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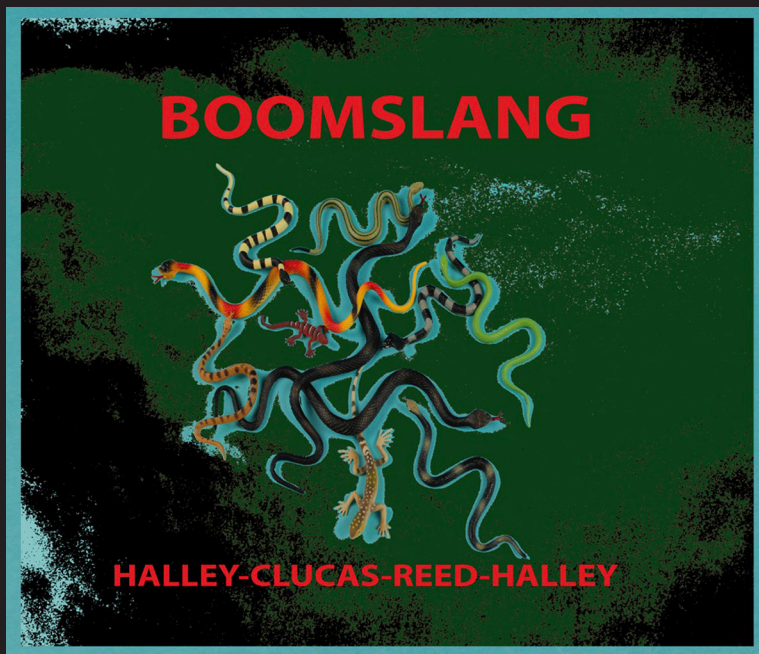
MUSIC NEWS



Volume 48 Number 3

July Aug Sept 2022

Boomslang is the new recording by Rich Halley , featuring a quartet with Los Angeles cornetist Dan Clucas , Canadian bassist Clyde Reed and long time drummer Carson Halley . Recorded in Portland in December 2019, Boomslang features a mix of Halley compositions and spontaneous improvisations that showcase the depth and inventiveness of the group's playing.



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*"Halley has a big, full-throated sound that may recall prime Sonny Rollins."
Kevin Whitehead, Fresh Air, National Public Radio*

David Haney Circadian World Clock

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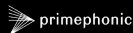
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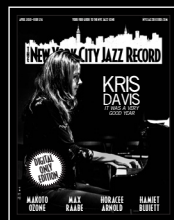
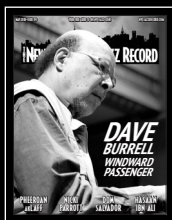
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HOMAGE TO BERNARD HERRMANN



This album is my heartfelt homage to one of the greatest geniuses of film score, the composer and conductor Bernard Herrmann, whose music has dazzled me since I was a child. It has been very interesting to arrange, revise and adapt, for a jazz quartet, some of the best known themes from outstanding soundtracks Herrmann wrote for equally outstanding films - all psychological thrillers (hence the title *Psychosis*) - by brilliant directors, including *Marnie*, *Psycho* and *Vertigo* by Alfred Hitchcock, *Taxi Driver* by Martin Scorsese and *Twisted Nerve* by Roy Boulting. Bearing a classic feel and originally conceived for orchestras, the tracks in this album were arranged in full respect of the originals, leaving intact, for example, the beauty of the melodies, while at the same time creating new improvisational spaces that would allow our quartet to maintain its own identity.

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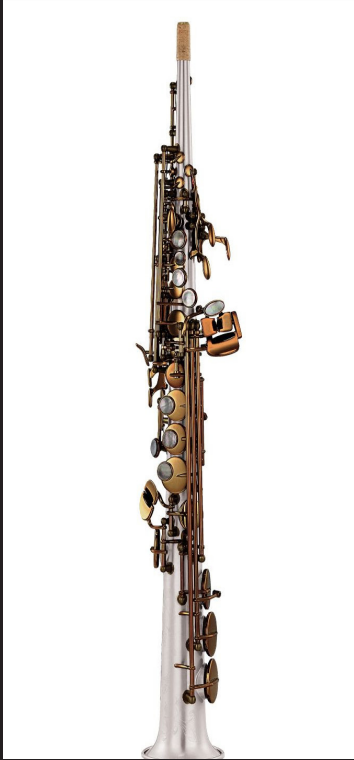
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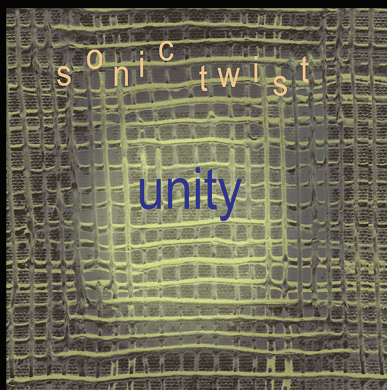
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 - #1238 Steve Swell's Nation of We: *The Business of Here...Live at Roulette*
 - #1242 Barry Wallenstein *Luck These Days* w/A. Birnbaum, V. Chauncey, N. Haiduck
 - #1243 Kazzrie Jaxen Quartet *Callicoon Sessions* w/C. Krachy, D. Messina, B. Chattin
 - #1244 JCA Orchestra *Stories* w/H. Honshuku, J. Hobbs, R. Stone, P. Scarff, N. Zocher, M. Cho
 - #1245 Mack Goldsbury's Quintet *Feat. Maciej Fortuna Live At CoCo's* w/S. Mahoney
 - #1246 Eهران Elisha Ensemble *Continue* w/H. Elisha, S. Bardfeld, D. Bindman, K. Filiano
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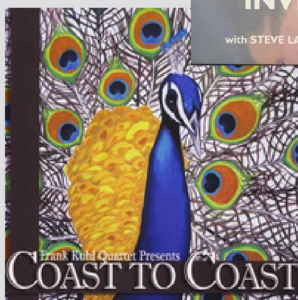
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BRILLIANT NEW WORK..

from Milton Marsh an artist you might remember from his classic Monism album for the Strata East label in the 70s; still sounding every bit as brilliant, all these many years later! The set has Milton still working in the larger, more ambitious ideas we love from his other records; a blending of spiritual jazz and additional string players, in a way that

might be the closest approximation to the "black classical music" promised by Rahsaan Roland Kirk and others in the 70s! Yet Marsh is definitely his own visionary here, too carving out a sound that's as powerful as it is individual, with a unique sound that has us sitting up and taking notice all over again. Musicians on the recordings include David Eure on Violin, Stanton Davis on trumpet, Kevin Harris on piano, Carlos Averhoff on tenor, and Keala Kaumeihawa on bass, with Marsh himself handling the Arrangements and Conducting his original compositions. Titles include: "Not Far From Home", "Great Expectations", "Dialogue", "Loving You", "By Design", "I Wonder Why I Care", and "Subtle Anomaly".



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How Insensitive 05:26
Favela (O Morro Não Tem Vez) (Slum) 05:20
Inutil Paisagem (Useless Landscape) 06:11
Água de Beber (Water to Drink) 04:05
Amparo (Intro-For Toda a Minha Vida) 07:00
Estrada do Sol (Road to the Sun) 04:57

“Adolfo’s playing is brilliant, elegant, and inspired. His arrangements are superb ... a joyous romp and a fitting salute... certainly one of the finest albums of 2020.” -- All About Jazz

The follow-up to Adolfo’s 2020 “BruMa: Celebrating Milton Nascimento,” which remained on the JazzWeek chart for 20 weeks and hit #1 for four weeks!

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TOP SHELF

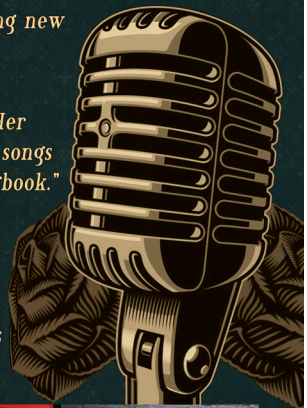


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"Even seasoned vocal jazz fans would find something new in this album."
 - PJ Portrait In Jazz, Japan

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 - Eric Harabadian, Geoff Wilbur's Music Blog



Coming soon, Laura Ainsworth's fourth album of all-new material, *You Asked For It*.

Coming to the US as a digital album and imported Japanese mini-LP CD with poster. Featuring her unique takes on great songs requested by fans, including her lounge-jazz reinvention of "Goldfinger." Produced by Brian Piper and Laura Ainsworth, mastered by Jessica Thompson.



For info and Laura Ainsworth's music, visit www.LauraAinsworth.com

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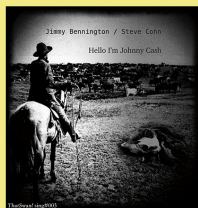
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*Tear it Down, Then Play a Ballad *Live at the Heartland*

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feat. Daniel Carter and Brian Smith

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*Hello, I'm Johnny Cash

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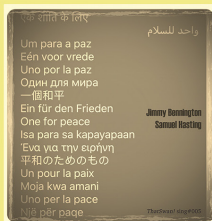
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*Belles de Nuit

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feat. Fred Jackson Jr. (AACM) and Ben Boye

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- 323 Mike Bisio 4tet
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- 330 Prince Lasha & Odean Pope Trio
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- 352 Steve Swell - David Taylor 4tet
- 353 Odean Pope 4tet
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- 358 Chris Kelsey 4tet
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DISK 4: Ken Filiano Quintet DISK 5: Bill Gagliardi Sextet / Adam Lane's Villach Orchestra

CIMPoL 5037:

Trio-X - Live at Kerrytown

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

CIMPoL 5038:

Trio-X - Live at the Sugar Maple

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

CIMPoL 5039:

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

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

CIMPoL 5040:

Trio-X - Live in Green Bay and Buffalo

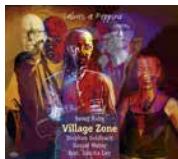
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Earlier CIMPoL releases:

5001	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	AIR: Above and Beyond
5002	Odean Pope	Serenity
5003	Joe McPhee & Dominic Duval	The Open Door
5004	David Bond Quintet	The Early Show (live at Twin's Jazz)
5005	Salim Washington	Live at St. Nick's
5006-5012	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Live on Tour 2006
5013	Gebhard Ullmann + Steve Swell 4tet	Live in Montreal
5014	Ernie Krivda	Live Live at the Dirty Dog
5015-5019	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2008
5020-5024	CIMPfest 2009: Live in Villach, Austria	Live in Villach, Austria
5025	Seth Meicht and the Big Sound Ensemble	Live in Philadelphia
5026	Eric Plaks Quintet	Live at Bronx Community College
5027-5030	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2010
5041	Mat Marrucci Trio	Live at Jazz Central
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NEW RELEASES



JHM 279
Georg Ruby
VILLAGE ZONE
Saluti a Peppino

Georg Ruby – p
Stephan Goldbach – b
Daniel Weber – dr
Sascha Ley – voc

Georg Ruby's "VILLAGE ZONE" is a new interpretation of the classical piano jazz trio turning it into one unique body of sound. Sascha Ley, female vocalist from Luxemburg, joins this spiritually communicative alliance on four songs. The chuzpe of the trio's musicians pays tribute to Italian pop folk grandmaster Peppino di Capri's originals and shows how much excessive fun, how much materialised endorphin can be produced by an extraordinary band.

www.georgruby.de | www.stephngoldbach.de | www.dfiatful.com | www.saschaley.com



JHM 280
Stephan Goldbach
Transit

Stephan Goldbach – b
Kostia Rapoport – electronics
(#3, 12, 13)
Laura Saumweber – dbib (#11)

Double bass player Stephan Goldbach from Nuremberg (D) purely amazes his audience on his first solo release with his musical ingenuity and radical confrontations: acoustic sounds versus electronic sound generation, belcanto versus industrial sound. A musical encounter of the third kind, a piece of unpredictable and vivid avantgarde.

www.stephngoldbach.de



JHM 281
A.R.K. – *Music By*
Endangered Species

Andreas Kaling – bass-sax, bcl, ss | Reinhold Westerheide – acoustic g | Karl Georgjohann – dr, perc

Andreas Kaling, specialist for original, saxophone-oriented projects, presents something completely new: a bass saxophone as deep base within a trio. A.R.K. is meant as English translation of the German word "Arche" ('Ark of special instruments') or rather the initial letters of the band members' names. In the rehearsing process the trio develops Kaling's compositions further, using the creative circle's input to let the arrangements shine in different lights, questioning and changing old structures over and over again - thus, creating its own typical A.R.K. sound.

www.andreas-kaling.de



JHM 282
Duo Doyna
Driftin'

Annette Maye – cl
Martin Schulte – g

Annette Maye and Martin Schulte are an excellent example of how klezmer music can be interpreted in a new, open and extremely entertaining way. The versatile education of the two musicians as well as their networking within the jazz field, improvised and contemporary music, are the tools of transformation here. Themes are treated improvisationally free, partly deconstructed or reharmonized. In the miniature instrumentation without rhythm section, the duo likes to experiment with diverse variations of rhythmic strategies.

www.doyna.de



JHM 283
Landeck | Grau | Bonica
Guerilla Jazz

Detlef Landeck – tb
Sven Grau – ts
Joe Bonica – dr

This small quick-witted formation presents an expressive, energetic, groovy jazz working with riffs, and resorts to the entertaining style of a kind of mini-show of brass sound and drum grooves, thus "mugging" both the jazz-savvy audience as well as the audience coming from other areas. Cheerful exploding, fun and imaginative, original acting are in the foreground with this trio.

www.detelelandeck.de



JHM 284
Jürgen Kupke /
Hannes Zerbe
Mona Lisa –
Ballads and more

Jürgen Kupke – cl
Hannes Zerbe – p

The duo's second CD continues the improvisational discourse, the varied interplay of the two musicians - both of whom, incidentally, love the music of Hanns Eisler - from the past years in a convincing manner. Without wasting many words, the interactions between Jürgen Kupke and Hannes Zerbe reveal a mutual, intuitive understanding, an intimacy in the interplay that is hardly possible in larger formations. The feeling for time, for arcs and for pauses can hardly be developed in such a way as the two demonstrate it here in duo playing.

www.juergenkupke.de | www.hanneszerbe.de



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www.jazzhausmusik.de

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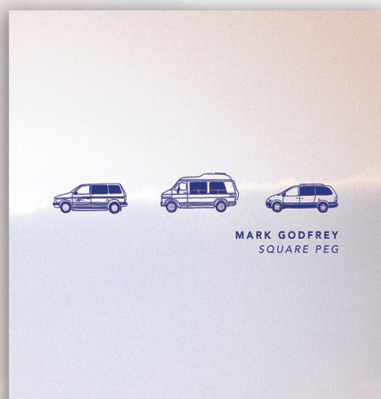
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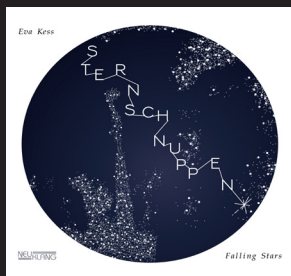
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All Photos by Daniel Sheehan

Eva Kess: Sternschnuppen: Falling Stars

Neuklang Records



The bassist, composer, and bandleader Eva Kess has created an arrestingly beautiful body of music that sounds unlike any other in the jazz-string canon. Kess's fourth album, *Sternschnuppen: Falling Stars*, is an ambitious departure from her previous projects...

Falling Stars marks her ascension as a composer/arranger with a strikingly integrated vision that treats all of her collaborators as equals within a single septet.

Encompassing the post-bop continuum, chamber music, and jazz's kindred South American traditions, the music showcases her big sound and commanding presence as a player, but *Falling Stars* is most impressive as a statement by a composer who has found a voice as distinctive and personal as her compositional mentors, British pianist/composer Django Bates and Argentine pianist/composer Guillermo Klein.

www.evakess.com

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YouTube: <https://bit.ly/3fX9vvi>

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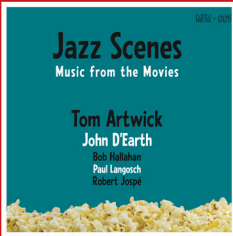


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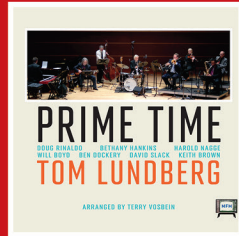
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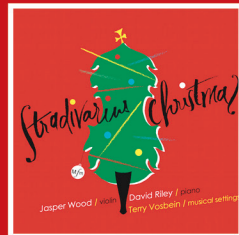
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ABBREVIATIONS USED IN CADENCE

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



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FRONT COVER

Clockwise from upper left corner

Danielle Cavallanti

Kresten Osgood

Joel Futterman

Edna Golandsky

Dorothy Taubman

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 Media, LLC, is proud to continue the policies that have distinguished Cadence as an important independent resource. From its very first issue, Cadence has had a very open and inclusive editorial policy. This has allowed Cadence to publish extended feature interviews in which musicians, well known or otherwise, speak frankly about their experiences and perspectives on the music world; and to cover and review all genres of improvised music. We are reader supported.

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

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Contributors

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

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

Short Takes: Tasmania

Beginning on April 1 the School of Creative Arts and Media, University of Tasmania will present a new ongoing program of experimental and eclectic concerts performed by students, staff and alumni, located at The Salon @6, University of Tasmania at the Hedberg, Campbell Street Hobart. Featuring a wide range of styles and genres this innovative concert series presents bold new work and introduces its creators to the wider community. Tickets are free, although registration is required due to limited seating and masks must be worn due to Covid restrictions. Featuring the Damien Kingston Quartet a Hobart based modern jazz group comprised of Damien Kingston guitar, Matt Boden piano, Hamish Houston bass and Tom Robb drums the ensemble's impressive output is devoted to the performance and interpretation of original compositions, contemporary music and free improvisation. The group have been performing together regularly for over five years and have to date released two original CDs Assemble, and Wells, the latter being commissioned, recorded and released by ABC Music. The ensemble's output has been featured as "Album of the Week" on ABC Jazz, and acknowledged by various international press reviews.....In spite of Covid restrictions Jazzamanka in Hobart's Salamanca Place continues full house presentations with its monthly concerts with Alf Jackson plays Ornette Coleman March 26 and Is there a Doctor in the House April 30 with (Dr) Tony Gould pno, Nick Haywood bass, Ted Vining drums and special guest John Hoffman trumpet/flugel..... April 30 sees Hobart Jazz Club's Kaye Payne bringing together a stellar group to celebrate International Jazz Day with performances at the Moonah Arts Centre, North Hobart from 4.30-6.00 and 7.30-9.00 featuring Randal Muir keys and bass, Stephen Marskell drums, David Squires gtr, Charlie McCarthy violin, Danny Healy reeds and flute, Derek Grice reeds and flute.....The Matthew Ives Big Band comes to the Greek Club April 23 with Hits from the Blitz showcasing Swoon and Croon and hosted by John X. Philly July 2022



Damien Kingston

Short Takes: Philadelphia

PHILADELPHIA, PA—Performances were on the upswing starting in late March with local presenter organization Ars Nova Workshop scheduling dynamic shows once again. Drummer John Hollenbeck has been living in Montreal and teaching at McGill University for years now and recently felt compelled to respond in some way to the gruesome murder of George Floyd. He also wanted to work in a setting with women. Thus GEORGE was formed – a quartet including Hollenbeck, Anna Webber (ts, flt), Aurora Nealand (as, ss, vcl, synth), who is prominent on the New Orleans Traditional Jazz and Rockabilly scenes, and Chiquita Magic (synth, vcl), a Columbian Canadian. The band’s name reflects on Floyd and is derived from the Greek “Georgios” which stems from the term for “farmer” or “earth worker.” The group’s songs are dedicated to famous Georges (or Georgia, such as for Georgia O’Keeffe). Their 3/30 Philadelphia hit at PhilaMOCA (Ars Nova Workshop) was their second performance – their premier came three days prior at the Big Ears Fest. Hollenbeck, always funny with a dry humor, began the night by grabbing the mic and saying, “My voice is much sexier on the microphone.” Songs included tributes to George Clinton, George Washington Carver, and George Saunders. Hollenbeck, a master of shifting rhythms, utilized his multi-instrumentalist partners to seamlessly stretch each piece into unexpected corners without deriding-do solos. Highlights were a rendition of “Bang Bang (My Baby Shot Me Down),” a tribute to Cher (another Georgia), featuring Nealand on stunning vocalizations, a song for George Foreman, which had a given-and-take, boxing match feel, and “Can You Remember,” which Hollenbeck explained to be, “The first song we tried together remotely as a test to see if we could really do this.” ...Denmark was in the house the next night at RUBA Club Philadelphia (Ars Nova Workshop) in the form of Danish-American drummer Kresten Osgood, who played with Immanuel Wilkins (as) and Odean Pope (ts). It was a special night with the Consul General of Denmark in New York, Ambassador Berit Basse, present for the announcement that Philadelphia’s Jazz/Classical station WRTI-FM (the public radio station of Temple University), in collaboration with JazzDanmark, was launching Dangerous Sounds, a Danish produced 8-episode podcast reporting on the 100 years of Jazz in Denmark. The dangerous component comes in the form of America’s music involving free thought as well as sex, racism, indignation and drugs. In addition to intrigue, the series also includes humor – such as the Danes, upon hearing Jazz saxophone for the first time, thought the music was from a single-stringed Chinese instrument. The charismatic Osgood serves as the podcast host and is impressively knowledgeable about music. Segments of the series were played at a private reception preceding the performance where the radio station’s associate general manager, Josh Jackson, interviewed the Osgood. Dangerous Sounds is a free listen available at WRTI.org and promises to be a thrilling account of America’s reach into Scandinavia with lots of good anecdotes. The night’s trio of Wilkins-Pope-Osgood had premiered a few days earlier at Big Ears so this was their second (and final) performance. The two saxophonists kept things generally at a breakneck pace and the Danish guest was a revelation, adding a separate flow of energy to the mix without trying to compete for space. The late extended solos segment was a pleasing change

Short Takes: Philadelphia

and all three artists excelled with more rhythmic, textured playing...Leo Gadson, head of presenting group, the Producer's Guild, has been bringing national and local talent to various venues around town since 1976, often out of his own pocket. The Guild presented the Bobby Watson/Curtis Lundy Quartet (Allyn Johnson, p; Eric Kennedy, d) at Jacob's Northwest in the Germantown section of Philadelphia on 4/9. Local pianist/educator Alfie Pollitt, who toured with Teddy Pendergrass, opened the night playing some Monk, a killer version of "My Favorite Things", and other Jazz goodies before leaving the stage only to be called back to fill another (almost) hour of time before Curtis Lundy walked into the club. Pollitt did his best to fill the unexpected delay by dipping into his TSOP and DeBarge bag of tricks. Turned out it was well worth the wait as the Watson/Lundy band seemed inspired by the packed (large) house, a vast majority of whom were African American and there were an abundance of Watson's friends. Watson announced, "This is boptopulous! Philly was the first place to accept me out of Art Blakey." He later added, "My 'Love-O-Meter' is exploding." The first set included a smokey version of Mal Waldron's "Soul Eyes" and a rousing Bobby Timmons tune. The intermission was spent with an endless line of fans getting selfies with the musicians. The second set was highlighted by a rendition of (my personal favorite) "Love Remains". Watson explained that the title refers to - "Waking up in the morning with love in your heart and one of the great blessings is that you return home in the night." He also had something to say about all the listeners who didn't stay for the second set - "A lot of my fans leave after the first set. We can't hang like we used to!"...Gwen Laster's New Muse 4tet (Laster, vln; Melanie Dyer, vla; Alex Waterman, cel; Dara Blumenthal-Bloom, b) at The Rotunda (Fire Museum Presents) on 4/12 offered beautiful original music, some of it from Laster's commissioned work "Black Lives Matter Suite". At times, the strings soared elegantly and at times they "fought" each other (in a good way). Melody was maintained and some segments were tearjerkers. This group deserves more acclaim...Explosive Chicago-Norwegian trio Ballister has been blowing down doors for years now - Dave Rempis on bari, tenor and alto; Fred Lonberg-Holm on cello and electronics and Paal Nilssen-Love on drums can powerfully confabulate with the best of them. Their hit at PhilaMOCA on 4/14 (Ars Nova Workshop) was extra special with the inclusion of Marshall Allen, the 97-year-old freak of nature. Allen is sitting down more to play these days (when not with the Arkestra), and spent most of the time on EWI, rather than alto, but he still sounded great and brought energy. It was interesting to see him feed melodic lines that the Ballister members, especially Lonberg-Holm, eagerly picked up on. The group's quieter sections were also stellar, allowing for the cello to shine. Post-set, a listener asked Rempis how it felt on stage to play with Allen - "It's kind of nerve-wracking, playing with a hero of mine".... At the start of the Bill Orcutt (g)/ Chris Corsano (d) duo at Ruba (Ars Nova Workshop) on 4/15, Orcutt asked the audience - "So, is Angelo's the best Hoagie (in town)?" Corsano countered with caution - "You might start a fight!" No fight ensued however - perhaps if they were discussing the best cheesesteak in town? No questions though on the quality of their intense and enthralling pairing. The

Short Takes: Philadelphia

hyperkinetic Corsano is a dream match for the grinding, stormy guitar eruptions provided by Orcutt, founder of the noise/punk rock duo/trio Harry Pussy. When Orcutt gets into his space, his mouth opens and he seemingly spews torrential sound from his innards. Corsano, ever in motion, is a blur, and his drum sticks often end up in his mouth for safe keeping. Pianist Dave Burrell, who's lived in town for a number of years, opened the set as a soloist and captivated with his unique deconstruction of standard tunes with delicately executed melodies and rhythmically sculpted block chords...Dromedaries, the Philadelphia/Ithaca/Brooklyn-based improvisation trio (Keir Neuringer, as; Shayna Dulberger, b; Julius Masri, perc) that formed in 2014, appeared for the first time in two years on 4/16 at Summerfield Church (Fire Museum Presents) in the Fishtown section of town. The band kept their masks on, except for Neuringer, who announced – "I want to dissuade anyone's fears. I'm playing a "spit-cannon" but I've recently recovered from the "plague" and this is the first gig post-plague for me. And it wasn't a mild infection, I was really sick." Neuringer, who's best known as a member of Irreversible Entanglements, is a mesmerizing performer, often manipulating his body vertically – leaning backwards or bending his knees, leaning forward to the ground, to alter the horn's sound. His guttural shrieks and declamations, along with a mastery of circular breathing, against the backdrop of droning bass and agitated, insistent drumming elicited quite a powerful statement. There were quieter sections also where Dulberger demonstrated her superior pizzicato training and Masri tinkered with "toys"...The Philadelphia Clef Club of Jazz and Performing Arts has a rich history of teaching numerous students over the past 25 years through on-site, in-school programs, as well as outreach community events. The club has presented some of the most exciting performances over the years and prior to the pandemic, had been producing at least one significant show a month. The venue came back to life on 4/23 by offering the powerful Johnathan Blake & Pentad (Immanuel Wilkins, as; David Virelles, p, synth; Steve Nelson, vib; Ben Street, b). It was a major homecoming for Blake, as well as Wilkins, both of whom were trained at the Clef Club and had family in the house. Blake covered tunes from his brand new Blue Note debut album. His complex tunes were handled with aplomb by the cast with each heavy-weight contributing their voice to shape the group's sonic geometry. Blake spurred the activity with dervish-like drumming at times, as a base for the quintet's mutating music. The music felt organic and explorative yet maintained melodic intent. Songs played from the album included the title tune "Homeward Bound" in dedication to saxophonist Jimmy Green's lost child, "Rivers and Parks", a puzzling combo homage to Sam Rivers and Aaron Parks, and a tribute to Ralph Peterson, Blake's teacher. Joe Henderson's "Punjab" was also covered during the second set but the big finale was a rousing rendition of Joe Jackson's classic "Steppin' Out"... That same night, up the street at Chris' Jazz Cafe, saxophonist Grant Stewart and trumpeter Jeremy Pelt were hitting with the Tim Brey Trio (Brey, p; Madison Rast, b; Anwar Marshall, d). Stewart and Pelt were obviously enjoying the opportunity to play together. The mood was light and the music was hot and deep in the tradition...Adam O'Farrill's Stranger Days featuring Adam O'Farrill (tpt), Xavier Del Castillo (ts, flt),

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Walter Stinson (b), and Zack O’Farrill (d) at the Ruba Club (Ars Nova Workshop) on 5/6 played a balanced mix of songs from their current album and a new recording set to be taped the next week. Opening with a novel rendition of Ryuichi Sakamoto’s “Stakra”, they proceeded on to new music including “Hueso”, which means bone in Spanish, and “Thanks Tina”, a piece composed by the leader after taking a drive with a random Uber driver named Tina who gave him meaningful guidance. “She gave me great advice,” he explained, “none of which I remember but...” “Proximity of Clouds” had an especially organic, evolving feel with many beautiful segments which made sense once O’Farrill explained the backstory to the piece. It was penned in tribute to the Maine farm (Morning Glory Farm) the band had just spent time at as part of the WWOOF (Worldwide Opportunities on Organic Farms). O’Farrill had originally spent time there 5 years ago and thought the band would enjoy the experience so they all signed up for rising at 5 AM for farm chores and then later in the day gathering to practice music. The farm produces hot sauce so the young trumpeter seized the opportunity to partner up with the farm and was peddling bottles of red and green widow maker sauce – “We have access to the lower part of the coast and they don’t.” Their music was consistently strong but the highlights included a quiet flute and trumpet duo and an unexpected Wayne Shorter cover...There’s nothing like an appearance by the Sun Ra Arkestra Under the Direction of Marshall Allen to get the locals hootin’ and hollerin’. The big band’s hit on 5/21 at the Philadelphia Clef Club was a dazzling display of imagination and cosmic love. The band included some of the prominent players (Michel Ray (tpt) and Vincent Chancey (Fhn)) that have filtered in and out of the band – appearing when obligations with other bands have allowed them to play with the Arkestra. This show came 4 days before Maestro Allen’s 98th arrival day and the band seemed especially energized. Coming off of a recent European tour, Allen was holding up well and not willing to make concessions to his age. Knoel Scott was especially stunning on alto, bari (taking over that horn now that Danny Ray Thompson has sadly passed), congas and “space dance” – always a crowd-stunner with his crazy athletic feats on stage – jumping from hands to feet and other gravity-defying maneuvers.



Immanuel Wilkins 4/23/22

Photo Credit: Ken Weiss



Adam O'Farrill's Stranger Days featuring Adam O'Farrill (tpt), Xavier Del Castillo (ts, flt), Walter Stinson (b), and Zack O'Farrill (d) at the Ruba Club (Ars Nova Workshop) on 5/6



Bill Orcutt (g)/ Chris Corsano (d) duo at Ruba (Ars Nova Workshop) on 4/15
Photo Credit: Ken Weiss

Short Takes: Philadelphia



Laster's New Muse 4tet (Laster, vln; Melanie Dyer, vla; Alex Waterman, cel; Dara Blumenthal-Bloom, b) 4/12 Photo Credit: Ken Weiss



GEORGE - (ts, flt), Aurora Nealand, Chiquita Magic, John Hollenbeck, Anna Webber
Photo Credit: Ken Weiss



Odean Pope Photo Credit: Ken Weiss



Bobby Watson Photo Credit: Ken Weiss

Concert Review

John Scofield “Yankee Go Home” Jazz Alley Concert 4/20/22

Such a joy to hear John Scofield with his new band as they forge ahead to explore new territory. After many years of listening to him I always look forward to his pioneer spirit as he searches for that new frontier. With the release of “Country For Old Men” and now “Yankee Go Home” John puts his own historic twist on what came before and its artistic significance to where we are today. He does this with an uncompromised commitment to art in it’s truest sense. As he speaks to us through his guitar we can sit back and contemplate his interpretation of our shared musical history.

This show at Jazz Alley gets off to an impressive start as the band opens with a tribute to Jimi Hendrix. The spirit of Hendrix and the vision of Scofield then come together nicely. John’s guitar sound is on fire and based on the way he’s playing it’s evident to me that he’s real comfortable with what’s happening. His many unique tones, sustain, phrasing and sometimes controversial harmony have found a home with this new group. Drummer Josh Dion delivers strong support as does upright bassist Vincente Archer. Keyboardist Jon Cowherd hits all the right notes on grand piano and B3 organ. John does tunes by The Grateful Dead, Neil Young, Glen Campbell and others of that same era. At first I scratch my head and wonder why? I then think of Jazz history and how using popular tunes of the day has always been the norm. Then I wonder why tunes from composers like The Grateful Dead and Neil Young seem to have been excluded from that norm. I remember what my good friend and guitarist John Stowell once said when I asked him why he would play a tune like “Sweet And Lovely” and he simply said “There just vehicles”. So now I use this simple concept to understand John Scofield as a musician who is willing to take the risk to explore new vehicles. Even though these tunes may not be a comfortable fit for some Jazz players, they do challenge the improvisers creativity on many different levels. Tunes of the 60’s and 70’s are a huge part of our cultural landscape. A true artist can present these tunes in a different light much like a painter would do with a painting. The artist helps the listener use their imaginations to explore how these tunes may have impacted the lives they live today. Similar to what Miles did with “Some Day My Prince Will Come” or Coltrane with “My Favorite Things” John Scofield is doing with Neil Young and The Grateful Dead.

The overall sound of the group and their ability to work as a cohesive unit was outstanding. I liked the fact that upright bass, acoustic piano and B3 organ were used, keeping that Jazz purist element present. Some of the material like “Mr Tambourine Man” straddles the Jazz-Rock divide. At times I felt like I was listening to a Grateful Dead jam session. Then John delivers some double time runs mixed with some of his one of a kind chord voicings and I soon realize we’re not in Kansas anymore. Throughout the show I found it inspirational that this music from the past had found a place in the heart of an iconic jazz guitarist like John Scofield. His sense of lyricism and unique way of placing the melody kept me in suspense as I awaited his next phrase. He knows how to wait till the time is right to deliver the goods as he absorbs the sounds and shapes created by his bandmates. We get a taste of John’s solo guitar uniqueness with Neil Young’s “Only Love Can Break Your Heart” as he tests the boundaries of what’s harmonically possible and acceptable on guitar. “Wichita Lineman” and The Dead’s “Uncle John’s Band” deliver this ninety minute set to an inspirational conclusion. Everyone brings stellar performances and solos to the table as John’s spin on the music of the 60’s and 70’s gets its day in Jazz court.

Frank Kohl

Jazz Stories

Memory Joel Futterman 6/12/16 Taken by Ken Weiss

I've experienced so many levels of listening. One of the pivotal points that has guided me with the creative process and life in each moment was when I became conscious of listening, listening to the outer world and to the inner world. That certainly influenced my musical expression of phrases, connections, and resolutions. I was able to develop a filter, which continues to evolve – asking do I want to listen to this or to that. That listening led me to listening to many inspiring musicians such as Trane, Bird, Monk, Dolphy, and many others. That listening took me to those pivotal events in my life. We are now living in a “virtual reality” which is utilitarian. However that “virtual reality” may attempt to distract one from conscious listening.

I found that there wasn't anything happening and yet everything was happening when that attention was there and I realized that I had to be in two states of being to really feel that listening. I needed to be simultaneously relaxed and focused in any given moment.

So if we can really listen, listen to how we listen, then a whole world opens. A whole new world is going to continue to happen in any given moment.



Joel Futterman on r talking to Peter Brotzmann
Photo Credit: Ken Weiss

Jazz Stories

Memory from Michael Jefry Stevens

Taken by Ken Weiss

On the road with the Fonda/Stevens Group, probably around 1999. We go to the train station in Belgium enroute to a gig in France. We are waiting at the train station and nobody is there, nothing is happening. Finally, a local comes over to us and explains that the trains are on strike, no trains are running today in Belgium. We have to get to France to perform the same evening. We are told that there are buses leaving the train station taking passengers to France. We leave the station and notice a bus with a sign saying it is going to France, although we don't know where in France its going, but we somehow manage to squeeze onto this bus with Joe Fonda's bass and all the cymbals, horns and luggage. As the bus leaves the station we notice that everyone else on the bus is Japanese. We have stumbled onto a Japanese tourist bus going somewhere in France. They are very accommodating and allow us to travel with them. We finally get to France and are able to use our Eurail passes to continue our travel to the appropriate city, the name of which I cannot remember anymore. This was not the last time we ran into train strikes while on tour but it was the FIRST time and it was unforgettable!!!

Memory number 2:

The Fonda/Stevens Group is traveling from Austria to Germany by train, as per usual. We are sitting in a first class train car with all our luggage and Joe's big bass hanging above our heads on top of the luggage racks. The bass is literally spanning the entire train car and is above our heads. We have traveled like this many times in the past and are not really worried that anything terrible will happen to the bass. An elderly gentleman from Germany enters our compartment and sits down in one of the available seats. He turns to us pointing to the large upright bass directly over his head and mentions in German if he should be worried about the bass falling on his head. We assure the gentleman not to worry, we travel like this all the time. At the same instant, the train makes an abrupt emergency stop and the bass falls off the luggage racks and hits the ground, breaking the neck off from the body. Nobody was hurt but now we have 3 weeks left of a concert tour with no bass. Fortunately we have good karma and this particular German venue in Passau is run by a former bassist and we are able to rent a bass for the remainder of the tour. Unbelievable!!!!

Jazz Stories



Micheal Jefry Stevens Photo Credit: Ken Weiss

Jazz Stories

Memory from Kresten Osgood From Terror to Tranquility

Taken by Ken Weiss

On September 11, 2001, my girlfriend and I had decided to emigrate to the States, giving up our apartment in Copenhagen and flying to New York City to live there. After 4 hours in the air, the horrible terrorist attack brought down the Twin Towers and US airspace was closed. The flight made a U-turn back to Europe. One week later we made it on the first possible flight to NY. The city was in a state of emergency and there was yellow dust everywhere and military in the streets. At this point, everybody was still confused and I remember thinking, 'Where are our leaders? Who will comfort the people? Who will show real leadership?' Then I saw a notice that Milford Graves was giving a rare solo performance at Tonic on the Lower East Side as a benefit for the Red Cross. We went there and sat on the moist concrete floor along with around 200, mostly young, people. Milford walked on stage. He looked out at the crowd and said, "I realize that a lot of you are probably afraid right now. You don't know what will happen in the world. Maybe you've lost someone, or maybe you are just in despair because of the situation. But don't worry! I am here now and I have the power to help you. I can actually heal you." Then he started playing the most incredible music I had ever heard. After 25 minutes he jumped up from the drums and started walking into the crowd using a drumstick as a cane, pretending to be a very old man (like an old Japanese actor) ... He did a little acting monologue saying something like, "Hey man, I heard this cat Milford Graves is playing tonight! Who is that cat?! What's he doing?!" He pretended to fall and almost landed on 4 or 5 baffled audience members. Then he dashed back to the drums and continued where he left off, playing another 25 minutes until suddenly stopping. There was an applause - none of us had heard or seen anything as powerful as this before! Then he said, "There's someone in the audience who wants to come up. You know who you are. Come on Mike!" And this guy in his 20s, a big guy with a baseball cap (it was Mike Pride, the amazing drummer and student of Milford's) got on stage. He crawled up and sat on Milford's shoulders. Milford was sitting at the drums with a straight back and straight face. He gave Mike a pair of drumsticks and they play together with Milford sitting at the drums playing full force and Mike on his shoulders, playing with his two sticks. They looked like modern day Shiva or something. It was so beautiful, so human, I just started crying and crying. To see these two very different types of human beings, physically touching each other and playing music together, and the strength and confidence they showed in the music, just got to me. They got past the wall of fear I had built in my heart in the period after 9/11. Milford was right, he could actually heal us!

Jazz Stories



Kresten Osgood Photo Credit: Ken Weiss

Cadence Questionnaire

Taubman Approach expert Edna Golandsky

Cadence: What was your musical education like as a child and your musical experience growing up in Israel?

E.G.: I started playing the piano at age eight and made a lot of progress, so my first teacher brought me to her teacher, who had studied at the Moscow Conservatory. She became my piano mom. I went to see her twice a week, and under her tutelage my technical abilities developed immensely. In addition, she worked a lot on my musical development so my ability in musical expression advanced rapidly as well. At age ten, I gave my first recital at the Haifa Conservatory. Then, a couple of years later, when I was twelve, I played a concerto with an orchestra. My teacher worked musically on every detail of color and timing with me. I was naturally musical and she taught me to bring out the feeling in the music. She was a wonderful and devoted teacher and I worked with her until I was sixteen, the moment that I moved from Israel to the United States to go to the Juilliard School.

Cadence: What was your experience coming to New York and traveling abroad in terms of music? How did the Taubman institute come into being?

E.G.: Coming to New York was life changing. As a student at the Juilliard School of Music, we were given free tickets to orchestral concerts, recitals and opera, so the entire cultural life of the city opened up to me. The students were a group of gifted and cosmopolitan musicians, so the environment was totally stimulating.

In my last year at the conservatory, I was introduced to Dorothy Taubman and working with her put my life on a completely new and unexpected path. The work was absorbing and stimulating and I quickly experienced radical improvements in my playing.

I came to realize that this revolutionary work needed a bigger exposure and thought that a summer symposium could be a good start. It would be a way of introducing basic concepts, give lessons and master classes as well as a chance for people to come together and talk about their problems at the instrument. I had a close friend who had experience in business and together with Dorothy we put on our first event, a "summer symposium." We attracted about fifty people to this gorgeous place with a lake in upstate New York, and the event was immediately successful. We continued our summer symposium in various locations for the next twenty-six years. In 2003, I formed my own Institute, the Golandsky Institute with three of my close associates. We expanded into a year-round program of seminars and workshops and also instituted our Taubman Approach certification program.

Cadence: Briefly describe the Taubman Approach.

E.G.: The Taubman Approach to piano technique, based on the physiology of the human body and the mechanical characteristics of the piano, focuses on the mostly invisible movements that govern a healthy technique. Specific fundamental motions of the fingers, hand and forearm enable the pianist to move quickly and easily from key to key without the stretching and twisting that cause tension, pain and injury. The technique also forms the basis for musical expression, showing among other things how to produce tonal qualities of every kind. As a result, it not only offers solutions that prevent and cure pain and injury but also the possibility for endless growth.

Cadence: What are some of your memories of working with musicians who suffer pain?

E.G.: Several years ago, a student came to me with eight fingers that didn't function because of dystonia. I have never encountered anyone with dystonia in so many fingers. Her mother, a nurse, had taken her to many doctors but none of them had been able to help her. Dystonia is a complicated problem that can take time to cure, since there is a breakdown in communication between the brain and the hand. However, working with the Taubman body of knowledge makes it possible to resolve the problem. This student followed my instructions precisely, and her dystonia disappeared in three months. And that was it! So, there is hope.

Cadence: If you haven't yet, please discuss phrasing. I was watching a YouTube video where you brought up the idea of solving the difficult technical issue/problem through phrasing which is a brilliant yet simple solution. Please elaborate.

E.G.: Physical shaping is adjusting the height of the forearm over a group of notes. It is necessary due to different finger lengths, black and white keys, and the constantly changing directions of passages. The shapes are curvilinear, forming undershapes and overshapes.

Physical shaping is one of the basic elements that allow technique to function properly. In addition, it is also essential to shape the musical line. Together with tone production, shaping forms the basis for musical expression.

Cadence: What do you recommend that musicians do to protect their muscles and tendons and abilities over the long run of a career?

E.G.: Injuries are not inevitable, as long as we avoid incorrect positions and movements which cause tension and pain, such as finger isolation and stretching, hand isolation and twisting. However, it's not enough to say, "Don't isolate, stretch or twist," the question is, "What do you do instead?" The Taubman Approach not only answers that question, but offers the information that allows the pianist the possibility to reach new heights.

Cadence Questionnaire: Edna Golandsky



Dorothy Taubman and Edna Golandsky



Cadence Questionnaire: Edna Golandsky



Edna Golandsky



Edna Golandsky

Danielle Cavallanti, interview by Ludwig vanTriK

Cadence: This interview resulted from my looking in my Jazz Library and pulling out two of your recordings ("Holystone" on SPLASC(H) Records CDH 746.2 from 2001 and "TIMES FOR PEACE" with Dewey Redman the 1994 disc also on SPLASC(H) Records CDH 412) and simply wondering what happened to you and SPLASC(H) Records? Please can you trace your own experiences with the label and its decline?

D.C: We (Tiziano Tononi and I, as Nexus) after the first two Nexus albums on Red Records (Open Mouth Blues in 1983 and Night Riding in 1986) and my Double Trio (The Leo) also on Red Records, started to record on Splasc (h) Records in 1989 a number of LP and CDs.

Nexus:

Urban Shout	(1989)
The Preacher and The Gost	(1991)
Free Spirits	(1994)
We Still Have Visions	(1996)
Seize The Time (Nexus Orchestra)	(2001)
Rivers of Dreams	(2004)
Nexus Plays Nexus	(2010)

Plus the above mentioned Times for Peace and Holystone with my quartets and Our Prayer (2004), and on Tiziano Tononi's lead Going for the Magic (1986)

Awake Nu (1996)

Under Tiziano's and myself name Spirits Up Above (2005)

From 2006 on, both with Nexus and other projects, we started to record for a number of other labels like:

Long Song Records

Black Saint

Nu Bop Records

Rudi Records

Felmay

As you can see, the collaboration with Peppo Spagnoli, owner and producer for Splas(h) runs over some 20 years or so, it's been a pleasure to work with him and we'll be forever grateful for his willingness to produce our works, as well as for many other Italian musicians and bands.

Peppo founded Splasc(h) with the definite purpose to document the new scene of Italian musicians since the early '80s, and that it's really something!

Peppo was growing older and unfortunately also got sick with Alzheimer since 2015 or so and passed a couple of years ago.

Unfortunately nobody picked up the label except former Splasc(h) graphic artist Luigi Naro but only to deal with the immense Splas(h) catalog but not

Interview: Danielle Cavallanti

producing any more records.

As for us, as you can see, we are still alive and well, though years go by..., both with Nexus whose latest cd "The Call: For A New Life!" on Felmay I sent to you and our other projects like my A World of Sound Quartet.

Cadence: Like many jazz musicians the world over early on you listened to and played more pop music. What led you to develop such a distinctive post Coltrane playing style?

D.C.: Well, first of all I thank you for defining my playing "a post Coltrane playing style" which I consider a compliment.

I was born in 1952, so in my early teens I got deeply into the Beatles and Stones, later on I got into soul and R&B, Ray Charles etc. by the age of fourteen, after listening to Dave Brubeck's, or to be more precise, Paul Desmond's, Take Five, I started to study alto saxophone.

Soon after I discovered Ornette Coleman, and that was it! I like to say that it has been, for me, like John Belushi in the Blues Brothers in the church when he got hit by the light and had the vision: The Band!!

All kidding aside, soon I started to listen to tons of records:

Shepp, Ayler, Mingus, Monk, Parker, Ornette, Don Cherry, Charlie Haden, Dexter Gordon and, of course, Trane.

Plus, that was a time when in Milano you could see a lot of concerts. As a matter of fact, my first Jazz concert was the Ornette Coleman two basses quartet with Charlie Haden, David Izenzon and Billy Higgins and over a period of some twenty years or so I had the chance to see a large number of great musicians performing live.

Trane, of course, was something else.

In the mid seventies, for about three or four years, I just could not listen to him; it was just too much for me. Then I gradually started to listen to Trane again, and no doubt his playing and vision has been fundamental for me, as well as, I believe, for generations of tenor players all over the world.

As for my influences, I have to say that Dexter Gordon has been, and still is, one of my favourite "straight ahead" tenor players, and then Joe Henderson and Wayne Shorter and a real "story teller", as Joe Lovano calls him, like Dewey Redman.

In the end, except for my very early period, like I said, when for a few years I listened to the Beatles, who, by the way, I still like, I got hooked on Jazz and that decided my life.

Cadence: You have to go into detail about the phase you went through of not listening to Trane?

There isn't any particular detail about that time when I couldn't listen to Trane. Like I said, he was just too much for me at the time; it was around '76/'77, though I had been playing, and already made a few records, for about 7/8 years, I was still in my mid twenties, still a young saxophone player.

In '78 I moved to Amsterdam, where I lived for about three years, the scene

Interview: Danielle Cavallanti



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Interview: Danielle Cavallanti



Interview: Danielle Cavallanti

there was exciting and my friendship with Sean Bergin, a great Irish/South African saxophone player, and playing and hanging out with a bunch of other musicians like bassist Harry Miller, drummer Petro Nikiruy, trumpet player Marc Charig, trombonist Wolter Wierbos and many others probably helped me to find a focus on myself. and try to develop a style of mine, I'm still working on that, but that's ok!

After a few years, when at the end of 1980, I moved back to Milano I could listen to Trane again, and I listened to him a lot.

And of course he still kills me. I mean, Michael Brecker was a killer, but Trane came from another planet.

Cadence: Your press release states that Sean Bergin "is very important for his formation and approach to the horn". The South African saxophonist being one of my favorites under the radar players..... please lets talk about him and his bearing on your playing?

D.C.: In '77 I met, in Milano, cello player Tristan Honsinger and dutch clarinetist/drummer Peter Bastian, when, a year later, I moved to Amsterdam, I met Sean through Tristan.

We soon got pretty close friends and I used to spend a bunch of time on Sean's house boat, talking and practising together; he used to give me advices on the technique of the horn both in terms of breathing and fingering, and we also used to hang out a lot, with other guys, both musicians or not; I remember an afternoon we spent in a pub with Elton Dean, drinking beer (mostly Sean and Elton...) and talking music.

I really don't know if there is any bearing of Sean in my playing, but certainly he has been a kind of an "older brother" for me in my Amsterdam days.

We stayed in touch in the later years, and we would see each other and get together every time he would drop in Milano, and I saw him him again a couple of times in 2000 and 2003 when we played at the old Bim Huis in Amsterdam with the Italian Instabile Orchestra, and that was the last time we met.

Cadence: Capture what the Italian Jazz and social scene was like prior to your living in Amsterdam; perhaps give us some backdrop to the politics and social scenes of the era. Please include any amusing or frightful (hopefully not too frightful) stories?

D.C.: In the '70s the political and social scene in Italy, though being quite lively from a creativity point of view (a new generation of avant garde jazz musicians was coming out, as well as in the progressive rock scene) was not such a good period; we still were in the middle of terrorism (I remember being in Italy in march '78, just a few weeks after I moved to Amsterdam, when Aldo Moro, one of the main political figure in the government, was kidnapped and killed by left wing terrorists, and the atmosphere in the country was terrible) besides that we were coming from a period, which was called "austerity" due to energy supply problems (not that right in these days things are getting any better,

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unfortunately, but that is another, ugly, story...)-

Nevertheless, like I said, it has been an exciting period for a lot of us: in the early '70s I was playing in a band called Aktuala, a sort of World music band with which we were trying to make a fusion of ethnic/jazz/blues music, inspired by Trane, Pharoah Sanders, ethnic music from India, Middle East and Africa. We used to tour in the Progressive Rock scene of the time, actually we were one of the three main bands in that circuit together with two other groups called Area and Perigeo. We were quite famous among young hippies fans and we all used to play often in left wing political festivals and so on.

Around '75/'76 I returned to play mainly in the jazz scene and by the end of the '70s and early '80s opportunities to get concerts and gigs started to increase to the point when, living in Amsterdam, were I would play some gigs every now and then, I started to come back to Italy to play, so that by the end of 1980 I decided to return to Milano, and that's when, in December '80, I formed the first nucleus of Nexus with trombone player Luca Bonvini, bassist Paolino Dalla Porta and Tiziano Tononi on drums. I had a similar quartet in Amsterdam with Dutch trombone player Wolter Wierbos, Italian bassist Roberto Bellatalla and Australian drummer Petro Nikiruy.

During your musical career have you ever needed to work a blue or white collar job?

D.C.: No, I have been lucky enough to not have to get a day job, even if that has not been easy, as you can imagine.

Especially during the '80s and then again for about 15 years starting from 2006, like most musicians, I have been teaching saxophone both privately and in a music school, but that provided just a little more increasing in my usual income playing gigs.

Even today I'm lucky enough to have a wonderful wife with a steady income and who greatly digs our music and support me in every possible way.

Cadence: Your musical career runs concurrent with some of the major changes in the recording industry: from vinyl to cd's (cassette and 8 track never really being another viable medium) to streaming services. I was surprised to see some of your music on iTunes....how generally is the new medium working out in terms of a monetary return on your music? Does the internet expose your artistry to a larger audience?

D.C.: Yes, I have been making records since the early '70s (I made my first record in 1971 with Aktuala) . I have many vinyl records in my discography. We made our first CD, with Nexus, in 1991 "The Preacher & The Ghost" and since then we only made CDs, except that with our latest Nexus CD "The Call: For A New Life!" which will be soon released in vinyl, too, in a shorter total time, due to the old minutes problem with vinyl, of course.

Frankly, I have no idea how comes that some of my /our music is on iTunes, but certainly is not working out at all in terms of a monetary return, nor does the internet expose us to any larger audience. Unfortunately, I am afraid that

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all these new ways of communication just don't work for this kind of music. Audience is getting older and smaller, and there is very little interest by younger people for Jazz in his various shapes, so to speak.

Cadence: *Before we delve into how you approach composing; just one last question following up on your comments about the mediums and audiences for jazz. Do you foresee that the cd will continue to be the dominant medium for jazz recordings (and your own way to release your music)?*

D.C.: Well, I honestly don't know if cd will continue to be the dominant medium for jazz recordings, I hope so. It seems that vinyl is coming back and that might not be a bad news, after all we grew up with vinyl. As far as I am concerned I will keep doing records, if possible, whether cd or vinyl, recordings are essential to document our work and to promote ourselves, even if you don't sell that much any more (in the '80s and '90s we used to sell pretty good, like some 1.500/1.600 copies for every record we made, but that's was long ago, and it's over.

Cadence: *How do you compose? from the piano or the saxophone? For a band like NEXUS which sometimes features guest artist do you compose for a featured improviser?*

D.C.: I usually do both ways; some tunes I start from lines that I play on the horn, some others I work chords on the piano on which I superimpose thematic lines, using the piano or more frequently the saxophone. I often start from a bass line that I work on the piano, the lines with the saxophone and then, eventually, chords, if I need to, or work just a tone center for improvisation. Yes, when, with Nexus, or for example in my 1993 cd "Times for Peace" with Dewey Redman, we have some guest musician we, Tiziano Tononi and I, write having in mind that particular musician we invite, of course, otherwise there would be no point in inviting this or that particular improviser.

Cadence: *While we are talking about the art of composing... you have worked with some of the greatest writers in Jazz/Improvised Music. Please give us a portrait of working with Muhal Richard Abrams, William Parker, Willem Breuker and Anthony Braxton. I would imagine that these artists might have had some unorthodox approaches to charts, ensemble play and notation.....? I had the privilege to work with some great musicians/composers, that's true.*

D.C.: The first time it has been in 1984: the Cagliari Jazz Festival (in Sardinia) put together a sort of a dream big band to play Muhal Richard Abrams' music conducted by him.

We had a full week rehearsal, morning and afternoon sessions.

Like I said, the band was stellar; in the trumpet section there were Paolo Fresu, Flavio Boltro, Pino Minafra and, from the Vienna Art Orchestra, Bumi Fiann; trombone section were Luca Bonvini, Michele Lomuto (a contemporary music trombone virtuoso from Bari), Martin Dietrich and, also from the Vienna Art Orchestra, Christian Radovan.

Muhal used to write in normal notation, the charts were like normal big band

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charts, but the music was very demanding and difficult.

As it turned out, we in the saxophone section (I was at the baritone together with Maurizio Gianmarco on 1st tenor, Mario Raja on 1st alto, Riccardo Luppi on 2nd tenor and Tino Tracanna on 2nd alto) had more problems than the brass, so we organized ourselves to work a saxophone section rehearsal during lunch break, so it turned out that we rehearsed something like 8 hours a day for the whole week.

What happened was that during rehearsals, Muhal changed the intro of a piece called Fanfare, that started with the baritone playing on the first beat a very loud low note that was supposed to bring in all the other wind instruments just like a fanfare, adding a 24 bars intro by the rhythm section before the piece started, and I said to myself, ok. I'll remember that and didn't write it on the chart.

After the week rehearsal the concert came, and Fanfare was the first piece; Muhal counted to bring in the rhythm section and of course I forgot so I played as loud as I could my note, some of the other horns, hearing the baritone, started to play, some others didn't, in other words, I fucked it up...Muhal has been great, he did not panic at all, he stopped every body except the rhythm section and told us "I'll bring you in, I'll bring you in", and that's what he did. Of course after the concert I went to him to apologize and all and he had been extremely kind and cool, told me not to worry and that could have been happening to anybody.

Sometime we still remember that with some of the guys and we laugh out loud!

Willem Breuker also used straight notation.

He wrote his piece "Where is the Mouse" especially for the Italian Instabile Orchestra. I can say that the music was average difficult to read but not that much, and that Willem was a very nice, gentle, worm hearted human being; we performed his piece with him playing and conducting a couple of times, at the Le Mans Jazz Festival and at the Instabile Festival in Pisa in Italy.

With Anthony Braxton we played some of his music he wrote for the Creative Orchestra; most of that music was in normal notation, more or less, thing is that, especially for the saxophones, some of the music was practically impossible to read exactly what was written... I mean that there were a lot of "specials" to be played fast, in the 3rd and 4th octave of the horn in irregular groups of notes like 9s, 11s, 13s and so on.

We did our best, and it seemed that everything was perfectly ok with Anthony, and in fact, when we heard the recording (Anthony Braxton & the Italian Instabile Orchestra "Creative Orchestra Bolzano 2007") the music sounded pure Braxton.

On top of it, Anthony turned out to be a very nice, supercool guy; just a couple of hours after the band met him at the hotel, a bunch of us were in his hotel room, smoking, talking and hanging out just like with an old friend.

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With William Parker it has been different because we did not play his music. We first met in 1999 in Vancouver for 3 gigs in trio with Tiziano Tononi on drums, and in 2005 we recorded "Spirits Up Above" and the music was mainly by Tiziano and myself plus some covers of Robert Johnson's "Crossroads" and some Curtis Mayfield, Bob Marley, Roscoe Mitchell, Charles Mingus' music. So with William we played some gigs and recorded, and that was great and he is a great Spirit to play with.

You don't mention Cecil Taylor, but of course that has been one of the highlights of the Italian Instabile Orchestra story. Not only because with Cecil we played three concerts over a period of 3 or 4 years, but because Cecil was really something else.

Talking about different kinds of notation, that was exactly how Cecil used to write; his charts were some sort of graphics and drawings that you had to get to understand and interpret, and that was not easy.

Especially the first time we met him and started to rehearse, the first couple of days were quite difficult, we would ask him how he would play something and he would play a line at the piano, when asked to play it again he would play something different, but by the third day we started to get into his vision and things started to pick up.

I remember that during the rehearsals Cecil would not play, then, at the final rehearsal before the concert, while we were playing he sat at the piano and started to play, too, and everything changed and the atmosphere became intense and we all had the feeling like the whole band was bumping up. That has been a very strong experience!

Also, in spite of having a reputation of not being a very easy character to deal with, all the times we worked with Cecil, he has been very nice and kind to us.

Cadence: Now that we might be post COVID - what does your tour schedule look like (although the Soviet Invasion may have its own consequences)? Also, can you add any perspective into the current health of the Italian Jazz scene (in terms of economic and artist health)?

D.C.: Well, unfortunately I would not use the word "tour schedule" as most of us don't have that many gigs.

After a period of a couple of years when everything has been cancelled or postponed due to the pandemic (but that regards everyone all over) I have been through a fairly good period from october to december 2021 (december has been a particularly good period as from 2nd to 17th of the month I had a gig almost every couple of days), january 2022 I had just one gig and nothing in february and march; luckily, in april, may and june I have a bunch of gigs coming up.

We (meaning the Italian Instabile Orchestra and Nexus) had a particularly good touring schedule all over the 90s up to, more or less, 2010 when we would play all over Europe, did a couple of tours in Canada, one tour in Japan and played in Chicago, too, in major Jazz Festivals, but that belongs to another

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time and world. Since 2013 or so, we are playing mostly clubs (which I like, but fees are different from a festival...) most of my live activity, in these last ten years or so, is with my A World of Sound Quartet, with Udu Calls Trio with Tiziano Tononi at the drums and Nexus, when the fee gives us the possibility to perform as a sextet; hopefully next fall we are quite positive that we might be able to have 3 or 4 festivals with the band.

The problem is, we don't have a management; we've been talking about this problem for the last 35 years, but still, for some reason, we don't have one, it seems like we don't fit anywhere, I mean; it's now 30 years or more that, for the Italian scene, we are too avant garde for some, too jazz for some other or too american for some other.

On top of this, I see that, after the pandemic, the musicians and bands that really have some kind of a "touring schedule" are musicians represented by one, or more, booking agents.

If you add that the media only considers just a little bunch of 4/5 musicians that are considered like kind of the "Italian Jazz stars" you can imagine that for most of us, even with a long career, has always been, and still is, difficult.

As for the current health of the jazz scene in Italy both economically and artistically, I think I already said what I think in my previous answer.

A small number of "jazz stars" play everywhere and get all the money, and the rest of us get what they can, besides, the scene is more and more conservative.

I'm sorry, but I'm not that positive about this music in this country.

As for the war going on in Ukraine, there are not, at the moment, any consequences in any aspect of our lives; I hope that that remains like this, but I'm not so sure. Let's hope for the better.

Cadence: On a daily basis what is your musical routine (practice or composing)?

D.C.: Well, during the first lock down due to the pandemic in 2020, I kind of went back when I was much younger and, I guess like most of musicians, I went back to practising the saxophone 3 or 4 hours a day, more or less, for about 5 days a week, laying off in the weekends. Second lockdown has been tougher, but I managed to play some every day.

Now I'm back to the usual routine of these last 10/15 years or so; I try to practise and/or play every day for at least a couple of hours, thank God we're now back to normal, more or less, so we play gigs, rehearse and that is the main thing to keep going.

As for composing, I don't have a particular routine; years ago I happen to sit at the piano for hours, or try to get some interesting lines on the horn, and most of the time nothing would come out (sometimes I still do it...) then something would suddenly play in my head or on the piano or saxophone and a new tune would slowly take shape, some time quite complete, most of the time working on it for a few weeks to make it a finished tune. Of course then you always have to check it out with the band, play it and see if it really works, maybe changing

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something or having new ideas.

Let's say that I must have some kind of "inspiration" or whatever you call it. As a daily practising routine, every day I practise long tones for about 40/50 minutes progressively moving upward and downward the horn, I consider working on long tones as a must for every player to work out, and keep, the best sound and chops you can get.

After that, I work on finger technique mainly on diminished scales and patterns generated by these scales and then I work on some tunes that I like to learn, memorize and play, even if some of them I never really get to play on gigs, like recently I am working on Sam River's Beatrice and Wayne Shorter's Virgo, for example.

Cadence: Just to back track because you are my only current link who might be able to answer this question; what happened with Black Saint/Soul Note Records?

Black Saint/Soul Note owner and producer Giovanni Bonandrini, who is now in his mid '80s old, retired years ago, for a few years his son took care of the label, but didn't have a clue how to run a record label and about Jazz in general, so a few years ago (I don't know exactly, might be 8/9 years ago) he sold the catalogue to a Roman label called Camm, and that is, unfortunately, the end of the story, as Camm is a very conservative label that mainly works with mainstream musicians of the Roman scene.

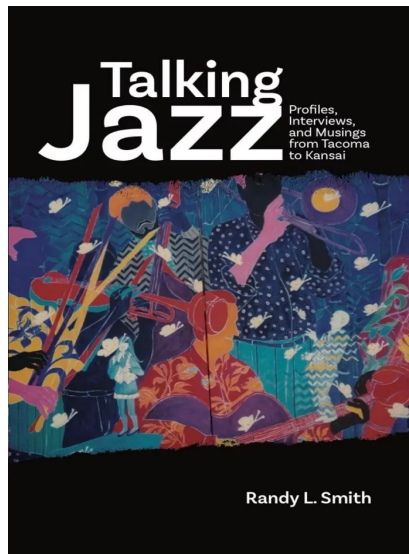
Book Look

TALKING JAZZ

RANDY L. SMITH
SELF-PUBLISHED

Up front, this oversized paperback is not to be confused with the massive, earlier same named tome by pianist Ben Sidran. Author Smith's first book takes us through 388 pages of valuable information regarding a section of the good ole USA this reader knew little about. The closet yours truly ever got to this specific area was visiting kinfolk in Idaho as a child. Written in the form of a jazz solo there are six main chapters (known here as choruses) with four to six sub-divisions. These are bracketed by an opening and closing theme along with a portion of "fours: from guest authors Bill Crow, Joshua Breakstone, Mike LeDonne, Pete Christlieb & others). Throughout Smith chronicles histories of Tacoma/Olympia, Seattle, Bellingham, Port Townsend and Portland. There is even a chorus on Japan (the western cities of Kobe, Osaka, and Kyoto.). Lots of cool back stories, anecdotes, and bandstand tales Smith's conversational style is like talking to someone you already know. My knowledge of the Pacific Northwest jazz scene improved greatly after this enjoyable read. Easily recommended.

Larry Hollis



New Issues

BILL EVANS 1) MORNING GLORY RESONANCE RECORDS HCD-2061

[DISK 1] RE: PERSON I KNEW / EMILY / WHO CAN I TURN TO? / THE TWO LONELY PEOPLE / WHAT ARE YOU DOING THE REST OF YOUR LIFE? / MY ROMANCE. [DISK 2] MORNIN' GLORY / UP WITH THE LARK / T.T.T. (TWELVE TONE TUNE) / ESTA TARDE VI LLOVER / BEAUTIFUL LOVE / WALTZ FOR DEBBIE / MY FOOLISH HEART. 1:32:13.

Evans, p; Eddie Gómez, b; Marty Morell, d. 6/24/1973, Buenos Aires, Argentina.

BILL EVANS 2) INNER SPIRIT RESONANCE RECORDS HCD-2062

[DISK 1] STELLA BY STARLIGHT / LAURIE / THEME FROM M*A*S*H / TURN OUT THE STARS / I DO IT FOR YOUR LOVE / MY ROMANCE / LETTER TO EVAN. [DISK 2] I LOVES YOU, PORGY / UP WITH THE LARK / MINHA (ALL MINE) / SOMEDAY MY PRINCE WILL COME / IF YOU COULD SEE ME NOW / NARDIS. 1:36:11.

Evans, p; Marc Johnson, b; Joe LaBarbera, d. 9/27/1979, Buenos Aires, Argentina.

Imagine this if you will. Imagine that you are a famous jazz musician being driven from the airport into the city where the promoter booked you for a concert at 10:00 a.m. on a Sunday morning. Political factions inside the airport are engaged in physical fighting even before you catch your ride. Along the side of the road, you notice thousands of signs and pieces of discarded political literature. You don't speak the language. When you get out of the car, it's 26 degrees Fahrenheit; even the green room in the theater where you'll perform is cold. You find upon arrival that you to have to go to Immigration Services to get a work visa in order to perform because your concert was set up at the last minute. And yet, you perform to a standing-room-only 3000-person audience a concert that remains unforgettable 48 years later. That was the environment that the Bill Evans Trio found in Buenos Aires three days after Juan Perón returned from 18 years in exile. Their remarkable concert not only thrilled the audience, which included many of Argentina's top musicians, including pianist Pablo Ziegler and bassist Alfredo Remus (whose records Evans owned). Also, it relieved for a while some of the social tensions that Argentina's citizens were experiencing. The political struggles during the trio's tour didn't end there. Continuing their South American tour, the trio's members found a nationwide strike in Uruguay before a June 27, 1973, coup d'état led to Juan María Bordaberry's formation of a military dictatorship. In Chile? Drummer Marty Morell said that he, Evans and Gómez found people on the streets throwing rocks at each other. They had to return to their hotel to take cover. Later, on September 11, 1973, Chilean President Salvadore Allende died violently; a military junta took over (vide: the 1982 movie *Missing*). The Bill Evans Trio continued to calm spirits when they returned to Buenos Aires in 1979 in the midst of Argentina's Guerra Sucia ("Dirty War") when death squads captured or killed thousands of Peronists and opponents (including

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musicians!). These circumstances lead to several questions. (1) How could the musicians perform at their peak abilities while blocking out the emotions of the political hostilities? (2) How could the musicians spiritually calm and/or excite audiences in these distracting conditions? Fortunately, Argentinian presenter Alejandro Szterenfeld *Conciertos Gama* had the foresight to retain sound engineer Carlos Melero to record the Bill Evans Trio's concerts in Buenos Aires, first in 1973 and then in 1979, so that listeners can now judge for themselves the power of the trios' music. The 1973 concert included bassist Eddie Gómez and drummer Marty Morell, and the second trio featured Marc Johnson and Joe LaBarbera. The audience's receptions for both concerts were resoundingly enthusiastic, perhaps as a respite from the clamor outside. Evans answers both questions as a pursuit of perfection: "I'm looking for that ideal performance. It's like a biorhythmic thing." Johnson answers the questions in spiritual terms: "It was a religious experience. That experience is a very Zen thing." And a succinctly apt phrase from LaBarbera must have jumped off the page when the producers of 1) and 2) read it, so much so that they named the 1979 concert's CD package after Evans' "inner spirit." Yes, acclaimed Resonance Records producers George Klabin and Zev Feldman have done it again. Their reputations preceding them, Melero, the owner of the tapes of the trios' Argentinian concerts, until then unavailable to the public except from bootleggers, approached the producers to achieve wide-scale legal distribution. As is their respectful wont, never compromising on quality, Klabin and Feldman restored the tapes and now make them available in comprehensive, complementary, richly produced packages: *Morning Glory* (alluding to the name of a song the trio played that's descriptive of the 10:00 a.m. concert) and *Inner Spirit*. Both packages feature booklets with interviews by surviving musicians and concert participants, as well as original photographs, posters, programs, reviews, and admiring essays by pianists Enrico Pieranunzi and Richie Bierach. One might have expected Evans to play "Peace Piece" during at least one of the concerts, but he didn't. In 1973, the first slowly paced piece the trio played was the modal, ethereal "Re: Person I Knew," on which the 29-year-old Gómez took a melodic, supple, equally ruminative solo. The first song that Evans called for the 1979 concert, "Stella by Starlight," surprised both Johnson and LaBarbera; this is the only recording of the song by this trio. Nonetheless, the 25-year-old Johnson made a spirited, tuneful and technically virtuosic statement after Evans' delicately chiming introductory solo. Evans' immediately identifiable touch, his unparalleled style of elongated phrasing, and his classical allusions—noted in the *Inner Spirit* booklet by jazz icon Pieranunzi—are evident from the very beginnings of the concerts. The pieces that immediately followed each introductory song, "Emily" and "Laurie," are slightly more animated, with more dynamics, and they received greater audience response. As if the concerts themselves comprised elongated crescendos from beginning to end—from the calm initial pieces to the forceful final one—the audiences' responses, which the recordings include, gradually and consistently rose to higher levels until the concerts' conclusions. With three hours of music to review, it would be a lengthier challenge to describe all the recordings' brilliant highlights.

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However, one of them would be “Letter to Evan,” Johnson’s favorite. This classic Evans composition, dedicated to his four-year-old son, debuted during the 1979 South American tour. Evans’ narrative solo performance of “Letter to Evan” consists of spur-of-the-moment contrapuntal left-hand phrases for orchestral effect and varying expressive moods that caused a hush in the large auditorium. Johnson mentions Evans’ modulations in his essay. Indeed, key changes are a component of Evans’ style that keeps audiences engaged. A master of the keys in more ways than one, Evans, for example, plays each chorus of “Theme from M*A*S*H” with fragment chords in different keys, tremolos synaptically sizzling between the choruses. That five-minute track consists of two cycles of repeated changes of tonal centers. First: Em7 Cm7 A m7. And again: Em7 Cm7 A m7. To diminuendo and fadeout. The energy of the performance is notable because it presents Evans’ matured style without compromise of imagination or force a year before his death. LaBarbera attributes such abilities to the “inner strength” that allowed Evans to play Carnegie Hall when his arm was in a sling after a car accident; Evans took off the sling to play the piano. LaBarbera’s favorite piece from the Buenos Aires concert is the seventeen-minute-long “Nardis,” which, as the concluding piece, allows for extended solos by all three members. A masterpiece of improvisation, as Evans considers the composition’s harmonics as clay to be molded in a variety of ways, this Inner Spirit track indeed ranks with the most esteemed of his recordings. It becomes combustible when bass and drums join Evans, though LaBarbera suppressed the drums’ anticipated sonic dominance by using mallets to balance the sound in the auditorium. Bobbie Gentry’s “Mornin’ Glory”—a dated song from the sixties (which “borrows” from the Mary Lou Williams/Jack Lawrence/Paul Webster song “What’s Your Story Morning Glory,” written for Andy Kirk and His Clouds of Joy)—proves Evans’ ability to transform a pop-music song. He does it again through modulations, re-harmonization, nudging forward motion, and changes of tempo stirred by Gómez’s resonant bass lines. Evans’ “Twelve Tone Tune [T.T.T.]” is the more interactive of the album’s performances as Evans, Gómez, and Morell trade dynamic solos before the pulsating joint trio version, earning a rousing audience response. Out of respect for his audience, Evan’ trios play two Latin American compositions: Mexican composer Armando Manzanero’s bolero, “Esta tarde vi llover” in the 1973 concert; and “Minha” by Brazilian composer Francis Hime during the 1979 concert. Argentinian journalist Claudio Parisi wrote that he was particularly dubious about Evans’ choice of “Esta tarde vi llover” because he wasn’t aware of any previous jazz interpretation of the song. But both pieces conform to Evans’ preference for melodic pieces as springboards for his harmonic and rhythmic explorations. Parisi wrote that the performance was “wonderful, impressive.” Besides, Gene Lees provided the English lyrics for the song, renaming it “Yesterday I Heard the Rain.” The 1973 performance includes a brisk, breezy interpretation of “Waltz for Debby.” Gómez’s independent but connected counterpoint with pizzicato chromatics and a jaunty push is ever-present as if in a musical conversation. After playing “Waltz for Debby,” the trio received extended, whistling, shouting, wildly enthusiastic applause, one minute and fifty seconds in length on the CD, encouraging the trio to play another

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encore. Parisi wrote that “Bill Evans [who is quoted in the booklet as saying that he preferred studio recordings] didn’t like to play encores.” But he played three of them during the 1973 concert. Acknowledging the roaring applause and passionate appreciation, Evans asked Morell, “What should we play?” Morell suggested “My Foolish Heart.” That almost five-minute trio performance without solos provided the final burn into memories an unforgettable concert performance. During Mark Vasey’s 1979 interview with Evans, included in the Inner Spirit booklet, Evans said that “I’ve done about fifty records in my own name.” Fortunately, the uncompromising dedication of Resonance Records’ producers to optimizing the sound engineering from the tapes and publishing enlightening accompanying booklets has provided the collectible quality that an influential musician like Evans deserves. The releases of Morning Glory and Inner Spirit, along with Resonance Records’ previous five releases of discovered Evans’ music, bring the total of Bill Evans’s recordings to at least 57. One more thing. Have you noticed that people interviewed on Zoom prop up their book collections in the background as implicit recommendations or as professional validations? Or else to reinforce the newsworthy points they want to make online or on TV? Why don’t people—like, say, Lester Holt—choose to show jazz albums too as an indication of their listening preferences, in addition to their written preferences? Morning Glory and Inner Spirit would be a good place to start.

Bill Donaldson

New Issues



New Issues

GOLDINGS/BERNSTEIN/STEWART PERPETUAL PENDULUM

SMOKE SESSIONS 2201

UNITED / LET'S GET LOTS / LIBRA /PRELUDE / FU DONALD / COME RAIN OR COME SHINGE /
LITTLE GREEN MEN / REFLECTIONS IN D / PERPETUAL PENDULUM / LURKERS DJANGO. 64:59.
Goldings, org; Bernstein, g; Stewart, d. 7/15 & 16/2021. NYC.

Throughout its history the yardstick by which many artists are identified is by their definitive sound. This identifying trademark can be in tone, phrasing or many other marks is what separates the men from the boys. After three decades as a performing unit the trio of keyboardist Goldings, guitar guru Bernstein and drummer Stewart (hereafter known as GBS) should be nailed right off the back by most seasoned listeners. After numerous gigs and many recordings it is my considered opinion that this new one is their very best yet. Goldings is neither a screamer or noodler on the Hammond B-3. His laid back considered playing reminds this listener of the late great Shirley Scott. When talking about contemporary guitarist Bernstein is in my top five. His innate bluesiness is equal to that of Kenny Burrell or Grant Green. Never the recipient of much positive press, Stewart always displays the ease of Billy Higgins behind the trap set. The disk kicks off the catchy "United" penned by Wayne Shorter when he was a Jazz Messenger while two other jazzbros (Gary Bartz & John Lewis) are represented as composer later on down the line. Bernstein's pen strokes show up on the title track and a revisit to the previously waxed "Little Green Men" but it is Stewart who gets tune title honors for his "FU Donald" and another sly (maybe) Maga reference in the other original "Lurkers". Good notes from Nate Chinen.

This one stays close by my cd player 24/7.

Larry Hollis

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LARRY GOLDING, PETER BERNSTEIN, BILL STEWART PERPETUAL PENDULUM

SMOKE SESSIONS RECORDS

UNTITLED/ LET'S GET LOTS/ LIBRA/ PRELUDE/ F U DONALD/ COME RAIN OR COME SHINE/
LITTLE GREEN MEN/ REFLECTIONS IN D/ PERPETUAL PENDULUM/ LURKERS/ DJANGO 64:56
Larry Golding, org; Peter Bernstein, g; Bill Stewart, d. 7/15-16/21 NYC

In a category all its own, over the years the organ trio has held a prominent position in the world of Jazz. One of my earliest musical memories was when I first heard Jimmy Smith and Wes Montgomery. There was something about the unique sound of organ, guitar and drums that just really got my attention. Jimmy Smith, Jack McDuff, Dr. Lonnie Smith, Joey DeFrancesco and all gifted guitarists and drummers that had the pleasure of sharing the stage with them have created a sound to be reckoned with. I'm here to say that Larry Golding, Peter Bernstein and Bill Stewart are keeping that tradition alive and taking it to new levels of excellence with their latest offering "Perpetual Pendulum".

The first thing I notice is the overall sound quality. The tone, presence and separation of each instrument is superb. The drums are given that extra special care so that one can truly appreciate the level of artistry Bill Stewart contributes to the group. The guitar and organ tones are clear, well balanced and have only a pleasing amount of tonal enhancement. None of the intricacies of these very subtle players is lost in the recording. We kick off with Wayne Shorter's "United" in 3/4. Bill Stewart gets things started then organ and guitar join in with the melody and it's off we go. The energy is high, Bill Stewart helps drive Larry and Peter's solos to some very satisfying levels before he gets the spotlight and we then return to the melody. Gary Bartz's tune "Libra" delivers a notable, high level performance with excellent solos by everyone. Bill Stewart's "F U Donald" is especially nice and of course you've got to love the title. It has just the right amount of funk to it and it's very well written, in a way that everyone gets to have some fun. I've always liked "Come Rain Or Come Shine" and this medium/bright version is exceptional. Both Larry and Peter are masters at theme development as they improvise and this piece offers excellent examples of that process. "Little Green Men" highlights Peter's compositional skills as does Larry's "Let's Get Lots". Ellington's "Reflections In D" deserves special attention both for the group's sophisticated approach to ballad playing and for their ability to bring this subtle and beautiful tune to its full potential.

"Perpetual Pendulum" consists of five originals and six standards and offers a generous sixty four minutes of exceptional music. The strength of this CD lies in the level of musicianship and the clarity in which it's presented. It sets the bar for the organ trio in the present day and shines a guiding light towards the future.

Frank Kohl

New Issues



New Issues

FLORIAN ARBENZ CONVERSATION #5 ELEMENTAL

HAMMER- RECORDING'S

SIN TAR-DANZA/ SMALL TALK/ REVERIE/ WALKING WITH A START/ LUNA/ SHOOTING THE BREEZE/ THE PASSAGE OF LIGHT/ PRELUDE/ FREEDOM JAZZ FUGUE. 41:09

Arbenz, d, perc; Tineke Postma, as,sop; Joao Barradas, acc; Rafael Jerjen, bass 8/22/21. Basel, Ch

The Conversation continues with Florian Arbenz's "Conversation #5 Elemental". This time things get really interesting with the introduction of Joao Barradas on accordion. The tone and texture of the quartet is pleasingly transformed as the accordion takes on the harmonic role with all the vigor and dexterity of any piano or guitar. We are given a lesson in possibilities and taken to a new place not very common in the Jazz repertoire. The quartet is rounded out with Tineke Postma on sax, Rafael Jerjen on bass and Albenz on drums. We get started with "Sin Tar-Danza" an exhilarating romp in 7/4 that travels through other time signatures and feels getting us warmed up for what's to come. This piece uses many different elements of composition with an extra emphasis on rhythmic possibilities and I'm taken away by the innovation and overall energy it creates. "Reverie" has bass and drums carefully accompanying the saxophone melody on this sweet and pensive ballad. The accordion then enters with an explosion of dissonance and some striking cymbal work by Florian, kicking up the drama to a very exciting level. We get an amazing soprano sax solo as the tempo is driven by the soloist. This piece by Florian really highlights his compositional skills and awareness of timbre and dynamics. "Walking With A Start" has a short and very wild bebop like melody that's played by sax and accordion before they takeoff into up tempo bliss and duo soloing between them. This melody to duo soloing pattern is repeated and then the bass and drums share in the fun as they solo together before the final melody statement. Bottom line on this tune is how it highlights everyone's ability to think fast and free as they stay connected with each other. Walking bass and double soloing between sax and accordion starts "Shooting The Breeze" out before we descend into a loose and out of tempo melody statement with all the expressiveness one could desire. The solo exchanges between sax and accordion are nothing less than magical. Florian really demonstrates his ability as a drummer for the future as we witness how his drumming and percussive sense can elevate the music. Throughout the "Conversation's" series Eddie Harris's "Freedom Jazz Dance" has been the mantra connecting all the musicians he has chosen for each different project. Conversation #5 is no exception as we listen to "Freedom Jazz Dance" in an odd meter with a fugue like format. Lots of soloing together and creative exchanges give this track a noteworthy performance.

The recording itself is done exceptionally well with lots of clarity and presence. All but two of the tracks are written by Florian. It shows him as an exceptional drummer and composer with a vision towards the future of jazz. All the players are in top form and use their energy to work together with outstanding results. Florian's music embodies the true spirit of jazz as a continually evolving art form and I look forward to the next conversation.

Frank Kohl

New Issues



New Issues

CHARLES MINGUS THE LOST ALBUM FROM RONNIE SCOTT'S

RESONANCE 2063

DISC ONE: INTRODUCTION / ORANGE WAS THE COLOR OF HER DRESS, THEN SILK BLUES / NODDIN' YA HEAD BLUES'

DISC TWO: MIND READERS' CONVENTION IN MILANO (AKA NUMBER 29)/ KO KO (THEME).

DISC THREE: FABLES OF FAUBUS / POPS (WHEN THE SAINTS GO MARCHING IN) / THE MAN WHO NEVER SLEEPS / AIR MAIL SPECIAL. TOTAL TIME: 02:22:13.

Mingus, b; Jon Faddis, tpt; Charles McPherson, as; Bobby Jones, ts; cl; John Foster, p; Roy Brooks, d, musical saw. 8/14 & 15/1972. London,UK.

Of the many traits in the complex individual named Charles Mingus one was that of a hard taskmaster. In this three platter package he seems to have eased up some and is having himself a good time. That convivial vibe prevails throughout the course of these two nights (of a two week gig) captured at Ronnie Scott's famed bistro. Not that there is any letdown in the overall quality of the performance since we all are aware of this musical giants demanding standards.

A perfunctory glance at the personnel listing shows one that this sextet didn't contain the usual names except for the perennially under-appreciated altoist McPherson. Those still not familiar with this man's talents need to do some catching up. Along side him is a teenage Jon Faddis still in his Dizzy formations but full of fire and imagination. The elusive Bobby Jones, a "monster" of a player as Christian McBride describes him in the thick 63 page accompanying booklet, matches Faddis in the continual fire department. Even more obscure than Jones though is pianist John Foster a probing player based in the tradition. Both he and Jones are deceased so their legacies remain pretty much remain shrouded in mystery. Rounding out the combo on the Dannie Richmond drum is the almost forgotten Roy Brooks who is currently receiving overdue ovation of late. He even breaks out his saw for one number.

Except for the opening introduction, a short Bird outro and the final "Air Mail Special" all of the selections are quite lengthy from over one-half an hour to less than ten minute Armstrong tribute. Speaking of the latter, it's a certified hoot with Foster's romping stride under his raspy vocal along with licorice stick from Jones atop the leader slapping doghouse bass. Mention must be made of the leader's exceptional upright work elsewhere. It seems it sometimes plays second fiddle (pun intended) to his more celebrated compositional skills. This is a beautiful package in keeping with the Resonance label's standards. No true jazz lover should be without it.

Larry Hollis

New Issues



New Issues

MAYHEM AT LARGE ~ THE LAST BAHAI' JORGE SYLVESTER SPONTANEOUS EXPRESSIONS

1. BY STARLIGHT - ALTO SAXOPHONE SOLO 04:50 2. BLUE ABSTRACT - ALTO SAXOPHONE SOLO 10:55 3. IMPROVISATION 1 - ALTO SAXOPHONE AND VOICE 08:02 4. IMPROVISATION II - ALTO SAXOPHONE AND FRENCH HORN 04:57 5. IMPROVISATION III - ALTO SAXOPHONE AND TUBA 04:20 6. IMPROVISATION IV - ALTO SAXOPHONE AND PIANO 02:50 7. IMPROVISATION V - ALTO-SAXOPHONE AND ELECTRIC GUITAR 04:13 8. SKETCH NO. ONE - OCTET 11:54 9. DISC TWO (1) - IS OVER - ALTO SAXOPHONE SOLO 06:07 10. DISC TWO (2) YOU NEEDN'T -ALTO SAXOPHONE SOLO 03:51 11. DISC TWO (3) - IMPROVISATION VI - ALTO SAXOPHONE AND TRUMPET 01:18 12. DISC TWO (4) - IMPROVISATION VII - ALTO SAXOPHONE AND DRUMS 04:11 13. DISC TWO (5) - SKETCH NO. TWO - OCTET 15:24 ABOUT A LIVE PERFORMANCE FOR THE JAZZ TUESDAYS SERIES AT THE BAHAI' CENTER, NYC, CAPTURED ON MARCH 3, 2020

Jorge Sylvester – Alto Saxophone, Improvisations, Sketches Nora McCarthy – Voice, Improvisations, Poetry Vincent Chansey – French Horn, Improvisations Jose' Davila – Tuba, Improvisations Kuba Cichocki – Piano, Improvisations Marvin Sewell – Electric Guitar, Improvisations Waldron Mahadi Ricks – Trumpet, Improvisations Tony Moreno – Drums, Improvisations

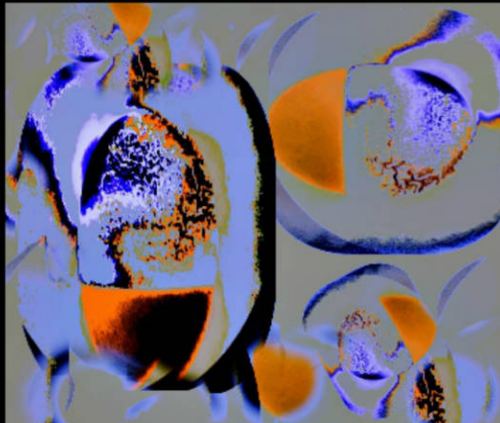
"WThis double CD Release by Jorge Sylvester Spontaneous Expressions Octet features some of the greatest long-standing innovative improvising musicians on the world stage today."

This is brilliant music. Do you ever wonder how great improvisers create their work? In this double album each CD starts with a couple of solos followed by duets and ending an with octet performance. There is a spaciousness in the music that speaks to the mind. It is evident at first listen that these improvisers are also great listeners. This is pure music - unhurried - allowing itself to develop into full maturity and fruition. There's a feeling listening to this album that you're sitting in with the group, letting the improvisational process envelop you. These albums are really a window into the world of improvisation. It's a world where music and songs are not created in two minutes and 58 seconds - rather the pieces are allowed to develop and take their time to create new vistas unexpected and greatly appreciated. Beauty and genius cannot be rushed and this album is a perfect example of those aspects. This album makes me feel free.
Highly recommended.

Jim Tarro

New Issues

Mayhem At Large



The Last Baha'i Session
Jorge Sylvester Spontaneous Expressions

New Issues

(1) HMC - HIGH AND OUTSIDE, CADENCE 1265

MY MELANCHOLY BABY/ SMOG EYES/ LEAVE ME/ ORNITHOLOGY/ A GHOST OF A CHANCE/
APRIL/ MARIONETTE/ SAX OF A KIND/ HIGH AND OUTSIDE 59:11

Jimmy Halperin, ts; Don Messina, bass, Bill Chattin, d April 21, 2002, Metuchen NJ

(2) LARRY BLUTH TRIO - NEVER MORE HERE, FRESH SOUND 5068

KLACTOVEEDSESDSTONE/ SWEET AND LOVELY/ SIPPIN AT BELL'S/ A GHOST OF A CHANCE/
YESTERDAYS/ RIVERDALE/ LARRY'S LINE/ THESE FOOLISH THINGS/ SOUND-LEE 51:37

Larry Bluth, p; Don Messina, bass; Bill Chattin, d July 2001 Teaneck NJ and MOMA NY Oct 1996

Here are two recordings with the same rhythm section but featuring different front line players.

The notes on (1) state that this was recorded back in 2002 and was supposed to be released back then but somehow it got lost. And so here are today. Halperin has a nice light, airy tone which I haven't heard in a very long time. It is clearly in the pre Coltrane mode. If asked when this recording was made, given the style, I might say late 50s or early 60s. The tunes are a combination of standards, and what I find interesting, a couple by Lennie Tristano, and Charlie Parker. It is nice to know that some things never grow old.

The trio has a nice light swinging touch. At times I thought he was playing alto, perhaps in the Lee Konitz mold. Halperin phrases nicely and Messina and Chattin move things along nicely. Messina is a strong player and his presence is felt throughout. Chattin plays mainly brushes and does a great job. His exchanges with Halperin are tasty. On Leave Me there is a section with just the two of them where Chattin's brushwork really shines. And Messina's solo on A Ghost of a Chance is also a standout.

The highlight of the CD for is Marionette where Halperin and Messina really stretch out and there is a nice exchange of fours with Halperin and Chattin. Chattin finally gets to stretch out a bit on Sax of Kind with sticks. He phrases very nicely. Coming from me that is high praise indeed.

In short a truly enjoyable recording. It is always nice to be surprised by people one is not familiar with.

(2) is also from that period with a delayed release. The piano gives the trio a completely different sound. Chattin here uses sticks more than brushes, though the brushes are present. Bluth is a more modern player harmonically than Halpern. He uses some very interesting dissonances, which really like. He does some great chording phrases as well. Every once in a while I think I hear a touch of Cecil Taylor. Or is it Tristano?

It is really nice to hear old Bird tunes played on piano instead of a horn. The opening track, Klactoveedsedstene, really cooks, with everyone getting good solo space. On Ghost of a Chance Bluth plays some nice single note lines which sound like a bit of a variation on the melody.

Overall this is a really nice record. I think it holds up today.

And I must go out of my way to praise the rhythm duo of Messina and Chattin. Not only do they keep things swinging but they also turn in some great solo work.

Bernie Koenig

New Issues



— HIGH AND OUTSIDE —



New Issues

SAL MOSCA FOR LENNIE TRISTANO

FRESH SOUND 5067

MEDLEY: YOU GO TO MY HEAD, SWEET GEORGIA BROWN/ IT'S THE TALK OF THE TOWN/ ALL THE THINGS YOU ARE/ PRELUDE TO A KISS/ MEDLEY 11 NIGHT AND DAY, THESE FOOLISH THINGS, THAT OLD FEELING/ SWEET AND LOVELY/ IN A MIST/ STELLA BY STARLIGHT 49:01
Sal Mosca, p. Mt. Vernon, NY. 1-6 Feb 2, 1970, 7,8 1997

I haven't thought of Lennie Tristano on a long time, so when I got this CD I got out an old Tristano compilation to listen to so I could hear how Mosca pays tribute. Of course I don't expect him to play like Tristano but I still needed that comparison. Tristano played both standards and original compositions. Here Mosca just plays standards.

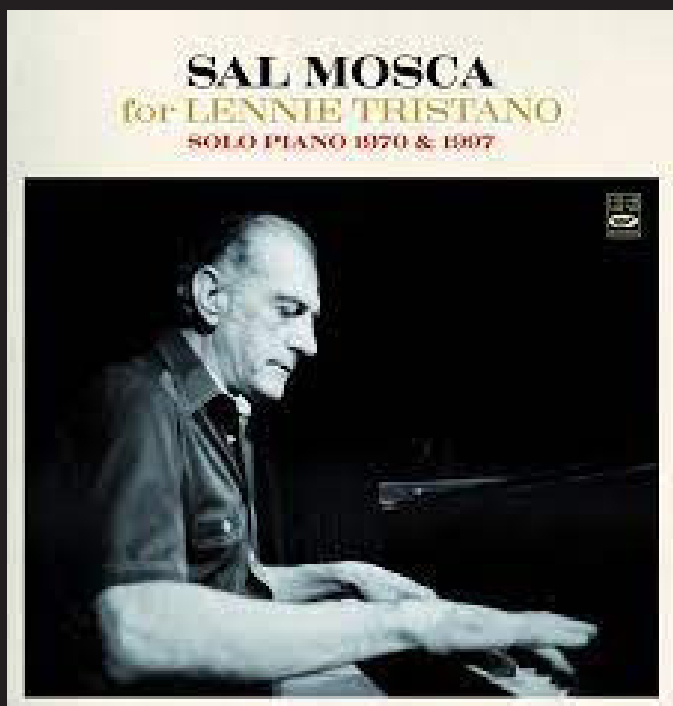
For me the point is to listen to this CD on two levels: One, as a solo piano record on its own, and two as a tribute record. If the recording is truly successful it will work on both levels. Tristano was both a very lyrical player and a good two-fisted player.

As I listen I can happily say that this recording is successful on both levels. On the first level, Mosca is an excellent player. I am finding the recording very enjoyable as a solo piano concert. And does manage to capture Tristano's style, while being himself. Mosca can be very lyrical as well as what I call two-fisted.

For me the highlight of the CD is the second medley. By segueing into different tunes Mosca shows both his ability to play as his own person as well as to capture aspects of Tristano's style. The one aspect of Tristano's playing that is not present here is his blues playing. Tristano could play a mean blues. But this is a minor point.

Highly recommended both to fans of Tristano and for people who love good solo piano playing
Bernie Koenig

New Issues



New Issues

RICKY FORD

THE WAILING SOUNDS OF RICKY FORD: PAUL'S SCENE

WHALING CITY SOUND 135

RICKY'S BOSSA / FER / THE WONDER / THAT RED CLAY / THE ESSENCE OF YOU / THE STOCKHOLM STOMP / ANGEL FACE / PARIS FRINGE / I CAN'T WAIT TO SEE YOU / PAUL'S SCENE / FRUSTRATION / MABULALA. 51:30.

Ford,ts; Mark Soskin,p; Jerome Harris,b; Barry Altschul,d. 625,2021. Astoria, NY.

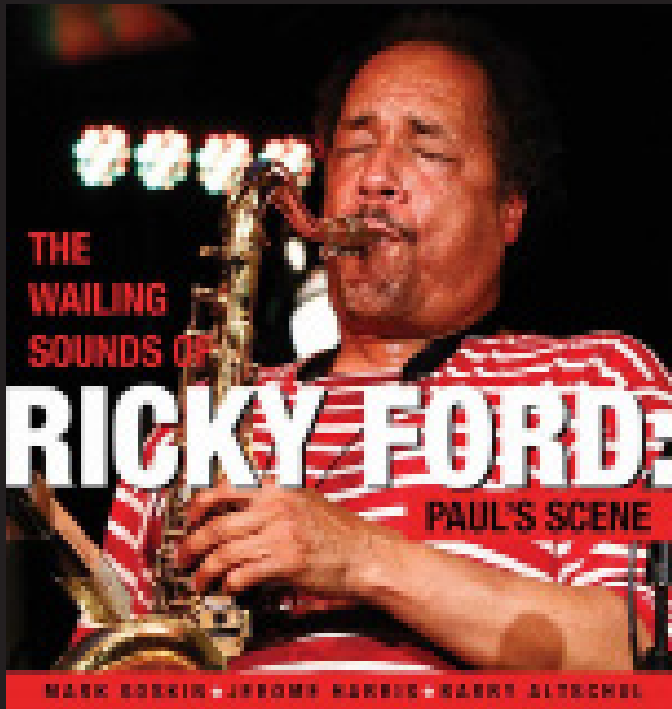
When this two-fold digi-pack arrived in my mailbox it was like reuniting with an old friend. After a feverish listen it emboldened me to dig out a healthy stack of vinyl dating back to his 1977 debut album *Loxodonta Africana* on the New World label. As for this latest date I'm happy to report the guys still got it. Always employing strong pianists such as Jaki Byard, Kirk Lightsey, Albert Dailey & John Hicks among others he has Mark Soskin on board this time out. A veteran player who caught this listener's attention when gigging with Sonny Rollins that should be impressive enough. Equally seasoned, Jerome Harris provides the basic undertow while Barry Altschul, a name most Cadence readers will be familiar with keeps things cooking with the pots and pans.

Then there's the leader; on his first recording mentioned above he essayed a self-penned tune simply entitled "Dexter" and that's what comes to mind when listening to him now. That lush tone thick enough to swim in encasing a multitude of ideation over the horn keys. And he can write too. Of the dozen titles performed all but five are his writings. Mention must be made of the rather hefty accompanying booklet with commentary from Benny Golson, Shaun Brady and David Reis.

Attractive graphics and good sound make this a must have. Welcome back, Mr. Ford.

Larry Hollis

New Issues



New Issues

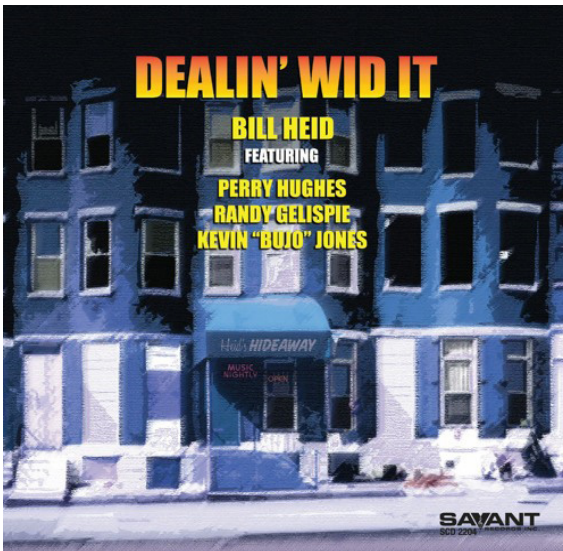
BILL HEID DEALIN' WID IT SAVANT 2204

DEALIN' WID IT / CHO SOUP / IT'S A LIVING(*) / FOUR TO ONE(*) / MINOR WORM / NAUGHTY LITTLE PUPPY / SAMBA CAT / BOUNCY / TREE TRUNK / HURT SO BAD. 62:10

Heid, org, vcl(*); Perry Hughes,g; RandyGelispie, d; Kevin "Bujo" Jones, perc. 11/18/2019. Lansing, MI.

After around a half-dozen issues on the Highnote subsidiary Savant and a pair of titles under the Doodlin' imprint B-3 boss Bill Heid has kept a low profile but thanks to Barney Fields he is back on the scene. One of the more distinctive practitioners of the idiom he heads up typical trio of bandstand-hardened stalwarts of guitar, drums and percussion. Newcomer Jones is heard on all tracks except for "It's A Living", "Naughty Little Puppy" and "Tree Trunk". The other two members are well-versed in Heid methodology having appeared on his 1997 Savant disk Bop Rascal. Traps ace Gelispie has a long resume of soul jazz recordings but guitarist Hughes is less recognized. An under-ground legend in Detroit he has paid enough dues to go to heaven without dying. On an all-original program (other than the oft-covered "Hurt So Bad" this soulful rendering should hit all the right notes with followers of early Larry Young and Don Patterson. Heed the title.

Larry Hollis



New Issues

ALAN BROADBENT TRIO LIKE MINDS

SAVANT 2198

THIS I DIG OF YOU / PRELUDE TO PEACE / WITH THE WIND AND RAIN IN YOUR HAIR / DANCE ONLY WITH ME / AIREGIN / STAIRWAY TO THE STARS / BLUE PEARL / THIS IS NEW / YARDBIRD SUITE. 59:37

Broadbent, p; Harvie S.,b; Billy Mintz, d. 4/29 & 7/27/2021. NYC.

Consistency. That's the word that popped into my mind after listening to this release. If one has heard or read the two previous Savant issues in these pages it should be easy to realize how appropriate the title of this third one is. There should be little dispute that this threesome is one of the top five piano trios recording today. As was the case with those former dates the tune list is sprinkled with scripts from jazz giants, in this case Hank Mobley, Sonny Rollins, Bud Powell and Charlie Parker. Yet these are not mere run-throughs but inventive investigations of well-established charts. An impressive example of the leaders accomplished arranging skills. The sole original is the reflective "Prelude To Peace" while the other four numbers are described in the informative booklet notes of Dan Bilawsky as "a mixture of under appreciated gems and time-tested favorites". Once again the dexterity of both Harvie S. and Billy Mintz is evident in their respective usage of arco/pizzicato and brushes/sticks when warranted.

For neophytes, any of this trios output on Savant is a good place to start. Lend an ear.

Larry Hollis

New Issues



New Issues

NICK DUNSTON ATLANTIC EXTRACTION OUT OF YOUR HEAD 004

COLLAGE NO. 2/ TATTLE SNAKE/ DUNSTERLUDE/ DELIRIOUS DELICACIES/ COLLAGE NO. 4/ S.S. NEMESIS/ VICUNA/ COLLAGE NO. 1/ GLOBULAR WEAVING/ STRING SOLO NO. 2/ ZOOCHOSIS/ STRING SOLO NO. 1/ COLLAGE NO. 5/ STRING SOLO NO. 3/ A ROLLING WAVE OF NOTHING/ CONTRABAND PEANUT BUTTER 62:50

Nick Dunston, bass, vcl; Louna dekker-Vargas, flt, alto flt, plc; Ledah Finck, vln, vla; Tal Yahalom, g; Stephen Boegehold, d Bklyn NY March 15, 2019

An interesting line up. Something new to look forward to. The ensemble with the winds and strings is interesting, almost eerie sounding. Tattle Snake begins with a very nice brush solo by Boegehold. He is another Out of Your Head recording, and I citing his brush-work there. Very tasty drumming throughout this piece. Dunsterlude, I suppose refers to composer and leader Dunston, is a lovely ballad with very interesting interplay between guitar, flute and strings.

Throughout, whether it is on the very short or longer pieces, the ensemble work is excellent. I love the over all sounds they get. I really like the use of the viola. And some of the melody lines are quite interesting. I really love S.S. Nemesis, with the strings playing what sounds like an old fashioned almost square dance melody with the piccolo over it all. Lots of fun.

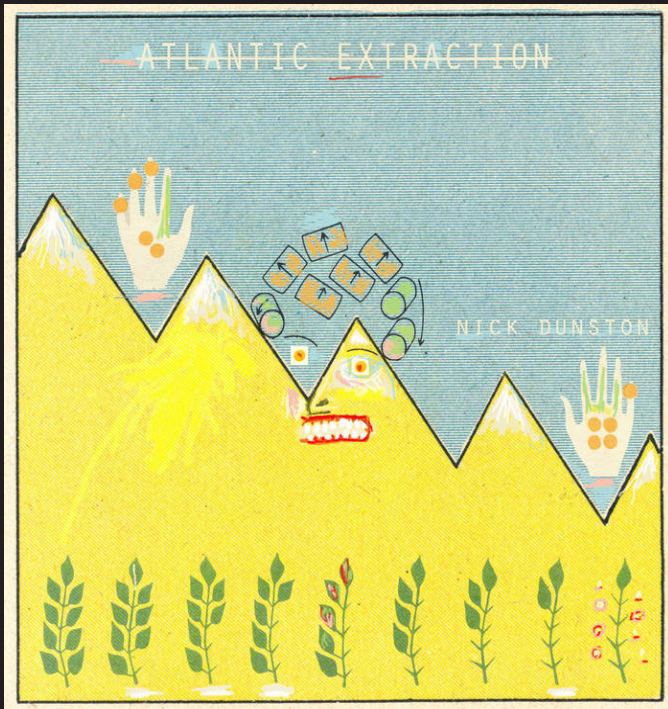
Globular Weaving gets into some loud dissonant passages. Don't know if that is to signify something about the world works, or doesn't work, but it makes for interesting listening.

String solo 3 is a bass solo by Dunston. Some really good playing. Indeed, there is excellent playing throughout this recording, whether ensemble or solo. The instrumentation is unique and the instruments are used in original ways creating sounds that demand the listener actually listen.

A very interesting recording.

Bernie Koenig

New Issues



New Issues

A) JOSE RAMIREZ MAJOR LEAGUE BLUES DELMARK 872

MAJOR LEAGUE BLUES / I SAW IT COMING / BAD BOY / MY LOVE IS YOUR LOVE / WHATEVER SHE WANTS / HERE IN THE DELTA / FORBIDDEN FUNK / ARE WE REALLY DIFFERENT / GOTTA LET YOU GO / AFTER ALL THIS TIME. 51:43.

Collective personnel: vcl, g; Billy Flynn, Jimmy Johnson, g; Roosevelt Purifoy, org; Bob Stroger, b; Willie "The Touch" Hayes, d. Andre Reyes, Jr., kybds; Kenny Watson, Jr, b; Antonio Reyes, b, d; Evan Hoffman, perc; Shelly Bonet, bg vcl. No dates given. Chicago. North Carolina.

B) RICHARD RAY FARRELL & THE LEISURE MEN LIFE OF LEISURE

CAMBAYA KARONTE 6112

FARRELL, HCA, VCL, G; TROY NAHUMKO, G; SERGIO BAREZ, B; PABLO BAREZ, D. NO DATES GIVEN. MALAGA, SPAIN.

One would think with what we've been going through for over two years now there would be a plethora of blues releases out on the market but sadly, that's not the case. Here's a pair of contemporary items that happened to sneak in.

First up is the debut (other than an earlier self-released title) of up-and-coming singing guitarist Jose Ramirez. A native of Costa Rica he's assembled quite an impressive launching pad to showcase his talent. The program is made up of two separate sessions; the initial four songs listed feature him with the first half-dozen musicians listed in the personnel section. Billed as the Delmark All-Star Band comprising Chi-town veterans comfortably in place at the companies Riverside studio. Elder statesman at 90 Bob Stroger guides the three man rhythm section in two staples from Magic Sam and Eddie Taylor with the late, great Jimmy Johnson's always welcome string-work on the title cut. The remainder stems from a date filled with a half-dozen self-penned songs laid down in western North Carolina. A unique twist is an original that asks the musical question "Are We Really Different" performed in Spanish and English. One example of this rising blues stars acumen is his kinetic guitar swaps with Johnson on the opening track. To paraphrase the iconic Richard Pryor "I believe the guy's got potential".

b) When one thinks of blues hotbeds Spain is not a location that comes to mind. Although mastered in Philly this offering from the eclectic quartet known as the Leisure Men put these eleven numbers to tape originally in sunny Spain.

Seven of these titles are by Farrell and while serviceable none are especially memorable. He has a strong singing voice in the manner of Joe Turner or Kim Wilson and his harp work, while not campfire variety doesn't recall any of the greats such as Little Walter or Billy Branch. The lack of any guitar solo identification makes it almost impossible to discern which is which. Otherwise an issue that will probably take its place among his many other volumes.

Larry Hollis

New Issues



New Issues

SVOBODNI MERCENARY BLUES

THATSWAN RECORDS! #1011

CICADA'S SONG FORUM / THE RUINS OF MARI / GANGES / BLUES IN THE KEY OF UR / THE WHORE FROM LARSA / MERCENARY BLUES / WOODEN SHIP / OTHER SHORES / THE HILLS OF NINEVEH

Bennington, d, perc, Phil Hunger, synth, g, efx. Davi Priest, ab, efx, Brian Seyler, ts, October 25th, 2020, Chicago, Illinois.

Svobodni ("free" in Russian) is the project of drummer Jimmy Bennington and electronic keyboardist Phil Hunger. The band was inspired by the diaries of Soviet Army colonel general Ivan Chistyakov about the Gulag and hard labor in Bamlag. Therefore it is easy to guess that the theme of the sonic research was loneliness and its epitome in sound.

The new Svobodni record is a tribute to many ancient cities: Sumerian Ur, Babylonian Larsa and Assyrian Nineveh.

The debut composition "Cicada's Song Forum" abounds with quality bass parts and precise acoustic Ambient. The composition "Ruins of Mary" mixes all the earthly misery and Conan Doyle underwater mystery, reminiscent of the American musical collective Seabat. Also elements of industrial are present in this soundscape, lightning cold blows on metal surfaces.

Mercenary Blues is first of all a psychological record. It becomes obvious that the musicians give themselves complete freedom in self-expression; to the previously described cocktail of industrial and ambient they also add percussion, allowing you to deeply understand the severity of the visualized space.

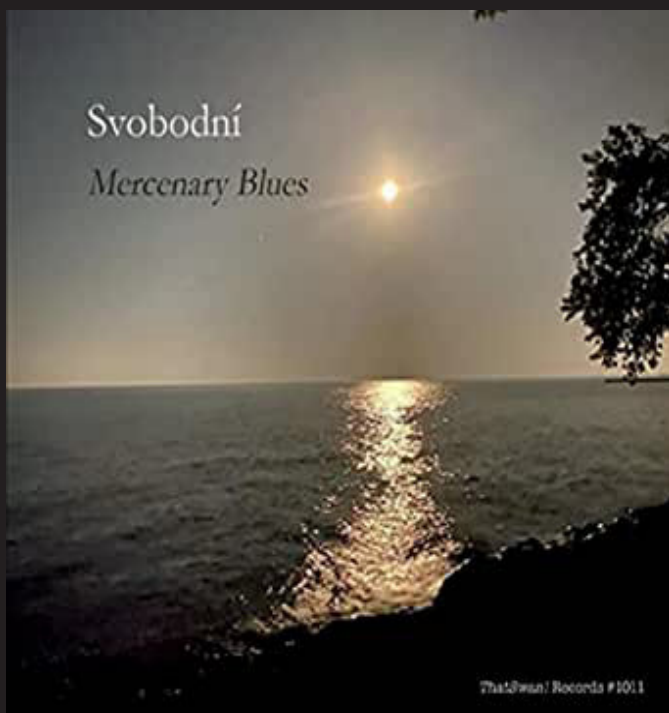
The "Ganges" track gives birth to a double bass cobweb, a short synth part adds 70s-80s cosmicism, and the Bennington and Hunger parts themselves give an impression that artists are carrying out masonry work in cold blood in each one of the previously described cities.

Stylistically, the record still fits the definition of acoustic Ambient with Jazz elements, although there is an electronic component in this music. The embodiment of ancient cities in the sound sense did not turn out obtrusive, and it played into the hands of the musicians. There are no obvious, sugary Middle Eastern references. Everything is neatly hidden behind a screen of brass passages, massive bass and synth parts.

Mercenary Blues is a timeless sonic self-discovery that allows you to associate it with Russian literature. Quite curious work, worth listening to.

Ilya Kudrin

New Issues



New Issues

JIMMY BENNINGTON COLOUR & SOUND EVERLASTING BELLE

THATSWAN! RECORDS #1010

THE SEAGULLS AT KRISTIANSUND / OLD FRIEND / GEMINI / 2300 SKIDOO / SNEAKY /
RAHWAY / GARDEN CIGARETTES / EVERLASTING BELLE / THE ICE COLD FURNACE

Bennington, d, Priest, b, Cook, sax, b cl, Laurenzi, ts, Black, ts, July 28th, 2019, Chicago, Illinois.

Another project of the drummer Jimmy Bennington is Colour & Sound, within the framework of which he released the album Everlasting Belle. When listening to it, it becomes clear at once that it will be very difficult for an inexperienced listener to get hooked on a single composition in it. The music on the album with the exception of three out of nine tracks is totally original and contains a fine balance between Free and Cool Jazz elements. I would note the ornate mathematics of double bassist Davi Priest's playing in 2300 Skidoo, which is, in my opinion, the main track on the album, where there is a line between lack of control and presence of control during free improvisation. The playing of saxophonist James Cook, on the other hand, is reminiscent of Lee Konitz's signature sound of the 60s. The album still contains a certain touch of academic sound and desire to act according to an imaginary "textbook" - it does not contain an abundance of experiments with field recordings and electronics unlike the Svobodni project. Everlasting Belle is a bird held by a thin string, then released into the boundless sound skies. It creates an unnatural feeling, whether to give yourself free rein to express yourself, or to control the connection with the outside world over the course of an hour-long sonic exploration.

Ilya Kudrin

New Issues



New Issues

DAVID HANEY CIRCADIAN WORLD CLOCK

BIG ROUND RECORDS 8970

CIRCADIAN WORLD CLOCK 2019 / CIRCADIAN WORLD CLOCK 2020 / CIRCADIAN WORLD CLOCK 2019 / A WORD FROM KRISTINA AND RUPERT FROM JAN 2021

Haney, p, mallet, Ebow, Bernard Purdie, d, Dave Storrs, perc, didgeridoo, multiple instruments, Nathan Breedlove, tpt, Marc Smason, tbn, Jeremy Shaskus, b cl, Nadya Kadrevis, cl, January 1 - 25, 2019, January 25, 2020, January 2021, recording place not provided.

David Haney is not on that list of musicians who will stand with a serious face showing the audience a familiar sound. That's not the case here: Haney is always trying to find new ways in his sonic explorations, catching between Free Jazz and live improvisation. In his new release, the author decided to add field recordings, which are an integral part of avant-garde and Ambient music.

This opportunity appeared thanks to the participants, who sent field recordings from different parts of the globe with the exact time.

Circadian World Clock contains no harsh noise elements and the field recordings themselves sound quite gentle to the human. The musical parts are, in my opinion, a flow of conscious thought expressed in sound. Haney went beyond playing the piano and decided to add an electronic bow and mallets to the overall list of instrumentation. The music was played as part of a small ensemble and then as part of a trio.

The main goal and strength of this kind of musical research has always been the element of a strong concept. In this case we see how sound becomes a persistent instrument of unity of society, despite the different geographical locations, each of us has the opportunity to hear the sounds of a single origin - whether it is the voices of people or the noise of machines.

The overall soundscape created by Haney allows you to achieve the highest level of sensitivity. A wonderful album to feel yourself.

Ilya Kudrin

New Issues

David Haney **Circadian World Clock**

David Haney piano with E-Bows & mallets
Dave Storrs multiple instruments
Bernard Purdie drums
featuring **THE CIRCADIAN CONSORT**
THE WORLD IN A DAY
*Field Recordings &
Music Interpretations*



Obituaries



Adelhard Roidin Charles Andrew Eubanks III Charnett Moffett Grachan Moncur III John Barnes Jose Luis Cortes Klaus Schulze Roberto Masotti

ADELHARD ROIDINGER *bassist has passed at the age of 80...he played with Joachim Kühn, in a trio with Anthony Braxton and Tony Oxley, Albert Mangelsdorff etc.*

ALLEN BLAIRMAN *August 13, 1940 (Pittsburgh, pa) - April 29, 2022 (Heidelberg, Germany)*

CHARLES ANDREW EUBANKS III *American jazz pianist, born 26 July 1946 in Detroit, USA. Died 06/02/2022.*

CHARNETT MOFFETT *(June 10, 1967 – April 11, 2022) jazz bassist He was 54.*

DONALD SMITH *(Sep. 4th, 1943 - Apr. 9th, 2022) pianist died Apr. 9th at 78.*

ELLYN RUCKER *pianist Born August 29, 1937, in Des Moines, IA, passed away May 22, 2022.*

GRACHAN MONCUR III, *trailblazing jazz trombonist, dies at 85.*

JOHN BARNES *(May 15th, 1932 - Apr. 18th, 2022) saxophonist, clarinetist and flutist, died Apr. 18th at 89.*

JOHN WILLIAM HEARD *(July 3, 1938 – December 10, 2021)[1] was an American bass player and artist.*

JOSE LUIS CORTES, *Cuban Bandleader, dies at 70. He was trained in the classics and jazz, but he helped popularize a new, danceable genre known as timba.*

KLAUS SCHULZE *(Aug. 4th, 1947 - Apr. 26th, 2022) composer and keyboard player died Apr. 26th at 74.*

LEROY WILLIAMS *(February 3, 1941 – June 1, 2022)*

ROBERTO MASOTTI *(1947 - Apr. 25th, 2022) photographer, died Apr. 25th at 75.*

Thanks to Slim for Obituary Entries