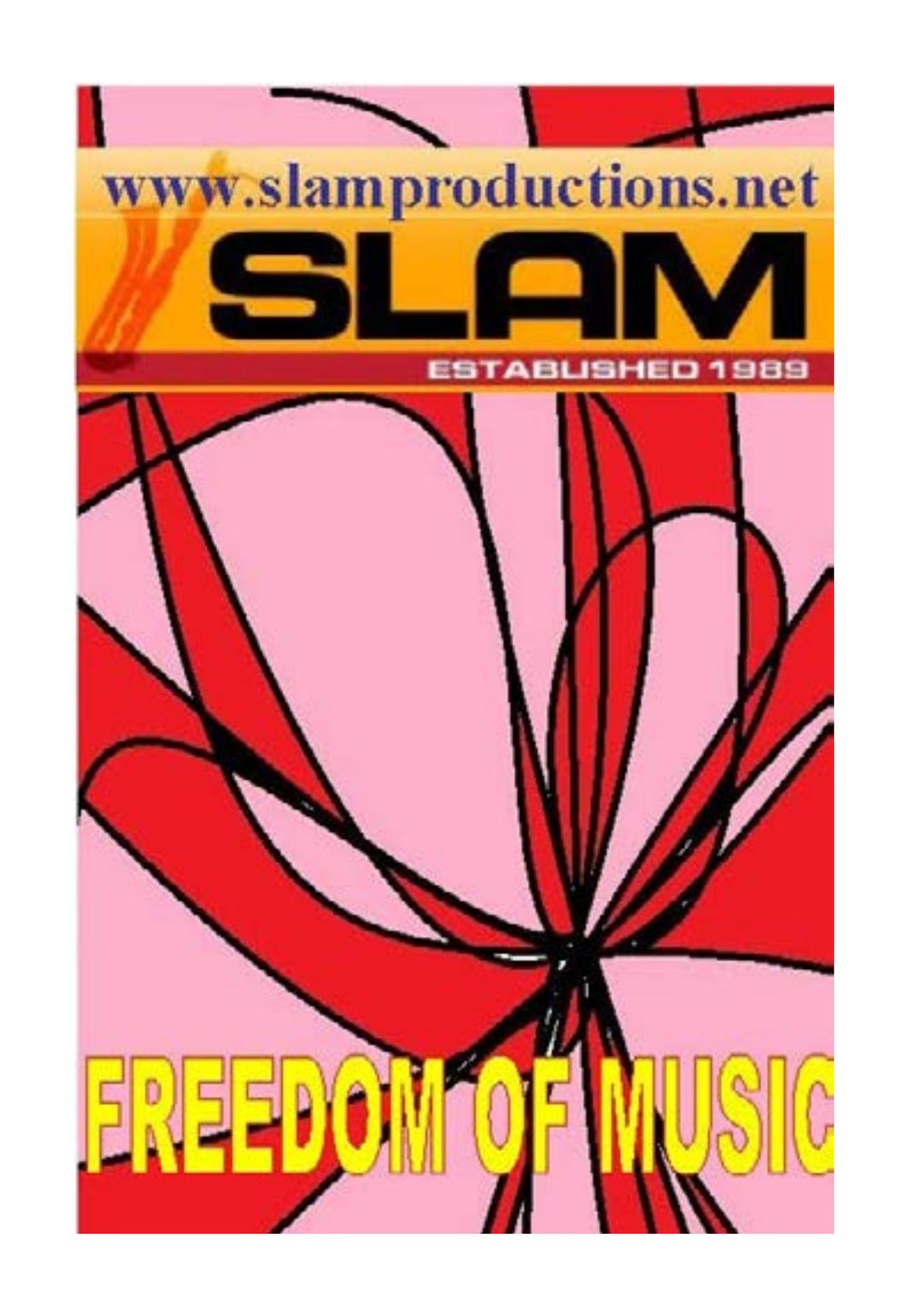
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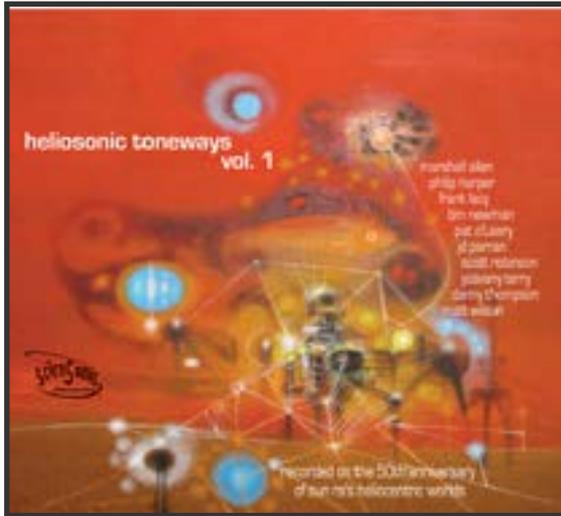
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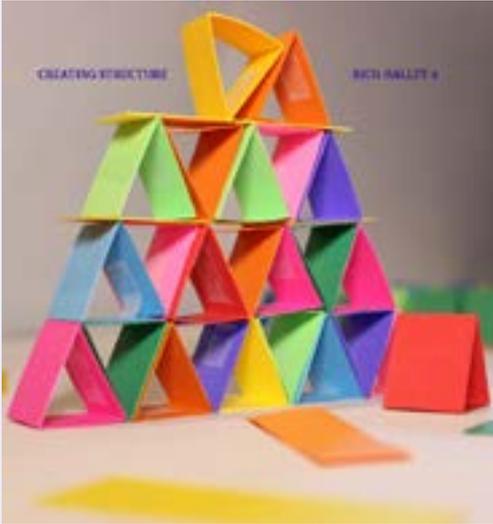
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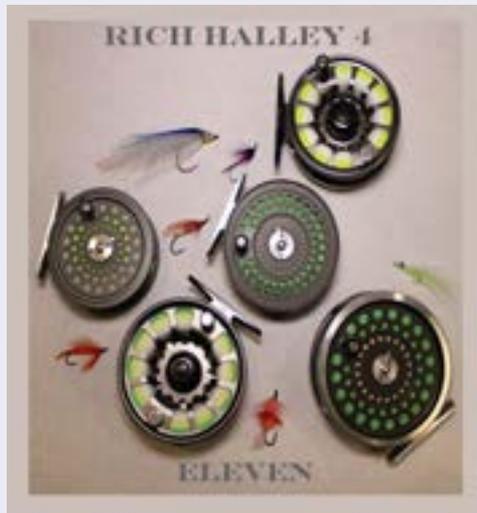
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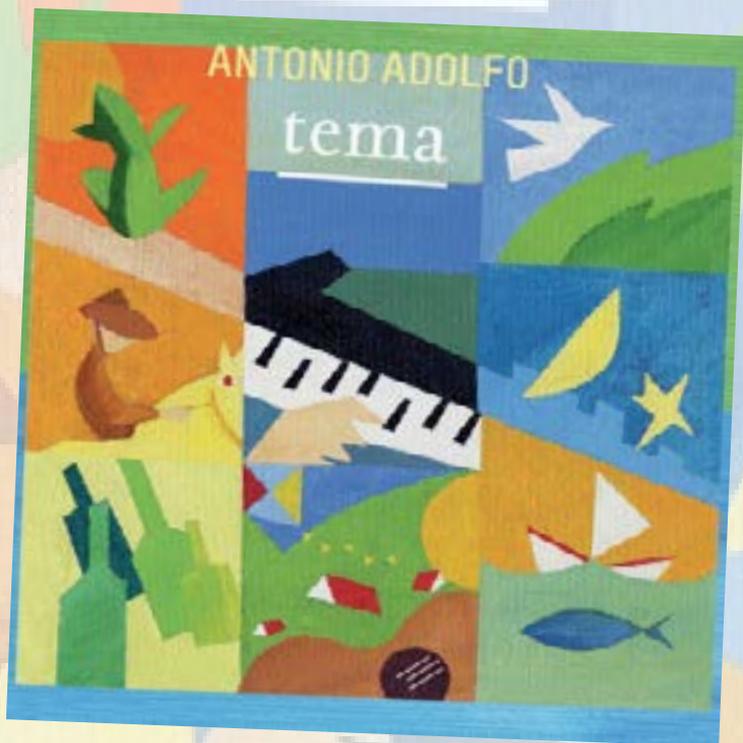
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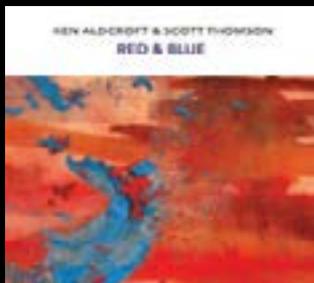
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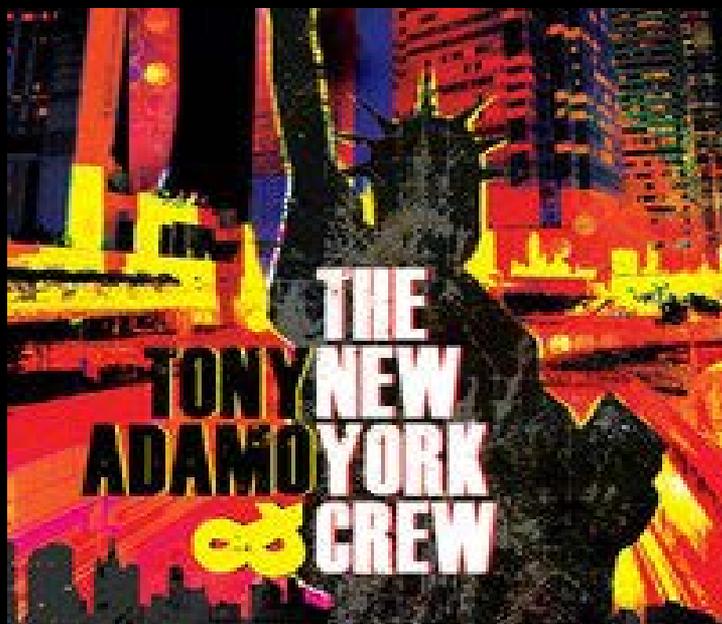
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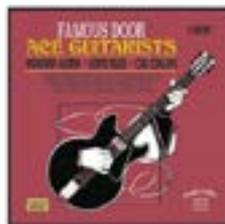
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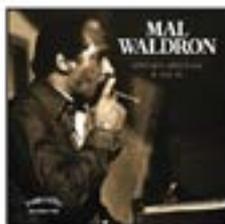
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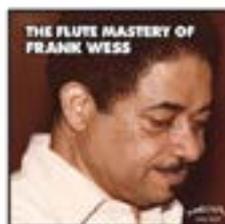
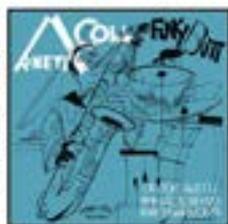
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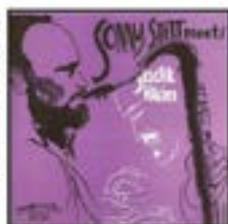
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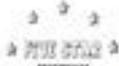
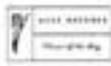
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Dede Groner  
Beaver Harris 3  
5. Zoot Sims  
Bennie Waller 2  
Art Tatum, Jr.  
6. Cecil McBee  
Clara Freeman  
Barbara Donald  
Ruby Braff  
7. Earl Cross/Hank Jones  
Dwight James  
8. Nadi Qamar  
The Fringe/Larry Gely  
10. Nadi Qamar 2  
11. Tim Berne  
Nadi Qamar 3  
11. Oliver Jackson  
John Gotsdiner  
Nadi Qamar 4  
12. Alan Dawson  
Nadi Qamar 5  
Peter Latch  
13. **Volume 10**  
1. Lee Kontz  
McCoy Tyner  
Roy Stuart  
2. Marilyn Crispell

3. Camell Jones  
Gary Bartz  
4. Anthony Braxton  
Jesse Driscoll  
Eddie Shaw  
5. Bernie Carter  
Loren Mazzacane  
James Cassel  
5. Art Farmer  
Koko Taylor  
James Williams 2  
6. Chris Woods  
John Handy  
Bruce Adaskin  
7. Chuck Basie  
Horace Tapscott  
Derek Bailey  
8. Frank Rehak  
Horace Tapscott 2  
9. Boozy Wood  
Frank Rehak 2  
10. Grover Mitchell  
Gil Evans  
Jimmy Stewart  
11. Zoot Sims  
12. Cecil Taylor  
Grover Mitchell 2

## Volume 11

1. Steve Cohn  
2. Lucky Thompson  
Valery Ponomarev  
3. Jaki Byard  
Bobby Mintzer  
4. Steve Lurie  
5. Jaki Byard 2  
5. Peanuts Hucko  
Mella Liston  
6. Art Blakey  
Peanuts Hucko 2  
7. Sim Gaillard  
Lee & Stan Shaw  
8. Fred Hopkins  
Lee & Stan Shaw 2  
9. Henry Threadgill  
Larry Elgart  
Michael Smith  
8. Phil Woods  
Alvin Christian  
Glenn Zottola  
9. Onette Coleman  
Mose Allison  
Slam Stewart  
10. K. Yusuf Latif  
11. Frank Foster  
Roscoe Mitchell  
Slam Stewart 2  
12. Ricky Ford  
Dawey Williams  
LaDonna Smith

## Volume 12

2. Jane Ira Bloom  
Pepper Adams 2  
Jimmy Walker  
3. Kim Parker  
Pepper Adams 3  
Karnas Fields  
4. Pepper Adams 4  
Jack McVie  
Bob Nell  
5. Hamiet Bluiett  
Jess Sisco  
Albert Collins  
6. Buell Neidinger  
Ike Bell  
7. Snooky Young  
Raymond Boni  
8. Bob Wilber  
Steve Coleman  
9. Art Davis  
Roy Porter  
10. Randy Brecker  
Anthony Davis  
11. Al Callender  
Nathan Page  
Lies Elgart  
12. Red Rodney  
Hayes Pillars

## Volume 13

1. Bill Brannigan  
2. Andre Jaume  
3. William Parker  
Billy Root 2  
1. Irene Schweizer  
Jimmy Cleveland  
2. J. Cleveland 2  
3. Malachi Favors  
4. Charles Gayle  
Bob Eisenstein  
Dizzy Gillespie

1. Curtis Jones  
Thomas Chapin  
2. Charlie Rose  
Jack Lebeck  
3. Les McCann  
Barry Wedgie  
Harry Carney  
4. Ernie Kessel  
Peter Peterson  
Wade Walton  
5. George Masso  
Vincent Chancy  
10. Dennis Charles  
Meade Lu Lewis  
Bill Barron  
11. Sheila Jordan  
Tuck Parham  
12. Jerome Richardson  
Tuck Parham 2

## Volume 14

1. Eddie Lockjaw Davis  
Bob Wilber  
2. E. Lockjaw Davis 2  
Wilbur Morris  
3. Warren Smith  
Marshall Royal  
4. Craig Harris  
Art Rollins  
5. Mal Waldron  
Craig Harris 2  
6. Julius Hemphill  
Fred Anderson  
7. Pheroaan al Laff  
Dave Burrell  
8. Mark Helias  
Pheroaan al Laff 2  
9. Terry Gibbs  
Will Bill Davis  
10. Henry Threadgill  
Terry Gibbs 2  
11. Ken McIntyre  
Bertha Hope  
12. James Spaulding  
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## Volume 15

1. Yusuf Lateef  
2. Odean Pope  
3. James Spaulding 2  
3. Leroy Vinnegar  
Peter Connor  
4. Frank Foster  
Mickey Tucker  
5. Billy Harper  
Jahna Hanna 2  
7. David Matthews  
8. Hanvie Swartz  
Jeff Hamilton  
9. Richard Grossman  
Ray Brown  
10. Justin Robinson  
Richard Grossman 2  
11. M. Vlastakis  
Paul Rutherford  
12. Johnny Griffin  
Malcolm Pierson

## Volume 20

1. Barry Guy  
Aron Graves  
2. Bill Berry  
Barry Guy 2  
3. Willie Braker  
Eddie Daniels  
4. Teddy Edwards  
William Braker 2  
5. Glenn Spearman  
Jeff Clayton  
6. Pat Metheny  
Jack Montrose  
7. Lindsay Cooper  
Gap Mangione  
8. Sonny Rollins  
Lary Lewis  
Carl Fontana  
8. Houston Person  
Irv Kluger  
9. Clifford Jordan  
Tommy Benford  
10. James Moody  
Bob Smoker

## Volume 21

1. Andrew Cyrille  
Andre Jaume  
2. Benny Green  
Andrew Cyrille 2  
3. Mulgrew Miller  
Patty Waters  
4. Mary Cleopatra  
Ronnie Matthews  
5. Ron. Matthews 2  
6. Julius Hemphill  
Bob Christian  
Reggie Workman

1. William Hooker  
Jo Ann Brackeen  
Wobster Young  
Jack Howe  
8. Ralph Peterson  
9. Ralph Peterson  
10. Ralph Peterson  
11. Billy Taylor 2  
11. Kater Betts  
12. Trevor Watts  
Arthur Prysock

## Volume 18

1. Fred Hopkins  
Diedie Murray  
Eddie Bert  
12. Eddie Bert 2  
3. Nat Asderley  
John Futterman  
4. John Lindberg  
Richard Wyands  
5. John Carter  
Horace Ott  
6. Vincent Herring  
Flynn Loferle  
7. Art Anderson  
Mike Nock  
8. Jerry Dodgion  
Dennis Gonzalez  
10. Don Byron  
Phil Wilson  
10. Roswell Rudd  
Red Kelly  
11. Henry Franklin  
12. Jack Sewell  
Rick 2

## Volume 19

1. Steve Kuhn  
Stephane Grappelli  
Claude Bolling  
Steve Kuhn 2  
2. Brian Lynch  
Gerry Gignys  
3. Steve Kuhn  
4. Jeanne Lee  
Stan Levy  
6. Dave Black 2  
7. Jimmy Childs  
Jimmy Stott  
8. Dave Douglas  
9. Richie Cole  
Jimmy Wood 2  
10. Mark Whitehead  
Jimmy Wood 3  
11. Leroy Jenkins  
Bill Hughes  
12. Herb Robertson  
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5. Ron. Matthews 2  
6. Julius Hemphill  
Bob Christian  
Reggie Workman

1. Kim Richmond  
Horace Tapscott  
2. Erta Jones  
Ralph Peterson  
Almina Claudine Myers  
8. Onnette Coleman  
Dan Barrett  
9. Billy Taylor  
Donald Walden  
11. Bill Perkins  
12. Billy Taylor 3  
Arthur Doyle

## Volume 22

1. Bobby Bradford  
Billy Taylor 4  
2. Akira Tana  
Billy Taylor 5  
3. Marvin Peterson  
Billy Taylor 6  
4. Jackie Paris  
Yank Lawson  
5. Paul Lytton  
Richard Wyands  
6. Carmen Leggio  
George Russell  
7. Danny Ray  
Ralph Peterson  
8. Glen Chakeras  
Benny Golson  
9. Evan Parker  
Benny Golson 2  
10. Don Byron  
11. Joe Fonda  
Joe McPhee  
12. Bob Dorough  
Satoshi Fujii

## Volume 23

1. Lester Bowie  
Record Pool  
2. Barry Altschul  
Andy Middleton  
3. Peter Kowald  
Dave Piltz  
4. Randy Weston 2  
4. Cedar Walton  
Charles Gayle  
5. Phillip Wachsmann  
6. Hans Koch  
7. Fred Hersch 2  
8. Kevin Norton  
Jon Raskin  
9. Bobby Zentgraf  
Gary Peacock  
10. Gary Peacock 2  
11. Piene Fara  
Andrie Jaume  
12. Hadley Caliman  
Heiner Franz

## Volume 28

1. Kurt Elling  
Hadley Caliman 2  
2. Mats Gustafsson  
Hugh Ragin  
3. Stefan Ivisku  
Fred Van Hove  
4. Jay Rosoff  
Chris Barber  
5. Bill Kirchner  
Chief Bey  
6. Lou Grassi 1  
7. Michael Alexander  
John Butler  
8. Buster Williams  
David Anram  
9. Louis McLinton  
T.S. Monk  
8. Gordon Brisker  
Marzette Ward  
Carlos Valls  
10. Fred Sandifer  
Ivo Perelman  
12. Henry Threadgill  
Brenda Bufalino  
Bugs Wollaston

## Volume 33

1. Eric Person  
Josh Roseman  
2. Bruce Eisenbell  
3. George Collianton  
Raymond Borli  
3. Billy Bauer  
4. James Finck  
4. Don Cherry  
Lauren Newton  
John Wadian/McIntland  
Guerrino Mazzola  
6. Marco Enedi  
4. Kris Ackamoor  
Sheryl Rogers & Bud Shank

7. Greg Bendian  
Alan Silva  
8. Michael Weiss  
8. Michael Weiss  
James Emery  
9. David Liebman  
John Huang  
10. Sam Rivers  
Donald Walden  
11. Onnette Coleman  
Gino Robair  
12. Roy Campbell  
Burt Green

## Volume 26

1. Gary Burton 1  
2. Record Pool  
3. Marcus Belgrave  
4. Gary Burton 2  
3. Norman Simmons  
4. Jane Brunell  
Peter Scharif  
5. Gles Osby  
Allen Tinney  
6. Gato Barbieri  
6. Jeff Stevens  
7. John Snidero  
Fabo Margera  
8. Glen Chakeras  
Andy Simpkins  
9. Charlie Kohlhase  
Bobbaty Woodson  
10. Don Byron  
11. Joe Fonda  
Joe McPhee  
12. Bob Dorough  
Satoshi Fujii

## Volume 27

1. Lester Bowie  
Record Pool  
2. Barry Altschul  
Andy Middleton  
3. Peter Kowald  
Dave Piltz  
4. Randy Weston 2  
4. Cedar Walton  
Charles Gayle  
5. Phillip Wachsmann  
6. Hans Koch  
7. Fred Hersch 2  
8. Kevin Norton  
Jon Raskin  
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John Wadian/McIntland  
Guerrino Mazzola  
6. Marco Enedi  
4. Kris Ackamoor  
Sheryl Rogers & Bud Shank

8. Moni Dinasi  
Connie Crothers  
9. Joseph Bosca  
8. Michael Weiss  
10. Sam Rivers  
10. Sam Rivers  
12. Kidd Jordan  
11. Malachi Thompson  
10. Sam Rivers  
12. Kidd Jordan  
10-11-12: (S20)  
Salm Washington  
10-11-12: (S20)  
Lisle Ellis  
Buddy Catlett  
10-11-12: (S20)  
Sabir Mateen  
Eugene Wright  
Laszlo Gardony  
7-8-9: (S20)  
Chris Lightcap  
Rob Turner  
Benot Debeck  
Mick Wolfcutt  
10-11-12: (S20)  
John Gordon  
Clare Ritter  
Brad Goode  
Nicole Mitchell

## Volume 30

1. Ahmed Abdullah  
Oliver Johnson  
12. Harrison Smith  
3. Hamid Drake  
Peter Malinverni  
4. Alvin Fielder 1  
4. Ruth Freeman Floyd  
5. Paul Dunnett  
Alvin Fielder 2  
6. Steve Lehman  
Andy Fite  
7. Donald Johnson  
Alexander von  
8. Johny Frigo  
Farouk Z. Bey  
8. Glen Chakeras  
Isi Rosen  
9. Steve Lacy  
Tied Sirota  
11. Eddie Higgins 1  
Derek Bailey  
12. Frode Gjerstad  
Eddie Higgins 2

## Volume 31

1. Julian Priester  
Record Pool  
2. Barry Altschul  
Andy Middleton  
3. Peter Kowald  
Dave Piltz  
4. Randy Weston 2  
4. Cedar Walton  
Charles Gayle  
5. Fred Hersch 1  
6. Paul Sena  
7. Fred Hersch 2  
7. Holly Holman  
Calvin Owens  
8. Bernard Piquevo  
David X. Young  
9. Bernardo Piquevo  
Roger Manasco  
10. John Handy  
John Law  
11. Charles Elbert  
John Law 2  
12. Pat Martino  
Tina Marsh

## Volume 35

1. Jabo Bishop/Jeff Parker  
Record Pool  
2. Darrell Katz  
Ignacio Berroa  
3. Alex Blake  
David Leonard  
4. Dave Laibor  
Michel Doneda  
5. Anthony Bonello  
Pines Lasha  
6. Dianne Reasder  
Badal Roy  
7. Rich Hallay  
Loren Parker  
8. Richard Taborik  
Hillard Greene  
9. Bob Brown  
Mike Barone  
10. Graham Moncur III  
Henry Polzer  
11. Bert Wilson  
Jimmy Smith  
12. Chris Kelsy  
Michael Mulliam

## Volume 38

1. Jack Sheldon  
Record Pool  
2. Joe Rigby  
3. George Collianton  
John Esposito  
4. James Finck  
5. Francis Ferrer  
David Sherman  
Dave Lishberg  
Scott Wendthoff  
Royce Campbell  
Jason Rigby

Karl Berger  
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(since October 2007)

## Volume 33

Salm Washington

## Volume 34

1-2-3: (S20)

## Volume 35

Satoshi Fujii  
Dick De Graaf  
Angelica Johnson  
Christopher Gallo

## Volume 36

4-5-6: (S20)

## Volume 37

7-8-9: (S20)

## Volume 38

10-11-12: (S20)

## Volume 39

13-14-15: (S20)

## Volume 40

16-17-18: (S20)

## Volume 41

19-20-21: (S20)

## Volume 42

22-23-24: (S20)

## Volume 43

25-26-27: (S20)

## Volume 44

28-29-30: (S20)

## Volume 45

31-32-33: (S20)

## Volume 46

34-35-36: (S20)

## Volume 47

37-38-39: (S20)

## Volume 48

40-41-42: (S20)

## Volume 49

43-44-45: (S20)

## Volume 50

46-47-48: (S20)

## Volume 51

49-50-51: (S20)

## Volume 52

52-53-54: (S20)

## Volume 53

55-56-57: (S20)

## Volume 54

58-59-60: (S20)

## Volume 55

61-62-63: (S20)

## Volume 56

64-65-66: (S20)

## Volume 57

67-68-69: (S20)

## Volume 58

70-71-72: (S20)

## Volume 59

73-74-75: (S20)

## Volume 60

76-77-78: (S20)

## Volume 61

79-80-81: (S20)

## Volume 62

82-83-84: (S20)

## Volume 63

85-86-87: (S20)

## Volume 64

88-89-90: (S20)

## Volume 65

91-92-93: (S20)

## Volume 66

94-95-96: (S20)

## Volume 67

97-98-99: (S20)

100-101-102: (S20)

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



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# Inside This Issue

## Cadence Magazine Editorial Policy

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

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

TOP TEN ALBUMS OF 2015 .....	46
TOP TEN CONCERTS OF 2015 .....	48
GIG PHOTOS - LOS ANGELES .....	55

## JAZZ AND IMPROVISED MUSIC NEWS

SHORT TAKES: Philadelphia .....	57
SHORT TAKES: Portland.....	59
SHORT TAKES: Toronto, Canada .....	62
SHORT TAKES: Victoriaville, Canada .....	63
SHORT TAKES: Vancouver, Canada .....	65

## CONCERT REVIEW:

Vosbein-Magee Big Band .....	66
------------------------------	----

## FEATURE: PASSING GLANCES

Bob Belden .....	68
Ornette Coleman .....	70
John Taylor .....	72

## FEATURE: IN MY OWN WORDS

Byron Morris .....	80
--------------------	----

FEATURE: EMIL MANGELSDORFF .....	100
----------------------------------	-----

## INTERVIEWS

Pawel Kaczmarczyk .....	74
Jorge Gomez .....	88
Christopher Irniger .....	89
Lotte Anker .....	109
Victor Jones .....	126

## ARTIST PROFILES

Karen Ng .....	188
Michal Tokaj .....	192
The Prism Quartet .....	195

## COLUMNS

PAPATAMUS - Album Reviews .....	135
---------------------------------	-----

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

# Inside This Issue

## BOOK REVIEW:

Images of America... New Orleans Jazz by Edward J. Branley ..... 165

## DVD REVIEW:

Andreas Schaerer - Hildegard Lernt Fliegen ..... 166

OBITUARIES ..... 275

## CD REVIEWS - REISSUES

HANK JONES - HAVE YOU MET THIS JONES? ..... 167

JOE PASS - INTERCONTINENTAL ..... 167

JOE HENDERSON - MIRROR MIRROR ..... 169

ELVIN JONES JAZZ MACHINE - REMEMBRANCE ..... 169

SUN RA / INTERGALACTIC RESEARCH ARKESTRA - IT'S AFTER THE END  
OF THE WORLD ..... 170

BUDDY TATE QUARTET - TEXAS TENOR ..... 217

THE SACKVILLE ALL STAR CHRISTMAS RECORD ..... 218

GEORGE VAN EPS - ONCE IN AWHILE ..... 232

ANTHONY BRAXTON - TRIO AND DUET ..... 242

PEGGY CONNELLY - THAT OLD BLACK MAGIC ..... 258

VARIOUS ARTISTS - FOUR HORNS AND A LUSH LIFE ..... 259

## CD REVIEWS - NEW RELEASES

SAMUEL BLASER SPRING RAIN..... 171

VIJAY IYER - BREAK STUFF ..... 172

PAUL ELWOOD - NICE FOLKS ..... 173

JACK MOUSE / SCOTT ROBINSON - SNAKEHEADS & LADYBUGS ..... 173

"KAT" MODIANO - "KAT" & "MOON" IN MANNA-HATA ..... 174

CHRIS FOREMAN - NOW IS THE TIME ..... 175

SAX GORDON - IN THE WEE SMALL HOURS ..... 175

LOUIS HAYES & THE CANNONBALL ADDERLEY LEGACY BAND, - LIVE @CORY WEEDS' CELLAR JAZZ CLUB ... 176

GLENN WILSON - TIMELY ..... 177

CHAMPION FULTON - CHANGE PARTNERS ..... 177

HUGUES VINCENT, VLADIMIR KUDRYAVTSEV , MARIA LO GOFET - FREE TREES ..... 178

NATURA L ARTIFACTS - CALIFORNIA CONNECTION ..... 179

LUC HOUTKAMP, SIMON NABATOV . MARTIN BLUME - ENCOUNTERS ..... 180

WHAT RIVER ENSEMBLE - WHAT RIVER IS THIS ..... 181

ERIKA DA GNINO TRIO - SIDES ..... 182

AFRO GARAGE - EIGHTEEN WAYS TO MISS EGYPT ..... 183

TWO AL'S AND THE COWGIRLS KEPT ON DANCING ..... 184

FRANK GRATKOWSKI , ACHIM KAUFMANN , WILBERT DE JOODE, OKKYUN G LEE, RICHRD BARRETT , TONY  
BUCK - SKEIN ..... 185

SUBTLE LIP CAN - REFLECTIVE DRIME ..... 186

DAY & TAXI - ARTISTS ..... 187

KEN ALDCROFT'S THREADS QUINTET ..... 188

KEN ALDCROFT'S CONVERGENCE ENSEMBLE - TANGENT FOR ERIC DOLPHY ..... 189

GEORGE COLLIGAN - RISKY NOTION ..... 190

NORTHWEST + 1 - MINOR SUGGESTIONS ..... 191

MICHAL TOKAJ TRIO - THE SIGN ..... 192

HANK MARVIN WITH NUMZIO - MONDIA & GARY TAYLOR - DJANGO'S CASTLE ..... 193

RORY PARTIN ..... 194

PRISM QUARTET - HERITAGE/EVOLUTION, VOL 1 ..... 195

IRENE KEPL/MARK HOLUB - TASCHEN DRACHE ..... 197

# Inside This Issue

KAZZRIE JAXEN QUARTET - QUATERNITY .....	198
SCHLIPPENBACH TRIO - FEATURES .....	199
LUIZ MORETTO QUINTET - VAMPYROTEUTHIS INFERNALIS .....	200
CLOCKWORK GROOVE - WAITING FOR INJECTION .....	201
JOHN STOWELL/MICHAEL ZILBER QUARTET - LIVE BEAUTY .....	202
PAUL VAN KEMENADE - IN A CERTAIN MOOD .....	203
JULIAN SARTORIUS - ZATTER .....	204
JIMMY BENNINGTON, STEVE COHN - NO LUNCH IN HACKENSACK .....	205
RUSSELL MALONE - LOVE LOOKS GOOD ON YOU .....	206
ISAAC DANCHE - TEAM & VARIATIONS .....	206
TED HOWE JAZZ ORCHESTRA - PINNACLE .....	207
THE SPIN QUARTET - IN CIRCLES .....	207
MARTY GROSZ MEETS THE FAT BABIES - DIGA DIGA DOO: HOT MUSIC FROM CHICAGO .....	208
PAYNE, LINDAL, LIEBOWITZ - S/T .....	210
LJ FOLK - PARKING FOR MEATBALLS .....	211
THE KAZZRIE JAXEN QUARTET - CALLICOON SESSIONS .....	212
BOB MOVER - MY HEART TELLS ME .....	212
BILLY MINTZ - THE 2 BASS BAND. LIVE .....	213
BEN STAPP & THE ZOZIMOS - MYRRHA'S RED BOOK, ACT 1 .....	213
WILD BILL DAVISON - THE JAZZ GIANTS .....	214
HUMPHREY LYTTLETON - IN CANADA .....	214
FRANK KOHL QUARTET - INVISIBLE MAN .....	215
WES MONTGOMERY - IN THE BEGINNING .....	215
DAVID VIRELLES - MBOKO .....	216
SLEEPY JOHN ESTES - LIVE IN JAPAN .....	219
VARIOUS ARTISTS - THE BLUES & SALVATION .....	220
TAL GUR - UNDER CONTRACTIONS .....	221
WADADA LEO SMITH - THE GREAT LAKES SUITES .....	222
CHARLES LLOYD - MANHATTAN STORIES .....	223
GEORGE GEE SWING ORCHESTRA - SWING MAKES YOU HAPPY! .....	224
MEHMET ALI SANLIKOL - WHATSNEXT .....	225
CHRIS POTTER UNDERGROUND ORCHESTRA - IMAGINARY CITIES .....	226
CHARLES MCPHERSON - THE JOURNEY .....	227
JACK DEJOHNETTE - MADE IN CHICAGO .....	228
T.R.E. & STEFANO BATTAGLIA - HORO .....	229
DAVID HANEY - NINE JAZZ STORIES .....	230
WOLFGANG SCHALK - WORD OF EAR .....	231
DAVID FRIESEAN CIRCLE 3 TRIO - WHERE THE LIGHT FALLS .....	233
ERIC VLOEIMANS - OLIVER'S CINEMA .....	234
DARRELL KATZ AND THE JCA ORCHESTRA - WHY DO YOU RIDE? .....	235
MICHAEL MANTLER - THE JAZZ COMPOSER'S ORCHESTRA UPDATE .....	236
SHAWN MAXWELL'S ALLIANCE - BRIDGE .....	237
PRISM QUARTET - THE SINGING GOBI DESERT .....	238
ARNAUDOV/SZYMANSKI/STEFFENS/PART/XENAKIS/MINCHEV - SONOGRAMS .....	239
I GIGANTI DELLA MONTAGNA - L'ARSENALE DELLE APPARIZIONI .....	240
AKI TAKASE, AYUMI PAUL - HOTEL ZAUBERBERG .....	241
FRED FRITH, BARRY GUY - BACKSCATTER BRIGHT BLUE .....	243
GRENCZO, TICKMAYER, GEROLY - TRIO KONTRASZT .....	244
GUEORGUI KORNAZOV "HORIZONS" QUINTET - THE BUDAPEST CONCERT .....	245
GUALTIERI, ALLEN, VALITUTTO, PARRISH, PIAZZA - SATURN'S RIVAL .....	246
HAN-EARL PARK, CATHERINE SIKORA, NICK DIDKOVSKY, JOSH SIMON - ANOMIC APHASIA .....	247
HELEN BLEDSOE, ALEXEY LAPIN - GHOST ICEBREAKER .....	248
OLIVER LAKE, WILLIAM PARKER - TO ROY .....	249
PAOLA PORTA - BEGINNER'S STATE OF MIND .....	250
ROB MAZURIK AND BLACK CUBE SP - RETURN THE TIDES: ASCENSION SUITE AND HOLY GHOST .....	251
MARY PANACCI - HER PERFUME .....	252
DOM MINASI/CHRIS KELSEY - WOODSTOCK TO NEW YORK .....	253

# Inside This Issue

TRIO 3 + VIJAY IYER - WIRING .....	254
TOM CHANG - TONGUE & GROOVE .....	256
ROGER DAVIDSON - TEMPLE OF THE SOUL .....	260
TUESDAY NIGHT - GORDON LEE WITH THE MEL BROWN SEPTET .....	261
DAN BECKER - FADE .....	262
THE AWAKENING ORCHESTRA - VOLUME I: THIS IS NOT THE ANSWER .....	263
ANDY BEY - PAGES FROM AN IMAGINARY LIFE .....	265
PHIL MARKOWITZ / ZACH BROCK - PERPETUITY .....	266
FEDERICO BRITOS - HOT CLUB OF THE AMERICAS .....	267
CHAD MCCULLOUGH AND BRAM WEIJTERS - ABSTRACT QUANTITIES .....	268
JIM SNIDERO - MAIN STREET .....	269
CAROL SABOYA - ANTONIO ADOLFO - HENDRIK MEURKENS - COPA VILLAGE .....	270
BENJAMIN LAPIDUS & KARI-B3 - OCHOSI BLUES .....	271
LUCAS PINO - NO NET NONET .....	272
JON ARMSTRONG JAZZ ORCHESTRA - FAREWELL .....	273
JIM NORTON COLLECTIVE - TIME REMEMBERED: COMPOSITIONS OF BILL EVANS .....	274

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# Contributors

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

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

# 2015 - Top 10 Albums

## TOP 10 OF 2015:

### JASON BIVINS

1. TIM BERNE – YOU’VE BEEN WATCHING ME - ECM
2. ELLERY ESKELIN – SOLO LIVE AT SNUGS - HATOLOGY
3. RUDRESH MAHANTHAPPA – BIRD CALLS - ACT
4. MYRA MELFORD – SNOWY EGRET (ENJA)
5. MATT MITCHELL – VISTA ACCUMULATION - PI RECORDINGS
6. NICOLE MITCHELL/TOMEKA REID/MIKE REED – ARTIFACTS - 482 MUSIC)
7. EVAN PARKER/JOE MORRIS/NATE WOOLEY – NINTH SQUARE - CLEAN FEED
8. PRISM QUARTET – HERITAGE/EVOLUTION VOLUME 1 - INNOVA
9. JEN SHYU AND JADE TONGUE – SOUNDS AND CRIES OF THE WORLD - PI
10. HENRY THREADGILL – IN FOR A PENNY, IN FOR A POUND - PI

### DUSTIN MALLORY

1. KAMASI WASHINGTON - THE EPIC - BRAINFEEDER
2. VIJAY IYER - BREAK STUFF - ECM
3. CHRISTIAN SCOTT - STRETCH MUSIC
4. RUDRESH MAHANTHAPPA - BIRD CALLS - ACT
5. JOHN SCOFIELD - PAST PRESENT - IMPULSE
6. OBARA INTERNATIONAL - LIVE AT MANGGHA - FOR-TUNE
7. JACK DEJOHNETTE - MADE IN CHICAGO - ECM
8. THE BAD PLUS JOSHUA REDMAN - THE BAD PLUS JOSHUA REDMAN
9. MARIA SCHNEIDER ORCHESTRA - THE THOMPSON FIELDS - ARTISTSHARE
10. MAKAYA - IN THE MOMENT

### JEROME WILSON

1. JACK DEJOHNETTE, MADE IN CHICAGO, ECM
2. MARIA SCHNEIDER ORCHESTRA, THE THOMPSON FIELDS, ARTISTSHARE
3. KAMASI WASHINGTON, THE EPIC, BRAINFEEDER
4. DARIUS JONES QUARTET, LE BEBE DE BRIGITTE, AUM FIDELITY
5. TOMEKA REID QUARTET, THIRSTY EAR
6. FRED HERSCH, SOLO, PALMETTO
7. SUSAN ALCORN, SOLEDAD, RELATIVE PITCH
8. MARY HALVORSON, MELTFRAME, FIREHOUSE 12
9. WILLIAM PARKER, FOR THOSE WHO ARE, STILL, AUM FIDELITY
10. DENNY ZEITLIN AND GEORGE MARSH, RIDING THE MOMENT, SUNNYSIDE

### LARRY HOLLIS

1. JOHN ELLIS AND DOUBLE WIDE - CHARM PARADE LIGHT
2. CORY WEEDS - CONDITION BLUE - CELLAR LIVE
3. DAVE STRYKER - MESSIN' WITH MR. T. - STRIKEZONE
4. DOUG WEBB - TRIPLE PLAY - POSITONE
5. GARY MCFARLAND LEGACY ENS. - CIRLCUATION - PLANET ARTS
6. GLENN WILSON - TIMELY - CADENCE JAZZ

## 2015 - Top 10 Albums

7. TERELL STAFFORD - BROTHERLEE LOVE - CAPRI
8. GRANT STEWART TRIO - CELLAR LIVE
9. GIACAMO GATES - EVERYTHING IS COOL - SAVANT
10. JEFF HAMILTON TRIO-GREAT AMERICAN SONGS - CAPRI
11. SPECIAL MENTION: MOSE ALLISON-AMERICAN LEGEND - IBIS

### HISTORICAL TITLES/REISSUES

1. WES MONTGOMERY-IN THE BEGINNING-RESONANCE  
ERROLL GARNER-COMPLETE CONCERT BY THE SEA-SONY LEGACY
2. JIMMY HEATH-PICTURE OF HEATH-ELEMENTAL
3. CANNONBALL ADDERLEY SEXTET-COMPLETE TOKYO 1963-SOLAR
4. HORACE SILVER-LIVE AT THE HALF NOTE-HI HAT
5. MILES DAVIS-AT NEWPORT(BOX)- SONY LEGACY
6. THELONIOUS MONK-COMPLETE 1966 GENEVA CONCERT-SOLAR
7. FREDDIE HUBBARD-LIVE AT CARNEGIE HALL 1972-STEPPER MUSIC
8. HORACE SILVER-JUNE 1977-LIVE LOVE SERIES
9. WES MONTGOMERY/WYNTON KELLY TRIO-UNISSUED 1965 HALF  
NOTE BROADCASTS-JAZZ & JAZZ.
10. SPECIAL MENTION:ART BLAKEY/JAZZ MESSENGERS-RUTGERS  
UNIV.NJ,4/15/69-HI HAT.

### DON LERMAN

1. GEOFF BRADFIELD QUINTET - OUR ROOTS - ORIGIN
2. GEORGE COLLIGAN - RISKY NOTION - ORIGIN
3. ISAAC DANCHE - TEAM & VARIATIONS - CHALLENGE
4. DAVID FRIESEN CIRCLE 3 TRIO - WHERE THE LIGHT FALLS - ORIGIN
5. TED HOWE JAZZ ORCHESTRA - PINNACLE - HOT SHOE
6. MARIA SCHNEIDER ORCHESTRA - THE THOMPSON FIELDS - ARTIST  
SHARE
7. THE SPIN QUARTET - IN CIRCLES - ORIGIN
8. MICHAL TOKAJ TRIO - THE SIGN -HV 0089-2-331
9. RYAN TRUESDELL - GIL EVANS PROJECT: LIVE AT JAZZ STANDARD  
ARTIST SHARE BLUE NOTE ASBN 0133
10. ERIC VLOEIMANS - OLIVER'S CINEMA - CHALLENGE

### ZIM TARRO

1. JACK DEJOHNETTE, MADE IN CHICAGO - ECM
2. PAUL ELWOOD - SIMPLE FOLKS - INNOVA
3. HENRY THREADGILL - IN FOR A PENNY, IN FOR A POUND - PI
4. ERIC VLOEIMANS - OLIVER'S CINEMA - CHALLENGE
5. DARIUS JONES QUARTET, LE BEBE DE BRIGITTE - AUM FIDELITY
6. PRISM QUARTET - HERITAGE/EVOLUTION VOLUME 1 - INNOVA
7. WADADA LEO SMITH - THE GREAT LAKES SUITES - TUM
8. SAX GORDON - IN THE WEE SMALL HOUR - DELMARK
9. PRISM QUARTET - THE SINGING GOBI DESERT - INNOVA
10. LUIZ MORETTO QUINTET - VAMPYROTEUTHIS INFERNALIS - SLAM

## Top Gigs 2015 Philadelphia, PA



### Top Gigs 2015 Philadelphia By Ken Weiss

What started out to be a (relatively) down year picked up with a vengeance in the final two months of the selection period.

2/1/15 – Chris Potter Underground at Chris Jazz Café – Understated off stage but red-hot at show time, Potter continues to tear up the scene. Bass guitarist Fima Ephron had replaced pianist Craig Taborn on this trip but Adam Rogers (g) and Nate Smith (d) remained stalwarts in the band.

2/19/15 – Lotte Anker/Craig Taborn/Gerald Cleaver Trio at Philadelphia Art Alliance (Ars Nova Workshop) – It was five years since the last area performance for Danish saxophonist Anker and she quickly made up for lost time with a very intense and interactive session with her longtime bandmates.



## Top Gigs 2015 Philadelphia, PA

2/27/15 – Christian McBride Trio at Chris' Jazz Café – It was native son McBride's first gig at Chris' and he had a large crowd of well-wishers, including his mother in the audience. With stage banter that was as entertaining as his bass playing, his trio with Christian Sands (p) and Ulysses Owens (d) epitomized a professional Jazz trio.



3/21/15 – Steve Lehman Octet at The Painted Bride Art Center – Lehman was in a playful mood but his music was brainy (but approachable) and hot. Mixing in spectral harmony and well thought-out compositional sections, the octet was impressive.



## Top Gigs 2015 Philadelphia, PA



4/18/15 – Vijay Iyer’s Trio & Tirtha at Swarthmore College – An event two years in the making and the first ever presentation of these two Iyer led bands performing on the same night. Iyer’s Trio, with Stephan Crump (b) and Marcus Gilmore (d), a tight, actively touring band, and Tirtha, with Prasanna (g) and Nitin Mitta (tabla), a band that had not played for two years, approached music in different ways. Tirtha’s set was an exotic blend of sounds and Prasanna was a true revelation. Wow!

5/9/15 – Tyshawn Sorey Trio at Philadelphia Art Alliance (Ars Nova Workshop) – Sorey abandoned plans to reproduce his new CD at the last moment and had the trio just go for it while using the recording as an influence. Their set was done without breaks and had minimalist elements along with very powerful sections of melody and ear shattering drum pounding that refocused the audience’s attention. Pianist Cory Smythe and bassist Gregg August were superb in their roles as the trio stayed unbelievably connected.

## Top Gigs 2015 Philadelphia, PA



6/5/15 – Wadada Leo Smith's Golden Quartet at Philadelphia Clef Club (Ars Nova Workshop) – Smith performed sections of his acclaimed *Ten Freedom Summers* work with his longtime quartet of Anthony Davis (p), John Lindberg (b) and Pheeroan akLaff (d). The music dealt with the Civil Rights Movement but also equality for all in general and packed an emotional wallop.

6/13/15 – The Bad Plus Joshua Redman at World Café Live – Redman very successfully absorbed himself into the dynamic trio and allowed the compositions to be the focal point. The quartet held the audience in their hands and the hilarious banter was a major plus.

## Top Gigs 2015 Philadelphia, PA



6/22/15 – Borbetomagus at Johnny Brenda’s (Ars Nova Workshop) – Jim Sauter, Don Dietrich and Donald Miller convened once again for a memorable release of brutal sounds and fury. The pioneering band was spot-on in working as a big-eared, tight trio that maximized orchestration of sound while taking no prisoners alive.

9/28/15 – The Thing & Evan Parker/Ned Rothenberg Duo at FringeArts (Ars Nova Workshop) – After an intensely telepathic, multi-instrumental meeting of the minds by Parker and Rothenberg, The Thing unleashed music so powerful and dangerous, no one would have been stunned to see Ozzy Osbourne pop up on stage and start biting off heads.

## Top Gigs 2015 Philadelphia, PA



10/10/15 – Dave Burrell Full-Blown Duo featuring Andrew Cyrille at Philadelphia Art Alliance (Ars Nova Workshop) – Although both artists are firmly pegged as avant-gardists, most of this stunning set involved traditional treatment of beloved Jazz standards but they were also innovatively reanimated. Both men demonstrated their wide-ranging virtuosic skills.

10/26/15 – The Ex + Ken Vandermark at Boot + Saddle (Ars Nova Workshop) – The Ex has frequently incorporated the Jazz world into their punk performances and Vandermark has been someone they turn to when looking to enlarge their sound. This set was savage and beautiful at the same time.

## Top Gigs 2015 Philadelphia, PA



10/27/15 – Urs Leimgruber – Jacques Demierre Duo at The Rotunda (Fire Museum Presents) – The two Swiss veterans of sound exploration or “Sound Scientists” as Joe McPhee calls them, performed without their longtime third wheel as Barre Phillips was ill back home in France. Leimgruber displayed total mastery of his tenor and soprano saxophones while Demierre made lemonade from the elderly lemon of an upright piano. Oh, the sounds!

## Gig Photos: Los Angeles, CA

MASTERS AT WORK AND PLAY - Cadence Improvised Music Festival, The Blue Whale, Los Angeles, CA, Oct 19 and 20, 2015.  
with Bobby Bradford, Vinny Golia, George Haslam, Nadya Kadrevis, Jeremy Shaskus, Tina Raymond and David Haney.



Bobby Bradford: photo credit, Chuck Koton Photography



Bobby Bradford: photo credit, Chuck Koton Photography

## Gig Photos: Los Angeles, CA



Vinny Golia, George Haslam, Tina Raymond, Nadya Kadrevis: photo credit, Chuck Koton Photography

Nadya Kadrevis, Vinny Golia, George Haslam: photo credit, Chuck Koton Photography



Jamaica Suite, David Haney, Jeremy Shaskus: photo credit, Chuck Koton Photography

## Short Takes Philadelphia, PA

PHILADELPHIA, PA- Bassist Eric Revis may be best known for his 20 years with the Branford Marsalis Quartet but he's got a free Jazz side to him also- he's played with Brotzmann in the past. His trio with Kris Davis (p) and Gerald Cleaver (d) allows for just such outer edge departure. Taking the stage at the Philadelphia Art Alliance (Ars Nova Workshop) on 6/17, the final night of the NBA Championship series, Revis declared, "I see we have no true sports fans in here." (He later confessed he'd rather be playing than watching TV also.) He announced his bandmembers with a lavish introduction but cheers came during his long lead up before stating Cleaver's name, prompting him to say, "Let me get my verbose shit out!" Once the "verbosity" was over, Revis began with a sparse bass solo that left notes drifting into the air until eventually, the others joined in and built up the music into an intense rumble. The pieces were protracted improvisations that occasionally stood in place for long sections. The leader's muscular playing was especially impressive. The highlight came late as Davis produced a repeating simple rhythm which Revis picked up on. The conversation continued as they traded back and forth until Revis added a reverberant strum across the strings and Davis responded in kind. Over and over they traded stirring volleys. The finale found Revis using a bow to his bass and then dipping the bow deep into the piano box to stir the piano's strings as Davis played. He looked to see her response but she remained poker-faced - she's got a two-year-old at home and she doesn't rattle easily at this point...The shock - the horror- the exquisite beauty that's always been there with a Borbetomagus performance was on display on 6/22 at Johnny Brenda's as Ars Nova Workshop concluded its 2014/2015 season. Prior to this current short tour, the band had not played since October but the lack of current repetition was not evident audibly. Jim Sauter (ts), who along with Don Dietrich (ts) and Donald Miller (el g), constitute the legendary noise/punk/free improv elite trio, said the band formed in 1979 and that, "We're like the reserves, Donald now lives in New Orleans so it takes air fare to get Borbetomagus together." Sauter also added, "Age is not the issue, it's the commitment to the music." The two six-foot-plus horn men cut quite the imposing figures on stage, especially Dietrich who has got his own set of stances and moves on stage that further spotlight the intensity. Their set featured the "heavy noise, deeply coiled feedback manipulation, hair-raising electronic squeal and the ultimate in air propulsion explosiveness," as advertised but it's never just been about noise with them, there's textures and nuances spewing forth which are very evident in their massive wall of created sound. Dietrich said, "We like to have a very orchestral sound with a lot of definition and detail. Consider what a challenge that is." Post-set, Sauter speaking with some giddy fans, said, "We did what we came to do." He also said, "You never know where you're gonna start, you never know where you're gonna finish, and you never know what's gonna happen in between. So it's really free falling every time. You put yourself out there and try to make some magic." The magic is still there with mighty Borbetomagus. All fans of creative music are encouraged not to sleep on the chance to hear this trio as unfortunately their performances are rare but they will most definitely rock your world. The trio was preceded by Australian-born, French-based percussionist Will Guthrie who began with a stunning battering of his drum set, setting all kinds of records for stamina while maintaining musicality. It went on and on and he'd be a natural fit for Borbetomagus if they're ever in need of a drummer. The other half of his set involved inventive uses of metal bowls and similar objects placed on his drums that he used to clang on while playing his entire drum set. Guthrie is very active on the European scene and said there are big plans in the works to play/record with an iconic American avant-gardist in the near future but demanded secrecy since it's not firmed up yet... After an abnormally sparse summer of Jazz activity of note anywhere in the city, Ars Nova Workshop opened its 15th Anniversary season with a double bill of electronic soloists on 9/4 at Johnny Brenda's with local hero Charles Cohen on the rare Buchla Music Easel, followed by Tyondai

# Short Takes Philadelphia, PA

Braxton utilizing modular synthesizer and samples. Braxton, the son of NEA Jazz Master Anthony Braxton, is best known as a founding member of the experimental rock group Battles, presented works from a new solo recording which was originally conceived as an installation/performance piece that premiered at the Guggenheim. Although it would have been extremely interesting to hear him work with samples of his father's work, he laid pulsating sounds with interspersed rhythmic alterations that rarely settled into a definite groove. There was no Jazz in his sound. Ars Nova Workshop executive director Mark Christman looked around the hall and noted the preponderance of new faces at the event and a lack of the typical diehard Jazz fans and said "I don't think any of Anthony Braxton's fans are here?...Incoming hit: Ars Nova Workshop ([arsnovaworkshop.com](http://arsnovaworkshop.com)) presents - 10/10 Dave Burrell Full-Blown Duo with Andrew Cyrille @ Philadelphia Art Alliance (PAA); 10/16 Makanda Project Big Band & Quicksand @ American Philosophical Society; 10/26 Dave Rempis Percussion 4 @ The Rotunda; 10/26 The Ex & Ken Vandermark @ Boot & Saddle; 10/31 Sun Ra Arkestra @ Johnny Brenda's; 11/6 Jemeel Moondoc's The Zookeeper's House @ PAA; 11/11 John Zorn's Simulacrum with John Medeski @ Johnny Brenda's; 11/18 The Turbine! + Marshall Allen @ PAA; 11/22 Adam Rudolph's Go: Organic Guitar Orchestra @ FringeArts; 11/30 Frode Gjerstad 3 + Steve Swell; 12/6 Peter Evans Zebulon 3; 12/12 Matthew Shipp/Michael Bisio @ PAA; 12/19 Bobby Zankel/Dave Burrell/William Parker/Muhammad Ali @ PAA; 12/21 Andrew Lamb 3...Chris' Jazz Café ([chrisjazzcafe.com](http://chrisjazzcafe.com)) presents - 10/3 Coleman Hawkins tribute w/ Grant Stewart/Harry Allen 4; 10/10 Gary Bartz 4; 10/16 JJ Johnson and Kai Winding tribute w/ Dave Gibson/John Swana; 10/17 Jonathan Kreisberg 4 w/ David Kikoski; 10/23-24 Kenny Werner 3; 10/31 Hoppin' John Orchestra; 11/6-7 Dave Stryker w/ Eric Alexander; 11/14 Dave Douglas 5...Fire Museum ([museumfire.com](http://museumfire.com)) presents - 10/4 Tristan Honsinger with In The Sea + Dan Blackberg/Heru Shabaka-ra/Connor Przbyszewski @ The Rotunda; 10/17 Simone Weissenfels + Keir Neuringer Ensemble @ House Gallery 1816; 10/18 Lina Allemanno 4 + Bonnie Kane/Dave Miller @ House Gallery 1816; 10/27 Barre Phillips/Urs Leimgruber/Jacques Demierre + Matt Weston @ The Rotunda; 11/5 Secret Keeper (Mary Halvorson/Stephan Crump) @ House Gallery 1816...Penn Presents at the Annenberg Center ([pennpresents.org](http://pennpresents.org)) - 10/17 Jon Batiste & Stay Human; 11/7 Arpeggio Jazz Ensemble; 11/15 Dianne Reeves; 12/5 Papo Vazquez Mighty Pirates Troubadours & Sofia Rei...Montgomery County Community College ([mc3.edu/livelyarts](http://mc3.edu/livelyarts)) presents - 10/24 Abdullah Ibrahim & Ekaya; 11/14 Terri Lyne Carrington Money Jungle: Provocative Blues...Kimmel Center ([kimmelcenter.org](http://kimmelcenter.org)) presents - 10/17 Cecile McLorin Salvant; 11/8 Arturo Sandoval & Poncho Sanchez; 11/21 Christian McBride; 12/10 Fresh Cut Orchestra...Bucks County Community College ([bucks.edu](http://bucks.edu)) presents - 10/3 Dave Liebman Group...The Impermanent Society of Philadelphia ([impermanentsoiety.com](http://impermanentsoiety.com)) is presenting the NowHere Festival of Free Improvisation in Sound and Movement 10/19-25 at the Mascher Space Cooperative (155 Cecil B Moore Avenue, Philadelphia). Dedicated to promoting the free improvisation art form, the festival will include world-class movement and sound artists from across the US and Philadelphia. The week-long festival includes a wide range of programming including 3 days of performances, adult master classes and youth education. Some of the artists set to appear are Jack Wright, Bhub Rainey, Susan Alcorn, Ayako Kataoka, Paul Neidhardt, LaDonna Smith, Michael Evans, Joe Burgio, Keir Neuringer and Walter Wright.

Ken Weiss

# Short Takes Portland, Oregon

## The Bridge's Burn, Vol 2. by Ryan Meagher

Music News  
for Portland,  
Oregon,  
USA

The busy summer festival season in Portland is winding to a close. On the jazz front, the thirty-fifth annual Cathedral Park Jazz Festival (CPJF) and the second annual Montavilla Jazz Festival (MJF) were the highlights of the season in the Portland area. The season will come to a close in the first weekend of October when The Oregon Coast Jazz Party (OCJP) in Newport sends us off into the fall. Some attention was also garnered this summer from Cadence Magazine's own Festival of the Unknown and the Vancouver Wine and Jazz Festival (VWJF). There is a smattering of other smaller festivals that litter the surrounding areas of Portland, but the biggest splashes so far were reserved for the CPJF and the MJF. The CPJF has been around forever, brings out hordes of people, it is free of charge, and despite some hiccups in recent years with its operation, continues to be something that fans of jazz music circle on their calendars. Well, no one really has a calendar that you can write on anymore, but you know what I mean.

When comparing their turnouts, the CPJF dwarves the MJF's. However, the MJF is small, but mighty. It is only their second year in existence but they doubled their attendance from the first year! The size of MJF's splash is relative to its size. The MJF boasted an incredible lineup of forward-thinking artists playing (mostly) original music, had 70+ volunteers, was funded almost entirely by businesses within its own neighborhood, and planted itself firmly as a pillar in the creative community of Portland. In full disclosure, I am the Programming Director of the MJF, so I am hardly an unbiased voice on the subject.

Part of the reason that our Fearsome Foursome of MJF directors took on the insane idea to start a jazz festival in this town (which has been reluctant to throw its full support behind creative music) was because we felt that there was a wealth of creative energy in Portland that was being underrepresented by other local festivals and venues. It particularly bothered me that masters like David Friesen, John Gross, Tim Willcox, and many others are often getting looked over in the programming of local festivals and venues. I am not saying that those getting booked at the CPJF, Aurora Colony Vineyards Jazz Festival, VWJF, and Jimmy Mak's are undeserving. There are just so many acts here in town that also deserve some work.

I love the CPJF for what it is, and I am very glad that it exists. I hope it happens for thirty-five more years! But it definitely serves a certain demographic and sticks to a certain artistic aesthetic. A close friend of mine whose musical opinion I value very much sardonically asked if I was going to go to "Jimmy Mak's In the Park," this year. That pretty much sums it up in one snide remark. The CPJF purposefully programs music that stays closer to the mainstream of how most people understand jazz. I do not think I am alone when I express my opinion that it was

## Short Takes Portland, Oregon

not programmed particularly well this year. Another close source whose musical opinion I view as, "more valid than most," commented that the lineup was a "travesty." That is an opinion that is certainly going to ruffle some feathers. But it seemed as if the programming was deliberately geared toward the lowest common denominator, or purposefully pedestrian.

Was the CPJF trying to program music that was as inoffensive as possible to the greatest number of people that might attend? If so, why even have a jazz festival? You can still call it a jazz festival and have Keith Urban (country/pop), The Who (classic rock), and Jimmy Buffet (just...whatever) as the headliners! You can even do this in the city that gave birth to the damn music! But in Portland we have a variety of music festivals that will suit the many tastes we have come to adore (e.g.: Pickathon, Musicfest Northwest, Waterfront Blues Festival, Improvisation Summit of Portland, etc.). So, why water down the artisanally crafted single malt jazz that Portland has spent decades crafting? I think programming is an art in itself, and like any art, chances need to be taken.

Holly Hofmann, Artistic Director of the upcoming OCJP, is one of those programming people that I admire. She is not afraid to take a chance on something that could be really exciting. Again, full disclosure... I work closely with the planning committee of the OCJP, and this year I am an artist, but this is an example of what I am talking about. Hofmann "took a chance" on programming me into this year's OCJP because as an artist I hardly fit into the vibe. The OCJP (formerly known as Jazz at Newport) has always been chock-full of jazz stars in the international spotlight as well as the Portland scene. These artists are usually firmly ensconced in the mainstream/bebop/swingin' tradition. Whereas I made my name in New York City with a brand of jazz I deemed to be, "modern jazz for the indie rocker." My whole outlook on jazz is concerned with taking the music new places while being acutely aware of the tradition from which I have emerged. Why would Hofmann include me into a set with John Clayton, Alan Jones, and Mike Wofford? She is "taking a chance" that it might be really great for the audience to hear someone with a fresh approach to composition and improvisation paired with masters of the tradition.

That kind of "chance taking" is going to be necessary for this music to survive. Jazz and its entire improvised music ilk are really suffering to gain new audiences right now. Us pitting each other's subgenres against each other is helping only some of us in a very short term fashion. Childish arguments about the commercial or artistic validity of different versions of the same art form only pushes people away. That is not to say that we do not need labels or boundaries. We absolutely need terms like straight-ahead, avant-garde, trad, and modern. I vehemently disagree that music does not need categorization. It is just that we do not need to value any of them over another. I would love to see the VWJF book an artist like Avishai Cohen (the trumpet player) next year alongside their normal brand of mainstream jazz. Conversely, I would love to see the Improvisation Summit of Portland feature someone like Peter Bernstein in their festival of out-ness. Let us bring in as many people as we can and then show them what we have. Let us not try to be as palatable as possible for those few that are still hanging onto some semblance of tradition.

Especially in this town! Can it really be that we want to be able to order seventeen different coffee varieties brewed four or five different ways at every corner coffee shop in town, but we want our Randy Porter watered down by a cruise ship lounge singer?

## Short Takes Portland, Oregon

Or how about this scenario at any “foodie-type” restaurant in town?

Waiter: ...and here is your farm-to-fork chicken-encrusted pork chop flash fried in the fat of your least favorite political figure, served with a side of rice that we grow in our house swimming pool and okra that we think lived a pretty full life until it was hand-picked by a local, out-of-work Vietnam War veteran. Please enjoy while listening to the student jazz duo of upright bass and trombone because we are too cheap to hire David Valdez and Weber Iago. It costs a lot of money to have live musicians so we offer next-to-nothing and students just jump at the chance for experience and “exposure!”

Patron: Food good. Music boring. Me no like jazz.

It is becoming abundantly clear to me that while we need smaller classifications in jazz (because an audience needs to know that it should not be expecting music similar to the George Colligan Quartet featuring Debbie Deane when they go see Michael Gamble and Douglas Detrick playing duo). And we need cliques of artists who can express their craft most effectively with one another. But these cliques and subgenres need to be working together in an effort to fuse our would-be audiences instead of inadvertently pushing them away. This music, while a truly astonishing art form, should not only be consumed by intellectual elites who “understand” it. Nor should it be watered down in hopes of widening the audience. If this music is to move forward and reject mummification it needs to reaffirm its roots as a transcendent hybrid of folk/pop/art/secular/religious music that embraces community and adaptation.

# Short Takes Toronto, Ontario

## MUSIC NEWS FOR SOUTHWEST ONTARIO:

### REX HOTEL: June

Sundays the Excelsior Dixieland jazz Band is the feature, Mondays the Julia Cleveland Quintet, Wednesday the Brian de Lima Bud Powell Tribute, Thursdays this month feature a different group each week: The 11 has the Chris gate Four and the 2015 Juno award winner, Kirk MacDonald jazz orchestra, the 18 has th Morgan Childs Quartet, Mike Murley's Kenny Wheeler Tribbute, and the Art Honig Trio from NY. The 25, starting in the afternoon is a big band slam, followed by Juno nomineees the Pram Trio, then Bill Bennett from Vancouver and closing out the night, the Dan Weiss Trio from NY. Fridays feature the Hogtown Syncopators, but on the 19 the Art Honig trio and on the 25 Chris Tarry group from NY. Saturdays it is Danny Marks.

### REX HOTEL: July

Sundays it is the Excelsior Dixieland Band, Mondays the Peter Hill Group, Tuesdays Nathan Hiltz Trio, Fridays Kevin Quian and Saturdays Danny Marks.

### REX HOTEL: August

Sundays it is The Excelsior Dixieland Jazz bnd, Mondays Andrew Downing's Otterville, Tuesdays Boom for Rent, Wednesdays Hannah Barstow Trio, Thursdays Kevin Quain, Fr The Hogtown Syncopators, and Saturdays, The Sinners Choir  
The Toronto International Jazz festival took place June 18-29. The outdoor stage at Nathan Phillips Square downtown featured George Clinton, Tower of Power, The Legendary Count Basie Band, Al Jarreau, Christian McBride big band, Booker T, Al DiMeola, Snarky Puppy, and Gary Clark. The Jane Mallet Theatre featured a 90th Birthday celebration for Oscar Peterson on the 18th, on the 24th an Evening With Branford Marsalis, the 25 Dave Holland, Chris Potter, Lionel Loueke & Eric Harland, and on the 26 Charles Lloyd. Koerner Hall featured Kurt Elling on the 23, Radio Deluxe with John Pizzarelli Quartet on the 24. Trinity Stage in the Distillery District featured Norman Marshall Villeneuve's Jazz Tribut to Archie Alleyne followed by the Toronto Blues Society on the 20. On the 21 Jorge Miguel was featured, Suzie Vinnick on the 24, jay Douglas all star band on the 26.

The festival has performers at over 50 venues all over city such as The Jazz Bistro where Renee Rosnes Quartet was featured 18-20 and Freddy Cole on the 26 and 27.

## JAZZ ROOM WATERLOO

June 5, Andy Klaehn Quintet, tribute to the great clarinetists, June 6 Phil Dwyer Quartet, June 12 carey West Quartet, June 13 Bernie Senensky Quartet, June 19 Pram Trio, June 20 Juno award winner Kirk MacDonald Quartet, June 22, Adrean Farrugia and Brad Goode duo, June 23 Michael Occhipinti's Sicilian jazz project featuring Don Byron and Pilar. June 24 Robi Botos Quartet featuring Phil Dwyer, Mike Downes and Terreon Gully, June 25 Ray Pdhornik Sextet, June 26 Rebecca Binnendyk Band CD release, June 27 Guido Basso Quintet

Jazz Room closed for the summer

Bernie Koenig

## Short Takes Victoriaville, Quebec

31ST Festival International de Musique Actuelle de Victoriaville was in May of this year. The concerts were a mixed bag of avant garde with some rock.

The photos below show some of the highlights. For some reason, the promoters have a white rabbit booking questionable acts for the late shows, presumably to lure a younger audience; leave it to the white rabbits, but seriously folks some of the acts resembled more of a satanic after hours party than a liberal music festival. Pretty spotty. I appreciate that the festival has worked very hard over the years to champion modern music. Some of the music was great. Some of the music wasn't. The devil rock band (who shall remain nameless) was really offensive, complete with a film of oral sex writ large on the screen behind them. I noticed the band was later booked to be the first rock band to play North Korea. Not sure what the connection is but I felt defiled after hearing them. My biggest complaint, however, was that the promoter gave a very enthuseastic speech at the end of the festival, all in French. not much of a sign of appreciation to all the bands and visitors from New York and other U.S. locations that form the backbone of support to the festival.

Nadya Kadrevis and ZT

Editorial Note: Here is a response from the festival re English vs French at the festival: During the whole Festival, I present all concerts sometimes in French only, sometimes in English only, sometimes in French and English. It must mentioned that all the press meetings are in English...

Michel Levasseur



Eric Friedlander Group

# Short Takes Victoriaville, Quebec



Jack Dupon Group



Jason Kao Hwang Group

The first concerts of the fall season featured Louis Hayes & The Cannonball Adderley Legacy Band, first 9/20 at Blue Frog Studios in White Rock and then 9/26 @ the BlueShore Financial Centre For The Performing Arts at Cap. U. The group consisted of Jeremy Pelt, Vincent Herring, Rick Germanson piano & Dezron Douglas bass along with Hayes. Other concerts scheduled for the Cap Jazz series are: the Ted Poor 4tet (Bill McHenry tenor, Josh Roseman trombone, Eric Revis bass & Poor drums) 10/14 @ the Western Front; Convergence II: The Capilano Jazz Faculty & Students with Adanu Habobo, a West African group, 10/25 @ BlueShore; pianist/composer David Braid appears with the "A" Band and NiteCap vocal group 10/30 at BlueShore; Brad Mehldau 3 11/12 @ Kay Meek Centre; vocalist Elizabeth Shepherd with NiteCap 11/24 and Charlie Hunter 3 (with Curtis Fowlkes trombone and Bobby Previte drums) 12/12 @ BlueShore. A new spot, Frankie's on Beatty street, opens its jazz policy 10/8-10 with Cory Weeds 5tet (Chris Davis tp, Weeds tenor, bassist Ken Lister. Jesse Cahill drums & guest NY pianist David Hazeltine)... Elsewhere, Sat. afternoon jam sessions continue @ Pat's Pub 3-6. Other venues for jazz around town include Sat. nights at the UVA Wine Bar, Tangent Café, Libra Room, Guilt & Company & Lido, while Jazz Vespers continue at St Andrew's-Wesley Church Sundays @ 4PM.

The 30th Annual Vancouver International Jazz Festival happened June 19-July 1. Highlights from the groups I heard include Jimmy Heath's group and Jill Townsend's big band tribute to the late pianist/saxophonist Ross Taggart. Heath's group consisted the amazing pianist Jeb Patton and local bassist and drummer Adam Thomas and Julian MacDonough. Tunes played by the group included Heath's reworking of Autumn Leaves called Winter Sleeves as well as Green Dolphin St., and I'm Glad There Is You. Pianist Patton took a feature with Thomas and McDonough on Sonny Clark's Something Special with a dazzling display of hard bop chops. His solos throughout the night contained blinding speed and thoughtful inventiveness. I can't wait to hear him again! 88 year-old Heath's playing was solid throughout including on soprano on Daydreams and finishing with Round Midnight. He moved around the stage with ease and was constantly smiling, obviously enjoying himself. Townsend's tribute to Ross Taggart played tunes from their new CD Legacy - The Music of Ross Taggart which features Taggart's compositions. Most of the band had played with Ross over the years and their love for him was evident in their playing, especially in that of guest soloist and close friend Campbell Ryga on soprano. Highlights included Taggart's tunes Cozy Apartments, Cyclamen and Light At The End of The Tunnel. Other groups I heard and enjoyed with Rene Rosnes 4tet and Christine Jensen Jazz Orch. with Ingrid Jensen performing selections from Christine's CD and major work Habitat. One of the free afternoon concerts featured drummer Curtis Nowosad's group from Winnipeg. All the group members are on faculty at the U. of Manitoba's jazz program and consist of Derric Gardner tp, Jon Gordon as/ss, pianist Will Bowness and bassist Steve Kirby. They played Wayne Shorter's Speak No Evil, some original tunes and Bob Marley's Three Little Birds. The band was very impressive and left me wanting to hear more... For local jazz info and links, go to [www.coastaljazz.ca](http://www.coastaljazz.ca) and [www.vancouverjazz.com](http://www.vancouverjazz.com).

# Concert Review

## Vosbein- Magee Big Band

Art & Jazz  
in July,  
Longwood  
Park,  
Salem,  
Virginia

July 18,  
2015

text and photos by  
Patrick Hinely, Work/  
Play®

It turns out that Julie Andrews was right: the hills are alive with the sound of music, in this case a brand new big band based at Washington and Lee University in Lexington, Virginia, a hotbed of social rest better known as the final resting place of its past President, Robert E. Lee, than as an epicenter in the jazz world. Be that as it may, longtime music faculty member, composer and arranger Terry Vosbein was ready to put this 20-piece ensemble on the map with their debut performance among established local and regional favorites at one of the area's summer jazz-oriented celebrations.

Conductor Vosbein and trumpeter Chris Magee, who is on faculty at neighboring Lynchburg College, co-direct this stable of able players they've recruited from both sides of the Blue Ridge and all up and down the Valley. While the current music industry climate, for recording, touring - or simply performing - is hardly conducive to starting a group of this size, an advantage of being in academia is access to resources which will help maintain such a program.

But then Vosbein has never been one to follow trends, instead, in his own way, going about work he's found interesting, such as composing, arranging and recording original music, starting his own record label (Max Frank Music), doing deep research on Stan Kenton, including recording some lesser-known works associated with that innovator, and creating an entire album of thoughtful and eminently listenable big-band arrangements of selections from Stephen Sondheim's *Sweeney Todd*, a couple of which were part of this new band's debut program.

One of Vosbein's stated goals in starting this band is to play big band music no one else is playing, and among the offerings were a Manny Albam arrangement of *Autumn Leaves*, a Bill Holman arrangement, originally for Charlie Barnet, of *Moten Swing*, and Willie Maiden's *Maiden in Distress*. Hardly your everyday stuff, and Vosbein's original tunes, from albums past and future, as well as his Sondheim adaptations, sat nicely alongside, comprising a colorfully varied hour.

Like the late George Gruntz, another big band leader whose ensembles were never long-term full-time his own, Vosbein structured the program so that by its conclusion, everyone in the band had his or her turn as a soloist. Even in the heat, their hour passed quickly - and pleasingly.

The band's next performance will be their Washington and Lee debut, on October 10, for the Music Department's *Sonoklect Series*. (8 p.m., in the John & Anne Wilson Concert Hall of the Lenfest Center for the Arts).

Collective personnel: saxophones - Tom Artwick, Charles Rakes, Edwin Parker, Justin Berkley, Leigh Berkley; trumpets - Chris Magee (Co-Director), Jason Crafton, Brian Quackenbush, Spencer Hadley, Ashley Spice; trombones - Tom Lundberg, Tom McKenzie, Mark Maynard, John Lloyd, Robert Mott; piano - Wayne Gallops; bass - Bob Bowen; drums - Dave Morgan; conductor - Terry Vosbein (Co-Director).

# Concert Review



(rehearsal) Part of the Vosbein-Magee Big Band rhythm section consulting during a rehearsal break: drummer Dave Morgan and bassist Bob Bowen.



(performance) Terry Vosbein conducting the Vosbein-Magee Big Band debut performance in Salem, Virginia; his co-director, Chris Magee, is seen in the middle of the trumpet section.

## BOB BELDEN

born  
October  
31, 1956 in  
Evanston,  
Illinois  
died May  
20, 2015 in  
New York  
City

Text and  
photographs  
by Patrick  
Hinely

All  
photographs  
©2010 by  
Patrick Hinely,  
Work/Play®.

The Harbor Jazz Cruises were of just the sort of event that made Piccolo Spoleto, the City of Charleston's cognate festival, such a locally colloquial down-home contrast to Gian Carlo Menotti's simultaneously-occurring operatic extravaganza known as Spoleto Festival USA, both of which began in the later 1970s. The boats for these evening excursions were the same ones which hauled tourists out to Fort Sumter during the day, though for these evening excursions, beer was added to the offerings at the concession counter.

By this time Belden was already settled in New York City and had embarked upon his career as a producer extraordinaire, but Charleston-raised Bob Belden liked to visit his Mom, and could claim hometown dibs for one of these gigs, which had become enough of a scene to attract a varied audience, including folks like the fellow seen on the left in this image, a paying customer who was doing exactly what it looks like: snorting something up what was left of his nostrils. In the midst of all that social-whirl malarkey, Belden's trio was ripping righteous ass in the best tradition of Rollins or Henderson, with a twist of Bennie Wallace thrown in, all filtered through Belden's own encyclopedic knowledge of the music. Because setting off a flash is so disruptive to any ambiance, including the darkness in that boat cabin, this was one of very few photos I made that evening, but it does catch Belden in mid-flight as a performer, and he was a very good one.

I'd first met him a few years earlier, at another Spoleto gig, when he was sitting alongside Frank Tiberi, Joe Lovano and Gary Smulyan in the sax section of Woody Herman's Thundering Herd, during the heat of a Charlestonian June afternoon, when 'in the 90s' is a correct answer for enquiries about both the temperature and the humidity. Herman seemed more inclined to make demands than to grant rewards, but dues were being copiously paid, more than any of those guys knew at the time. But that's another story.

My deepest impression of Belden dates from the early 1980s, an experience which occurred on board the USS Yorktown, an aircraft carrier permanently docked across the Cooper River from downtown Charleston, the centerpiece of a maritime tourist trap called Patriot's Point. It was Spoleto season. I remember arriving as afternoon was turning into evening, and walking past a huge pile of melting ice cubes, which I was told was detritus from a reception for the Spoleto chamber players hosted by WSCI-FM, the local NPR affiliate.

At that time, and until 1998, WSCI's broadcast booth was up in the ship's control tower, on what had been the primary flight control deck, near the captain's bridge. This was where Worth Waring, a Charlestonian poet and mutual friend, was on air doing his weekly jazz program, with a stunning view of downtown Charleston beneath a sky changing color as the sun set beyond. Belden and I were his guests that week. I don't recall a word I said, but I well remember the recent acquisition Belden brought along.

## Passing Glances Bob Belden

It was a Japanese double LP, Miles Davis' PANGAEA. Though it had already been out for five years in Japan, it was rare in the USA, new to me, and in any case was about to make its on-air debut in Charleston. We took turns ducking out to a nearby disarmed anti-aircraft turret where the no-smoking rule of the radio studio didn't apply, and this was not only enjoyable but downright therapeutic, given the incredibly high volume level of that album. Just the guitars of Pete Cosey and Reggie Lucas were enough to collectively deafen most mere mortals, and the rest of the band put even more fat on the fire. This was not music for the faint of ear.

Right in the middle of that maelstrom of cacophonous funk, a sudden calm set in. Only one guitar was playing, quietly underpinning with a repeated figure, while Miles light-handedly vamped on keyboard, as Sonny Fortune took a flute solo. It's a great solo in any case, but in this original context stands out even more in contrast, sounding pure and simple both, even pretty. Every note penetrated the very core of my being, while Waring was watching the dials at the control board, and Belden was leaning back in his seat, grinning behind his shades. He knew that solo was coming, and had produced one of those rare perfect moments.

His subsequent oeuvre proved the Milesian connection would be the wave Belden rode furthest and longest in a career cut far too short. Davis' torch has seldom burned brighter than on the CD reissues Belden produced so thoroughly and lovingly, and his later double-disc celebrations of Miles' music with Indian and Latin emphases, including many Davis alumni, are stellar. He didn't make many albums of his own music, but among those he did, BLACK DAHLIA (on Blue Note) is uniquely brilliant. His TREASURE ISLAND (on Sunnyside) also yields more rewards than one might expect from a debut album, but Belden was ahead of the pack in more ways than one.



Bob Beldenn performance, Piccolo Spoleto Jazz Cruise somewhere in the city's harbor, Charleston SC, May 1984 photograph ©1984 by Patrick Hinely, Work/Play® previously unpublished

## ORNETTE COLEMAN

born March 9,  
1930 in Fort  
Worth, Texas

died June 11,  
2015, in New  
York City

Ornette Coleman's music communicated many different things to many different people. What I learned from it – specifically the concert at which I shot this image, one of my all-time favorite photographs – is that trying to make things happen doesn't always work, and that sometimes, you have to just let things happen.

Case in point: In my youth, listening to some of his early albums on Atlantic (all of which have been nicely assembled into a CD box set, *BEAUTY IS A RARE THING*, on Rhino), I kept seeking enlightenment, but the end of the side always arrived before that happened. I was trying so hard to listen to what I knew was important music that I didn't – or couldn't – hear what was going on.

Then came this concert in what was then still West Berlin. Here were four fellow humans who had shifted the tectonic plates of jazz (Don Cherry and Charlie Haden comprised the rest of the band), deeply involved in what they were doing, listening intently to one another, yet doing so in such a transparently childlike way that their delight with the process and shared amazement at the results were hard to miss. They were playing for one another, yet also for all of us, and, as Haden liked to say, playing as if their lives depended on it. Such beauty is a rare thing indeed.

Maybe I like this image of Ornette because he's visibly, if only barely so, right there on the edge of darkness, taking such pleasure in listening to his band, in a fleeting moment of repose.

I was headquartered across the street from the Delphi, in the Hotel Savoy, and on the way down to breakfast next morning, another man boarded the elevator. He looked vaguely, unto subliminally, familiar, in a generic way: a mildly striking visage, like one might see on TV or in the movies, but not the face of a star. I couldn't place him for the life of me.

As we reached the lobby, and the doors began to open, I realized that the man was David Byrne, of the Talking Heads. So I had indeed seen him in a movie, just a few months before: his own film *TRUE STORIES* (the soundtrack to which includes my late distant relative Terry Hinely playing glass harmonica, but that's another story). As I tried to come up with something to say – preferably no more than a sentence, without any subordinate clauses, given the ephemeral tenure remaining in our sharing the

## Passing Glances Ornette Coleman



Ornette Coleman (and Billy Higgins) performance, JazzFest Berlin Delphi Filmopalast, November 5, 1987 photograph ©1987 by Patrick Hinely, Work/Play® previously published by JazzFest Berlin in their 1993 calendar of my work.

same space- I sensed someone standing before the opened doors, waiting to board the elevator.

It was Ornette Coleman. I don't think they knew who each other were. He and Byrne sort of looked past one another, with that same deadpan gaze, focused on infinity, just over the shoulder, a necessary technique for celebrities to avoid eye contact and maintain insulation from an adoring public that may mean well but will still eat up just as much time when there are already plenty enough things to do. For a nanosecond, I thought of introducing them to one another, but before I could, the elevator doors were closing behind Ornette, and Byrne was heading out of the hotel's front door.

It turned out Byrne was in town to work on a theatre production with Robert Wilson, *THE FOREST*, which premiered in 1988 as part of the celebration of Berlin as Europe's Cultural City of the Year. I don't know if he was at Ornette's gig the night before or not, since I never got the chance to ask...

Only upon Coleman's passing did I discover *THE 1987 HAMBURG CONCERT*, a 2-CD set on Domino, recorded by the NDR radio network only a week before the performance I attended in Berlin., and it sure sounded familiar, even though I have yet to ever set foot in Hamburg. It was one hell of a tour for those guys, and I rejoice in having these souvenirs.

### JOHN TAYLOR

born  
September  
25, 1942 in  
Manchester,  
England  
died July  
17, 2015  
in Segre,  
France

First off, let me celebrate John Taylor as the only man I ever met who could play piano with one hand while rolling a cigarette with the other, and do both well. More on that in a minute.

My original plan was to have three people seated in front of that upright piano in Norma's music room, the third being Kenny Wheeler, who, with these two, comprised Azimuth, arguably the best, and certainly the most unique, ensemble to emerge from that territory between British jazz and chamber music. Wheeler, as it turned out, was away, on the Continent, while I was in London. So it goes. This was not all which would go awry that day...

This particular image was my favorite from the day's shoot, though they chose a different shot – one which did not show their hands – for their cassette-only album *IN CONCERT* (on Enodoc, 1991). John and Norma were still working together – splendidly, and, at the time, rather frequently – despite no longer being married to each other. I did, fortunately, figure out pretty quickly that I was the only one in the room with any jitters about being there, and they were both graciously charming about it all, unto willingly sitting, patiently, while I fumbled with all the technical matters one had to pay close attention to back in those days of film, and treating me as though I knew what I was doing.

After the shoot, while a journalist colleague also there that day conducted her interview with Norma in the music room, John suggested that us boys might repair to the kitchen for a cup of tea. John had moved out when their marriage ended, and Norma and their sons had kept the house. In any case, the kettle was still on the stove, and John lit the burner beneath it. Only then did things begin to resemble a combination of Luis Bunuel and Peter Sellers. Doing his best to be a good host, John went looking for teabags, spoons, cups and saucers, only to discover that none of those things were still kept where they had been in his day. It was a brief if not totally smooth transition from frustrated to flummoxed, then confused, and, finally, amused, as was I, witnessing all this while trying to keep a straight face.

All the necessary components for tea were eventually located and successfully assembled, and we comfortably sat, sipped and smoked in the kitchen while the ladies talked in the piano parlor. John told me he had once worked for the government tax bureau. I told him that, like Charles Mingus, I too had worked for the Post Office. All in all, it was a fine afternoon.

As it turned out, I did get my Azimuth band shot, later that same year, in Baltimore, of all places, during one of the group's rare forays beyond Europe. They played a magnificent set in a venue near the harbor, Ethel's Place. Sometimes good things do come to those who wait.

From those scenes, fast-forward about four years, to a snowbound January afternoon at Blues Alley in Washington, DC, where the Kenny Wheeler quintet, on their inaugural US tour, were rehearsing, primarily for the benefit of their bassist, Gary Peacock, who was standing in for then otherwise-committed Dave Holland. Taylor was on one end of the back line, Peter Erskine on the other, with Peacock between, his head turning back and forth as if he was watching a tennis match.



Norma Winstone and John Taylor portrait, at her home, Londonearly March, 1987 photograph ©1987 by Patrick Hinely, Work/Play® previously unpublished.

With Wheeler and John Abercrombie on the front line, the new man had his hands full, but all did their best to make him feel at home, and as the afternoon progressed, he did.

It was in the middle of all this that Taylor performed his aforementioned feat of ambidextrous multitasking. If I recall correctly, the tune they were playing was Wheeler's "Foxy Trot," a sort of mobius strip in itself which, in its recorded version (on Wheeler's DOUBLE DOUBLE YOU, on ECM) includes some of Taylor's best playing, and Michael Brecker's, and Wheeler's too. If anyone not familiar with Azimuth is thinking of checking them out, the first album I'd recommend is their fourth, AZIMUTH '85, also on ECM.

In what turned out to be his later years, Taylor dedicated a series of works to the writer Kurt Vonnegut, a man to whom he bore more than a passing resemblance. Recommended in this regard is REQUIEM FOR A DREAMER, on CAM Jazz, as is the forthcoming album 2081, recorded with, among others, his sons.

One of the nicest, most succinct tributes I've seen to this Mancunian autodidact came from fellow pianist and educator Simon Purcell, who described Taylor's music as "a treasured and continual revelation of possibility, curiosity and beauty."

The most comprehensive obituary I've seen was written by John Fordham, for The Guardian:

<http://www.theguardian.com/music/2015/jul/19/john-taylor>

I envy the angels who can hear the duets Taylor and Wheeler are playing now.



## CADENCE INTERVIEW WITH PAWEŁ KACZMARCZYK, PIANIST

*How did your adventure with music begin? Did you grow up in a home with musical traditions, were your parents or any siblings ever involved with music, perhaps, or was it just the general environment you grew up in?*

My grandfather was an organist in the parish for fifty years, so there were indeed musical traditions in my family home. Music was always with us – for various festive occasions at the house, and the ones beyond it as well. My Dad was an amateur accordionist, and my brother plays the saxophone to this day, primarily in wedding reception bands. His main source of inspiration to practice, play and learn was, and continues to be jazz.

*Could one say that it was thanks to your brother that you got interested in improvisational music?*

Yes, definitely so. I remember the first records that I got from him – Miles Davis's "Kind Of Blue" and a Herbie Hancock compilation from the 1960's. That's more or less how it began. From whenever I can remember, we always listened to music together. And back before I started getting interested in jazz, it was Queen, Elton John, lots of Polish popular music. At a certain point, when my brother started learning to play the sax, it led me to check jazz out for myself, and subsequently I became a listener of that music in a very natural way.

*How old were you when you first came into contact with jazz?*

The first jazz workshops that I attended were in 1995, and I think it was that encounter with improvisational music that made an impression on me, and had a huge bearing on what took place later on. The Xeroxing of charts began, and learning new tunes – old jazz classics that increasingly stimulated the imagination.

What did the path of your musical education look like? What schools did you start out in, what are you grateful to your initial teachers for, and what ended up causing you to become a jazz pianist?

Around 1995 to '98, I was practicing a lot of classical music. I was in a musical primary school at that point, and that practicing was bringing positive results. In my final years at that school, I played a couple of children's piano concerts at the Krakow Philharmonic, with the excellent orchestra Capella

# Interview Pawel Kaczmarczyk

Cracoviensis. At the same time, I was starting to get pretty heavily interested in jazz, and was also going to the private School of Jazz and Popular Music, in Krakow. What this led to is that, by the time I was in high school, I was pretty much oriented toward the fact that jazz is what I want to play, and that classical music was kind of an addition to that. I graduated from musical high school and made it into the Katowice Academy of Music's Jazz and Popular Music Department, where I spent four years. That's a kind of formal element of my education, because I'd say the most important – the informal element – was my 'apprenticeship' at Janusz Muniak's club, and playing in his groups, which I've done more or less since the year 2000, and actually continues through today.

*Your first festivals, first concerts, first awards... Which of these bring a smile to your face, or were a sort of 'milestone' in your career?*

Between 2001 and 2005, when I was in college, I was practicing pretty heavily with my trio of that time, with Pawel Dobrowolski on drums and Michał Barański on bass, and it was during that time that we won all the national competitions for jazz groups, as well as a few foreign ones – in Austria and the Czech Republic, among others. Those were definitely moments that strengthened the conviction that this is what we ought to do, that we have a long road ahead of us, and that it's worth it to get into this music deeply, to understand it in an honest and natural way. Important moments of this kind for me, no doubt, were playing with Janusz Muniak's quartet at the festival in Leverkusen, Germany, when it was Hank Jones who was supposed to appear with him – or the time I got to play a concert with Lee Konitz. Now it's pretty much every year that situations come up, where concerts that I play are highly important to me. My trio and I recently played a gig with Mark Feldman, with whom we're planning further musical endeavors, which we'd like to wind up with the recording of a CD.

*Musical education in Poland is quite a touchy subject for many musicians, as well as instructors. Opinions on the subject are strongly divided. How do you feel about the level of musical education in Poland - taking not only music schools into consideration, but also the general education offered in public schools at various levels?*

I'm not an advocate of 'edu-business'. To be honest, all of the things I've learned, I've had to learn myself. Of course, I was guided by my various masters, yet those most important masters weren't my teachers from the schools I attended, but people who inspired, and who tried to help me develop in a way that I could start to 'speak with my own voice'. After coming into contact with it, I came away from formal education with a powerful impression that it just didn't leave room for individualism. Those programs of instruction often miss what I consider to be the most important aspect, the crux of the matter – music. What the deal is is that the constituent elements of it, as offered through 'edu-business', don't encompass the basic point of even making music in the first place, and that's why I'm a fan of informal means of learning. Young musicians who studied in Katowice then played at Muniak's club for the next three years, and only after that did they 'emerge'. That place is comparable, in its own way, to Art Blakey & Jazz Messengers, where lots of amazing young musicians came through, who created much of the jazz canon; and similarly,

# Interview Pawel Kaczmarczyk

most of the people who've played in Janusz Muniak's club are now at the forefront of Polish jazz, and have an enormous 'musical reserve' to go with it – meaning an ability to play things from the genre of improvisational music that are highly advanced, on the finest European level. And I'd say that's probably something of primary value.

*Are these things that you've mentioned – in other words the possibility for expressing yourself in and through music, individualism – what caused you to end up choosing improvisational music? What kind of possibilities does jazz give you, that you won't find in other genres?*

Currently, the word jazz is a huge simplification. There is such an array of music in the world now, that I think I'd really be hurting myself if I were to focus only on jazz. I've been thinking quite a lot lately about classical music, opera – inspired by playing together with Mark Feldman, about folk music, club music, contemporary pop and soul. I think that at this point, it's difficult to find something that's jazz in and of itself, and I couldn't really say if the music I'm playing nowadays is strictly jazz.

*What do you listen to on a daily basis? What inspires you? In what do you find the inspiration for creating your own music?*

I listen to the music that's happening throughout the world, mostly music for musicians, advanced music that has some kind of depth to it. Five years ago, I thought up this project called "Directions in Music", and under the aegis of that project, once a month I prepare a concert dedicated to musicians or projects that can no longer take place. Among these, there were deconstructions of the music of Ray Charles, some Polish music by greats like the group The Quartet, Zbigniew Wegehaupt and Jarek Smietana, but also world-renowned classics like Thelonious Monk, Eric Dolphy, Sam Rivers, a good deal of historic jazz that we tried to interpret, that we made an effort to learn. That required me to go through that entire history of jazz music, and definitely provided a strong impetus toward starting to compose in such a way, so as not to replicate certain patterns that I'd learned, having become familiar with them through the "Directions in Music" project. Those are the inspirations that are the most compelling. Right now, I have very little time to listen to jazz just for the pure pleasure of listening to music - and what that leads to is that, being busy with all these different projects, I listen to music that I've got to prepare, which becomes the primary motivator for me. I make no secret of the fact that I'm inspired by the biggest challenges, when some project is proposed to me, and I see that the music I'm to perform is difficult, because things like that help me grow, give me inspiration and are an impulse toward sleeping less, working that much harder.

*You have a lot of work on your hands. Besides the projects you've mentioned, meaning "Directions in Music", what are you currently involved with? What are you recording, and what are your plans for the immediate future – what do you have ahead of you in the nearest months?*

The contract I had with ACT Music, which is currently one of Europe's more important record labels, has had a good deal of influence on what I'm doing now. Unfortunately, that contract didn't end happily, because I recorded one

CD in 2009 and then waited a rather long time, preparing subsequent projects, to put something out through that label once again, but the relationship just wasn't working out too well for us. Currently, my trio and I have hooked up with Hevhetia Records, an excellent Slovakian label that's becoming more and more visible on the European market, and thanks to that, we're able to realize projects that I had prepared for Act Music. In about a month, the trio is going to be recording deconstructions of film music by two great Polish composers, who are very well known across the ocean – Bronisław Kaper, creator of the two major jazz standards “Green Dolphin Street” and “Invitation”, and Henryk Wars, a film music composer from the inter-war period, who created about eighty percent of the music to Polish films of that time. I'm also preparing a large orchestral project with the music of Ignacy Jan Paderewski, the great Polish pianist, and those will be my arrangements of his album “Tatrzańskie”. Right now, I'd also like to buy myself a piano, and prepare for a solo project that would be intended for release in three years. Besides that, there are the demands of playing concerts, which there's quite a lot of. Next year, we'll be promoting the recently released album “Something Personal” pretty heavily, as well as the new album, which will have its media debut at the jazz convention in Bremen, Germany, and its concert premiere at the Festival of Film Music in Krakow (one of the largest film music festivals in the world).

*Let's stay with concerts. You've played in many places, all over the world. Which musical journey do you recall the most fondly? Do you have any performance-related dreams, in terms of specific clubs, places or countries where you'd like to present your music?*

The music that we play definitely makes it possible for us to perform in practically every corner of the world, since it's fairly well understood by audiences. A dream of mine would be to perform in Japan, since I haven't been able to do that yet. I've heard a lot about a high level of appreciation for the jazz trio format there, and I'd like to present myself there with my music, play at one of the festivals or at the Blue Note club in Tokyo - but that's probably a dream of most jazz musicians. I'd like to play at the Village Vanguard in New York, since that's a sort of Mecca for listeners and musicians who come to spend time there, and soak in that whole incredible atmosphere. The profession of a musician causes one to become a bit of a sort of tourist, except a tourist that doesn't get the chance to see the sights – so when I think of places, it's in the context of playing there. I'd like to make it to South Africa, South America and Australia, because those are places that have always been in the back of my mind, where I'd like to perform and see people's reactions, draw some inspiration from those lifestyles.

*And when you return to places where you've already played... are there any that you recall in a special way?*

The extreme project with Sławek Jaskulke, which we presented for five pianos. We played concerts then in Shanghai, Peking, and in Singapore – those were pretty exotic excursions for us. Definitely my concerts in India with the Audiofeeling band, and with the group New Bone, which I was playing in until recently. Those were important experiences, like the trip to Chicago and playing several concerts there with Janusz Muniak, and later with my own group, as part of the festival there. I have a particular fondness

# Interview Paweł Kaczmarczyk

for a festival that I've played at four times, the last fairly recently, and that's the huge "Garana Jazz Festival" in Romania. It takes place in an interesting venue, built in a glade up in the mountains, for the purpose of such events, and able to accommodate up to fifteen thousand people. It looks like a sort of jazz Woodstock... and it's an amazing impression when you finish a concert, and nine or ten thousand people get up and do a standing ovation - screaming, squealing, demanding more music. It's the kind of impression one won't encounter in any concert hall or club - it's completely different emotions, of the sort I'd like to experience as much as possible. I think that in the future, the opportunity to play in South Korea will present itself, at the "Jarasum Jazz Festival", which can seat tens of thousands. Those are enormous stages, that teach a jazz musician a lot in terms of understanding the music, which is associated more with club playing, in a confined space, whereas here you have to encompass this huge, extensive space, so it's done a bit differently than it's done in a club.

*What are the audiences in different parts of the world like? Do they differ in any ways, do they receive your music in various ways, or would you say that regardless of where you're playing at any given moment, you feel a similar energy coming from them?*

It's definitely better in places where jazz is... less familiar, and someone takes the initiative to present that sort of music. Of course, at the forefront in that category are Asian countries, where the euphoria associated with listening to jazz is pretty extreme. I remember when we were in India, and that was the first jazz concert that had ever taken place in Kashmir. Those folks were reacting then as if they were at a rock concert, standing up during solos, screaming, getting almost uncontrollably emotional. It's somewhat of a different scene, and that's why I'd like so much to do more traveling to other continents, to see how it works outside of Europe. In Europe the reception in most places is pretty similar, perhaps a bit cooler in Scandinavia, but that's just people's general style there.

*Other than the projects you've mentioned - in other words the arrangements of Paderewski's music, "Directions in Music", recording the deconstructions of Kaper's and Wars' music - where might you be found, or heard in the course of the next few weeks?*

My schedule over the next few weeks is so filled up, that it's hard at this moment for me to even say where I'll be, remind myself what festivals those will be. I know that next year, we'll be playing at several important European events, and I believe that could become kind of a breakthrough moment for the Paweł Kaczmarczyk Audiofeeling Trio, which I'd really like to see happen, because it's only after these five years of playing together with Maciej Adamczak and Dawid Fortuna that I'm feeling a true sense to the way we're realizing certain aims. I'd like this to be a sort of working band, that has a long history of playing together, gets together several times a week to rehearse, and for the group to function in such a way that its musicians treat it as a priority, a primary medium in which to realize themselves artistically. In our group, I think we probably all have the feeling that something unique is happening here, that this is a fantastic situation that shouldn't be allowed to slip by, and ought to be developed in a proper way. In terms of concert plans

# Interview Pawel Kaczmarczyk

for the coming year, that's all currently undergoing lots of major changes, rapidly. At present, the CD is being promoted fairly heavily in Europe and beyond, our distribution is good, and we're receiving more and more emails with invitations to various festivals – that can be checked, as it develops, at our website.

*You mentioned some festivals that could become a breakthrough moment for you and your group. Can you say anything more about those?*

One thing that I've learned from the head of Hevhetia Records is that, if you think that something is going to happen, then that's precisely when nothing will happen. It's hard for me to differentiate any of the festivals in any way because, for instance, I've met the people who ended up being most relevant to my career in much more congenial situations. Those festivals are important in that they have TV coverage, so we'll probably get a chance to present our music on some of the major German and European television channels. I don't want to jinx it, and that's why I prefer not to talk about it at this point. One thing I do know is that, after having gone to the Garana Jazz Festival twice, I'll definitely want to go back there in the coming years, because it's a truly exceptional situation – a huge gathering of people connected with the trade, meaning heads of record labels, important magazines, websites and publications. That's kind of an important point in my mind, as well as going to the “Jazz Ahead” jazz convention, in Bremen next year. I was there for the first time this year, and that was a very important and worthwhile experience which I hope that, over the next ten years, will bear fruit and show its effects. Right now, really, every performance is significant, very important to us, and we try our best to prepare for it, discussing our concept of music-making thoroughly – scrutinizing it, virtually down to its essential elements, thanks to which my music becomes increasingly free and unpredictable, despite its seemingly formal complexity.

## History of Musician Byron Morris

Born in  
Roanoke, VA in  
January 1941.  
saxophonist;  
alto, soprano and  
flute.

My father; James William Morris, affectionately known as; "Jim Billy" Morris in our hometown of Roanoke, VA; born in 1916... During the mid to late 1930's he attended Tuskegee Institute located at Tuskegee, Alabama. Where he played alto saxophone in the Tuskegee Institute Band, under the direction of; Capt. Frank L. Drye. Dad also played in the dance Band called the "Harlem Revelers". Some of his fellow musicians who would go on to wider recognition in music, they were: William "Wild Bill" Davis the organist, and William "Bill" Graham saxophonist with Count Basie and Dizzy Gillespie bands... When Dad returned to Roanoke, VA, circa late 1930's after his several years at Tuskegee Institute, he was a busy man with getting married, managing several small business, and playing in a local dance band, which got Dad, and a fellow musician; trombonist Clarence "Ed" Wright : several weeks audition and performing opportunity with the Jay McShann's Orchestra, while that Band was performing in the: Virginia, West Virginia, East Tennessee areas, for several weeks, while the Band was based in Roanoke, VA. Dad and Ed, encountered, Charlie Parker and other members of the McShann's Band. Jay made an offer for Dad and Ed to join the Band, but they declined the offer, since both were married, with family responsibilities. I was born during this time frame, and World War II was right around the corner... Dad was able to secure a defense job in the Brooklyn, NY, U.S. Navy Yard, as a Pipe Fitter, because of his industrial course of study and training he pursued at Tuskegee Inst. After a couple of years at Brooklyn, NY Navy Yard, Dad was transferred to the U.S. Navy Yard at Philadelphia, PA. War time Philadelphia, PA was jumping musically during those War years, and Dad got a chance to play some music there also... My Mother Mrs. Verna Brown Morris; Born 1919, and I also joined him in Philadelphia after he located an apartment to rent for all of us... He played on some weekends with a Band Led by of Jimmy Shorter. Dad met and jammed with Eddie "Lockjaw" Davis, and Philly "Joe" Jones, and he played a gig with Billie Holiday, who complimented him on his style and sound, which was no small compliment, since the great Lester Young was her favorite saxophonist...

When the War was over in the latter part of 1945, we returned to Roanoke, VA. In Roanoke, we lived in my Great Grandmother's house on High Street, a later name change of the Street, it was changed to Loudon Avenue, NW. My Great Grandmother's name was; Mrs. Antoinette Ferguson, she was a seam-stress, and her daughter, my Grandmother was; Mrs. Mattie Morris ,born: 1900, she owned a Beauty Salon called; "Vanity Fair", on Gilmer Ave., NW in Roanoke, VA. My Grandmother was successful as a business person, and very talented

musically; she Sang, played the piano and the violin. Her repertoire was Religious songs, and some popular vocals of that time period (1930s & 40s). My Dad with some of his musician friends started a Band called the "Aristocrats" in 1946. The Aristocrats consisted of three saxes (alto & 2 tenors), trumpet, trombone, piano, bass, drums and a singer, and a manager; Chris Morris, no relation I believe..... See photo

Dad played mostly tenor and doubled on alto sax. He and some of the other musicians wrote musical arrangements for the band... The "Aristocrats" became very popular during the time period: 1946 thru 1964. During a Summer in the early 1950's, Sonny Till and the Orioles, a very popular singing group of that time period... Asked the Aristocrats to tour with them, and provide musical backup for their singing group... The Aristocrats Band was very popular all throughout Southwestern Virginia, for dances, Cotillions, Country Club affairs, College and University Sorority and Fraternity social events, etc., during the entire existence of the Band... I had the great honor to play with the Aristocrats band on a single occasion in the summer of 1959 (Boy was I nervous ), before I went off to College at Tuskegee Institute in September 1959, but I'm getting ahead of myself.

During the 1951/52 school year when I was in the Fifth Grade, my life and interest in music would take a fortuitous turn... Mr. Joseph "Joe" Finley, Director of Bands for the City of Roanoke Public Schools, Colored, came into my life. There were four elementary schools, one Junior High School, and one Senior High schools for People of Color in the City of Roanoke, VA, during this time period, when I went from the 1st to the 12th grades (1947 to 1959)... Mr. Finley went to each school to audition students who were interested in becoming Band members in their respective schools... The day he came to my school (Gainesboro elementary school). My fifth grade teacher, Mrs. Curtis, asked each student in our class, if he or she were interested in being in the school band? That student would go down to the cafeteria, and sign-up with Mr. Finley. I went down along with a few others... Mr. Finley was a tall man, and he had a wonderful smile, this was my first impression of him. He had positioned different instruments on separate tables around the room, e.g. trumpets & trombones on a table, snare drums on another table, clarinets on a table, etc, etc. Mr. Finley asked that we look at each set of instruments and choose the musical instrument to which we were interested in learning how to play. I went over and stood next to the drums.... He took down our names, age and classification, i.e. what grade were we in, etc.

I could hardly contain my excitement, as I rushed home that day to tell my Dad that I was going to be a drummer in my school Band.... I rushed through the front door of our house and shouted-out for my Dad.... He came down from upstairs, and said; "What's all the excitement about"? I told him that I had met the new Band Director at my school, and I would be playing the drums in the school band.... Dad, didn't say a word, he turned around went back upstairs, and after several minutes returned with a small music instrument case, which contained a Bb Clarinet... Dad said that I was to learn how to play the clarinet, and not the drums... Boy! I did not understand why the clarinet, and not the drums? My father explained to me that he "owned" a clarinet and several saxophones, and it would be better for me to play the clarinet, and later the saxophone. "owned" was the operative word, not buy, etc. I accepted his logic, etc., but in my heart I still liked the drums... Since it was the second, or spring semester of 1952, our band at Gainesboro School spent most of our time learning how to play our new instruments....

The school year; 1952/1953, I went to the sixth grade at Harrison Elementary school.

My teacher was Ms Lorain Johnson, who was also my Church Sunday school pianist at High Street Baptist Church. She encouraged us to study hard in our school curriculum, and in the school Band, for those of us who were in the Band. In the Harrison Elementary School Band is where I met some outstanding drummers; James "Jimmy" Lewis, Richard "Dickey" Ross, Benjamin "Ben" Tyree, and Harold Basham... They were the finest school Boy drummers around, and I was happy to play clarinet. In the six grade is where I also came into contact with Don Pullen, and William "Butch" Nabore/. These students were two of the best pianist in Roanoke, VA, and went on to become outstanding internationally known talents.... Don, for Jazz Music, and Butch for more Classical music.

Don and Butch took turns playing for the students to march into the student assembly hall once a week. This was wonderful, because both Don and Butch were so accomplished as pianist, and their musical selections were always so thrilling for us to hear, and march to.

Junior High School in the 7th & 8th grades at Booker T. Washington Jr. HS. My home room teacher was Mrs. Alma Crocker, for both years; fall of 1953 to the spring of 1955.... Mr. Finley was our Band Director as he had been before. In this band I met some new musician friends; Gordon Moore on trumpet, Ronald Jordan on clarinet, Eugene Williams on trumpet... My Dad would listen to me practicing the clarinet, and he did not believe I was making enough progress at that point... So, he arranged for me to take private lessons from Mr. Bernard "Bernie" Whitman. Who had a music studio and woodwind repair shop, in downtown Roanoke, VA, on Kirk Ave. My lesson's were on Saturday afternoons each week... Mr. Whitman was a very nice man and he taught me how to read music more efficiently, and to breathe properly, by dropping my lower lip while keeping my top lip and teeth in place on the clarinet mouthpiece... I started to make progress on the clarinet from these lessons... Mr. Whitman and I remained good friends over his life span.... A very wonderful musical situation happened while I was in Jr. High School. Some friends and I formed a youth Jazz Band during this time. We had Don Pullen; piano, Jimmy Lewis; drums, Ronnie Jordan; clarinet, Gilbert March; trumpet, Paul Scruggs; trombone, "Penny" Pullen; drums. Later-on we had Eugene Williams; trumpet and Paul Scruggs and Curtis Keaton; trombones... We were called the "Junior Aristocrats". We played for a couple of our School assembly programs, and we received rave reviews from our teachers, students, and others... We also had the opportunity to play on a local Radio Teen Program. Wish I had that recording now...

The Fall of 1955, on to Lucy Addison High School, this is where every student had to pass thru in order to gain a High School education with a Diploma. I would be here for four years... There were more new friends to meet... My home room teachers were: Ms. Katherine Pullen 9th & 10th grades, and Mrs. Eulah Hackley 11th & 12th grades. Addison High School had one of the Best marching and concert Bands in the State of Virginia, under the Direction of Mr. Joseph E. Finlay. The competition to get into the main Band was fearsome when I arrived there in the fall of 1955. They had some outstanding clarinet players; Albert Law, John Easley, Donald Dickerson, all playing first chair or soloist. I was not going to break into that lineup, so I was in the intermediate Band, waiting to move up to the Main Band... All of the other horn sections and drum sections had these outstanding players. You had to be on top of your particular instrument to break-thru to the Main Band. I finally made enough progress to be invited to practice with the Main Band during the Spring semester (1956) of my freshman year... I said practice, but not perform, but I was making progress...

When my Sophomore year came in the fall of 1956 I was ready for the main Band. Mr. Finlay asked several of us to follow him into his band room office, where he had gained some new Band uniforms, and several new Band instruments for the new school year. We were excited to say the least... First, we were given new band uniforms.... and then!!! new instruments; I received a new Selmer bass clarinet, and others also received new instruments. Ronnie Jordan received a new baritone sax, Curtis Keaton a new bass trombone, and there were new flutes and a piccolo, etc., etc. I loved that bass clarinet it had such a wonderful sound.... Myself, and several others (I believe there was 7 or 8 of us who represented Addison H.S.) we made the Virginia All State High School Concert Band that spring semester of 1957. We traveled to Virginia State College in Petersburg, VA, to rehearse a repertoire of music with students from other High Schools, from all over the State of Virginia. This music was to be performed in a grand concert on that Saturday evening, in the Virginia State College concert Hall. Dr. Donald E. McGinnis (from Ohio State University) rehearsed us and directed us in a grand concert that Saturday evening.... BOY!!! you talk about being pumped up, I was.... !!!!!!! The concert was a great success.... I only wish we had some of the technology then, which exist today, where we could have had a great recording of that concert, or better yet, a DVD of that performance.... Dr. McGinnis and that Band received ten standing ovations, and all of us had tears in our eyes including Dr. McGinnis!

1957 was quite a year for me, I turned 16 in January, got my driver's license, got a part time job at Kaiser's Record Shoppe, owned by Mr. & Mrs. Kaiser on Henry Street (The Yard), the center of commerce in the community... Also, purchased my first saxophone, an alto made by the Conn Instrument Co. I worked at Kaiser's Record Shoppe on Friday after school until they closed at 9:00 pm, and on Saturday from 10:00 am to 9:00 pm. My job at the record store was; clean-up around the store, put-out the new records in their proper binds of; jazz, rock n' roll, blues, popular, spiritual, classical, children, etc., etc. Audition records for customer's, or in other words; play portions of the records they were interested-in, so they could have an idea what to purchase, etc. Kaiser's was located directly across the street from the Dumas Hotel, where many of the African-American traveling Bands of that time period stayed when performing in Roanoke, Virginia area. I saw Fats Domino, Little Richard, Lionel Hampton, Buddy & Ella Johnson with Red & Arthur Prysock, etc., etc. and many more during my two years working at the Kaiser's Record Shoppe, Mr. & Mrs. Kaiser were like family to me... Oh! we had a wall of Honor at Kaiser's, where we had autographed photos of the various musicians or music groups, whose records were sold at the Shoppe. Much later on, my photo was added after my second LP; "UNITY Blow Thru Your Mind" got some air play, and good reviews in Cadence & Downbeat magazines, etc., this was in the mid 1970's.

Junior and Senior years (fall of 1957 thru spring of 1959), I continued academic studies and my Band/music activities... My senior year during the annual; Spring Band Concert, Mr. Finlay had the Jazz band perform a couple of compositions. My Dad, did an arrangement for us of Duke Ellington's "Sophisticated Lady," with me playing the lead on alto saxophone. I was still learning to play the saxophone so my performance was not as sharp as it should have been... My Dad gave me a lecture on that, I was chagrined to say the very least... Chagrined, but not defeated...

The drummer James "Jimmy" Lewis one of my best friends, and I started a band some time in 1958 which we called; "the Chevy's," our repertoire was a mixture of jazz, blues & Rock 'n Roll. We teamed-up with a singing group called the "Premiers"; Edward Nichols, Woodrow Walker, Wayne Johnson, & Harvey L. Jones... In the band:

Harold Robertson trumpet, Curtis Keaton trombone, Jimmy Clements bass guitar, Bobby Young guitar, Ernest Petty Bari sax, Alfred Randolph tenor sax, I played alto sax, and later on Marvin Poindexter on trumpet... During this same time frame we use to Jam at the Club Morocco in Roanoke, on Henry St., which was managed by Mr. Arthur Rucker. The House Band: Gene Nicolas, guitar, Jack Daniels, trumpet, Leon Hooper, alto sax, Chester Poindexter on drums, and Billy Board on electric bass (my mother's older sister's Son, my first cousin). Also my uncle, Mom's Brother; Jim Brown, on bass, Leon Hooper was especially helpful in showing me the "musical ropes" so to speak, everyone of those musicians added to my musical knowledge ...

All to soon came my Graduation from High School in June 1959, and the fall of 1959 came quickly, and I was off to college at Tuskegee Institute, in Tuskegee, Alabama... I didn't think about it at the time, but I was actually following in the footsteps of my Grand Father; James L. Morris and my Dad; James W. Morris, they were both educated at Tuskegee Institute... I majored in Electrical Construction Engineering... Tuskegee did not have a Music Major during my time there. My freshman year of 1959-1960, I was in the School Band during the fall semester only, I had to focus on my studies in my career field of engineering.

My second year, starting in the fall of 1960, Mr. Lucius R. Wyatt was hired as the new Director of Bands for Tuskegee Institute. Mr. Wyatt, graduated from Florida A&M University with a BSM, and he had gone to Eastman School of Music for his MSM & Music PhD. Dr. Wyatt played the trumpet and sounded a lot like Clifford Brown. My introduction to Dr. Wyatt came in the fall of 1960 at a jazz concert in the Student Center, on the campus of Tuskegee Inst., This jazz concert was organized by Dr. Wyatt, and he brought in some great musicians who were in the Army band at Ft. Benning, Georgia (about 40 miles from Tuskegee). I remember this concert very well because this was the first time which I saw Joe Henderson, the great tenor saxophonist, he was stationed at Ft. Benning, GA, along with the other members of that great Army Jazz Band. Dr. Wyatt played trumpet with them, and it was really GREAT!!!! I was very impressed, and signed up for the Tuskegee band, under the direction Dr. Wyatt... I played alto sax in the marching Band, and in the Jazz Band, called "The Continentals;" and I played Bass Clarinet in the Concert Band, and the Woodwind Quartet.

After I graduated from Tuskegee, I made a move to Washington, DC and Lived with my Mother's Sister, Aunt. Mary Louise Scott... I worked for Otis Elevator Co. as an electrical technician for a few months, then, through a friend found a job with a consulting engineering firm, that did design and specs for electrical and mechanical systems for commercial buildings in Washington, DC and northern Virginia. During this time frame; 1964-69, I got a chance to hear and see some of Jazz Music's great and legendary musicians. John Coltrane, Dizzy Gillespie, Miles Davis, Wes Montgomery, Cannonball Adderley, Bill Evans, Rahsaan Roland Kirk, Pharoah Sanders, Tony Williams, Elvin Jones. Then there were the local Washington, DC legends: Roger "Buck" Hill, Andrew White, Shirley Horne, John Malachi, Bill Harris, Charlie Hampton, Laurence Wheatley, Nathan Page, George Botts, Maurice Robinson, Ruben Brown, Steve Novacel, etc....

A couple of musicians friends and I started to rehearse together, and sit in at a Jam Session that took place at 10th & K Sts., NW in downtown DC, called the "Crow's Toe". Jams took place there every Friday & Saturday from about 12:00 midnight to 4:00 am... A drummer named Teddy ran the sessions there. This is where I met trumpeter

Gerald Wise and we started to write some original music and travel the 40 miles up to Baltimore, MD, to the "Left Bank Jazz Society" Sunday Afternoon concerts. There we saw Art Blakey and the Jazz Messengers, Lee Morgan, Joe Henderson, Freddie Hubbard. Mr. Henry Baker ran a club off Pennsylvania Ave in Baltimore, where we saw Sonny Simmons & Barbara Donald, Freddie Hubbard with James Spaulding, Kenny Barron, Louis Hayes....

Jerry Wise and I had written a some of tunes, so we started to invite different drummers and bass players to rehearse with us. Vins Johnson on tenor sax, Fred Williams a very fine bassist who also taught school, was our main guy, also pianist; Rahsheed Yahya & vocalist Pasha. DC and Baltimore were rich with musical talent... Gaston Neale the Poet, had created a performance space on 14th Street about a block north of U Street, NW, called "The New School." We performed there several times, and were called "The Unit 5" quintet or sextet, etc. I had my musician friends; Lenny Martin (Bass) and Jimmy Lewis (Drums) from Roanoke, VA, play with us a few times at the "New School." We also had sessions with drummer Harold E. Smith, bassist Carver Truss, drummers Randal Davis, & Carl Mickey Newman, many others... All this took place before the April 1968 Riots burned this performance venue down... During this same time, I met the drummer; Eric Gravatt, who was a student at Howard University. In October 1968, the Washington, DC Jazz Society had a Sunday afternoon concert at the Show Boat Club located on 18th & Columbia Road NW, in DC, to feature the Jackie McLean Quintet. We were sitting waiting for Jackie and his Band, when the President of the Jazz Society came on stage and told us that Jackie had car trouble somewhere on the New Jersey turnpike, and would not be coming to perform. The good news was that Woody Shaw, his trumpeter was there and would play with a house rhythm section, etc. I made a dash to my car, to drive home to get my saxophone, so I could join the session with Woody. The round trip took me about forty minutes. When I got back there to the club, Fred Williams was on bass, Buck Hill on tenor sax, Eric Gravatt on drums, a piano player who I didn't know, and Woody Shaw on trumpet.... I had a great time jamming with these musicians...The next week after the jam session with Woody Shaw, and Buck Hill, etc. I was very excited about the young drummer; Eric Gravatt, who I had met and played with during the session... I called Jerry Wise to rave about Eric's drumming. I suggested that we should get him to play with us on our next performance... During this same time period, a Jazz Music promoter named "Topper" Carew was presenting Jazz concerts at St. Margaret's Church, on Connecticut Ave., near Florida Ave. We performed there several times...

During the latter part of 1968, I seriously entertained an offer from the IBM Corp., to come to work for them at their manufacturing location in Poughkeepsie, New York. My wife Betty and I had married in the Spring of 1967, and had welcomed a Son; Eric A. Morris, to our family in January 1968. So, the opportunity to work for one of the World's Largest Computer companies, had to be taken seriously....

Jerry Wise was also strongly considering a relocation move to New York City...

Last Jam in DC before the move... A friend, Leonard Jones, was an audio engineer at a local Washington, DC TV/Radio station... He suggested to Jerry and I to record some of our music, using these new and exciting young musicians; Byard Lancaster, alto sax, flute, trumpet, Keno Speller, conga, Abu Sharif, drums, Eric Gravatt, drums, Fred Williams, bass we were jamming with. So, we gathered the musicians, and went into the studio to record some of our original music... Several years later the music

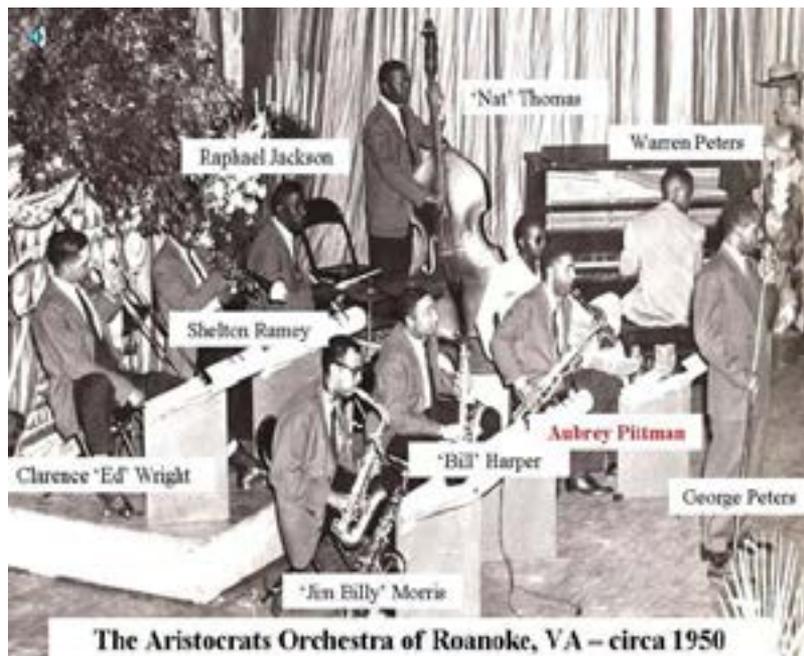
recorded at this session was released as: "UNITY Byron & Gerald." Our first LP... My wife & I packed up our belongings, and made the move up to Poughkeepsie, New York in June 1969... Poughkeepsie, is a small City about 90 miles north of New York City. New York City was Capital of the Jazz Music World.... Wow!!! I was determined to focus my mind and energies on being the best engineer I could be for IBM. My wife, son and I settled into a small apartment, in a complex located in Poughkeepsie, NY. Most of the residences there were young IBM employees like myself... I was determined to learn all I could about IBM and my job with them...

On Saturdays, I would practice my saxophone, starting mid-day for about 2 to 3 hours, while my wife and son were out shopping, and learning the town, and area.

While I was practicing on one of those Saturdays, someone started to knock on my door... I opened the door to find a gentleman standing there. He said; "is that you playing the saxophone"? Yes, I replied. "Sounds really good, are you interested in playing in a Band, I am forming to play at a new club called; "The Club Royal", here in Poughkeepsie, and my name is Brad Griffin;" he said...

He gave me his phone number and address, the date, the time of the next rehearsal, and the rest was history, play sax with the "Impacts' Band".... Friday, Saturday nights, and Sunday afternoon jam sessions.... It's good to be young... The Band consisted of; two guitars; Brad, and Ray Bird, elect bass; Dan Seegars, drums; Bruce Thomas, and; Marva Clark vocals... Brad, Ray & Dan all worked for IBM, just like I did... END OF PART ONE





## Cadence Artist Profile Jorge Gomez

My name is Jorge Gómez, I was born in Havana, Cuba and today I am the founder, pianist and music director for the Cuban group Tiempo Libre, which is based out of Miami.

My father, Jorge Gómez Labrana, was Cuba's most prominent classical pianist, and my mother and grandparents were all pianists of different levels. It was fairly pre-destined that I would follow in their footsteps. Throughout my childhood, music could always be heard in my house – not the radio, but the piano—from 8 in the morning to 9 at night.

My influences have changed over the course of my life and through my experiences living in Cuba and then the U.S. Thanks to my father being a classical pianist and the fact that I spent 13 years studying classical music in La ENA, one of Havana's Russian-style conservatories, which is essentially the Juilliard School of Cuba, my earliest influences were Mozart, Bach, Haydn and Schumann. As I became a teenager I began to love jazz and my influences shifted to include Chick Corea, John Patitucci, Yellow Jackets, Herbie Hancock, Jaco Pastorius, Charlie Parker and Oscar Peterson. Later on I really began to focus on latin jazz and the great Cuban musicians of the time including Irakere, Gonzalo Rubalcaba, Silvio Rodriguez, Pablo Milanes, Charanga Habanera, Bobby Carcassés and Beatriz Marquez.

My jazz studies really happened with the great Cuban jazz artist, Bobby Carcassés, as I was hanging out and learning at his house. And my Cuban music studies...well, that happened in the streets and clubs of Cuba.

In the last four years before I left Cuba, I was very busy playing with groups I had formed with musicians who had gone to school with me. We played a number of times at the festival Jazz Plaza (which later became the Havana Jazz Festival); I worked with different groups as a "piano man" in a lot of famous hotels like the Hotel Capri, the Hotel Commodoro, and the Riviera.

The last two years in Cuba, I served in the military and had the good luck to be asked to form a salsa band there. We spent lots of time playing "official" gigs through the corporation GAVIOTA, traveling all over Cuba and on cruise ships. For a Cuban musician, that was a true luxury – getting to travel – AND making money (dollars, not pesos)

I formed Tiempo Libre shortly after arriving to the United States in 2001. All of its members are friends of mine from Havana, we reunited in Miami because we wanted to share Cuban music with new audiences. The United States is where our dreams have come true. Fourteen years later, we have earned three Grammy nominations, played all around the globe and been featured on television shows including The Tonight Show, Live from Lincoln Center, and Dancing with the Stars.

This month we perform live on stage each night as part of a musical theatre project, Cuba Libre, which is inspired by our collective life experiences. Produced by the Artists Repertory Theatre in Portland, OR, the musical runs October 3 - November 15, 2015 at Portland's 5 Centers for the Performing Arts, Winningstad Theatre, 1111 SW Broadway Avenue and features a total cast of 22 actors, dancers and musicians. Cuba Libre came out of a need to tell a story that no one really tells – and of which most Americans are not familiar – "The Special Period" in Cuba which took place in the 90's. It was an extremely difficult time, the Soviet Union had crumbled and Russia pulled out all support (which was very considerable) from our island. As a result, there was literally nothing in Cuba – no food, no electricity, no money, no gasoline... and, obviously, no opportunity. Cuba Libre touches on the secret of how people survived – and continue surviving – amongst so much difficulty and deprivation. Music has always been an important of Cubans' DNA and during that time, music played an even greater role; it gave us an escape from our suffering and misery, and took our minds off our hunger – but it was also a form of protest and revolution. So, ironically, in a time of such deprivation, it was also a time of musical splendor – the development of the form of music called timba which we now play here. Timba mixes jazz harmonies, Cuban rhythms with lots of other styles and features a different instrumentation combining traditional Cuban sounds of congas and clave with a drum kit, electric bass, electric keys – and lots of brass. Most Americans, when they think of Cuban music, they think of that romanticized notion of pre-Fidel Castro-era – the elegant clubs and famous people, or they think Buena Vista Social Club. But timba is the music developed and played by the musicians after Fidel came to power – the music that most Americans don't know because Cuba has been closed off.

It is a rich, powerful, exciting form of music that you can dance to – or just love listening to. It's contemporary, it's the real Cuba, not the nostalgic Cuba. We have always worked to be ambassadors for Cuban culture and the new musical Cuba Libre is a new, exciting way for us to share Cuban music – and these stories behind it – with the public. More information about Cuba Libre is here: [www.artistsrep.org](http://www.artistsrep.org) and more information about our band is here: [tiempolibremusic.com](http://tiempolibremusic.com)



Photo Credit: Ken Weiss

## CHRISTOPH IRNIGER INTERVIEW EMOTION IN MUSIC - SEEKING THE PERFECT LINE BY KEN WEISS

Saxophonist/clarinetist Christoph Irniger (born October 30, 1979 in Zurich, Switzerland) studied at the Zurich University of Arts Music Pedagogy and at the Lucerne University of Applied Sciences and Arts Performance Jazz in the early to mid noughts. In the following years, he regularly spent time absorbing the Jazz scenes of Berlin and New York and taking lessons from leading artists such as Dave Liebman, Mark Turner and Ari Hoenig. In addition to teaching at Zurich's School of Music, he has collaborated with musicians such as Nasheet Waits, Dave Douglas, Dan Weiss, Ohad Talmor, Nils Wogram, Christian Weber and Ziv Ravitz. The Swiss-based Irniger leads a trio with bassist Raffaele Bossard and drummer Ziv Ravitz, which has just released a new recording *Octopus* on Intakt Records, and a quintet called *Pilgrim*, which released one of 2014's strongest recordings (*Italian Circus Story*, Intakt Records). This interview took place on May 29, 2015 at the Princeton Public Library. I found Irniger to be very serious about his art and his burning desire to create a spot for his music was very evident. He was staying in Brooklyn for a couple months at the time, something he tries to do often in order to immerse himself into the American Jazz scene and draw inspiration from it. He's certainly someone to check out if you are not familiar with his work.

***Cadence: You've made a number of very strong recordings on European labels. How difficult has it been for you to build a reputation in America while living in Switzerland?***

Christoph Irniger: My reputation in America is actually not [large] because I'm not playing here much. We're still fighting with this issue of getting the possibility to play here, the permission to work here which is not given without the necessary work visa, so my goal is meeting and playing with a lot of people here. Yeah, my records are out in America so I hope it gets a little easier to play here at one point or I will have to get this visa which is a really difficult process.

***Cadence: You've been able to spend time in New York since your early career but you don't often play in the States. How have you been able to travel to New York so often and what contacts have you made?***

Irniger: I'm pretty lucky that my grandparents, when they died, gave me some money and I didn't spend it when I was a teenager, as my cousins did,

so I have the opportunity to come to New York, spend time and play as much as I can and soak up all the energy of this city. I would say this is my musical home. I've made some contacts here, musicians who I really like. People like Ohad Talmor who has introduced me to a lot of really great people and musicians like drummer Jeff Davis, Michael Bates and Jesse Stacken.

**Cadence:** *Do you come to New York to inspire yourself to write?*

Irrniger: Actually, Ohad Talmor asked me, "What do you want?" This question may sound really simple but I think it's the reason why I'm here because I have the feeling that sometimes when I just stay too long in Zurich or one place where everything is familiar for me, that I lose my focus or I just burn out in a way. For that reason, New York was always a good spot to come back to and really search for what I want in music and it turns out to be actually also what I really want in life because all is connected in the end.

**Cadence:** *And what is it that you want in life?*

Irrniger: It's a path. I can't really say but it's not only the music, it's also my family which is really important and life itself. For me, it doesn't work to be a jack of all trades, I want to try to really focus on something specific that I might really develop a message. That's what I'm looking for. It definitely lies in music and it lies somewhere between composition and improvisation.

**Cadence:** *Nasheet Waits is one American artist who you do play with. He's in No Reduce, your collaborative quartet, along with two other Swiss musicians. He's one of the busiest drummers on the scene, how did you get Waits into that band?*

Irrniger: This was first an idea between three Swiss guys who were friends and in New York and we decided to record something but we needed a drummer and we decided to ask Nasheet because he is a really important musician to all three of us. He's on some of the most important recordings for me. We just asked him to do the recording, which is always easy because you pay the musician. We did the recording at his recording studio and he liked the recording so we started to tour. We've had three tours so far.

**Cadence:** *You've been staying in Brooklyn for the past month. What Jazz shows have you caught during that time that have impressed you?*

Irrniger: I saw the Kris Davis Quartet with Tony Malaby, Michael Formanek and Tom Rainey at Cornelia Street Café. They just improvised from the beginning and it was a blast. I also liked Michael Formanek's Resonator with Chris Speed, Tyshawn Sorey, Loren Stillman and Angelica Sanchez.

**Cadence:** *What do you find most odd about American culture?*

Irrniger: That's a good question because there's a lot different and often when something is different the first thing you think is that it's stupid, but on the other hand, it's just different. Every culture has its good things and its bad things. Maybe this is totally stupid but there are things here that are just not really effective like how they spread the mail. They have these little mail carts that they wheel along and they are just totally inefficient, and when it rains, everything gets wet. It's really funny, I have to take a picture. Also, what I don't really get is that you hear firefighters all the time, or ambulances. In Switzerland, I never hear the ambulance. We're living next to the firefighters in Brooklyn and three to four times a day they go out and come back and not-

ing happened. I don't know, I just don't get the process there.

**Cadence:** *What strikes you as being different regarding Jazz in America versus Jazz in Switzerland, or perhaps Europe in general?*

Irrniger: I would say that how musicians play Jazz in New York is less focused on the detail, they just jump in. It's more "no risk, no fun" kind of vibe. Often I go to a session [in New York] and everybody brings their music and they just throw down what they just wrote that morning and say, "Let's try it. One, two, three, let's go!" In Switzerland, it's more like, "Maybe I have a piece here and maybe we could try it?" And then we explain it for half an hour and then maybe we practice a part then but we don't play it because it's not finished. The way music is approached in New York is just much more relaxed and it doesn't have to be perfect all the time. I think in Switzerland, nobody is throwing out something which is not finished. I really like the approach that I've learned here and that's really the thing I want to take over to Switzerland. Whenever I come here, I realize that I have to just jump into the music.

**Cadence:** *What is the current state of creative improvisational Jazz in Switzerland?*

Irrniger: There are a lot of things happening. I can mainly talk about Zurich but there are a lot of different scenes in the different cities but we're not well connected, especially with the French part. In Zurich, there's a good younger movement going on around some people like alto player Tobias Meier. He has his own label called Wide Ear Records where he releases records of young Swiss artists. There are a lot of good people living in Zurich such as bassist Christian Weber, viola player Frantz Loriot, who lived in Brooklyn for a long time, drummer Lucas Niggli, who makes his own festival and series. I also run my own series. We also have Intakt Records and the Unerhoert Jazz Festival and the Taktlos Jazz Festival.

**Cadence:** *In our communications leading up to this interview, you described yourself as a only child in a middleclass family, raised by a patent attorney and a psychologist who always took good care of you and that going out into the world was very intense for you. Would you talk about that?*

Irrniger: I think it's difficult to say if habits and the way you feel are really coming from your childhood, but I remember as late teenager leaving the protected family life was quite a trip for me and I was very emotional about new things that occur in my life. I don't have these barriers that other people have about emotions. So emotions, whether they're good or bad, for me are always really intense which is a great thing on one hand but it can also be a pain in the ass.

**Cadence:** *In America, often when one announces their intentions of seeking a career in music, their family is alarmed and fear that it's not a sustainable career financially. Is it different in Switzerland?*

Irrniger: As far as I know, most of my friends who are musicians didn't have problems with that. In my case, I've always had the support from my family. They've been really proud. In my family there's always been a solid financial background so there's never been the thinking that you must have a job where you make a lot of money. I'm very thankful for that. I know that this is not for granted.

# Interview Christoph Irrniger



Photo Credit: Ken Weiss

**Cadence:** *You get State support also?*

Irrniger: Yes, that's really a positive in Switzerland that we get this, but it doesn't say that you have a lot of gigs. You still have to work for that.

**Cadence:** *You've had the opportunity to study with many great artists including Dave Liebman, Mark Turner, Ari Hoenig, Enrico Rava, Kurt Rosenwinkel and Nils Wogram. Comment on a few of your teachers and what areas of music and life lessons they've helped you with.*

Irrniger: I studied at the Jazz school in Lucerne and I played in the workshop of Nils Wogram where we played his music. I practiced his music ahead of time for the first lesson and thought I was prepared enough for it, but after we played for ten minutes, he stopped and said, "Man, you should really practice this stuff." That was the first lesson. Nils expected us to be prepared right from the beginning. I knew then that it was now starting to get real. That was a really good lesson about discipline and that at some point the joking stops. At some point music is a serious thing and you should take it seriously. If you are going to do it, you have to do it right. Maybe this is kind of a German approach? He's a good friend of mine. We have kids of the same age and we spend a lot of time together. Kurt Rosenwinkel taught me the same thing – that music is a serious study. We started by just playing standards and he didn't say a lot, but he did say, "As soon as somebody is counting, there's some kind of seriousness here." I had just one lesson with Mark Turner and it was just great to meet him because he was such an important musician for me. [Over the course of] three years, the most solos I transcribed were by him. I really checked him out intensely. I spent two hours at his home in Brooklyn and I had lasagna afterwards with him. I would name Ari Hoenig as my last really important teacher. After school I was always going around with the same question of where to find my spot in the music. How can I find my spot in the music? If music is really complicated and fast and tight, the spot is smaller than if you play slow or if it's free improvised, but where can I find my spot to play and also tell the band where I want to go? I read your interview of Pierre Favre and he says about Tony Malaby that he has this strength to build a line and nobody can turn it the other way because it's so strong and clear and I think this was my question that I asked other people. Ari Hoenig helped me with the rhythmical aspect of where is my spot. It was really important for me, not only for playing really tight and rhythmical clear music, but also to play free improvised music.

**Cadence:** *It's interesting that you sought out American drummer Ari Hoenig since the Swiss are best known for their excellent drummers.*

Irrniger: After my schooling, I didn't seek out Swiss Jazz musicians as a place to get more lessons. I see Switzerland, and all those musicians, as a place where I can play and get the information by playing, but here in New York, there are certain guys who have something that I can't get by playing because I'm not part of the scene, so I have to go and ask them about that. Ari Hoenig is just a master of this rhythmically tight playing with all those metrical modulations in rhythm which I find really interesting.

**Cadence:** *So when you're choosing a teacher are you going to them with the goal of improving a specific segment of your playing or just experiencing*

*what they have to teach you?*

Irrniger: When I go to a musician there is always something specific. If you don't have the right questions it might not really serve you. Sometimes it's also nice to get to know somebody, but if you don't have a question, the energy can turn down.

*Cadence: There's not a lot of information about you on the Internet, at least not in English, but I did find a good quote of yours. You said, "As a musician, you don't need to constantly try to reinvent yourself. If things are right, the music will reinvent the musician." Would you elaborate on that?*

Irrniger: I believe that the music is really strong, that it's there, and it's on me to search for the music, and hopefully, I will find it. If it's not happening, I just didn't find the music, but the music is there. If you play with the right people, the music is there, you just have to search for it.

*Cadence: You also have an interesting concept regarding Jazz and improvisation and how they act as a mirror of how you can or should communicate in society.*

Irrniger: Jazz is a kind of mirror of society and that's what's really nice about it. If you improvise together, it's like in life. You can go together the same way or you can decide not to with your companion. You can try to make it easy for someone who plays with you or you can try to make it difficult. You can be nice, you can be rude. It's just like how we communicate in society.

*Cadence: On your website and your emails, you include your logo which appears to be a black owl. What's the significance of the bird?*

Irrniger: Well, that's what I'm asking myself every day, if I should leave it or I keep it. It's an owl, it's not a bird, which would be a bit much, there is a Bird already. But it's an owl which is kind of sweet. I'm in the middle of the process trying to find out what this owl is for so I can't really say anything about that! [Laughs] It was actually the idea of a graphic lady, a designer.

*Cadence: Maybe you'll put your face on the owl?*

Irrniger: [Laughs] Yeah, maybe.

*Cadence: One of the striking features of your compositions is that they are not of the typical theme and variation format. The listener is taken on a journey, there's a story going on. How do you hear music?*

Irrniger: I actually hear music as different melodies, so it's not only the melody itself, it's also the bass, the rhythm, and the harmony. They are all kind of melodies for me, and I try to mix this up so that they really appear as outstanding melodies which could work for themselves. There's such a rich tradition of songs. There's so many great songs in the Jazz tradition, and also in rock and pop, so for my music, I try to find other ways than that melody and accompaniment. I try to find other ways to mix it up and to have everybody play melodies which have the same value. So if you listen to my compositions, there are compositions with melody but there are also a lot of compositions where you can't really say which is the melody, or you hear different melodies.

*Cadence: Although you're classified as an avant-garde Jazz player, your recordings with your quintet and trio exposes music that's all-inclusive. It's steeped in the Jazz tradition but also includes rock, classical and folk elements.*

Irrniger: I see myself basically as a Jazz musician but my roots are in the

music of the '90s because that's when I was a teenager. All the pop and the rock of the '90s, like Nirvana, AC/DC and Michael Jackson, are really deep in my personal way of dealing with Jazz. And I see Jazz as not a music with a certain type of sound or aesthetic. I see it more as a way of doing music. So Jazz for me, is the music that [pauses to consult his Swiss-to-English app on his cellphone] assimilates the music of its time. Jazz is more of how to play music, not what music.

**Cadence:** *Your recordings tend to be centered on inspirational themes such as a New Zealand volcano and Brooklyn's Gowanus Canal. You just released a new trio recording called Octopus [Intakt Records, 2015], what's the impetus behind that?*

Irniger: It's actually totally boring. I was showing the piece to a saxophone friend of mine and he said I should call it "Octopus" and that's how I named that song. And because I liked that word so much, I just named the recording Octopus so there is actually no deep story behind this.

**Cadence:** *In the Octopus liner notes, you state that, "I try to make the band sound more like a pop band." How and why is that?*

Irniger: I mean the saxophone trio is a really raw format. If you think about Saxophone Colossus by [Sonny] Rollins, it's really raw. It has this really earthy quality with these three instruments. I try to find a way to let it sound a little more round, a little more together as one. Not that I don't like the other trios, I adore saxophone trios, but for my trio, I search to do it more round, and it happens also because I use these three instruments, as I said before, as melody instruments. It's not that the bass player plays a bassline and I'm playing the melody and the drummer is playing a rhythm, I try to get everybody to play a melody so that we fit together. We have kind of a counterpoint in a Classical sense, so that it comes together.

**Cadence:** *I included your quintet recording Italian Circus Story [Intakt Records] in my 2014 Top Ten CD list. What's the inspiration attached to that recording and what does the title mean?*

Irniger: The title was inspired by a recording called Four Stories by American saxophone player Matt Renzi, who lives in Italy. It's a free improvised CD, which I really adore, and that's why I call it "Italian Story." And "Circus" came from a concert I saw of Loren Stillman and his band Bad Touch, which was one of my favorite concerts of last year, it blew me away totally. I wrote the piece "Italian Circus Story" the day after Loren Stillman played and it was kind of these emotions that came up from that concert. I felt they were kind of circus emotion. I can't tell why, but the word circus came to my mind to describe these emotions. It has some magic behind it and the melody line behind it from Matt Renzi. The piece "Italian Circus Story" became kind of the heart of the recording so we named the album Italian Circus Story.

**Cadence:** *Each member of your quintet, which you've named Pilgrim, comes from a different section of Switzerland which is significant because Swiss Jazz musicians have traditionally been greatly influenced by their closest neighboring country, be it Germany, France or Italy. Do you find that still to be the case?*

Irniger: Mentally, we are influenced for sure by our big neighbors but

Switzerland is so small, if you are a Jazz musician, you meet each other. There are not so many Jazz schools, 4 or 5, so you meet. I try to find musicians where I can do anything. Play totally improvised, play rhythmically complex things, play simple things, play with great energy, but also people who can take responsibility for each other and for the band. These are my friends and they can do this.

***Cadence: You've been recording for Patrik Landolt's Intakt Records label for a number of years. That label really does an excellent job of releasing high quality music that's packaged with great care. Would you talk about your experience with Intakt Records?***

Irrniger: I'm really happy that I'm part of the Intakt family especially when you live in Zurich, you see those people a lot. It's not only the label, it's also the Unerhoert Jazz Festival, which is kind of the same people. It's a great opportunity for me to be part of this really international label which has a great network.

***Cadence: You're also in a metal band called Cowboys From Hell where you play electronically altered tenor sax. How is it artistically for you to play in that setting?***

Irrniger: It was a really important band for me. It's with really close friends of mine but, at the moment, we have a break that started when our bass player went on travel for a year and now we're just out of ideas. It's a little pity but it was always really fun for me to play with that group, and it still will be fun. That band needs a lot of time to get along with all those effects used in it.

***Cadence: I thought it would be interesting to get your perspective, as a Swiss national, on important recordings. What are the top ten Jazz records that changed your life?***

Irrniger: I'll give you my top ten recordings which really changed my mind and way of playing and writing. There are a lot of recordings which are practically as important as these but these really changed my life. The first is Maceo Parker's Life on Planet Groove which came just before I was totally into techno and hip-hop, although techno now, for me, is the most awful music. I listened to this in high school and Maceo Parker was a big influence for me on the saxophone because it was the blues scale and with the blues scale it started for me to go into Jazz. I had a teacher who gave me this record and also "Watermelon Man" to play, and taught me the six notes of the blues scale to improvise over it. I was just blasted away, wow! I also started to listen to other music such as the Rolling Stones and Bob Dylan and classical rock and pop music.

The second one would be Tower of Power. This was my great love. I won't name one record, I would say all their records until 1975 with the classical lineup which has this really dry quality, dry funk music. For me, the way they deal with substructures in music rhythmically, you always hear the sixteenth notes there. The connection between the bass, the drums, and the Hammond organ. I really love the Hammond organ. Those solos, they freak me out, and the guitar, how this it's all together. You always hear the big structures with the quarter notes and also the small structures – you hear the sixteenth notes everywhere. This is still a way that I am thinking on music, to see the really big structure – the whole song, or maybe the whole album or concert – and

then also the sixteenth notes or triplets.

The third is John Coltrane, all his work, although maybe I would pick out The Classic Quartet – Complete Impulse! Studio Recordings. I've loved that very much. As I've said, I'm really an emotional guy and this music is so intense. At one point I had to stop listening to it because it was too intense for me. I just get really emotional when I listen to music. I would say that Coltrane is just more intense than Monk. I love Monk, but Coltrane is more intense in his expression. Also, mostly free improvised and high energetic music is sometimes so intense that I have to take breaks from it. My first hero before Coltrane came was Dexter Gordon. I would say I'm not a guy who knows a lot of music. I didn't listen to everything. People talk about Carla Bley but her music didn't cross my path so far. She's an example of someone I know I need to check out still, but what I know, I know really well. When I listen to someone's music, I really enter it deeply, I listen to it non-stop.

The next important work is by Mark Turner. I investigated him during my days in Jazz school. His recording Mark Turner with Joshua Redman drew me to what I would call a more contemporary Jazz language. The main record of his that inspired me was Dharma Days, especially the first song which was a blues. Nasheet plays on this. From that point on, I was really into Mark Turner, so much so that when I graduated Jazz school, my teacher said, "OK, now you have to burn all your Mark Turner CDs. Now you have to look for your original language." I was too much into him, but it's good to have a hero.

Bobo Stenson's Cantando changed my understanding of band playing and interaction. Before my interest was in doing a great solo and having great comping in the group, like the way Mark Turner and Kurt Rosenwinkel and those cats play in that kind of contemporary, straight-ahead Jazz theme. Stenson released me to the whole world of open understanding of playing music together. This recording opened me to understanding how to go to totally improvised music coming from a straight-ahead thing.

Brad Mehldau's Art of the Trio recordings changed my way of harmonically thinking. He can create his own world harmonically over a piece and sometime takes a really huge melody line from one point to another. For instance, he plays "Solar" where he goes away for the form for about 3 or 4 choruses and comes back after a while. This has helped my understanding in the playing melodies and developing own harmonies.

Keith Jarrett's Fort Yawuh and the complete works by his American quartet are really important to me. The spirit of that group and their way of playing in such a "no risk, no fun" mode is really freeing. I tend to be a perfectionist with my compositions but in the end, I just want to play and it should be more of a, 'Let's jump into the pool' setting. That's what I learned in New York.

Of course Miles Davis, his complete work. It sounds really simple but it's really important to me, especially his quintet with Shorter, DeJohnette, Holland and either Corea or Jarrett on Rhodes. How this group is able to play with the music, how the soloists take over the solos, is really important for [my group] Pilgrim. We had once a little crisis in Pilgrim. We played three concerts on the last tour and it was just not happening. We then happen to listen to a bootleg recording of the Miles Davis Quintet and how they took over their

solos - the energy was just up and up, and I just said to the guys, 'See guys, that's how we should play. That's how we should take over from each other. That's how we should be responsible for each and every one.' After that, the next few concerts were gorgeous.

Thelonious Monk teaches the importance of the melody. The harmonies on the piano. It's four fingers so it's four melodies basically, and if you cut the melody down, it's all motifs, it's patterns, and Monk is really strong in that. Even when he solos, he just plays the song always, and the song is a certain kind of a melody. It's always about the song.

The tenth recording is Footprints Live by the Wayne Shorter Quartet but it is really all of that band's work that has influenced me. The way that quartet deals with interplay is just on another level. It's a perfect line between composition and improvisation. Shorter sometimes just plays two notes to guide the music. Perez is so masterful at playfulness, there's the strong bass of Patitucci and the energy from Blade. What a band! I just read a very good quote by Wayne Shorter who says: "I think the future is based on anyone's behavior. How much someone knows, and is dedicated to -- not their music or their instrument, but their mission."

These are ten recordings but actually I must add an eleventh recording because I just have to mention Tony Malaby's Tamarindo group because this group is just blasting me away all the time. It's one of my favorite groups. It's an all-star band with William Parker and Nasheet.

*Cadence: The last questions are from other musicians who have given me questions to ask you.*

**Ziv Ravitz (drums) asked – "Taking into account the current challenging state of the music business, what does a band leader need to be and do in order to sustain his band. How do you deal with gaining acceptance and accessibility for your music without compromising your musical integrity?"**

Irniger: This is a difficult but timely question. Recently, I've been really stressed about this. I think I've learned something during this trip to New York from Ohad Talmor. He said, "You should put the cart behind the horses and not the horses behind the cart." He meant that it's important to relax and do the best that you can. It's really hard to get chances to play. That's just a fact. In New York, perhaps there's more places to play but they don't earn any money. In Switzerland, we have pretty good bread but unfortunately, we don't have much possibilities to play. I recently tried to arrange concerts, to get in touch with people by sitting at the computer for five hours, but I ended up totally missing playing my music. I want to focus on my music and I don't have a plan [on how to deal with the business side of it]. I think you should just go your way with the music and not stress about the business too much.

**Nils Wogram (trombone) asked – "What is your main "strategy" to distinguish your playing from all the other great Jazz tenor players today?"**

Irniger: It's a good question although it's difficult to say. You can be original in your playing and original in your composition and the main goal, for me, would be to write compositions that support my playing. It's a difficult thing to do but I think I'm in a good way there. I really want to bring composition and improvisation together so it gets original.

**Nils Wogram also said – “Please criticize a tendency in jazz today and say why you don't like it.”**

Irniger: [Pauses] I think there is a tendency, not only for me, but other musicians, to want to do everything. Like I said earlier, if you are a jack-of-all-trades, you are a master of none. It doesn't serve anybody if you do hundreds of groups and projects where you just throw out records and just play a few concerts. It's much better if you focus on less things and work on that and find your original language.

**Nils Wogram also asked – “What is your vision of Jazz of the future? What is your ultimate goal in musical expression?”**

Irniger: I came to New York now to find out about this question of my future. My goal is to find the perfect mixture or line between composition and improvisation. Between inside and outside, between everything. I don't like music which you can put into a drawer. I want to find the perfect line between the drawers, which is hopefully an original language. I just read a very good quote about that by Wayne Shorter who says: "I think the future is based on anyone's behavior. How much someone knows, and is dedicated to -- not their music or their instrument, but their mission."



Photo Credit: Ken Weiss

## Feature - Emil Mangelsdorff



EMIL MANGELSDORFF

Text and photographs  
by Patrick Hinely

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It's hard to imagine this compact, gentle man of 90, a senior statesman in German jazz, as a juvenile delinquent, much less an enemy of the state, but Emil Mangelsdorff was once considered both by the Nazi government. His teenage crime was playing decadent music of non-aryan races and other rootless cosmopolitans, music we know as jazz.

He was made to pay: after being smacked around in a cell for 3 weeks by the Gestapo, he was conscripted into Hitler's army and sent to the Russian front. By war's end, he was a Soviet prisoner, spending the next 5 years in Latvia, mostly scraping rust off of old ships, a task he says was far more pleasant in summer than winter. He did both. Though their barracks was within sight and easy walking distance of the Baltic, only once in those 5 years were the POWs allowed to go to the beach. Not for nothing was it called hard labor.

After being repatriated in 1949, he came home to a nascently-burgeoning musical scene in Frankfurt am Main, jumped right in, and has played a pivotal role in its ongoing development ever since. In the postwar years, Frankfurt was the hub of the wheel for German jazz, which was a phenomenon unto itself, given that in so many ways, it had to start with less than nothing, in times of deprivation and devastation, yet evolved not only into something, but something of unique worth, strength and durability. As part of this, Mangelsdorff is a testament not only to survival, but to the triumph of the human spirit over adversity.

He turned 90 in April, and L+R Records issued a compilation of Mangelsdorff's work on that label, spanning from Jutta Hipp's quartet in 1954 up to his most recent album, recorded in late 2013 and early 2014. He's not made all that many albums under his own name, but he has recorded a lot, mostly for Hessian Radio (HR), where he, along with his younger brother Albert and their long-time colleague Joki Freund, were among the co-founders of the Frankfurt-based network's Jazz Ensemble, in 1958.

## Feature - Emil Mangelsdorff



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Emil Mangelsdorff quartet concert, (bassist Vitold Rek in background)  
JazzFest Berlin, House of the Berliner Festspiele November 3, 2010

## Feature - Emil Mangelsdorff

HR's Jazz Ensemble (HRJE) may not be unique in all the world, but it's close to it, and is an unusual arrangement which at least qualifies as nice work if you can get it. Members are guaranteed 3 recording days per month, royalties from which don't quite constitute enough to make a decent living, but do provide enough work to form the basis of a freelance career. Originally, this was to keep good musicians available in Frankfurt, the alternative available at the time being to join big bands which were constantly touring. The rubric of the HRJE eliminated the necessity of frequent touring, and made it possible for members to create and bring their own music to the group, which would then present it to the listening audience, as well as offering the opportunity to work with all sorts of guest artists.

Those jazz artists of note who have passed through Frankfurt in the past 57 (and counting) years and not played with HRJE would be a shorter list than those who have. Mangelsdorff has flourished alongside this wide range of guests in the company of his own estimable colleagues. He's not traveled much – one could say Emil is to Frankfurt as Tony Coe is to London, a world-class player who remains primarily local by choice. Coe simply doesn't care to travel by air. In Emil's case, he may have been so glad to finally get home from the war that he's been willing, ever since, to let the world come to him. It has.

His younger brother Albert, the innovative trombonist (1928-2005) was more of a traveler, and his international peregrinations did much to raise the profile of German and European jazz in general. As adults, their sibling relationship may not have always been smooth, but their mutual musical efforts always clicked – Emil's proclivity for swing and Albert's open-ended take on cool jazz made for a combination that suited a resurgent nation and made them among Germany's most in-demand players.

Their work alongside one another in the HRJE was consistently top-drawer, and seldom more creatively steered, from early on, than by tenor saxophonist and arranger Joki Freund. The 4 movements in Freund's 1956 "Vier Temperamente" gave each brother a solo section (the others going to trumpeter Dusko Goykovic and Freund himself) and within that context, all evinced their likes and inclinations as described above, as well as hinting at what they had in mind beyond absorbing the then-prevalent American styles, much of which would come to pass in the fullness of time.

Steve Swallow tells of a youthful summer abroad with his bass around 1960, playing his ass off in Frankfurt's Jazzkeller "under the benign nightly tutelage of the Mangelsdorff brothers," whose teaching classroom was the bandstand. Swallow says he always felt respected as a musician and a human being by these frighteningly talented brothers, one tall and one not. German musicians of Swallow's age group have similar tales, some less reverential.

## Feature - Emil Mangelsdorff



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EMIL MANGELSDORFF, portrait, November 4, 2010  
Salon Belvedere, Savoy Hotel, Berlin



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Former MPS office manager Lisa Boulton (left) served as translator for my interview with Emil Mangelsdorff. Salon Belvedere, Savoy Hotel, Berlin, November 4, 2010.

## Feature - Emil Mangelsdorff

Both brothers play on Freund's seminal 1963 album YOGI JAZZ (along with Eberhard Weber and Wolfgang Dauner, among others), and Emil's flute solo on Ellington & Tizol's "Caravan" is a force of nature. Not that this was the first time Emil had righteously shredded at a recording session: as a member of the Hot Club of Frankfurt, he takes a wild accordion (yes, accordion) solo on "Stomp," recorded in 1941, when Emil was all of 16 years old. Not necessarily a pretty sight, but a spirited statement from a young man beginning to feel his oats in strange times of much bad weirdness.

That collaborations by the Mangelsdorff brothers were less numerous with time is attributed by many to bickering between their wives, but there is more to it than that. After I first met Emil 5 years ago and began my preliminary research, I couldn't help but notice that many of my German colleagues in the critical community were reluctant to talk about him. At first I thought this might be a stylistic-partisan thing: Albert was the avant brother, while Emil was the trad, and, in the jazz press, avant will trump trad 9 times out of 10. Albert was no longer there to speak for himself, and there seemed to be a hesitation about speaking in favor of Emil, lest one appear to be speaking against Albert.

That was part of it, but not all: it gets worse, and it's the critical community which comes out looking bad, not either of the Mangelsdorff brothers. It was a classic set-up, in the supposed service of contriving an ongoing journalistic story line, no matter how bogus, which too many writers seemed perfectly willing to buy into, perhaps to garner more ink (which could translate as job security back in those days when space was so preciously limited in print publications) and it pitted the brothers against one another, based solely on their preferences for different styles of jazz. This whole approach ignored the facts, but that didn't stop anyone from fanning the flames.

Nor was theirs the only case of such misguided media machinations: I distinctly recall their fellow German, pianist and composer Alex Von Schlippenbach, longtime leader of the Globe Unity Orchestra, telling me, some 10 years ago, about being involuntarily cast, in the mid-60s, by the press as the rebellious, anti-jazz bad boy, who was said to have created his groundbreaking new work in order to thumb his nose at the jazz establishment. I could practically hear his teeth gnashing – still, 40 years after the fact - as he explained that he and his friends had simply wanted to try something new. They weren't against much of anything in particular beyond nuclear weapons and US involvement in Viet Nam.

This insistence on 'either/or' distinctions rather than embracing the 'and/also' possibility that, for instance, both Emil and Albert Mangelsdorff were making valuable contributions to the music seems ludicrous now, and such behavior is, alas, hardly unique to the German press. What is most sad in this is that such invented divisions

## Feature - Emil Mangelsdorff

– along with quarreling wives - kept them from working together in Albert's later years. The trombonist made a duet album with alto saxophonist Lee Konitz (ART OF THE DUO, on ENJA), but he never made one with his alto saxophonist brother Emil. I have to sigh wistfully when I think about what a beautiful conversation that could have been.

Emil's stature in the Frankfurt scene is well-illustrated by the cover the a 2-LP set on Telefunken (yet to be reissued on CD) from the mid-70s by the Frankfurt All Stars, CITY JAZZ: FRANKFURT-MAIN STREAMS. In the predominant photo, he stands front and center among the 9 players in what is called the Frankfurt Jazz Ensemble, with colleagues including his brother on one end and Freund on the other, and pianist Bob Degen, bassist Guenter Lenz, saxophonists Guenther Kronberg and Heinz Sauer, and drummer Ralf Huebner. Three other bands are seen in smaller photos on that same front cover, and Emil is a member of every one: his own quartet, Freund's Jazztett and last – but not least – a fusion aggregation called From. Incidentally, in one of the HRJE's earliest publicity photos, from 1961, a performance shot with those same 5 horn players gathered around a radio mike, Emil is also the central figure.

He's had the respect and affection of his colleagues and peers all along, and, in the past few years, he has also received major local, state and national recognition as a cultural icon. He has as much work as he wants, and, not surprisingly, at his age, has become a lot more particular about what he chooses to do with his time. He gives presentations at schools, showing children a copy of his letter from the Gestapo, warning that his antisocial tendencies could put his entire family in a concentration camp. The question he poses to the kids is somewhat simpler: "Can you imagine a government that arrests people for the kind of music they play?" He knows whereof he speaks, and continues to do his share to assure that it will never happen again. He also introduces the kids to jazz. Everyone wins.

While neither of his most recent albums, 2007's BLUES FOREVER or 2014's STOLEN MOMENTS, could be characterized as groundbreaking, both are solid efforts with world-class playing, assaying a repertoire that includes the swing era, but also bebop and more modern composers whose oeuvres evolved from those traditions. More on those and some of his earlier efforts below.

Though I'd never seen Emil before, when I heard him with his quartet on opening night at JazzFest Berlin in 2010, it felt like a warm gathering among friends – not just the musical conversation with his fellow players, but also their rapport with the audience. The repertoire encompassed Gillespie, Parker, Silver, Kern, and, to close, Emil's own "Blues Forever." The versatile pianist Thilo Wagner shone throughout, as did bassist Vitold Rek and drummer Janusz Stefanski, knowing when to pour it on and when to hold back. And while alto may be my least favorite member of the saxophone family, I was won over: had Emil played all night long, I would have gladly

## Feature - Emil Mangelsdorff

stayed and savored every note...

### Selected discography (limited to albums available on CD) -

#### UNDER HIS OWN NAME:

**SWINGING OIL DROPS** (recorded 1966) – L+R. His first solo album appeared when the Beatles were at their height, but the closest he came to making any concession to rock was adding Volker Kriegel on guitar. It is an unapologetic celebration of the swing music Emil had loved since first hearing it on Radio Luxembourg in the 1930s. He plays alto, clarinet and flute, while Joki Freund hits both soprano and tenor saxes – and piano!

**MEDITATION** (recorded 1986 and 1994) – L+R. He plays duets with American-born pianist Bob Degen and Hungarian-born guitarist Attila Zoller as well as quartet numbers with his band of the day.

This is his most 'out' project under his own name, yet it never sounds overextended. The players pull interesting responses out of one another.

**THIS SIDE UP** (recorded 1992) – L+R. Save for bassist Gerhard Bitter, Emil's present quartet is on board, and they play all original material, primarily Emil's, and cook. This is sweet stuff, polished but not so polished as to not also be lively.

**BLUES FOREVER** (recorded 2007) – L+R. His current band plus guest trombonist Clemens Greve on 3 tunes, the repertoire all from the jazz swing and bop canons, plus Emil's own title tune. The renderings are faithful to the composers' intentions, assuming their intention was for those who play the music to put their own personal touches on it.

**STOLEN MOMENTS** (recorded 2013 – 2014) – L+R. Joining his current quartet are Manfred Schoof on trumpet, Joe Gallardo and trombone and Wilson de Oliveira on tenor sax. The repertoire is wider and the playing is wider open. If I was going to get only one of his albums, this would be the one. It's just downright fun.

**TUNE IN!** (recorded 1954 – 2014)- L+R. This compilation from all of the above-listed albums and then some appeared earlier this year, covering the waterfront from Jutta Hipp to the present day. It's a good assortment but more of a sampler than a summation. It skims the surface of a deep well.

#### WITH THE JAZZ ENSEMBLE OF HESSIAN RADIO:

## Feature - Emil Mangelsdorff

THE OPA HIRCHLEITNER STORY (recorded 1958) – Bear Family. Based on a rather clever and hilarious tale, worthy of Grimmelshausen or Guenter Grass, concocted by his brother Albert to lay out the history of jazz, there is much to savor here as the band structures itself around the music and vice-versa. It is a delight to hear them discovering their own independence as they negotiate the story line.

ATMOSPHERIC CONDITIONS PERMITTING (recorded 1967 – 1993) – ECM. Emil plays on 20 of the 31 selections with guests of several generations and nationalities. Few will like everything they hear here, but fewer will like none. One can almost hear the organization stretching – successfully - to encompass a musical scene no one could have foreseen only a few years earlier.

PERPETUAL QUESTIONS (recorded 1999 – 2004) – HR Music. Further explorations by the ensemble in new formations and permutations, keeping up with the changing times without forgetting their origins.

UNAUFFAELLIGE FESTANSAGE (recorded 1999 – 2008) – Jazzwerkstatt. The cast of characters changes and the quest evolves but the beat goes on. They'll try most anything, and it usually works. After more than 50 years, the group remains viable and flexible.

WITH JUTTA HIPPI:

Emil's 1954 recordings with the German pianist have been sliced, diced and repackaged many times over, and differing assortments, all worthy, are available via:

THE LEGENDARY JUTTA HIPPI QUINTET – Fresh Sounds.

COOL DOGS AND TWO ORANGES – L+R.

NEW SOUNDS FROM THE OLD CONTINENT: EUROPEAN JAZZ – Membran (disc #8 from this 10-CD nice-price box set).

Here is a sad story, but these recordings are gloriously cool and hot at the same time. Hipp's own playing was deemed worthy of recording by no less than the Blue Note label, and Emil and Joki Freund weren't just along for the ride. They earn their keep and make clear they've got places to go.

WITH OTHERS:

YOGI JAZZ – Joki Freund Sextet (recorded 1963) – Sawano. This is a kind of touchstone for German jazz, presaging what would come later in the decade from MPS

## Feature - Emil Mangelsdorff

and subsequently from ECM. This is as 'out' as Emil ever got – Freund too, for that matter – but they always brought it all back home by tune's end, somewhat in the manner of the late Kenny Wheeler: listening to their process takes you somewhere, somewhere scenic, somewhere good, then returns you, changed for the better.

EASY STREET – Inge Brandenburg with the HRJE (recorded 1959 – 1961) – Bear Family. Brandenburg's story is even sadder than Hipp's, but she had climbed high on her ascendant when she recorded these 20 tunes with the HRJE. She combined elements of Billie Holiday, Judy Garland and even Frank Sinatra, and the band does more than merely back her up. At the time she still didn't speak English, making her phonetic pronunciations even more uncannily on the money.

### THE VERY BEGINNING:

SWING TANZEN VERBOTEN! (recorded 1933 – 1945) – Proper. It's a 4-CD set of primarily historical interest (the Nazi-sanctioned groups proving time and again, painfully beyond any doubt that they couldn't even, as the saying goes, swing at the end of a rope), but disc #1 includes the aforementioned Hot Club of Frankfurt's "Stomp" with Emil's accordion solo. An auspicious beginning...

### AFTERWORD:

My hope is that this overview of Emil Mangelsdorff will prove to be only my first run over the target, though into what form it shall evolve can only be known with time, which is a roundabout way of saying this isn't the whole story...yet...



Photo Credit: Ken Weiss

April in  
Scandinavia  
Lotte Anker  
Interview  
By Ken Weiss

One of Scandinavia's strongest improvisational and free Jazz performers, Lotte Anker [Lot-ah Ahnk-ah] is a triple threat on soprano, alto and tenor saxophone. Her interest lies not in cacophonous sessions but in spontaneous and expressive musical explorations that involve her bandmates. Anker works in many varied settings but her longtime trio with Americans Craig Taborn and Gerald Cleaver is especially adept at negotiating spectacularly colorful and breathless interaction. Born May 7, 1958 in Copenhagen, where she remains based, Anker studied classical piano as a child but grew bored with structured sound and sought the "weird" sounds found in the Scandinavian experimental Jazz scene in the '80s. She got a late start on sax, beginning at age 22, and studied music at Copenhagen University from 1980-84, participating in courses and workshops led by Joe Henderson, David Liebman, John Tchicai, Marilyn Mazur and David Murray. Although she considers herself mostly self-taught, Anker has a degree in composition from Copenhagen's Rhythmic Music Conservatory and had training there under Bob Brookmeyer and contemporary music Danish composers. Over the past quarter decade, she's collaborated with an exhaustive list of Jazz greats including Fred Frith, Tim Berne, Marilyn Crispell, Sylvie Courvoisier, Ikue Mori, Andrew Cyrille, Paul Lovens, Peter Brotzmann, Marilyn Mazur, Herb Robertson, , Phil Minton, Joelle Leandre, Craig Taborn, Gerald Cleaver and Marc Ducret, and also co-founded the Danish-based 12-piece Copenhagen Art Ensemble. This interview took place on February 19, 2015 in Philadelphia at Chris' Jazz Café, prior to a performance with Taborn and Cleaver at the Philadelphia Art Alliance.

***Cadence: You've said in the past that you'd rather play all free improvisation. Is that still true?***

Lotte Anker: All free improvisation? Did I say that? [Laughs] Well, I've done a lot of free improvisation the last ten years but I also play in orchestras and bands where there might be written music and I'm still composing on and

off. I like to do both free and composed.

***Cadence: Would you talk about the creating aspect of improvisation and composition?***

Anker: For me it's two different ways of trying to get closer to the same thing – the essence. I think both improvisation and composing nurture each other a lot and normally when I do compose, it would mostly be for larger ensembles because I think it could be hard to deal with free improvisation as soon as you are over five members in a band. I also like that you are able to control a certain structure in a musical piece. In a lot of smaller constellations, it's often free improvised and I think as a free improviser, I get a lot of ideas for compositional material and I also like when I compose, to try to incorporate a certain amount of freedom for the musicians. I've been trying to find new ways to combine composed structures with improvisation and sometimes it's free improvisation, sometimes it can be a little more structured improvisation where there might be some instructions but still a lot of freedom.

***Cadence: What's your relationship with Jazz? Do you feel connected to the Jazz tradition?***

Anker: In a way, [Laughs] I do. I definitely did when I started playing saxophone because that was part of my learning to play Jazz. I used to play more modern Jazz in the late '80s, but I think I have removed myself from the modern Jazz scene. I still feel connected in the way that the individual freedom and the improvisation, for me, is the call and the essence of Jazz and remains the most important thing.

***Cadence: What were your early influences in the music and what attracted you?***

Anker: As a saxophone player it was definitely Wayne Shorter, and I also started on soprano sax. I was a big fan especially of early Weather Report, and of course, I was also listening to a lot of Miles Davis, especially his electric period. Also, definitely John Coltrane, which came a little later. When I decided that I'm gonna' play saxophone, I wanted to find out what it was to improvise in a Jazz context, I started going back and learning about Jazz' history. In a way, I started with Weather Report and electric Miles and then went backwards through the '70s, '60s, '50s, and so on. I was studying music at the university in Copenhagen and there was a very good Jazz professor and a really good library with all the good records. I also started to listen to more of the free improv Jazz like the Art Ensemble of Chicago, Sun Ra and Ornette Coleman.

***Cadence: Do you feel that the playing of Wayne Shorter and John Coltrane still inform your playing?***

Anker: No I don't think it informs in that way but I might still have some things in my fingers which are not directly from them but maybe someone would be able to track down a certain similarity. I would like to mention one other person who was really important to me in terms of Jazz saxophone - John Tchicai - who was my first teacher and hap-

pened to live in Copenhagen at the time. He meant a lot to me.

**Cadence:** *Wayne Shorter is perhaps more popular than ever at this time. Do you still follow his work? Does he still influence you?*

Anker: I must admit I'm not really updated with his recent things.

**Cadence:** *So at the start of your musical journey, you were playing modern Jazz and not free Jazz?*

Anker: In a way, I started doing both. One of the first workshops I did was one that John Tchicai would lead every Sunday evening in Copenhagen. It could be a group of three to eight people and sometimes he would just bring a tune which we would play or sometimes we would just improvise or he would bring a certain game where we tried playing with certain rules. That was really fun and interesting for me. I played piano at the start at those workshops but then I got a saxophone and brought that. About a year later, I got a teacher who was more focused on Jazz – mostly modern Jazz but with an understanding of Jazz' history. Throughout all this, I was very aware of developing my own language. I also started writing my own music.

**Cadence:** *I read a quote of yours where you said you've always liked "weird sounds."*

Anker: That's true. I played classical piano as a kid but I remember being presented to modern 20th-century contemporary music and that had a very strong attraction for me. I don't know why, I just liked it a lot, Bartok, Stravinsky, Schonberg, and later Stockhausen. I found it really interesting.

**Cadence:** *Would you talk more about how John Tchicai influenced you?*

Anker: That was very early and it's kind of a paradox what I learned from him because the Sunday workshops were followed by going out and drinking tea and he would almost never comment on music but in some weird way, he got his point of views out there. I think he was meditating and he was studying Buddhism at that time, so maybe he was in kind of a non-judgmental thing, but he would say a little down-to-earth thing about something such as it's not in tune. We all had a lot of respect for him because he had a lot of charisma. Later, when I was older and had more of my own language, I played with him and I remember still having the same respect for him. He gave us technical exercises and he was a traditional teacher but his way of being, his tone, his melodic sense and phrasing, was influential to me at that time.

**Cadence:** *I'd like to ask a few questions related to gender and I'm sure that's not your favorite topic. How tired are you of talking about you being a female playing saxophone as an interview focus?*

Anker: How tired am I of that? I'm pretty tired [Laughs], but it's OK.

**Cadence:** *I spoke with [saxophonist] Ingrid Laubrock regarding asking you questions related to your gender and she said not to bring it up but it's a valid topic. When you took up saxophone in 1980, it*

*really wasn't a common instrument for women. What obstacles have you encountered due to your choice of instrument?*

Anker: Well, in Denmark there were already some female players on all instruments in Jazz and Rock. They were older and more the generation of the Women's Liberation Movement at that time. My heroes and what I wished to become like, were always men, like Wayne Shorter and John Coltrane. In terms of obstacles, it's hard to say because, as I remember, in the '80s, it was pretty liberal. There were not a lot of women playing but there was definitely a movement, there was a feeling of being pioneers. One of the first groups I became a member of was one of Marilyn Mazur's. She had an all-female group [Primi Band] with about ten musicians and that was a great way to come into the music scene, also because her music was interesting. There was a lot of performance and we had special clothes. When I look back, you could describe it as a Nordic, feminine version of the Sun Ra Arkestra. It was a way where you could be creative and try things out. I learned a lot.

*Cadence: Why was it important that it be an all-female band?*

Anker: That was Marilyn's choice. I remember her saying that she was playing in a lot of bands with only men and she really missed having a female band where we could also drink tea [Laughs] and be in a certain way. In terms of obstacles, maybe I've not experienced it much from other musicians, although maybe from some older Jazz musicians. I have memories of playing in one of the mainstream Jazz clubs and there'd be a handful of the older guys sitting at the bar looking at me like, 'can she really play over the chords? Can she swing?' I had the feeling that I had to prove a lot that I could actually do it, but on the other hand, a lot of young boys might have had the same feeling that this is an exam sort of situation with the older guys checking you out. I think the media has been a little weird sometimes. I don't even think of the gender issue anymore except that I can see in Scandinavia, where there have always been quite many female players and we have a tradition for gender equality, there was a backlash over the last 10-15 years in the number of female instrumental students at the conservatory. It went down and not up as expected. They are trying to change that though and I think it is already going up again.

*Cadence: Was it important for you to have female role models early in your career?*

Anker: I don't know if Marilyn Mazur was a role model but I remember the first time I saw her play, I was in the audience and I said, 'Wow! She can really play and compose her own music.' That was really inspiring for me but as far as saxophone, my role models were all male musicians.

*Cadence: What other Scandinavian musicians have been influential and important to you?*

Anker: Of course, John Tchicai as I have mentioned. Not that I play like him, but I was influenced by his mind and way of thinking. There

was a Norwegian group called Masquelero with trumpeter Nils Petter Molvaer, bassist Arlid Andersen, drummer Jon Christensen, and Jon Balke on piano that influenced me. The early Jan Garbarek was inspiring for sure. Later I got very familiar with the Swedish freeform scene and especially the group Gush with Mats Gustafsson, Sten Sandell and Raymond Strid. It's not that I was trying to play like them but they have definitely been very inspirational for me. There were a lot of great musician in Scandinavia. I was also inspired by a lot of the people I played with from the Copenhagen scene in the '80s but my main inspirations at that time were Americans.

**Cadence:** *You were initially a literature major in school before switching to music. What were you planning to do with that degree?*

Anker: I don't think I was planning that much. I just really liked to read books and to write, and I was interested in language. When I finished gymnasium [upper secondary school in Denmark], I was like what now? I talked to an older student for advice because I was split between studying literature at the university or music, and she said, "Don't apply for music, it's so old-fashioned." In those days, music studies at Copenhagen University was mostly Classical music except from some younger teachers and my professor who was good at Jazz history. You had to audition and be a good piano player and singer. I was both but the older student convinced me not to do it. But parallel to the literature studies I started playing more and more, and I got the saxophone and decided that I would go the music way and see if it worked being a musician. I auditioned for the music program at University and got in but I never finished because the things I really wanted to learn, improvisation and saxophone, I couldn't learn there, so eventually, partially because I was in some bands and we were going on tour, I dropped out.

**Cadence:** *Did you say that you are also a singer?*

Anker: I sang a lot as a kid in choirs and such but I have not sang, yet, in a Jazz improv setting. I've done a little free improvising and been singing in some theater pieces but it's another thing.

**Cadence:** *So you're going to hold on that Frank Sinatra album of yours?*

Anker: [Laughs] Yeah. You should never say never but I doubt there will be one.

**Cadence:** *Apparently it was a three month trip to Peru that convinced you to switch paths in school to study music. What transformational event occurred in Peru?*

Anker: I had a flute so I could have an instrument to play on during that trip and it happened to come in the transition where I had quit the literature study and I was free-floating for six months. Sometimes being away from your home helps you to see more clearly. When I came home I auditioned to study music and I bought a soprano saxophone.

**Cadence:** *During your time at Copenhagen University, you took*

*workshops led by prominent artists such as Joe Henderson, John Tchicai, David Murray and Dave Liebman. Can you recall specific things that they taught you?*

Anker: That's a good question. Dave Liebman came with the group Quest. I think they were touring Europe a lot in those days and would make workshops in a lot of schools. It was super inspirational for me and I think it had to do with the way they treated Jazz standards, which they switched and reharmonized in weird and abstract ways. Suddenly a chord in a melody which used to be a C7 was not a C7 anymore. It might not even have a chord name, it was just a sound, so chords were more like colors in a painting- an abstract but much more colorful thing. We were really inspired by that relation between improvised lines on certain sounds and the freedom it gave, but it was also demanding because in order to do it the way they did, you would need to know a lot of music theory. We rehearsed that a lot. It meant a lot to shape the way I was thinking - playing lines more freely over a certain sound. Joe Henderson? That was more about his spirit, it was fantastic. That was at a course in the countryside, outside Copenhagen. He was such a warm and sweet person, and I loved his playing. I listened to him a lot then and I still like his playing. I learned from his way of treating rhythm and his way of phrasing in a very flexible way. In his classes, we would have to learn some of his solos by heart, which actually was a little boring. I remember rehearsing choruses of "Relaxing at Camarillo," his solos. He would play phrases on the piano which we would learn and remember by heart. I still have it in my head and it was a little old-fashioned to learn it that way. David Murray came to receive the Jazzpar Prize and while he was there, he played with the saxophone quartet I was in and we worked with some of the World Saxophone Quartet arrangements, which was really fun. With him, it was more of the big spiritual tone and just hanging out with him.

*Cadence: What do you consider to be most important about the time you spent learning from Bob Brookmeyer at the Rhythmic Music Conservatory?*

Anker: The school had opened a new two-year post-program for compositional students and the people they took in were not necessarily students. I was not a student. It was for people who had already done an amount of composition. He had some irritating but some really good exercises. They were irritating because they were pretty straight with rules. He had what he called "White Note Exercises" where you are only supposed to use the white notes on the piano. You were to write phrases or melodic lines that would extend the typical two or four bar phrase amount. He wanted to exercise flexibility and lengths of melodic lines and, at first, everybody hated that exercise but when I found out what the point was, I found that it was really interesting. I also learned about big band writing although classic big band is not my favored orchestra instrumentation. But the best thing of Bob

Brookmeyer was that he had been a friend of Earle Brown, so he knew things about New Music and my writing was somewhere in-between Jazz and New Music. And the comments he would have on what we had been doing were nearly always super relevant, such as pointing out which part should be longer and where proportions were off.

**Cadence:** *In the early '80s, you were a regular at Copenhagen's famous Montmartre club. What were some of the more memorable performances you viewed there?*

Anker: The original Montmartre club, where, for example, Dexter Gordon and Ben Webster played a lot, was before my time. I went to the second version, the bigger club in the '80s. I lived close to it and I would go to the second set nearly every evening, so I learned a lot from just hanging out there. Performances I remember clearly were Ornette Coleman's Prime Time band, Sun Ra, the Art Ensemble of Chicago and Gill Evans' Orchestra. There was also Last Exit with Peter Brotzmann. I remember that because the audience was in shock and half of them hated it and left, and the other half just stayed there. I had never heard anything that was so brutal before [Laughs]. I don't even know if I liked it so much at that time but I was very fascinated by it, so I was staying, for sure. Later I liked it. I also saw Miles Davis play there for two nights. It was right after he had been off the scene for some time and he was coming back on it. He was still kind of fragile, his tone was fragile. And of course, I saw a lot of Danish and Scandinavian groups there and I also played there.

**Cadence:** *Did you have any significant interactions with performers there?*

Anker: There was sometimes some late hanging out with the musicians at the bar but I don't have any stories to tell.

**Cadence:** *What led you to co-found the Copenhagen Art Ensemble in 1996?*

Anker: I was a member of the pre-Copenhagen Art Ensemble called Jazz 90, which was also kind of a small alternative big band. The idea at that time was to make a revival of a more experimental, flexible large ensemble type, which there had been in the '70s and early '80s under the Danish Radio. The Danish Radio had the Radio Big Band and also something called the Radio Jazz Group in those days, and they were more experimental. In 1996, two leaders of Jazz 90 left and they asked trombonist Ture Larsen to take over and he asked me to help him. We took over, changed the name and some of the musicians.

**Cadence:** *Playing with the Copenhagen Art Ensemble meant that you were working under a conductor and with eleven other musicians. As a lover of freedom, didn't that feel constricting to you?*

Anker: No, I also like playing in big ensembles because you can do certain things musically and there's so many colors from the instruments. It was interesting because we played only new music written for that band. I also wrote a lot for that band and, like a workshop, you could try things out. As long as you have a good relationship to

the conductor, it's OK. Ture started conducting in that band and he knew we were all good improvisers. He also knew when to stop conducting and let people play.

**Cadence:** *One of the most impressive aspects of your work is who you've collaborated with, artists such as Fred Frith, Tim Berne, Marilyn Crispell, Peter Brotzmann, Andrew Cyrille, Marilyn Mazur and Paul Lovens? It's too long to name them all but it's a list of many of the top improvisers out there.*

Anker: Yes, I think so too. I don't know, it's not something I have planned in that way. Sometimes things work out. You network or you happen to meet certain people and feel that you have a certain connection, but a lot things for me started with my collaboration with Marilyn Crispell, for sure. I got to play here in the States more and I also met Tim Berne in the late '90s because he came to a concert we did in New York. Later, I wrote to him and asked if he would do a project with the Copenhagen Art Ensemble because I love the way he writes, it's super interesting and very personal music. He came over to Copenhagen and since then we've played on and off in some projects or smaller groups.

**Cadence:** *You've led a trio with pianist Craig Taborn and drummer Gerald Cleaver, two of today's most in-demand American musicians, since 2003. What's the history behind the formation of the trio?*

Anker: I had a trio with Marilyn Crispell and Marilyn Mazur, a bass-less trio, and we toured in the States, but some of the gigs, Marilyn Mazur couldn't do, so we played them as duo and later the same year, we had a tour in Scandinavia, which Mazur couldn't do either, so we needed a replacement. I remember Marilyn Crispell saying, "I just played with the most wonderful drummer. His name is Gerald Cleaver," and I had just heard Gerald with Tim [Berne] and Craig [Taborn] at the Knitting Factory and I thought the whole concert was amazing. We had a tour coming up in Scandinavia and I remember writing to Gerald. He didn't know me, I think maybe we had said hello, but he didn't really know who I was. [Laughs] You don't have to write this but in the Email for the subject I had written "April in Scandinavia?" So when he saw that, he thought it was from some, you know, there are always women offering things like, 'Hey, do you want to make April in Scandinavia?' He thought it was from somebody who was definitely not a musician and was very close to not replying to it but then he read a little more and saw that it was actually about music. He wrote back that he could do it and we played maybe for one year in that constellation but then the next year, in 2003, there was a small tour in Europe which Marilyn Crispell couldn't do. Gerald suggested Craig, who I had also heard, especially in Roscoe Mitchell's Note Factory band, and I thought he was amazing. The tour went really well and it felt like, OK, this is a new trio, and so we continued. But like you said, they are playing so much, and are in such demand that over the past few years, we haven't been playing that often, but I still feel

there's something very special about that trio.

**Cadence:** *What is unique about your trio with Taborn and Cleaver? What does playing with them allow you to do that you can't do with your other groups?*

Anker: Craig and Gerald have been playing together since they were very young and you can hear that. The way they communicate is very special and extremely intuitive, so for me, it has been quite a luxury to step into that, but I also feel that all three of us together is very special and have our own sound as a trio. I remember at the start, I brought some written material but it didn't take long before we found out that improvising freely worked out better for the trio. It's different from some of the other improvised or freeform groups that I'm in, in the way that we, in the Craig-Gerald trio, can play something that could be time, there could be some grooves, maybe in an abstract way, but still more groovy, more Jazz connected, I would say, then some of the other groups.

**Cadence:** *Do you experience a difference playing with Americans versus Europeans today?*

Anker: Yeah. It depends who it is, but there's a difference. When it comes to improvised music, I think, and I hate to generalize, it's not of course one-hundred-percent, but many of the players over here [in America], who are improvisers, might have more strong connection to the Jazz tradition in some way, in a good way, whereas some of the European improvisers, might have a stronger connection to some of the New Music in the way they create sounds. They might not always be so

**Cadence:** *Edge of the Light (Intakt, 2015) is one of your newest releases, a duet with (guitarist) Fred Frith. The recording was done with no predetermined concepts or plans. When doing a project like this, one that's totally in the moment, is there a process you use to prepare yourself ahead of time?*

Anker: No, not except I try to prepare myself to be aware and in the now or the present. It's a studio recording but we had been working in some other constellations at the Copenhagen Jazz Festival in the days before the studio session so it felt very fresh and new with the duo. It has just been lying there for a number of years [it was recorded in 2010] until suddenly [we determined] we should release this and then Intakt Records put it out. Of course, I need to prepare my saxophone so I have playable reeds but besides that, it's more a mental preparedness, which I try to do also when I play concerts. I try actually to try not to prepare. The preparation is to try to empty yourself and being open to whatever comes in.

**Cadence:** *In the Edge of the Light recording notes, you say that you "love playing with stringed instruments." Why so?*

Anker: It's because of the blend of the sound of the saxophone and the sound of either guitar or cello or violin, viola or bass. It's something with the sound quality, the vibrations and tactility and both

instruments being good in playing long sounds, whereas piano, of course, is more percussive. And saxophone was invented originally as an outdoor string instrument. I play with fantastic piano players but it was nice to play with Fred on guitar, he's amazing, I think.

**Cadence:** *One of the pieces on the new Frith recording is entitled "Thief Breaks into an Empty House." Can you shed some light on that title?*

Anker: No [Laughs]! It was Fred who came up with that title but when I think about it, it might also have a little bit of Zen Buddhist picture in it like you really want something, and when you get it, you see that it's empty. You can really have a lot of philosophical thoughts about that. You know, in some ways I am influenced by Buddhism. I do yoga and I have experienced some truths, if you can use that word. Every time you really want something and then you get it, you get maybe disappointed, or maybe you realize that when you get what you wanted, it's not actually what you thought it would be. Maybe sometimes instead of trying to get something really hard, maybe it's better to practice to open yourself to be receptive to what comes to you so that you can actually see what you have and who you are. You might not even see what you have if you are really determined to get a special thing.

**Cadence:** *Are you saying that you're a practicing Buddhist?*

Anker: No, I'm not a practicing Buddhist but I am definitely very inspired by some of the thoughts. I am a practicing yogi. I try to keep up with it and it's good for when you travel a lot. It's good for my mind, concentration and focus.

**Cadence:** *In general, what is the significance of the song titles for your spontaneously improvised pieces?*

Anker: Some of them come up like on the Floating Islands recording [ILK, 2009], there were elements somewhat watery and floating, and there's pieces on there called "Backwards River" and "Floating," but then there's also a piece called "Ritual" and there's no magic about that. It has a very repetitive, ritualistic form in a way. Then there's the new duet release with Jakob Riis on electronics [Squid Police, Konvoj, 2014]. That's a little more conceptual because out of the session we took a lot of very slow motion pieces and both of us had the feeling that this is some kind of underwater feeling and so we chose titles from underwater subjects. The titles come after the music [on the freely improvised pieces]. The titles I pick for composed music, like what I did on the new What River is This recording [Ilk, 2014], I had the titles and then I wrote the pieces. Some of those titles are from dreams I've had and some of them are related to texts I've read or texts that are actually in the piece.

**Cadence:** *So when you go about naming a freely improvised piece, you listen to it to see what it reminds you of?*

Anker: Yeah, and what it reminds me of could come in many ways. It doesn't have to be that it sounds like a forest, it could also be on a

more Meta level, or illustrating a certain emotion or picture.

**Cadence:** *When you're playing, are you working to express a particular idea or mood or is it more about conversing and creating with your bandmates?*

Anker: I'm definitely concerned with creating with my bandmates because I see my role as an improviser in a group as, of course, I'm bringing in my voice and individual language, but I'm also part of a bigger picture which is bigger than me, and the best concerts are when you feel that everybody has been contributing to something which is actually much bigger than we are as individuals. I don't see it as conversing. Of course, there can be reactions to each other's musical statements or gestures, or sometimes not. It is more like individual voices bringing in their identity to create a piece together. So I think it's a mix of both.

**Cadence:** *You mentioned What River is This earlier, your new special project recording with an eight-piece group that includes Fred Frith, Phil Minton and Ikue Mori. The music's goal was to merge in and out of dreamlike landscapes and realities as a way to question reality. That's a pretty meaty concept. How did you make that work and what drew you to the concept?*

Anker: It was a commission for the Huddersfield Contemporary Music Festival, which is a New Music festival in the UK, and the Wundergrund Festival in Copenhagen. So there was some restrictions [Laughs] and some guidelines. They had said you can create your own ensemble up to eight people and we don't want any Americans because we can't pay for their travel, and it would be good if there was some British and if there were some Classical musicians. As far as the compositions, the in and out of composed and improvised is maybe not so new for me because that's what I've been doing with my writing for a lot of bigger groups, trying to find new ways to do it. There are many challenges doing this in a larger group. The Classical players in the group are really good readers, while others in the group don't really read music, but then they have really good ears and some of them rewrote their own parts. I had to construct the music in a way so a lot of the true composed would be played by the Classical people and myself. There were other challenges in terms of dynamics because we had strings, which don't sound very loud, and then we had electronics, percussion and electric guitar. I had to deal with the broad span of dynamics in the writing process. The dream theme was inspired by having read some poems by Jorge Luis Borges. And I am very interested in dreams myself, and also the state between awake and asleep where the so-called reality starts to transform. So many of the titles are referring to dreams and dream pictures I have had myself. The text is from Danish writer Ursula Andkjaer Olsen.

**Cadence:** *Is there a certain ratio of structured composition to free improvisation that you target in your music? Also, are you aiming for a musical approach or abstraction?*

Aker: No, I don't have a certain ratio in that way. It depends on the piece and what the ideas are, but I've been doing very open compositions where it was more like graphical notation and I've also done pieces where it was much more through composed. Of course, the more composed it is, the more control the composer gets over the music. It also depends who you are writing for. In that way I'm having a Jazz background really because, as long as each individual is a strong player, I want them to have space and freedom enough to play their own voice.

***Cadence: No one vocalizes like Phil Minton. How did you go about composing with Minton in mind?***

Aker: I had heard him many times so I kind of knew what he could do but he has a lot of freedom in the pieces, so it's more like pointing out where he can do something and where not do anything. He also has some recited text and there's a part where he sings.

***Cadence: Earlier you mentioned another 2014 release you did with Danish electronics expert Jakob Riis called Squid Police. So what's the meaning of Squid Police?***

Aker: [Laughs] It's a very inside joke. It's because I have been in Hanoi working three or four times now, but my first time there was for the Hanoi New Music Meeting in 2009. Jakob Riis was also there and we were eating a lot and trying out many different restaurants and typical Vietnamese foods. It was fantastic food and that joke came out because we were checking out different types of squids and at some point, that expression about being the squid police came up and we laughed about that, so for some reason, we just took that name. Nobody knows what it means.

***Cadence: Regarding your work in Hanoi, Vietnam, at least once you used Hanoi's traffic patterns as a creative source for your improvisations. Do you feel that elements such as local traffic patterns inform a populace in such a way that music inspired by it meaningfully connects with the audience?***

Aker: I think it was meaningful in Hanoi because they got it right away. If you have been in Hanoi or other big cities in the East, it's such a cacophony of so many sounds that in one way, it can drive you crazy but it's also quite fascinating. In a way to survive the noise being in that city, it's like a John Cage thing really, instead of fighting against it, you have to open yourself to being in it and hear it as a big symphony. It's not so much the cars, they all drive mopeds now instead of bikes, and they all have weird horn sounds which creates all kinds of rhythms and melodies. It's like a river of mopeds sometimes. And then of course, you have all the shouting, and the sellers on the street. I think it is very fascinating, but after a period in the city, you are looking forward to some quietness. It's very quiet though at night. Where did you read that I used the traffic? I used it for a piece I wrote for some students there in an improvisation class I did. It was a lot of fun. The audience that was there came to hear this experimental music and

improvised music is not something you hear every day in Hanoi, at all. I remember that they were laughing a lot, in a good way, because they recognized some sounds and it made the experience more down to earth for them. It gave them something to grab onto.

**Cadence:** *What's most important to you that your audience should experience after seeing you perform live or from listening to your music?*

Aker: I don't think so much about it but I guess it's the same that I like to experience when I'm in the audience. I really like it when the music can open up this space with possibilities. Sometimes it can hit you hard emotionally but it can also sometimes be a more, not intellectual, but more in a mental way that makes your mind go to interesting places.

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

Aker: I don't have so many hobbies but yoga is one although you can barely call it a hobby. I read a lot, not as much as I used to but I always hope to get time to read again. I'm pretty interested in visual art and other art forms, and try to be oriented about what's happening. Also, I have a new hobby but unfortunately, I can't afford it. I like food and natural wine which is free of all chemicals and preservatives.

**Cadence:** *Do you have a bad travel story to tell?*

Aker: I had a weird experience in December, 2013 in New York where I was very jetlagged and I had just come back from Hanoi. I had been playing a gig at The Stone with Mephista (Sylvie Courvoisier, Susie Ibarra, Ikue Mori) and there were three of us in a taxi going back to Brooklyn and since it was so crowded, I put my saxophones in the trunk. I was the last one on the route and when we got to my stop, I asked the driver to open the trunk but he really didn't understand what I was talking about. He was a little spaced out and I kept asking him. Finally he started opening his door so I got out of the cab and closed my door and then he closed his door and just took off and I was standing in the middle of the night somewhere in Brooklyn. He drove really fast and I tried to run after him and yelled but he was gone. That had never happened to me before. I called Sylvie, and her husband, (violinist) Mark Feldman, said, "Call the police." So I called the police and they said to stay where I was but nothing happened. I stood there feeling really terrible. I called the cab office and reported it but they soon closed for the weekend. I had other concerts to play so I borrowed Tim Berne's alto saxophone and tried to survive the concerts. I must say that I really felt like shit. It's like losing your kids. I called the cab office again Monday and they were able to track the cab by GPS and they put me through to the driver and I was just super, super happy. He said he would drive them to me the next day which was Christmas Eve. I waited all day and he wasn't coming. I finally offered him eighty dollars and he came right away and it all ended in a good way. I'm sorry if that was a very long story.

**Cadence:** *The last few questions are from other artists:*

Gerald Cleaver (drums) asked – “Would you talk about the workshops you’ve done in Africa?”

Aker: Most of the workshops there have been in East Africa. I was with a saxophone quartet and we were invited to do some workshops in Tanzania around '91 with local musicians and singers. A lot of people showed up but most of them without instruments. We talked a bit about Jazz and then it was time for some music. I had an idea that we would do a simple theme, I think it was “Bag’s Groove,” as a choir piece, where it would use voices, along with the several saxophone and guitar players there. I made a form and how to build it up with first all the deep voices singing basslines, and then the melodies, and then more and more voices were added in. It was a really amazing experience because, first of all, the participants were fantastic singers, everybody had really strong and beautiful voices, but they started spontaneously making their own voices and it just became a really big choir with fantastic things going on, and then they started to improvise without instruction. I was conducting a little but I was touched to tears because that openness and natural way of just going into this, which for them was an unknown piece and territory, was so special.

Marilyn Crispell (piano) asked – “How do you feel your music has changed and developed since we first played together? I’m interested in how your concepts have developed.”

Aker: I still love melodies but some of my playing has turned into a more abstract oriented area. I still love playing melodic, but maybe a little more abstract melodic, or fragmented melodic, would describe it. And it’s very deep in me that when things get too tonal, there’s a little, not devil, but some voice in me that says, ‘Now I need to add another color which is a little out of whatever tonality that it is,’ just to give it some edge. If it gets too nice, I get a little uncomfortable [Laughs]. Of course, that’s a question of how you define nice. Marilyn is a fantastic piano player, I really love her playing. She likes a more Scandinavian, melodic feel, which I grew up with and I try to get away from, or at least twist it. But we can still meet in that, but it’s like I’m trying to get away from something which she loves a lot and is trying to get closer to, so in that way, we have been moving a bit in different directions. It’s been some time since we played together and I really hope to get to play with her again.

Frode Gjerstad (reeds) asked – “Why was Denmark so slow picking up the newer music?”

Aker: That’s a good question and he asked that because he knows us. I think there are many reasons but we talked about the Montmartre club earlier which was very important for all the Danish musicians and audience, especially in the '60s, the '70s, and into the '80s. It was a club where you could play for two weeks or more as an American soloist. So we had Dexter Gordon, Stan Getz, Ben Webster, and a number of other musicians staying there for longer periods of time, and of course, they greatly influenced the local rhythm sections who played

with them and, I think, this fascination with the type of music the Americans brought, formed that generation of Jazz musicians, those who are older than me in Denmark, and that became very influential to the Danish Jazz scene. Albert Ayler, Sonny Murray, and Cecil Taylor were also playing in periods at Montmartre, but as fantastic as this must have been for those who appreciated it, as I understand it, it also resulted in conflicts with the Montmartre staff, plus the audience shrank for those concerts. There are some weird stories about the doorman at the club telling people not to go in because they were playing “mad music” and supposedly there would be like four people in the audience. The Danes were not so strong in daring to find their own voice until later. I think both Sweden and Norway were much more ahead of us and sometimes I wonder if it’s also because both those countries have a really, really strong folk music tradition, much stronger than the Danish. I think these are the reasons why we were slow to pick up the newer music, the more modern Jazz and free Jazz. I must say, for myself, as a musician, it was hard sometimes growing up there. There were the “Jazz Police” in those days. That generation was more mainstream and had a lot of power.

Fred Frith (guitar) asked – “Is improvisation something that can or should be taught in an academic setting?”

Aker: Oh, man, what a question! That’s Fred giving me an irritating question because he knows I also teach improvisation.

More and more schools and music academies, including those in Scandinavia, are teaching improvisation – meaning ‘free’ improvisation or improvisation with no bonds to a specific genre - now and there are some interesting things coming out of that. Unfortunately, there is also the danger that it can stiffen in some academic discourse where it gets too formalized or detached and remote and kills creativity and that’s what improvisation is actually about. What can I say? I guess it depends a lot on the teachers. I’ve been teaching freelance improvisation for many years at several Scandinavian music academies and some other places. But it’s very much related to praxis. I think it can lead to many good and interesting things to have an academic view but you can’t lose the connection to what’s being played, and that’s the most important thing, after all. The music you hear, the sounds you hear at a concert, those are the things that count. There are lots of books about improvisation out now, and different ways of approaching it, but, no matter what, it’s not something you can read in a book. It’s something you learn by doing and a good improviser has to look inside into their own life and also listen to the world that surrounds them. And listen and reflect on which way you communicate with the people you play with.

. Fred Frith also said – “It always amazes me that you seem to be equally fluent on all the saxophones – is there one that feels like “home” more than the others?”

Aker: If he had asked me that ten or more years ago, I would have

said the soprano. I always felt very close to it, maybe because it's nearly the same register as the voice, and it's also the horn I started on. The soprano I play on today is the only one I've owned. It's a good Selmer Mark VI which I bought in 1980. My attachment has changed though. The alto is the newest horn. For many years I owned a soprano and tenor but, for me, the tenor had a lot of Jazz connotations, so it was nice to start playing alto to try to get a little away from some of the Jazz habits that came along with the tenor. After I started playing alto, it changed my relation to the tenor.

*Cadence: So which is "home" for you now?*

Aker: They are all three "home," but three different homes. In periods, I spend more time in one or two of them.

Fred Frith actually has a third question that may not interest the readers as much as his other questions, but here goes - "Could you please book a table at Noma now for July to make sure we can eat there next time I'm in town?"

Aker: [Laughs!] Right, yes, I'll do that, right away. Noma is a restaurant that is known for New Nordic Cuisine. They only serve local products from Scandinavia and they are experimenting a lot in new things to eat and one thing is a certain ant, served live, that taste like orange. They have people foraging for them in trees and they're served in dessert. I think they are live, there have been a lot of jokes about that.

*Cadence: Do you have any final comments?*

Aker: I am very surprised by all the questions from Fred, but I'm happy about that.



Photo Credit: Ken Weiss



*Q: So if you would start off, if you would be so kind as to just introduce yourself, with your name, where you're from and what you do.*

Jones: Okay. Well, my name is Victor Jones, my good friends call me Ya-Ya, those who have known me for a long time. I'm a drummer and I also play trumpet, write music and produce records and I'm a recording artist. I've done a number of projects as a teenager.

I started out on what I guess would be called the chitlin' circuit with Lou Donaldson when I was a teenager, 17 or something – Jimmy McGriff and all those kind of guys, Jack McDuff and Dr. Lonnie Smith and that whole scene and a stint with George Benson. But this is just my drumming.

I came from “the Oranges” in New Jersey. I played in the high school wind ensemble and the marching band and the brass ensemble as a trumpet player. I studied that all through school; I never played drums at school. Then I got a scholarship to Berklee College as a trumpet player. And I was playing classical music on trumpet.

Anyway, fast-forward to Lou Donaldson as far as my drumming is concerned and the jazz thing is concerned. Before Lou Donaldson I was playing with a lot of R&B and rock bands around New Jersey Essex County area. And I was born in Norton, New Jersey but I was raised in the Oranges. But I played in that whole thing; we played in all the music of Ohio Players and Earth, Wind & Fire, of course, the music of the day and tons of James Brown. So these influences have entered my life and also rock influences, no doubt. I'm interested in contemporary music today and what's going on in the popular world. So what else can I say about that?

*Q: One of the questions I had was about your transition to drums. Have you played drums while you were playing trumpet?*

Jones: My transition from trumpet to drums. I mean I played the trumpet about four times a week. I did sessions on trumpet. But anyway, how I got into playing drums is I purchased a snare drums when I was I don't know how

old. I started playing trumpet when I was 11 and I played a snare drum when I was 12. I used to just play it to accompany my cousin, my beautiful cousin Tracy, who would play flute and I would play the trumpet or the drums. She was in the 4th grade and I was in the 5th grade. So I was just using the drums as an accompanying instrument. And then when I entered high school we had one of the best drum lines in all of the state of New Jersey. The East Orange High School drummer line was so sharp and so good that I started learning all those cadences just by watching them and hanging out with them. And the head of the drum line, his name was Carl Guthrie. Carl Guthrie started teaching me rudiments and I learned all the drum parts and all the cadences that the drummers were playing. I wanted to switch to drums and my high school teaching would not let me do it. He said, "No, we don't need drummers, we need trumpet players. So I just played drums at home basically.

**Q:** Yes.

Jones: I eventually got a drum set when I was probably 15 years old, which is probably late for most drummers. And I got my first drum set when I was 15. That was 1970 so that tells you how old I am. I started playing the drums with all these rock bands and it was like the drums took over and I could, you know, freely and open, and I knew ever song that came on the radio. And my family was a jazz family; they listened to jazz all around the house. It's not like I discovered jazz one day, it's the sound I was raised with.

**Q:** *What did your dad do for a living?*

Jones: My dad is kind of an artist himself. He worked at Clark Design. When you fly over an airport and it says "Norris Airport" and it's written in flowers – a landscape artist. He worked with flowers and, you know, he was – he had a green thumb. But that's what he did. He worked in the shop and he worked in the various parks, designing flowers. But he loved to listen to Dinah Washington and the music he listened to, you know, that was the age of the bebop cats. He was into all of that, from Benny Goodman to the Dorseys. So that was an influence for me without even me trying. It was just the sound that was around the house. My mother was also – she took care of the house and she loved Billie Holiday and Dinah and Ella and Louie and all that stuff, so it's something that's been in my family since I was born.

**Q:** *That's like growing up with classical music, you know? It's not classical but it's "classical." It will be classical.*

Jones: Yes, it's like folk music to my family, just a certain music that we were listening to. You know, Black people were playing this type of music and they were favorites and they were stars. I'm talking about the '30s or '40s. I mean jazz music was like what, you know like Snoop Dog – I'm talking about popularity – back in the '30s it was Duke Ellington and Count Basie and Louie Armstrong, that was popular music.

**Q: I wondered if you could, for the sake of our audience, just sort of explain what the Chitlin' Circuit is and what it was and what your experience was working – it's a broad question.**

Jones: I got flunked out of Berklee College of Music. Well, I went for a short period and then Lou Donaldson called and he said, "We're going on the road." And we started going to Texas and just – basically the Chitlin' Circuit was all of the Black clubs in the United States of America. That's how the Motown people used to travel. They played all the Black clubs in the United States and wherever else they could be. So they were basically small clubs in Kansas and St. Louis and even in California.

We traveled by car with Lou Donaldson and Mark Elf was the guitar player. I'll never forget, I was probably 17. I remember getting my driver's license and Lou would never let me drive the car. He'd let me drive the car but he'd never fall asleep, like, "Okay, you've got it. You can drive the car now."

**Q: His eyes would be open.**

Jones: His eyes wouldn't be open but he would never go to sleep. But anyway, there was a lot of driving involved. I'm very honored and proud of being on that scene. And people like Jimmy McGriff were involved in that and guys like George Benson was on it. We were always running George Benson on the road in those days. And then he got that really big hit, This Masquerade and he got out of the Chitlin' Circuit.

**Q: I remember that hit.**

Jones: He had that major hit and after that I didn't see him on the road any more. It's sort of like a springboard to go to the big works. And then I started playing with Stan Getz. That was a bigger world; there were major jazz festivals around the world, so...

**Q: Flying everywhere.**

Jones: Flying and then we're, you know, we played in Europe, we played in Africa, we played the world. We didn't play Asia too much but we played around the world. So that was a whole different scene. But everything that I've learned, I played the Chitlin' Circuit and learned about jazz drumming is from that period. No matter how hip I got, the basics come from that.

**Q: I guess there's no replacing that, there's no way you could synthesize that, put that in a book or relate it into...**

Jones: No way! Pat Martino is perfect example of somebody who came out through the Chitlin' Circuit. There's a lot of great artists, like the ones I mentioned – Pat Martino, even Coltrane, even Miles Davis played on the Chitlin' Circuit, come to think of it. He was playing in East St. Louis and the Midwest and down South and Detroit had a great music scene.

**Q: I have a practical question here about the Chitlin' Circuit. I know that – I remember Julian Priester telling me when he was with, I think it was Dinah Washington, that there were some times they didn't**

*have any place to stay in a town even though they played there. You know, it was like...*

Jones: There were those days also but I'm probably a bit younger than that. I know there were times, like even the most down guys, even all those jazz guys, Cannonball Adderly, where they would play in certain places and they couldn't stay in certain hotels. They'd had to stay in people's houses and all that. But it wasn't because of some racial thing, it was just because, you know. Or we stayed in these \$6 a night motels on the side of the road. I'll never forget, we were staying in motels and the motels were \$6 a night. I'm probably one or two generations younger than those guys where they say, "No Blacks" and segregation was kind of – I've never been through that. I'm kind of in another world.

*Q: We were talking about the Chitlin' Circuit and I'm sure it provided a lot of real benefits as well as just the venue itself.*

Jones: I think what I benefitted most was from the music itself, learning how the traditions as far as keeping time and, you know, if you're not happening then you're not playing. If it doesn't feel good, if people aren't partying and, you know, we used to play for dancers with Lou Donaldson, even with McGriff, we used to play in ballrooms. People would dance to jazz and blues and I loved it. And if your stuff wasn't happening and nobody was dancing, you're not going to be playing there much longer.

*Q: Your body knows, if you have to dance to something, it can tell quicker than your mind can.*

Jones: Absolutely. That's why I like playing for dancers. I like playing for people – I like playing for an audience that loves to dance. If they can really feel it they will get up and dance to help you through it.

*Q: I never thought of that before but in the sense of – there's an idea that we have an instinctual form of intelligence and it's about eight times quicker than our rational, empirical form of intelligence. It's the instinct. I never thought that that's the best judge of music.*

Jones: To me that's the best. I go to a lot of clubs in New York and I hang out and I go to various nightclubs. I mean back in the day I used to go to Studio 54, speaking of dance places. I used to go to every dance place and certain references, certain songs would come on and the whole crowd would get up all at once and dance to that. And I would be so curious and think, "Why can't I do that?" or "How do I do that?" But it all comes from – the whole place says "Yes!" I love that.

*Q: It's spiritual.*

Jones: It's a spiritual experience and it's a great complement.

*Q: Yes, that music can be that powerful, that it can get everybody up and on their feet whether they want to or not. It's just inspired.*

Jones: And I think – there are various kinds of jazz, there's soul jazz and there's smooth jazz and there's electronic jazz and there's acid jazz and Black. Whatever moves you, whatever makes people move, that's what I'm interested in. I think that jazz could still have that. It became

intellectualized and you sit down and you be quiet and don't take any pictures and don't eat and don't swallow and check us out. That's okay too, that's like a classical approach to appreciating music. But I prefer, you play in front of a crowd and see exactly how they react to it and make them react the way they would naturally react. Like when you play for children they just start dancing or they start screaming. Children, to me, are a great audience. I know about children because I have five of them.

**Q: You're right. They haven't put on all the filters yet to slow down their reaction.**

Jones: That's exactly right. I started recording with all sorts of jazz artists and R&B artists and, you know, I play with Michel Petrucciani, another genius virtuoso pianist. I played with him for years and played with Chaka Kahn. And people often asked, "Well, how do you play with Michel and then you play with Chaka Kahn?" And the answer is that Michel has the same beauty in his playing as Chaka has in her voice. Although they are different sounds, as a drummer I am drawn toward great rhythm and rhythms that make you move, whether it's playing with the top cymbal or whether you're playing a serious backbeat.

**Q: Yes, I was going to say anything that moves, in the really good sense of the word "moves," that really moves you. I keep getting reminded that as musicians we don't really think of everything in terms of categorizing of "Oh, I'm going to hear that guy because he does that style." You're responding to people in their attempts to make music.**

Jones: Because the spirit of great music, every music has a soul and has a spirit. I don't care who would see James Brown, he would blow anybody's mind, I don't care who would go hear Lester Young, he would blow anybody's mind. You know, he's a great musician; I feel what he's doing. That's all that matter to me, do you feel what I'm doing? Can you feel what I'm doing?

**Q: And you really have to witness that, don't you? You can't – you can hear it on a record but you sure can't – it's not the same. What are you up to now?**

Jones: I'm starting a trio now. I've played with trios a lot and I love playing with piano trios. But I'm starting a new trio that's going to sound like nobody else.

**Q: What does this trio consist of?**

Jones: Well actually it was technical a quartet but I'm calling it a trio because it's me and I've been playing with Theo Hill, a great young pianist in his late 20s – Theo Hill and the bass player who played in the Blues Brothers band. His name is Eric Jukell. So between Eric and Curtis Lundy, either one of them I would use, but Eric seems to be more accessible. Eric is an electric bass player, he plays 5-string, he plays fretless bass and he plays upright bass. But he's really an electric bass player and he was with the Blues Brothers. He's the one that on

all of those Blues Brother records. He basically plays changes, he plays odd meters, plays everything in perfect intonation, great solos and a heck of a nice guy. So I'm trying to – maybe I shouldn't talk so much about it because somebody else may take my idea.

**Q: *I don't know. It doesn't really work that way.***

Jones: It's really cool. You know, I loved playing back in the old days in a trio with Joanne Brackeen then playing with Michael Petrucciani and trio is such a great way to express yourself.

**Q: *What is it about the trio that...***

Jones: Well, it hardly ever gets cluttered. It's just three individuals bouncing off – maybe it's the triangle shape that makes it work, because piano is a percussion instrument and if I find a piano player – playing with Michele, Michele and I had the same sense of rhythm. You know, if you find somebody with your same sense of rhythm – there are some piano players who are just playing free, so you can go there too but every now and then you've got to latch onto something and play a groove. It's just less clutter and it's just beautiful, you know, if you have a piano player who is really capable, who knows modern music and playing and modern chord structures from Monk on to Chic on up to Herbie and then the free stuff like Andrew Hill. Theo is a capable piano player. He came with me through Seoul, Korea. We had a gig there for three months in a club.

**Q: *It seems like with a duo there's a lot of dialogue, right? Like you're responding – it's very clear what you're doing. And in a trio you have these options of responding to each other, parallel – you know, it's just sort of...***

Jones: Parallel and bouncing back and forth; it's a triangular shape and if you stay within that – remember Circles? I used to love that band Circles with Chick Corea and Barry Altschul and Dave Holland and Anthony Jackson.

**Q: *That one escapes me.***

Jones: Anthony Braxton. When that group played trio, oh my gosh, it was just so futuristic and there.

**Q: *Let's go back to the Afro jazz a little bit and just talk about your experience with...***

Jones: Okay, so what do you want to talk about?

**Q: *Incorporating of the classic experience that you've gathered with these tremendous artists and then starting to work with younger people and not just work with them but to look for direction.***

Jones: Absolutely. The acid jazz theme, which was a great theme in New York and it was probably one of the only genres that got its origin in the UK, the only genre of jazz that had its origin in the UK. What acid jazz was, was DJs – with jazz musicians playing with DJs. DJs would spin and they'd find the grooves and saxophone players and trumpet players would improvise of the top of these grooves that the DJs were doing.

So how I got involved with it – with acid jazz – people call me one

of the people at the beginning of acid jazz. I don't know if that's true or not but I was there at the start of it. You know, there weren't any drummers drumming with the DJs so that's what I started doing; I started playing drums with the DJs before it was saxophone players or guitar or trumpet players blowing on top of somebody's spin.

**Q: Yes, the spinning was by the drums, sort of, initially.**

Jones: Yes, they were spinning and they were scratching. You know, that had two turntables and microphone so they were rocking with the two turntables and the microphone and the scratching. So I just started impersonating the scratching and doing the drum beats on the drum sets in events around New York City called Giant Steps which I was involved in and the Fugees [?] were involved in way back, you know, whenever the Fugees – Wycliffe and all that. They had Giant Steps, they had the Cool Earth [?]. There was this place called The Bank where these events took place. And I was thinking that this was like the next wave of where jazz could be because there were thousands of kids following this music. You go into a record shop – well, they don't have record shops anymore but back in the old days in record shops kids were the only ones that bought records. Old people would just buy – you know, they'd buy old music. They'd buy classical music, they'd buy old jazz. They didn't buy music by Groove Collective. There were kids buying all this music and I thought it was a breath of fresh air.

And so, I always hire and I always look to kids when I want to know about street culture, what's going on in the street, because that's where this music came from. I don't care whether it's Jazz music, R&B, Hip-hop, it all comes from street and it flickered up and made it sophisticated. He'd incorporate that into his symphonies.

**Q: Yes! Herbie Nichols would draw people into a discussion and/or argument than then step back and play those Nichols notes for dialogues for his music.**

Jones: Oh yes! Life we're talking about, just life. Somebody curses at you on the subway, "What the fuck was that?" And you think about, "Boy, that guy was angry." And you come home and you sit down at the piano and you think about that guy who just screamed at you in the subway and, "Oh, I can write a tune off of that!"

**Q: It's much more accurate communication of history, right? Like it's not being filtered or gussied up or made to look nice. Do you want to know what happened? Well this is what happened. If we look at music as...**

Jones: For some reason, someone – I mean I love bop music and any kind of music that's creative and moving but it's becoming so filtered and cleaned up. That's why I like African music and Brazilian music. They still have that the purpose of playing music is we're just presenting life to you. What happened today? I can go out in front of my store, my father's store, and sing and play my guitar and sing and tell these walking by, "This is what happened today." Not trying to gain

any money, it's just honest, true life I'm presenting to you.

**Q:** *I had mentioned that I interviewed Gunter Haupel in Germany and he was saying that he was living part-time in New York for years and he's got stories of going on his bicycle in the middle of the night to go to the river – I don't know which river – I don't know how many choices you have there of rivers, but...*

Jones: There's the East river and the Hudson river.

**Q:** *He was talking about early Rap and he was saying that you couldn't hear this innovate music in clubs, but you had to go to these little gatherings of people. He'd go to get fresh air on his bike because it was the only time he could get fresh air. And he noticed these groups of people and...*

Jones: Oh yes, absolutely! Rap music was like – what do you call those guys? They were storytellers, they were great storytellers. And what I liked about it in the early days – I'm talking about the Rap music 30 years ago, it was healthier, it wasn't gangster, it was like, "Okay, this is what happened and your mama did this and I saw your mama..." You know, it was fun, it was life. Nowadays it seems like the Rap they're putting out, they're just trying to jump on the bandwagon of Hip-hop and trying to make as much money as they can. I guess it's a reflection of the times, let's go and make some money and go to Dubai or whatever.

**Q:** *Rap came from some lighter sort of expressions of just enjoying yourself, happy to be alive.*

Jones: Enjoying yourself. And the break dancers were competing on the street and the rappers were competing with each other. I thought it was quite a healthy experience that they were presenting. They weren't gangsters, they were just poor kids coming up in really harsh neighborhoods. And instead of being gangsters, instead of going around looking for trouble, that's the kind of trouble they got in. It wasn't trouble, it was just healthy competition.

**Q:** *Yes, they were able to articulate the trouble.*

Jones: I remember being on a train – this reminds me – on the TGV in France and this little French kid started dancing like, you know, a really cool little dance. He was probably four or five years old. And then his mother just grabbed him and said "this is no good" and hit him. This kid was doing something really cool. I wasn't making noise or anything, he was just dancing. So I don't know, some cultures, they like to suppress the feelings. He could become a dancer or might have become a dancer or whatever and his mother was slapping him. So, you know, I have kids and the way I was raised by my grandmother and my mother and father would put on some music and say, "Let me see you dance!" It was part of our culture. And of course hambone and all that stuff is just using your body as an instrument because maybe, perhaps these people couldn't afford real drums or real instruments. And that's how scratching a turntable happened, kids didn't have any instruments and kids said, "We're going to use

your turntable, Mom!”

**Q: Yes, we're going to scratch it.**

Jones: And your records too. That style has been around for about 30 years now and people don't realize that the hip-hop style has been around for 30 years and it's not going anywhere. Anyway, getting back to segregation, New Orleans is a Southern place and down South, although they came up with some great music but you go down there and try to buy some real estate and you'll see how segregated it is.

**Q: Yes, I couldn't believe it. It was such a shock. Well that about wraps it up. what are up to now?**

Jones: So I'm here in my house. I live in Maplewood, New Jersey with my wife and my five children. I have a son that's 16 years old and a son that's 14 and a son that's 7 and 5-year-old twin girls, and a dog, my Danish wife and we still have a beautiful apartment in Manhattan. I've been playing with Michael Wolfe lately, with Melvin Davis and sessions around New York with Jake Hertzog – this is a kid and a name you should remember. His name is Jake Hartzog. Well that's about it for now.

# Papatamus

## REVIEWS OF CDS, LPS AND BOOKS

A collection from Robert Rusch of sometimes disparate material though generally relating to music recordings or performance.

A NOTE TO READERS: I cover a lot of items in this column and it is only a fraction of what crosses my desk. I choose to only write about things that I find of interest, usually that is due to quality of music but not always. You can contact me at [rdr@cadencebuilding.com](mailto:rdr@cadencebuilding.com). Cheers, rdr.

MACK GOLDSBURY [ts] has produced, with MACIEJ FORTUNA [tpt], MARK MINCHELLO [Hammond org] and LOU GRASSI [drm], THE LAST OF THE BOPPERS [Fortune fm 018]. The title is an indication more of the style rather than the participants who are questionably all boppers and certainly if they are they are hardly the last of them. The album is dedicated to Charles Earland with whom Goldsbury got his recording start. This session [11/15/13] is made up of 8 tracks [47:59] that are mostly originals by members of the group. The program also includes a very fine reading of a Bach theme, arranged by Goldsbury whose playing is strong throughout. Despite the organ, this is not a funky set, Fortuna (from Poland, and well acclaimed there) is clearly a bright bop trumpeter who has worked with Goldsbury before, including a live set produced by myself for CadenceJazz Records. I have also worked with the versatile Lou Grassi numerous times (usually in a post bop setting) and here he acquits himself very well to the surroundings. This is an example, albeit a tad generic, of Eastern Europe's reach beyond its borders into creative improvised music.

Another example of that reach is TOMASZ DABROWSKI's [tpt], RADICAL MOVES [Fortune 0045/32] with a trio [Nils Bo Davidsen-b, Anders Mogensen-drm] playing 10 tracks [41:17] of the leaders originals. The title here is also a misnomer as this music is not particularly radical i.e. avant, though it is post bop. Dabrowski calls this trio the Tom Trio and this is their second release [10/28/13]. Their first recording was 2 years earlier in Denmark. Dabrowski plays a mid-range trumpet, a bit of a cross between Ted Curson and Kirk Knuffke and seems to spend much of his playing in a world of his own while the rhythm stays with or without him. Contemplation for the active mind.

A third example of that reach is NoBusiness records, which besides issuing releases by Eastern European

# Papatamus

artists also issues recordings by a good amount of artists with world reputations. Two fine examples are KARL BERGER [vbs/p] and KIRK KNUFFKE [cnt] on MOON [nbcd 76-77] and INTRICACIES [nbcd 74-75] a live [2/24/14] date with PAUL HUBWEBER [tbn], FRANK SCHUBERT [as/ss], ALEX SCHLIPPENBACH [p], CLAYTON THOMAS [b] and WILLI KELLERS [drm]. The Moon date is a double CD, recorded 12/18/13 & 1/23/14 and is made up of 16 tracks by either member (and sometimes both) of the duo. The mood here is pastel, Berger's work on vibes and piano is gentle, often giving just a touch of sound, at one point he plays what sounds like a harmonium (uncredited). Knuffke's forlorn cornet fits in well for this light and lingering impressionistic outing. 2 CDs that play as one. Intricacies, also a 2 CD set, is 3 long unscripted tracks [98:53] by a multi-generational group of 5 who are well versed in the art of playing and understanding free evolution in music. I've heard better, individually, from these artists but, with the high standards they have attained in the past, that comment is relative. This is a series of adventures well played, if at times a bit crowded. Perhaps the highs that these players have hit in the past, results in high expectations from the listener which makes it very difficult on subsequent releases to play up to that high bar already set. Less would have been more with just the title tune [44:30] and "Encore" [14:34] making up the disc(s). Recommended with reservations.

There is rarely a Papatamus column in which cornetist KIRK KNUFFKE is not mentioned as he is a distinctive voice and active on the jazz scene. Knuffke brings some of that distinguish-ness to LITTLE CROSS [SteepleChase sccd 31799], a trio [Jamie Saft-B3/syn, Hamid Drake-drm] session from 12/14. The 10 tracks [61:44] suggest a variety of moods—spirituality being most common. Knuffke says while he is not really a religious guy ....this is almost a religious record—but without any denomination or agenda. This is an odd combination of players and they sound very at home with each other. Saft is monstrous in his organ roll, he runs his sound from B3 bluesman to a heavy church/radio drama sound. It is his sense and the roll of the organ along with Drake's intuitive percussive fills that makes this recording so successful and unique. The material, half of it Knuffke originals also includes compositions credited to Kenny Wollesen, Henry Grimes, Dwight Bigler and Matt Wilson, all have a sense of surprise and, as the informative liners point out, a personal connection with Knuffke. The leaders cornet is subject to the concepts presented; present but limited to a part of the whole concept. No one cuts loose on this record and the concepts are so clear that the listener is always aware of the action. Quite a unique listening experience.

TWILIGHT JAMBOREE [Dark Moon dmchr 71161] by the PETER PROTSCHKA [tp/flg] quintet [Rick Margitza-ts, Martin Sasse-p, Martin Gjakonovski-b, Tobias Backhaus-drm] is not a particular unique listening experience but it is a pleasant one that goes down easily and honestly. A live bop date [10/24/14] very much in the classic mold, the 7 tracks [70:55], with the exception of "Cry Me A River" and Margitza's "Witches", are all Protschka originals. The program is mostly mid to lower-upper tempo and

# Papatamus

I think most people, if they didn't know, would be hard pressed to know who is the leader. The leader has a nice, darker Freddie Hubbard sound. One big problem "Mulder's Mood" fades out after 10:48—okay boys, what is it you don't want us to hear? Could not do another take? Aside from that distraction, a very fine bop date.

From France comes SONIC COMMUNION [The Bridge Sessions 01] a communal effort by JEAN-LUC CAPPOZZO [tpt], DOUG EWART [woodwinds], JOËLLE LÉANDRE [b], BERNARD SANTACRUZ [b] and MICHAEL ZERANG [drm]. The group, after doing a two week tour together in Europe [2013], planned a similar tour in North America [2015], this recording, the first on the label, was made to take on tour in 2015. The template is to do this with each group on its reciprocity tour. This music was recorded at the end of the tour live in France [10/26/13]. The program is 5 tracks [55:43] (which plays as one) of free Improv and is pretty much what you might think as it weaves in and out focus. The 2 basses work very well complimenting and counterpointing with each other and the group. At one point Ewart puts down the sax for oboe and builds a rather fine atmosphere, a bit Asian in feel, to which the group eventually coalesces around in a fine example of free communication. Ewart also has a didgeridoo at work at another time and again the group coalesces around it and plays off it. This is free improvised music from 5 folks who know the genre and have the skill to play it well. The Bridge label has an interesting philosophical purpose, a product and a template, it will be interesting to see how far it goes. I wish them luck.

JACC records of Portugal has issued LISBON CONNECTION [Jacc Records no #] a corporative free blow out with ELLIOT LEVIN [ts/flt/voice], LUIS LOPES [e.gtr] HERNANI FAUSTINO [b] and GABRIEL FERRANDINI [drm]. Well recorded, this puts you in the middle of the action complete with feedback, over blowing and some powerful playing and communication. There is much to admire here as the participants feel each other out and the 5 tracks [43:58] are intense both in fury and silence. Fine free jazz flaws and all.

Also from JACC comes HAPPY MEAL [Jacc Records no #] by WAS? (What About Sam). The members of Was? are Luis Vicente [tpt], Federico Pascucci [ts], Roberto Negro [p], André Rosinha [b] and Vasco Furtado [drm]. Recorded live in Brazil this group works in structured free jazz. They are very effective, on "Chanting In The Name Of" [8:55] in building a theme, Ravel-like, and bringing it up in tension to explosion. It would seem this group enjoys working with the slenderest of sounds and methodically bringing it to full display and musical direction. I can't tell much about this group or circumstances of their grouping as JACC really offers no information about either the label or the artist. On this recording the month and date [Dec.7] is listed but not the year. With no label # or bar code JACC makes some excellent music hard to find. Of the 6 tracks [57:35] on Happy Meal, 4 are by individuals within the group and 2 are credited by the group; all offer a similar approach. JACC, and the music it offers, deserves more attention and they would be doing the label and listeners a service to have better post-production values.

# Papatamus

SCOTT ROBINSON, who since the late 70s has made a name for himself recording usually in the traditional, mainstream or bop genre, has started his own label, ScienSonic which showcases his avant side. ? [ss 8] offers up 29 tracks of varying length in duo with bassist, JULIAN THAYER. Each artist plays a bewildering number of instruments including; phono-fiddle, harpsichord, organ, vibes, slide sax, theremin,banjo, cornet, tarogato, gong and other sound makers, who plays what and when is clearly notated on the packaging as are the recording dates [8/14/77--6/6/13] for the 29 improvs, all originals except for "Misterioso" and "The Mystery Of Two". This recording asks more questions than it answers. Like the title suggests—a puzzlement indeed.

The space theme is also present on MISSION IN SPACE [ScienSonic ss 6]. A live [11/26/10] recording by SCOTT ROBINSON's spacetette [Marshall Allen-as, Pat O'Leary-b, Kevin Norton-drm/vib, Henry Grimes-b] all of whom play, besides their main instrument[s], space sound tubes. The 5 Robinson originals here all have space themes and so there is the prerequisite sound jockeying for landing space and amorphic sound designs as if the players fingers might burn if direction was grabbed. When a member takes a lead some fine music ensues. Credit to Robinson for big ears and hopefully better realized music will follow.

JAMIE OEHLERS [ts] has issued a new recording THE BURDEN OF MEMORY [Assembler sr 002]. It's a great title and I speculate that Oehlers had the name in mind before going into the recording studio [3/4&5/15]. I say this, as the music here is both bold and reflective and ends on track 12 with "Goodbye" [1:49]; a solo outing that like some memory just fades (non mechanically) into the space. Joining Oehlers is Paul Grabowsky, a pianist he has worked with for many years. Grabowsky can play convincingly in many directions and has a wistful quality which supports this work well. I don't mean to suggest that this CD was recorded as a single 12 track concept but for me the title was so suggestive of a mood that it seemed to transition into a bit of a 12 part suite. All the music is original, except "Portrait In Black And White" and "Polka Dots) And Moonbeams". Reuben Rogers [b] and Eric Harland fill out the quartet. Included in the program are three brief (under a minute long) duets, whose spacing [tracks #4, 7,10] bolsters the suite sense. Good listening.

Whirlwind Recordings has issued FIRST MEETING, a live recording in London [wr 4638] with LEE KONITZ [as/ss], DAN TEPFER [p], MICHAEL JANISCH [b] and JEFF WILLIAMS [drm]. The liner notes set the situation for this date [5/19&20/10]: This was the first time that these four musicians performed together as a unit and the recording was completely spontaneous in nature. There was no rehearsal plan..... Under Mr. Konitz's instructions, anyone on the bandstand could start playing a melody, and the rest of the band could follow. Or not. This is not a great recording but it is a rather interesting one. In essence this is a free jazz session and it is my

# Papatamus

thinking that the group is not seasoned in this strategy of music. And while all have played with one another in some form, none of the participants have a real history of free jazz, though Konitz had dealt with extemporized solo work for sometime now. Here the quartet plays with the lines and changes of a number of Tristanoite favorites [All the Things You Are/ Stella By Starlight/ Body And Soul/ Subconscious Lee/ Alone Together]. They open with "Billie's Bounce" and from the start it's kattywampus, like a bunch of birds all flying out of the nest at the same time. Kattywampus yes—but not loud and indiscernible as the quartet treads carefully trying to find a common voice, and occasionally they do. It's interesting, because of the separation one can easily follow individuals routes and hear them navigate. Konitz, whose intonation has gotten more wonky over the years is still identifiable partly for that reason/sound. Recorded 5/19&20/2010 at the Pizza Express.

Pianist DICK HYMAN who never met a jazz genre he was afraid to take on has been recording since the late 1940s and is still playing well and deserves attention. Hyman has made hundreds of recording—perhaps thousands counting studio sessions and recordings that didn't list musician credits (many issued under an alias) and were not necessarily jazz in content. The keyboardist has a love of melody and a brilliant technique and the ability to infuse his playing with sincerity. Dick Hyman's latest recording, of course by the time you read this more may have been issued, is HOUSE OF PIANOS [Arbors arcd 19445]. This is a live solo concert at The House Of Pianos on 6/1/14. For background of this recording read the warm liners penned by Hyman. For an excursion into Hyman's multi-colored world listen to this CD which covers many genres and is a joy. Get it.

I will never ignore a recording by pianist HOWARD RILEY as there will always be something of interest in it. Even more so I'd never ignore a record with JAKI BYARD although I was often disappointed with Byard issues as I felt his talent and range was rarely properly produced on record. Riley and Byard previously recorded together in 1984 and I remember being less than enamored with the result. But than again, The same goes for the set Byard recorded with Earl Hines. So when I saw this release, R&B [Slam cd 2100] by the duo, I figured it was a cull now getting attention. Not so, this live set from the Manor Jazz Festival [7/7/85] is top quality. Riley seems to have zoned into the Byard style(s) and the two have wonderful fun on improvs and standards [Body And Soul/ Round Midnight/ Straight No Chaser]. As an added trait Byard also plays his alto sax with piano on an encore of "Lady Bird". Byard was a distinctive alto player and while here it is not his best example, I think it is an indication of how good he felt the circumstances were. Here then is the Byard I love. Nothing cull-ish about this.

FRED HERSCH [p] has been a mainstay on the scene for the better part of 40 years and SOLO [Palmetto pm 2180] is a live [8/14/14] recital. The program consists of 2 originals and 5 standards [In Walked Bud/ O Grange Amor/ Caravan/ Both Sides Now/

# Papatamus

The Song Is You] all nicely done in Hersch style ranging from Classical Romanticism to re-harmonized lacey meditative excursions. The recital is a wonderful range of emotions but even though Hersch give credits for “the fine recording” and “amazing audio expertise” it is here where the weakness lies, for me, as the sound is a bit foggy and the piano a bit sharp. Reservation noted, a(nother) fine Hersch outing.

BEN PATERSON has been known pretty much as a pianist but in keeping up with this age of trans he is an organist on FOR ONCE IN MY LIFE [Origin 82700]. Paterson plays 11 cuts which, except for 2 tracks of originals, are standards. Paterson has about the lightest touch on organ I have heard since Shirley Scott. Peter Bernstein [gtr] and George Fludas [drm] complete the trio but are really not necessary, in fact at times the drums are an intrusion, the guitar is more in keeping with Paterson’s prances. The organist can play uptempo and could come on more heavily but one senses it’s not his forte. The program includes; Cubano Chant, 50 Ways To Leave Your Lover, For Once In My Life, I’ve Never Been In Love Before. A soft organ date and a good/fresh one.

Pianist JEFF COVELL has released 3 more CDs on his ORIGINAL COPY label: THIN AIR TANGO [ocd 411] is an impressionistic recording made up of 3 suites. Joining Covell is Ed Fiorenza on soprano sax. Fiorenza’s sax work is remarkably clear and precise and some of his lines are drawn out to a brittle thinness. Covell’s themes are often beautifully melodic and mostly down-tempo. There is a third component which plays a more important part than usual and that is silence. Covell’s (and Fionenza’s) use of silence lets one reset their brain and for a moment dwell on the just heard. Improvisation plays a part in the music but it not always obvious what is written, other than the heads, and when it is improvised.

On ANGLES & RHYTHM [Original Copy ocd 212] JEFF COVELL brings to the fore his Trio Red [Rich Appleman-drm, Steve Turner-b] on 6 originals interspaced by compositions by Monk and Joe Henderson. Not meaning to be dismissive, as a whole this is a pleasant trio release, if a tad faceless.

JEFF COVELL’S CRY ME A RIVER [Original Copy ocd 412] appears to be a reissue of sorts but it is hard to tell as Original Copy is none too specific with recording dates. It appears this material was recorded at various times between 1992 and 2012. This performance is divided into 2 sections. The first section is standards [I’m Getting Sentimental Over You, Pannonica, Cry Me A River, If You Could See Me Now] with Jerry Bergonzi [ts]. This is fine listening with both artists digging in and re-harmonizing on the well chosen compositions--t’wer there more. The rest of the cd is given over to “The Mystic” suite, a three sectioned composition played solo by Covell. Here, relative to the duo with Bergonzi, Covell is less demonstrative, finding little rhythmic or thematic pattern. Even so it is pleasurable to just listen and feel the impressions that this dark suite evokes.

# Papatamus

PAUL DUNMALL [ts/saxello/flt] and TONY BIANCO [drm] present their latest tribute to Trane on *HOMAGE TO JOHN COLTRANE* [Slam cd 296]. In his notes Dunmall is effusive in his love for the music of Coltrane and Rollins, he has not done tributes to Rollins yet but here is his third tribute to Coltrane on the Slam label. Dunmall has collaborated with Bianco for over 15 years and has been a major voice in the Europe post bop music scene since the early 80s. On this 2 CD set [134:32], recorded 11/7/13 & 7/16/13, the duo play 13 Coltrane compositions including; *Ascension*, *Psalm*, *Naima*, *Sunship*, *Alabama* and one Trane associated tune, “*My Favorite Things*”. Throughout there is no real hint style-wise of the Coltrane or Elvin Jones, though perhaps a similarity to Rashid Ali, in the percussion wall Bianco sets up. It’s a 2 cd set and by the end of the first one I was a bit worn out by the intensity of the music. Dunmall also sounds emotionally drained by the end [*Psalm*-18:57]. As a former drummer myself, I’d imagine Bianco was also drained. Disc 2 (recorded live, a day later) opened with the kind of intensity I had come to expect from the duo. Here not all is blemish free as “*Naima*” opens on a fade which makes me think of a tape loop. Dunmall is not the same musical Phnom as Bird, who had someone trailing him recording just Bird solos and later it was issued. “*Naima*” is truncated but as the fade-in memory fades out of memory the power of the music once again takes over. I think it is possible other tunes here open on a careful edit. As with the first disc Bianco has his solo moments which are as dense as his play with Dunmall, this is not a display in finesse or subtle strategy—it’s full force from the go, and as fine as it is it’s also emotionally draining. Having produced 3 CDs with Dunmall I’m obviously a fan of him and music like this, even so 1 CD would have been enough.

*THANK YOU TO JOHN COLTRANE* [Slam cd 290] is the first [11/27/11] of the Coltrane trilogy by the duo of PAUL DUNMALL [ts/ss] and TONY BIANCO [drms]. In addition to the Dunmall original title track, the remaining 6 tracks “*Peace On Earth*”, “*Naima*”, “*Alabama*”, “*Giant Steps*”, “*Living Space*” and “*Expression*” are Coltrane originals—5 of which are also found on Slam 296. Again this is very strong playing and my feeling was, over all, this was stronger and perhaps cleaner than # 296. On the other hand Bianco’s paradiddles are a bit repetitious.

*TRIBUTE TO COLTRANE* [Slam cd 292] is the second with DUNMALL and BIANCO. This references, “*Ogunde*”, “*Sun Ship*”, “*Ascent*” and “*The Drum Thing*” as found on Slam 296 plus offering, “*Wise One*”, “*Vigil*”, “*Brazilia*” and “*Reverend King*” and was recorded 10/26 & 11/8&9 2012. In a brief note on the digi-pack Dunmall says he thinks this tribute is the best straight blowing he has ever done. Congratulating your recorded performance, not in retrospect but at the time of issue is unwise, as Mingus was want to do, as it usually comes back to bite the artist. Since I do not have an intimate awareness of all Dunmall’s previous work prior to this performance, I’ll echo here what I’ve said about the other 2 recordings—this is indeed strong. There is some overblubbed [?] droning of some sort on “*The Drum Thing*” and I still have the same reservations about Bianco’s paradiddles but I still feel comfortable in recommending

# Papatamus

any of these three recordings, to anyone who enjoys Coltrane's later work. Not to be compared to Coltrane's work but as very strong outings on its own merit. Perhaps, scoring all 3 and taking into account the vagaries of subjectives, I'd give this the nod by the slimmest of margins.

Another tribute of a sort is HOMAGE TO PAUL BLEY [Leo 732] the trio of ARRIGO CAPPELLETTI [p], FURIO DI CASTRI [b] and BRUCE DITMAS [drm]. Cappelletti is unquestionably the main voice here as composer of 11 of the 13 compositions and as lead voice. That is not to take anything away from the rest of the trio's featured work, but most importantly, they give excellent support to the pianist. The CD's title is taken from the first tune of the same name and can be misleading to some as the focus of the recording. Cappelletti plays with a directness that is sparse not spacey, kind of stripping out the filagree but not the drama of an improvisation. This makes for light, as opposed to tiring, listening and rather joyful listening as well as the group seems to be playing only for the joy of playing. I realize I'm assuming a lot but that's what comes across. Individually the trio members have been around a while, as leader and sideman, so this is not their first effort and it shows and it is well worth noticing. A thoughtful set.

As far as I can determine INVERTED FOREST [Double Moon dmchr 71158] is the first release by the GEOFF GOODMAN [gtr], MATTHIEU BORDENAVE [sax] QUINTET [Gerhard Gschlöbl-tbn, Andreas Kurz-b, Bastian Jütte-drm]. the group presents a very controlled pallet on 10 (mostly originals by Goodman) tracks with harmonic blends mindful of Mingus' west coast period. The last track is Goodman's composition with a text by Cage read in un-rushed tones over un-rushed music. Much of the music here has the horns and guitar stating a theme over an active rhythm and then there is soloing. Jütte is very active both in setting moods and holding rhythm, much like Chico Hamilton used to do. A very relaxing session with bite.

One senses that JON IRABAGON [ts/ss] is an independent, available to all, master to none and goes about his music with a fairly clear plan. He got started in the music business in the mid 90s, didn't cut his own session until 2007, and won the 2008 Monk Sax Competition, which led to a one off record with Concord. Since 2004, he has been mostly associated with the group, Mostly Other People Do The Killing. Then around 2011 he began his own label Irabbagast, which recently released 2 new recordings. INACTION IS AN ACTION [Irabbagast 005] and BEHIND THE SKY [Irabbagast 004]. #5 is a solo effort using the soprano sax as a soundboard, distorting it often to the extent it would be hard to tell it is a soprano sax let alone a sax of any kind. The date [12/29/14] is made up of 9 Irabagon tracks, some of them seem to have some sound manipulation attached to them. One senses that this is a project Irabagon had to get out of his system, sort of a flag planting/marker, its relevance to be judged in future years be it outlier to further developments or a single self indulgent effort, square in a round career.

# Papatamus

Meanwhile Irabagon's BEHIND THE SKY is a bop orientated set with free-ish overtones. Here backing is from his regular group [Luis Perdomo-p, Yasushi Nakamura-b, Rudy Royston-drm] plus, on 3 of the 11 Irabagon originals, Tom Harrell [tpt] guests but sounds unsure in some of his playing. Irabagon plays both tenor and soprano and at times he is dazzling in his inventive flights. I should mention Perdomo's piano mastery and that of the whole rhythm section. The rhythm blocks out support intelligently and consistently and seems to anticipate the leaders turns—almost as if it were written out. Irabagon wrote the music during a grieving process for personal losses but for these ears the music is, for the most part, celebratory; Fitting for me as I believe one should celebrate a life—celebrate a death. One major/minor gripe, on this 4/24/14 date, 4 (!) of the tracks here have mechanical fade-out endings. There is some overdubbing on the final track, where Irabagon plays harmony with himself. Some fine moments of clarity in a flawed setting.

MOPPA ELLIOTT [b], leads the group Mostly Other People Do The Killing and has produced MAUCH CHUNK [Hot Cup153]. This time we have Ron Stabinsky [p], Kevin Shea [drm] and Jon Irabagon [as] making up the group and this may be his finest issue to date. Elliott wrote all seven compositions [46:00], and they are fine and wonderful and encourage the band a broad improvising palate of which they take full advantage. Irabagon, who turns up on many places in this column, is tremendous, he's quick of thought and his turns and runs are just wonderful. Elliott has written and produced this fine recording and deserves praise but it is Irabagon who steals the show. Stabinsky has some fine moments and Shea is on top from beginning to end. I believe this is MOPDTK's eight release and it is the finest.

Jon Irabagon [ts/ss/sopranino/flt] is also aboard, along with Joe Fonda [b] on, BARRY ALTSCHUL's TALES OF THE UNFORESEEN [Tum cd-044]. Tum is a wonderful label out of Finland, and over the years has issued some wonderful recordings of Finnish musicians and World artists. This is a relatively un-rushed collection of 6 collective improvs [57:32], including Monk's "Ask Me Now" and Annette Peacock's "Miracles". The trio sides were recorded 2/11&12/14. These tales are told spontaneously, one track, "A Drummers Tale" [4:45], is a tuned drum solo, logical without overstaying its welcome. This trio has been together for 5 years and the group comfort is obvious. While listening, one can imagine, the exact moments when Altschul is cueing members with a nod of his head. Even with the improv nature of these sessions there is remarkable structure to this music. Music falling into the category of free.....bop, of which Altschul has become a master.

JENS DÜPPE [drm], who was Oliver Leicht's drummer on a number of his recordings, has issued his debut as a leader in ANIMA [Double Moon dmchr 71163]. Anima is 11 nicely structured originals sparked by a quartet [Frederik Köster-tpt, Lars Duppler-p, Christian Ramond-b] that is spearheaded by Köster's trumpet which has a tone, in its

# Papatamus

broad flatness, that's similar to Kirk Knuffke. Dümpe's drums give a nice foundation to the compositions and he uses the traps sparingly, which takes away the rhythmic fog the traps can create, resulting in a transparent audio view of the whole. Duppler and Raymond also make nice contributions and keep the musical fabric together. A rather nice melodic recording of post-free bop music.

HARRIS EISENSTADT [drm] has produced a very fine recording [1/25/15] in CANADA DAY IV [Songlines sgl 1614] using a well rehearsed quintet [Nate Wooley-tpt, Matt Bauder-ts, Chris Dingman-vbs, Pascal Niggenkemper - b]. Well rehearsed is not meant to be derogatory in that it's stale or perfunctory. Rather, in this case I mean it's delivered as seamless units [7 originals by Eisenstadt] perfectly set as compositions to offset the quintets improvisations. The offset between the percussion/bass against the horns works very well, Dingman's incandescent vibes at times can in effect set a vertiginous wall creating sort of compartments for the music to move episodes forward. Eisenstadt has, with the exception of Niggenkemper, managed to keep this group together for almost a decade and they make fine music together. Bauder and Wooley are continually interesting and if Niggenkemper is the one to finally fill the bass chair it is a good choice as he covers well the range from strict time to more avant sounds. The leader speaks of the air [they] let into the music and that's another important element here. A rewarding and challenging listen.

Drummer JEFF WILLIAMS, who was a regular member of Dave Liebman's troops in the 1970s before becoming one of the first call for east coast drummers. Williams has issued a couple new releases on his Willful Music label. The latest [3/27/14] is >^> VALENCE [Willful archive 002] is live and brings together John O'Gallagher [as] and Sam Lasserson [b]. O'Gallagher has an interesting style often dropping out just before the end of a (solo) line allowing the listener to "hear" or imagine the line in their head; a technique employed by some of the Delta bluesmen. O'Gallagher has played often with Williams and here the two affect sort of a duo, only when the alto sits out do you really get an awareness of the bass and then more often than not as a pulse for many of the drummers drum inventions. The 7 originals allow the trio many different stages off of which to put forth their muse[s]. Sound could/should have been more intimate.

CONCERT IN THE AMAZON [Willful archives 001] was recorded [7/26/13] and finds JEFF WILLIAMS live with a quintet [Finn Peters- as/ft, Josh Arcoleo -ts, Sam Lasserson -b, Phil Robson-gtr]. This concert is a fine example how a drummer can direct a set without dominating and at the same time one might offer that the drummer is the dominate voice here. There are times where the flute is under-miked which puts it a bit out of balance with the drums. Williams is a whirlwind of rhythm behind the group and sets the soloists up nicely. Of the 7 Williams originals here 2 of them [Under the rader & Double Life] are played on both CDs, making the trio recording sound a bit thin. One must remember that there are different dynamics and John

# Papatamus

O’Gallagher is more subtle a player than the horns on the Amazon concert. In addition Phil Robson is a very strong guitarist. Williams reminds me of Elvin Jones in how he sets up and orchestrates his drumming into the music. Both Williams’ CDs have little to no distribution, but catch Williams at a live gig, approach him, for these are well worth your time and effort.

Whirlwind Recordings has also issued a couple of fine recordings by JEFF WILLIAMS’ quartet [Duane Eubanks- trp, John O’Gallagher-as, John Hébert-b]. First up we have ANOTHER TIME [Whirlwind Recordings wr 4616]. This Quartet is made up of some of the finest young music minds around, and I would be surprised if they did not succeed in putting together a fine album. Williams is very much to the fore in support of the players. He not only keeps time but he is active in punching and accenting behind the soloists [the exception being the bass]. Things wind down by the CDs conclusion which also allows the listener time to wind down too from a CD of high intensity and spirit. The 8 tracks, on this 9/12/10 studio recording ,are all originals by various members of the quartet.

The next Jeff Williams release is THE LISTENER [Whirlwind Recordings 884501889728] which was recorded live in London 5/7/12, here the quartet seems less pronounced— even subdued, perhaps because the program is a bit more formal [7 originals plus “Dedicated To You”], and the rhythm section sounds more tradition when compared to other recordings. Toned down, perhaps but no less adventuresome or welcome to these ears.

JOHN ELLIS’ [ts/clt] CHARM [Parade Light Records 002] has an illustration of a grumpy toad, in porkpie hat, coat and tie, on the cover and inside a CD of remarkable charm. Recorded in New Orleans [8/18&19/14], the 10 original tracks [49:06] here bring to mind some of the fun with music Willem Breuker brought forth with his Kollektief, though here the music is neither free or dissonant, and it is combined with a sense of N.O. street/parade and circus music. It’s suggested to me that this was a concept date, derived by composition, as judged by the unity of its musical tone and the fact that, uninformed, it would be hard to tell who is the leader of the date. Ellis calls this group Double-Wide [Alan Ferber-tbn, Gary Versace-org/acc/p, Matt Perrine-sousaphone, Jason Marsalis-drm] and the group is a perfect fit for this kind of off beat jazz. In addition to well executed ensemble playing the solos are strong and in keeping with the whole tone of the music. This is a bunch of fun stories which play very well on repeated listenings and should appeal to a wide variety of musical tastes.

JON BURR [b] brings a very capable quintet [Tim Ouimette-tpt, Steven Frieder-td, Mike Eckroth-p, Jerome Jennings-drm] to VERY GOOD YEAR [jBQ media 215], a tight hard bop recording. The 12 cuts here are a mixture of originals (some based on the changes of standards; “All the Thing You Ate”, “Always Let Me Go” and standards;

# Papatamus

"Don't You Worry About A Thing", "It Was a Very Good Year", "Lovely Day", etc. There is a freshness to this group and except for the genre they are not particularly evocative of any individuals. Good taste, good listening.

Good taste and good listening is what DON ALIQUO [as] and BEEGIE ADAIR [p] offer up on TOO MARVELOUS FOR WORDS [Adair Music Group 700261425030]. This is a relaxed set of 10 welcomed standards [71:00] such as; "Bye-Ya", "Isfahan", "Day Dream" and "If You Could See Me Now". Roger Spencer [b] and Chris Brown [drm], both long time Adair band mates, round out the quartet. Nothing fancy here just a solid, stretched out, mainstream [that's pre-bop] date.

There is nothing pretentious about this up beat, foot tapping CD by The DAN TRUDELL [p] Trio titled PLAYS THE PIANO [no label # 707541 799294]. Drummer Matt Wilson and bassist Joe Sanders round out the trio. Trudell is used to playing for non jazz audiences but it is obvious here that he doesn't dumb down his chops as he plays a spirited program of 8 tracks [2 originals and 6 standards]. Trudell originals include odes to Hank Jones and McCoy Tyner. The recording opens with a delightful, "Isn't She Lovely", with all the spirit and joy this tune deserves. 58 minutes of piano trio jazz for any taste, happy jazz (ugh) if you will. Nice.

BOB MERRILL [voc/tpt/flg/p] presents a rather happy release on CHEERIN' UP THE UNIVERSE [Accurate ac-5068]. The main voice is Merrill's unforced vocals on what seems Merrill's personal playlist for/of his life. He doesn't sing on every tune, "I Say A Little Prayer" is a carefully arranged swinger [6:34]. The core of the group is Russ Gershon [flt/reeds], George Schuller [drm], Drew Zingg [gtr], Vincente Lebron [perc] added to this in various combinations on the 16 tracks [72:59] are, among others, John Medeski [p/org], Nicki Parrott [b/voc], Harry Allen [ts], Roswell Rudd [tbn]. If you enjoy the tunes you'll enjoy the jazzed music. The tunes include; What The World Needs Now, Glad, Political Science, Somewhere, Imagine, Compared To What, Feelin' Groovy, The Creator Has A Master Plan, Happy, IGY and so forth. I'll even overlook the fade outs on this September 2013 recording. A success on many, but mostly feel-good, levels.

BRAD ALLEN WILLIAMS [gtr/sitar] has produced with his trio [Pat Bianchi-b3, Tyshawn Sorey-drm] a lovely recording in LAMAR [Sojourn Records sr-051]. Blues soaked music gently delivered and laid back but not mindless. The 8 tracks are a mixture of originals and standards [Galveston, Betcha By Golly Wow, Steppin' Out, Stairway To The Stars, More Than You Know], the sitar gets limited use and gives a theremin-like luster to the music, which at times backed by the slow chords of the organ, gives off a maudlin cast relieved by tracks using only guitar. Tyshawn Sorey does a very nice job booting the music along or using brushes on the ballads. Nice with the exception of the sitar tracks.

# Papatamus

Guitarist HANS LUCHS leads a fine debut release on TIME NEVER PAUSES [OA2 22123]. The program is made up of 8 Luchs originals plus “Come Sunday” and “Get Out Of Town”. Luchs’ sound reminds me of Jimmy Raney; it’s fleet and not chordal and his writing has a touch of funk, perhaps an influence of one of his heroes, Grant Green. His group [George Fludas-drm, Clark Sommers-b, Stu Mindeman-p. Shaun Johnson-tp] holds up well when Luchs steps out. Special mention to the pianist and trumpeter who both show real promise, actually promise delivered, as some of their solos are scene stealers. A deceptively solid if easy going release tarnished by one fade out.

DAN KARLSBERG [p] has produced a rather understated release in THE ‘NATI6 [NatiJazz 003] with Kim Pensyl-tp/flg, Brent Gallaher-saxs, Marc Fields-tbn, Jim Anderson-b and Art Gore-drm. 5 of the 10 tracks here are Karlsberg originals and are in keeping with the quiet searching mood of the entire date. The rest of the program is; “Freddie Freeloader”, “Oh! Susanna”, 2 compositions by Tchaikovsky and 1 by Ravel. 3 of the leader’s compositions are in memory of past acquaintances which may account for the sense of reflective breezeiness of the program. The leader’s piano notes seem to have a definite sense of placement even on free-ish improvs and the arrangements here are clear and orderly and suggest a lot of effort went into their construction and interpretation. A sense of academics shades much of the music here but it never goes sterile. The leader plays a glockenspiel for a few notes but it is his piano work and placement [i.e. arrangements] that deserves one’s attention.

I know very little about OCHION JEWELL [ts] and even less about his quartet [Qasim Naqvi-drm, Amino Belyamani-p, Sam Minaie-b] but I am quite impressed by his recording VOLK [no label 888295306355]. This is a very thought out recording and comes more alive with each listen. Overall the music has a noir essence and Jewell comes out of the Coleman Hawkins vein of tenor sax school. The for-boding gives a sense of gravitas to each of the 8 tracks that Jewell has composed. “Black Is The Color” and “Shenandoah” are the only tracks Jewell didn’t compose. (Guitarist Lionel Loueke is present on 2 tracks). The music is based on folk music from around the world but it is not world music, it is jazz. Jazz with some free moments. Jewell brings a great tension to his music and his playing is secondary to the music and by that I mean this strong music is interpreted with a certain equanimity by 4 musicians who seem to act as one; wired as one. The liner notes give a brief rundown of the tracks but nothing about the quartet members. I’d like to hear individual CDs headed by any of the other 3 members in this Quartet in order to get a sense of each member individually as they seem to blend so naturally within the quartet. If you want something fresh and inspired pick up this.

I was so excited by the above discovery that I sought out OCHION JEWELL’s first, and only other, recording by him and his quartet, FIRST SUITE FOR QUARTET [Mythology Records 1012]. This has a lot in common with VOLK, aside from strong music. It’s the

# Papatamus

same quartet but no guest appearances by Loueke. The tunes are Jewell originals but the recording ends with a standard; "You Are My Sunshine" and contains the for-boding exigency of VOLK. "You Are My Sunshine" is approached in a manner that will bring to mind the classic un-vailing of George Russell/Sheila Jordan's 1962 epic version of "...Sunshine". Again this is a powerful quartet and all members contribute with distinction and power. We live at a time when recordings are ubiquitous—bravo! as it seems every aspiring artist has a chance to document their music. The down side is it is easy to be overlooked in the outpouring. Ochion Jewell is a talent not be overlooked. Search this one out!

CHICO FREEMAN [ts], one of the busiest jazzman of the 80s and 90s and participant on many fine record dates, moved to Switzerland and for most of this century his profile has had a diminished presence in North America. In May 2013 he began an association with HEIRI KÄNZIG [B], probably best known for his decades long association with the Vienna Art Orchestra and with various Hans Kennel Alpine groupings. Now Freeman and Känzig have teamed up on a December 2014 recording called THE ARRIVAL [Intakt cd 251/2015]. The dozen tracks here are made up of 6 Känzig tunes, 4 Freeman tunes, Bobby Timmons' "Dat Dere" and Trane's "After The Rain" and are taken at a very even and melodic keel. Känzig only uses his bow once and Freeman sticks to tenor sax. Freeman's sax work has matured and has assimilated the Coltrane and Coleman influences into an unhurried confident mid-register sound. I'm not sure I'd recognize this as Chico Freeman but it is a greater pleasure than some of his later material which turned a bit commercial and faceless, this is a welcome return to what I'd characterize as serious music/playing. There is no circular breathing here just straight ahead playing. Känzig whether shadowing Freeman or going off on his own also projects a confidence and freedom in his work giving this recording the suggestion of a masters meeting.

In addition to the above mentioned recording comes ALL IN THE FAMILY [Southport 143], is a recording headed by GEORGE FREEMAN [gtr] and CHICO FREEMAN [ts/ss] recorded between 9/14 and 1/15, in Chicago. This is a rather warm recording, Chico Freeman referred to it as a "homecoming [and] the chance to play with people who understood the unspoken things". Some of those people I presume are Kirk Brown [kbds], Harrison Bankhead [b], Hamid Drake [perc], Reto Weber [perc], Mike Allemana [gtr] and Joe Jenkins [drm]. Of the 22 tunes here, 21 are originals. "Angel Eyes" is the one standard. Some of the tracks are brief improvs ranging from 00:28 to 1:43 and utilizing various members of the ensemble [solo to quartet] similarly different grouping from solo to sextet are utilized on the rest of the compositions. All this might suggest a fragmented recording, but to the contrary, the programing and engineering offers up a seamless listening experience with good variety. The CD [79:00] ends with a stage introduction from a jazz festival, it is an incongruent addition on an otherwise fine release, and can easily be programed out. A 16-page booklet gives the discographical breakdown, photos and various liner notes/comments.

# Papatamus

Understanding unspoken things is what IRENE SCHWEIZER and HAN BENNINK have together. The pianist and drummer, at one time making up the bad boys/girls of the emerging new music scene of Europe, have crossed paths many times but WELCOME BACK [Intakt records CD 254/2015] is just the second time the two have recorded as duo. The other recording was also on Intakt [#10]. This is a wonderful listen of 14 tracks [48:53]. It is also a comfortable listen and largely misses the demands of the listener that their music of the past made. Perhaps they have mellowed into a comfort zone or more likely it is a combination of that and after 50+ years the ears have caught up with them. I'm old enough to remember when Monk was undiscernible to many writers. This April 2015 set is a pleasure but don't expect the challenge of earlier work. Schweizer is in full command and one senses she could take an improvisation anywhere and Bennink, who too often plays the Harpo Marx of jazz, here plays the music, not to the crowd as he is want to do. Mature music and satisfying.

It would appear that BOBBY SHEW [tpt] hasn't recorded very much in the last few years so folks attuned to his tasteful horn playing should welcome BOBBY SHEW's, LIVE 1983 [no label, 888295201124]. This release has Shew guesting with the University Of Florida's Jazz Band directed by Gary Langford and is only available in exchange for a donation to the music department of UF. Shew solos on the majority of the 10 tracks [48:41] and is in top form (other soloists are noted) but is at times under balanced by the volume of the 19 piece UF Jazz Band. The arrangements are stock (I'm guessing) by a variety of jazzmen. This was a very busy recording time for Shew, besides being one of the first called for the west coast studio work, Shew was also a member of Horace Silver's group. Reservations noted, solid.

LIVE IN CUBA [Blue Engine Records], by WYNTON MARSALIS and The Jazz at Lincoln Center Orchestra, is the initial release from this label, set up to mine the Lincoln Center Orchestra archives. This 2CD set comes from 3 nights in October 2010. And while the program does include some nod to Cuban/Latin music it also draws from 3 Ellington titles (including a brilliant take on "Braggin' In Brass"), and compositions from Monk, Dizzy, Basie, Benny Carter as well as compositions from members of the 15-piece big band. Marsalis is still plainly derivative of Ellington but now it seems more an influence than a cloning. In a word this is an excellent double CD set. Wonderful arrangements, soloists and spirit. Chris Crenshaw is the vocalist on "I Left My Baby". I am reminded (how could one not be) of Jimmy Rushing. This recording will remind you of what a great heritage jazz has but one must keep in mind that this was not hatched by Marsalis nor that jazz was reborn, as Ken Burns would have you believe, with Marsalis. One unnecessary faded ending—that aside, git this.

Another big band recording issued is from EYAL VILNER's [as/flt] Big Band with ALMOST SUNRISE [Gut String Records gar 019]. At times, Vilner hits very Basie-like with his 17 to 19 piece band and at other times one can hear an Ellington voicing and

# Papatamus

impressionism. The 13 tracks are a mixture of Vilner originals along with standards [Stablemates, It Don't Mean A Thing, Lush Life, Straight Up And Fly Right, It's All Right With Me, Centerpiece, Tee Pee Time]. Many of the stompers are complimented by the leaders pithy solos. Charenee Wade has a touch of Sarah in range and attitude and fits in well on her 6 vocal tracks, Nadia Washington and Charles Turner also have vocal turns and like the whole band sounds both well rehearsed and on the mark, conveying an alive spirit. Other soloist include Greg Gisbert [tpt], John Mosca [tbn], Nick Finzer [tbn], Joe Strasser [drm] and Jennifer Vincent [b]. Recorded in Brooklyn on 6/2&3/14. They don't quite have their own sound, that will take time, but they do have the spirit and space for making credible jazz. Punchy and foot tap-pen. Time well spent for band and listener.

Bassist ROBERT SABIN has put together a 10 piece band on HUMANITY PART II [Ranula Music 2015]. The music is full of gravitas on these 6 tracks of which 5 are composed by Sabin. The title track is a result of Sabin "fusing together" 2 compositions by Morricone. Sabin, is a fan of film music and the music here, for the most part, is lugubrious, often shining its light in all the dark places. The piano-less group is heavy on brass and goes through episodic changes as it moves forward in the music, layering a background, in a similar manner of Gil Evans. Every now and then a soloist breaks out of the ensemble; most notably Jesse Lewis [gtr] and Jason Rigby [ts]. Sabin's liners are set up nicely with details for each composition. A nice way to cross reference the music (while listening), which for this listener continued to unfold with repeated visits.

After serving in numerous big bands for about 15 years JOHN FEDCHOCK [tbn] stepped out with his own big band recording in 1992 [Reservoir Records] and over the next 16 years recorded 4 more for Reservoir. Now after almost 8 years from his last big band release, Mama Records has issued LIKE IT IS [#1048]. Recorded in June [1&2] of 2014, Fedchock's New York Big Band offers up 10 tracks split evenly between Fedchock's originals and non-originals [You The Night and the Music/ Never Let Me Go/ Ojos De Rojo, Just Squeeze Me/ For Heaven's Sake]. What makes this band a cut above is the liberal use of soloists which beside the leader includes; Mark Vinci [as/ft], Rich Perry [ts], Allen Farnham, Scott Robinson [bari s] Walt Weiskopf [ts], Charles Pillow [ss] among others. Special note for the great arrangement of "Just Squeeze Me" and Scott Robinson's baritone solo.

From San Francisco comes trumpeter ERIK JEKABSON's Electric Squeezebox Orchestra on CHEAP RENT [Oa2 Records 22120]. This is an orchestra and there is a subtle difference between an orchestra and a big band; an orchestra, in the classical sense, takes music and interprets it from a wide range of composers, while a big band is more rhythm music. This was not so true of the Ellington and Kenton orchestras but as I wrote it's a subtle difference. Here this 16-piece orchestra takes 10 compositions [66:33] by 8 different composers [3 by the leader] and plays them

# Papatamus

in the context of the orchestra, there is no overriding orchestra style. Along with the leader, soloists include; Doug Morton [tpt] Michael Zilber [ts] Henry Hung [tpt], Marcus Stephens [ts], Grant Levin [p], Kasey Knudsen [as], Sheldon Brown [as], Patrick Malabuyo [tbn], Darren Johnston [tpt], Colin Hogan [p], Eric Garland [drm], Jan Carey [tpt], Charlie Gurke [bari s], Rob Ewing [tbn] and Tommy Folen [b]. An unfortunate name for this orchestra, misleading as there is not a squeezebox in sight.

The 17-piece JEFF BENEDICT [ss/as] big band is based in Denver, Colorado area and has issued HOLMES on Tapestry Records [76025]. This recording brings together 11 compositions [70:46] by Benedict, Sting, Pat Metheny, Joe Zawinul, Juan Tizol, Michael Brecker, Coltrane and others. The leader takes several fine solos especially on "Easy Living" for which the band gives a nice punctuated background. And while the band plays a fairly traditional role what gives this set a notable edge is Benedict's arrangements and the overall quality and space provided for the soloists. Jacques Voyer offers up a nice trombone solo on "Delta City Blues". A bit annoying is the occasional use of electric bass. I suppose it's to give a contemporary feel (there is, after all, a tune called "Jaco" in the mix). That aside a good listen.

From Nashville comes composer/arranger/trumpeter TYLER MIRE's big band, on MOVIN' DAY [Armored Records arcs 8048]. This 17-piece band plays 11 tracks [73:56]. With the exception of one track all the music is written by Mire. The music ranges from MOR to contemporary to funk to straight ahead. It is music well executed, but also pretty forgettable as a whole. A versatile studio band.

DANIEL SMITH's [bassoon] JAZZ SUITE FOR BASSOON [Summit dcd 656] is not a jazz record. Smith, who has done jazz records, divides this recording in 3 sections. The first is Baroque Adaptions for Bassoon And Jazz Trio which references 5 well familiar movements of Bach, Vivaldi, etc, in a pretty straight forward manner and pretty much free of jazz essence. The second section comprises 3 Scott Joplin Rags. These are not the obvious Joplin compositions [The Chrysanthemum /The easy Winners /Original Rag] but not obscure either. Like the baroque pieces, these make for a pleasant listen. The last section here is the title piece which is composed by pianist Steve Gray. It follows the classic suite structure of 3 movements. Here the music is jazz.....y, and has definite echoes of the MJQ and Pink Panther music and other suggested themes. Most of the supporting musicians are unknown to me; noted exceptions being the leader, bassist Roy Babbington and drummer Martin Drew.

CTI Records may have been slick but they produced some memorable recordings and let the personalities of some outstanding artists shine. I was reminded of CTI briefly with JOHN BASILE's CD, PENNY LANE [String Time Jazz 004]. This is an album devoted to Beatles music, nothing wrong with that except there is not much to engage the jazz listener here past the melody. Basile is his own backing here as he

# Papatamus

uses a MIDI interface to add all the accompanying sounds. It doesn't have the depth of a Don Sebesky arrangement but it is slick, fade outs and all. Commercial music does NOT have to be boring, unfortunately Basile, who is capable of better, dumbs it down for the listener.

GUNNAR MOSSBLAD [ts/ss] and his group, CrossCurrents [Jay Rinsen Weik-gtr, Tad Weed-p, Norman Damschroder-b, Olman Piedra-drm] have issued R.S.V.P. [Summit Records dcd 662]. While the playing here is strong/proper, overall it's generic on the 11 compositions from the band members. It is the compositions that hold the most interest as they are well themed and are open for improvisation. Only on "Cowboy Poetry Life" (by Ted Weed) does the group go out a bit but it's still somewhat academic and generic. Tasteful but undemanding.

More demanding is NOAH PREMINGER's [ts] PIVOT: LIVE AT THE 55 BAR [no label name #798576 807825]. What I first noticed about this live recording was that there were only 2 cuts [64:23] and both of them were by bluesman "Bukka" Booker T. White. Next I noticed that these 2 tracks were recorded over 3 days [6/2 & 3 and 7/13, 2015] which, if taken on face value, means tracks were spliced together (which I doubt), recorded over the PM to AM switch or a post production error to enable reviewers to show how smart and observant they are and also to take up space without having to address the music— are producers that clever? Anyway the advantage of long tracks is it enables the musicians to stretch out and the listener to have time to get into the musician[s] statements. Unfortunately like any orator there is the risk of boredom. In the case of the Preminger quartet [Jason Palmer-tpt, Kim Cass-b, Ian Froman-drm] they are about 80% successful overall. The leader at times suggests Sonny Rollins in drive but like Dexter Gordon he is prone to quoting familiar licks or tunes at a moments notice. When he is finished one does not sense he has left anything left in reserve. Palmer reminds me in part of Booker Little and seems more selective in his statements. Forman is relentless on drums even on half times. It's a blowing session and can both inspire and tire.

The JAZZ ENSEMBLE BADEN-WÜRTTEMBERG, an 8 piece ensemble, lead by THOMAS SIFFLING [tpt/flg] and PETER LEHEL [ts/ss], has produced DOORS WITHOUT WORDS [Jazznarts jna 7415]. This is focused on playing the music of The Doors and thanks to arranger Nicolai Thärichen their music never sounded so good. This reminds me in parts like Blood Sweat and Tears but with greater substance and body. The body is thanks to the substantial space left for soloists, particularly impressive is Sebastian Nagler's (a new name to me) full-throated baritone sax which enriches many of the 10 Doors' tracks [59:17]. There are times when one might hope the band would let loose but the music suggests that the arrangements don't allow for that and this would stay pretty much as arranged from show to show. Nice music and nice voicing. Not sure how Doors fans would react but good music is good music, and

# Papatamus

here previously existing music is made better.

THE LIBERATION MUSIC COLLECTIVE's SIGLO XXI [Ad Astrum Records ad 12614] is a 16-piece unit made up of Indiana University students. This recording presents an ambitious effort of music composed by its founders, either MATT RIGGEN [tpt] or HANNAH FIDLER [b]. Some of the writing recalls George Russell in its circular development. Soloists here range from the average to quite strong. The music over the 15 tracks is interrupted, or interspaced, by segments of interviews and strikes me as amateur profundities; unnecessary and interruptive to the music. The call obviously is for social justice and while it's commendable, in the end whether it's Shepp's, Attica Blues, Max's, Freedom Now Suite or any other effort at conscience raising through jazz, it's the music that counts, that moves the message, and the music here is quite strong as is the message; if at times a bit obvious. I'm surprised that a work of this potential is the product of college students—it gives one hope. A powerful statement that with some editing could be more powerful.

In the liner notes on his CD, MY KIND OF BLUES [Vectordisc 038], bassist LEE SMITH writes that he took the time out to put together this release to satisfy me time and to reach what he calls the innocent ear; the unbiased listener who listens without agenda. The 8 tracks here are evenly split between Smith's originals and standards [Afro Blue, Didn't I, When Sunny Gets Blue, Alone Together] and all are melodic and arranged with originality. Smith, who got his recording start with Mongo Santamaria in the 1970s, also takes the opportunity to step forward to take some strong solos. The back-up [Anthony Wonsey-p, Joe Magnarelli-tpt/flg, Marc Adler-flt, Justin Faulkner or Byron Landham-drm, Doc Gibbs-perc] is mainly used in ensemble work to flesh out the arrangements. Biggest complaint here (once again) is the number of faded endings, something that I find usually inexcusable.

Lee Smith also appears on TEA FOR TWO [Lydian jazz cd1003] a new release by vocalist SUSIE MEISSNER. Backed by a fine jazz band [Ken Peplowski-clt, John Swana-valve tbn, Freddie Hendrix-tpt/flg, Paul Meyers-gtr, John Shaddy-p, Dan Monaghan-drm] Meissner sings in a natural and sincere voice with clear enunciation on a program of period standards [Tea For Two, If I Were A Bell, Mean To Me, Moonlight Saving Time, Laura, Love Is Here To Stay, Moonglow, Just You, Just Me, Everything I Love, Guess I'll Hang My Years Out To Dry, I Didn't Know What Time It Was, Crazy He calls Me, Triste, Say it isn't so/Always]. The band also affects the period mood; particularly Peplowski's clarinet work, in character and very nice. "Just You, Just Me" is taken with just bass accompaniment and it's wonderful. Not so wonderful are the vocal asides Meissner sings as they sound forced and pre-medicated and while they are supposed to sound enthusiastic, fail to sound spontaneous. These asides happen in the beginning and by the end of the program are pretty much forgotten due to the believability and strength of the jazz and singing overall.

SUSIE MEISSNER's first release on LydianJazz, I'LL REMEMBER APRIL [#1001] recorded

# Papatamus

10/08 & 1/09 shows a singer with a classical warble evidence of formal voice training. The jazz backing [Brian Lynch-tpt, David Mann-as, Greg Riley, John Shaddy-p, Rob Williams-b, Abe Speller-drm] is solid but unremarkable, and best when the horns are at play over the 13 standards.

SUSIE MEISSNER's second recording on Lydian Jazz I'M CONFESSIN [#1002] was recorded 5/5/10 & 7/9/10 and again plants her in fine jazz accompaniment [cumulative: Wycliff Gordon-tbn, John Shaddy-p, Dean Johnson-b Tim Horner-drm, Greg Riley-ts/as, Freddie Hendrix-tpt/flg, Paul Meyers-grt] and as one might hope she is looser and more a part of the song even at times taking some liberties with the construction of the song which can be very convincing. But at times she blocks the drama by pulling out her classical chops. Again the focus on the 14 tracks is standards and good choices. All of which brings me back to her latest release which shows a steady progression to being a fine jazz singer with an intuitive sense for fine jazz back-up.

Vocalist KATIE BULL has made 4 CDs prior to ALL HOT BODIES RADIATE [Ashokan Indie 001] and there has not been a dud in any of them. Bull draws from top jazzmen to accompany her, including bassist Joe Fonda who has been a part of her previous efforts. On this 4/15 set she adds to the quintet Landon Knoblock [kbds], George Schuller [drm] and Jeff Lederer [ss/ts] on 11 original stories and 2 standards [If I Loved You/ Ding Dong The Witch Is Dead]. Bull sings stories punctuated by hollers, similar to Lisa Sokolov, who also recorded the "Ding Dong..." years ago. A fine jazz recording with provocative lyrics. A lyric printout would add to the enjoyment.

AMY LONDON, HOLLI ROSS, DARMON MEADER and DYLAN PRAMUK are a vocal group who have produced a rather ambitious project for their initial release called, THE ROYAL BOPSTERS PROJECT [Motema cd 182]. The idea was to put together some of the remaining bop singers being: Mark Murphy, Bob Dorough, Jon Hendricks, Sheila Jordan and Annie Ross. Considering the advanced age all of these guest vocalists are, even not always considering it, their voices are in pretty good shape. Only Jordan ["Peace"] and Ross ["Music Is Forever"] show serious deterioration in voice but not in feel and emotion. Murphy, who has had some rough years lately, brings on feelings of past wonders on 4 tracks ["Red Clay", "Señor Blues", "Boplicity", "Chasin' The Bird"]. Hendricks ["Wildwood"] sounds terrific. And what about Dorough? ["Nothing Like You Has Ever Been Seen Before"] Does this elf ever age?. The vocal quartet acquit themselves very well in the Lambert, Hendricks and Ross tradition on the remanding 4 tunes of the program ["Basheer, The Snake And The Mirror", "Invitation", "Just Step Right Up", "Let's Fly"]. Back-up is supplied mainly from Steve Schmidt [p], Steve Williams [dms] Sean Smith [b]. How lucky jazz vocal fans are, the time is still now, one from the sages. Recorded 6/12/12 and 7/6-7/13 I'll admit I'm seduced by the strings and tasteful production on LINDA CALISE's LA

# Papatamus

VIE/MY LIFE [No Label # 700261 424798]. This is essentially a pop record with jazz sensibilities. 10 tracks [Good Morning Heartache, I Wish You Love, La Vie En Rose, Poetry Man, Dream A little Dream, Sunday Kind of Love, They Can't Take That Away From Me, Since I fell For You, The Water Is Wide], which includes a remix of "La Vie"... (grrr) and fadeouts (grrr grrr grrr). Even with those annoyances Calise shows depth, soul, interpretive originality and all those qualities won me over. If you like the songs and can see past my prejudices you'll enjoy this release.

DEBORAH LATZ [voc] needs only piano [Alain Jean-Marie] and bass [Giles Naturel] accompaniment to complete a very strong statement on SUR L'INSTANT [June Moon Records [jmp 40515]. Latz sings closely to the listener and gives the words weight. The intimacy that the voice and backup project well compliments the program presented [Love Theme From Spartacus, Throw It Away, Weep No More, All The Things You Are, Four, Blue Monk, Mr. P.C., Nature Boy, Over The Rainbow-35:15]. Only "Four" seems a bit of a throw away, but it also gives a bit of a breather from the gravitas of the program; in that regard "Dig P.C." serves much the same purpose but at only 1:40 it does nicely expose Latz's jazz chops. A bit short on time which could indicate many things on this 9/26&27/13 recording, but what is here serves Latz well.

Singer LEA DELARIA takes inspiration in David Bowie on her latest, HOUSE OF DAVID [Ghostlight Records 8-6969]. Delaria, besides being a very fine singer is also an actor and somewhat of a performance artist. I think those with jazz interests will be disappointed with this release, as might Delaria fans but Bowie fans might enjoy having his music [12 tracks] respectfully interpreted. Delaria doesn't deviated much from the Bowie originals which while enjoyable don't really lend themselves to jazz. There are moments it accommodates jazz, especially on "Lets Dance" where she goes into one of her scats. As with her previous releases, Delaria covers the ground here with an authentic involvement with the lyrics. Accompaniment includes Seamus Blake [ts], Kenny Wollesen [drm], Kevin Hays [kbds], Steve Cardenas [gtr]. Qualifications noted—this is a fine, even powerful, project and recommended to those with wide tastes. Delaria is a real talent of many genres.

Fadeouts are found on MATT PANAYIDES' [gtr], CONDUITS [Pacific Coast Jazz 93430]. Panayides plays a nice flowing guitar, rooted in bop, he also composed the 8 originals which lend themselves to the relaxed flow of the whole session. By relaxed I don't mean mindless as the music is full of shifts and turns all of which is navigated smoothly by the quartet [Rich Perry-ts, Thomson Kneeland-b, Mark Ferber-drm]. Perry who only seems to lead sessions for Steeplechase, is an old hand in the genre and fits well into the group, his solos are fluent with just a tad bite to them. Ferber's drums are a constant pleasure as they are always in motion but never tiring as they keep time and attention. Except for 2 fade outs (one fade is particularly annoying as it is in the midst of some involving quartet work and a Perry solo) this is both a relaxed and involving set.

# Papatamus

Guitarist ED CHERRY, who spent over a decade with Dizzy Gillespie's groups has issued SZÓSTA PO POŁUDNIU [Fortune 0064/041], a live [11/6/14] recording by the club of the same name in Poland (for more background on this label refer to my Papatamus column in the April 2015 issue). This is a very relaxed, often understated, set which is marked by the good taste of the leader and superb back up by bassist Adam Kowalewski and drummer Arek Skolik. When they are not floating uptempo behind Cherry both are fidgeting creatively behind him while remaining in mood with the music. Cherry's Wes like touches are just enough for coloring a session [Edda/Peace/ Blue In Green/ In Your Own Sweet Way/ SoulEyes/ Look-ka Py Py; 52:13] Unpretentious and free of pyrotechnics. Guitarist LARRY NEWCOMB's quartet [Eric Olsen-p, Dmitri Kolesnik-b, Jimmy Madison-drn] on LIVE INTENTIONALLY [Essential Messenger em 12015] is also unpretentious and free of pyrotechnics. Contrary to what the title might suggest it is not live. The nine tracks, a mixture of originals and standards [Be My Love, All The Things You Are, Olhos De Gato, Au Privave, Stardust, Have You Met Miss Jones?] goes down easily—if it were any easier and it would enter lounge band territory. Newcomb has a lovely tone similar to Tal Farlow's work of the 50s. In fact this recording would sound right at home in that period.

And speaking of the 1950s and Tal Farlow, upon first listening to JACOB FISCHER [g] IN NEW YORK CITY [Arbors arcs 19444] Farlow's dates with Red Norvo comes to mind. Fischer is often plucking his acoustic guitar and is more rooted in swing less in bop. Fischer is joined by Chuck Redd [vibes], John Webber [b], and Matt Wilson [drm] on a pleasure trip through 11 standards and one original. A standout here is "Puttin' On The Ritz", which has some funderful trades between Fischer and Wilson. This is a wonderful quartet and I suspect a recording pleasure for the artists. This is more than just laying down some titles as it appears there was real thought in addressing the music here and each artist is well represented. My only reservation is the pointed figgie asides by Will Friedwald in his otherwise fine liner notes. Even relative to Arbors' high standards this rates special attention, proving there can be fresh life in old genres.

I will admit to finding greater interest in guitarist MARY HALVORSON's sudden rise in visibility (and critic's attention to her) than I did in her music. She first recorded in the early 2000s and since then has been on over 50 recordings—over a dozen of those as leader. Her latest is MELTFRAME [Firehouse Records fh 12-04-01-21], a February 2014 recording on which she goes solo on 10 compositions by, among others, Oliver Nelson, Ornette Coleman, Duke Ellington, Carla Bley, McCoy Tyner and Roscoe Mitchell. Halvorson alternates between distortion and non-distortion and pedal which suggests a short attention span for the players, an impatience, which tends to keep the listener expectant, unable to settle back for the ride. Of course there is a ride to be had but it's a desultory one. She will lay out the chords of

# Papatamus

a piece and then deliberately distort or look for another path than the expected. It works on "Ida Lupino" [Bley] but it doesn't work on "Solitude" [Ellington]. "Solitude" is the longest cut [5:59] on an otherwise short cd [43:28] but her trip on the Ellington masterpiece never seems comfortable or able to find a resolve. However, on Chris Lightcap's, "Platform", where it's 90% guitar distortion, a protein passion is achieved. Too often this seems not of the heart but of the mind and too often the lines and direction seem premeditatedly aimed to distract and keep the listener agitated.

Impatience is probably the only thing that will get you agitated on, SANDRA WEISS' [as/bassoon], SWQ RAMBLE [Leo Ir 738]. This is a quintet [Jonathan Moritz,ss/ts, Kenny Warren-tpt, Sean Ali-b, Carlo Costa-drm] playing 5 originals by Weiss, Moritz and Ali. I suspect there was instructional guidance (strategies) but not written music as there really is no sense of line or melody or harmony in the sounds here. In pacing this is equivalent to watching paint dry. In sound, it's a constipated effort almost in silence. I'd suggest that the best way to absorb the sounds here would be total attention, except that might induce sleep. The quintet shows amazing control on this 2/6/15 date as they seem to blow as close to silence without actually being silent. Interesting and a puzzlement.

JOHN SCHOTT [gtr] on ACTUAL TRIO [Tzadik tz 4011] plays above the always ambling rhythm section [Dan Seamans- b, John Hanes-drm] as he unfolds his single note improvisations over 8 of his originals [44:36]. Immediately accessible, the music (Schott's playing) also lends itself to close listening. Even when Schott goes furthest out, which is not too far, the rhythm section remains in time, which serves as a safety net of sorts for the listener. There is the occasional interplay with the bowed, bass which is particularly engaging. In fact this is one of the most engaging, and humorous, guitar recordings I've run into all year. Seek this one out. I suspect Schott has more material in reserve waiting to get out.

Getting back to Fortune records, they have issued a duo recording with TREVOR WATTS [as/ss] and VERYAN WESTON [p], AT AD LIBITUM [#0057/007] a 10/10/13 recording of 5 impros [59:07]. Watts is one of the founders of the English avant guard who over the last 50+ years has played out into various genres. Here he returns to his avant roots on a sprightly romp with Weston, a next generation British avant-ist. There is little hesitation between these two, be it taking or trading leads or going head on into each other in point or counterpoint. A tiring but fulsome listen.

Also from Fortune Records comes CHRIST EVERLASTING [#0063/040] by the CHARLES GAYLE [ts/p] Trio [Ksawery Wójcicki-b, Klaus Kugel-drm], a live [4/3/14] recording from Poland's Dragon Club. It's been a few years since a fresh Gayle recording has been released and this trio side reminds me how powerful a player he is. The 9 tracks [68:09] are a mixture of standards [Ghosts/Oleo/ Well you Needn't/ Giant Steps]

# Papatamus

and trio originals with titles evoking Gayle's religious beliefs. On 4 tracks Gayle's meandering Monkish piano work is featured. On "Giant Steps", after a lengthy drum solo intro, Gayle throws off the theme with little concern as he gets to the improv meat of this Trane track which he tears apart in Gayle-ian fashion. The rhythm on this set is not just perfunctory and plays a vital roll in set up, support and features, Klaus Kugel continues to impress me.

JOHN DIKEMAN [ts], STEVE NOBLE [drm], and DIRK SERRIES [e.gtr] present 2 improvs [46:32] from 4/2/15 on OBSCURE FLUCTUATIONS [Trostr tr 134]. Guy Peters, in his interesting liners, puts this offering in terms political, and while I believe most art is political, especially at its genesis, I simple heard this as free improvs, and compelling ones at that. Dikeman has a chewy probing tenor, in the Brotzmann style but not as heavy. Dikeman pretty much takes the lead and then bows out while Serries (a new name to me) resolves the tension and drive, usually in concert with Noble, and moves the music ahead. Point being the trio works well together in developing free jazz which is both logical (to me) in statement and direction. Why? Who knows, that's the fun of this genre, either it works or it doesn't. If you want to walk away whistling, look elsewhere.

I remember when Arbors' records got started back in the late 1980s, their initial issues included a number of releases featuring a swing reedman named Rick Fay. I had never heard of Fay or Arbors but the substantial amount of releases by both (over a dozen in 3 years) helped put both artist and label on my map. I was also introduced to a trumpeter named JON-ERIK KELLSO and while Fay died in 1999 both Arbors and Kellso have gone on to be substantial forces in the jazz world and their relationship continues up to this day. Although both have widened their platforms over the years. Kellso has since made many hundreds of recordings, including dates with Catherine Russell, Wycliffe Gordon, Dan Block and Leon Redbone, he seems to have settled in the traditional/swing style. In that regard Jazzology has issued a 4/6&7/15 recording called IN THE LAND OF BEGINNING AGAIN [jcd-404]. Joining his group which he calls The EarRegulars, Based on their long standing residency at New York's Ear Inn, are Evan Christopher [clt], Kerry Lewis [b] and Matt Munisteri [gtr/voc]. The quartet opens the 10 Track CD [51:26] with Louis' and Lil's, New Orleans Stomp, both very much in the spirit of Louis Armstrong and King Oliver but also with a post war [II] flow to it as well. The remaining 9 tracks, including 2 originals by Kellso and one by Christopher, puts the music into 50ish mainstream with a touch of Ruby Braff lyricism and Marty Grosz guitar. Christopher's clarinet is out of the latter N.O. style and fits well with the company. Munisteri contributes vocals on "S'posin'" and on the title track, singing in a straight forward manner as opposed to emulating or affecting a pronounced jazzy vocal. Good life in an old form.

MICHAEL GIBBS is an arranger of notable complexity as he tackles, on this occasion, the NDR Big band for recordings from 2013 through 2015 and issued as IN MY

# Papatamus

VIEW [Cuneiform Rune 401]. Gibbs has been on the scene since the late 50s, first as a trombonist later turning his attention to arranging (around - I'd guess- in the mid 60s). Still a bit of Gil Evans remains in his coloring, nothing wrong with that, on this superb collection. The counterpoint, over layering gives a wondrous base for the many soloists on 4 Gibbs originals and 5 other tracks including; "Ida Lupino", "Misterioso", "Ramblin'" and "Goodbye". Among the various soloists are Christof Lauer [sax], Adam Nussbaum [drm] Ingolf Burkhardt [tpt], Lutz Büchner [sax] and Vladyslav Sendeki. Rhodesian born [1937], Gibbs has made his base in England since the mid 60s which may account as to why he is not better regarded in North America. Here the focus is clearly on Michael Gibbs and it is most enjoyable. Try it you'll like it.

MICHAEL GIBBS is back with the NDR Big band and some of the same soloists on PLAYS BILL FRISELL SET LIST [Cuneiform Rune 400]. Guests here are Bill Frisell [g] and Jeff Ballard [drm] on a live date [10/26/13] from the Überjazz festival. As space is made for Frisell to solo on all the 9 tracks [including: Subconscious Lee, Misterioso, Benny's Bugle, You've Got To Hide Your Love Away, Las Vegas Tango]. There are times when the Big band goes silent, and one becomes aware that the spotlight is more focused on one voice, arrangements and other soloists are secondary. Still it's interesting to hear Frisell in this setting, he had worked before with Gibbs but not in a featured setting, Here it is not a perfect fit, but there is much to enjoy for Frisell fans, and a good look at his broad talents, but he is a bit of a square peg in a round hole. Moments.

There are also moments on BRUCE LOFGREN's [gtr/arr] WIND AND SAND [Night Bird nb-4]. If the name sounds familiar it is because he made a series of recordings for the Seabreeze label [1995-2005]. Here Lofgren takes his big band of 20+/- and arranges 11 tracks [originals and standards] with a decidedly commercial sound with plenty of jazz solos from among others; Glen Berger [reeds], Ron King [tpt], Carl Verheyen [gtr] and Glen Garrett [as]. But the real show case here is Lofgren's arranging which ranges from straight out jazz to what sounds like movie scores. Get this for the arrangements and the jazz solos are an added plus. Karen Mitchell offers a few vocals, one reminiscent of the double entendres sung by the female blues singers of the 30s.

MARCUS PESONEN [gtr/electronics] has released PADME [Bare Foot records 0038]. Pesonen shows his skill as both writer and arranger on the 6 originals [74:27] on this release. He calls the group his Hendectet [Anna Chekasina-vln/voice, Adam Pultz Melbye-b, Live Berger Brekke-accordion, Marc Lohr-drms and electronics, Otis Sandsjö-as/ts/clt, Frank Gratkowski-as/clt/flt/piccolo, Liudas Mockunas-ss/ts/bass sax/clt, Tobias Wicklund-tpt/flg, Jonatan Ahlbom-tuba] and it's a group capable of loud musing to a light audio range. There are times I'm reminded of "Ascension" in the use of group improvisation and the catharsis which occurs. Pesonen charts strong exoskeletons which grounds the works, sometimes too much, as this is a strong group and more improv space would be appreciated by this listener. Pesonen can also be quite melodic and in-time but it is the platforms and steps, the structure,

# Papatamus

that is open to free improv which are played over it, that are the most powerful. Such power is well displayed on the first 2 tracks [28:54]. The rest of the CD is interesting if anticlimactic.

ROB MAZUREK's [cnt/electronics] Exploding Star Orchestra has released GALACTIC PARABLES: VOLUMN 1 [Cuneiform Rune 409/410]. This is a double CD, one CD recorded 8/28/13 is a concert in Italy, the other recorded 10/18/13 is a concert in Chicago. Both concerts offer the same program of 6 Mazurek originals and a very similar cast which includes: Nicole Mitchell-flt, Angelica Sanchez-p, Matt Bauder-ts/clt and Jeff Parker-gtr. The group owes a lot to Sun Ra in its informality and by letting soloist evolve and break through the musical clutter. There are some powerful solos hidden in the repetition, spaciness of the musical patina, vocal recitation and chanting. Those who enjoy a cosmic trip a la Ra would be well advised to look into this set. Those who want music without the message should look elsewhere. Music is the message.

ROSCOE MITCHELL [ss/as/sopranino] is brilliant on CELEBRATING FRED ANDERSON [Nessa Records ncd-37] and we can all be glad that Nessa Records was there to capture him with his quartet [Tomeka Reid-cello, Junius Paul-b, Vincent Davis-drm] on 3/27/15 at Chicago's Constellation. The occasion was the annual celebration on Fred Anderson's birthdate and this program [69:25] comprises 2 Anderson originals; the aching beautiful, "Bernice" and "Ladies in love". There are also 4 Mitchell compositions on the date. There is some ferocious playing from all members of the group, emotive and straight ahead free jazz that exhibits the kind of energy and drive not often heard from Mitchell of late. There are times here when it sounds like the group is going to drive themselves into the ground but at what seems like the last moment one of the four pulls up and turns it over to another. This is one terrific date.

WAYNE HORVITZ's [kbds] SOME PLACES ARE FOREVER AFTERNOON [Songlines sgl 1612] is similar to Maria Schneider's, Thompson Fields [see the July 2015 Papatamus] except where Schneider has taken her inspiration from the mid West, specifically Minnesota, Horvitz takes Montana and specifically the poems of Richard Hugo [1923-82]. Horvitz's work is less idiomatic jazz than Schneider's but both evoke the area's vastness and its warmth. Each of the 12 tracks here is taken from a Hugo poem nicely printed and illustrated in an accompanying 28-page booklet. It's a lovely peopled-wilderness tour with jazz more implied than directly dealt. There's also a touch of Ivesian impression and, with Ron Miles' forlorn cornet and Sara Schoenbeck's bassoon coloring, one hears even a touch of Aaron Copeland. Each of the 12 chapters here comes across as a chapter in Hugo's travels. Joining the musical pallet are Peggy Lee [cello], Tim Young [gtr], Keith Lowe [b] and Eric Eagle [dms]. Outstanding music, well displayed.

Trumpeter GABRIEL ALEGRÍA has been spreading the joys of Afro-Peurvian jazz with

# Papatamus

his sextet for ten years resulting in the aptly titled recording 10 [Zoho 201509]. This is a concept in fusing the 2 cultures together. Alegria's music is rich with percussion offset by brass and the occasional vocal outburst. Offered here on 10 tracks, Peruvian folk music alongside American standards [Caravan, Take Five, My Favorite Things, Birdland, Lonely Woman, The Star Spangled Banner] in joyous interpretations. Augmenting the group are a number of people including Ron Carter, Essiet Essiet, Arturo O'Farrill and Badal Roy. Great Fun.

## REISSUES/HISTORICAL

MILES DAVIS: AT NEWPORT 1955-1975, The Bootleg Series Vol. 4 [Columbia/Legacy 888750819529] is a 4CD set of Davis' appearances under the Newport banner, this includes a set from Berlin [November 1, 1973] and Dietikon, Switzerland [October 22, 1971] and New York City [July 1, 1975]. The majority of this material has not had authorized release though unauthorized recordings do exist. If you are a Modern Jazz follower of 70+-, listening to the whole set will not only stir up some memories but if you're a fan or some periods but not of others you can easily note at what periods your interest wanes. This set starts in 1955 with an all-star [Zoot, Jeru, Monk, Percy Heath, Connie Kay] jam with a spoken introduction by Ellington. Interestingly one can clearly hear the influence of Clark Terry on Davis. The last date [7/1/75], is a single track, "Mtume" with Miles' group of the time [Sam Morrison, Pete Cosey, Reggie Lucas, Michael Henderson, Al Foster, James Mtume Forman]. In between there is the Coltrane-Cannonball-Evans period followed by the Shorter-Hancock-Corea period followed by larger "Bitches Brew" ensembles. Legacy has left in all the goofs that if issued in its own time would have been edited out. So listening to this set is like looking at rock strata on a hillside cut out. With this set comes a very informative 38-page booklet of notes drawn from Ashley Kahn's interview with George Wein and other principles. Not all the material is prime, but there are some gems among the previously unauthorized material; for instance "Stella By Starlight" from 4/4/66, with Tony Williams leading a double (triple?) time charge, imperfect but quiet interesting. The set is evenly divided between the acoustic Miles and the electric Miles and considering the completeness and the fact that about 80% is new to authorized release along with nice notes and packaging this is easily recommended to Miles Davis fans. There is also a not terribly interesting poster of Miles enclosed within the packaging.

In the 1980s the king of fusion/easy-listening music was Windham Hill records. Their records utilized pleasant cover photos often placed on a crisp white background. When you got a Windham Hill release there was a feeling of clean fresh air and meditation. This new label and sound caught on and established a New Music genre. Usually the johnny-come-latelys offered pale imitations and mindless music and from my perspective the only label that had roots was Windham Hill. Like the kind of devotion ECM had/has it was the label that sold. And Windhill Hill had a handful of artists who for the most part fell into the background with the demise of the label.

# Papatamus

Windham Hill had a purpose and they stayed true to it: pleasant, rhythmic, mindful, meditative music guaranteed not to jar. Now there are reissues that duplicate the packaging and music of the originals but under the Adventure Music label. The first two are LIVE AT MONTREUX [am 1098] with the DAROL ANGER/BARBARA HIGBIE quintet [Mike Marshall, Todd Philips, Andy Narell] and UNUSUAL WEATHER [am 1099] by MICHAEL MANRING. If you're a fan of the genre it would be hard to find fault with these recordings.

THE MUSIC OF JELLY ROLL MORTON [Classic Jazz cj 27] as played by the JIM CULLUM [cornet] Happy Jazz Band is a pretty classic reading of 9 Jelly Roll compositions. I don't believe this was released before and I think it was recorded around 1975. Issued in 2015 Classic Jazz is evasive about a recording date but judging from the personnel [Allan Vaché-clt, Mark Hess-tbn, Cliff Gillette-p, Buddy Apfel-tuba, Buddy Black-bjo, Kevin Hess-drm] it falls somewhere in the 70s. This was a prime time for Cullum's Jazz Band and comes before his Riverwalk days and judging from the brevity of the recording [37:14] it was probably cut for LP. A pleasant, yes a happy date.

Also new from Classic Jazz comes LIVE FROM LONDON [cj 36] with the BOB WILBER, DAVE McKENNA & PUG HORTON Quintet [Ron Rubin-b, Derek Hogg-drms]. This 2 CD set is taken from five nights at the Pizza Express in April 1978. 26 nicely chosen tracks ranging from 2:39 to 10:57 in length. A few Papatamus Columns ago in reviewing some other vintage Bob Wilber I wrote without reservation that though he has recorded lots he is not appreciated for the giant status he deserves; certainly one that deserves to be in any jazz hall of fame. Wilber plays clarinet but is featured mostly on soprano sax on this collection. It is on soprano where Wilber, who is now 87, is most distinct. McKenna, who could play convincingly in many styles but was best when he got rolling and pounding out stride, has 4 features other than those within the band context. At times the piano tends to sound a bit tack. Pug Horton has 9 features, sometimes is bit off mike, she is a convincing swing chirper. Rubin and Hogg, house rhythm at the Pizza Express, also make solid and appropriate contributions. I believe the majority of Wilber's recordings are on LP and un-reissued so this is a welcome and unexpected pleasure. Some interesting liners by the Wilber's [Pug & Bob] accompany.

JOHN WOOD [p] has recycled 6 tracks, recorded probably in the late 60s and early 70s, with various groups that included Joe Henderson, Woody Shaw, Ray Pizzi, Rickey Kelly and others on a double CD titled ARCHIE MOORE ON BOXING, MUSIC AND LIFE [no label, no #, no bar code]. The music is contained on one CD. The other CD and the main reason/interest in this release contains the 1982 interview with Archie Moore [74:42+]. The interviewer is Wood, who was also a boxer, and it is a wonderful oral history of Moore who was a colorful and important player in boxing history. Anyone interested in boxing will enjoy this oral history. Near the end he speaks of his use of jazz and a number of jazz artists he worked with [Lucky Thompson, Horace

# Papatamus

Silver. etc]. Wood is a conversant interviewer and Moore seems comfortable with the conversation, the last few minutes of the interview are carried over to the beginning of the music CD. Wood, himself, has had a long and unique tenure in the music/jazz world which, I suspect, would make an interesting oral history recording of its own.

I've always considered ERROLL GARNER's: CONCERT BY THE SEA as arguably his finest recording and as a kid I almost wore out the live 9/19/55 recording. Now Legacy has issued THE COMPLETE CONCERT BY THE SEA.[Legacy 88875120842]. Here is the entire concert plus a forgettable post concert interview with the trio [Garner, Eddie Calhoun-b, Denzil Best-drm] on 3 CDs containing 11 previously unissued cuts along with fascinating notes by Dan Morgenstern, Geri Allen and Robin Kelly. Legacy has altered the cover to suggest the original LP cover but with subtle changes. That said I think the original program was near perfect and that said the issuance of the entire concert is wonderful and certainly belongs in any Garner or jazz archive. This is one of the most important Jazz releases of the 20th century and the insights and joys that this complete issuance offers is remarkable. Legacy has done it right. If you have yet to discover Garner, this is the place to start.

## BOOKS

EARLY BLUES: THE FIRST STARS OF BLUES GUITAR by JAS OBRECHT [256 pages, illustrated, soft cover. University of Minnesota Press] is scheduled to be published sometime late fall (estimated November 2015). Obrecht brings together the biographies and discographical history of 9 early bluesmen [Slyvester Weaver, Papa Charlie Jackson, Blind Lemon Jefferson, Blind Blake, Willie McTell, Blind Willie Johnson, Lonnie Johnson, Mississippi John Hurt and Tampa Red]. The author, drawing from printed sources and observations of those influenced, gives a very concise (social and technical) picture of these seminal artists. For the most part blues aficionados will find the material familiar and inspiring and it will prompt one to reference recordings perhaps long unheard. For the serious blues novice as well as long time fans.

## VINYL RECORDS

JOE MCPHEE & JOHN SNYDER: TO BE CONTINUED [Kye 35] is a 1973 live recording at Holy Cross Monastery, West Park NY of, to use McPhee's liner words, a group of mostly non-professional musicians musicians.....friends and neighbors .....in a communal ritual. Because of venal limitations all that is heard here is movements 2-4 however included with this limited edition LP is a card with a code# that will allow the listener to download the entire MP3 of the get together. Snyder [syn] and McPhee often worked together in the early 70s and this is the earliest of that association [1973-1976] released so far. Joining in this ritual are Charles McPhee [wooden flt], and 6 percussionists. It is as McPhee states, a communal ritual. Historical.

SIMON & GARFUNKEL: THE COMPLETE COLUMBIA ALBUM COLLECTION [Columbia/

# Papatamus

Legacy 888750496713] is a slipcase containing 6 of the original LPs and covers of the S & G releases for Columbia [1964-1972]. No matter how immersed in jazz during the 60s one may have been this is surely part of the soundtrack of generations now collecting Social Security. The tales and harmonies still resonate with citizens not yet conceived when these sides were of the moment, and many of the compositions have also become staples of the jazz repertoire.

Legacy has also remastered and reissued a 2 lp 180-gram vinyl set by SIMON & GARFUNKEL titled THE CONCERT IN CENTRAL PARK [Legacy 88875049741] recorded 9/19/81 and originally broadcast over HBO and released in 1982. (The original recording was released in 1982 on Warner Bros.) In the band, among others, were Steve Gadd, Grady Tate, John Eckert. Dave Tofani and Gerry Niewood. Brilliant.

## ADDITIONS/CORRECTIONS

In the July 2015 Papatamus the Gulf Coast Jazz, VSOP, issue was originally recorded for Andex but never released until Famous Records released a portion of it. The David Angel CD [VSOP # 127] was recorded in L.A. and was not from rehearsal tapes. VSOP is planning more releases of David Angel.

# Book Review

## Images of America... New Orleans Jazz

By Edward J. Branley

Karl Stober

Renowned New Orleans jazz native Wynton Marsalis once stated, "Jazz is not just 'Well, man, this is what I feel like playing.' It's a very structured thing that comes down from a tradition and requires a lot of thought and study." Tradition the basis of truth however, for with every tradition, an origin is attached. Through the lens of history, jazz is seen in many different lights as well as birthplaces. More so than ever the one area where jazz is most associated with is the Big Easy... New Orleans to be exact! That is where author Edward J. Branley takes you, in this informative yet more so pictorial guide through the portals and alleys of New Orleans jazz history, from Jass to Jazz! From living many of my days in this eclectic city, around every corner in New Orleans from Decatur Street to the infamous Bourbon Street, one finds the scent of jazz in the air. The city has grown since he days of Charles "Buddy" Bolden and Antonio Junius "Tony" Jackson but the pitch and fever of jazz is still strong. This is where the book Images of America New Orleans Jazz takes not only the novice of the groove but the seasoned trouper as well. The book has something for everyone with informative captions and some outstanding photographs arranged into an historical format. The only drawback to the manuscript is I wish there was more verbiage throughout. The photos take you there but why do they take you there, is lacking in some photos. Branley is very specific on his detail concerning names, dates, and times, backing up each caption with where he got the records. He shows his strict research labors in this guide through New Orleans jazz. As a matter of fact, he (Branley) will many times take you out of the New Orleans streets to examine a musician's journey whether it be Kansas City or New York. Case in point, in one caption he writes about NOLA native Louis Prima and his start in the city then to New York and Los Angeles where he opened in the Famous Door club, the rest is history. This is a major plus through the excursion of the pages. Storyville, Lincoln Park along with other areas are documented numerous times through the script. In one picture Branley shows that Bourbon Street was a residential section of town as Storyville was the hot spot up to the 20th Century. A few places like the Absinthe House resided there and still does today. Published by Arcadia Publishing, Branley's expedition through the history, street, and jazz greats of their time, educates and stimulates the fans and natives of the city both. It contains within its pages the trials and tribulations of the NOLA musician as some had even gone door to door for much needed tips. The book approaches the city and its iconic lairs and pulsating streets of the times. The city has changed and so has jazz but in the end, the foundation of jazz will always have its compass pointed towards Canal Street and the historical streets and alleyways of New Orleans and jazz! Images of America New Orleans Jazz is a fine sit for those who look to engage themselves in this land of aspirations and at the same time a must shelf for those who have an empty space in their jazz library.

# DVD Review

ARTIST: Andreas Schaerer

TITLE: Hildegard Lernt Fliegen LABEL: Enja DVD 7750

TUNES: Suite For Murderers and Drinkers/ Brabblers/ Knock Code 3/ Seldom Was Covered With Snow and an Old Oak/ Don Clemenza/ Rimze Khala Rimze/ Rezitan Purije Purije/ Encore Mockbae 1:07:44

PERSONNEL: Andreas Shaerer, vcl, composer; Mathias Wenger, as ss; Benedikt Reising, as, bari s, bass cl; Andreas Tschopp tbn, tba; Marco Muller, bass; Christoph Steiner, d, marimba, typewriter Göttingen, October 9, 2013

Hildegard really flies!

I am somewhat familiar with Shaerer as having reviewed one of his CDs recently. On that CD he used mostly vocalese techniques which I love. Here he does some of that here but also sings straight in what I hear as in three languages: German, French and English. The opening suite, which goes on for some fifteen minutes, and in which he uses all three languages, reminds me a bit of Kurt Weill with its theatric aspects, but also features excellent ensemble playing as well as solos by all hornmen, and Muller, with Muller and Steiner proving excellent support. In one of the transition sections of the Suite, the two rhythm players do a great duet.

“Brabblers” is a virtuoso vocal by Shaerer where he keeps a drum beat going while he does all kinds of other effects over and around it. This piece is a master class in using one’s voice.

“Seldom” begins with Steiner playing a rhythmic pattern with two fingers on the typewriter, which gets appropriate laughs from the audience, and then band comes in with Steiner moving to brushes on snare, but also moves back to the typewriter to play with the bass clarinet behind Shaerer’s vocal, as well as behind Reising’s solo. And after the song is over, Shaerer reads the nonsense that Steiner typed, with appropriate rhythm and facial expressions, which leads into the next piece. And then we get a trio beginning with a long solo by Muller, and with Shaerer vocalizing a trumpet part with Tschopp on trombone.

The encore features the horn players on wooden flutes and Steiner on kalimba.

On a final note, readers of my reviews know how critical I can be of drummers. Here, watching Steiner was a delight. He does a great solo on “Purije”. I loved his use of a towel on the snare during a solo by Wenger, which reminded me of Han Bennink.

This DVD is really great. Just go get it!

Bernie Koenig

# Reissues

## 1) HANK JONES HAVE YOU MET THIS JONES?

MPS 0209731

THERE'S A SMALL HOTEL /  
PORTIONS / THE OREGON  
GRINDER / I GOT IT BAD  
AND THAT AIN'T GOOD /  
WE'RE ALL TOGETHER / LIKE  
SOMEONE IN LOVE / NOW'S  
THE TIME / ROBBIN'S NEST.  
44:50.

Hank Jones - p; Isla Eckinger  
- b; Kurt Bong - d. 8/1-2/77,  
Villingen, Germany .

## 2) JOE PASS INTERCONTINENTAL

MPS 0209723

CHLOE / MEDITATION / I  
COVER THE WATERFRONT /  
I LOVE YOU / STOMPIN' AT  
THE SAVOY / WATCH WHAT  
HAPPENS / JOE'S BLUES / EL  
GENTO / ODE TO BILLY JOE /  
LIL' DARLIN'. 47:26.

Joe Pass - g; Eberhard Weber  
- b; Kenny Clare - d. 6/1970,  
Villingen, Germany.

## 3) JOE HENDERSON MIRROR MIRROR

MPS 0209734

MIRROR, MIRROR /  
CANDLELIGHT / KEYSTONE /

MPS (Musik Produktion Schwarzwald) Records was a German label started in 1968. While not exclusively jazz, they recorded many of the major American jazz artists of the time from the entire spectrum of the music. They were noted for detail in sound and packaging. They had limited distribution in the U.S. until their merger with BASF in the early 1970s, when a series of their titles were released in the States. Through the years, they went through a string of distribution labels (Pausa, Polydor, Metronome) for select releases in various territories. They stopped producing new titles during the 1980s. During the CD era, there have been several reissue attempts, with distributors announcing grand plans, releasing only a few mostly common titles before abandoning the project. In 2014 a new distribution avenue was set up, MPS Kulturspiegel Editions. They have a slate of 25 releases for their initial run. Below are five reissues from the catalog, which give an idea of the caliber of performers they have released over the years.

Pianist Hank Jones is (along with Elvin and Thad) one of the famous Jones brothers of Detroit, a stellar family to be sure. Hank was the oldest whose career started in the late 40s when he moved to New York. He began recording under his own name in the 1950s, mainly for Savoy (where he recorded the smiliarly titled album, Have You Met Hank Jones) but by the 60s, he was recording less than stellar albums for ABC Paramount (a ragtime album) and Impulse (an album where he was reduced to playing electric harpsichord....one of Bob Thiele's lesser ideas). Luckily he returned to form in the 1970s and has put out dozens of albums that gave him his reputation of jazz pianist of the highest order. This disc, Have You Met This Jones, recorded for MPS in 1977 is fairly typical. Perhaps the most unusual aspect of this record is the German rhythm section. But Isla Eckinger (bass) and Kurt Bong (drums) are a superb team and Jones sounds like he's enjoying himself. While the program has some fairly common selections ("Now's The Time" "Robbins Nest" "Like Someone In Love") there are some surprises. The Jones original "We're All Together", a lightly swinging tune, was originally recorded on one of his first albums (The Trio recorded for Savoy in 1956)

# Reissues

JOE'S BOLERO / WHAT'S NEW  
/ BLUES FOR LIEBESTRAUM.

43:52.

Joe Henderson - ts; Chick  
Corea - p; Ron Carter - b;  
Billy Higgins - d. 1/1980, Los  
Angeles, CA.

## 4) ELVIN JONES JAZZ MACHINE REMEMBRANCE

MPS 0209724

GIRAFFE / SECTION 8 / LITTLE  
LADY / FAMILIAR GROUND  
/ KALIMA / BEATRICE /  
REMEMBRANCE. 44:54.

Elvin Jones - d; Pat Labarbera  
- ts, ss; Michael Stuart - ts,  
ss; Roland Prince - g; Andy  
McCloud III - b.

2/3-5/78, Stuttgart, Germany.

## 5) SUN RA / INTERGALACTIC RESEARCH ARKESTRA IT'S AFTER THE END OF THE WORLD

MPS 0209744

Strange Dreams - Strange  
Worlds - Black Myth - It's  
After The End Of The World  
/ Black Forest Myth / Watusi  
- Egyptian March / Myth  
Versus Reality (The Myth-  
Science Approach) - Angelic  
Proclamation - Out In Space /  
Duos. 50:04

and this is its only other recording. There's a recording of a Thad Jones tune called "Portions" that sounds like a cousin to "I Thought About You". It appears to be the song's only recording. Jones' playing is at his notable best with that "perfect" touch for which he is noted, to the fore. A better than average Hank Jones date.

Guitarist Joe Pass had a long and productive recording career, beginning in 1962. But by the time of this MPS recording, 1970's *Intercontinental*, his output had become mired in less than illustrious recordings of pop tunes of the day. MPS was smart enough to put him in a basic trio format with British drummer Kenny Clare and young German bassist Eberhard Weber. They played a set of standards (the one exception being Bobby Gentry's "Ode To Billy Joe") and a blues written by Pass. The tenor of this date is one of relaxed swing. Everything one likes about Pass can be found on this album. His single note lines sparkle with a laid-back brilliance. The chords shimmer and shine. These are clearly songs that resonate with Pass and his cohorts. Clare's subtle but swinging drumming gives the music just the right amount of forward momentum. The real surprise is bassist Weber since this is a rare recording of him playing straight ahead standards. He fits in perfectly. It's nice to hear his bass not swathed in ECM-ish reverb and modern accoutrements. This is a solid Joe Pass date and one that initiated the run of highly regarded series of albums he'd release for Pablo throughout the decade and beyond. It's almost like this recording steered him back in the right direction and it's quite good.

Saxophonist Joe Henderson has had a somewhat checkered career. Starting out as one of Blue Note's major tenor players of the 60s (along with Wayne Shorter), Henderson delivered a string of brilliant recordings for the label as both a leader and sideman. He migrated to Milestone at the end of the decade and continued his string with a number of great albums. Around 1976, things started winding down a bit for him, yet he continued to record for various labels. But in the mid 1980's a pair of albums he recorded for a

# Reissues

Sun Ra - org, clavinet, p, rocksichord, Spacemaster, synth, vcl; Kwame Hadi - tpt; Akh Tal Ebah - tpt, mellophone; John Gilmore - ts, perc; Marshall Allen - as, oboe, flt, piccolo flt, d; Pat Patrick - bars, ts, as, clt, b clt, flt, d.; Danny Davis - as, flt, clt; Danny Thompson - bars, as, flt; Abshlom Ben Shlomo - as, clt, flt; Leroy Taylor - oboe, bsn, b clt; Robert Cummings - b clt; Augustus Browning - eng hn; Alan Silva - vln, vla, cel, b; Alejandro Blake Fearon - b; Lex Humphries - d; James Jackson - d, oboe, flt; Nimrod Hunt - perc; Hazoume - perc; Masth Samba - perc; June Tyson - vcl; Ife Tay - perc. 10/17/70, Donaueschingen, Germany; 11/7/70, Berlin, Germany.

resuscitated Blue Note brought him renewed attention and a contract with Verve in the next decade provided him with a large number of successful and popular recording opportunities.

Mirror Mirror, was recorded for MPS in Los Angeles in 1980 during his "fallow" period. But it shows him to be in fine form. It was made with an ace quartet: Chick Corea: piano, Ron Carter: bass and Billy Higgins: drums. With a supporting cast like that, how can you go wrong? The program shows Henderson wasn't coasting, with two tunes by Corea, two by Carter, a standard (What's New) and an original, "Joe's Bolero". It makes for a great set of mainstream / modern jazz. Henderson's playing is strong and assured, if a little bit toned down from the days of his fiery Blue Note releases. If there's a star of the set, it's Higgins whose trademark loose but driving style goads the other three players to not rest on their laurels. It's particularly notable during Carter's "Keystone" and "Joe's Bolero".

The album was released in the U.S. on Pausa in 1980 and has been reissued on CD in Japan and Germany. It's definitely a worthwhile (if not top tier) release in the Henderson discography so it's good to see it back in print

Throughout his post-Coltrane Quartet work, drummer Elvin Jones could be depended upon to put out recordings worth hearing. While he pulled back some from the exploratory music the Coltrane group was working on when he left, his recordings still possessed the power and drive that pushed the music beyond the standard of the time, especially his first post-Coltrane trio with Joe Farrell and Jimmy Garrison.

By the late 1970s Jones was fronting his Jazz Machine and Remembrance was the first recording by this band. At this time the group included the two tenor/soprano lineup of Pat LaBarbera and Michael Stuart on saxes, guitarist Roland Prince and bassist Andy McCloud III. It was a potent ensemble and they deliver an attractive program consisting of ballads and mid-tempo modal pieces. "Giraffe" is a tuneful line with some surprising twists and turns that keeps the players on their toes. The title track closer is reminiscent of "Psalm" the final movement of Coltrane's A Love Supreme. Jones loved Coltrane-influenced tenors (no surprise there) and

# Reissues

LaBarbera and Stuart fill the bill but perhaps they're a little too similar to each other. Prince's understated guitar solos provide a nice contrasting voice. And considering that gonzo fusion guitar playing was the style of the day, he provided a refreshing contrast to that as well. Andy McCloud is an effective bass player with a big tone and a sense of time that can anticipate what Jones will do next. As for Jones, he's his usually dynamic self, always playing with his players (not against them) and pushing them to their best.

Finally, a recording that truly represented the breadth and scope of MPS catalogue: It's After The End Of The World by Sun Ra. It documents excerpts from the band's concerts at the 1970 Donaueschingen Music Festival and the 1970 Berlin Jazz Festival. In the first two decades of his recorded existence, Sun Ra rarely had the opportunity to record for a major label (jazz or otherwise). MPS issued this recording ca 1971 and at the time, it was one of the few Sun Ra records that could be readily available in stores. It was a decent, if fragmented view of what the Arkestra was doing ca. 1970. It was the period when Ra sported a large Arkestra (20+ members including singers, dancers and a fire eater). And the strange experience of seeing the Arkestra at this time is only amplified by the editing on this recording which makes the music seem even stranger and more diffuse.

Of these five re-releases, this seems to be the most unnecessary. It's not a particularly uncommon record, having had multiple reissues (including several on CD) since its first release. And since both sets were released in their entirety in 1998 on Black Myth / Out In Space, a double CD set, this release just seems like excess baggage. It would have been better if MPS had pulled out some of their more obscure sets covering the jazz avant-garde, i.e. Don Cherry's *Eternal Rhythm*, Archie Shepp's *Life At Donaueschingen* or the AACM meets the European avant-garde *Gittin To Know Y'all*, early Gunter Hampel and Manfred Schoof recordings. There's a large seam of wealth to be mined with this catalogue. Let's hope Kulturspiegel Editions doesn't abandon the project and gets it right, this time.

Robert Iannapollo

# New Issues

## SAMUEL BLASER SPRING RAIN

WHIRLWIND  
4670

CRY WANT /  
MISSING MARK  
SUETTERLYN /  
TEMPORARILY  
/ HOMAGE /  
UMBRA / THE  
FIRST SNOW  
/ SCOOTIN'  
ABOUT /  
TRUDGIN' /  
SPRING RAIN  
/ TRIPPIN' /  
COUNTERPARTS  
/ JESUS MARIA.  
49:21.

Samuel Blaser  
- tbn; Russ  
Lossing - p,  
Fender Rhodes  
el p, Wurlitzer  
el p; Drew  
Gress - b; Gerald  
Cleaver - d. 1/3-  
4/14, Hoboken,  
NJ.

Swiss trombonist Samuel Blaser released the first recording under his own name (7th Heaven) in 2008 and since then, he's amassed an impressive discography of quality music. He has several groups that are among his current projects, most notably Consort In Motion that delivers excellent modern music inspired by pre-Bach composers and initially included Paul Motian on drums. His discography also includes solo and duet records including a superb duet recording with Swiss master drummer Pierre Favre. He really hasn't made a misstep yet. Of those I've heard, any one would be worth hearing. And that includes Spring Rain, which may be his best disc yet.

This most recent project is a quartet recording that cues its interplay from trios of Jimmy Giuffre, most notably the trio with Paul Bley and Steve Swallow that did the Thesis and Fusion albums. The program includes five tracks from those albums (Cry Want, Temporarily, Scootin' About, Trudgin' and Jesus Maria) all reconsidered for a very different quartet. And that is one of the strengths of Blaser's art: his ability to redefine a piece of music (be it Giuffre or Machaut) and make it something uniquely his. Just by its very nature Blaser's big, rounded, trenchant trombone is a major contrast to Giuffre's liquid, wispy clarinet. (Bob Brookmeyer was a frequent foil for Giuffre but Blaser doesn't sound much influenced by him.) Especially around the time of his trios, Giuffre eschewed drums. Blaser uses one of the most dynamic drummers playing today, Gerald Cleaver giving the music a more overt rhythmic drive. Pianist Russ Lossing frequently plays electric pianos and that gives this music an entirely different sonic dimension.

Blaser mixes up the program (the Giuffre associated pieces, two of which are Carla Bley compositions) quite nicely. The opener, "Cry Want" is a somber duet with Lossing (on piano) and is an unusual but rather effective way to start a disc. "Missing Mark Suetterlyn" is a wry tribute to trombonist Albert Mangelsdorff (Suetterlyn was a pseudonym Mangelsdorff occasionally used). It makes effective use of his multiphonics technique, a trademark of the senior trombonist's arsenal. Blaser's masterful handling of this device is well to the fore. The solo piece "Trippin'" also makes effective use of multiphonics and is one of the highlights of the disc. "Temporarily", a jaunty theme by Carla Bley is given a playful treatment, introduced by Lossing, then transferred to Blaser and bassist Drew Gress before being tossed back to Lossing. The concluding "Jesus Maria" (the other Carla Bley theme) returns to the bittersweet mood that opened the disc with a beautiful reading of one of her best pieces. It's a full program, diverse, well considered yet having an almost casual, loose, spontaneous air in the hands of these four players. If the reader has yet to hear this remarkable trombonist, check out Sweet Rain. It's one of the best albums of 2015 so far.

Robert Iannapolo

# New Issues



## VIJAY IYER BREAK STUFF

ECM 2420

STARLINGS / CHORALE /  
DIPTYCH / HOOD / WORK  
/ TAKING FLIGHT / BLOOD  
COUNT / BREAK STUFF /  
MYSTERY  
WOMAN / GEESE /  
COUNTDOWN / WRENS.  
70:44.

Vijay Iyer - p; Stephan  
Crump - b; Marcus Gilmore  
- d. 6/2014, New York City.

The trio of Vijay Iyer, Stephan Crump and Marcus Gilmore has been working as a unit for about a decade now. The group grew out of a quartet Iyer had with saxophonist Rudresh Mahanthappa and has been on a roll since their 2009 release *Historicity*, a recording that topped many year-end polls.

With their complex yet subtle harmonic interplay and highly charged rhythmic work, the group defines the contemporary piano jazz trio. 2014 was a banner year for Iyer. His first two releases on the ECM label came out and they were atypical releases. *Mutations* was a work for piano, electronics and string quartet. *Radhe Radhe* was a soundtrack to accompany a documentary (about the Indian holiday of Holi) scored for piano and chamber ensemble. While uncharacteristic of Iyer's more jazz-based improvised music, it demonstrated a willingness on the label's part to showcase Iyer's breadth and scope. With *Break Stuff*, Iyer is back to more familiar territory (at least for his listeners) and the trio genuinely sounds refreshed, invigorated and glad to be back together.

The program Iyer has chosen for *Break Stuff* seems as if it could be sequenced into various suites (the "bird-titled tunes, the three rhythmically-oriented pieces, the complex multi-part pieces) but he wisely chooses not to do so. And discreetly placed among the originals are three covers of jazz standards (Monk's "Work", Strayhorn's "Blood Count" and Coltrane's "Countdown"). This is a trio that's firing on all cylinders. "Diptych" starts out in a ruminative way percolating along until it explodes into the second half with Gilmore's drums driving the music into a high gear second part. "Hood" (dedicated to Detroit techno musician Robert Hood from Underground Resistance) exploits a similar device. The music hovers in one minimalist area for a good chunk of the piece's six minute running time (once again, Gilmore's drumming is so creatively employed here). It's almost a group stasis until everything falls together in the track's final minutes. The three bird pieces are among the most melodic of the set. The concluding "Wrens" almost seems like a not-too-distant relative of Claude Thornhill's "Snowfall".

Throughout, bassist Stefan Crump, who has been one of Iyer's longest-lasting and consistent collaborators, is his usual understated self. Never upstaging the other players, he's frequently the glue that holds this music together. Iyer is a pianist who has learned from the tradition (check out his Monk-like turns of phrases on "Work") but clearly doesn't feel bound by it. The jittery rhythms and phrases he coaxes out of the music on "Hood" is clearly and uniquely contemporary. This is one of the best piano trios playing in jazz today and it's hoped that Iyer keeps returning to it in between his "extracurricular" forays.

Robert Iannapolo

# New Issues

## PAUL ELWOOD NICE FOLKS

INNOVA 903

TRU LOVE / NICE FOLKS  
/ BLUE FLAME / STEAM

POWERED AEROPLANE /  
THE END OF SEVENTEENTH  
STREET / SALLY ANN /

INCIDENT AT MAX'S / 4 A.M.  
RUE BREUTEUIL / IVARAVI  
/ POETS OF ANDALUCIA /

HYDRAULIC / LES FLEURS DE  
CASTELIANE. 62:43.

Paul Elwood - bjo, vcls;

Raphael Imbert - ts, ss, b  
clt; Simon Sieger - kybds,

tbj; Jean-Marc Montera - g;  
Thomas Weirich - g, music

boxes; Pierre Fenichel - b;

Famoudou Don Moye - d,

perc; Kelsey Shiba - vcl; The

GRIM/Montevideo Choir - vcl.

6/14-15/11, Marseille, France;

6/2011, Greeley, CO.

## JACK MOUSE / SCOTT ROBINSON SNAKEHEADS & LADYBUGS

TALL GRASS 8282

Flutter / Bolero Incognito

/ Backward Glance / Two

Minute March / Orcan /

Dual Duel / Funk Infestation

/ Snakeheads & Ladybugs

/ Shapeshifter / Scorch /

Fandango / Free Bop. 50:49.

Scott Robinson - ts, c melody

sax, cor, e-flat clt. Jack Mouse

- d. 3/19/14, Naperville, IL.

If the reader has been looking for a fusion of Americana with contemporary / free jazz (among other genres), then look no further than banjoist/composer Paul Elwood's Nice Folks. I was unfamiliar with Elwood but he's not the first who has tried a fusing of two seemingly disparate genres such as this. Cellist Hank Roberts has worked in both genres and has occasionally merged the two. And, of course, there's always been Eugene Chadbourne. Ellwood is working at the level of these two all the while creating music that sounds total dissimilar to anything else.

Some surprising players turn up in the personnel. Art Ensemble of Chicago's drummer Famoudou Don Moye is all over this disc. He even had a hand in arranging the traditional folk song "Sally Ann" for banjo, hand percussion and what sounds like an Appalachian chorus. Avant-garde guitarist Jean-Marc Montera drips a fuzzed feedbacked solo over "Blue Flame" which also has a funk backbeat, accompanying banjo figure and hill country singing courtesy of Ellwood and Kelsey Shiba. "4 A.M. Rue Breuteuil" and three other tracks credited to the Invisible Ensemble are free improvisations with particularly effective work from reed player Raphael Imbert. The one cover is an arrangement of John Hartford's "Steam Powered Aeroplane" which kicks along in a western swing vein. Great brushwork by Moye on this track. Ellwood original "Ivaravi" has an almost Arabic feel to it, percolating on a bed of hand percussion, soprano sax and a beautiful banjo solo courtesy of the leader and an other-worldly solo by Montera. Nice Folks is a creative take on genre splicing which successfully creates some highly individual music from seemingly disparate elements. It will appeal to the adventurous listener.

Multi-instrumentalist Scott Robinson (an enormous number of reeds plus many brass) is a known quantity to Cadence readers and has a substantive discography. Jack Mouse is a little more obscure. But he has a long history and has played in all genres of modern music: big band, backing vocalists, piano trios etc. He's worked with Stan Kenton, Kenny Burrell, Gary Bartz and Sheila Jordan, to name four dissimilar players. In 2012, he released his first album, Range Of Motion, with his quintet which

# New Issues

"KAT" MODIANO  
"KAT" & "MOON" IN  
MANNA-HATA  
MODIANOMUSIC no #  
FEB+ / B'WAY3\* / CLOWNS  
OF MANNA-HATA\* / SQ  
ROOT OF LOVE (COCO  
BE MINE)\* / CLOWNS\*\* /  
BEAUTY WAY CEREMONY\* /  
"KAT" & "MOON" IN MANNA-  
HATA\* / B'WAY2+ / JOZE  
RITUAL+. 60:51.  
Yael Acher "KAT" Modiano  
- flt, EFX, electronics, vcl (all  
tracks)  
on \* (collective personnel)  
Wycliffe Gordon - tbn, el p;  
Corcoran Holt - b; Randy  
Craffton - Middle Eastern and  
African perc. 10/1/2013,  
New York City;  
on \*\* Rashad Dobbins - MC;  
Ameen Saleem - el b; Jeremy  
BEAN Clemons - d. no  
recording date.  
on + (collective personnel)  
Daniel Muschinsky - el p;  
Krisler Brodsgaard - b; D.J.  
Lars B - beats, EFX. 8/12/04,  
12/5/05 Copenhagen,  
Denmark.

included Robinson and it was well received. Snakeheads And Ladybugs is a duet of free improvisations between Mouse and Robinson. Free improvisation is a wide open territory but if one comes to this disc with the expectations of a wild and wooly sounds, the listener may be sorely disappointed. Yes, this is free improv but unlike much of what one hears in improvised duets, the emphasis is on quiet, almost circumspect improvisation. Mouse always keeps a lively rhythm going and Robinson always finds something to say. But it's in subtle, brief interludes. Most tracks are in the 3-5 minute range. At 7 1/2 minutes, "Shapeshifter" is the longest track and in many ways it's the most satisfying. Robinson alternates between cornet and C melody sax and is able to establish a rapport between the two while Mouse provides a subtle accompaniment. "Scorch", the shortest track, a little less than two minutes, is a barn burner with Robinson wailing as Mouse pushes him with a dynamic drive. Much of this music lies in a middle ground that subtly makes its point in concise, bit-sized chunks. (Some tracks are faded to accomplish this.) But this listener wishes they had included a couple of other longer improvisations which could have resulted in some meatier pieces in which to get lost. But what's here

Flutist KAT Modiano has released an unusual recording, "KAT" & "MOON" In Manna-hata. It is comprised of recordings made in New York in 2013 with NY-based musicians and those made in 2004-2005 in Copenhagen with Danish musicians. Modiano is a flutist who utilizes electronic effects and her music (at least on this disc) is oriented toward groove-based concepts. She achieves effective use of both electronics and acoustic instruments on "CLOWNS of Manna-hata" with her flute being harmonized electronically, Wycliffe Gordon shadowing her lines and Randy Craffton's Middle Eastern percussion pushing things along. (Although his percussion could have been a little lower in the mix and it would have been a little less strident.) Perhaps the best track is the one with the least amount of electronics on it. FEB (from the Copenhagen sessions) has her reverbed flute meshing with Daniel Muschinsky's Fender Rhodes and Kristor Brodsgaard arco bass for an effective trio track. Wish there had been more like that.

Robert Iannapollò

# New Issues

## CHRIS FOREMAN NOW IS THE TIME

SIRENS SR-5022

NOW IS THE TIME / SHAKE

A HAND(+)/ LONELY

AVENUE(\*)/ LIL' DARLIN'(+)(\*)/

I COVER THE WATERFRONT(\*)/

DOGGONE(\*)/ COTTON BOY

BLUES(+)/ THE PEEPER(+)(#).

53:44.

Foreman, org, p(+); Andy

Brown, g(\*); Diane "Li' Sax"

Ellis, as(#). 7/2&3/2014. No

locations given.

After three compact discs and a DVD with his trio-mates Bobby Broom and Greg Rocking ham and a pair of sideman appearances with vocalist Kimberly Gordon, sightless Chicago organ master Chris Foreman has finally recorded his debut disc for the Sirens label.

For all intents and purposes it is a solo recital with the leader performing on organ plus piano added on four titles. He's joined on the Ray Charles anthem, the Basie classic and the following two numbers by guitarist Andy Brown whose smooth lines lack the bluesy bite of such organ-associated string stalwarts as Jimmy Ponder or Melvin Sparks. The final track finds Foreman in the company of altoist Diane Ellis rendering her best Hank Crawford impersonation on the composer's "The Peeper". Elsewhere, there are covers of the Bird title tune and a pair of scripts from the keyboardist's admitted main influence, Jimmy McGriff, which lend themselves well to his Black gospel/blues-infused stylings. It is apparent that his long-running, solo one-night-a-week gig at the Windy Cities Green Mill has paid off big time.

Larry Hollis

## SAX GORDON IN THE WEE SMALL HOURS

DELMARK DE-5018

THE GLORY OF LOVE / IN THE

WEE SMALL HOURS OF THE

MORNING /WHEN I GROW

TOO OLD TO DREAM / MY

OLD FLAME / WHATEVER

LOLA WANTS / BLUE AND

SENTIMENTAL / BIG TOP

BLUES / EASY LIVING /

BUBBLES. 49:57.

Gordon, ts; Alberto Marsico,

org; Alessandro Minetto,

d. 9/17&18/2013. Bruino

(Torino) Italy.

With a handful of solo albums under his belt and much session work, ex-Roomful Of Blues reedman Gordon (aka Gordon Beadle) has issued what this reviewer believes is his most realized work yet. Simply staffed by just organ and drum kit (no guitar, no percussion) the tenorist is tonally free to let his big-toned tenor soar over a program of ballads and blues in a no-frills manner that should bring smiles to veteran listeners over-saturated with big production settings. Organ aficionados should be well accustomed to Alberto Marsico who has paid more than his share of dues and stickman Minetto lays the time right in the pocket. Fans of Jimmy Forrest, Eddie "Lockjaw" Davis, Ike Quebec and others of that ilk will welcome this with open ears. Naturally "Big Top Blues" is a standout but all nine cuts managed to hold this writer's attention from the lightly swinging "Glory Of Love" to the ending swinger "Bubbles". Maybe a tad too heavy on the balladic fare but that's okay. Maybe the next one will be a burning live session. Easily recommended.

Larry Hollis

# New Issues



**LOUIS HAYES &  
THE CANNONBALL  
ADDERLEY LEGACY  
BAND,  
LIVE AT CORY WEEDS'  
CELLAR JAZZ CLUB,  
CELLAR LIVE CL 120513.  
EXODUS / CHANT / ARRIVING  
SOON / DAT DERE / LISA  
/ NATURALLY / EASY TO  
LOVE(\*)/ SACK OF WOE. 61:10.  
Hayes, d; Vincent Herring,  
as; Jeremy Pelt, tpt; Rick  
Germanson, p; Dezron  
Douglas b; Cory Weeds, ts(\*).  
12/7 & 8/2013. Vancouver, BC,  
Canada**

Rummaging through a stack of old records I came across a real gem in my opinion. An album from 1979 on the Gryphon label by the Louis Hayes Group entitled *Variety Is The Spice*. With

a cast including Harold Mabern, Frank Strozier, Cecil McBee, two percussionists and the great Leon Thomas on a pair of tracks it was pretty much a no brainer. It wasn't Hayes' first recording under his own name, there was an earlier one on Veejay and since then he has headlined releases on Steeplechase, Muse, Sharp Nine, Candid, TCB, Smoke Sessions, Absord Japan, 18th & Vine, American Showplace, Timeless, Savant among other sideman appearances. This edition of the Legacy Band is filled with bandstand-hardened veterans; Herring and Pelt have played on each others works and make up a highly compatible front line, Germanson and Douglas (playing on a loaned upright) are not as widely known but are equally tuned in and club-owner Weeds unpacks is tenor for one cut. Unlike Art Taylor who was heavily influenced by Bu Blakey, Hayes has pretty much always been his own man behind the kit and he expertly guides his unit through a mostly known collection of tune titles from the likes of Victor Feldman, Bobby Timmons, Cole Porter and one each from the Brothers. If you enjoy live, in-the-pocket jazz you can't go wrong with this one.

Larry Hollis

# New Issues

## GLENN WILSON TIMELY

CADENCE JAZZ  
CJR1255.

TIMELY / TO WISDOM  
THE PRIZE / INNER LIFE /  
DYLAN'S DELIGHT / FAT

BEAT /  
SIGHTSEEING /  
NOTHING LIKE YOU  
HAS EVER BEEN SEEN  
BEFORE / DIABOLIQUE  
II. 68:55.

Wilson, bari s; John  
D'earth, tpt, flgh; John  
Toomey, p; Jimmy  
Masters, b; Tony  
Martucci, d. 9/30/2012.  
10/1/2012. Virginia  
Beach, VA.

## CHAMPIAN FULTON, CHANGE PARTNERS,

CELLAR LIVE  
CL050114.

YOU MADE A GOOD  
MOVE / CHANGE  
PARTNERS / LOVER,  
COME BACK TO ME /  
THE BOY NEXT DOOR  
/ BRING ENOUGH  
CLOTHES / AFTER  
YOU'VE GONE / IT'S  
A SIN TO TELL A LIE /  
SOCIAL CALL / GET OUT  
OF TOWN. 62:39.

Fulton, vcl, p; Cory  
Weeds, ts; Jodi Proznick,  
b; Julian MacDonough,  
d. 5/1&2/2014.  
Edmonton, Alberta,  
Canada.

It must have been sometime in January of 1986 when I first met the music of baritone saxist Glenn Wilson. My writing credit package contained his first outing *Impasse* on the same label in the same quartet setting and I was duly impressed after first listen. Since that time he had slipped from my mind until, lo and behold, this live recording from the defunct Havana Nights club in Virginia a couple of years back. The room acoustics must have been excellent judging from the overall sound of this and another recent release by trombonist John Fedchock's quartet at the same venue shortly before it closed in early October of 2013. Aside from two selections from brassman *D'earth* the set list is comprised of writings from fellow jazzers like Wayne Shorter, the late Bob Belden, Larry Willis, Bob Dorough and a pair of charts from Pepper Adams who appears to be Wilson's main influence. Veteran Cadence followers will be hip to *D'earth* who adds flavorful tonal color to the proceedings over the underpinning of longtime Wilson bud's *Masters* and *Martucci*. A new name to me, pianist John Toomey more than holds his own in this fast company and nothing more need be said. As for the leader, he can easily be placed in the higher echelon of the great jazz baritone names without one blinking an eye. Accompanied by attractive graphics and copious liner notes this is an outstanding issue.

Larry Hollis

Seems like one can't click on the old telly these days without being subjected to a wanna-be singer of some sort. Aside from driving yours truly up the wall it also occasionally drives me to my small vocalist section to douche my lobes out with some real singing whether it be Mose Allison, Mary Stallings, Johnny Adams or Giacomo Gates. A handful of others could be included in that list among which is *Champion Fulton*. This young lady is among several Oklahoma emigres (Sharel Cassity, Aidan Carroll, David Gibson, etc.) to the Big Apple that are attracting some attention although none are critic's darlings. For her fifth recording we find her at the *Yardbird Suite* nitery in Canada with upright, traps and reedmaster Cory Weeds this time on tenor sax. There are some nice piano solo spots scattered about but *Fulton* really shines on her father's composition "Bring Enough Clothes". It makes one long for a solo instrumental album. On the vocal stage Ms. *Fulton* swears a bit of allegiance to *Dinah Washington* but these ears heard some hints of *Lady Day* here and there in her phrasing and slurred syntax. *Weeds* adds just the right touch whether in obbligato or solo passages. A first rate slice of a singer that is guaranteed not to irritate and keep your television turned off.

Larry Hollis

# New Issues



HUGUES VINCENT,  
VLADIMIR  
KUDRYAVTSEV,  
MARIA LOGOFET  
FREE TREES  
LEO 715

RAT RACE/ CASUAL  
CHEMISTRY/ TOYS FOR  
BOYS/ IVY/ FANTASIA  
MEDITERRANEA/  
LENINGRAD/ SECRET  
PASSIONS/ MY KINGDOM  
FOR A HORSE!/ ADVENTURES  
OF A STRING SECTION ON  
THE MOON/ OLD HOUSE/  
BLADE RUNNER/ DENTIST'S  
WIFE DILEMMA/ LET PAGAN  
TOWERS TALK/ FUKUSHIMA  
LULLABY/ INNOCENT  
GAMES/ LIFE OF INSECTS/  
TRIPTYCH (PART1)/ TRIPTYCH  
(PART 11)? TRIPTYCH ( PART  
111) LONG AGO WHEN WE  
ROCKED? ODYSSE 57:53

Hugues Vincent, cel; Vladimir  
Kudryavtsev, bass; Maria  
Logofet, vln St Petersburg and  
Moscow, April 2014

An international improvising string trio. I was excited by just reading the cover. Vincent is French but lives in Berlin, Kudryavtsev is Russian but lives in France and Logofet lives in Moscow. I reviewed a CD she was on recently in a group called Goat's Notes.

The CD is made of a series of short pieces, each standing on its own, unlike many such records where all the pieces flow into one. The title refers to the notion of romanticism in free music, and that though the music is free, it has roots.

Classical training and romanticism are obvious here. All players have distinct tones but also know how to blend and support each other. The combination of strings primarily gives a soft sound, but, when needed, the players can also get some interesting noises and dissonances.

No one player or piece stands out for me but some highlights include the Mid-Eastern feel of "Fantasia", the force felt in "Leningrad", the dissonance in "Horse", the eerie machinelike sounds of "Moon", and the drill like sounds in "Dentist".

A must for string lovers.

Bernie Koenig

# New Issues



## NATURAL ARTIFACTS CALIFORNIA CONNECTION LJ RECORDS 5258

CALIFORNIA CONNECTION/  
HADKEU UEKDAH/ BAY  
BRIDGE/ WEBERN LINES/  
GOLDEN GATE BRIDGE/ NEW  
STREAM FOUR/ RICHMOND  
SAN RAFAEL BRIDGE/ NEAR  
THE COAST/ DUMBARTON  
BRIDGE/ SAN MATEO-  
HAYWARD BRIDGE/ CHASING  
WEBERN/ ANTIOCH BRIDGE/  
CARQUINEZ BRIDGE 67:39

Susanna Lindeborg, p,  
electron; Ove Johansson, ts,  
EWI, electron; Per Anders  
Nilsson, exPressurePad,  
electron; with guests Gino  
Robair, perc, electron; Tim  
Perkis, electron, tracks 12, 13  
Berkeley Cal. 17 February 2014

An interesting mix of electronics with some saxophone, piano and percussion. Since I am a fan of classical electronics, I found much to like here. The use of electronics is interesting. The different players produce a variety of sounds, which kept me listening. The CD passed my listening test: buy doing something else when it was on, I kept finding I stopped what I was doing and kept listening. I was not always sure who was producing which sounds, but that doesn't matter, as the group works well together.

I particularly liked the tracks with Lindeborg on piano and Johansson on sax and on "Dumbarton Bridge" where they both play. The percussive work fits in well with the electronics, especially on "Bridge" as well. And the next track, quiets things down, which makes for a nice contrast, with some quiet percussion and sparse piano, mixed with electronics. The real standout for me is "Webern". Maybe because I love Webern, but the structure here, with piano, percussion, saxophone and electronics really works well.

Most of the pieces are short, and all have composers listed, but, my suspicion is that the listed composer came up with the idea or format for the piece, which is then largely improvised, with all members of the group contributing pieces.

Perhaps not for everyone, but definitely for people who enjoy the use of electronics in an improvised context.

Bernie Koenig

# New Issues



LUC HOUTKAMP,  
SIMON NABATOV,  
MARTIN BLUME  
ENCOUNTERS

LEO 716

RUNNING (INTO)/ COMING  
(ACROSS)/ BUMPING  
(AGAINST)/ STUMBLING  
(UPON)/ CONFRONTING  
(THE) PART 1/ CONFRONTING  
(THE (PART2) MEETING (OF)/  
FACING (WITH) 66:31

Luc Houtkamp, ts straight  
as; Simon Nabatov, p; Martin  
Blume d Cologne March  
24 2014

High energy playing, screaming, banging, and quiet lulls. Enough to make me tired. And that was just the first track. Track 2 starts off quieter, with some very subtle interplay. Blume's accompaniment is especially sensitive. He reminds me a bit of Han Bennink.

The whole CD can be described in this manner: Very high energy with quiet interludes. While the tracks do differ, I found it easier to think of the CD as one long piece with changing moods. Especially, when one track ends on a soft note and the next begins that way.

Houtkamp is an energetic player using short bursts of sound mixed with longer lines. He can get quite melodic, and the sound he gets from the straight alto is very interesting. I want to hear more of that. He has a couple of very long unaccompanied solos that are very interesting.

Nabatov is all over the piano, playing clusters and block chords. A couple of his solos are also very interesting.

Blume is a sensitive accompanist, who only takes one short solo. I would like to have heard more of him.

For lovers of high energy music.

Bernie Koenig

# New Issues



## WHAT RIVER ENSEMBLE WHAT RIVER IS THIS ILK 226

INDIFFERENT MOON/ THE  
SLEEPING & THE AWAKE?  
APX1/ DENSE MATTE/ NO  
EXIT/ NORTHERN LIGHTS/  
THE SLEEPING & THE AWAKE/  
APX2/ RUNNING GETTING  
NOWHERE/ THE SLEEPING  
& THE AWAKE/ APX3/  
WATERPLACE/ NIGHTMARES  
EXIST/ THE SLEEPING & THE  
AWAKE/ APX4 48:02

Phil Minton, vcl; Lotte Anker,  
ss, as, ts; Anna Klett, clt, bass  
clt; Darth Knox vla; Fred Frith,  
g; Ikue Mori electron; Jesper  
Egelund, bass; Chris Cutler, d,  
perc. Copenhagen May 1,  
2, 2012

The music on this CD was written by Anker in 2010 for the Huddersfield Contemporary Music Festival in Copenhagen. While the pieces are composed there is also lots of improvisation. Minton provides narrative in the "Sleep & Awake" pieces talking about people dreaming their separate realities and whether or not they will meet in their different realities in their respective dreams. The music adds to this sense of reality/unreality. The use of electronics aids in this feeling.

The ensemble really works well together, both in the composed and improvised sections. I do not know if the order of solos was arranged ahead of time, but everything just flowed very nicely.

Aside from the narrative, which I enjoyed, my favorite piece is "Nightmares" where we get some very eerie sounds and some great soloing by Anker. At times her alto sound reminded me of Henry Threadgill. If these are the nightmares the dreamers from the narrative are having, I think I would like to get to sleep so I can dream along with them

During all the solos the ensemble added great accompaniment. Standouts for me are Knox, Frith and Mori, but everyone here plays extremely well. And, as a result, the record holds up under numerous playings. I am on my third listen as I write this.

Bernie Koenig

# New Issues



ERIKA DAGNINO  
TRIO  
SIDES  
SLAM 557

PRELUDO/ PRIVO  
MOVIMENTO/ SECONDO  
MOVIMENTO/ TERZO  
MOVIMENTO/ QUARTO  
MOVIMENTO/ INTERMEZZO/  
QUINTO MOVIMENTO/  
MOVIMENTO FINALE 59:26

Erika Dagnino, vcl; Ken  
Filiano, bass; Satoshi Takeishi,  
d

No recording information

There is no information given about the performers or the place and date of recording. I am quite familiar with Filiano, so I was able to deduce the other two.

The Prelude is just bass and drums, as is the Intermezzo. The rest of the CD is comprised of Dagnino reading her poems, to the accompaniment of Filiano and Takeishi, who do an admirable job. She first reads Italian, and then after an instrumental break, reads the English translation. The texts are provided. I must admit that working with just voice is something I love to do on drums, so I was quite appreciative of Takeishi's playing. And Filiano does some excellent work as well.

I must admit I do not care much for the poetry, but that is largely irrelevant. I just listened to the voice and the musical accompaniment. And on that level I enjoyed the CD very much. I think I enjoyed the Italian readings more than the English ones because of how I listened to the voice as an instrument, rather than what the voice was saying.

The more I listened to this CD the more I appreciated the playing of Filiano and Takeishi. I am quite familiar with Filiano and like his work a great deal, Takeishi is new to me, but I was quite impressed with his sensitivity to both Dagnino and Filiano.

Bernie Koenig

# New Issues



## AFRO GARAGE EIGHTEEN WAYS TO MISS EGYPT LEO 719

DAILY CRAZE; LE TRAFIC/  
WHISPERING SHADOWS/ A  
WHILE WITH THE NILE (BASS  
SOLO)/ BIZARBAZAR/ U  
THE, DEUX SUCRES (PIANO  
SOLO)/ AKHENA-TONCE/  
DAILY CRAZE; ENCORE LE  
TRAFFIC/ SANS SUCRE (PIANO  
SOLO)/ SHISKA/ WHAT THE  
MOON KEEPS TO HERSELF  
(DRUM SOLO)/ DAILY  
CRAZE; LE RAFIG TOUJOURS/  
INSOMNIA/ WHAT THE  
WIND ASKS, TIME ANSWERS  
(DRUM SOLO)/ LE TRAVAIL  
DU SCARABEE/ CREPESCULE  
AVEC THE (PIANO SOLO)/  
HUMMIN' MUMMIES/ COME  
INTO MY SHOP (BASS SOLO)/  
CAN I KEEP A PICTURE OF  
THIS? 46:37

Christoph Baumann, p;  
Jaques Siron, bass, vcl; Dieter  
Ulrich, d, bugle Fribourg,  
October 20-23, 2005 March  
17-20 2011

I really enjoyed this CD. Maybe because I was in Egypt a couple of years ago, and this brought back memories, but the music really works. The three 'traffic' tracks do evoke the noise of traffic in Cairo where cars just go. If there are three lanes of traffic on the road, there will probably be at least four lanes of cars trying to get ahead.

Shiska are water pipes with flavored tobaccos. They are available in restaurants—a good way to end a big meal, or in special shiska shops. That track caught the feel of those shops. "Insomnia" certainly felt that way.

I am not sure if it a fault or a strength of this CD that the tracks are so short. On the plus side, the statement gets made and the feel of the piece is maintained. On the negative side, it would have been nice to have the players stretch out on some solos. But on the whole, the idea of this CD is to recreate images of Egypt, the short tracks probably are a good thing. And it just makes you want to play it again and again. Which I did.

Bernie Koenig

# New Issues



## TWO AL'S AND THE COWGIRLS KEPT ON DANCING BRAKKENRECORDS 007

NICE TO SEE YOU/ BEFORE  
THE JUMP IS OVER/ AN  
UNSPUN WEB? NEW SHOES  
BLUES/ CLEAN UP YOUR  
CLOSET/ COME IN/ CAMEL  
THURST/ TINY KLOMPEN/  
IT'S NOW FOREVER/ TOK THE  
FOK/ AND THE COWGIRLS  
KEPT ON DANCING/ TO  
BET ON BELLS/ DUTCH  
DELIGHTS/ LOVE STORY  
56:36

Albert van Veenendaal.  
Prepared p; Alan Purves,  
perc, squeaky toys, Brim  
Bram, Little instruments  
Amsterdam July 10,11,  
2013

I love prepared pianos. And I love the idea of little instruments, so I was really looking forward to this CD. I had expectations. As I started to listen, I was not hearing what I expected, but as I kept listening I shifted to what I was hearing, and sat back and enjoyed the music here very much.

I was expecting something more out. The music here is, for the most part, tonal and rhythmic. So on the second listen I realized that just because the line up looks to be experimental, it does not have to be.

The pieces are short, so the two Als say what they have to say and stop. The pieces are somewhat varied and stand alone. At times the piano does not sound prepared, but that is part of the preparation. Not every note will be distorted.

The piano seems dominant with Purves providing excellent accompaniment with a variety of sounds, but every once in a while, especially on "Klompem" and "Tok" Purves takes the lead. Indeed, "Tok" is all percussion. And the title track did make me want to dance. And "Dutch Delights" is a delight. The toys really provide fun with a piano vamp. Love those squeaky toys.

The two Als really know how to have fun while producing some good music.

Bernie Koenig

# New Issues



FRANK GRATKOWSKI,  
ACHIM KAUFMANN,  
WILBERT DE JOODE,  
OKKYUNG LEE,  
RICHRD BARRETT,  
TONY BUCK  
SKEIN  
Leo 708

TYCHO/ AXONEME/  
SCHACHT/ ADZE/ LIMATION/  
THRUM 68:52

Frank Gratowski, clt, bass  
clt, as; Achim Kaufmann,  
p; Wilbert de Jooode, bass;  
Okkyung Lee, cel; Richard  
Barrett, electron; Tony Buck,  
d, perc Mannheim, May 5,  
2013

Another interesting recording from Leo. The electronics give this a different flavor from most other Leo recordings, but the style of music still fits, with complex improvisation and great interplay. But what makes this record different is the use of electronics, which gives it a bit more of an avant-garde classical feel. Yet the jazz feel is also there.

The highlight of the CD is "Schacht," where everyone gets to shine. The piece, like so many extended free pieces breaks down into a few sections, with tempo and mood changes. Everyone here plays extremely well, both in their roles as soloists and accompanists. I especially like Gratowski's bas clarinet and Lee's cello, but then I love these instruments. The last part of the piece gets a bit raucus with some great bass playing mixed with the electronics.

The jazziest piece is 'Limation", where Gratowski's alto really rips, with great support from everyone, especially Kaufmann. But then it gets into some serious noise, fitting in with the rest of the CD.

And the CD ends with a short piece with everyone having fun.

My only criticism of this CD is that I would have liked to hear more drums, but then I am a drummer.

Bernie Koenig

# New Issues



**SUBTLE LIP CAN**  
**REFLECTIVE DRIME**  
DRIP AUDIO 1030

SIFFER SHUMP/ GULL PLUMP  
FIVER/ SALK HOVERED/  
SHUFFLE STOMP/ FIVER  
SHAME/ ROMMER CHANKS/  
TOSS FILLER HERE/ SLAM  
HUM/ CHACKLE CLAST/ TOO  
PINS OVER 51:00

Isaiah Ceccarelli, perc;  
Bernard Falaise, g; Joshua  
Zubot mandolin, vln  
Quebec 2014

**T**his record straddles the line between noise and free jazz. As readers of my reviews know, I play in both contexts, and the line is sometimes hard to draw. But here we have the string players using amplification to create all kinds of sounds. The percussion also sounds as if it electrified as well.

To their credit each track starts differently and more often than not maintains its integrity. There are certain sounds that turn up on most tracks, but they work in context. There is some serious guitar melody on “Plump” while “Fiver” is slow and moody and “Chackle” exploits the high end of the strings. But on all tracks, noise dominates.

Since I have played in a noise band I can relate to this trio. As a drummer I would have liked some of the drums and percussion a bit more forward, but that is a personal preference as a drummer.

Not for everyone, but lovers of noise music will find much of this CD of interest.

Bernie Koenig

# New Issues

## DAY & TAXI ARTISTS PERCASO 31/32

CD1 AN MEINEN NASSEN/  
SCHUNSPITZEN/ LONG  
DISTANCE/ GOBI IN  
GABI/ CHEAP METAL  
GLASS/ WALKING WITH  
BETH/ FELDFRAU/ FREE/  
DRUMMER'S HEART/ LA  
FABRIQUE DES ORNEMENTS/  
DIE ZEICHERIN/ DEATH  
GHOST/ FROOVE FOR W/  
LISA IN PISA/ HANSNAH/  
JIMMY 41:44

CD2 PEINE/ 60 BEATS &  
60 NOTES/ ANDRE'S B/  
MELODY/ BB/ 18807/  
FERMATS FOR HIDE TO/ ONE  
MORE FOR EMIL/ MELODY/  
HUGEL/ BEAT A BEAT ON  
BEAT FOR BEAT/ PIRIORITY/  
GABI IN GOBI/ VERO VERA?  
FLOWER STAND 43:37

Christoph Gallio, ss, bari  
s, Cmelody s; Silvan Jeger,  
bass; David Meier, d Baden,  
September 20, 21, 22, 2013

The feel of this recording is 1960s. Gallio dominates. His soprano playing is fluid with a big tone and Jeger and Meier perform well. Everyone gets some solo space and all solos are at a high level.

To start off with a criticism, two tunes could have been left off and there would have a full CD. Some of the playing gets a bit repetitive and doesn't always hold the listener's attention. But most of the music is of high quality, even with nothing really new.

The three all play extremely well together and the tunes seemed well rehearsed. A number of the pieces have short stops and everyone is right on. Jeger has a big sound on his bass and Meier uses his solo space very effectively, knowing how to leave space.

The CDs are set up with some very short pieces of about a minute, followed by some longer pieces ranging from two to four or five minutes. Maybe if some of the pieces lasted a bit longer the sense of repetition would not have set in.

Some of the highlights include some nice drum work on "Feldfrau" and "Heart." "Free" has some nice exchanges between Gallio and Meier. "Death" is a nice slow piece with a big bass sound and some nice brush work, and "60" is a bit more out with a bit of excitement.

In short some very good playing, but nothing new.

Bernie Koenig

## New Issues - Artist Profile



**KAREN NG,**  
TENOR SAXOPHONE



**1) KEN ALDCROFT'S  
THREADS QUINTET  
10/09/11  
TRIO RECORDS 019**

THREADS11/THREADS 111/  
THREADS 1 61:46

Ken Aldcroft, g/ Karen Ng, as/  
Jonathan Adjeman Analog  
synth; Josh Cole el bass/  
Germaine Liu d. Toronto  
April 21, 2013

**T**hough these CDs are led by Aldcroft I wanted to do the feature on Karen Ng as I had the pleasure of meeting her in the summer of 2014 when she was a guest at Eric Stach's series that year.

Toronto based saxophonist Karen Ng is an eclectic musician involved in many different projects all over the grid. Having the happy opportunity to tour Canada, the US, Europe and Asia, she has appeared on stage with the likes of Do Make Say Think, Fresh Snow, Bry Webb, L CON, Del Bel and Broken Social Scene. Much of her commercial recognition was with Charles Spearin's Juno award winning Happiness Project, touring with Feist and appearing in Nigel Goderich's series "From the Basement".

Karen's unique journey through post-secondary institutions have built a solid foundation for her passion in music education, having the privilege of studying with Canada's top saxophonists including Sundar Viswanathan, Mike Murley, Kelly Jefferson, Don Palmer, and Pat Labarbara. She considers herself deeply involved in encouraging the younger generation to share her enthusiasm for music and performing. Along with her long standing position as the woodwinds instructor at the Long and McQuade Music Lesson Centre, she also teaches privately at home and in the downtown west-end through the Annex Academy of Music, as well as a group winds ensemble at the Regent Park School of Music.

On 1) she shows great versatility by being to play nice long melodic lines as well as some serious hard continuous blowing. She has a nice light tone which both blends and contrasts with Aldcroft's guitar.

The notion of a thread, judging from the CD, is that there is some kind of continuity within each

## New Issues - Artist Profile



2) KEN ALDCROFT'S  
CONVERGENCE  
ENSEMBLE  
TANGENT FOR ERIC  
DOLPHY  
TRIO RECORDS 020

TANGENT SECTION 1/  
TANGENT 11/ TANGENT 111/  
TANGENT 1V/ SECTION V/  
SECTION V1/ SECTION V11  
TORONTO 59:52

Ken Aldcroft, g/ Karen Ng,  
as/ Scott Thompson tbn/  
Wes Neal, bass/ Joe Sorbara  
d. Toronto March 21 2014

piece. We get melodic statements, improvisations, return to the statement, and so on, so the thread turns up in different places. "Threads 11" features some nice unison playing by Ng and Aldcroft with everyone offering great support. Every once in a while Adjemin's synth comes through nicely. "111" is dominated by some nice mallet work on the tom toms, which later changes to brushes, with Cole keeping things moving under the unison work of Aldcroft and Ng. "1" is a bit like "111" in that there is some nice unison playing by Aldcroft, Ng, and Adjemin, with Cole and Liu keeping things moving. A nice mix of melody and free improvisation with some very nice interplay by everyone.

2) is a bit different. I am a great fan of Dolphy---I got to see him with the famous Mingus Quartet back in 1960---but I do not hear any Dolphy here. Of course, a tribute does not have to sound like the person that is being honoured, though some reference would be nice, to show how that person influenced the current players. But maybe that is where the title "Tangents" comes from. Dolphy may have been an inspiration to off on these tangents. Instead, here we get some nice free playing and some nice interplay between the players. The sound Ng and Thomson in unison is really nice, especially on "111". Aldcroft's guitar is a more fragmented than on 1). But it is appropriate to this group.

!V is very slow and moody with some nice harmonic playing between Thompson and Ng, with some nice solo work by Aldcroft and Neal. While V1 has some interesting fragmented playing.

Two different recordings featuring two interesting players with great interplay all around.

Bernie Koenig

# New Issues



(1) GEORGE  
COLLIGAN  
RISKY NOTION  
ORIGIN 82681

GORGASAURUS /  
CONSTANTLY BREAKING MY  
HEART / HARMAWHATICS? /  
CON WOMAN / IMPROMPTU  
BALLAD / RISKY NOTION  
/ SPACE GIVES YOU TIME /  
TRANSPARENT / HANTOM  
FRIEND / LOSING OUR WAY.  
60:39.

Colligan, d; Nicole Glover, ts,  
ss; Joe Manis, ts, as; Jon Lakey,  
b; Tony Glausi, tpt (3, 4, 5).  
March 16, 2014, Portland, OR.

George Colligan has performed with many prominent jazz figures as well his own group, has recorded prolifically both as a sideman (over 100 albums) and as a leader (25 albums), is a noted composer, and is currently on the jazz faculty at Portland State University in Portland, Oregon. Better known for his work on piano, Colligan plays drums on (1), serving as both an anchor and musical precipitator for saxophonists Joe Manis and Nicole Glover and bassist Jon Lakey. Colligan has worked often with Manis, of nearby Eugene, while Glover and Lakey are highly talented students of Colligan's from Portland State. The original writing from Colligan is consistently excellent in the post-bop realm, with energetic rhythms, imaginative melodies, pointed harmonies ("Harmawhatic?" an example of this), and high lyricism ("Constantly Breaking My Heart") present within the program. Saxophonists Manis and Glover are both strong and inventive soloists with largely modern conceptions. Joining the group for three selections is trumpeter Tony Glausi, a dynamic soloist who also adds a third voice on those selections to the colorful horn ensemble parts. Colligan, who lists among his drum influences Max Roach, Philly Joe Jones, Tony Williams, Elvin Jones, Neil Peart, and Harvey Mason, is both a leader and a listener on drums, here spurring on his group with great vitality.

Don Lerman

# New Issues



## (2) NORTHWEST + 1 MINOR SUGGESTIONS NO LABEL OR NUMBER

MINOR SUGGESTIONS /  
CLARITY / FLOTSAM AND  
JETSAM / SUNSET'S LAST  
EMBRACE / LISA / CURLY /  
JUMP OFF JOE / BLUES FOR  
MINGUS / BIG BIRD. 66:01.

Kevin Woods, tpt; Damani  
Phillips, as; Danny McCollim,  
p; John Hamar, b; Julian  
MacDonnough, d. February  
1-2, May 24-25, 2014,  
Pullman, WA.

Trumpeter Kevin Woods put together this quintet to take part and perform in his guest artist series at Spokane Falls Community College in June 2013, and it proved to be an unusually successful grouping of superior and like-minded musicians. Following its 2013 Spokane concert, the newly-formed jazz quintet "Northwest +1" reassembled to record in the following year, producing (2). The group's cohesive qualities are immediately apparent on Woods's fine opener "Minor Suggestions," in which Woods and altoist Damani Phillips generate a spirit akin to Nat and Cannonball Adderly, while the rhythm section of McCollim, Hamar, and MacDonnough provide precise and swinging accompaniment for this uptempo bebop vehicle. The musical conceptions and arranging skills of Woods are also showcased on another uptempo piece, "Big Bird," and in a slower mode on the engaging "Flotsam and Jetsam," the latter reminiscent of the music of early Herbie Hancock. In the ballad category, top-notch performances are given on McCollim's composition "Blues for Mingus," as well as on Phillips's "Sunset's Last Embrace" and Hamar's pensive piece, "Clarity."

Don Lerman

## New Issues - Artist Profile



### MICHAL TOKAJ TRIO THE SIGN HV 0089-2-331

THE SIGN / MAGDALENA  
/ OFF MODAL / ACUTE  
TRANSITIONS / THE END  
OF THE SONG / HARMONY  
IN THE CLOUDS / AGING /  
BLUES FOLK / MOONLIGHT /  
AWAKENING. 58:12.

Tokaj, p; Michal Baranski, b;  
Lukasz Zyta, d. June 28-30,  
2014, Sulejowek, Poland.

#### Profile:

Pianist Michal Tokaj was born in Warsaw, Poland in 1974. He completed his primary and secondary education at the Karol Szymanowski Public Music School in 1993, and in 1998 graduated from the Katowice Academy of Music. During his student days he obtained experience and received recognition while playing in drummer Kazimierz Jonkisz's quartet (1993), with the group "Joint Venture" (1995-1996), and with saxophonist/flautist Marcin Zupanski's quartet (1997). Tokaj has participated in numerous international festivals, and in 1999 won the International Jazz Improvisation Competition in Katowice in 1999.

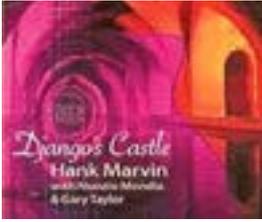
Tokaj has performed abroad in Germany, the Czech Republic, Hungary, Slovakia, Ukraine, and Lithuania, the USA, and Israel. Musicians he has worked with include Janusz Muniak, Ewa Bem, Henryk Miskiewicz, Darek Oles, Zbigniew Namyslowski, Eddie Henderson, Victor Lewis, Monty Waters, and Bennie Maupin. Tokaj works on a regular basis in a quintet led by Czech bassist Jaromir Honzak, whose CD "Present Past" won the Harmonie magazine's Best Jazz Album in 2003. As a leader, Tokaj recorded the award-winning CD "Bird Alone" with bassist Darek Oles and drummer Lukasz Zyta in 2004. Since 2001, Tokaj has taught at the Frederick Chopin Music School in Warsaw.

#### Review:

On his current recording, Tokaj and his outstanding trio perform thought-provoking music with great skill and sensitivity. All of the compositions were written by Tokaj except for one ("Awakening") by Darek Oleszkiewicz. Some initial impressions of the depth and beauty of Tokaj's music may be gained by listening to engaging waltzes "Magdalena" and "The End of the Song," the contemplative "Moonlight," and "Aging," a seven minute piece containing qualities of pathos, hope, and simplicity. Tokaj and the trio step up the pace on "Off Modal," "The Sign," and "Blues Folk," the latter a variation on the blues with a Monk-like line by Tokaj. Drummer Lukasz Zyta and bassist Michal Baranski complement and support Tokaj with great sensitivity throughout the program, one that certainly bears repeated hearings.

Don Lerman

# New Issues



**(1) HANK MARVIN  
WITH NUMZIO  
MONDIA & GARY  
TAYLOR  
DJANGO'S CASTLE  
NO LABEL OR NUMBER**

SWING 42 / SWINGTIME IN  
SPRINGTIME / NOTO SWING  
/ AFTER YOU'VE GONE / SI  
TU SAVAIS / HONEYSUCKLE  
ROSE / COQUETTE / MICRO /  
VIPER'S DREAM / DJANGO'S  
CASTLE (MENOIR DE MES  
REVES) / MINOR SWING /  
SWING GUITARS / I CAN'T  
GIVE YOU ANYTHING BUT  
LOVE / BELLEVILLE. 56:41.

Marvin, lead g; Mondia,  
acc; Taylor, rhythm g; Pete  
Jeavons (1-4, 6, 7, 10-14),  
Robbie Pisano (5, 9), Matt  
Willis (8), b. 2011, Perth,  
Western Australia.

Legendary British guitarist Hank Marvin and his group provide on (1) a joyful performance of songs from the Gypsy Swing repertoire, and in so doing honor and pay tribute to Django Reinhardt and his music. Marvin here collaborates with accordionist Numzio Mondia in carefully crafting arrangements of tunes either written or associated with Reinhardt (eight compositions and six tunes penned by others of the period). Rhythm guitarist Gary Taylor and bassist Pete Jeavons (with Robbie Pisano and Matt Willis handling the bass role on three cuts) are consistently swinging while staying in the background volume-wise, filling out a quartet which has a similar instrumentation to the "Quintet of the Hot Club" led by guitarist Reinhardt and violinist Stephan Grappelli (that is, having no drums or horns). As principal soloists here, Marvin and Mondia do much more than representing the period and the genre well. Marvin sets the pace whimsically on the opener "Swing 42," quoting "Singin' in the Rain," and can simply craft a solo like a master storyteller spins a yarn. Mondia is an ideal partner, being similarly adept in his solos and artful in his background comping. Both are masters of melody, and the fun they clearly have playing with each other and with the group is certainly passed on to the listening audience.

Don Lerman

# New Issues

## (2) RORY PARTIN RPE 1408

DON'T GET AROUND  
MUCH ANYMORE / TENDER  
TRAP (LOVE IS THE) / I'VE  
GOT YOU UNDER MY  
SKIN / EVERYBODY'S GOT  
SOMEBODY BUT ME / FLY  
ME TO THE MOON / ORANGE  
COLORED SKY / I GET A KICK  
OUT OF YOU / NIGHT AND  
DAY / GEORGIA ON MY MIND  
/ JAMBALAYA / WHAT A  
WONDERFUL WORLD. 35:52.

Combined personnel: Jimmy  
Bowland, Dennis Solee,  
Quitman Dennis, Doug  
Moffett, Tom McGinley,  
Rufus Long, Cole Burgess,  
Robbie Shankle, saxes;  
Steve Patrick, Ricky Peters,  
Jamey Simmons, Brent  
Baker, David Herrera, tpts;  
Oscar Utterstrom, Greg Cox,  
Roger Bradley, Eric Tucker,  
Alan Javorcky, Billy Huber,  
tbns; Paul Gregoire, cajun  
acc; Jeff Lisenby, p, acc;  
Paul Hagy, Paul Abrams,  
g; Danny O'Lannerghy, b;  
Scott Weckerly, d; Sam Bacco,  
perc; Partin, voc; Reggie  
Smith, Ladye Love Smith,  
Gene McDonald, bckgd voc.  
Featured artists: Alexa James  
(7), Jimmy C. Newman (10).  
Late 2014, Nashville, TN and  
Hendersonville, TN.

Louisiana native and current Nashville resident Rory Partin brings an extroverted, booming vocal presence to (2), his second recording. The program consists mostly of standards from the big band era, capably performed by two big bands, with some overlap of personnel, from separate recording sessions done in Nashville and Hendersonville, Tennessee. The vocal parts, coming from Partin and several other vocalists, were recorded at three other studios. All told, over thirty musicians, both instrumentalists and vocalists, were utilized in this endeavor, generating an eleven tune set with cuts of modest length (averaging just over 3 minutes each). The focus in these arrangements by Tim McMillen, Walt Stuart, Terry Waddell, and Partin, is on the stylized vocals of Partin as accompanied primarily by the big band, with one selection, "Fly Me to the Moon," employing a small group plus flute to back up Partin. Jazz solos largely take a subordinate role here, a notable exception being a superb flugelhorn solo by Jamey Simmons in "What a Wonderful World." Standing out among the mostly familiar fare on the program is "Jumbalaya," a well done performance of an arrangement by Tim McMillen spiced up by the cajun accordion of Paul Gregoire and some fine trumpet and clarinet solos in the Dixieland style.

Don Lerman

# New Issues - Artist Profile

**NAME: THE PRISM  
QUARTET**

**INSTRUMENT:  
SAXOPHONES**

**PLACE OF BIRTH:  
NEW YORK, NEW  
YORK**

Since the 1980s, the Prism Quartet has been exploring adventurous repertoire for the saxophone quartet format. Improbably, they have received less attention than well-known jazz sax quartets like the World Saxophone Quartet or the Twenty-Ninth Street Saxophone Quartet, and less than ensembles like ROVA or the Arte Quartet, who are more inclined to blend free improvisation with new music. Prism is aesthetically closer to the latter groups, combining an immense technical range with a flair for the expansive and the experimental. In its three decades of existence, the group has recorded prolifically and has commissioned numerous pieces from some of the most advanced composers in jazz or other idioms and has performed famed works like Nixon in China.

Recommended works: Real Standard Time, Breath Beneath, Dedication, People's Emergency Center.

## Review:

This is quite an ambitious release from the excellent Prism Quartet, whose adventurous approach to this format has had them collaborating more recently with jazz musicians. On this sprawling release, the Prisms not only commission works from some of the more adventurous composers of the day, they are regularly joined by them in wind-ranging, absorbing performances.

The mood is dark and romantic on the quarter-hour opener, revealing an attention to color and nuance that characterizes the release as a whole (despite the very different inflections of each piece). This Mahanthappa piece (on which the composer plays) contains plenty of riffing, layered tempi, and a nice combination of register shifts with counterlines, giving the whole a real sense of depth that doesn't lose the subtlety no matter how briskly it races or hard it rocks. But what really grabs you is the way, at moments of peak intensity, the horns work together like a calliope with its pipes slightly bent. "The Missing Piece" is a pulsing, billowing 1999 piece from Zenon, anchored by a gorgeous melancholy refrain with some soulful playing by the composer and lush beds of tones laid down throughout. The subsequent piece is a more recent Zenon contribution, complex



**PRISM QUARTET  
HERITAGE/  
EVOLUTION, VOL 1  
INNOVA 906**

DISC ONE: I WILL NOT  
APOLOGIZE FOR MY TONE  
TONIGHT / THE MISSING  
PIECE / X MARKS THE  
SQUARE / NAME DAY. 53:53.

DISC TWO: 15 PLACES AT  
THE SAME TIME / COVENANT  
OF VOICES / TRAJECTORY /  
DEAR LORD. 59:37.

## New Issues - Artist Profile

Timothy McAllister (ss), Zachary Shemon (as), Matthew Levy (ts), Taimur Sullivan (bari s), plus Steve Lehman (as), Dave Liebman (ss), Rudresh Mahanthappa (as), Greg Osby (as), Tim Ries (ts), Miguel Zenon (as, perc).  
April 13 & May 10, 2014, Brooklyn, and June 11-12, 2014, Philadelphia.

and winding, with the composer playing percussion as well as alto (and with Ries adding some tenor, including a dazzling solo). Bright and effervescent, it cycles through a lot of different areas, but they all feel like extensions of some of the basic lines laid down at the start. Speaking of Ries, some tasty soprano opens his "Name Day," which is subtle and compelling like the other pieces here. Moving through a slow addition of voices, there's a tasty hand-clapping sequence as the horns bounce around off each other, taking a few bars to improvise, then weaving back into the flow of the piece. Like a lot of the compositions here, Ries' deftly shifts between percussive, riffing sections and melody, with loads of dynamic changes too, especially effective in the concluding space of deep reflectiveness, with wistful soprano above the descending theme.

The second disc opens with Lehman's five-part "15 Places at the Same Time," commencing with the spacy "Line/Texture." Its segmented, multi-form character makes it different from some of the other performances on this release, and Lehman writes for the full range of saxophonic possibility, from barks to curling circular breathing to generous fading and layering of tones. Some tasty improvising from the composer (with much tone-bending) initiates a chorus of unison stutters in what sounds like an echo chamber, moving from there to a series of insanely tight rapid unisons that maintain microtonality in their gathering of mewling voices. Greg Osby's "Covenant of Voices" features a winding, complex Osby solo followed by a lovely, melancholy layering of voices, with Dave Liebman's soprano wending through the lush mix. It's a gripping, emotional piece, yet another testimony to the assurance and feel of the Prism Quartet. There are moments of the elegiac, which to my ears vaguely recall ROVA's reading of Lindsay Cooper's "Face in the Crowd," though this piece shifts regularly and subtly to bright colors, a gorgeous feeling of movement and blooming throughout. Liebman's 20-minute "Trajectory" is a denser and craggier piece than the others on disc two, opening with a lovely solo that slightly recalls Evan Parker in a very gentle mood. There are long sections of deep plunges capped off by dancing lines (and Sullivan is especially effective here), and whole forests of contrasting register and pitch. It's a pretty exhilarating piece, a fitting capstone to these wide-ranging studio recordings. But the record itself is capped by a heart-on-sleeve moment from the night of these final recordings, when Liebman and Osby joined the quartet at Philly's World Café for a spacious, reverent reading of Coltrane's "Dear Lord." A brilliant release, and a lock for my year-end list already.

Jason Bivins

# New Issues



IRENE KEPL/MARK  
HOLUB  
TASCHEN DRACHE  
SLAM 298

BREAK PEBBLES /  
PLANETARIUM IM QUADRAT  
/ ON THE CAROUSEL  
/ TASCHEN DRACHE /  
ARACHNID / SEIFENBLASEN  
BAUEN / A DAY AT THE  
BEACH / FINSTERES  
ZEITFENSTER / DANCING  
BEETLES / HOLS HACKENDE  
FLECKEN / EMERGENCY  
BROADCAST SYSTEM /  
SPEED DATE. 56:50.

Kepl (vln, elec), Holub (d).  
2014 (no recording location  
given).

This is a gritty, earthy program for two resourceful and intense improvisers. It more or less charges out of the gate with the probing, slashing “Break Pebbles,” whose effectiveness is marred slightly by what sounds like an inconsistency in the recording – dry and boxy for the drums, some more reverb for the violin. But it doesn’t undercut the effectiveness of the music, subtle and intense in equal measure. They’re able to work well in textural, minimalist areas, as with “Planetarium im Quadrat,” with rolled objects on drum heads, bells, grainy string overtones, and subtle tom-toms. The basic language of this piece evolves into “On the Carousel,” buzzing with energy, as Kepl’s slashing arises from the froth of the snare. This general feel for contrast enlivens the majority of these pieces. Amid the heady groove of the rumbling title track, Kepl favors minimalism, repeating patterns with subtle variations of tone and attack. From the mournful, ritual plod on “Arachnid” there arise subtle percussive jabs, woodblocks, damped strings, and resounding cymbals. Some of the middle tracks get slightly repetitive, but I like the fractured lyricism in Kepl’s playing on “Finsteres,” the understated funk on “Beetles,” the lonely landscape on “Hols,” and the moaning feedback and rough incisions on the closer. All pieces are focused, not overlong, and they’ve got a refreshing sense of form and ending. Recommended.

Jason Bivins

# New Issues



## KAZZRIE JAXEN QUARTET QUATERNITY New Artists 1060

All the Things You Are / She's  
Funny That Way / Beacon / All  
of Me / When You're Smiling  
/ Lennie's Pennies / It's You or  
No One / What is This Thing  
Called Love. 64:30.  
Jaxen (p, vcl), Charley Krachy  
(ts), Don Messina (b), Bill  
Chattin (d). December 12,  
2009, Callicoon, NY (7); March  
19, 2011, Montclair, NJ (8);  
August 26, 2012, Beacon,  
NY; and January 19, 2013,  
Honesdale, PA (6).

The inclusion of “Lennie’s Pennies” here gives you a sense of the provenance and the orientation of Jaxen’s music. And this is fine, inventive jazz in the vaguely Tristano-ish sense (more from the overall disposition of the group, which is straight ahead and pushing forward, than Jaxen’s own playing, which is quite expressive and often busy). Krachy’s relatively sober, focused lines (not to mention his suggestive harmonic choices) make for good frontline contrast, and there’s loads of fine interaction throughout. But the recording is almost distractingly bad in places, and that makes the front half of the disc tough to connect to. The boxy sound obscures some of the inventiveness of “She’s Funny” and other tunes, although you can tell that it’s quite accomplished in the idiom. Because of the mix of the first tracks, Jaxen dominates in the listening. You can tell how sensitively she’s playing, and thoughtfully too, on this largely familiar repertoire (the lone original is Messina and Chattin’s dark, free-ish “Beacon”). The location changes for the second half of the record benefit the music immensely. “Lennie’s Pennies” is very well done and best thing here (they’re all feeling it, especially Jaxen), though I also enjoyed the vivid reading of “It’s You” (a nice feature for Messina) and the closing Porter tune, with some adventurous harmonic exploration and admirable melodic invention from Krachy. It’s hard to get past that recording deficiency, but the music is good.

Jason Bivins

# New Issues



SCHLIPPENBACH  
TRIO  
FEATURES  
INTAKT 250

FEATURE 1-15. 62:24.

Alexander von  
Schlippenbach (p), Evan  
Parker (ts), Paul Lovens (d).  
December 11 & 12, 2103,  
Zurich.

It's been quite a while since this fabled trio has recorded a program of such concise pieces. For Intakt's 250th release, this brilliant series of miniatures celebrates both the range of these musicians (with over four decades' playing experience) and, quite frankly, of freely improvised music. The trio has a considerable vocabulary, in terms of setting, form, and technique, and it's all on display here. After the gorgeous opener, a Feldman-like piece for solo Schlippenbach, they make their way through these distillations with clarity and sensitivity. In a darkly ponderous lower register on "Feature 2," Parker elaborates simple themes and variations, wending through Schlippenbach's billowing shapes and the woody floriculture of Lovens' kit. Each piece has this kind of balance of elements and instinct for form, and across the hour there's quite a variety of settings: squeaks and jabs capped off by rapidfire notes, interstellar Tristano, crystal temples and stark dissonance, frothy free jazz and abstract textural studies. Certain pieces, like "Feature 13," conjure up specific imagery, here a ticking clock in mutant minuet, while others follow some strange unison, as with the tense wind-up and wind-down of "Feature 14," with each player going in different directions, or the abstract balladry of "Feature 7." While the aggregate is marked by a sense of understatement that accentuates the structure and logic of these incisions, the impression of the record as a whole is as if they've taken one of their marathon pieces, mapping it out and isolating its fast-moving changes, making of each element a discrete piece. Satisfying, and recommended in every way.

Jason Bivins

# New Issues



## 1) LUIZ MORETTO QUINTET VAMPYROTEUTHIS INFERNALIS SLAM 558

ESPIRAL DO TEMPO  
/ RIO VERMELHO DO  
DESTERRO / ROPE EM  
FUGA / VAMPYROTEUTHIS  
INFERNALIS / REFRACOES  
GEOMETRICAS /  
PHOTOPHORES / SATURNIA  
/ TERRAS DE ARROZ E  
ACUCAR. 49:26.

Moretto (vln, rabeca), Alipio  
C Neto (ts, ss, bells, whistles),  
Francesco Lo Cascio (vib,  
perc), George Tedeschi  
(b), Marco Ariano (d, perc).  
October 23, 2013 and March  
17, 2014, Rome.

(1) is a vivid, and wondrously engaging date, like an old Dolphy session with Hutch recorded on some far flung planet. The tart, keening sound of Moretto's rabeca and violin interact really well with Neto's horns, all suspended in a supple web of vibes, bass, and percussion. The band trades in a music that balances texture with rhythmic intensity, and it's hard to deny how compelling that combination can be. Many of the pieces build from simple ideas, from the billowing texture of the opener to folkish lines of "Rope em Fuga," to raw propulsion. It's all shaped by three distinct band elements that blend marvelously: the intense expression of the two frontline players, the generous rhythm team (who really shape the music via the space they leave between the notes), and Lo Cascio's vibes the coloristic middle. It's cohesive, and as a group they play with control and dynamic variation. On tunes like "Rio" and "Rope em Fuga," there's a near romanticism that blooms with the largely free-ish music (think Motian in terms of the balance of abstraction, if not the actual musical language). But there's also a propensity for quick dancing heads and bright melodies, at times recalling some of India Cooke's groups. The soloists play bracingly, but it's the moments of interplay that get me the most: the Dolphy-to-Rahsaan lope of the title track, the propulsive "Refracoes" and its hot counterlines, the earthy funk of the closer, with hard vibes playing of the grainy sound of the rabeca (the fiddle from northeastern Brazil). My one gripe is that the leader sometimes comes across as too understated on his own session, but that's also something to admire. Do check this one out.

Jason Bivins

# New Issues



## 2) CLOCKWORK GROOVE WAITING FOR INJECTION

SLAM 560

CWG Intro / Tempi Disparati / Giochi Sonori / The Black White / Turbolenze / Ginestra / Cupido / Texas Groove / Il Funambolo / Dave Blues Bass Groove.

51:55.

Alessia Serina Pinto (ss, ts), Ferdinando D'Urso (as, bari s, p), Marco Pometti (g), David Giovanni Pometti (b), Luigi Peticone (d).  
November 8 & 9, 2013,  
Scordia, Sicily.

The Clockwork Groove disc (2) similarly tries for balance among multiple elements, but it's telling different stories. You get this sense from the very start, in a mélange of spacey echo, cymbal washes, digital delay guitar, and vocalic sax lines. It's a nice mix that aims for musical direct hits in a lot of ways, punchy without compromising an overall sensitivity. Hear it come together on tunes like "Tempi Disparati" and "Turbolenze," where the bassist and the drummer provide a supple, grooving architecture that gives the others loads of room to color (perhaps this general shape of the music owes something to the fact that the bassist composed all but two of these pieces). Many of the solos are processed and this gives the music a sometimes electronic wash that not all listeners may care for (I dug it). And in this general interplay between textural variety and bustling groove, they touch down in a number of different places, from the light semi-tango "Giochi Sonori" (nice soprano and guitar work that's vaguely insouciant in ways that recall both Breker and Dato), almost EDM on "Turbolenze, or the crunchy rock of "Texas Groove." And while there's sometimes something just a bit tame and understated about the playing (you get the sense that it could be outrageous fun in a live, not a studio setting), it's hard to deny that much of it works quite well, like the galumphing but spacey "Il Funambolo" (which sort of recalls Human Feel) and the Meters-via-Scotfield closer.

Jason Bivins

# New Issues



1) JOHN STOWELL/  
MICHAEL ZILBER  
QUARTET  
LIVE BEAUTY  
ORIGIN 82684

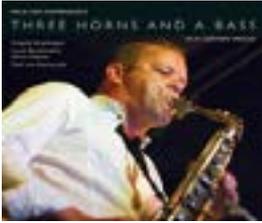
IN THE PARK / SHOT  
THROUGH WITH BEAUTY  
/ QUANTUM THEORY /  
STOWELL WHAT / COOKIE  
MONSTER BLUE / MY FUNNY  
VALENTINE / WABASH III.  
62:05.

Stowell (g), Zilber (saxes), John  
Shifflett (b), Jason Lewis (d).  
March 3, 2012, Berkeley, CA.

(1) is filled with fine, probing modern mainstream that has a wide rhythmic range of reference but a lyrical heart. From instrumentation to idiom, it's indebted to sessions from the likes of Abercrombie/Surman and Scofield/Lovano, two key points of influence that shouldn't require any positive elaboration. Stowell is based in Portland, and Zilber's from the East Bay, and it's nice that they're documenting their longstanding collaboration with a rhythm section of considerable imagination and ability. On each piece, there's fine detail and conviction from all four players, with lots of emphasis on tone and color (especially on those fine, unpredictable changes of the opener, penned by drummer Lewis). It's tough to pull off this kind of careful, studied quality to the playing while also keeping things as cracking and bouncing as they are throughout, but that's very much the case with Stowell's patient, cerebral lines and Zilber's earthy, at times almost Breckerish improvisations; sometimes phrases punch and churn, while elsewhere they're content to insinuate. The tunes have some sharp edges (the jittery repetitions of "Quantum Theory") but often are marked by sudden turns into melancholy, as on the spacious "Shot Through With Beauty." And the writing smartly showcases the group's abilities. The start-stop craggy theme and wide intervals on "Stowell What" spotlight their feel for space and flinty texture. The laconic, medium-tempo lope of "Cookie Monster Blue" boasts some nice color and chord shifts. And even their adaptations of other material score points for innovation from the open duo reading of "My Funny Valentine" (where it sounds like Stowell is playing a bari guitar, or at least a detuned one) to the rousing "Wabash III" with its tasty second-line shuffle. Excellent mainstream, easily recommended.

Jason Bivins

# New Issues



## 2) PAUL VAN KEMENADE IN A CERTAIN MOOD No label, no #

IN A CERTAIN MOOD /  
LAPSTOP / MEX (FOR MY  
DAUGHTER) / WIEGELIED  
(LULLABY FOR A PETULANT  
GUY) / WHATSAPPENING /  
FREEZE! 4.0 / MIND THE GAP  
(THREE HORNS WITHOUT A  
BASS) / COOL MAN, COLEMAN  
/ TAKE IT EASY / SPAGHETTI  
STRESS. 44:21.

Van Kemenade (as), Angelo  
Verploegen (tpt, flgh), Louk  
Boudesteyn (tbn), Wiro Mahieu  
(b). 2014, Tilburg, Netherlands.

2) has an altogether different instrumentation, but Van Kemenade's Three Horns and a Bass ensemble similarly puts its spin on idiomatic materials. Readers will know the altoist from the Berlin Contemporary Jazz Orchestra, Podium Trio, as well as his music-making alongside David Murray, Han Bennink, Alexander von Schlippenbach, and many others. His music here is tasty and swinging, with nice arrangements and sumptuous harmony throughout. He's got a lovely rasp to his tone, a deep soulful melancholy that looks back to jazz's earliest days even as it sounds wholly contemporary. And he writes for maximum impact of both individual and ensemble work, making for music that's resourceful, tasteful, sensitive and inventive throughout. After the wistful opener, the group swings brashly on "Lapstop," creating a general effect of frisson (somehow this one flirts with turntable effects and Reggae too). The lightly dancing "Mex" has a good deal of color, and as ever they groove plenty even without the presence of a drummer. In many ways, "Wiegelied" encapsulates all of the group's virtues, free feeling but with loads of close harmony, racing but spacious, and capped off by a slow-swinging Ellingtonian section that spotlights tight trumpet work and rotund tromboneliness. "WhatsAppening" is mutoid chamber music, stately and brash in equal measure, while the elegant "Freeze" gets even closer to new music, with lots of subtle harmonic shifts. There's some Giuffre-esque tartness to "Take it Easy," while the closer sounds like a soundtrack fragment. Somehow, though, the group plays with its own puckish identity front and center despite the varied material. Each piece on this succinct album has a different language and identity, and I found it very refreshing overall.

Jason Bivins

# New Issues



## JULIAN SARTORIUS ZATTER INTAKT 242

SPUNIG / UFLIG / MAALI /  
UEB / WIRS / HULI / TRIBEL  
/ WELI / ZATTER / UNTAN /  
TSCHOLI / TRAPP / PUCKT /  
WEIKE. 55:00.

Sartorius (d, perc). February  
2014, Bern, Switzerland.

Solo percussion albums are in some ways tougher than other unaccompanied outings. Key to any success is a good range of timbre and a sense of line throughout the performance, rather than a sequence of differing rhythmic devices. Sartorius, who has performed with Colin Vallon and Sylvie Courvoisier among others, is a veteran of solo recording. That experience pays off marvelously, with a wide range of concise, focused performances. It's one of those records that comes with a disclaimer indicating that no overdubs were used, and on first listen one is stunned by this. Sartorius has a simply astonishing technique, and an equally vast assortment of instruments, including rubber balls, vibrators, sruti box, lumber, and bullroarer, along with more conventionally recognizable percussion devices. He uses it all to create entire atmospheres rather than merely in the service of impressing listeners with his prowess and dexterity. In his spring-loaded exuberance on the bells-rich "Spunig" or the kalimbas and woodblocks on "Uflug," I was somehow tempted to liken his sui generis approach to percussion to the late Hans Reichel's approach to stringed instruments. He ritually invokes spinning tops and metal gears on "Maali," makes his instruments moan and groan on "Ueb"; he contrasts bird-squeak with bullroarer on "Wirs," lays into a cool, bouncy groove on "Tribel," and explores a long cycle of decay and resonance on "Weli." Only rarely, as on the title track, does he explore the possibilities of groove, and even here he focuses much of his to tonal variation in the patterns. The long rumble and vibration again of "Untan" definitely seems to shuttle between grooves and drones. The bells of "Tscholi" evolve into a bass drum thud which seems to create rippling, skittering ripple effects that give birth to a cool little tone row that's straight gamelan. And after the crazy whiplash texture shifts on the pulse-tracked "Trapp," which is computer-precise, Sartorius moves through the pounding "Puckt" back to soft bells to close on "Weike." If drums went to church, this would be the soundtrack for the service.

Jason Bivins

# New Issues



**JIMMY BENNINGTON,  
STEVE COHN  
NO LUNCH IN  
HACKENSACK**  
Unseen Rain Records

AT THE TRACK BY THE SHACK  
IN HACKENSACK; WHAT  
BOB WANTS TO HEAR; THE  
PRESIDENT'S CLUB; STEVEN;  
NO LUNCH IN HACKENSACK I;  
QUIET NOW (DENNY ZEITLIN);  
THE DAYS OF WINE AND  
ROSES (HENRY MANCINI); NO  
LUNCH IN HACKENSACK II;  
FOR DEBBIE

Jimmy Bennington; d; Steve  
Cohn; p

Jimmy's drums on this (somewhat) rambling foray into the nether-woods of New Jersey will catch your ears & shake them a bit... the opener alone, "At The Track by the Shack in Hackensack", immediately shows the rapport these players have... they play off of, around & (even) through each other... I loved the vocals that were gently interspersed throughout (though you can't quite call it spoken-word... more like "spirits speaking", I guess you'd say). I've had a few sonic adventures like this myself, where the keyboard player (often) starts off with a kind of direction in mind & the drums trail it & then at some point, jump out ahead of the pack. The laid-back "Quiet Now" is about as solid a jazz piece as I've heard for duo music like this... not at all what you might expect from a simple drum/piano set, but full of life & the love of living it. You get nine tunes for your long-term aural pleasure and audio adventure... my personal favorite of those tracks is the oddly-titled "What Bob Wants To Hear"... at 12:39, there was plenty of room for each player to expand their improvisational horizons and do the thing that's most important on these types of albums - have FUN with it... great high-talent & high-energy playing that will intrigue you and make you want to hear even more. I give Jimmy & Steve a MOST HIGHLY RECOMMENDED, with an "EQ" (energy quotient) rating of 4.98. You can get more information at the UNSEEN RAIN RECORDS label page for this release.

Dick Metcalf

# New Issues

**(1) RUSSELL MALONE  
LOVE LOOKS GOOD  
ON YOU  
HIGH NOTE HCD 7268**

SOUL LEO / LOVE LOOKS  
GOOD ON YOU / THE ELDER  
/ ELLIE'S LOVE THEME / YOUR  
ZOWIE FACE / MIRRORS /  
AMSTERDAM AFTER DARK /  
LIFT EV'RY VOICE AND SING /  
SUITE SIOUX. 51:08.

Malone, g; Rick Germanson,  
p; Gerald Cannon, b; Willie  
Jones III, d. October 9, 2014,  
Brooklyn, NY.

**(2) ISAAC DARCHE  
TEAM & VARIATIONS  
CHALLENGE RECORDS  
CR73395**

A 'WINKEL IN TIME / SLOPED  
PERSECTIVE / DON'T RUN  
OUT OF MONEY / ANA MARIA  
/ ARTS OF A BACHELOR /  
NOBODY ELSE BUT ME / YOU  
STEPPED OUT OF A DREAM /  
NERDS. 45:44.

Darche, g; Chad Lefkowitz-  
Brown, ts; Glen Zaleski, p;  
Desmond White, b; E. J.  
Strickland, d. No location or  
date.

These two new albums by jazz guitarists, one an eminent veteran performer and the other an emerging talent, were a pleasure to hear and appreciate.

Russell Malone presents a varied program of excellent music on (1). Malone, the consummate professional, shows his ability to build and develop a solo from the outset on Mulgrew Miller's "Soul Leo," a fine medium Latin vehicle for Malone and his quartet. Also in the jazz vein are Thad Jones's "The Elder," a medium swinger previously done by the Basie band, George Coleman's "Amsterdam after Dark," and Freddie Hubbard's "Suite Sioux," an extroverted piece from Freddie's "Red Clay" album. The Bricusse/Goldsmith show tune and enticing waltz "Your Zowie Face" includes another well-developed Malone solo and a strong performance by the entire group. Malone can be quite lyrical, as displayed on his own composition "Love Looks Good on You," a very pretty ballad in the light latin mode, on "Mirrors," a pensive ballad, and finally on Malone's beautiful and inspiring solo guitar version of "Lift Ev'ry Voice and Sing."

Guitarist Isaac Darche and his quintet are innovative and leading players on the New York jazz scene, and on (2) present original and other music. On the program are five Darche compositions of substantial rhythmic and harmonic complexity as well as three selections in the standard/jazz standard category. Tenor saxophonist Chad Lefkowitz-Brown joins the group on five of the eight selections, with the remaining three cuts done by Darche and the others as a quartet. In either alignment the group performs impressively, displaying strong cohesiveness as an ensemble and top-notch soloing as individuals. It is also noteworthy that the more traditional tunes on the program are addressed at the same high level and with the same seriousness of purpose as was done for the Darche cutting-edge style pieces.

Don Lerman

# New Issues

## (1) TED HOWE JAZZ ORCHESTRA PINNACLE HOT SHOE RECORDS 102

PRESTO FOR TWO  
TROMBONES / IMPROMPTU  
FOR TRUMPET / SUITE #1  
FOR JAZZ ORCHESTRA:  
MOVEMENT 1 / MOVEMENT  
2 / MOVEMENT 3 / ADAGIO  
FOR PIANO / JAZZ ETUDE FOR  
THREE CLARINETS. 52:23.

Howe, p (2, 6), comp; Steve Dancz, cond; Geoff Haydon, p, el p (1, 3, 4, 5, 7); John Patitucci, b, el b; Marlon Patton, d; Jose "Bam Bam" Ramirez, perc; Dan Baraszu, g, el g; Sam Skelton, flt, clar, ss, as; Don Erdman, clar, ts; Seth Kuehn, b sax, b clar; Mike Barry, Lester Walker, Melvin Jones, tpt, flgh; Wes Funderburk, Tom Gibson, tbn; Andy Martin, Francisco Torres, tbn (1). August 12-15, 2013, Kennesaw, GA.

## (2) THE SPIN QUARTET IN CIRCLES

ORIGIN 82676  
LITTLE MARIONETTE /  
ORANGES ARE SUPPOSED  
TO BE ORANGE / CROCODILE  
MEMOIR (SIX NUNS) / YOU  
WILL LOOK FOR YOURS  
ON EARTH / SIMPLE SONG  
(FOR ESME) / BAIÃO  
ATEMPORAL / MELTDOWN  
/ PLACE TO BE / CAMPING  
LANTERN / COWBOY SONG /  
HABERDASHER. 62:21.

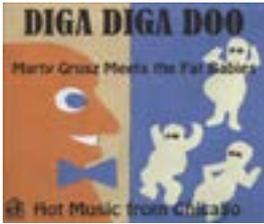
Chad McCullough, tpt, flgh;  
Geof Bradfield, ts; Clark  
Sommers, b; Kobie Watkins, d.  
July 28-29, 2013, Seattle, WA.

Pianist/composer Ted Howe leads his Atlanta-based big band in outstanding performances of his compositions on (1). The cornerstone of this recording is his "Suite #1 For Jazz Orchestra, a three movement work of approximately 18 minutes in length which was written in 1981, shortly after Howe had completed arranging studies with his Berklee College of Music colleague Herb Pomeroy. In addition to what he had learned from Pomeroy, Howe cites the compositions and suites of classical composers as well as those of Duke Ellington as important influences on his work. Throughout this piece Howe employs different time signatures and rhythmic feels, creating interest, with drummer Marlon Patton, percussionist Jose "Bam Bam" Ramirez and bassist John Patitucci effectively navigating the course through the various rhythmic grooves. The rich harmonic character of the work is evident, with instrumental doubles in the reeds and several styles of mutes in the brass adding color. Howe deftly weaves in and develops appealing melodies, giving an underlying sunny disposition to the suite. Also on the CD are four more original works by Howe of high quality which were written in 2011-2012, and which also showcase several outstanding soloists in the group. These include trombonists Andy Martin and Francisco Torres on "Presto for Two Trombones," trumpeter Lester Walker on the beautiful "Impromptu for Trumpet," and Howe himself, quite reflective on piano on "Adagio for Piano."

The Spin Quartet consists of top-notch musicians who carve out an interesting group identity on (2). The absence of a piano or guitar from the instrumentation of two horns, bass, and drums gives clarity and an open quality to the music, aided by the fine writing from mostly band members. Trumpeter/flugelhornist Chad McCullough wrote five of the pieces, with the subdued "Oranges Are Supposed to be Orange" and bright-eyed "Haberdasher" among his wide-ranging creative inventions. Bassist Clark Sommers's two compositions, "Little Marionette" and "Meltdown," are Lee Morgan-like in their appealing melodies and horn voicings. "You Will Look for Yours on Earth," one of two from tenor saxophonist Geof Bradfield, is a memorable jaunt done with a backbeat and some twists of time flavored in. Another McCullough tune, "Camping Lantern," perhaps influenced by music from Keith Jarrett's "Belonging" album, contains crisp and infectious lines from the horns skillfully connected by drummer Kobie Watkins, with Bradfield's ensuing solo evocative of Jan Garbarek's playing from the Jarrett group. McCullough's improvisations have subtlety and an interpretive quality that helps shape the direction of the music.

Don Lerman

# New Issues



## MARTY GROSZ MEETS THE FAT BABIES, DIGA DIGA DOO: HOT MUSIC FROM CHICAGO. DELMARK 256

WHY COULDN'T IT BE  
POOR LITTLE ME? / A JAZZ  
HOLIDAY / INTRO TO BLUE  
(AND BROKEN-HEARTED)  
/ BLUE (AND BROKEN-  
HEARTED) / IN A LITTLE  
SPANISH TOWN / SWEET  
SUE / MY DADDY ROCKS  
ME / PRINCE OF WAILES /  
HOLD ME / DIGA DIGA DOO  
/ FOREVERMORE / ROSE OF  
WASHINGTON SQUARE /  
HOW DEEP IS THE OCEAN / A  
GOOD MAN IS HARD TO FIND  
/ CHURCH STREET SOBBIN'  
BLUES / STRUT MISS LIZZIE /  
INTRO TO THE LADY IN RED  
/ THE LADY IN RED / MARTY  
TALKS. 72:55.

Grosz, g, bj, voc, speech;  
Andy Schumm, cnt, blue-  
blowing; John Otto, cl, ts,  
bari-s; Jonathan Doyle, cl, ts;  
Dave Bock or "Panic Slim," tb;  
James Dapogny or Paul Asaro,  
p; Beau Sample, bs; Alex Hall,  
d. 2013 and 2014, Chicago,  
Illinois.

Marty Grosz is the last of a breed that, were we to be honest, never existed anywhere except in our imaginations. A chordal acoustic rhythm guitarist in the style of Dick McDonough, Carl Kress, Bernard Addison, Al Casey; a ringing banjoist who plays the instrument only under duress; a singer who combines the satire of Fats Waller with the tender croon of Red McKenzie and early Crosby; a sharp-edged raconteur and jazz / pop culture historian; a composer of swing ditties; a first-rate arranger; an adept on-the-spot bandleader, skilled at head arrangements while you wait. He once told a liner note writer (ruefully), "I would have been dynamite in 1933." The regretful tone of that statement was no doubt because Marty was then 3; he is now 85, which makes us all the more glad to have him with us.

After many years as a respected but under-employed Chicago sideman playing what he likes to call Hot Jazz, alongside Frank Chace, Art Hodes, Don Ewell, Albert Nicholas, and others (even a mysteriously reappearing Jabbo Smith) he became much better-known during his brief tenure with the Bob Wilber-Kenny Davern Soprano Summit (1974-78); he made a few sessions under his own name, both bands and guitar duets; he was then part of the Dick Sudhalter / Dick Wellstood / Joe Muranyi Classic Jazz Quartet. To me, the Great Grosz Period began in 1987, when Bob Erdos of Stomp Off Records began to feature Marty as a leader – songs, personnel, arrangements, encouraging him to record obscure material. From 1987 to 2010, he recorded prolifically for Stomp Off, Jazzology, Sackville, Jump, Arbors, and other labels. Then, as several of those labels closed their doors, there was a long hiatus. I followed Marty, often with camera, and can attest that he had neither staled nor withered.

His most recent recording, DIGA DIGA DOO, is thus a celebration and a relief. Recorded in 2013 and 2014, it relies on the hot sensation of the Midwest (and many festivals in the US and Europe) THE FAT BABIES, led by string bassist Beau Sample and featuring cornetist Andy Schumm, trombonist Dave Bock, reedman John Otto, drummer Alex Hall, pianist Paul Asaro. For a second session, Marty brought in the eminent pianist / arranger James Dapogny, Marty's friend "Panic Slim," trombone, and Austin, Texas, hot reedman Jonathan Doyle. It is

# New Issues

joyous Hot Music of the kind they would have played in Chicago in the Twenties through the Forties, but it is more than a museum piece, a recreation of old records in better sound. The band shines; their rollicking expert energy comes through every track. Schumm, freed of the necessity of Bix-impersonation, growls and saunters; Dapogny offers startlingly original orchestral backgrounds and solos; Otto veers between sweet melodism and Don Murray / Fud Livingston abstractions. And the other members are just as fine. Some of the selections place us firmly in 1928, but others offer intriguing new views of what is considered an old music, for Marty's imagination also takes in "rhythm ballads" and music that I imagine he might have heard while playing for strippers.

One of the beautiful talents Marty rarely gets credit for is his effective, even when skeletal arrangements. It would have been easy to take this band into the studio and let them jam on familiar tunes, but Marty finds this approach boring and limiting. So – although the spirit of Hot isn't ever lost – a Grosz session, in the studio or at a jazz party – has a good deal of paper, which works out well. One could profitably listen to any selection on this disc and admire the assignment of solos, the idiomatic backgrounds and riffs, which give a five-minute performance vitality and variety.

Another characteristic of Marty is an almost inexhaustible flow of verbal commentary; on this disc we have a few precious fragments that will let audiences a hundred years from today – should they exist – get a deeper sense of the man singing, playing, and leading.

A pause for candor. Is this the most polished disc that Marty has ever done? No, and at times it must be measured by the standards we apply to live performance rather than the clinical perfection we expect from studio sessions. But these selections are lively and authentic and thus precious. I could list many delights from this disc but will share only one. Listening to DIGA DIGA DOO for the first time, I came to IN A LITTLE SPANISH TOWN – which begins with a syncopated Spanish rhythm and then – after a wonderful string bass break – shifts into completely groovy swing. I think I've played that ninety-second passage a hundred times, and I force my friends to hear it, too.

Stephen Sondheim was recently quoted as saying that the late work of great artists was always second-rate. I'd like to lock our Stephen in a room with this record and keep him there until he recanted.

Michael Steinman

# New Issues

PAYNE/  
LINDAL/  
LIEBOWITZ  
S/T  
LINE ART  
LA1001(56:47)

EVER SINCE/  
IT HAPPENED  
THIS WAY/  
UNSPOKEN/B/E/  
IF THEN/  
GLISSADE/  
PRELUDES/  
HOLUS BOLUS/  
WHAT WE ARE  
SAYING/BLUE  
FLAME/TIL  
ALWAYS

Bill Payne, cl; Eva  
Lindal, vln; Carol  
Liebowitz, p.

When Bill Payne and Connie Crothers released *Conversations* in 2008, it was clear that a clarinet player of immense talent and clear distinction was on the scene. While he has been active for many years in various contexts, he has also been woefully under-documented. The first release on Carol Liebowitz's Line Art label goes a considerable distance toward setting the situation right, in the context of this dynamic trio and in a beautifully recorded environment.

This is a group initiating and responding on many and varied levels. From Payne's opening notes, gently breathed and almost ethereal, new subtleties in his playing are apparent. Listen as his first tone fades to silence, Eva Lindal picking up on his overtones with what might be shimmering harmonics but on which she then builds in slowly sliding upper register thirds. Carol Liebowitz provides foundational support while simultaneously answering Payne, the multileveled dialogue in these opening few seconds indicative of the multifaceted music to come. The trio sounds larger than it is, as Lindal's double stops often work in gorgeous counterpoint with Payne's sense of line, melodies achieving and relinquishing focus as Liebowitz adds further melodic layers. The relationships presented as a palimpsest in the opening piece are explored throughout the rest of the disc. Vaguely ethnic topoi and driven pointilisms pervade the brief, poignant and aptly named "B/E," a duo improvisation for Payne and Lindal. Payne and Liebowitz have a chance to stretch on "Glissade," while "Preludes" offers solos and group interactions. The concept is a wonderfully evocative one, and the group rhetoric, individual and in combination, renders the appellation entirely appropriate. These players' vocabularies are worth discussing at some length. Simply put, they sound like no one else. This is not the "free jazz" where volume and intensity proceed in slow arc; completely eschewed are the marathon high-powered blowing sessions so common now in free improvisation. As with Andras Schiff's most recent Bach recordings, we are given a soundscape in which each dynamic and rhythmic contrast is of the utmost importance. Tone and articulation are of a piece, and there isn't a sound wasted, something that cannot be said for much of what passes for free improvisation.

The recording is superb. Liebowitz's piano is panned so that it encompasses the other two musicians, who reside just left and right of center soundstage. Every detail is crisp and clear, and there is the slightest reverb to provide atmosphere, keeping dryness at bay. The recording captures the perfect environment for this supremely sensitive trio, from whom I hope we hear a lot more.

Marc Medwin

# New Issues



## LJ FOLK PARKING FOR MEATBALLS FOLKSCRIPT MUSIC

DEEPEST LOVE, CAN'T FIND  
MY WAY HOME, THE SONG  
IS YOU, NUNCA MAS, IN  
THE WEE SMALL HOURS,  
RON'S SONG/BIG SKY  
CONVERTIBLE, BROKEN  
HEART, ONE, ALL NIGHT  
LONG, GATHERING OF  
FRIENDS, GREAT YEAR

LJ Folk, voc.

LJ put these vocals together based on one of those "favorite song" surveys... as the people pushed their tunes his way, he sifted, arranged and vocalized eleven fine tunes... some covers, a bit of original and certainly a lot of great jazz vocal energy. I wouldn't recommend this for Cadence readers who are "hard jazz" fans, as it has elements of folk and lounge in it that may not be attractive to them... on the other hand, LJ knows how to arrange (even) a tune so that even if it's "folk", it comes out with a jazz tint. He has some great players with him, though unfortunately none of those credits are listed on the album site (you can find a partial listing on LJ's "About The Recording" page). My personal favorite of the 11 tunes offered up was the lighthearted "Deepest Love", which appears to be an original by LJ. In the end-run, if you love vocal jazz, you will want to add this high-energy artist to your collection. I give LJ a **HIGHLY RECOMMENDED**, with an "EQ" (energy quotient) rating of 4.97. Get more information at LJ's bio page.

Dick Metcalf

# New Issues

## 1) THE KAZZRIE JAXEN QUARTET, CALLICOON SESSIONS, CADENCE JAZZ 1243.

WHAT IS THIS THING CALLED LOVE? / MY MELANCHOLY BABY / MY FOOLISH HEART / YOU STEPPED OUT OF A DREAM / ALL OF ME / FOOLIN' MYSELF / CALLICOON – THE RIVER – THE TRAIN / S' WONDERFUL / ALL THE THINGS YOU ARE. 62:51. JAXON, P; CHARLEY KRACHY, SAX; DON MESSINA, B; BILL CHATTIN, D. 10/09 - 7/11, CALLICOON, NY.

## 2) BOB MOVER, MY HEART TELLS ME, MOTEMA 117

CD 1: MY HEART TELLS ME / SO NEAR AND YET SO FAR / I HADN'T ANYONE TILL YOU / GET OUT OF TOWN / PENTHOUSE SERENADE (WHEN WE'RE ALONE) / GONE WITH THE WIND / YOU'VE CHANGED / BY MYSELF / YOU MUST BELIEVE IN SPRING. CD 2: DEE'S DILEMMA\* / SURVIVAL OF THE SICKEST\* / MUGGAWUMP+ / FAIR WEATHER\* / CHET'S CHUM+ / SWEET BASIL\* / CARMEN'S CALYPSO\*. TT=100:45.

Mover, as, ts, ss, vcl; Kenny Barron, p; Bob Crenshaw, b; Steve Williams, CD 1 and \*, Victor Lewis+, d; Josh Evans, tpt; Steve Hall, ts. 12/15/10 - 1/6/11, New York, NY.

Kazzrie Jaxen formerly recorded under the name Liz Gorrill for the New Artists label. (1) finds her quartet heard in home-recorded sessions. The recording quality varies among the tracks but the music is worthwhile, taking the Lennie Tristano method of improvising over a steady rhythm to extremes. The set is mostly familiar standards with the rhythm section and Charley Krachy's saxophone carrying the melody while Jaxen's piano jumps all over with stabbing chords and careening runs that suggest early Cecil Taylor.

On "All Of Me" even the melody disappears as Jaxen and Krachy frolic madly over the chord structure while Don Messina and Bill Chatten hold everything together. On the other hand, a ballad rendition of "My Foolish Heart" is played surprisingly straight with the melody rendered slowly and resonantly. Then there is "Callicoon", an improvised suite centered around Messina's bass that gets more sophisticated and intense as it picks up tempo. The intricate and brainy improvisations on this set are really stimulating to hear.

Veteran saxophonist Bob Mover spent time with Chet Baker in his younger days and he similarly mixes vocals and instrumental playing on (2), spending one CD singing well-known standards and the other leading a group with his saxes on a set of hard bop tunes.

On the first CD Mover shows off a whispery but tuneful voice that sounds a bit like Freddie Cole's. His sax playing is assured throughout and he has the good fortune of having the great Kenny Barron as his piano player. His duet playing with Mover on "Gone with the Wind" and "You've Changed" is especially stylish. Mover's playing is always heavily driving and swinging, particularly his soulful alto work on "Get Out Of Town" which has a hard edge straight out of Charlie Parker.

The hard bop work on the second CD where Josh Evans' trumpet and Steve Hall's tenor joins Mover is consistently friendly and strong. "Survival Of The Sickest" has a brassy, bluesy feel with Mover again engaging in strong Bird-like cries and "Muggawump" is a mix of a mid-tempo samba and a crying Mingus-like blues with Kenny Barron playing a dazzling solo. "Chet's Chum" bounces brightly along the chords of "Sweet And Lovely" while "Fair Weather" is a slow ballad with a trumpet and two tenor front line. Mover's singing on that one approaches the velvety ache of Chet Baker himself and his tenor solo is a glowing, romantic wonder. Bob Mover's experience and versatility shine through on this project.

Jerome Wilson

# New Issues

## 1) BILLY MINTZ, THE 2 BASS BAND... LIVE,

THIRTEENTH NOTE 008.

BEAUTIFUL YOU / BASS  
THING / FREE THING / GHOST  
DANCE / GHOST SANCTUARY  
/ DIT / THE DREAM / FLIGHT  
/ SHMEAR / DARKLAND /  
RELENT. 63:30.

Mintz, d, perc; Dave Scott,  
Ron Horton, tpt; Bryan  
Drye, Samuel Blaser, tb;  
John O'Gallagher, as, ss;  
Kenny Berger, bari s, as;  
Adam Kolker, ts, ss, cl; Masa  
Kamaguchi, Cameron Brown,  
b. 1/11/14, Brooklyn, NY.

Drummer Billy Mintz is one of those musicians who may not have a big name but whose music captures your attention once you hear it. (1) is a set of his large group work performed with a heavy, spiritual vibe helped along by twin basses. "Ghost Sanctuary" has a deep African groove built on the slow, throbbing beat of Masa Kamaguchi and Cameron Brown with the horn players brooding over them in long tones. "Flight" has the dark, cerebral harmonies of a cool jazz piece with Ron Horton bopping along on trumpet. Leader Mintz gets to do a punchy solo on "Relent" before the horns blast off in a massed gallop out of the Coltrane "Ascension" mode. "Darkland" has the most soulful African groove of the set with the basses and hand percussion laying a thick carpet of rhythm while the horns bray darkly and the two trombones engage in acrobatic wobbles. The two basses really give shape and color to this music and the depth and ambition of Billy Mintz's writing shines through.

Jerome Wilson

## 2) BEN STAPP & THE ZOZIMOS, MYRRHA'S RED BOOK, ACT 1, EVOLVER TG010.

MYRRHA'S LATTER /  
SOMNOPHILIA / ARCANÉ  
RECIPE EXEGESIS / DOC'S  
METHOD / SESSION ONE  
/ MANIPULATE NEURONS  
/ IMPLANTS SECURED /  
FATE GOD THE GOLEM /  
METASTATIC FABLE / CRY /  
FINISHING TOUCHES.

Stapp, tba; Kristin Slipp,  
Christopher Johnson, vcl;  
Satoshi Takeishi, perc; Shoko  
Nagai, kybd, elec, moog;  
Dustin Carlson, g, pedals;  
Justin Wood, fl, as, cl; Oscar  
Noriega, Vasko Dukovski,  
cl, b cl; David Smith, Kenny  
Warren, tpt, flgh; Stephen  
Haynes, cnt, flgh, alto horn.

I'm not sure exactly what to make of (2). For one thing, it's only the first act of a two act opera written by Ben Stapp from a story by Peter Bullmer. The plot is not quite clear but it deals with a woman's visits to a psychiatrist who manipulates her memories and affects her ability to tell fantasy from reality. Murders may or may not occur and the whole thing seems to be some kind of thriller plot that may eventually tip over into horror like the TV show, True Detective. The synopsis in the CD booklet doesn't help out with a lot of detail either.

What about the music? It's densely composed stuff with limited space for improvisation. Post-Stravinsky atonality and clashing horns underline the wails of the two singers and the freely improvised passages are tinged with electronic sounds. It's disorienting and odd but that suits the plot, such as it is. It's an interesting listen but it's hard to evaluate without knowing if Act II brings all this to any sort of resolution.

Jerome Wilson

# Reissues

## 1) WILD BILL DAVISON, THE JAZZ GIANTS, SACKVILLE 3002.

STRUTTIN' WITH SOME BARBECUE / DARDANELLA / BLACK AND BLUE / I WOULD DO ANYTHING FOR YOU / I FOUND A NEW BABY / BLUE AGAIN / I SURRENDER DEAR / YESTERDAYS / THEM THERE EYES / THREE LITTLE WORDS / BLACK AND BLUE (ALTERNATE). 55:39.

Davison, cnt; Herb Hall, cl; Benny Morton, tb; Claude Hopkins, p; Arvell Shaw, b; Buzzy Drootin, d. 3/27/68, 3/29/68, Toronto, Canada.

## 2) HUMPHREY LYTTLETON, IN CANADA, SACKVILLE 3033.

IT'S A THING / SPRAUNCY / SQUIGGLES / LOOKING FOR TURNER / RAIN / LADY JEKYLL AND MISTRESS HYDE / LEISURE PALACE / CARIBANA QUEEN. 42:44.

Lyttleton, tpt, cl; Jim Galloway, ss, bari s, cl; Ed Bickert, g; Neil Swainson, b; Terry Clarke, d. 7/26-27/83, Toronto, Canada.

(1) is a reissue of the first record ever released on the Canadian Sackville label, a 1968 session by the cornet player Wild Bill Davison and his band. These guys knew 30's jazz inside and out because they were part of it, Davison being one of Eddie Condon's old cronies. The tunes they play may be old but they attack them with bracing energy. Herb Hall's clarinet is lyrical and frisky, Davison roars like a bulldozer and Benny Morton's trombone interweaves beautifully with the other horns. "Dardenella" is notable for its prettiness and "Yesterdays" provides a nice change from all the rough, stomping fun. Here Arvell Shaw grandly bows the melody on his bass while Claude Hopkins supports him on piano. Shaw chugs along brightly even as the tempo changes. This is classic music played with fire and grace by people who were there when it was cutting edge.

(2) is another Sackville reissue featuring an old school trumpet player, this time Great Britain's Humphrey Lyttleton working with Canadian musicians. Lyttleton started as a traditional player but eventually he worked his way up to swing era music and that what he does here. All the tunes are Lyttleton originals and there's a bouncy feel to the set that partially stems from the unique instrumental combination of Lyttleton's trumpet, Jim Galloway's various saxes and Ed Bickert's guitar. "Spraucy", with Galloway on baritone, sounds like freshened-up Count Basie and "Looking For Turner" is a wailing blues with Bickert's pillowy chords supporting a sassy trumpet-soprano unison melody. "Leisure Palace" is a slinky, more modern blues line that almost sounds like Gerry Mulligan duetting with Art Farmer while "Lady Jekyll" peeps back at the classic New Orleans sound with the leader doing his own great take on Louis Armstrong. "Caribana Queen" breaks into a calypso groove with Lyttleton and Galloway dancing together on clarinet. Ed Bickert's guitar is an essential ingredient to the loose, slippery feel of this session and Neil Swainson and Terry Clarke's rhythm work is typically sharp. Humphrey Lyttleton is a little known name in American but this session shows how inventive and enjoyable a musician he was.

Jerome Wilson

# New Issue/Reissue

## 1) FRANK KOHL QUARTET, INVISIBLE MAN,

PONY BOY 501783.

INVISIBLE MAN / IN YOUR  
ARMS / BORN AGAIN /  
FALLING SKY / MY FUNNY  
VALENTINE / ROUND ABOUT  
/ MY ONE AND ONLY LOVE /  
ALONE TOGETHER. 52:05.

Frank Kohl, g; Steve LaSpina,  
b; Tom Kohl, p; Jon Doty, d.  
10/16-17/13, Paramus, NJ.

## 2) WES

## MONTGOMERY, IN THE BEGINNING, RESONANCE HCD-2014.

CD 1: AFTER YOU'VE GONE  
/ FASCINATING RHYTHM  
/ BRAZIL / WHAT IS THERE  
TO SAY? / FOUR / WES'  
TUNE / MY HEART STOOD  
STILL / HOW HIGH THE  
MOON / DJANGO / GOING  
DOWN TO BIG MARY'S / I  
SHOULD CARE / CARAVAN  
/ SIX BRIDGES TO CROSS /  
RALPH'S NEW BLUES. CD  
2: SOFT WINDS / ROBBINS'  
NEST / A NIGHT IN TUNISIA  
/ LOVE FOR SALE / LEILA /  
BLUES / UNDECIDED / FAR  
WES / ALL THE THINGS  
YOU ARE / KING TROTTER /  
CARLENA'S BLUES / SMOOTH  
EVENING. TT=132:37.

Collective personnel: Wes  
Montgomery, g, b; Alonzo  
"Pookie" Johnson, Gene  
Morris, ts; Jack Coker, Richie  
Crabtree, Douglas Duke,  
Melvin Rhyne, p; Buddy  
Montgomery, p, vib; John  
Dale, Roy Johnson, Monk  
Montgomery, Flip Stewart, b;  
Sonny Johnson, Paul Parker,  
Earl "Fox" Walker, d; Debbie  
Andrews, Sonny Parker,  
vcl. 1949, 6/15/55, 8/22/56,  
8/25/56, 9/8/56, 11/8/56,  
11/20/56, 1957, 11/22/58,  
Indianapolis, IN; New York,  
NY; Chicago, IL; Fresno, CA.

Frank Kohl sounds like a fine mainstream jazz guitarist on (1), someone who's learned from masters like Wes Montgomery and George Benson and built a supple style of his own with lots of feeling. His original pieces are blues and sambas that proceed along well-trod paths but his treatment of standards can be interesting. "My Funny Valentine" is taken at a jogging tempo and lets Kohl and the other members of his quartet really stretch out while "Alone Together" is done in effortless strolling fashion with a gutty bass solo by Steve LaSpina and some frisky piano from Kohl's brother, Tom. The original blues "Round About" manages to be both slick and gritty, showing real soul especially in the piano solo. This set is fine swinging music all around.

(2) is something of a treasure trove for jazz guitar fans, Wes Montgomery caught in the 1950's before his days of stardom on the Riverside label. Most of these tracks are live recordings done at Indianapolis clubs when Wes was playing with his brothers Buddy and Monk as part of the Montgomery-Johnson Quintette. The recordings sound pretty good considering their source and Wes' work is dazzlingly fast and clean. Pookie Johnson's tenor and Buddy Montgomery's piano gets their share of solo space but sixty years on, the guitar is what you concentrate on. "Brazil" is taken at an insane tempo that Wes dominates with thick chords and flitting single note runs and "My Heart Stood Still" shows how he could manipulate the harmonic rigors of bebop. There's even a respectable version of the Modern Jazz Quartet's "Django" with bass and piano sharing the melody and Wes providing the Milt Jackson blues lines. There are also two tracks with a singer, Debbie Andrews who alternately shouts the blues and sings ballads with Sarah Vaughan's diction, a couple of 12 minute jams with Wes in a different band grooving in relaxed fashion on "Soft Winds" and "Robbins Nest" and some really early 1949 recordings where he plays heavily like Charlie Christian. The other real find of this set is a studio session the Montgomery-Johnson band did in 1955 for Columbia recorded by Quincy Jones. Pookie Johnson is the lead voice here and he sounds really strong, but again, you listen most closely for those short, wild guitar breaks. Wes does get more attention on "Far Wes", a subtle shuffle with nice single note running. This is a feast of Wes Montgomery in his early playing days already showing amazing power and speed. This set is a must-hear for anybody who loves jazz guitar.

Jerome Wilson

# New Issues

ARTIST: DAVID VIRELLES

TITLE: MBOKO

LABEL: ECM

TUNES: Wind Rose (Antrogofoko Mokoiren) / The Scribe (Tratado de Mpego) / Biankomeko / Antillais (A Quintin Bandera) / Aberinan y Aberisun / Seven, Through the Divination Horn / Stories Waiting to Be Told / Transmission / The Highest One / Efe (A Maria Teresa Vera). 59:08.

PERSONNEL: Virelles (p), Thomas Morgan (b), Robert Hurst (b), Marcus Gilmore (d), Roman Diaz (Biankomeko, vcl). December 2013 (no location given).

Subtitled "Sacred Music for Piano, Two Basses, Drum Set and Biankomeko Abakua," the latest release from the superb, singular pianist Virelles explores a rich (if imperfectly understood) wellspring in jazz. Virelles, now an indemand pianist for the likes of Chris Potter and Tomasz Stanko, is slowly putting together an important body of work exploring the intersection between Afro-Cuban religion and improvisation. Most readers will be familiar with similar investigations in the past, but Virelles is a long way from Chano Pozo. This is understated, intense, and highly creative music from the start. It's not easy to balance two contrabasses and two percussionists, but Virelles sets up numerous different modes for creative interactivity. The disc opens with a super soft low-end piano rumble/drone, like the hush at the beginning of the ritual (and Virelles has indeed adapted many rhythmic patterns from originally ritual contexts). As he unfurls some interestingly craggy harmonic shapes alongside Diaz's hand percussion, the music sounds wondrously billowing and grounded at the same time. Like the majority of the pieces on this record, it's hushed and reverent, but still exploratory. Even when things get quite intense, as when Gilmore and Diaz mix it up on "The Scribe," there is a ton of space. As on his previous record (which also featured Diaz), Virelles is generally reluctant to spotlight himself much; and indeed, this music isn't really so much about taking solos as it is about evoking different moods and atmospheres. This ranges from the harmonically suggestive bustle on "Seven" to the unabashed lyricism on "Highest One," from the bubbling inventions of "Stories" to the spiraling, soft reflections of "Aberinan y Aberisun" (with its intense vocals). It's varied stuff, and consistently engaging. Best of all, though, are those tracks which are the most intricately woven. "Biankomeko" is all intensely knotted chords and snake-out right-hand lines that connect early Cecil Taylor with Andrew Hill and Paul Bley, overlapping rhythms everywhere. In many ways the central track, it steadily increases in heat and intensity, the group doing a kind of circle dance through the chord changes, their freedom through context like a ritual in itself. Nearly as good is the brisk, click-clacking "Antillais," filled with darkly pounding piano chords and two basses joining percussion as a field of rhythmic generators. In all, it's another confirmation of Virelles' singular music.

Jason Bivins

# Reissues

CD REVIEW: REISSUE

ARTIST: BUDDY TATE QUARTET

TITLE: TEXAS TENOR

LABEL: Sackville 3027

TUNES: June Night / Someday Sweetheart / If You Could See Me Now / I'll Remember April / Georgia On My Mind / Alone Together / Bye Bye Blackbird / Isfahan / Lullaby of the Leaves. 47:20.

PERSONNEL: Tate (ts, cl), Wray Downes (p), Dave Young (b), Pete Magadini (d). July 16, 1978, Toronto.

On this disc we have a strong, assured studio run through chestnuts by an unassuming tenor master. Tate's in mostly good company here with a solid band. Drummer Magadini sounds occasionally a bit too splashy (though that may be due to sound, highlighting a kind of mid-range flatness in the toms and all kinds of cymbal decay), though it's no major demerit. As for Tate himself, any tenor player who doffs the hat to the Young-Webster lineage is alright in my book, and that kind of dynamic range and tonal charm is abundant here. His style is best heard, to my ears, on lush ballads like "If You Could" and the sultry "Isfahan," though spare a moment for his tasty clarinet on "Georgia" (with a fantastic solo by Downes, who clearly exults in playing alongside Tate) and the closer. It's a compact record, with most performances between 4-6 minutes, and the band more or less sails throughout. But nothing feels throwaway, since Tate plays with such economy (check "April" or "Someday Sweetheart"). And one of the real highlights is listening to bassist Young lock into this on "Alone Together," accentuating the downward gravity of some of Tate's phrases. Crisp and laid back, not merely polished, this is solid mainstream stuff.

Jason Bivins

# Reissues

ARTIST: THE SACKVILLE ALL STAR CHRISTMAS RECORD

TITLE: THE SACKVILLE ALL STAR CHRISTMAS RECORD

LABEL: Sackville 3038

TUNES: Santa Claus is Coming to Town / We Three Kings / At the Christmas Ball / Winter Wonderland / Go Tell It On the Mountain / Good King Wenceslas / Santa Claus Came in the Spring / Silent Night / Let It Snow / Old time Religion. 49:04.

PERSONNEL: Jim Galloway (ss), Ralph Sutton (p), Milt Hinton (b), Gus Johnson (d). March 29 & 30, 1986, Toronto.

This is a slice of swinging Yule from nearly three decades past, where Galloway's lithe, spirited soprano brings these chestnuts to life in the company of a joyful, tasty trio. The opener has vague similarities to "If I Were a Bell" in this arrangement, with a buoyant surge from the whole group (Sutton, especially, sounds great). The laid back modal feel on "We Three Kings" sounds quite fine, with just a hint of the rhythmic feel of mid-period Coltrane (Galloway plays gracefully, leaving lots of space, just so slightly behind the beat). Hinton and Johnson are assured throughout, sounding majestic on the slow, rolling "At the Christmas Ball," where Galloway deals in a tone-bending way that hearkens back to Bechet, fitting this material quite well. Smart arrangements give the program a varied feel, from the breezy swing of "Good King Wenceslas" to the trad reading of "Came in the Spring" and the exotic feel given to "Let It Snow." It's charming, infectious stuff, filled with undeniably, if unremarkably, good playing.

Jason Bivins

# New Issues

ARTIST: SLEEPY JOHN ESTES

TITLE: LIVE IN JAPAN

LABEL: Delmark 835

TUNES: Corrina Corrina / Broke and Hungry / You Shouldn't Say That / Tin Pan Alley / Holy Spirit, Don't You Leave Me / I'll Be Glad When You're Dead, You Rascal You / Stop That Thing / The Girl I Love, She Got Curly Hair / Divin' Duck Blues / When Your Mother is Gone / When the Saints Go Marching In / Introduction / Mary Come On Home / Rats in My Kitchen / Potato Diggin' Man / Fox Chase / Sleepy John's Twist / Welcome / Love Grows in Your Heart / Brownsville Blues / Jesus is on the Mainline. 73:26.

PERSONNEL: Estes (vcl, g), Hammie Nixon (vcl, hca, kazoo, jug), Hidekatsu Kimura (g on \*), Kantaro Uchida (g on \*), Kenji Hanaoka (b on \*), Kazuo Shimada (d on \*). November 27 & 29, 1974; December 16 & 24, 1976, Tokyo.

These vintage recordings of Sleepy John Estes in the company of the amazing Hammie Nixon are pretty satisfying if you like your Blues old school. Nixon's deep, gravelly voice contrasts well with Estes, and the same is true for the instrumental blend of guitar with Nixon's harmonica, kazoo, and jug. It's a program of serious, committed, authentic vernacular blues, no slick studio crap here. Their interaction is great on the many duo pieces, especially vibrant on "You Shouldn't" and "Broke" (with sweet harmonica playing). They're clearly comfortable in the format and are audibly improvising the set list in places (calling out "Tin Pan Alley" and confirming, for example). Whether plaintive, joyful, or libidinous, this stuff is woven into their DNA. Highlights are plentiful, and I especially enjoyed the awesome (if too brief) "Holy Spirit," the keening "The Girl," the dirty-as-hell "Potato Diggin' Man," and "Fox Chase," with its humorous vocalizations. The tail end of the program, from Tokyo, features some overly deferential guest bandmates. Things loosen up on the clap-along "Main Line" and the lazy, extended "Love Grows." But even if these performances don't connect, the duo stuff makes this one more than worth your while.

Jason Bivins

# New Issues

ARTIST: VARIOUS ARTISTS TITLE: THE BLUES & SALVATION LABEL: Labor 7091

TUNES: Disc One: Who Told You Woman+ / Rainy Day# / Going Train Blues~ / Sweet Little Girl+ / Walk All Over Georgia~ / If I Had My Way\* / There's Nothing Left to Say@ / Baby Please Don't Go#\$ / Blues in E\* / Crucifixion\* / Sermon\* / His Name is Jesus% / Old Hippy@ / Come Down and See Me Sometime\* / I Wonder What I Mean to You+ / I Wish I'd Gone to Birmingham@ / Candy Man\*. 79:28.  
Disc Two: I Didn't Want to Join the Band\* / When the Moon Goes Down\* / I Got Him Now@ / Tell Me Who~ / Jesus Met the Woman at the Well\* / Rolling Into Town@ / Honey Good Honey+ / There's Nothing Left to Say^ / Steal Away and Pray\* / No Matter What You Do@ / Let Us Get Together\* / Mayor Beame~ / One Woman Man\$& / Shoes by the Door+@ / I Feel Like My Time Is ... \* / Can't Make This Journey by Myself\* / You've Gotten Over Me@ / You Got to Move\* / Another Skin@ / Lost John\* / Lost John (instrumental)\*. 71:30.

PERSONNEL: Rev. Gary Davis (g, vcl \*), George Higgs (g, vcl+), Louisiana Red (g, vcl, hca ~), Lefty Dizz (g on "Going Train Blues"), Jemima James (g, vcl @), Brownie McGhee (g, vcl #), Alex Blake (b #), Brian Brake (d #), Sonny Terry (vcl, hca \$), The Wooten Singers (vcl %), Arnetta Aiken lead vocal %, Deneen McEachern (vcl ^), Bob Malenky (g, vcl &), Chris Berry (g +@^), Jim Baird (b +@^), Tom Latimer (kybd +@^), Sandy Darity (hca +@^). 1955-57, NYC\*; 1974, NYC&; 1975, NYC~%; 1975, Hunter College, NYS; 1976, White Plains, NY#; 2008, Durham, NC+@^.

This compilation is a mixed bag of style and delivery, and mostly delivers quite satisfyingly. Blues fans will spot some pretty illustrious names based on a quick scan of the personnel, and it's hard not to argue that luminaries like Reverend Gary Davis and Brownie McGhee steal the show. The former in particular is all over this comp, and several of his performances are genuinely memorable. He is incomparable on "If I Had My Way," a great feature for his distinctive guitar style (as is the instrumental "I Didn't Want to Join the Band"). And his performances here cover a lot of emotional territory. He's fantastic and introspective on "Blues in E," followed up by the hollering "Crucifixion" and a 6-minute (mostly) spoken sermon. Later he delivers a wonderfully raw "Come Down and See Me Sometime" and a majestic falsetto performance on "Candy Man." Throughout, he's raw, direct, and unadorned, his intense vocals energizing "When the Moon Goes Down," "Jesus Met the Woman at the Well," "Steal Away and Pray," and "Let Us Walk Together." George Higgs also turns in several earthy, gravely performances. Best is "Who Told You Woman" (with this killer line: "I cook my food on a hot plate right here in my room. I burnt your picture yesterday, I burn your clothes up soon"), with its sweet dobro, but nearly as good are "Sweet Little Girl," "Honey Good Honey," and the swinging "I Wonder What I Mean to You." There's some understated stuff from Brownie McGhee on "Rainy Day" and McGhee sounds great alongside Sonny Terry on a somewhat laconic reading of "Baby Please Don't Go." There's further traditionalism from oldsters Louisiana Red and Lefty Dizz on "Going Train Blues," and from Red alone on the slide feature "Walk All Over Georgia," the infectious "Tell Me Who," and the grooving "Mayor Beame." Like much of the music on this collection, the arrangements are smart and the performances unvarnished. Less known to me were The Wooten Singers (who turn in a rousing "His Name is Jesus"), Malenky and Terry (the fun "One Woman Man"), and the almost country-ish singers Deneen McEachern and Jemima James. The latter has several strong moments, getting close to Emmylou Harris territory on "I Wish I'd Gone to Birmingham" and "I Got Him Now," among others. While I was never quite certain as to the logic of who got included on this comp, it's hard to knock the quality of the music. Recommended.

Jason Bivins

# New Issues

ARTIST: TAL GUR

TITLE: UNDER CONTRACTIONS

LABEL: No label, no number

TUNES: ReGenesis / Time Tuning Day #2 / ReGenesis Day #3 / Under Contractions / Waiting for a Birth / Missiles Up Missiles Down / Time for Night / Time Tuning Afternoon #5 / Time for Fight/ ReGenesis Dawn #7. 44:08.

PERSONNEL: Gur (straight as, ss), Eyal Maoz (g), Sam Trapchak (b), Nick Anderson (d). December 2013-January 2014, Brooklyn, NY.

This apparently self-released record from a talented quartet is an interesting amalgam of improvisational approaches, a program realized with clarity and conviction by the assured players. They conjure a distinctive mood with the abstract texture of the brief opener, plaintive sax and sustained guitar washes tracing mutual shapes in the air. But once the date gets going, there's considerable energy in the form of odd, herky-jerk, four-way rhythms that are half-free and half-M-BASE-derived, with Gur once again holding tones over the churn (but he also digs in with stuttering guitar from the talented Maoz). I like the contrast between spaced out, antic guitar, and the more earthy sax and rhythm that's everywhere on this date. As a band, they've got some range, nicely rendering the laconic ballad "ReGenesis Day #3" or playing around with the rhythmic base of the slow march "Waiting for a Birth," which has some similarities with Paul Motian's compositions (and boasts some sensitive alto from Gur). As much as I enjoy the band's composite sound, and Maoz's diverse guitar work, I found Gur's playing really compelling above all. Whether navigating the tricky multiple meters of "Missiles" or the bustling space-jam "Time for Flight" (with its nice nod to Balkan music), he creates intensity through carefully constructed lines, rather than simply relying on force or extended techniques. It's a surprising record, one I very much enjoyed.

Jason Bivins

# New Issues

ARTIST: WADADA LEO SMITH

TITLE: THE GREAT LAKES SUITES

LABEL: TUM 041

TUNES: Disc One: Lake Michigan / Lake Ontario / Lake Superior. 41:46. Disc Two: Lake Huron / Lake Erie / Lake St. Clair. 48:35.

PERSONNEL: Smith (tp), Henry Threadgill (as, flt, b flt), John Lindberg (b), Jack DeJohnette (d). December 20, 2012, NYC.

Yes, you're reading that correctly. It's Henry Threadgill, on someone else's record for the first time in practically forever. And it's Smith's Golden Quartet sans piano, basically. If you've paid any attention to the highlights of creative music over the last ten to fifteen years, you know that the term "purple patch" seems practically to have been invented for Smith's recent activities, not least his magisterial Ten Freedom Summers and his previous 2-disc release for TUM, *Occupy the World*. His fusion of Ankhration principles, an aesthetic foregrounding space and silence, and a deep vein of social criticism and optimism inspired by improvisational possibility, all this together makes Smith's music some of the most significant I know of. The clarity, range, and passion of the music-making of these masters surpass even the expectations that the lineup alone might create. The music opens vibrantly, exuberantly, like a wave crashing along Lakeshore. It sets a tone for these suites, signaling that the music will be urgent and dramatic but not excessively dense or rhythmically hidebound. At each moment there's a shared concern for variety of texture and timbre, and it's precisely here that it's so wonderful to hear Threadgill and Smith together in the company of the redoubtable Lindberg and DeJohnette. As is always the case in his writing, Smith builds in sequences for solo, duo, and trio improvisation, and this release contains several stunning alto trio sections, serious three-way heat (not to mention the crushing drum solo late in "Lake Michigan"). Smith pairs fanfares with dark hues, shifting weather patterns that reflect his understandings of American music. The methodology is heard to different effect on "Lake Ontario," which opens with an intense flute/bass unison that eventually leads, by way of structured material, to a trumpet and drums exchange of vast silences and cool tuned toms. After these billowing, tense moments, "Lake Superior" is probably the most rocking, punchy thing on this recording, filled with big blocky lines and an urgent throb where Lindberg and DeJohnette practically levitate. No matter the setting, Smith's trumpet is simply beautiful to hear, those gorgeous resounding notes that hang there like stars. Listening to him in the company of longstanding colleagues Lindberg (on whose own records Smith has also appeared) and the great DeJohnette to start "Lake Huron" is just a treat. It's as if they are playing the very elemental forces the music aspires also to be about, in touch with the act of creation. Some huge cascading drumrolls cue up another horn fanfare, and the piece stretches out in more sax trio exploration, with those incredible intervals and vast chasms of space in Threadgill's improvisation. Some tasty bass flute opens "Lake Erie," which boasts a section for what could almost be steel drums, a gorgeous textural section that's like lake and cloud exchanging moisture, and a dark unison theme that strides over it all. "Lake St. Clair" finds the quartet in another punchy, percussive mood, ranging from unison horn blasts to mute and flute. In its subtlety and intensity – chirruping horns, low arco, soft drum patter – you can almost hear this as a throwback to the ethos of early Air or Creative Construction Company; and certainly the basic properties of Smith's music have been long developing and growing. There's so much in this music of the history of jazz itself, all kinds of influences and possibilities and syntheses just wending gloriously, lyrically together. A truly exceptional recording.

Jason Bivins

# New Issues

ARTIST: CHARLES LLOYD

TITLE: MANHATTAN STORIES

LABEL: Resonance 2016

TUNES: Disc One: Sweet Georgia Bright / How Can I Tell You / Lady Gabor.

42:37. Disc Two: Slugs' Blues / Lady Gabor / Dream Weaver. 42:15.

PERSONNEL: Lloyd (ts, flt), Gabor Szabo (g), Ron Carter (b), Pete La Roca Sims (d). September 3, 1965 and unknown date, 1965, NYC.

Dear reader, you would be forgiven for mistaking this for an ESP disc, given the exploratory nature of Lloyd's playing here (and what a band!) along with the venues (Judson Hall on the first disc, Slugs' Saloon on the second). Right after Lloyd left Cannonball Adderley, he had a regular gig at Slug's and, throughout his tenure at the famed venue, he invited loads of his contemporaries to join him, folks like Chick Corea, Jaki Byard, Reggie Workman, Tony Williams, Joe Chambers, and the stalwarts heard on this outstanding archival release. The Judson Hall set opens with some free-wheeling abstraction from Lloyd and the marvelous Szabo on "Sweet Georgia Bright," but it's not long before Carter and Sims get things cracking. On each of these generous performances, there's loads of easy, fluid interaction between horn and guitar. And Szabo will delight guitar freaks with his bright-toned and often percussive attack, and those spiky lines that unfurl patiently in his solos. As the tune heats up, Lloyd sounds like he's definitely feeling a Coltrane influence in his urgent, heavily intervallic lines. This makes for a vivid contrast with Szabo, whose style often makes use of nicely weird, almost sour little chords that suggest he might be an influence on later players like Ribot and Frisell. After some ragged hollering and cresting rhythm, Lloyd dials into a beautiful unaccompanied tenor intro to "How Can I Tell You." Further in, Szabo comps lushly as Carter and Sims provide supple, understated support. Perhaps most enjoyable from this set is "Lady Gabor," riding out on highstrung, funky guitar and spacey flute before blooming with melodic flourish. The second disc opens up with some raucous crowd ambience from Slug's, and the lazy blues Lloyd penned for the venue settles in nicely. This one's got some occasionally dodgy sound, but the music comes through as committed and creative. Sims and Carter just nail the slow swing, and both Lloyd and Szabo dig in lustily. The tight funky groove of "Lady Gabor" makes a winning return here, and it's a little hotter, Lloyd's flute a little earthier than on the Judson Hall date. My favorite passage features Szabo going into a trance-drone effect with open strings during his solo. The brightly lilting Lloyd piece "Dream Weaver" occupies much the same rhythmic territory, but features some pretty searing tenor. There's yet more buzzing, hypnotic guitar, and somehow the performance seemed to anticipate early John Abercrombie records just a touch. This is a well-nigh essential archival release.

Jason Bivins

# New Issues

ARTIST: GEORGE GEE SWING ORCHESTRA TITLE: SWING MAKES YOU HAPPY!

LABEL: RONDETE JAZZ 1009

TUNES: Comin' Home / Bedrock / Lindyhopper's Delight / Sweet Pumpkin / No Moon At All / I Knows / I'd Rather Drink Muddy Water / Baby Won't You Please Come Home / Midnight In A Madhouse / The Road To Roscoe's / If I Were A Bell / It Was A Very Good Year / That's No Joke / You Say You Care / Hash Mash / Nature Boy / Evenin' / A Tribute To Someone / Blue Minor. 73:12.

PERSONNEL: Gee, ldr; David Gibson, tb; Hilary Gardner, John Dokes, vcl; Ed Pazant, as; Michael Hashim, ts; Anthony Lustig, bari s; Andy Gravish, Freddie Hendrix, tpt; Steve Einerson, p; Marcus McLaurine, b; Willard Dyson, d. 3/18/14, Brooklyn, NY.

The title pretty much tells you what you're getting. Not everything here is swing but it is all hard-driving big band jazz. All the arrangements were done by trombonist David Gibson and his work is forceful and punchy. Tunes like "Comin' Home" and "Road To Roscoe's" have a hard boppish Horace Silver feel, "Lindyhopper's Delight" is a bouncy throwback to the days of the jitterbug and Larry Clinton's "Midnight In A Madhouse" is a quirky but hot bit of swing exotica. "Hash Mash" is a good approximation of bluesy Basie-ite swing with frisky solos by Gibson and tenor saxophonist Michael Hashim who also has a relaxed, cruising feature on "It Was a Very Good Year".

The band also contains two vocalists, Hilary Gardner and John Dokes, who have big, full voices adept at blues and soul. Unfortunately though everything they sing is at a jogging tempo, even a thoughtful song like "Nature Boy". It would have been nice to hear them do at least one slow song. With that one caveat, this is the work of a sleek, professional band that's very good at following its chosen mainstream path.

Jerome Wilson

# New Issues

ARTIST: MEHMET ALI SANLIKOL

TITLE: WHATSNEXT

LABEL: DUNYA (no number)

TUNES: What's Next? / Better Stay Home / A Violet Longing / Palindrome / On The Edge Of The Extreme Possible / The Blue Soul Of Turkoromero / Kozan March / N.O.H.A. / Gone Crazy: A Noir Fantasy.

PERSONNEL: Sanlikol, cond, p, harpsichord, kybd, vcl, rebab, ney, kaba, zarna, moog realistic; Mark Zaleski, as, cl, fl, ss; Sam Mehr, as, fl; Aaron Henry, Tucker Antell, ts, cl; Jared Sims, Kathy Olson, bari s, b cl; Mike Peipman, Jeff Claussen, tpt; Jerry Sabatini, Sam Dechenne, tpt, flgh; Clayton Dehalt, Randy Pingrey, Tim Lienhard, Chris Gagne, tb; Ido Meshulam, btb; Utar Artan, Lefteris Kordis, p; Phil Sargent, g; Fernando Huergo, el b; Bertram Lehmann, d, nekkare, cga, djembe; Engin Gunnaydin, d, perc, kos; Cem Mutlu, d. 5/12, 5/13.

This CD is by a more up to date jazz orchestra. Mehmet Ali Sanlikol is a Turkish-born, Boston-based musician who's studied at the New England Conservatory of Music and his work shows the influences of people associated with that scene like George Russell and Bob Brookmeyer. "What's Next" is aggressive, trumpet-driven big band shouting while "Kozan March" combines big band energy with exotic textures and a roaring tenor solo by one of the saxophonists. (The individual soloists on the CD are not identified.) Meanwhile "Edge Of The Extreme Possible" mixes sharp melodic percussion out of Pete Rugolo with bumpy Turkish rhythms and a slick, bluesy tension maintained by the rhythm section.

Tracks like "Better Stay Home", "Gone Crazy" and "Blue Soul" all sound like they came from the soundtrack of a 70's crime film, warm, funk-laden slabs of dread and unease, with Sanlikol's creeping harpsichord on "Better Stay Home" a particular highlight. The leader's Turkish roots come to the fore in the Middle Eastern background and processional feel of "Palindrome" and the serene Mediterranean air of "N.O.H.A." which features Sanlikol soloing on a Moog synthesizer against a warm mist of brass. Sanlikol is an impressive composer with his own style who mixes the familiar and the exotic very well.

Jerome Wilson

# New Issues

ARTIST: CHRIS POTTER UNDERGROUND ORCHESTRA

TITLE: IMAGINARY CITIES

LABEL: ECM 2387

TUNES: Lament / Imaginary Cities 1 Compassion / Imaginary Cities 2 Dualities / Imaginary Cities 3 Disintegration / Imaginary Cities 4 Rebuilding / Firefly / Shadow Self / Sky.

PERSONNEL: Potter, ts, ss, bcl; Adam Rogers, g; Craig Taborn, p, Steve Nelson, vib, mba; Fima Ephron, el b; Scott Colley, ac b; Nate Smith, d; Mark Feldman, Joyce Hamman, vln; Lois Martin, vla; David Eggar, clo. 12/13, New York, NY.

Chris Potter's Underground Orchestra does not have the personnel of a real orchestra but this combination of Potter's Underground Quintet with a string quartet has a rich, expansive sound. The focal point of this CD is the "Imaginary Cities Suite" which runs through a gamut of moods. It starts in "Compassion" with Potter rising majestically out of a mournful bed of strings before guitarist Adam Rogers goes on an extended electric tear that takes things into a heavy rock direction. "Dualities" increases the tempo and intensity with ecstatic tenor, nagging percussion, swaying strings and a wild marimba solo by Steve Nelson. "Disintegration" is a forest of eerie, weightless sounds featuring Craig Taborn on piano and Potter on soprano sax that eventually resolves into a brooding melody. "Rebuilding" brings the suite to a forceful conclusion with Potter powerful over shivering strings, Taborn and Nelson clanging and Rogers speeding like John McLaughlin over a funky rhythm section.

The rest of the CD similarly uses the contrast between the strings and the quintet to great effect. There is a lovely tension between Potter's tenor elegance and the strings' drama on "Lament", "Shadow Self" has him playing dark bass clarinet over the quartet, "Firefly" is a spot of spaced-out funk with Nate Smith setting a choppy, danceable beat and Fima Ephron taking a wicked electric bass solo and "Fly" is a beautiful, widescreen summation of the CD's beauty and force, everyone blending inspiringly on one last powerful theme. Chris Potter is on top of his game here as composer as well as musician.

Jerome Wilson

# New Issues

ARTIST: CHARLES MCPHERSON

TITLE: THE JOURNEY

LABEL: CAPRI 74136

TUNES: The Decathexis From Youth (For Cole) / Elena / Spring Is Here / Manhattan Nocturne / Au

Private / I Should Care / The Journey / Tami's Tune / Bud Like. 54:56.

PERSONNEL: McPherson, as; Keith Oxman, ts; Chip Stephens, p; Ken Walker, b; Todd Reid, d. 4/21/14, 5/19/14.

Charles McPherson, a long-serving altoist so deep into the Charlie Parker school that he famously replicated Parker's solos for the movie "Bird". This recording pairs him with tenor saxophonist Keith Oxman in a quintet format. The two sound good together whether they are playing themes in unison or doing gliding solo turns. Their up-tempo work on "Decathexis", "The Journey" and "Spring Is Here" is clean and brisk and Oxman has a robust sound with a Coltrane influence that contrasts well with McPherson's heady avian flights. "Elena" is a graceful ballad and "Manhattan Nocturne" sports a pretty, tropical theme with the saxes moaning and sighing together nicely and Chip Stephens playing fine romantic piano. The one Parker theme present, "Au Private" is taken at a slightly slow tempo before McPherson plays his most tangled and ambitious solo of the set while Oxman gracefully bounds through the changes and Stephens digs his own funky groove. Beside their work together each saxophonist gets a solo feature. "I Should Care" is a delicate but sensual duet for McPherson and Stephens while Oxman's piece, "Tami's Tune" is a soulful jaunt for tenor, bass and drums that lets Ken Walker and Todd Reid shine against Oxman's molten tenor. This CD is solid, lovely work from a legendary musician who can still bring it.

Jerome Wilson

# New Issues

ARTIST: JACK DEJOHNETTE

TITLE: MADE IN CHICAGO

LABEL: ECM 2392

TUNES: Chant / Jack 5 / This / Museum Of Time / Leave Don't Go Away / Announcement / Ten Minutes.

PERSONNEL: DeJohnette, d; Henry Threadgill, as, b fl, b rcd; Roscoe Mitchell, as, ss, wooden fl; Muhal Richard Abrams, p; Larry Gray, b. 8/29/13, Chicago, IL.

Made in Chicago was made by men mostly in their 70's and 80's but it is as modern as any other music out there.

This is the live concert by a special band Jack DeJohnette assembled for the 2013 Chicago Jazz Festival featuring some of his old Chicago school buddies who went on to be integral parts of an organization of some renown known as the AACM. I was lucky enough to see this concert live and this CD captures just how special this show was.

The set starts at full blast with Roscoe Mitchell's "Chant". Mitchell and Henry Threadgill buzz around each other on saxophones while DeJohnette boils in the background. This leads to a spiraling solo by Muhal Richard Abrams and an astonishing honking and squawking soprano display from Mitchell in a relentless trio with DeJohnette and bassist Larry Gray.

Everyone except Gray gets at least one of their compositions in. Threadgill's "This" is one of his eerie flute features with a Japanese flavor, Abrams' "Jack 5" is a slow motion blend of rough alto noises, wary piano chords, booming bass and measured, thumping drums. DeJohnette's "Moment Of Time" features Abrams playing a lovely and dramatic melody as the saxes moan over him in an undulating, exotic fashion, while Threadgill's "Leave Don't Go Away" has a dramatic piano-drum duet that leads to snakecharming soprano from Mitchell and a seductive bass groove from Gray. "Ten Minutes" is an improvised encore, an invigorating all-out blow with Mitchell's soprano again rising above all. These masters all lived up to their grand reputations on this show playing with passion and fearlessness and a lot of kudos also need to go to the unsung Larry Gray, a veteran Chicago bassist who knows these men and plays beautifully alongside them. This CD is every bit as powerful as the names on it would suggest. What more can you say?

Jerome Wilson

# New Issues

ARTIST: T.R.E. & STEFANO BATTAGLIA

TITLE: HORO

LABEL: ABEAT ABJZ 131

TUNES: CD 1: Gankino horo / Krivo horo / Bogarsko horo / Vlasko horo / Paunovo horo / Prava horo. CD 2: Invenzione III / Invenzione I / Forma III / Forma I / Forma II / Invenzione II / Invenzione IV / Invenzione V / Forma VI.

PERSONNEL: Battaglia, Alessandro Giachero, p, prepared p; Stefano Rissi, b; Marco Zanolì, d. 4/12-13/10, Bricherasio, Italy.

On this recording the Italian trio T.R.E. brings in a second pianist, Stefano Battaglia, for two CDs worth of compositions and improvisations. The first CD's music is all composed with space, patience and stately melodies that feel like folk songs. On "Krivo Horo" every instrument clearly progresses along the mournful theme, the pianos complementing each other while Marco Zanolì's cymbal work sounds deep and exotic. "Vlasko Horo" has one piano playing full measured chords while the other, with dampened strings, thuds rhythmically. "Bogarsko Horo" has a solid bass strum and cymbal clatter underlining delicate piano trills that develop into a lovely romantic theme while in "Pravo Horo" the pianos chase each other in a bubble of dark, sensual uncertainty.

CD 2 downplays the emotional feel but continues to use space and silence in interesting ways with carefully timed interactions of the instruments. Press rolls and dampened piano notes play off each other like clock chimes on "Forma I". Stefano Rissi's bass delivers a close-miked throb which turns into rattling noise surrounded by piano string bowing and cymbal whines on "Invenzione II" and "Invenzione I" is a forest of rattling percussions invaded by a dancing bit of toy piano and doomy bass chords. All this makes a fascinating contrast to the rich romance of the first disc.

Jerome Wilson

# New Issues

ARTIST: DAVID HANEY

TITLE: NINE JAZZ STORIES

LABEL: CADENCE PROMO 1004

TUNES: The Sonny Rollins Bridge Story / Gunter Hampel on Why Thelonious Monk Danced / Jamaica / Steve Swallow recalls his trip to Jamaica with Herbie Nichols / John McLaughlin remembers his first session with Miles Davis / Annie Ross meets Sarah Vaughan / Twelve Bar Variation / Ab Baars recalls getting help from Misha Mengelberg / Wolter Weirbos Recalls a Concert with the ICP Orchestra / Gone Away to the Other Shore / Obo Addy Retells the Stolen Pants Story / Dominic Duval Studies Charles Mingus / David Haney Talks About Jazz Stories / Bye Bye Baby Goodbye. 78:00.  
PERSONNEL: Haney, p, narration. 9/24/14, 10/10/14, Portland, OR.

One of the unique features of the online version of this magazine is that each issue contains short anecdotes from jazz musicians all compiled by our publisher David Haney. Here you can either read them or hear the musicians tell the stories in their own voices audio files. This disc presents these in yet another way, Haney reciting nine of the stories dramatically with his own piano accompaniment.

A few of these, like Sonny Rollins practicing on the Williamsburg bridge at night or John McLaughlin's first studio encounter with Miles Davis, are well known but gain a lot of flavor from the protagonist's own telling. Others, Gunter Hampel talking about Thelonious Monk or Dominic Duval's encounters with Charles Mingus, are warm examples of how these people feel about their own heroes. Then there are others that are flat-out hilarious like Steve Swallow's tale of playing with Herbie Nichols in a Dixieland band on an ill-fated cruise to Jamaica, Wolter Weirbos trying to drive a sluggish Misha Mengelberg to an ICP Orchestra concert, and best of all, the story of African drummer Obo Addy "borrowing" his brother's pants for a gig and barely surviving his brother's wrath.

Haney tells these tales with the dramatic flair of a Garrison Keillor with impish piano garnishes. He also throws in a few solo piano pieces like Nichols' "Jamaica" at apt intervals and even includes his own story of how he came to collect all these anecdotes. Reading the stories here in Cadence is entertaining in its own right but this is a unique and fun presentation.

Jerome Wilson

# New Issues

ARTIST: WOLFGANG SCHALK

TITLE: WORD OF EAR

LABEL: FRAME UP 673273-9

TUNES: Midnight Prayers (Part 1) / Eating Melodies\* / Round Midnight\* / Toninho+ / Broadway Song+ / Written Tomorrow+ / Word Of Ear\* / Blues 'n' Roll+ / Midnight Prayers (Part 2). 44:51.

PERSONNEL: Schalk, g; Helen Sung, p\*; George Whitty, p, el p, kybd+; Michael Valerio, b; Tom Brechtlein, d. 6/11, Los Angeles, CA.

Wolfgang Schalk is a guitar player in the fluid lineage of Jim Hall who works at his craft nimbly in a quartet setting on this recording. He rolls up a nice bit of turbulence on "Eating Melodies" against storming piano from Helen Sung, and takes "Round Midnight" at a faster than normal pace with smart soloing over mobile bass and drums. His acoustic playing shows individuality both on "Within Tomorrow", where he flies around over George Whitty's electric piano, and "Word of Ear", where he combines prettily with Sung's gentle touch and Michael Valerio's humming electric bass. "Blues 'n' Roll" is tight, spiraling electric funk with Schalk fluttering and Whitty hitting a fuzzed out synthesizer like Jan Hammer and "Toninho" is a delicate piece of Spanish balladry that grows on you. This is a subtle but well-formed CD of modern mainstream jazz guitar playing.

Jerome Wilson

# Reissues

ARTIST: GEORGE VAN EPS

TITLE: ONCE IN AWHILE

LABEL: JUMP 12-06

TUNES: Once In Awhile+# / Peg O' My Heart / It's Easy To Remember / Ain't Misbehavin' / Back Home / Kay's Fantasy+# / Love Is Just Around The Corner / Stars Fell On Alabama / I'm Gonna Stomp Mr. Henry Lee / Ol' Pigeon Toed Joad / Once In Awhile / I Wrote It For Joe\*# / It's Easy To Remember / Ain't Misbehavin' / Peg O' My Heart / Love Is Just Around The Corner / Stars Fell On Alabama / I'm Gonna Stomp Mr. Henry Lee / Ol' Pigeon Toed Joad / I Wrote It For Joe / Tea For Two\*# / It's Easy To Remember / Ain't Misbehavin' / Stars Fell On Alabama / Ol' Pigeon Toed Joad. 71:40.

PERSONNEL: Van Eps, g; Eddie Miller, ts; Stanley Wrightsman, p; Jack Ryan\*, Phil Stevens+, b; Nick Fatool, d#. 3/21/46, 3/8/49, 4/1/49, 6/13/49, Hollywood, CA.

This is old school guitar from one of the original masters, the underrated George Van Eps. These tracks come from trio recordings he made in California in the late 40's and he actually only appears as the lead player four times, when in a trio with bass and drums. Most of the time he's teamed with pianist Stanley Wrightsman and saxophonist Eddie Miller, often just playing rhythm. Wrightsman and Miller aren't bad but Van Eps presence in introductions and breaks often gives an extra jolt to the music. The standout pieces though are invariably the ones where he gets to stretch out, the busy but relaxed groove of "Kay's Fantasy", the intricate but seemingly effortless "I Wrote It For Joe", done both solo and with the trio and a version of "Tea For Two" where he anticipates bebop by improvising a new melody on the chords. Elsewhere Wrightson's stride piano sounds pretty hip on "Mr. Henry Lee" and "Ol' Pigeon Toed Joad" is an elegiac piece of old-time Southern melody with classy piano and slow, reflective guitar breaks. I don't believe there is a lot of Van Eps' work generally available out there. That makes this valuable to guitar fans even though his talent is mostly heard in flashes.

Jerome Wilson

# New Issues

ARTIST: DAVID FRIESEN CIRCLE 3 TRIO

TITLE: WHERE THE LIGHT FALLS

LABEL: ORIGIN 82677

TUNES: DISC ONE: PLAYGROUND / DANCE WITH ME / LEFT FIELD BLUES / A ROAD LESS TRAVELLED / SAILING / GREEN HILLS SLOWLY PASSING BY / ZEBRA / UNFOLDING / DARK RESOLVE / DAY OF REST. DISC TWO: STEPPING STONES / REACHING FOR THE STARS / COUNTERPART / SONG FOR BEN / OVERLAND / BLUE 10 / CONTOURS / MY DANCE / TRIBUTE. 1:54:42.

PERSONNEL: Friesen, b; Greg Goebel, p; Charlie Doggett, d; Larry Koonse, el g (1, 3, 5, 7, 10) (2, 4, 6, 9). March 18, 2013, Osnabruck, Germany; April 2013, Tempe, AZ; January 25, 2014, Portland, OR.

Bassist/composer David Friesen's recent 2-CD volume, (1), contains almost two hours of consistently excellent music. The music is taken from three sources, a studio session (in Germany) and two live performances (in Tempe and Portland). Ten of the nineteen total selections were done by Friesen's "Circle 3 Trio" from the studio session and the Portland concert, while special guest Larry Koonse joined the trio on guitar for the nine selections representing the Tempe concert. The common thread for all nineteen selections is the writing of Friesen, whose melodies and musical structures have an innovative spirit, making use of modern harmonies and time conceptions, and requiring dedicated listening to best appreciate them. A good place to start for a traditional listener might be two blues pieces, "Left Field Blues," an inventive blues line with a Monkian flavor, and "Blue 10," a swinging blues cleverly truncated to ten bars. Serving as strong openers for the two discs, "Playground" and "Stepping Stones" both generate verve and a sense of forward propulsion with their use of Latin-based rhythms in 5/4 and 7/4 time, respectively. A contemplative character is ever-present in Friesen's music, as illustrated by "Green Hills Slowly Passing By," "Dark Resolve," and "Reaching For the Stars." Repeated listening is merited for other pieces with more complex time conceptions such as "A Road Less Travelled" and "Overland," while vehicles suggesting a simpler and more optimistic view include "Sailing," "Song for Ben," as well as waltzes "Dance With Me" and "My Dance." The performances by everyone including Friesen are superior throughout, as evident on the up-tempo "Zebra," which opens with drummer Charlie Doggett setting a brisk swinging pace soon joined by Friesen, and followed by top-tier solos from pianist Greg Goebel and guitarist Koonse.

Don Lerman

# New Issues

ARTIST: ERIC VLOEIMANS

TITLE: OLIVER'S CINEMA

LABEL: CHALLENGE RECORDS ZZ 76111

TUNES: ALADDIN / PRINCE HENRI / CINEMA PARADISO / LES VAPES / L'AMOUR DES MOULES /

IMAGINING / SEGGIANO'S EVE / FELLINI'S WALTZ / SLOW MOTION / ROSEMARY'S BABY / PAPPILLON /

SLOW TANGO / BAMBI / ROSA TURBINATA. 48:47.

PERSONNEL: Vloeimans, tpt; Tuur Florizoone, acc; Jorg Brinkmann, cel. 2013, Austria.

Oliver's Cinema, the cleverly-named trio of excellent European musicians led by Dutch trumpeter Eric Vloeimans, on (2) present their thoughtful versions of film themes "Cinema Paradiso," "Rosemary's Baby," "Fellini's Waltz," as well as of original music by Vloeimans and the other group members. Since the early 1990s, Vloeimans has been an active performer in a wide variety of musical categories including jazz, classical, rock, funk, electronic, and world music. Two other multi-faceted performers, Belgian accordionist Tuur Florizoone, and German cellist Jorg Brinkmann, fill out the trio and prove to be fine musical partners with the expressive and laconic Vloeimans. Vloeimans's "Papillon" is a showcase (one of many) for the sensitive musical interaction which occurs first between Vloeimans and Florizoone and later between all three members of the group. Vloeimans's pure sound, a fine balance of dark and bright tonal qualities, enhances evocative pieces such as "Rosa Turbinata" and his own "Les Vapes." Florizoone, who had previously performed with Vloeimans in a duo format, provides a stellar and distinctive voice throughout, as featured on "Prince Henry," "Cinema Paradiso," and his own "L'Amour des Moules." Cellist Brinkmann completes the group, occasionally bowing prominent lines or solos (for example, on "Imagining") while more often artfully playing bass-like and chordal background roles.

Don Lerman

# New Issues

ARTIST: DARRELL KATZ AND THE JCA ORCHESTRA

TITLE: WHY DO YOU RIDE?

LABEL: LEO RECORDS CD LR 711

TUNES: WHY DO YOU RIDE? A ZEN STORY / WHEELWORKS: ANY INTELLIGENT FOOL / WHAT DID ALBERT EINSTEIN SAY? / RIDING A BICYCLE / UNDER THE CLOAK OF WAR / STICKS AND STONES / THE MYSTERIOUS / WE ARE THE DANCERS / A BETTER TEACHER / SAMIBADGAL / JCA SAX QUARTET: MONK'S MOOD. 1:12:33.

PERSONNEL: Rebecca Shrimpton, voc; Hiro Honshuke, flt, EWI; Alan Chase, Jim Hobbs, as; Phil Scarff, ts, ss, sprino s, cl; Dan Zupan, bari s, b cl; Mike Peipman, Gary Bohan, Forbes Ghram, tpt; Bob Pilkington, David Harris, tbn; Jim Mosher, f hn; Bill Lowe, tba; Luther Gray, d; Norm Zocher, g; John Funkhauser, b; Joe Doubleday, vib; Mina Cho, p; Ryan Edwards, perc; Katz, g (1). JCA Sax Qrt: Jeff Hudgins, Daniel Ian Smith, as; Scarff, ts; Dan Bosshardt, bari s. June 18-19, 2013, Allston, MA (except track 11, recorded June 1999, Westwood, MA).

Inspired by a quotation of Albert Einstein that in part saluted the importance of bicycling, composer and avid cyclist Darrell Katz began to consider setting the Einstein comment to music. Further research into Einstein's words and thoughts led Katz to compose "Why Do You Ride?" and "Wheelworks," a suite of music dedicated to the perspectives of Einstein on cycling and many other topics, recorded by the Boston-based 19-piece Jazz Composers Alliance Orchestra with Katz as director. Vocalist Rebecca Shrimpton skillfully renders lyrics written by Katz, some of which are based upon the reported Einstein quotations, while the JCA Orchestra and its many top-flight soloists display great finesse in interpreting the many musical styles employed by Katz in this dramatic and often fanciful work. Two added instrumental selections further showcase the outstanding musicians of the group and the impressive writing and arranging ability of Katz, "SamiBadGal" and from a 1999 recording of the JCA Sax Quartet, "Monk's Mood."

Don Lerman

# New Issues

ARTIST: MICHAEL MANTLER

TITLE: THE JAZZ COMPOSER'S ORCHESTRA UPDATE

LABEL: ECM B0022098-02

TUNES: UPDATE ONE / UPDATE EIGHT / UPDATE NINE / UPDATE ELEVEN / UPDATE FIVE / UPDATE SIX / UPDATE TEN / UPDATE TWELVE (PT 1) / UPDATE TWELVE (PT 2) / UPDATE TWELVE (PT 3). 54:55.

PERSONNEL: Michael Mantler: composer/trumpet; Nouvelle Cuisine Big Band: Christoph Cech: conductor; Harry Sokal: tenor and soprano saxophones; Wolfgang Puschnig: alto saxophone, flute; Bjarne Roupé: guitar; David Helbock: piano; Radio String Quartet Vienna: Bernie Mallinger, Ingmar Jenner: violin; Cynthia Liao: viola; Asja Valcic: cello.

The ten selections from the Jazz Composer's Orchestra are intense dramatic works with dissonant harmonies, complex and abruptly changing rhythms, and unusual and unexpected melodic segments.

Overall there is a mood of seriousness, ranging from foreboding to anxiety, to the music, which is often bombastic but is occasionally subdued.

At its core is the development of its creative musical ideas. While no personnel listing was provided, the orchestra is clearly made up of superior musicians who perform this challenging material with great musical rigor. Improvisations largely in the modern jazz realm include a lyrical trumpet on "Update One," a powerful tenor saxophone on "Update Eight," and dueling saxophone soloists on "Update Five."

Don Lerman

# New Issues

ARTIST: SHAWN MAXWELL'S ALLIANCE

TITLE: BRIDGE

LABEL: CHICAGO SESSIONS CS0022

TUNES: BRIDGE / MONSTER SHOES / AVA / SECTOR 7-G / PLAN Z. 32:21.

PERSONNEL: Maxwell, as, flt; Casey Fitzpatrick, ss; Keri Johnsrud, voc; Stephen Lynerd, vb; Mitch Corso, g; Rachel Maxwell, Meghan Fulton, fr h; Stacy McMichael, b; Marc Piane, b; Paul Townsend, d. No date, Tinley Park, IL.

Saxophonists Shawn Maxwell and Casey Fitzpatrick front an ensemble in which up to ten musicians participate (though not all on each selection). Maxwell's unique original compositions frequently begin with recurring musical phrases in the rhythm section or elsewhere in the ensemble, such as the repeated three bar phrase in "Monster Shoes" which lays the groundwork for further development and solos from guitarist Mitch Corso and Maxwell. Subtle use of vocalist Keri Johnsrud is effective in adding texture to the saxophone line of the slow waltz "Ava." Maxwell's fine arrangement of his closing piece "Plan Z" is based upon an intriguing odd-metered line which is well-performed by the two saxophones, made into a larger sax ensemble presumably with overdubs, and bringing to mind the energy and dexterity of New York's 29th Street Saxophone Quartet.

Don Lerman

# New Issues

CD REVIEW: NEW RELEASE

ARTIST: PRISM QUARTET

TITLE: THE SINGING GOBI DESERT

LABEL: INNOVA 885

TUNES: THE SINGING GOBI DESERT/ MESSAGES OF WHITE/ DREAM OF A HUNDRED FLOWERS/

THE THREE TENSES 68:25

PERSONNEL: Timothy McAllister, ss; Zachary Shemon, as; Matthew Levy, ts; Taimur Sullivan, bari s; Wang Guowei, erhu; Chen Yihan, pipa; Helen Yee, yangqin; Frank Cassara, perc; Hu Jianbing, sheng; Bright Sheng, cond; Nové Deypalan, cond; Huand Ruo, cond. February 5-8, 2012; Conshohocken, Pennsylvania.

The latest release from the PRISM Quartet finds them paired with an ensemble known as Music From China. Together they perform a series of compositions by American composers who were born in China. With support from the National Endowment for the Arts, the University of Michigan, The Presser Foundation, The Aaron Copland Fund for Music Inc., and Pennsylvania Performing Arts on Tour, these musicians were able to travel to suburban Philadelphia to record these compositions. Although PRISM is already known as a champion of new music, they have outdone themselves with this latest recording. Not only is the music incredibly stimulating, but the performances are top-notch. The pairing of professional saxophonists with traditional Chinese instrumentalists creates a beautiful blend. PRISM's lush harmonies often provide an exceptional sonority for the other instruments to romp over. The favor is returned, though, when Music From China performs accompaniment duties as the saxophones explore advanced techniques. Although the music can be playful at times, it is not novelty music. In fact, both ensembles have created stunning realizations of serious compositions. Hopefully this release will bring to public attention the incredible contemporary compositions that are currently blossoming from the Chinese-American community.

Dustin Mallory

# New Issues

ARTIST: ARNAOUDOV/SZYMAŃSKI/STEFFENS/PÄRT/XENAKIS/MINCHEV

TITLE: SONOGRAMS

LABEL: LABOR 7090

TUNES: THYEPOLIA/ TWO STUDIES/ ECSTASY OP. 2B/ ARBOS/ EVRYALI/ FOUR WATERCOLORS AFTER PAUL KLEE OP. 63/ SONOGRAMS/ PARI INTERVALLO 78:11

PERSONNEL: Benedikta Bonitz, recorders; Angela Tosheva, p; Hansjuergen Froetel, vln; Laurentius Bonitz, vln; Tor Røynesdal, vla; Richard N. Eade, cel; Christo Tanev, cel; Stoyan Pavlov, Khandjari and triangles; Ventzislav Kindalov, bass recorder. 1996-1997, 1974; Sofia, Bulgaria and Hamburg, Germany.

Sonograms is a collection of chamber music performances that link together many late 20th century composers. Each piece in the collection was written by an Eastern European composer between 1960 and 2000. The pieces are composed in either a non-traditional or post-modern form of notation. The mix of traditional instruments and compositional style produce an album that sounds like a new generation's Collegium Musicum ensemble. The unifying elements of the program are set apart by the collage of different instrumentations for each recording. Examples include the solo piano performance of "Two Studies," the string quartet on "Ecstasy op.2b," and the recorder-Khandjari duet on "Thyepolia." The recorder performances of Pärt's "Arbos" and "Paris Intervallo" embody the "holy minimalism" for which Pärt has become known. The recordings of "Sonograms" and "Ecstasy op.2b" were released previously, but are making their first appearance on CD here. "Ecstasy op.2b" is the only performance that was recorded in Germany during 1974 and is the only feature for the Panorma Quartet in this collection. The rest of the recordings were made between 1996 and 1997, and are just being publically released now. Although it may seem like a bit of a grab bag, the music is very intriguing.

Dustin Mallory

# New Issues

ARTIST: I GIGANTI DELLA MONTAGNA

TITLE: L'ARSENALE DELLE APPARIZIONI

LABEL: SLAMCD 548

TUNES: AL QANTAR/ AL GRAN SOLE (CARICO D'AMORE?)/ VN/ DUE FRASI/  
REST/ MAMU/ CONCERTO SACRO/ GINESTRA/ ESTRATTO DA "WHISTELING"  
69:00

PERSONNEL: Ferdinando D'Urso, as; Lorenzo Paesani, p; Ferderico  
Sconosciuto, cel. January 27-28, 2013; Scordia, Cantania, Italy.

This new release from Slam Productions exposes the work of composer and saxophonist Ferdinando D'Urso. Recorded in Italy at the beginning of 2013, this trio brings D'Urso's blend of traditional folk, jazz, and classical concert music to our ears. Right from the opening "Al Qantar," the listener is introduced to a ballroom rhumba that quickly descends into spirited chaos before reemerging into a dance. The music uses customary songforms that often turn quickly into loose improvisation. "VN" is perfect example of this: D'Urso uses a growling technique on his horn that shouts his melodic phrases. Paesani and Sconosciuto have an opportunity for a duet of free improvisation before D'Urso returns to finish the piece. The music reveals D'Urso's fine compositional abilities and a nice assembly of performances.

Dustin Mallory

# New Issues

ARTIST: Aki Takase, Ayumi Paul

TITLE: Hotl Zauberberg

LABEL: Intakt 244

TUNES: Ankunft/ Der Schnee/ Analyse/ Was ist Die Zeit? (1)/ Hans/  
Ewigkeitssuppe/ Eulenspiegel/ W.A.

Mozart, Menuett. KV 1 G Dur/ Peerperkorn/ J.S. bach, Partita Nr 3 BWV 1006,  
Preludio/ Veranderung/ Donnerschlag/ Was ist Die Zeit? (2)/ Frau Chauchat/  
Vetter J./ Zauberlied/ Was ist Die Zeit? (3)/ Finis Operis 52: 39

PERSONNEL: Aki Takase, p; Ayumi Paul vln Berlin May 2014

This is a classical record, with compositions by the two performers with two classical pieces added to the mix. I really enjoyed the record, both because of how much I like duos and because the music held my attention throughout. I really enjoyed the four pieces in succession beginning with the Mozart piece and ending with "Veranderung." One thing these pieces show is how contemporary Bach sounds. His work fit right in. And the other pieces provide a nice contrast to the delicate melodies of Mozart. The rest of the CD is a mix of short pieces reflecting different styles of contemporary classical music with the occasional bow to romanticism I also liked the recurring theme of "Zeit", once played by solo violin, once by solo piano and then in unison. Another highlight is the great bow work by Paul on "Donnerschlag." Definitely for fans of the violin and of contemporary classical music.

Bernie Koenig

# Reissues

ARTIST: Anthony Braxton

TITLE: Trio and Duet

LABEL: Sackville 3007

TUNES: HM---421/ The Song is You/ Embraceable You/ You Go To My Head/ On Green Dolphin Street/ I Remember You 64:34

PERSONNEL: Anthony Braxton, as, clt, contrabass clt, chimes, bass d; Leo Smith, tpt, flgh, pocket trp, perc; Richard Teitelbaum, Moog synth, perc. Dave Holland, bass. Toronto, October 7, 1974

I am a huge Braxton fan, and probably have the original vinyl somewhere. I love the interplay between the trumpet, winds and synthesizer. Back when this record first came out, I probably heard it more in line with the experimental classical music I was listening to then, most likely because of the use of the synthesizer. But I also heard it as a jazz album. As the liner notes point out, this conflict of playing jazz with classical influences has been a problem for Braxton. But, and as time has shown, if people just opened their ears, they would realize how great Braxton is. The opening piece, which takes up a full third of the CD is an original by Braxton and clearly shows minimalist influences. I especially like Smith's bits of sound, accompanied by percussion sounds and synthesizer.

The remainder of the CD is made up of the duo of Braxton and Holland playing standards, with the last two tracks newly issued. Braxton's tone on these tracks seems to me to be a bit warmer than usual, and Holland proves to be a great accompanist as well as a soloist. And what more needs to be said than getting a chance to listen to two masters interacting with each other. If you missed this record when it first came out, here is your chance to catch up on Braxton in a mellow mood.

Bernie Koenig

# New Issues

ARTIST: Fred Frith, Barry Guy

TITLE: Backscatter Bright Blue

LABEL: Intakt 236

TUNES: Where the Cities Glean in Darkness/ Big Flowers/ Breaking and Entering/ The Circus is a Song of Praise/ Little by Little/ A Single Street Stretched Tight by the Waters/ Climbing the Ladder/ Dependence over the Abyss/ Walking on Wire/ Moments Full of Many Lives 60:18

PERSONNEL: Fred Frith, elec g; Barry Guy, bass Guntershausen, August 14, 2007

This is an interesting CD with a long piece at the beginning and end with a series of short pieces in between. The opening piece sets the stage for the whole CD with both players pulling out all the stops. Frith creates walls of sound mixed with single notes while Guy provides a strong foundation, as well as adding to the wall of sound.

Though there are many pieces, I often had difficulty in determining when one piece ended and another began. So I just listened to the CD as one long piece with various sections. In this way certain pieces stood out: The bell like sounds Frith gets from the guitar on "Circus," his lyricism on "Street," and the use of voices on "Ladder." Fans of these two musicians will love this CD as they perform excellently. They interact beautifully, with Guy provided monumental support with his big sound. On the longer pieces we get to hear Guy up front, as well as in his supporting role, and in a more interactive mode. And he also creates interesting sounds which blend nicely with Frith's guitar. I must admit to not being a great fan of the electric guitar, but Frith turns the instrument into a whole range of instruments, at times sounding like a guitar, at others like a synthesizer, which is why I enjoyed this CD very much.

Bernie Koenig

# New Issues

ARTIST: Grencso, Tickmayer, Geroly

TITLE: Trio Kontraszt

LABEL: BMC 215

TUNES: Fragment I/ Fragment II/ Billiard/ Fragment III/ Fragment IV/ Slow Street/ Fragment V/ Fragment VI/ Ostinato Barbaro Prelude/ Ostinato Barbaro/ Fragment VII/ Fragment VIII/ Fragment IX/Hoping/ Fragment X/ Bird Lover 48:38

PERSONNEL: Istvan Grencso ts, bass clt, alto flt; Steven Kovacs Tickmayer, p, org, harmonium, celesta; Tamas geroly, d, perc, gardon Budapest, 27 October 2013

Like so many of those on Leo from Russia, here are three Hungarians playing in a similar mode: classically trained musicians improvising in a jazz manner. On this CD the forms change with the Fragments clearly in the contemporary classical vein, while the other pieces are jazzy. The fragments are all relatively short and reflect classical composition, even though at times we hear a nice jazzy saxophone as in "Fragment VII". "Slow Sreet" is very bluesy with some nice breathy tenor work by Grencso. And I love his bass clarinet on "Bird Lover". My favorite tracks are the Ostinatos. The Prelude sounds classical, getting ready to introduce a long work based on the material presented, but the main piece is much jazzier and cooks. The foundation is an ostinato on the piano, which connects both pieces. And "Hoping" really cooks. The trio play extremely well together. This is especially apparent on the improvised fragments which sound composed, while the actual composed tunes "Billiard," "Slow Street," and "Bird Lover" have distinct melodies but are well developed by improvisation.

Bernie Koenig

# New Issues

ARTIST: Gueorgui Kornazov "Horizons" Quintet

TITLE: The Budapest Concert

LABEL: BMC 216

TUNES: Na Toni/ Children's Song/ Veronique/ Budapest Suite: Pleveli/ Tango de Mars/ Balkan Spirit/

Cry/ Feux/ Love song 73:27

PERSONNEL: Gueorgui Kornazov, tbn; Emile Pariesien, ss; Manu Codjia g; Marc Buronfosse, bass; Karl Jannuska, d. Budapest, 8 September, 2011

In a sense the CD is in two parts. The first part has three tunes, while the rest of the CD is taken up by the "Suite". While listening to the suite, which features Hungarian melodies, I kept thinking is this what Bartok would have done if he was a jazz composer? Not so much because there are classical elements here, which is not the case, but because of the inventive use of what, to my ears, sound like folk melodies.

I especially like the interplay between Pariesien and Codjia on "Children" and "Veronique" is a great showcase for Kornazov where gets all kinds of sounds from his horn. I wonder if some of those sounds are from the mouthpiece alone. Other highlights include the great solo by Buronfosse on "Blakan" and the solo by Jannuska on "Cry". In the old days of LPs, the suite would have been able to stand alone, but thanks to the CD format we get three extra tunes.

Bernie Koenig

# New Issues

## CD REVIEW: NEW RELEASE

ARTIST: Gualtieri, Allen, Valitutto, Parrish, Piazza

TITLE: Saturn's Rival

LABEL: PFMentum 079

TUNES: I/II/III/IV 44:02

PERSONNEL: Maxwell Gualteri, g; Susan Allen harp; Richard Valitutto, p; Ryan Parish, Winds; Anilla Piazza, perc Los Angeles, May 2011

Another record with a noise making electric guitar. Gualtieri likes to create what sounds like feedbacknoise with his guitar and then the others play on top of it. But he also takes long periods of doing it alone. After a bit it gets boring. The others players have their moments: I really like Allen's harp, an instrument I quite like to listen to, and Valitutto turns in some nice playing as well. I would like to have heard much more percussion to stand up to the guitar, instead of some polite hitting of various things, and I also would have liked to hear some longer lines from Parish.

Since the first listening did not do much for me I put it to my test: I played it again while I kept busy answering emails and such to see if the music would force me Alas, it did not.

Bernie Koenig

# New Issues

ARTIST: Han-earl Park, Catherine Sikora, Nick Didkovsky, Josh Simon

TITLE: Anomic Aphasia

LABEL: Slam 659

TUNES: Monopod/ Pleonasm (Metis 9)/ Flying Rods (Metis 9)/ Hydraphon/ Stopcock 70:46

PERSONNEL: Han-earl Park:g;; Catherine Sikora: ss, ts; Nick Didkovsky: g; Josh Sinton: bs, b clt tracks 1&5 Brooklyn NY, June 5 2013, 2-4 New York City, Oct 29, 2013

This CD is from two sessions: tracks 1 and 5 and then tracks 2,3,4. Tracks 1 and 5 are just a trio with the two guitars and Catherine Sikora on sax, and the other tracks feature the full quartet. This group plays on the borders of free jazz and noise music. I say this as I play in both contexts, and, at times, the border is hard to define, as free jazz can approach noise, especially when the instruments in question lend themselves to noise, as do the electric guitars. The two guitarists have different styles and complement each other, and the horns sometimes contrast and sometimes blend in with the guitars. Having said that I must admit to not being a fan of the electric guitar. Indeed, I am not much of a fan of the guitar, period, though I do not mind an amplified acoustic guitar as much as an electric guitar. This is from a listening standpoint. Playing with them is another story, as I love working with Murray Favro of the Nihilist Spasm Band. So this record did not do much for me. But to be fair, people who do like the guitar will find much to like here. As mentioned, Park and Didkovsky work well together with their contrasting styles, and both horn players listen carefully and fit in well. I especially liked Sikora's soprano as it worked with the guitars, and Sinton's bass clarinet provides some nice contrast. Not for everyone, but guitar lovers take notice.

Bernie Koenig

# New Issues

CD REVIEW: NEW RELEASE

ARTIST: Helen Bledsoe, Alexey Lapin

TITLE: Ghost Icebreaker

LABEL: Leo 704

TUNES: Snow/ The Rising Star of the Falling Sky/ Settlement/ Ghost Icebreaker/ White oranges/ December (one Man's Day is Another Man's Dusk/ Into Thin Air 50:25

PERSONNEL: Helen Bledsoe, flt; Alexey Lapin, p, St Petersburg, Russia, December 27, 2012

On this CD it is impossible to tell whether these are composed or improvised pieces, or, as I think after a couple of listenings, a combination of both. And if this is the case, then the transitions from composition to improvisation are seamless. I say this as it is clear that these musicians have classical training and are aware of the contemporary classical music scene. And there are clear jazz influences as well.

The sound Bledsoe gets from her flute reminds me of a recording I have of Japanese folk music—a big open sound, and this sound contrasts beautifully with Lapin's staccato piano. Throughout the record, the interplay between the two is excellent. Each track is like listening to a conversation between to animated speakers on different subjects.

And both players get different effects from their instruments. On "Rising Star" it sounds as if Lapin is hitting the inside of the piano to get a percussive effect, and on the title track it sounds as if he is bowing the strings of the piano. Bledsoe gets in some interesting growls and hisses as well.

My favorite track is "Settlement" where the two engage in a very spirited conversation: Both may be talking at the same time but they are also listening to each other.

In short another winner from Leo.

Bernie Koenig

# New Issues

ARTIST: Oliver Lake, William Parker

TITLE: To Roy

LABEL: Intakt 243

TUNES: Variation On a Theme of Marvin gaye/ Check/ Is It Alrighy?/ Bisceglia/ Flight Plan/ Victor Jara/ Of Us/ Bonu/ Net Down/ Light Over Sill Water Paints a Portrait of God/ To Roy 50:59

PERSONNEL: Oliver Lake as; William Parker, bass Brooklyn, NY January 14, 2014

What can one say about two masters playing together. A colleague has a term when great musicians play and make it sound easy, when you know it is not easy. He calls it "deceptively simple". I put this CD on fairly late thinking I would listen to a couple of tracks, and finish the next day, but before I knew it the whole CD had played. Which is a round about way of saying how great it is.

I have been fans of both of these players for years. I don't know how many records I have with them, so I can hardly be objective here. Lake is a bit mellower than usual, though the sounds one expects from him are here, especially on "Net Down." Parker turns some incredible arco work on "Flight Plan" and some interesting flamenco sounding strumming on "Victor Jara."

But mainly this session is about how the play together, which they do very, very well. Parker always lays down a solid foundation which allows Lake to go off on his flighty explorations, and Parker's solos are always great, with big sound.

In short a really great record.

Bernie Koenig

# New Issues

ARTIST: Paola Porta

TITLE: Beginner's State of Mind

LABEL: Slam 561

TUNES: Freedom of Speech/ Beginner's State of Mind/ Blue Room/ Isabella/ Round Trip/ Peace Keeping/ Soulful Dreams/ That'll Do/ November/ Raincoat Blues 51:55

PERSONNEL: Paolo Paorta, ts; Alessandro Majorino, bass; Alessandro Minetto, d. Bruino Italy, June 22, 23, 2013

A good almost old-fashioned bop recording out of the 60s. Something I hear a lot of on the Abeat label from Italy. Porta has a big sound without a lot of vibrato and he uses it effectively with his simple straightforward melodies and good solid solos. Every once in a while he sounds a bit like Sonny Rollins, and then he will throw in a long Cotraneish line. And Joe Lovano also comes to mind.

Majorino has a big, solid sound which comes through everything, and Minetto keeps things cooking in something approaching a Blakey style.

Majorino's solos are solid and Minetto's big solo on "dreams" works fine with some help from Porta, as does his trading 8s on "November."

There are no surprises here. A good, solid performance by an accomplished trio who play well together.

Bernie Koenig

# New Issues

ARTIST: Rob Mazurik and Black Cube SP

TITLE: Return the Tides: Ascension Suite and Holy Ghost

LABEL: Cuneiform Records 8466

TUNES: Oh Mother (Angel's Wings)/ Return the Tides/ Let the Rain Fall  
Upwards/ Reverse the Lightning 68:06

PERSONNEL: Rob Mazurek, cnt, electronics, vcl; Mauricio Takara d,  
cavaquinho. Vcl; Guilherme

Granado kybds, synth, sampler, vcl; Thomas Rohrer, rabeca, electronics, ss,  
vcl; Rogerio Martins perc, vcl; Rodrigo Brandao, vcl Sao Paulo, May 20, 2013

This is a band I would probably enjoy playing with, but I do not enjoy listening to. I say this as someone who sometimes plays with a noise band (The Nihilist Spasm Band). I love playing with them but I do not particularly enjoy listening to them, even with me playing.

This group uses composition and improvisation, along with influences from a variety of sources, from classical to Brazilian folk to rock. On "Tides" I heard the influence of Frank Zappa.

All the tunes use some kind of repetitive foundation, whether it is a repeating pattern or a drone pattern, and improvisation takes place above this pattern. The electronics dominate, but Mazurik turns in some interesting cornet playing, especially on "Mother." And Rohrer turns in some nice soprano work on "Lightning." Also at various times one hears voices, though they are indistinct. It is as if the voices are just vocal sounds to add to the overall sound. "Lightning" begins with the Takara on cavaquinho—a Portuguese guitar that is amplified, and then distorted through electronics. A Brazilian rhythm develops underneath the melody line, along with the steady electronic sound heard throughout the CD. And, like all the pieces here, as it develops, the electronic sound dominates, with the cavaquinho going into chant mode. And then Rohrer solos over the beat. Then things get quiet and a new drone starts, with voices, sounding almost like a religious chant.

An interesting CD for people who like electronics and drones, with a variety of influences thrown in.

Bernie Koenig

# New Issues

ARTIST: MARY PANACCI

TITLE: HER PERFUME

LABEL: MaryPanacci 003

TUNES: A Beautiful Friendship / How About You ? / Love Is Stronger Far Than We / Double Rainbow / Love Dance / Tangerine / I Wish You Love / Her Perfume / A Child Is Born / Almost Like Being In Love / Some Other Time. 46:47.

PERSONNEL: Mary Panacci, Natalie Panacci, John Alcorn, vcl; Luis Mario Ochoa, vcl, g, arr;; Anthony Panacci, p, org, acc, arr ; Mike Downes, Roberto Occhipinti, Collin Barrett, b; Kevin Dempsey, Mark Kelso, d; Rosendo (Chendi) Léon, d, perc; Art Avalos, perc; Steve McDade, Steve Crowe, Kevin Turcotte, tpt; Kelly Jefferson, Michael Stuart, Mike Murley, ts; Russ Little, Don Laws, tbn; Vern Dorge, bari s, flt; Ron Allen, Les Alt, flt; Andy Ballantyne, Don Englert, cl; John Johnson, cl, ss; Lenny Graf, ob; Rob Piltch, g; Shelly Berger, b, arr; Lenny Solomon, Lynn Kuo, Jayne Maddison vln; Claudio Vena, vla; Wendy Solomon, cel. - Mississauga, Ontario, Canada; no recording dates listed.

Produced by her husband, Anthony Panacci, who apparently spared no expense in setting the vocal jewel he believes his wife to be in as supportive a setting as possible, this CD documents a Panacci family celebration with, as Mary explains in her insert notes, "some great food and drinks with our musicians....simply enjoying "the hang." Indeed, the album insert offers a photo of many of the players still sitting at the "hang" table. The album's jazz quotient might be said to rest squarely with Shelly Berger's energetically swinging "Tangerine" arrangement. And while Ms. P. sings well enough throughout, probably a little better than your Aunt Ida, there are times when a slightly shrill undercurrent breaks the sunny surface and the airily weightless vocals seem to falter. Finally, accompanied by only Rob Piltch on guitar, Mike Downes on bass and a very restrained Kevin Dempsey at the drum set, in her "Some Other Time," vocal, we hear Mary Panacci sound like an adult who has some experiential resources with which to inform a serious lyric. Most of the proceeding tracks might easily be dismissed as overly elaborated middle-of-the-road, easy-listening Pandora Pop. Still, the album's repertoire has a few surprising quirks. The title tune is an original, attributed to the primary couple with an assist from Shelly Berger. In performance, Mary seems to be reaching for a sort of blues ambience, but the recording balance favors the tenor sax/organ duopoly and the lyrics never come clear, so I have no idea what it's exactly all about. The program goes on to touch upon Latin music with Jobim's "Rainbow" and Ivan Lins' "Dance, then spans the Atlantic to appropriate Francis Lai's "Love Is Far Stronger" from the 1966 movie soap, "A Man And A Woman." Over time, that song has had French, Italian and English lyrics appended. Mary sings them in English and Italian with full reverb enhanced orchestral support, and I must report that the song is still a bore. Then, too, there's another Gallic yawn on the docket with Charles Trenet's "Wish You Love." On "Almost," I believe we are treated to a brief, spliced in portion of the Panacci daughter, Natalie, singing the same song when she was just five years old. Precociously precious? You bet. And on only "How About You?," John Alcorn is invited to the "hang" to help Mary with the familiar Ralph Freed lyric. If producer Panacci was hoping for a few vocal sparks, he had to be very disappointed. The best that can be said is that the sessions involved - and there had to be several-offered employment to a full contingent of musicians, along with food and drink and a certain Panacci family "hang" time conviviality. Isn't that enough?

# New Issues

ARTIST: Dom Minasi/Chris Kelsey

TITLE: Woodstock To New York

LABEL: Tzazz Krytyk

TUNES: Fondness & Trepidation, Blues Ultimatum, Memories of Being Very Angry, Rod Serling, Di Dow, That Ain't the Blues, Say What?, Tip Toe, Eruption

PERSONNEL: Dom Minasi, Chris Kelsey 2014

The soprano sax that Chris weaves against Dom's splendid guitar makes for an improvised musical adventure you'll never forget! Tunes like "Memories of Being Angry" convey all the strident energy you might think of for a title like that, but this duo doesn't leave the listener out, either... you're right there with them, in the moment, for every note & every transition. This isn't the Woodstock all of us "boomers" remember; no Jimi or Carlos, but songs like "That Aint The Blues" are just as high-energy as the stage performances on Max's farm were... a truly impressive tune, to be sure! It was the laid-back pace on the beautiful "Tip Toe" that made my aural appendages stand right on up & take notice, though... this one definitely got my vote for favorite of the nine tunes offered up... one of the best reed/string duos I've heard in a long time. I give Dom/Chris a MOST HIGHLY RECOMMENDED, Get more information & listen to sample tracks at their CD Baby release page for this fine CD

Dick Metcalf

# New Issues

ARTIST: TRIO 3 + VIJAY IYER

TITLE: WIRING

LABEL: INTAKT 233

TUNES: THE PROWL / SYNAPSE II / WILLOW SONG / SHAVE / ROSMARIE / SUITE FOR TRAYVON (AND THOUSANDS MORE): SLIMM/FALLACIES/ADAGIO / WIRING / CHIARA / TRIBUTE TO BU. 69:55.

PERSONNEL: Oliver Lake, as; Reggie Workman, b; Andrew Cyrille, dr.; Iyer, p. 8/14-15/13, New York.

Three stalwarts of jazz have joined in a group, Trio 3, for their joint worldwide concerts. With over 130 years of combined experience performing with innovative jazz icons like John Coltrane, Cecil Taylor or Mary Lou Williams, Trio 3's members—

Oliver Lake, Reggie Workman and Andrew Cyrille—continue to explore sonic potentials with varying styles and colors not only from the entire history of jazz, but also through the absorption of ideas from other cultures. Their travels, not to mention their interest in jazz without boundaries, led the trio to the Swiss Intakt label, which records other adventurous musicians like Ingrid Laubrock, Dave Holland, Mary Halvorson, Gerry Hemingway, Marilyn Crispell, Anthony Braxton, William Parker, Greg Osby, and Alexander von Schlippenbach. In 2009, Intakt released *Berne Concert*, a live Trio 3 album recorded in 2007 with Swiss pianist and Intakt vice president Irène Schweizer, with whom Cyrille had recorded a duo album in 1988. During the same year, Trio 3's recording with Geri Allen, *At This Time*, was made available. Thus was established the format for Trio 3's inviting of free-spirited piano players to record with the group. Additional recordings with Allen and Jason Moran followed. Equally adventurous and yet as thoroughly aware of the jazz continuum, Vijay Iyer now adds his own intellectual interests and musical personality to *Wiring*. True to form, Trio 3's new album includes some of the guest pianist's own compositions. Iyer's "The Prowl" opens *Wiring* with its modal basis for unison alto sax-and-piano darting about without the expected exclamatory zeal, as if its projected image were stealthy and in the shadows. The exclamatory zeal comes on the next track, Reggie Workman's crashing and thundering "Synapse II." That piece frees all four musicians into un-metered expression, even as it springs from written composition more than it appears. Workman's "Willow Song" is animated by its gospel element that Iyer introduces with his rubato solo. He combines slow blues with treble-noted dissonance, reminding listeners that Trio 3 covers the entire breadth of jazz styles, from this stirring and soulful outpouring of the spirit to its probes into the genre's future. "Rosmarie," in honor of Intakt Records co-founder Rosmarie Meier, develops from free improvisation, instantaneous with the intent of personalized collaboration that distinguishes the group. Even as Trio 3 and Iyer give and take and elaborate upon unrehearsed ideas, they retain a melodic quality, particularly from Lake, that contributes to the overall mood. Workman's expressive descending arco bass lines and plucked ostinato pulsing, as well as Cyrille's soft cymbal shimmers, provide the colors of the piece. Iyer's upperregister interjected note clusters and sprinkled fill-ins behind Lake, not to mention his growing tremolo volume

# New Issues

toward the end of the track, indicate how well suited he is for Trio 3's musical ethic—and what a natural choice he was to join the group. Indeed, Iyer subordinates the force of his own individualism to join in Trio 3's collective spirit, wherein a group's personality rules. Nonetheless, the album's fulcrum, providing balance and social relevance, is Iyer's three-part "Suite for Trayvon (and Thousands More)," which comprehensively expresses his thoughts about injustice, as suggested by Trayvon Martin's life. Those parts—"Slimm," "Fallacies" and "Adagio"—leave much to interpretation and engaged discussion as the moods evolve from lightheartedness to sorrow and as the harmonies progress from major to minor. As on the other tracks, the percussiveness mixed with lyricism, Workman's flexible mastery of the bass, and Cyrille's supple support from varying colors and unforced drive—not to mention the group's immediate mutability—create authenticity of feeling that drives the music. Their cover of pianist Curtis Clark's jazz waltz, "Chiara," fits in with the other tracks of *Wiring* as the Trio 3+1 musicians adapt it to their personalities with a subdued delicacy of performance, Lake conveying melody with his tartness of tone and Iyer transforming it with harmonic substitutions. To compensate for Cyrille's virtual absence on "Rosmarie" or his respectful restraint on other tracks, Trio 3 chose to end *Wiring* with his remembrance of Art Blakey, "Tribute to Bu." Irrepressible too, Cyrille delivers a spirited drum solo with the seasoned drummer's avoidance of unnecessary pyrotechnics. His still-youthful exuberance draws in the other band members for brief improvised contributions of their own before Cyrille accelerates to a final cymbal crash. *Wiring* is a solid recording during which, as always, its musicians value the exhilarating infinite potential of free jazz improvisation. Iyer joins in the trio's aesthetic spirit so seamlessly that one wonders which pianist will be their next logical choice.

Bill Donaldson

# New Issues

ARTIST: TOM CHANG

TITLE: TONGUE & GROOVE

LABEL: RAW TOAST RECORDS

TUNES: SPINAL TAP/GOES TO 11 / DJANGOLONGO / VARIATIONS FOR PIANO OP. 27 / SLEEPWALKER / TONGUE & GROOVE / SCATTERBRAIN / BAR CODES / THE LOGOS / ENTANGOED HEART / SPINAL TAP TK. 2. 49:38.

PERSONNEL: Chang, g; Greg Ward, as; Jason Rigby, ts; Chris Lightcap b; Gerald Cleaver, d; Akshay Anantapadmanabhan, kanjira, mridangam; Subash Chandran, konnakol. 6/26/12, Brooklyn, NY.

As the jazz curator of the Cornelia Street Café, Tom Chang continuously chooses for performance there some of New York's explorative jazz musicians. His choices are based not on commercial financial objectives, as for example a concert hall's might be, but upon the individuality and authenticity of the artists' musical searches. Even though Chang moved to New York in 1989 and has performed with some of the city's more adventurous jazz musicians like Tom Rainey or Rudresh Mahanthappa, not to mention backing talent like Luther Vandross, he waited until 2012 to record his first album, Tongue and Groove. Chang's exposure to the abundant jazz talent performing at the Café no doubt helped him find just the right musicians for the recording. His goal involved the synthesis of various, and sometimes disparate, styles that he studied and learned during his journey from South Korea to Toronto to Los Angeles to Boston to New York, always absorbing the music and belatedly allowing himself to influence others with his own style too. Finally, Tongue & Groove presents an individualistic guitarist with his own sound who seemed to be waiting in the wings, even as curator, before taking center stage. And now he has. Chang's sense of wonder for music, his joy derived from it, and his constant exploration of possibilities explain the range of styles epitomized by the title track. For it begins, not with a vamp or instrumental improvisation, but with the human voice (tongue). Thetakudi Harihara Subash Chandran improvises through konnakol, the Carnatic pitchless vocal percussion with its staccato precision of articulation. Though the practice of konnakol was fading, Chang's fascination with it led him to use it as the basis for jazz composition when he assigned pitches to Chandran's syllables. And Chang's group carries that concept even further when its members all develop from the konnakol a groove that concludes, after successive solos, with a repeat of the melody in fits and starts of quickly shifting meters. The opening track, "Spinal Tap/ Goes to 11," is an acknowledgement of Chang's inspiration by rock guitarists

# New Issues

like Jimi Hendrix and Jeff Beck. Chris Lightcap's charging bass lines are soon joined by Chang's on guitar. The lineup of two saxophones allows for openness and quickness of improvisation, instant metrical shifts and elasticity of tempo that set up original, energetic and thrilling results. It's an understatement to write that the entire group is thoroughly engaged in the performances, establishing a unity of effort that bonds the group into common purposes. Saxophonists Greg Ward and Jason Rigby don't engage in conventional parallel harmonic movement, but instead in telepathic interplay and twisting inventive lines, sometimes rippling, sometimes darting, sometimes daring. Chang appears to revel in switching between the accompanist's and the soloist's roles as he propels the force of his performances in both the first and final tracks of the "Spinal Tap" theme as both tracks get progressively intense before the stop-on-a-dime finishes. Chang's tributes to influences are reflected not only in his song titles ("Djangolongo," "Entangoed Heart," "Variations for Piano Op. 27"), but also in the styles that he personalizes with his New York edginess. One would expect "Djangolongo" to be played on acoustic guitar, but not so. Instead, Chang uses the Django influence as a point of departure to express his own personality. Once again, the Carnatic influence emerges as Akshay Anantapadmanabhan's mridangam sets up the rhythms with its dhi patterns as an undercurrent to Chang's electric guitar solo before a jazz-based modified thani avarthanam finishes the piece. Chang's tribute to the tango provides hints at its rhythms while avoiding its quick crescendos and passionate narratives, Rigby's dark improvisation recalling its haunting suggestions of danger. As for Anton Webern, Chang's group internalizes his serialism and broad intervals, expressively performed pointillistically without the restrictions of a written score. "Variations for Piano Op. 27" glides immediately into "Sleepwalker," which retains "Variations'" underlying percussive energy as Chang and Ward play non-conventional unison tone rows while Rigby improvises during the track's minute-long length. "Bar Codes," a song title of double meaning, as is the album's name, proceeds as a blues. Another example of Chang's affinity for tinkering with an existing form and stretching its possibilities, "Bar Codes" incorporates the grittiness of deep blues soulfulness with the tension of differing complementary meters. As the Cornelia Street Café's curator, Chang believes in its mission of encouraging "the contemporary and new while keeping an eye on the past." At this point in his musical journey, Chang has taken that goal to heart, as Tongue & Groove suggests, even as the album introduces a passionately directed guitarist who has been hiding in plain sight for a couple decades.

Bill Donaldson

# Reissues

ARTIST: PEGGY CONNELLY

TITLE: THAT OLD BLACK MAGIC

LABEL: VERSE BCP-53

TUNES: THAT OLD BLACK MAGIC / EV'RY TIME WE SAY GOODBYE / TRAV'LIN' LIGHT / EV'RY TIME / IT NEVER ENTERED MY MIND / WHY SHOULDN'T I / GENTLEMEN FRIEND / WHAT IS THERE TO SAY / HE WAS TOO GOOD TO ME / I GOT PLENTY O' NUTTIN' / FOOLS RUSH IN / ALONE TOGETHER. 35:39.

PERSONNEL: Connelly, vcl; Russ Garcia, ldr; Russ Cheever, ss; Charlie Mariano, as; Bill Holman, ts; Jimmy Giuffre, bari s; Pete Candoli, Stu Williamson, tpt; Al Hendrickson, g; Max Bennett, b; Stan Levey, d. 1/16- 18/56, Hollywood, CA.

Who was Peggy Connelly? you may ask. I may ask. We may ask. What's interesting about Peggy Connelly's career is the nature of singers' staying power, or the lack thereof, due to the promotion of agents, fortuitous circumstances, word-of-mouth interest among musicians, or sheer undeniable talent that affects listeners powerfully. Connelly did maintain a musical career in film and records, as well as recording with The New Christy Minstrels. As for connections, she married Dick Rowan of Laugh-In and reportedly was a companion of Frank Sinatra's. But still, Connelly never received broad public recognition, let alone acclaim, like an Ella Fitzgerald, a Billie Holiday or even a Keely Smith. Connelly never broke through that barrier of personal celebrity, as innumerable entertainers strive to accomplish. No one knew what the future held when Bethlehem Records recorded Connelly's only personal record under her own name. Besides the opportunity to uncover Connelly's talent with the typically brief tracks produced for radio play, *That Old Black Magic* offers some excellent work, both as a group and individually, by the members of Russ Garcia's Wigville Band, including Charlie Mariano, Bill Holman, Jimmy Giuffre and Pete Candoli. Backed by Garcia's arrangements, some witty and some conventional with background fills, Connelly covers her selection of standards with versatility, a sweetness of presentation and a feel for dynamics that could fill a theater. On the title track, the first in the album, Connelly trades wordless vamps with Mariano before the saxophonist himself improvises a solo with bright exuberance. Or we get to hear guitarist Al Hendrickson improvise, backed by the band, on "Trav'lin' Light," not to mention providing accompaniment for Connelly on "It Never Entered My Mind." At a typical 1950's album length of just over 35 minutes, *That Old Black Magic* documents the ambitions of a talented singer who may have been unrecorded if Bethlehem Records hadn't released the album as part of its series of recordings associated with its regular roster of musicians.

Bill Donaldson

# Reissues

ARTIST: VARIOUS ARTISTS

TITLE: FOUR HORNS AND A LUSH LIFE

LABEL: VERSE BCP-46

TUNES: I'LL NEVER FORGET WHAT'S HER NAME / BUT BEAUTIFUL / DANCING ON THE CEILING / THE BOY NEXT DOOR / JUST ONE OF THOSE THINGS / ZIGEUNER / LIMEHOUSE BLUES / LUSH LIFE/ LOVER, COME BACK TO ME / RAMONA / SOMEONE TO WATCH OVER ME / WHAT IS THIS THING CALLED LOVE. 37:10.

PERSONNEL: Russ Garcia, ldr; Frank Rosolino, Herbie Harper, Tommy Pederson, Maynard Ferguson, tbn; Dick Houlgate, bari s; Marty Paich, p; Red Mitchell, b; Stan Levey, d. No place or date given.

The four horns consist of trombones. That is, the four major horns do, although Dick Houlgate enriches the sound of the trombone arrangements with some lower reed work too. Four Horns and a Lush Life is a meeting of talents that were entirely appropriate for the recording. It consists of a combination of engaging arrangements and the unspoken instant communication between musicians that occurs when perfect circumstances coincide. From the album's start with Garcia's own snappy composition, "I'll Never Forget What's Her Name," it's evident that this album deserves rediscovery and full appreciation. The trombonists, consummate professionals that they are, perform with spirited vigor that no doubt provided precisely the sound that Garcia sought when he arranged the tunes. In addition, the album includes pianist Marty Paich, bassist Red Mitchell and drummer Stan Levey early in their careers when they were a part of the West Coast jazz scene. Paich in particular stands out with extended solos that alternate with the trombonists' as they share their own exuberant improvisations. The versatility of the trombonists ranges the lush version of "Someone to Watch over Me"—which recalls big band trombone solos—to the hard-charging "What Is This Thing Called Love?"—which for a change allows Houlgate to lead with the melody supported by the hard accents of four-part trombone chords. The "Getting Sentimental over You" feel of "Someone to Watch over Me" serves as a reminder that this album was recorded after the big band era, though Maynard Ferguson did form his own explorative big band with excellent musicians like Jaki Byard. Indeed, Ferguson played baritone horn on "Jazz Baries" on the Newport Suite album, similar to his crisp valve trombone work on Four Horns and a Lush Life. Ferguson's concentration, not on high notes, but on swelling trombone dynamics, harmony and ad-libbing gives insight into the quality of his early performances. The other three trombonists are equally energized throughout the project, the album containing not even one disappointing track. As a trombone choir on "The Boy Next Door," the sound blossoms with equal balance among the four as they execute Garcia's gorgeous voicings. Trading solos on "Dancing on the Ceiling," after a Les Brown-like first chorus of long expanding tones and unison staccato notes, one can appreciate the differences in the trombonists' musical personalities and techniques while enjoying the fact that they're matched in professionalism and sonic imagination during each 16-bar solo. Garcia's ending, brief as is the track itself, captures the ever-pleasing element of surprise that "Wild" Bill Davis incorporated in "April in Paris" for the Count Basie Orchestra. Rather than being an album of staid performances, Four Horns and a Lush Life contains one delight after another throughout its too-short duration.

Bill Donaldson

# New Issues

ARTIST: ROGER DAVIDSON

TITLE: TEMPLE OF THE SOUL

LABEL: SOUNDBRUSH SR1031

TUNES: TEMPLE OF THE SOUL / ETHEREAL OCEAN / FOREST PRAYER / FOUNTAINS OF LIFE / BLESSING / FROM THE RISING SUN / IN THE EYE OF THE STORM / DESERT LIGHT / BLUE VOYAGE / FREEDOM FOR ALL / JOURNEY OF WISDOM / WAVES OF REFLECTION. 77:38.

PERSONNEL: Davidson, p. 8/2013, No Place Given.

In the is-it-jazz-or-is-it-not? category, we have Roger Davidson's *Temple of the Soul*. The first minute of the title track serves as a mid-register introduction with its quiet, modal theme of Middle Eastern awakening over the bass-clef ostinato. And then the repetition, the histrionic chords, the scale fragments, the Impressionistic sweeps, the Davidsonian improvisations begin. The pianist seemingly being fascinated with the many ways a phrase within apparently the Lydian dominant mode can be presented, swells and contractions of volume substitute for harmonic progression or for tension and release. Over and over and over and over. And over. And over again. The album's subtitle of "Rhapsodies & Meditations for Solo Piano" is accurately descriptive. For it does involve from beginning to end Davidson's improvisatory compositions that appear to proceed along the irregular paths that his feelings of the moment dictate. Indeed, Davidson indicates that he named the tracks after these musical meditations upon various themes were recorded. After his introductory "Temple of the Soul," the album moves into the "Ethereal Ocean," which, strangely enough, sounds similar to the first composition—that is, the repetition of the same treble-clef musical phrase over minimal bass, and no percussiveness, interrupted by the occasional dramatic chords or grand flourishes. A "Forest Prayer" and "Waves of Reflection" continue the program of similarly modal peaceful offerings with musically soundscape-ish lulling evocations of nature. At times *Temple of the Soul* evokes the experience of walking past a practice room in a music school as someone prepares for a performance by playing the same or similar passages again. So what do we get when a piece is said to be gospel-inspired? "Freedom for All" begins with a threewithin-four feel that, of course, as is Davidson's wont, repeats and repeats within the track's five minutes, as the melody becomes more florid and the bass notes more staggered. The performance continues the confirmation that *Temple of the Soul* contains endless variations upon a theme instead of memorable improvisations. As would be expected, "Blue Voyage" is no "Maiden Voyage," with that composition's influential originality that continues to delight a half century later. Instead, "Blue Voyage" provides a bluesy solo derived from the early jazz pianists like James P. Johnson, or even from George Gershwin, though again the emphasis is on internalized meditative meandering rather than on an extroverted musical journey that invites active listening. It gives me no pleasure to write that the intellectualism of *Temple of the Soul*, its scalar repetitions, its stylistic mixtures and its forced drama lack soulfulness. Is that jazz?

Bill Donaldson

# New Issues

ARTIST: TUESDAY NIGHT

TITLE: GORDON LEE WITH THE MEL BROWN SEPTET

LABEL: OA2 22111

TUNES: FULL MOON / LOW PROFILE / SUNSET ON THE BEACH / MACHANGULO / ISTANBUL / BLUE & BLUER / HOY VEO / CHANGE YOUR DREAMS / URGENT MESSAGE. 58:11.

PERSONNEL: Lee, p, wooden frogs; Brown, d, ldr; Derek Sims, tpt; John Nastos, as; Renato Caranto, ts; Stan Bock, tbn; Andre St. James, b. 4/9/14 & 4/16/14, Corbett, OR. The fact that Mel Brown's septet has gone unrecorded, but for an album in the eighties, raises the question of how many other not only worthy, but individually remarkable, groups remain undiscovered. Their members may be satisfied with performing as the occasions arise at local venues before going back to make a living at their day jobs. In Brown's case, the album's name refers to its weekly gig at Jimmy Mak's in Portland, Oregon for the past 14 years. Both Brown, a former Motown drummer, and Lee, previously a New York jazz pianist, were drawn to the social and academic potential of Portland and chose to stay. Good thing for Portland. That city benefits from outstanding jazz performances weekly, if Tuesday Night is any indication. Brown fashions his group after Art Blakey's Jazz Messengers, which similarly included a drummer as its leader and which featured the same instrumentation (at the time when Blakey included a trombone). In fact, alto saxophonist John Nastos's sound, with its brightness and wails and fades, bears at times an energetic resemblance to that of Bobby Watson's. Yet, Lee's original compositions and arrangements provide a distinctive identity for Brown's septet, while numerous composers provided material for the Jazz Messengers. The septet is totally engaged in performing those arrangements with the flair and cohesion that Lee must have imagined when he wrote them. No wonder this group has become a fixture in the Portland jazz scene. As is his right as composer/performer, Lee does introduce with florid piano solos several of the tracks—namely "Full Moon" and "Urgent Message"—while "Sunset on the Beach" emerges from a music-box-like piano pattern disconnected from the back beat-driven main theme. We get the connection between the theme from Rachmaninoff's piano concerto and its popularized version of "Full Moon and Empty Arms" (not to mention "All by Myself"). In any case, the decision about starting an arrangement is an important one, and Lee's decisions seem to allow a soloist to lead off, with Brown on "Low Profile" and "Machangulo," bassist Andre St. James on "Istanbul," tenor saxophonist Renato Caranto on "Blue & Bluer" and Nastos on "Change Your Dreams." In fact, like Blakey, Lee allows plenty of space within his arrangements for extended soloing. The fast-paced arrangement for "Low Profile," though, is reminiscent of another arranger: Gerald Wilson. For it provides a minor-key framework for successive solos, rather than a melody, and the group's full-spectrum sound, from trombonist Stan Bock's low notes to trumpeter Derek Sims's high ones, make the septet's sound larger than it is. Furthermore, the "Low Profile" arrangement calls attention to Lee's ability to establish rich harmonic colors from but four horns. "Blue & Bluer" obviously is based on the changes of "Blue in Green," stated initially as a choral arrangement for horns without percussion before settling into, as is one of Lee's apparent trademarks, solos, expressively developed by Caranto and Nastos. All we need to know about the changes of Lee's "Change Your Dreams" appears in the first five-four chorus. However, Lee creates interwoven call-and-response, and then harmonic descent, with Nastos and Bock before Nastos goes pleasantly Desmondesque in his solo. Lee's arrangement of "Machangulo" deserves full appreciation for, not only its harmonic palette, but also its percussive subtleties and the dynamic surprises the group accomplishes. Combining forces, Lee's excellent arrangements and Brown's septet are perfectly matched. This is no surprise due to the years that they have been working together, most regularly on Tuesday nights in a club owned and staffed by a supportive group of jazz enthusiasts.

Bill Donaldson

# New Issues

ARTIST: DAN BECKER

TITLE: FADE

LABEL: INNOVA 855

TUNES: GRIDLOCK / REINVENTION 1A / FADE / REINVENTION 3F /  
REINVENTION 4F / KEEPING TIME, MVT. I / KEEPING TIME, MVT. II /  
REINVENTION 5D / REINVENTION 2C / A DREAM OF WAKING. 52:46.

PERSONNEL: Becker, composer; Bradley Lubman ldr; Patti Monson, Tara Helen O'Connor, flt; Libby Van Cleve, ob; Michael Lowenstern, cl; Alan Kay, b, cl; Neil Mueller, tpt; Julie Josephson, tbn; Dave Spies, tba; Sara Laimon, Margaret Kampmeier, p; Gregor Kitzis, Sunghae Anna Lim, vln; Gregory Hesselink, cel; Robert Black, b; John Ferrari, vib; Danny Tunick, perc. 1/14/96; 5/27-28/09; 9/26/11. Purchase, NY; San Francisco, CA; New York.

Though Dan Becker has been active in composing works for various groups for the past 20 years, *Fade* is his first album. It documents some of his works from 1996, when he worked with The Common Ensemble at Yale, to 2011, when he recorded a series of "Reinventions" for Disklavier. Becker reflects the post-minimalist fascination with process, and employs such emphasis while avoiding traditional harmony and rhythm. However, his scope of compositions is broader than that of minimalists. Furthermore, Becker's works evoke a more emotional listener response on pieces like "Fade" than do the works of some minimalists, who often compose intellectual pieces demanding concentrated listening. "Fade," on the other hand, is dedicated to Becker's at-the-time unborn daughter. As such, the composition moves with tenderness and wonder as but four musicians set up flowing richness. Vibraphonist John Ferrari and pianist Margaret Kampmeier continue the calm percolating undercurrent that supports the long tones of the flute and the cello. As if relishing the opportunities for creating startling contrasts, Becker's "Reinventions" involve five of Johann Sebastian Bach's Two-part Inventions: "Bach-Werke-Verzeichnis 773 No. 2 in C Minor," "BMV 775 No. 4 in D Minor," "BMV 784 No. 13 in A Minor," "BMW 780 No. 9 in F Minor," and "BMV 779 No. 8 in F Major." The Disklavier performs some of those works, originally written for harpsichord, at frantically prestissimo tempos. The "Reinventions" become products of sound processing for alternative perspectives of several of Bach's immortal works, but as soullessly as a player piano. In contrast, the ten-piece Common Sense Ensemble's performance of "Gridlock," conducted by Bradley Lubman, contains effervescent, rippling energy traded between musicians as they perform melodic passages accented by unexpected bursts from a sonic spectrum as wide as the tuba's and the flute's pitches. All the while, percussionist Danny Tunick adds even more character to the performance with his infectious array of alternating instruments, including cowbell, bass drum, and block. It goes without saying that the musicians on *Fade* are supremely accomplished and immersed in the performances, as would be expected from such expressive musicians, but there's no harm in complimenting such a high degree of musicianship. Rather than composing for large orchestras, Becker concentrated on smaller ensembles through the years, as on "Keeping Time." As a single note is repeated in various octaves as if a bud were about to open, the composition unfolds organically while The New Millennium Ensemble remains in the same scalar mode. "Keeping Time's" second movement restates the theme, albeit with a higher degree of agitation established by piano, violin and vibraphone. A duo performance by Sunghae Anna Lim on violin and Kampmeier on piano, "A Dream of Waking" is propelled by repeating sixteenth notes receiving irregular accents as they suggest images without the use of conventional melodies. Though Becker has been involved in numerous capacities for the advancement of music...and musicians...the release of *Fade* should broaden awareness of his works and his talent.

Bill Donaldson

# New Issues

ARTIST: THE AWAKENING ORCHESTRA

TITLE: VOLUME I: THIS IS NOT THE ANSWER

LABEL: INNOVA 889

TUNES: DISK 1: PRELUDE & FANFARE: THE PROPHET / MYXOMATOSIS / THE WORDS, THEY FAIL TO COME/ ALONE TOGETHER / PROTEST / YOU STILL BELIEVE IN ME. DISK 2: INTERMEZZO OP. 118, NO. 2 / THIS IS NOT THE ANSWER SUITE: OVERTURE & EVOLUTION/EMPTY PROMISES/THIS IS NOT THE ANSWER/THE HYPOCRITE & THE HOPE / MURDERER / HI-LILI, HI-LO. 1:46:05  
PERSONNEL: Kyle Saulnier, ldr; Nathan Hetherington, Seth Fruiterman, vcl; Rob Mosher, ss; David DeJesus, as; Samuel Ryder, ts; Felipe Salles, ts, bari s; Andrew Gutauskas, bari s; Daniel Urness, Seneca Black, Philip Dizack, tpt; Nadje Noordhuis, tpt, flgh; Michael Boscarino, Matthew Musselman, Benjamin Griffin, Max Geigel, tbn; Aaron Kotler, kybd; Michael MacAllister, g; James Shipp, vib, perc; Joshua Paris, b; Will Clark, d. 11/10-11/12, New Haven, CT.

Kyle Saulnier's ambitious work for The Awakening Orchestra, Volume I: This Is Not the Answer, originated from his bitter disillusionment in American society. This disaffection inspired his passionate tour de force, which musically unifies related themes into a comprehensive assertion. Saulnier certainly chose an appropriate title for his piece, for he complains (in words) about "despair being the defining emotion of my generation" and about "the failure of the American democratic experiment." Weighty subjects those are—and not subjects that may be described by a single motive. Their importance lies in the fact that they led to a unique and masterful work that borrows from many of Saulnier's earlier influences. Those influences catalyze into a superbly performed and unremittingly emotionally charged statement. This isn't the first time that jazz has expressed cries for social justice, from *We Insist!* Max Roach's *Freedom Now Suite* to Charlie Haden's *Liberation Music Orchestra*. The frequency of such albums has accelerated within recent years as moral indignation has risen. Like similar recordings, *Volume 1: This Is Not the Answer* literally does not attempt to suggest answers to pressing social issues. Instead, as Saulnier states, it "is simply [my italics emphasizing the irony of the word] an expression of the truest and deepest outrage." That outrage attains strength throughout this noteworthy album. At the same time, listeners can appreciate *Volume 1* for the richness of its musical value. Saulnier is a composer and arranger certainly deserving of considerable attention. The members of the 20-piece Awakening Orchestra are fully committed to the project and possess a thorough understanding of Saulnier's vision. No doubt he chose the orchestra's musicians with care. Not only do they provide searing solos, full of their own evocative talent and personal passions, but also they engage in the memorable unity of sound that distinctive orchestras project. The baritone sax emerges on the album as a frequently heard solo instrument, including as the one introducing the first track, "Prelude & Fanfare: The Prophet"—and thus the entire extended musical treatise. The bari's at-first tentative and understated call, as if an awakening, rouses the muted trumpet into full unrestrained sound. Then James Shipp's sustained vibraphonic glow gives way to drummer Will Clark's rhythm and force. The orchestra's initially amorphous musical conversation swells into a loud accented, unified statement, not to be denied, and thus "Fanfare" occurs. And so it goes through much of the album. Astounding movements release the potential power of the orchestra to claim the listener's attention through dynamic contrasts, engaging themes and superlative individual contributions. Andrew Gutauskas's baritone sax commences (beautifully and delicately, I might add, with his devoted attention to tone) the theme of "The Words, They Fail to Come," accompanied only by

# New Issues

Aaron Kotler's repetitive piano pattern, as the piece moves from thoughtfulness to unthrottled anger. The orchestra, with a sudden blast, suggests, through cinematic visualization via music, the occurrence of rage. The track evolves into a memorable extended performance for Gutauskas, as his solo moves through emotional colors as unpredictably as a mind's moods shift in agitation. Each composition within the album could receive similar appreciation in even more detail. After all, each of them is the successful result of Saulnier's painstaking attention, passionate commitment and talent deserving of much more attention. Today's jazz listeners certainly benefit from the growth, probably unrecognized amid the accumulation of sporadically released recordings, of superb jazz orchestras whose leaders catalyze the decades of music they studied into exceptional personalized works. This is one of those, organized by an overriding, animating theme. The palette that Saulnier uses is a vibrant one. His versatility and wide-ranging interests are reflected in the album's stylistic breadth. "Myxomatosis" receives explication and mysterious suggestion from vocalist Nathan Hetherington's lyrical interpretation, combining, as do the instrumentalists, individuality with community. As would be expected, initial judgments about a Saulnier piece prove to be misleading as the orchestra elaborates upon the motive with beauty and strength. Disk 2 contrasts, through classical fullness of sound and relative peacefulness, with all that preceded it on Disk 1 by performing an adaptation of Johannes Brahms's "6 Pieces for Piano, Op. 118, No. 2, Intermezzo in A minor," as if it were the opening composition of a play's second act. Instead of including on the Orchestra's first album, as is often the temptation, all of Saulnier's interests, the "Intermezzo" serves as a connecting piece between the two halves. And it connects to the album's most complex, most fervent and most thematically relevant piece, its centerpiece, the four-part suite, "This Is Not the Answer." The suite transports the listener from the "Overture's" pulsing and ominous soundscapes and the third movement's growing cacophony of fury to the gorgeous shifting colors of "The Hypocrite and the Hope." Again, Saulnier knows exactly what he wants from his Orchestra as he conducts his masterpiece, and it delivers. While it's tempting to compare Saulnier's style of flowing long lines and broad sonic spectrums to Gil Evans's—certainly not a four-beats-to-the-measure percussive big band feel—Saulnier has developed his own orchestral approach. And certainly Saulnier's works are more message-driven than Evans's. Two standards not only help to advance Saulnier's message, but provide further evidence of his skills at arranging music with the mixture of individuality and a blossoming, rich orchestra sound. The title of "Alone Together" doesn't just support his assertion of social protest, but its secondary title of "Flying Colors" has double meaning, appropriate too. Saulnier's arrangement uses the song's melody as a departure point for full-fledged beauty that features each of the orchestra's sections—a showpiece eventually going modal in a Coltrane quartet kind of way, especially with Tyner-like chords underneath. Until it's something else entirely again. The mood shifts, anchored by bass trombone and lightened by flute. Saulnier's choice of the final song for his recording, "Hi-Lili, Hi-Lo," sung by Seth Fruiterman over minimal, straightforward accompaniment, is a strange one. We would expect a final enraged shout. Instead, we get the lyrics' wry observations over sonic suggestions of a circus atmosphere, akin to "Is That All There Is?" After The Awakening Orchestra takes us through a broad range of supercharged emotions throughout the album, courtesy of Saulnier's ambition and arrangements, "Hi-Lili, Hi-Lo" concludes the musical journey with quirkiness and placidity, as if in resignation. One would expect the ardent resentment powering This Is Not the Answer to remain undiminished at its finish.

Bill Donaldson

# New Issues

ARTIST: ANDY BEY

TITLE: PAGES FROM AN IMAGINARY LIFE

LABEL: HIGHNOTE HCD 7266

TUNES: MY FOOLISH HEART / HOW LONG HAS THIS BEEN GOING ON? / JEALOUSY / I'VE GOT A RIGHT TO SING THE BLUES / LOVE FOR SALE / WORRIED LIFE BLUES / BAD LUCK MAY BE GOOD LUCK / LOVER COME BACK TO ME / GOOD MORNING HEARTACHE / DOG EAT DOG / HUMOR KEEPS US ALIVE / TAKE THE "A" TRAIN / EVERYTHING I HAVE IS YOURS / ALL THAT GLITTER'S NOT GOLD / ALL ROADS LEAD BACK TO YOU. 66:42.  
PERSONNEL: Bey, vcl, p. 5/21/14, Astoria, NY.

Andy Bey has created a "four-page" document of songs, "published" on compact disk and online, that continues to solidify his reputation as a singular jazz voice. A combination of older songs and his original compositions, *Pages from an Imaginary Life* consists of Bey's voice accompanied by Bey's own hands on the piano at the Samurai Hotel Recording Studio in Astoria, New York—one that Joe Fields favors for the production of some HighNote recordings. Sound engineer Katsuhiko Naito deserves credit for capturing the nuances of Bey's voice and the tonal colors of the rebuilt Steinway D piano. Bey often plays in the instrument's middle to lower range, an extension of his baritone voice. For example, when he starts singing "Everything I Have Is Yours," the final chord of his piano introduction matches the notes on which his singing enters. After almost sixty years as a professional jazz singer, at first with his sisters Salome and Geraldine, Andy Bey projects confidence and casual thoughtfulness in his singing that remains unmistakable and influential. That individuality has attracted the admiration of jazz people as distinctive in their own ways as Gary Bartz, Stanley Clarke and Fred Hersch. With due appreciation for Bey's talent, Fields appears to have given the singer the freedom to develop his own song list and to sing the music as his spontaneous feelings for it arose. Given his four-octave range, Bey breaks in with his occasional, unexpected highnoted exclamations, as on "Good Morning Heartache," which he otherwise sings with a subdued interpretation of the material. Bey lays out "Lover Come Back to Me" with his implicit vocal swing, allowing the listener to imagine the rhythm between the notes during his improvisation. No doubt relaxed in his recording environment, Bey takes his time in developing the stories that his songs tell, delivering each word or phrase with meaning. On "Everything I Have Is Yours," he takes a minute and a half to deliver the first eight bars, slowing even further to emphasize the thought that "I'm Part of You." Comprehensive in his knowledge of song lyrics, Bey includes Billy Strayhorn's "Lotus Blossom" as the final song on the album, but disguises it with the title derived from Allan Roy's lyrics: "All Roads Lead Back to You." Mixed in with the standards are Bey's own compositions, lyrically witty and sagaciously observant and universally humane. A few of them cover themes about the dark side of human nature. In a haunting minor key, "Jealousy" describes "paranoia at its worst" and being "sick with fear." "Dog Eat Dog," more upbeat with its scampering accompaniment, nonetheless describes "the race for survival" and "the fight to the death" as "the strong take the money from the weak." However, Bey can't help but see the silver lining, for he concludes "Jealousy" by acknowledging that "we should all be grateful for the many blessings bestowed upon us." And he understands that "Bad Luck My Be Good Luck" as he sings that "we never know how lucky we are." His answer to adversity? "Humor Keeps Us Alive" and "we must keep our imagination intact" because "it controls our destiny." Which brings us to the title of the album. The pages of Bey's imaginary life, divided into four parts, appear to follow the stages of an imaginary relationship or even the seasons of life. From jealousy to discovery to loss to yearning to cynicism to wisdom to generosity to regeneration, Bey obviously put much thought into the songs he chose for his album. Not only do they follow a theme. They also support Bey's affinity for various composers and singers, including Duke Ellington, Billy Eckstine and Billie Holiday. All of their unique imaginations helped shape Andy Bey's life of the imagination.

Bill Donaldson

# New Issues

ARTIST: PHIL MARKOWITZ / ZACH BROCK

TITLE: PERPETUITY

LABEL: DOT TIME 9031

TUNES: Perpetuity / Triple Dutch / Fractures / Six Pack / Nebulae / Notorious "Z" / Burning Lake / Rongtone / Mirrors / Ankle Biter. 68:30

PERSONNEL: Markowitz, p, kybd; Brock, vln; Jay Anderson, ac b; Lincoln Goines, el b; Obed Calvaire, d; Edson "Café" Da Silva, perc, vcl. 9/14-15/12, Union City, NJ

This CD here features a combination of violin and piano that comes out as a hybrid between classical music and progressive jazz-rock. Overall there's a charged, quasi-classical air as Zack Brock's violin often takes a furious, biting lead. The title track is a seesawing, delirious rumble between the t lead instruments shadowed by vocal mumbles from percussionist Edson Da Silva. "Triple Dutch" has Brock soling wildly while Markowitz's piano fills in the cracks before going off on its own mad tangents. "Notorious 'Z'" mines the jazz-rock groove of Weather Report's "Boogie Woogie Waltz" with Lincoln Goines on electric bass, "Six Pack" has the group working deftly on a Cuban rhythm and "Ankle Biter" brings in some funk. "Nebulae" is a spacey, dramatic piece with Brock soloing slowly as a synthesizer breathes ominously in the background while "Mirrors" pairs the two leads in a graceful unison duet. There's an appreciation for both freedom and rhythm in this music that gives it a bright, polished beauty.

Jerome Wilson

# New Issues

ARTIST: FEDERICO BRITOS

TITLE: HOT CLUB OF THE AMERICAS

LABEL: 3 KNOCKS ENTERTAINMENT (No #)

TUNES: The Sheik Of Araby / J'attendrai / I'm Confessin' that I Love You / Djangology / La Vie en Rose (English version) / Dark Eyes / Melodie au Crepuscule / Exactly Like You / Nuages / Honeysuckle Rose / Tears / La Vie en Rose (French version). 62:26

PERSONNEL: Collective Personnel: Britos, vln; Jorge Garcia, Claudio Speiwak, g; Felix Gomez, Gonzalo Rubacala, Antonio Adolfo, Jaul Schneider, p; Renyel Rivero, Jamie Ousley, b; Carlomagno Araya, d; Giovanni Hidalgo, cga; Cecile McLorin Salvant, vcl; Hendrik Meurkens, hca. String section: Britos, Elias Gamic, Jose Montoto, Gerardo Aguillon, Jorge Clavero, vln; Viera Borisova, Nelson Armitano, vla; Constantin Litvinenco, clo; Rivero, b. Miami, FL.

Cuban-born musicians taking on the repertoire of Django Reinhardt's and Stephane Grappelli's Hot Club Of France quintet! The old gypsy-flavored Hot Club swing gets an update with hot, swirling percussion underlining the swarming sound of Britos' violin. The core band brings a new energy to old chestnuts like "Honeysuckle Rose" and "The Sheik Of Araby" with Felix Gomez's piano and Jorge Garcia's guitar sounding as wild and playful as Britos. "Djangology" dances wildly with a heavily amplified guitar solo and "Dark Eyes" bounces its heavy bass into a rocking piano montuno rhythm by Gomez. There are quite a few guests at this party as well. Harmonica player Hendrik Meurkens is lively on "J'Attendrai", Gonzalo Rubalcaba's romantic piano is featured alongside a string section on a slow, lush "I'm Confessin' That I Love You" and vocalist Cecile McLorin Salvant sings two darkly, intimate versions of "La Vie En Rose", one in English with the string section and one in French with just Britos' group. This pairing of romantic and exotic approaches is a lot of fun.

Jerome Wilson

# New Issues

ARTIST: CHAD MCCULLOUGH AND BRAM WEIJTERS

TITLE: ABSTRACT QUANTITIES

LABEL: ORIGIN 82683

TUNES: Billions / Still More / Mr Rubato / Glorious Traffic Jam / Hesitation / The Same Prelude / The Same But Different / Little Song (for Mirthe) / Winter's Lament / Before Acceptance / Acceptance Of Denial. 58:03.

PERSONNEL: McCullough, tpt; Weijters, p, kybd; Piet Verbist, b; John Bishop, d. 5/10-11/14, Brussels, Belgium.

A lot of classical and progressive rock motifs run through this CD in a set that creates quiet beauty out of simple figures in a way that suggests the music of Kenny Wheeler. Chad McCullough plays sweeping, melodic trumpet over stomping rock rhythms on "Billions" while "Mr Rubato" has the ethereal sweep of "In A Silent Way" as Bram Weijters' piano spills out under McCullough's gorgeous sound and Jon Bishop's drums storm in the back. Weijters runs through a Bach prelude relentlessly on electric piano on "Same Prelude" with trumpet gliding along the top while "Same But Different" has the entire quartet going over the rhythm more slowly with Weijters on regular piano. The band opens up out of a light classical theme on "Hesitation", creates a lovely waltzing groove on "Little Song" and raises its controlled forward motion into a brisk trot on "Acceptance Or Denial". If you like the more thoughtful side of The Bad Plus or Radiohead you might take to this music's gentle beauty.

Jerome Wilson

# New Issues

ARTIST: JIM SNIDERO

TITLE: MAIN STREET

LABEL: SAVANT 2142

TUNES: Duluth At Noon / Post Time Saratoga / Las Vegas Tango / Oxford Square / Autumn In New York / Born In Redwood City / Walla Walla / The Streets Of Laredo. 51:12

PERSONNEL: Snidero, as; Fabian Almazan, p; Linda Oh, b; Rudy Royston, d. 7/25/14, Brooklyn, NY.

On Jim Snidero's effort all the tunes, whether originals or covers, are inspired by cities. Snidero's alto playing is full, bluesy and energetic throughout and he's got a band of hot young names with him in Fabian Almazan, Linda Oh and Rudy Royston. Snidero glides and snakes expertly through the hustling energy of "Duluth at Noon" and "Saratoga" is a relaxed blues with Snidero striking a broad Trane-ish tone, Oh tugging at her bass like Charles Mingus and Royston dancing in the background. "Redwood City" is smart, relaxed funk, "Autumn In New York" is done in classic ballad fashion with a creamy alto tone and Gil Evans' "Las Vegas Tango" has Almazan playing dark, rumbling piano and Oh doing resonant plucking before Snidero picks up the surging, circular theme and really goes out with it. The entire band stretches out on the old cowboy song "Streets Of Laredo", Oh going deep, Snidero bleating hot and heavy, Royston hitting hard and free and Almazan speeding dizzily along his keyboard. This entire group is outstanding and they sound great together on this CD.

Jerome Wilson

# New Issues

ARTIST: CAROL SABOYA - ANTONIO ADOLFO - HENDRIK MEURKENS

TITLE: COPA VILLAGE

LABEL: AAM 0707

TUNES: The Girl From Ipanema - Garota De Ipanema / Copa Village / Show De Bola / O Boto / Como Se Fosse / Agua De Beber / Pois E / Pretty World / Two Kites / Nosso Mundo / Visao. 50:38.

PERSONNEL: Saboya, vcl; Adolfo, p; Meurkens, hca, vib; Claudio Speiwak, ac and el g; Itaiguara Brandao, b; Adriano Santos, d; Andre Siquiera, perc. Brooklyn, NY

An intimate set of Brazilian jazz featuring Carol Saboya's voice floating over a mesh of harmonica, guitar and piano. Saboya's sound is light and sensual and the musicians carry forth just the right amount of understated propulsion. Antonio Adolfo, Saboya's father, puts out gentle passion on piano and Hendrik Meurkens' harmonica adds more tropical flavoring. "Copa Village" and "Visao" are instrumental sambas with Saboya lending wordless vocals and Adolfo taking off on breezy jazz samba rhythms. The songs are mostly Jobim standards, though there's also a nice version of an old Sergio Mendes hit, "Pretty World", which Adolfo actually co-wrote. The entire CD has the light, effortless groove of classic bossa nova.

Jerome Wilson

# New Issues

ARTIST: BENJAMIN LAPIDUS & KARI-B3

TITLE: OCHOSI BLUES

LABEL: TRESERO PRODUCTIONS 1107

TUNES: Ochosi Blues / I'll See You On Monday, Wendell / But Beautiful / Bilongo / The Sweeter The Lovin', The Darker The Roux / Tu, Mi Delirio - Here's That Rainy Day / The Latin Side Of Your Mama / Guajira Organica / Habla Candido / El Manisero / Have You Met Miss Jones? / Como Fue / The Five Year Plan / Stella By Starlight / Yemaya's Changes. 75:43

PERSONNEL: Collective Personnel: Lapidus, g, tres; Frank Anderson, Jared Gold, org; Candido Camero, cga; Paul Carlton, ts, bari s; Greg Glassman, tpt; Bobby Harden, Enid Lowe, vcl; Gene Jefferson, as, fl; Pedrito Martinez, vcl, bata d; Hiram Remon, vcl, guiro; Bobby Sanabria, d; Charlie Sepulveda, tpt; Elizabeth Frascoia, tb; Aaron Wesitrop, g. 3/11 - 3/14, 8/20/09

Powered mostly by guitar and organ, this CD is a stew of jazz, blues and Latin musics with something new in every track. On the title track leader Benjamin Lapidus trades blues licks with organist Jared Gold over a simmering Cuban percussive beat and chanted vocals. "I'll See You On Monday" is straight hard bop organ jazz with horns, "The Latin Side Of Your Mama" is a funky boogaloo and the standard "Have You Met Miss Jones" is done to a hot mambo rhythm with solo spots for Frank Anderson on organ, Gene Jefferson on alto and Lapidus on the guitar cousin, the tres. "Bilongo" is Spanish-flavored bluesy swinging with soulful solos by Lapidus, Anderson and Jefferson all leading to an extended spot for the legendary conga master, Candido Camero. Panamanian vocalist Enid Lowe adds a mature, full-bodied grace to "But Beautiful," "Stella By Starlight" and a "Here's That Rainy Day" that is mixed with a Spanish language ballad sung by Hiram Renon over Anderson's swelling organ. Somewhere in all this, there is also a horn-heavy, soul-blues number, "The Sweeter The Lovin'" that seems to have walked in from a different recording session though it sounds good on its own terms. Altogether, this is an amazingly energetic and wide-ranging effort.

Jerome Wilson

# New Issues

ARTIST: LUCAS PINO

TITLE: NO NET NONET

LABEL: ORIGIN 82688

TUNES: The Fox / On The Road / Orange / Strange Breakfast / Intro To Bankenstein / Bankenstein / Sunday Play / Where You Need To Be / Homage A'Mitch / A Morning Walk / Three Old Men From The Land Of Aran. 68:58

PERSONNEL: Pino, ts; Alex Love, as; Andrew Gutauskas, bari s; Mat Jodrell, tpt, flgh; Nick Finzer, tb; Rafal Sarnecki, g; Glenn Zaleski, p; Desmond White, b; Colin Stranahan, d. 8/28/13, Brooklyn, NY

The album is by a sharp, sax-heavy nine piece group very much in the mainstream jazz line. The faster pieces are prickly and kinetic but the slower ones, like "Sunday Play" which features a gorgeous tenor solo by leader Pino and thoughtful bass by Desmond White, tend to have the most personality. Pino's deep-souled soloing is consistently smart and spirited while guitarist Rafal Sarnecki gets a nice turn on the placid "Homage A 'Mitch" and Mat Jodrell scores a bright trumpet solo on the swirling "A Morning Walk". This effort is enthusiastic, high-spirited work.

Jerome Wilson

# New Issues

ARTIST: JON ARMSTRONG JAZZ ORCHESTRA

TITLE: FAREWELL

LABEL: ORENDA 0008

TUNES: Ardnave / Fool Of Me / Dream Has No Friend / Quardboard Flavored Fiber / Farewell. 54:42

PERSONNEL: Armstrong, ts; Gavin Templeton, as; Phil O'Connor, Brian Walsh, Andrew Conrad, Erin Armstrong, rds; Michael Stever, Daniel Rosenboom, Barbara Laronga, Josh Agular, Clinton Patterson, tpt; George McMullen, tb; Stefan Kac, tba; Joey Sellers, Ryan Dragon, Paul Rivera, low brass; Trevor Anderies, Andrew Lessman, David Tranchina, Alexander Noice, rhythm; Randy Gloss, Chris Payne, perc; Gary Fukushima, p. 11/22/14, North Hollywood, CA

A sweeping orchestral sound that showcases the writing abilities of leader Jon Armstrong, a composer in the warm lineage of Gil Evans and his descendants. "Ardnave" is a Scottish-influenced folk dance featuring a long percussion duet and beautifully seeping clarinet by Phil O'Connor against blaring brass. On "Fool Of Me" leader Armstrong plays rich, slow and sensual tenor sax against a sinister, off-center ensemble backing. "Dream Has No Friend" twirls about like a drunken carousel with George McMullen moaning shakily on trombone as the rest of the band lurches along at increasing speeds. "Quardboard" has bubbling tuba and sour, funky alto and trombone rising out of a restless, punchy, stop-start groove that eventually resolves into a massive, soaring shout. The closing "Farewell" starts in melancholy with guitar and voice drifting into a somber dirge led by the brass section. That turns into a beautiful, warm group melody redolent of peace and hope with a gospel undertone and nice spots for trombone, trumpet and clarinet. Armstrong writes emotional and uplifting music especially on a par with Maria Schneider's work. On this showing, he's one of the finest large group jazz composers out there today.

Jerome Wilson

# New Issues

ARTIST: JIM NORTON COLLECTIVE

TITLE: TIME REMEMBERED: COMPOSTIONS OF BILL EVANS

LABEL: ORIGIN 82678

TUNES: Fudgesickle Built For Four / Time Remembered / Journey to Recife / Five / NYC's No Lark / Interplay / Walkin' Up / Very Early / Bill's Hit Tune / Peri's Scope / Twelve Tone Tune / Laurie / Comrade Conrad / Fudgesickle Built For Four (reprise) / 34 Skidoo. 62:16

PERSONNEL: Norton, bari s, b fl, cl, bsn; Tim Devine, ss, as, pic, fl; Kristen Strom, ts, fl, a fl; Charlie McCarthy, ts, fl, cl, b cl; Louis Fasman, John L. Worley Jr., tpt, flgh; Cathleen Torres, fr hn; Joel Behrman, tb; Jeff Cressman, tb, btb; Scott Sorkin, g; John Shiflett, b; Jason Lewis, d. 4/15-16/13, San Jose, CA

It's always intriguing when a musician's compositions are played by a group where the composer's instrument is nowhere to be heard. So it is here with a CD of Bill Evans works, both obscure and familiar, played by a large band with nary a piano around. This treatment helps you realize how strong Evans' writing was in the first place. Jim Norton's approach comes close to the old Third Stream discipline. Classical voicings are combined with classic jazz-style swinging in a manner that recalls Evans' time with his early employer, George Russell. "Fudgesickle" swirls with baroque voicings against lively guitar and horn solos. "NYC's No Lark", written for pianist Sonny Clark, is ominous and dark. "Interplay" has flute lighting the way for Joel Behrman's trombone and Scott Sorkin's guitar in a walking blues setting, and "Very Early" retains its usual dancing, graceful character with John Worley sweeping along on flugelhorn. "Bill's Hit Tune", featuring Sorkin on acoustic guitar, has the warmth of a movie romance theme, "Twelve Tone Tune" builds out of its harsh melody into a galloping collage of brisk horn voicings and deeply swinging solos while the punchy, uptempo "Five" is played with a color, depth and fire only hinted at in Evans' own recording. This CD enhances and expands on an already impressive body of work in ways that even a great musician like Bill Evans couldn't do with just a piano trio. It's a fantastic effort.

Jerome Wilson

# Obituaries

Allan Browne 1944–2015 was one of Australia's most significant improvising musicians.

Augusta Lee Collins, drummer, singer, guitarist played with Herbie Hancock, "Cannonball" Adderley, Sun Ra and Bobby Hutcherson died on September 7, 2015. He was 69.

Bob Whitlock, bass, died in Long Beach, CA on June 29, 2015 of a stroke. He was 84.

Bruce Lawrence, bassist and the first African American to join the Seattle Symphony, and who started his career playing alongside jazz greats such as Ella Fitzgerald, John Coltrane and Mary Lou Williams, has died on August 31, 2015. He was 88.

Buddy Emmons, pedal steel guitar, died on July 21, 2015. He was 78.

Corky McClerkin, piano, died on June 7, 2015, in a car accident in Chicago. He was 73.

Earl S. Ross, 82, popular jazz sax player and mentor died in 2015.

Eddy Louiss, jazz organist, who played in the Stan Getz quartet in the early 1970s, died July 30, 2015 in a hospital in central western France. He was 74.

Garrison Fewell, guitar, died on July 5, 2015 from cancer in Charlottesville, VA. He was 61.

George Bouchard, jazz saxophonist, NCC music professor died in August, 2015. He was 71

Gerhard [Doggy] Hund, trombone, died in Koln Germany on September 5, 2015. He was 72.

Harold Walden Gaylor, July 9, 1929 - June 25, 2015. He was 84.

Howard Rumsey, bass, died on July 15, 2015. He was 97.

Hugo Rasmussen, bassist, died in Frederiksberg, Denmark on August 30, 2015. He was a key figure on the Danish jazz scene, widely known for his musicality, smile, good spirits and the long beard. He was 74.

John Taylor, piano, died on July 17, 2015 of a heart attack while performing at the Saveurs Jazz Festival. He recorded more than a dozen times as leader, as well as sessions with Azimuth, Arild Andersen, Peter Erskine, Jan Garbarek, Charlie Haden, John Surman, Miroslav Vitous Kenny Wheeler and others, often for ECM. Taylor was 72.

Jon Páll Bjarnason, guitar, died on August 16, in Iceland. He was 77.

Manfred Dierkes, guitar, died in July, 2015. He was 45.

Masabumi Kikuchi, piano, died on September 5, 2015 in Manhasset, NY of a hematoma. He was 75.

Phil Varchetta, piano died 6/25 in Chicago. He was 94.

Russ Henderson, jazz pianist and steel-pan player died on August 18, 2015. He was 91.

Thomas Buhé, guitar, died on September 14, 2015. He was 94.

Van Alexander, arranger/band leader, died September 19, 2015. He was 100.

# Obituaries

Acker Bilk (clarinet) born on January 28, 1929; died on November 2, 2014. He was 85.  
André Paquinet (trombone) born on October 1, 1926; died on July 5, 2014. He was 87.  
Bernd Köppen (piano) born on Sept. 4, 1951; died on December 9, 2014. He was 63.  
Brian Lemon (piano) born on February 11, 1937; died on October 11, 2014. He was 77.  
Buddy Catlett (bass) born on May 13, 1933; died on November 12, 2014. He was 81.  
Buddy DeFranco (clarinet) born Feb. 17, 1923; died on December 24, 2014. He was 91.  
Bunny Briggs (tap dance) born on Feb. 26, 1922; died on Nov. 15, 2014. She was 92.  
Bunny Price (bass) born on February 10, 1932; died on September 27, 2014. He was 82.  
Carlos Emilio Morales Tabares (guitar) born on Nov. 6, 1939; died on Nov. 12, 2014.  
Chris White (bass) born on July 6, 1936; died on November 2, 2014. He was 78.  
David Redfern (photographer) born on June 7, 1936; died on Oct. 22, 2014. He was 78.  
David Wessel (Berkeley CNMAT; R & D) born on October 6, 1942; died on October 13, 2014. He was 72.  
Everett Carroll (saxophone, flute) died in 2014. He was 60.  
Foxy Fatts (drums) died on November 16, 2014. He was 65.  
Jay Flippin (multi-instrumentalist) born on February 15, 1946; died on October 16, 2014. He was 68.  
Joe Locatelli (drums, vibraphone) died on November 23, 2014.  
Joseph Leonard Bonner (piano) born on April 20, 1948; died on November 20, 2014. He was 66.  
Klaus Kreuzeder (saxophone) born on April 4, 1950; died on November 3, 2014. He was 64.  
Leigh Kamman (radio) born on September 2, 1922; died on October 17, 2014. He was 92.  
Louis F. Kannenstine (founder of Boxholder Records) born on June 5, 1938; died on September 24, 2014. He was 76.  
Mickey Champion (voice) born 1925; died in 2014. She was 89.  
Mike Burney (saxophone) born on November 1, 1938; died on November 13, 2014. He was 76.  
Mike Suter (tuba, bass trombone) died on September 24, 2014.  
Paul Ferrera (drummer) born 1938; has died. He was 76.  
Phil Stern (photographer) born on September 3, 1919; died on December 13, 2014. He was 95.  
Ralf Bendix (voice) born on August 16, 1924; died on September 1, 2014. He was 90.  
Ray DeForest (piano) died November 27, 2014. He was 90.  
Ray Santisi (piano) born on February 1, 1933; died on October 28, 2014. He was 81.  
Richard L. Evans (bass) born on December 30, 1932; died on October 5, 2014. He was 81.  
Ruby Carter (voice) died on March 12, 2014. She was 77.  
Rupert Stamm (vibraphone) born on October 8, 1963; died on November 23, 2014. He was 51.  
Shiela Tracy (trombone, voice) born on January 10, 1934; died on September 30, 2014. She was 80.  
Spanky Davis (trumpet) born on March 6, 1943; died on October 24, 2014. He was 71.  
Tim Hauser (voice) born on December 12, 1941; died on October 16, 2014. He was 72.  
Vic Ash (reeds) born on March 9, 1930; died on October 24, 2014. He was 84.  
Will Connell (saxophone) born on November 22, 1938; died on November 19, 2014. He was 75.

# Obituaries

Archie Alleyne (1933 - June 8, 2015) was a Canadian jazz drummer. Best known as a drummer for influential jazz musicians such as Billie Holiday, Lester Young, Stan Getz, Coleman Hawkins and Ben Webster, he was also prominent as a recording artist on his own and with Canadian jazz musicians such as Oliver Jones, Cy McLean and Brian Browne.

Ben Aronov [p] died about May 4, 2015 of lung disease.

Bob Belden, a jazz saxophonist, composer, arranger, bandleader and record producer died on May 20, 2015 in Manhattan. He was 58.

Marcus Belgrave (June 12, 1936 – May 24, 2015) was a jazz trumpet player from Detroit, born in Chester, Pennsylvania. He recorded with numerous musicians from the 1950s onwards.

Miriam Bienstock (née Kahan, later Abramson, January 4, 1923 – March 21, 2015) was an American record company executive who was influential in the early days of Atlantic Records, becoming the company's vice-president in 1958. She later became a theatrical producer.

John Landry "Buddy" Boudreaux (December 27, 1917 – June 13, 2015) was a big band and jazz musician in Baton Rouge. He was 97.

Allan Browne (28 July 1944 – 13 June 2015) was an Australia jazz drummer and composer first known for his work in the The Red Onion Jazz Band in the 1960s. He was 70.

Rick Chamberlain, jazz artist, COTA co-founder died in 2015. He was 63.

Randolph Denard Ornette Coleman (March 9, 1930 – June 11, 2015) was an American jazz saxophonist, violinist, trumpeter and composer. He was one of the major innovators of the free jazz movement of the 1960s, a term he invented with the name of an album. He was 85.

Jerome Cooper (December 14, 1946 – May 6, 2015) was an American free jazz musician. Known as a multi-dimensional drummer, Cooper played balafon, chirimia and electronic tonal activator in addition to trap drums. He was born in Chicago, Illinois and died in Brooklyn, New York.

Stan Cornyn, an offbeat recording industry executive known both for his unusual promotions and for his album notes, two of which won Grammy Awards, died on May 11, 2015 at his home in Carpinteria, Calif. He was 81.

Ron Crotty [b] died in California around March 25. He was 85.

Milton DeLugg (December 2, 1918 – April 6, 2015), born in Los Angeles, California, was an American musician, composer and arranger. He was 96.

Robert Drasnin (November 17, 1927 – May 13, 2015) was an American composer and clarinet player.

Eugene Louis Faccuito, Creator of Jazz Dance Style died in 2015. He was 90.

John Paul Gimble (May 30, 1926 – May 9, 2015), better known as Johnny Gimble, was an American country musician associated with Western swing. Gimble was considered one of the most important fiddlers in the genre. He was 88.

Paul Jeffrey (April 8, 1933 – March 20, 2015) was an American jazz tenor saxophonist, arranger, and educator. Perhaps best known for performing with Thelonious Monk (1970–1975), Jeffrey also worked with musicians including Charles Mingus, Dizzy Gillespie, Clark Terry, Lionel Hampton and B.B. King, amongst many others. He was 81.

James Orville Johnson, who had cancer, died Feb. 15 in Omaha. He was 84.

John Keating [tbn/arranger] died on May 28, 2015. He was 87.

Ray Kennedy, renowned jazz pianist from St. Louis died on June 3, 2015. He was 58.

Benjamin Earl King (September 28, 1938 – April 30, 2015), known as Ben E. King, was an American soul and R&B singer. He was 76.

Riley B. King (September 16, 1925 – May 14, 2015), known by his stage name B.B.

# Obituaries

- King, was an American blues singer, songwriter, and guitarist. He was 89.
- James Last (also known as "Hansi", born Hans Last; 17 April 1929 – 9 June 2015) was a Bremen composer and big band leader. He was 86.
- Corky McClerkin, Chicago jazz pianist, and his wife, Winnie Mae Cole-McClerkin, 72, died June 7, 2015. He was 73.
- Marty Napoleon (June 2, 1921 – April 27, 2015) was an American jazz pianist born in Brooklyn, New York, perhaps best known for having replaced Earl Hines in Louis Armstrong's All Stars in 1952. He was 93.
- Margo Reed (voc) died on April 15, 2015. She was 73.
- David Michael (Slim) Richey (February 11, 1938 – May 31, 2015), better known as Slim Richey, was an American jazz guitarist, fiddle player, bandleader, and publisher who was known for his long white beard and eclectic guitar style that crossed genres from jazz to swing to country.
- Wolfgang Sauer [p/voc] died April 26, 2015 in Colonge Germany. He was 87.
- Gunther Schuller (composer/musician) died on June 21, 2015 at 7:55am. He was 89.
- Ralph Simon Sharon (September 17, 1923 – March 31, 2015) was an Anglo-American jazz pianist and arranger. He was 91.
- Percy Tyrone Sledge (November 25, 1941 – April 14, 2015) was an African American R&B, soul, gospel, and traditional pop singer. He is best known for the song "When a Man Loves a Woman", a No. 1 hit on both the Billboard Hot 100 and R&B singles charts in 1966. It was awarded a million-selling, Gold-certified disc from the RIAA. He was 73.
- Bernard Stollman [founder of esp records] of colon cancer in New York on April 19, 2015. He was 85.
- Julie Wilson [voc] died on April 5, 2015 in New York, from stroke effects. She was 90.
- George Clifford Bean, trumpet, died in 2015. We have no further information on him.
- Keith Copeland, drummer, died on February 14, 2015. He was 68.
- Ellenie Ash-Godwin, vocals, died on March 12, 2015. She was 65.
- Orrin Keepnews, record producer, died on March 1, 2015. He was 92.
- Neil Levang, guitar, died on January 26, 2015. He was 83.
- Rose Mary McCoy, died on January 20, 2015. She was 92.
- Howard McDonald, pianist, died on January 23, 2015. He was 86.
- Thomas McKinley died on February 3, 2015. He was 76.
- Mary Mardirosian, jazz radio personality, died on March 15, 2015. She was 93
- David Maxwell, pianist, died on February 13, 2015. He was 71.
- Bob Parlocha, tenor sax, died on March 14, 2015. He was 77.
- Larry Judd Pierce, kybds, vcls., died on March 6, 2015. He was 70.
- George Arthur Probert, Jr., clarinet, died on January 10, 2015. He was 87.
- Greg Sergo, drums, died on November 14, 2014. He was 72.1 0/10/14 in Chicago area he was 72
- Paul Serrano, trumpet, died on January 15, 2015. He was 83.
- Jack Six, bass, died in 2015. He was 84.
- Lew Soloff died in NYC of a heart attack on March 7, 2015. He was 71.
- Ward Swingel, vocals, died on January 19, 2015. He was 87.
- Clark Terry, trumpet, died on February 21, 2015. He was 94.
- Bobby Watley, jazz organist, died on January 19, 2015. He was 71.
- Ronald Verner Williams, pianist, died on March 16, 2015. He was 79.