

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



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CAFE SOCIETY BOOK  
REVIEW



VOLUME 39 NUMBER 2

APRIL MAY JUNE 2013



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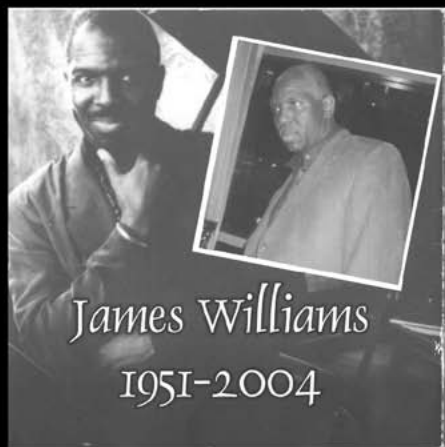
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guitar                      reeds                      piano

Wed April 24, 7pm  
**SHAPESHIFTER LAB** w/ OPEN  
18 Whitwell Place     **MUSIC ENSEMBLE**  
Brooklyn, NY

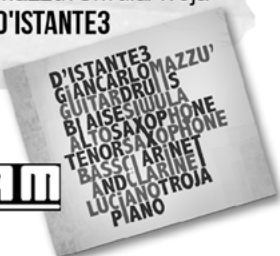
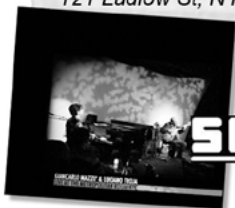
Thu April 25, 7pm     Mazzu'/Siwula/Troja  
**SAPPHIRE LOUNGE**     **D'ISTANTE3**  
249 Eldridge St.,     CD release  
New York City     **SLAM 2012**

Sat April 27, 8pm     Mazzu'/Siwula/Troja  
**OUTPOST 186**     **D'ISTANTE3**  
186 ½ Hampshire St.  
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Sun April 28, 7pm     Mazzu'/Siwula/Troja  
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Mon April 29, 6pm     "LIVE AT  
**CASA ITALIANA**     **THE METROPOLITAN ROOM NYC"**  
**ZERILLI-MARIMO' NYU**     SLAM 2013  
24 W. 12th St.     CD forthcoming release  
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Sat May 4, 8pm     Mazzu'/Siwula/Troja  
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# The French American Peace Ensemble

North American Tour June, 2013



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tour updates & info:  
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LOUIS SCLAVIS

- ◎ June 12...La Sala Rosa; Montreal, Canada
- ◎ June 13...Vision Festival 18, NYC
- ◎ June 15...Panel on FA exchange VF, NYC
- ◎ June 18...Shadow Box Theater, Columbus Ohio
- ◎ June 19...Constellation Chicago, IL
- ◎ June 20...Chapel Performance Space, Seattle\*
- ◎ June 21...Vancouver Int'l Jazz Festival, Canada\*
- ◎ June 22...Ottawa Jazz Festival, Canada\*

\*on these dates the tour continues as a quartet without Louis Sclavis

The French American Peace Ensemble has been made possible through the French-American Jazz Exchange, a joint program of FACE ("French American Cultural Exchange") and Mid Atlantic Arts Foundation, with generous funding from the Cultural Services of the French Embassy, Doris Duke Charitable Foundation, Société des Auteurs et Compositeurs de Musique ("SACEM"), Florence Gould Foundation, and Institut Français.

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EXCHANGE



June 12 - 16, 2013

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Milford Graves  $\Delta$  C Gayle  $\Delta$  W Parker  $\Delta$  R Rudd  $\Delta$  A Baraka

### > $\infty$ Thursday 6/13

Maria Mitchell  $\Delta$  Terry Jenoure  
Akhenaten's Visions  $\Delta$  R Cambell  $\Delta$  B Carrot  $\Delta$  JK Hwang  $\Delta$  M Wimberly  
U\_L Project  $\Delta$  R Brown  $\Delta$  J McPhee  $\Delta$  M Masaoka  $\Delta$  M Helias  $\Delta$  Q Naqvi  
Roscoe Mitchell  $\Delta$  Henry Grimes  $\Delta$  Tani Tabal

### > $\infty$ Friday 6/14 — The French-American Connection

S Dalachinsky  $\Delta$  D Petit  
Bern Nix  $\Delta$  F Grillot  $\Delta$  M Lavelle  $\Delta$  R Sylvester  
The East-West Collective  $\Delta$  D Petit  $\Delta$  S Kassap  $\Delta$  M Masaoka  $\Delta$  L Ochs  
French-American Peace Ens.  $\Delta$  K Jordan  $\Delta$  W Parker  $\Delta$  H Drake  $\Delta$  F Tusques  $\Delta$  L Sclavis

### > $\infty$ Saturday 6/15

coT.I.M.E. - the Future of Jazz (student perform)  
Tomas Fujiwara & The Hook-up  $\Delta$  A Hopkins  $\Delta$  B Settles  $\Delta$  J Finlayson  $\Delta$  M Halvorson  
K Davis  $\Delta$  E Revis  $\Delta$  A Cyrille  
S Simmons  $\Delta$  D Burrell  
Reggie Workman WORKz  $\Delta$  M Crispell  $\Delta$  O Pope  $\Delta$  T Modak

### > $\infty$ Sunday 6/16

M Parker  $\Delta$  H Drake  $\Delta$  JW Brown  
Hamiett Bluiett Group  
Arc Trio  $\Delta$  M Pavone  $\Delta$  C Taborn  $\Delta$  G Cleaver  
Marshall Allen  $\Delta$  C McBride  $\Delta$  L Smith  $\Delta$  H Cooper



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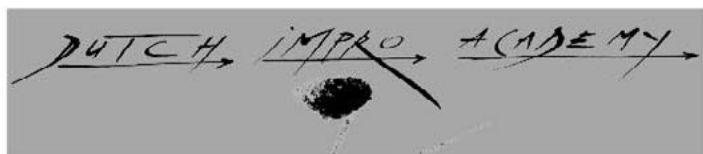
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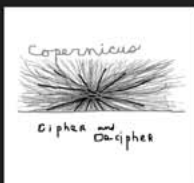
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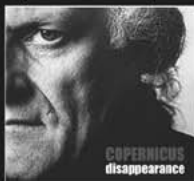
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disappearance



Nothing Exists



Victim of the Sky



Deeper



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## New studio album WORTHLESS! to be released in June 2013



With Copernicus, everything is evolution where the apparent end is just the beginning in a world where nothing, including the illusion of humanity, can stay the same from one moment to the next preventing anything from actually existing. If intellectual personal evolution in the ever evolving understanding and interpretation of Absolute Reality by Copernicus is intellectually observable by him, everything is OK for him. That evolution is what counts and being able to document the evolution in a poetry/music album is even better. He evolves through the art of expression. You get it out there spontaneously and see it, because you do not even know what you know! You get to see what is lurking and boiling up in the subconscious because Copernicus is always searching for the new idea.

The music in this new studio album :*"Worthless!"* is relentless in the face of this laid back introspective Copernicus who for good or bad was relegated to an isolated side of the studio while recording instead of his normal position of front and center at the head of the musicians directing and inspiring them. This isolation took away the demand to be the inspiring performer, the center of attention, and just be another element in the 15 unit group of improvising musicians led by the master, Pierce Turner. All the musicians had was his spoken words. Truthfully, we have never seen a Copernicus so low key and soul searching throughout an entire album in his entire 30 years of recording.

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Festival Schedule:

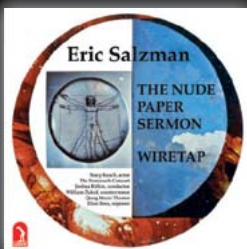
Thursday, April 11, 2013, Shapeshifter Lab, 18 Whitwell Pl, Brooklyn, NY 11215 (646) 820-9452  
David Arner Trio with Jay Rosen and Michael Bisio – Tomas Ulrich's Cargo Cult – Adam Lane Full Throttle Orchestra – Primitive Arkestra Group with Steve Swell and David Haney

Friday, April 12, 2013, Chris' Jazz Cafe, 1421 Sansom St, Philadelphia, PA 19102 (215) 568-3131  
Blaise Siwula with Dom Minasi and Toshi Makihara – David Arner Trio with Jay Rosen and Michael Bisio  
Primitive Arkestra Group with David Haney

Saturday, April 13, 2013, I-Beam, 168 7th St, Brooklyn, NY 11215  
Dom Minasi (guitar) Trio with Ken Filiano (bass) and Jay Rosen (drums) – Blaise Siwula Group (reeds)  
Harvey Valdes (guitar), Gian Luigi, Diana (live electronics) – Blue Spirit Band with Adam Lane (bass)  
Primitive Arkestra Group with Steve Swell and David Haney

Sunday, April 14, 2013, ABC NO RIO, 156 Rivington St, New York, NY 10002  
Attention Screen: Liam Sillery--Trumpet Bob Reina--Piano Chris Jones--Bass Mark Flynn--Drums.  
Jack DeSalvo cello, mandola and guitar, Matt Lavelle on trumpet, flugelhorn and alto clarinet and Tom Cabrera on frame drums and percussion. Blaise Siwula (reeds) and David Haney(piano). Open Session

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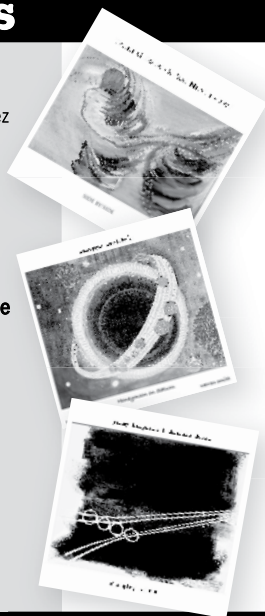
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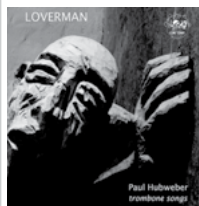
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ABBREVIATIONS USED  
IN CADENCE

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  
 figh: 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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**Ken Aldcroft-William Parker**

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**Tiina Kiik**, The Whole Note

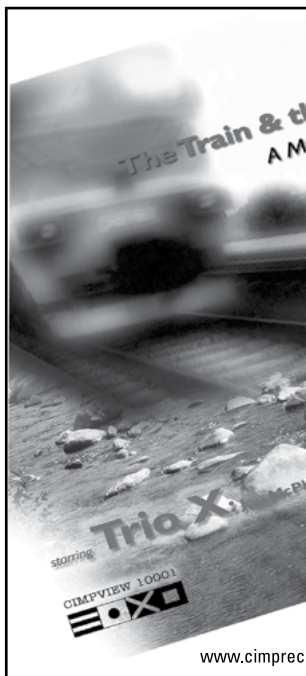
**Hat & Beard (the music of Thelonious Monk)**

*Live at Somewhere There* (TRP-013)

*Good fun, good music, good spirit.*

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# Inside This Issue



## Cadence Magazine Editorial Policy

Established in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly publication. On January 1, 2012 Cadence Magazine was transferred to David Haney and Cadence Media L.L.C was born..

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

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

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

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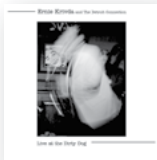
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**5002** Odean Pope  
**5003** Joe McPhee & Dominic Duval  
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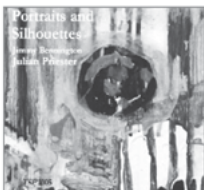
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CADENCE JAZZ BOOKS announces its latest release:

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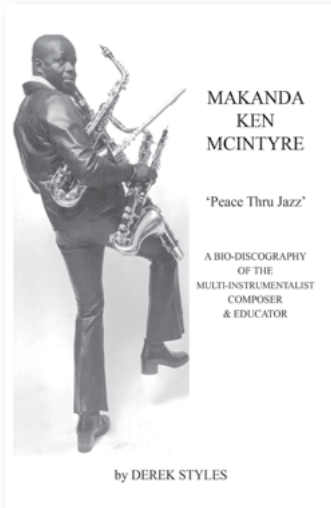
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## Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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

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# Contributors

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

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

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

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

**M**ICHAEL GERBER (Feature Book Review) *is a journalist based in London, England, author of the book Jazz Jews, and host of the Kosher Jam show on UK Jazz Radio and Europe Jazz Radio.*

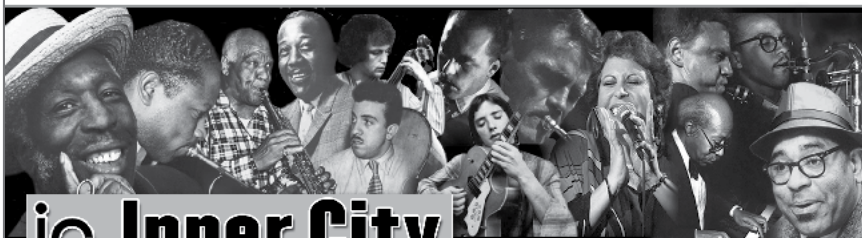
**R**ON HEARN (Short Takes Obituaries) *is a 60-something technical writer from Vancouver, Canada. He has been a jazz lover since the mid-60s. As a teenager, he got bored with the pop music of the day, so he first started listening to some of his uncle's old jazz 78s and then started buying LPs determined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

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

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

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Photo Credit: Ken Weiss

## ROBERT D. RUSCH

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### Papatamus:

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

### TRANSCRIPTION

#### FROM AUDIO

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Transcribed by  
Paul Rodgers

Hard to believe it's 2013 already, but here we are with a 2013 edition of *Papatamus*, where I will try to convey to you records that I found notable, usually in a positive way, over the last three months. I listen to hundreds—literally hundreds—of recordings every month; these are the ones that caught my ear.

Singer Elizabeth Shepherd has recorded an intriguing set of songs on a record entitled *Rewind* on the Linus label, Linus #270165. The tunes, *Love for Sale*, *Poinciana*, *Lonely House*, *Feeling Good*, *Midnight Sun*, *Sack of Woe*, *Buzzard Song*, *When You are Near*, *Born to Be Blue*, *Prelude to a Kiss*, and two with French that I'm sure to mangle—one is called *Pourquoi Tu Vis* and the other is called *Les Amoureux Des Bancs Publics*. Not sure what they mean. [BREAK IN RECORDING] set of standards, Ms. Shepherd's insightful notes, and the effect of being eight months pregnant on the recording, are as intriguing as the music is. Here is more or less familiar material, and it's handled quite originally, and still with the familiar references that make them standards. She enunciates wonderfully, and she'll draw you in with her standards—her original interpretation is what I should say. It's recorded over different times, and the cumulative personnel is Colin Kingsmore on drums and percussion, Scott Kemp on double bass, Ross MacIntyre on double bass, Mark Kelso on drums, Denzil Sinclair assists on vocals on one track—that's on *Prelude to a Kiss*—Andrew Downing double bass, Rob Schwager on guitar, Kevin Turcott on trumpet, David Travers-Smith on trumpet, and Johannes Hoclist on stereophonic snaps. So if you like vocals and want to hear a dozen of them attacked rather refreshingly and poignantly, search out this record by Elizabeth Shepherd. It's a Canadian label and, again, it's on Linus 270155. Last *Papatamus*, I raved about a singer named Gregory Porter for the content-driven lyrics, and in the same vein comes a record by somebody who calls himself Ju—J-U—*Positively Pessimistic*.

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It's a record by Judith Zürcher, and it's joined by Janos Knobel on guitars, Milan Scheidegger on keyboards, which include the Hammond and piano, Mirco Häberli, and Remo Borner on drums. And it's on the Unit label, which is a Swiss label, and it's called *Positively Pessimistic*, UTR 4371. Miss Zürcher, who has written all the original nine pieces, sings on modern universal maladies, observations on common themes. Her proactive lyrics strike true, but maybe if they don't, they'll make you think. And the CD comes nicely with a printout of the lyrics, but say nothing about the singer. Anyway, I found this an intriguing and enjoyable vocal album, and with lyrics that do make you think. Again, a good recording. I should say, actually, a thoughtful recording, and also a good recording. For people who are interested in Norah Jones-ish type singing, there's Tara Linda, *Torch and Sass*. It appears on the Tara Linda Physalia Records, no number. As I said before, this is somewhat derivative of Norah Jones. She also sings originals, and this is all done up in 40s saloon manner. This is an acquired taste, perhaps, but if you've acquired it, I think you'll find it more fulfilling than Miss Jones' work. The hype sheet says that she is endorsed by Hohner Accordians, and Lanikai Ukuleles, and she lives in Oakland, California. But she's more than that, and, again, if you like that sort of period music, this is the one to find. Singer Shawnn Monteiro has come out with a set of 12 standards with Mike Renzi on piano, Dave Zenon on bass, and Steve Langone on drums, and it's called *To Carmen, with Love*. When I first listened to this—I very often listen to CDs without paying much attention to who it is; just listen to the fresh and—and said it was very much in the Carmen McRae mold, and lo and behold obviously it's meant to be that way. Blindfolded on first blush, you might think it was Carmen McRae, but it's not. She sings standards with a believable conviction and with some original approach, but enjoyable as it is you're going to think of Carmen McRae. If there hadn't been a Carmen McRae, this record might not have existed. If it had existed, it would be particularly notable—if she had existed, I should say. Shawnn Monteiro on Whaling City Sound, #WCS057, and it's called *To Carmen, with Love*. And finally in the vocal department, we have Jason Paul Curtis, called *Lover's Holiday*, and from the look of the package, with the champagne and so forth, it looks like another Sinatra or Sinatra-type singer clone. This has no record label or number. If you go to [www.jasonpaulcurtis.com](http://www.jasonpaulcurtis.com), you can find more out about this. Here he's backed by a small and large group. The small group he calls Swing Lab; the large group he calls Swing Machine. On a mixture of originals and standards, including *Our Time of Year*, *Let it Snow*, *Christmastime is Here*, *Good This Year*, *Blue Friday*, *Lover's Holiday*, *You'd Be So Nice to Come Home to*, *In the Still of the Night*, *I've*

*Got My Love to Keep Me Warm*, and *A Christmas Waltz*, among others. So it is a seasonal record, and 'tis the season to be jolly. And if you like your jazz bright and chrome-y—and chrome-y bright, I should say—this may be your cup of tea. Curtis sings well, he pushes the meter, and the band is studio-on, with a fine, fine, fine solos, mostly by Dave Shipp's flute and reeds. And while this is champagne holiday stuff, Curtis is convincing more so than the setting might suggest. Nothing heavy, but very pleasant. Again, it's Jason Paul Curtis, *Lover's Holiday*. Now, if you like shiny big bands, there's really no better right now than UNT—that's the University of North Texas—who's One O'Clock Lab Band has put out *Lab 2012*. Here the soloists are spot-on, and given enough time for more than perfunctory statements, but the main thing here is this 19-piece band, as a whole, is light and swinging, and under the direction of Steve West. I'm a little sheepish about recommending this because I'm somewhat critical of most of the musical schools, or at least skeptical as to what they're turning out, and I think they are a major source for the forgettable jazz that comes out mostly—the faceless recordings that just keep flowing out. But, you know, give these guys their due; they're good, and this band is certainly together. It's light and compelling, but it's far more interesting than the average perfunctory effort. More Kenton than Basie, but that's to be expected, and nothing wrong with that. I like both. Anyway, this is—I guess you might say this is a spot-on band. It's *Lab 2012*, and it's on the North Texas Jazz label, #1201. And probably won't find that in stores, so, again, go to the internet; go to North Texas State Jazz Lab, and I'm sure you'll be able to find it that way. *A Tribute to Benny Goodman* by the Julian Bliss Septet, with Julian Bliss on clarinet, Neal Thorton on piano, Jim Hart on vibes, Martin Shaw on trumpet, Colin Oxley on guitar, Tim Thornton on bass, and Matt Skelton on drums. On the Signum Classics label, #BD288. Leaves me wondering... why? B.G. fans, and I know you're out there, this does nothing at all except recreate. Has all the right notes, and none of the excitement. This is just not even equal to the original, and I don't understand why anybody would get this, nor why it was put out, but there it is *A Tribute to Benny Goodman* by the Julian Bliss Septet, on Sigmun Classics. You know, I sort of promised myself I would accentuate the positive on these columns, since I have limited space and just an absolute ton of records to go through, so to accent the positive, here's Alex Riel, Special Quartet Full House, *Live at the Jazzhaus Montmartre* on Storyville, #1014276. Mr. Riel, who has been drumming for almost as long as he's alive—he was just 70 years old—and has appeared on thousands of sessions, and I would guess is the first call in Scandinavia, certainly in Denmark, when you want a drummer, and a good drummer,

has produced a fine record here, with Dado Maroni on piano, Jesper Lundgaard on bass, and the rather overlooked saxophonist George Robert. Mr. Robert has been around for many years, done many recordings, and just doesn't seem to grab too much attention. Anyway, he jumps out here on *Just Friends*, on a CD that is mostly standards—*Just Friends*, *Body and Soul*, *Impressions*, *Like Someone in Love*, *Old Folks*, and Clifford Brown's *Sandu*, plus one Alex Riel original, *Chiming*. The group, charged by George Robert on alto sax, jumps out on *Just Friends*, and really doesn't let up for the whole session. It's a beautiful record; what jazz is all about—release, tension, and expression. And it's Alex Riel *Special Quartet* on *Storyville*, #1014276. *Familiar Faces*, by Matt McDougal on the Armored record label, #ARCD8020, presents a rather generic quartet of Paul Tynan on trumpet and flugelhorn, Casey Thompson on bass, and Jared Farney on drums. It represents eight tracks, I assume all by the leader, Mack McDougal, although not credited, and I mention it for two things: one, the trumpeter Paul Tynan infuses his reflective solos with touches of Freddie Hubbard flashes, and the guitarist leader strings some interesting lines. But overall this is just a rather generic group. Flute and sax man Jason Robinson has produced his debut CD, I think—a stunning CD—on Cuneiform records, #RUNE346, called *Tiresian Symmetry*. There are just many stunning moments on this CD, on which Mr. Robinson is backed by a tight and well-known, but somewhat overlooked group, J.D. Parran on reeds, Marty Ehrlich on reeds, Marcus Rojas on tuba, Bill Lowe on tuba and bass trombone, Liberty Ellman on guitar, Drew Gress on bass, George Schuller on drums, and Ches Smith on percussion. The eight originals are made up of not only fire-y playing, fine solo work, but it's backed by clashing ensemble design and effective use on the low instruments—tuba, bass trombone, etc. Some excellent shifts in counterpoint and tempi, and already—this is just a record I keep coming back to, and it's just music that's hard to ignore. So, if you, you know, like music that is easy to ignore, this isn't for you. It's an excellent record. Jason Robinson on Cuneiform records, #RUNE346. Another excellent record, actually a two-record set—is by Roberto Magris, *Aliens in a Bebop Planet*. Magris, an acoustic pianist who has many recordings under his belt, is backed by a sextet of Matt Otto on tenor sax, Dominique Sanders on acoustic bass, Ryan Steever on drums, Pablo Sanhueza on percussion, and Eddie Charles does the occasional vocals. This is a thoughtful and ambitious project, and about half of the work—19 tracks—are originals by the leader, with compositions like *Nostalgia*, *Robin's Nest*, *The Gypsy*, *Nobody Knows*, *Giant Steps*, etc, thrown in. Because of the open-endedness of Mr. Magris' compositions, from track to track that comes on, somewhat like a movement—if there is such a word—a movement, or movements of a larger work, all of

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which is complemented by the group, which comes off relaxed and unhurried, but most importantly, because of the quality and quantity of the originals, this rewards listening with the compositions blending into each other and opening like the proverbial chapters of a book. And, frankly, it would have been better had it just been one CD, as the second CD is a bit of a jumble, opening with *New Cos City*, with Eddie Charles singing and referencing a load of jazz icons. But it's a rather jumbled mess of hipness. However, consider the second CD an extra. This is a good introduction to Roberto Magris' work, called *Aliens in a Bebop Planet*—curious title—and it's on J Mood Records, JM#004. I should mention, on the end of the second set is an explanation of the record, which is really unnecessary. It's very stilted, and is obviously being read from a script by people rather unfamiliar with jazz. However, you like your music explained track-by-track, then this for you. I'll go back to this for disc one, although the second CD does have the most original rendering of *Giant Steps* I've ever heard. It sounds like *Giant Steps* in name only; it sounds like an Ellington etude. Anyway, no matter what, it's beautiful essayed, not recognizable as *Giant Steps*, but beautiful nonetheless, and certainly the most original voicing I've ever heard on that tune. Jonathan Orland has released a CD called *Homes* on the Bee label, #054. Joining Mr. Orland on his alto and soprano saxophones are Sharik Hasan, piano, Greg Duncan on guitar, George Garzone appears on three tracks on tenor sax, Lim Yang on bass, and Jun Young on drums. This is a pleasant enough record of bopstream. It's also thoughtful, and it's noted for the leaders sax work, especially his alto playing, which has a large touch of Paul Desmond in it, but with more bite. Also nicely handled is the guitar work of Greg Duncan, who spins out nicely on a multi-tempoed *In Your Own Sweet Way*. Again, thoughtful music, worth a listen. For those of you who like thoughtful writing for a big band in the manner of the Jones/Lewis big band, you should check out Kirk MacDonald's *Jazz Orchestra, Family Suite for Large Ensemble* on Addo Records, #AJRO13. The Family Suite tells a fine tale, punctuated by some of the finest jazz minds from Canada, including P.J. Perry, Kevin Turcotte, Lorne Lofsky, Neal Swainson, Barry Romberg, and so forth. Again, good original big band work. Sounds fresh. Nice. Kirk MacDonald on Addo Records. Niels Lyhne Lokkegaard has at least an interest recording of ambient music called *Vesper* on Hiatuso Records, #4. The leader plays saxophone, and the group is made up of Jakob Buchanan on flugelhorn, Jakob Bro on guitar, Marilyn Mazur on percussion, Ole Visdby on clarinet, Tine Vitkov on clarinet also, Birgit Bogh Sønderiis also on clarinet, and the last clarinet is Mette Stoktoft. The printing is small. This is a record of sound, organized sound, ambient sound, if you will, mindful a bit of what Bill Dixon used to do with space,

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and it's certainly not for the beat or rhythmic-oriented listener, but it's oddly transfixing and engaging in its composition, which is really the soloist. The individuals only make up the amalgamated sound or soundscape, if you will. Interesting record. And now we go to something completely different. Patrick Tevlin's *New Orleans Rhythm*, featuring Hannah Krapivinski, on New Orleans Music, CD #12. Mr. Tevlin is the trumpeter and vocalist, as you might have guessed. Hannah Krapivinski is also a vocalist. Reide Kaiser on piano, and Colin Brey on bass. This is really old-timey music given new life. Notable for the leader's growling trumpet, and the pianist's barrelhouse piano work. The vocals are sort of vampish. Fans of Bette Midler will find joy in this recording. Toronto—interesting, fun. Patrick Tevlin's *New Orleans Rhythm*, featuring Hannah Krapivinski. I probably pronounce that wrong each time. The Now Orchestra of Vancouver now has—now, now, now—now has a record label, Now Orchestra Records, and they've put out a duo recording, Coat Cooke on saxophone, John Poole on drums, called *Conversations* on Now Orchestra Records, #CLNOW006. They do listen to each other, which essential for any duo date, I think, unless you're from the Derek Bailey school, where you don't want to hear each other—so that's a fair assessment. But, unfortunately, after repeated listenings, this begins to be more tedious. It's possibly because they give each other enough structure that directing their individual statements is less demanding for the players. I don't know. Interesting. Also interesting is Moskus' *Salmesykkel*. Moskus is made up of three people: Anja Lauvdal on piano, Frederik Dietrichson on double bass, and Hans Hulbaekmo on drums. Moskus is the trio, *Salmesykkel* is the title of the album, and—which means “hymn bicycle.” Anyway, so much for me mangling the titles and the names here. It's on Hubro Records, #2318. What I found interesting about this record is the controlled energy the trio shows throughout, in their sort of mix of New Age with guts. They eschew any explosive dynamics. For instance, if dynamic range was zero to twenty, zero being silence, twenty being a rim shot or keyboard pounding, the range on this recording might be seven to nine. Mindful a bit of Protestant hymns, this is settling, and at the same time emotionally tense music. Eliot Zigmund, a drummer you may remember from his 1970s work with Bill Evans, leads a trio of Rick Savage on trumpet and flugelhorn, and Mark Minchello on organ, for Steeplechase Records, #33104, called *Standard Fare*. With the exception of the title track, *Lullaby Line*, which is by Mark Minchello, the ten tracks here are standards. You won't confuse this with Bill Evans, which there's nothing wrong with that, but rather this is sort of light-bop, and rather typical of many

# Papatamus Robert D. Rusch

Steeplechase releases. No surprises, but no unpleasantries either. Jesper Zeuthen, an alto sax player, has put together a group with Caspar Tanberg on trumpet, Eric Melbye on tenor sax, Jens Bang on trombone, Christian Tangvik on tuba, Adam Melbye on double bass, and Thomas Praestegaard on drums, and they've recorded 14 tracks on a record called *Plus* on Barefoot Records, out of Denmark, BFRECO #18. The 14 cuts here are all originals, and while this is clearly the product of a modern jazzman, it gives the ambience similar to Albert Ayler of an earlier traditional time. Much is due to his broad Bechet vibrato on alto sax, and his use of tuba, which is often used as a beat keeper. This record isn't quite fish or fowl, but it's interesting, and, you know, interesting is—it's better than most of the records that land at my doorstep, which just are retreads of something else. It's worth a listen. Jesper Zeuthen, and the record is called *Plus*. And next we come to this rare recording that can be listened to closely, or eaten lunch to. It's *We Remember Helen*—that would be the Helen Keene, who was best known as being Bill Evan's manager for years, as well as others. It's called *We Remember Helen*, it's on the Sound Brush label, #SR1024. Pianist Davidson leads a trio of David Finck on bass, and Lewis Nash on drums, on 15 tracks, mostly standards. Davidson isn't a quirky pianist, or a stylist as such, and the hype says he's classically-based, but you'd never know it. He can swing, and he imbues the tune with a great gusto in this Dedication to Helen Keene. Included in the 15 tracks here are four Davidson originals, and along with standards such as *Yesterday*, *What's New*, *Whisper Not*, *Charade*, *Waltz for Debbie*, *All the Things You Are*, etc. Great gusto here, great music. Really good piano playing, but nothing that's radically new, just good. Now a quick look at some reissues. Storyville has reissued John Stubblefield's *Prelude*, on Storyville, #1018434, *James Spaulding Plays the Legacy of Duke Ellington*, #10918423, along with the *Complete Soundcraft Studio Recordings* from '77-78, featuring Hugh Lawson and Richard Wyands. Messrs. Stubblefield and Spaulding are two East Coast-based saxophone players who have never been particularly well-represented, I feel, on records, and these two also sort of fall into the "ho hum" recordings, offering more than they deliver. The JazzCraft recordings of the late 70s were a breath of fresh air; both of them were made up with trios—Hugh Lawson with Bob Cranshaw and Ben Riley, and Richard Wyands with Lyle Atkinson and David Lee—and when they came out, they were really a breath of fresh air. Put together here in a rather nice two-record compilation or collection on Storyville, #1038428, they remain highly listenable, fresh, New York, post-Bud Powell jazz piano at its finest. No edition of Papatamus would be complete without new Avid



recordings. *Bud Shank, Four Classic Albums*, which brings together the Pacific Jazz records called *Bud Shank Featuring Claude Williamson, the Swings—Bud Shank Swings to T.V., Bud Shank Plays Tenor*, and *I'll Take Romance*. Not the best Bud Shank in the world, but not bad. It's rather typical of the period. They sound better today than—more notable than they were when they were put out. *Flip Phillips, Four Classic Albums*, on Avid AMSC1070. This two-CD set brings together the LPs *Flip, the Flip Phillips/Buddy Rich Trio, Flip Wails*, and *Swinging with Flip*, all notable. They're better appreciated also today than they were when they came out, and Flip Phillips in general, who sort of had to live down his JATP screaming days with hardcore jazz fans, and never quite got the recognition for the fine tenor sax player he was. And finally a two-CD set from Avid, *Gene Krupa: Five Classic Albums Plus*. They were able to fit on five here because some of these were 10-inches, including *The Gene Krupa Sextet #1, 2, and 3, Hey! Here's Gene Krupa*, and the ten-incher, *The Gene Krupa Trio Collates*, which—the trio here with Charlie Ventura on tenor and Teddy Napoleon on piano, and was one of my favorite Krupa discs of the period. It was basic, it was funky, and it was grinding, and I enjoyed it. The "Plus" here is from a Japanese EP from April 1952, with the trio played *Drum Boogie, Moon Over the Ruined Castle*, and *How High the Moon*. This repeats *Drum Boogie*, the EP does, but it's twice as long, and it opens up nicely, and, aside from the opening, there's very little that's repetitive about it. Eddie Shu, who for most of his career was with Krupa, deserves more attention. Certainly the history of jazz cannot be written without attention to Gene Krupa. He's sort of forgotten today. This is a way to pick up on him. Well worth listening. Well, that's it for this Papatamus. If you want further elucidation or you want to challenge me on some points, feel free. My email is [rdr@cadencebuilding.com](mailto:rdr@cadencebuilding.com), and I'll be glad to address your concerns, perhaps in a later Papatamus. In the meantime, I've got a pile of records here to get through. I'm sorry if I was too brief on some of this, but the editor needs the room, too. Have a good day.

[END RECORDING]

Jazz Festivals continue through the southern warm weather, with the Jazzgroove Summer Festival from 1/17-1/20 in various venues in Sydney's central suburb of Surry Hills, and this year's Kinetic Jazz Festival in the nearby suburb of Enmore from 1/22-1/27 exploring more exotic styles and headlining flute master **Kaoru Watanabe**, while a range of top pianists enjoyed the beautiful Stuart piano on site.....the NSW country town of Forbes hosted the 67th Australian Jazz Convention from as always 12/26-12/31 to delight the traditional fans.....recently introduced jazz venue The Dome Bar, in inner Sydney's Strawberry Hills, now has drummer **Andrew Dickeson** controlling the talent selection each Wednesday and Thursday and tasting nice success, while close by the 505 in Cleveland Street presents top talent to good audiences, and the Sydney Improvised Music Association also mounts well-attended concerts in the same street twice weekly – three regular jazz venues in about four blocks..... two world-established south Australian singers home for quick visits and one great concert each in Adelaide – **Anita Wardell**, based for some years in London, England, and Jo Lawry, now working in NYC.....another internationally successful Sydney-based trio, the Necks played Melbourne's Corner Hotel 1/29-30,31 to strong acclaim.....11/27 marked the twentieth anniversary for Bennetts Lane Jazz Club in Melbourne, while the Melbourne Jazz Cooperative began regular Sunday concerts at the venue in January 1983 which continue to the present, regardless of the State Government's 2013 decision to cut the group's funding completely.....Melbourne trumpeter **Peter Knight** selected to take over artistic control of the Australian Art Orchestra, succeeding pianist Paul Grabowsky, who has worked for twenty years to bring the AAO to its present position of excellence and success.....a young German-born alto saxophonist based in Switzerland was brought to Australia to teach a summer course in the country centre of Armidale in NSW, and has been making a national tour with the three other members of the **Andreas Bohlen Quartet**, **Sebastian Bohlen** guitar, **Jakob Dreyer** bass and **Severin Rauch** drums.....Australian pianist/composer **Barney McAll**, for some years based in NYC, played Bennetts Lane on 1/20 with **Frank di Sario** bass and **Danny Fischer** drums during a home visit.....with the assistance of the Musicians Union and their recently acquired partner Eastside FM Radio, the NSW Jazz Action Society is presenting later this month a special concert by the **Evan Lohning** Jazz Orchestra with guest vocalist **Sue Gai-Dowling** and as Master of Ceremonies, the ailing drummer/band leader **John Pochee**,.....Ulverstone Tasmania has a new venue The Wharf which featured Launceston singer **Denise Sam** and her quartet 2/8.

Alwyn and Laurie Lewis

While the country's biggest jazz festival – Ghent Jazz – just announced the bulk of its program for this summer (one entire day curated by **John Zorn** and appearances by vocalists **Diana Krall**, **Dee Dee Bridgewater**, **Kurt Elling**, **Madeleine Peyroux** and **Jamie Cullum**), the club scene has been thriving with its usual spring spark. First of all a few interesting events need to be pointed out, as Belgium's finest two orchestras, the Brussels Jazz Orchestra (BJO) and Flat Earth Society (FES), have a reason to celebrate. The BJO, led by alto sax player and arranger **Frank Vaganée**, have garnered quite some fame for themselves as one of the most stylish outfits in big band jazz. They celebrate their 20th birthday with a series of concerts for which they invited a series of guests. Among them previous collaborators like **Bert Joris** and **Philippe Catherine**, but the most striking name is undoubtedly **Joe Lovano**. In typically contradictory fashion, FES turns its 13th birthday into a nonsensical event. A new album, called "13", contains 13 new compositions. All the familiar ingredients are there: the geeky wordplay, and of course the unpredictable character of the songs. Few orchestras of this size manage to swing as raucously as FES, while incorporating the most diverse elements, ranging from ragtime and old school swing to schizophrenic madness, hyperactive jazzrock and sudden verges into convulsive cartoon abstraction. Composer **Peter Vermeersch**, who led the equally genre-defying X-Legged Sally during most of the nineties, ensures that the tribe keeps things fresh, exciting and, of course, a bit silly. Somewhat related, the trio Too Noisy Fish, which consists of drummer **Teun Verbruggen**, bass player **Kristof Roseeuw** and pianist **Peter Vandenberghe** (the rhythm section of FES) recently went to San Francisco to record their second album with Oz Fritz. If this one lives up to the expectations, it will even surpass their debut album "Fast Easy Sick" (FES, get it?), still one of the finest jazz albums to emerge from this region in recent years. In the meantime, Verbruggen also released an album ("Second Law of Thermodynamics") with The Bureau Of Atomic Tourism, an all-star band which includes **Trevor Dunn**, **Andrew D'Angelo**, **Nate Wooley**, **Jozef Dumoulin** and **Marc Ducret**. For the upcoming tour, taking them to France, the Netherlands and Belgium, the Frenchman will be replaced by Dutch guitarist **Jasper Stadhouders**. The New York Jazz Connection, a series of concerts organized by Antwerp-based Sound In Motion, along with jazz club De Singer (Rijkevorsel) recently kicked off with performances by **Sylvie Courvoisier & Mark Feldman**, the soulful free jazz of Digital Primitives (featuring the inimitable **Cooper-Moore** on self-made instruments) and the loose virtuosity of trumpeter **Peter Evans'** new trio. Once again confirming there's no limited to his possibilities, Evans played a staggeringly impressive concert that left the entire audience baffled. Still on the menu in the series: concerts by **Mark Helias'** Open Loose, with **Tony Malaby** and **Tom Rainey**, and a performance by Baloni, a trio led by our own **Joachim Badenhorst**.

The young reed player also invited British luminaries **John Butcher** and **Paul Lytton** for an evening of solo, duo and trio performances and proved himself one of the most creative representatives of Belgium's fertile improvisation scene. Other remarkable events were the performances by the hard-hitting trio Ballister (saxophone player **Dave Rempis**, cellist **Fred Lonberg-Holm** and drummer **Paal Nilssen-Love**) and one by the brand new Switchback, a quartet led by Chicagoan reed player **Mars Williams**, who turned the band's first concert into a small triumph that threaded the line between ferocious free jazz and freely improvised music. Impressive. And finally, there's also **John Hébert's** Mingus-project, which garnered quite some attention, even from the mainstream media. More than just a tribute, Hébert, himself a formidable bass player, actually composed new music to interact with the legacy of the great bass player. For the concerts, he played with a bunch of modern heavyweights: **Taylor Ho Bynum**, **Tim Berne**, **Ches Smith** and **Fred Hersch**. As for the upcoming few weeks: there's a wealth to choose from, as **Charles Lloyd** and **Jason Moran** pay us a visit, **Ken Vandermark** returns for a solo set and to join The Ex & Brass Unbound. Plus, there are performances by **Fred Van Hove**, **The Bad Plus**, **Eddie Prévost** and **Ernst Reijseger** to look forward to. Punkjazz trio **Cactus Truck** also plays a release concert at Ghent's Resistenza club on April 29th, celebrating its ferocious new album "Live In USA", which was recorded during a monster tour of nearly 40 concerts that took them all over the US at the end of 2012.

Guy Peters

**T**rinospheres opened in the Eastern Market district on Gratiot Ave., a spin-off of **Joel Peterson's** efforts at various locales over the past few years since his presentations concluded at the Bohemian National House. The **ICP Orchestra** was scheduled to play at the new venue 4/9, with **Thollem McDonas** 3/29, **Lotte Anker** and **Fred Lonberg-Holm** 3/17, and the **Matthew Shipp** 3 as headliner for their grand opening 3/9...**Bill Heid**, org, and his trio with **Ralph Tope** - g and **R.J. Spangler** - d, plus special sit-in guests incl. **Russ Miller** - sax, for a one-nighter 2/11 at the Tangent Gallery/Hastings Street Ballroom...at the Detroit Institute of Arts, **Rayse Biggs** 5/31, **Wendell Harrison's Swing Band** 5/19, the **Orchid Ensemble** 3/15, **Pamela Wise & Friends** 2/24, the Ornette Coleman film "Ornette; Made In America" 2/23, **Bettye LaVette** 2/22, **Joan Belgrave's** tribute to Dinah Washington 2/2, and Trio Nomadian w/**Damon Warmack** - ebg, **Demetrius Nabors** - keybds and **Nate Winn** - d 2/1...the **Lyman Woodard Organization Orchestra** at the International Institute 3/17...**Damani Phillips** w/**Pat Bianchi**, org. and **Lewis Nash**, d. 3/18, **Elizabeth Sheppard** 3/16, **Caroline Davis** 4tet 3/15, and **Marquis Hill** 3/2 at Cliff Bell's...the **Sean Dobbins** Organ Combo at the Dirty Dog Café/Grosse Pointe Farms 3/20-23...**Roy Haynes** & The Fountain Of Youth at Orchestra Hall 4/26, the Monterey Jazz Festival All Stars w/**Dee Dee Bridgewater**, **Christian McBride**, **Benny Green**, **Lewis Nash**, **Chris Potter** & **Ambrose Akinmusire** 3/28, **Jack DeJohnette** w/**Tim Ries**, **Jerome Harris**, **George Colligan** and **Lionel Loueke** 2/1 at Orchestra Hall...the Detroit Jazz Festival Orchestra played the music of Duke Ellington feat. **James Carter** at The Fillmore 3/10...Terry Lower and his trio plus vocalist **Edye Evans Hyde** play a benefit for the Michigan Jazz Festival at Schoolcraft College/Livonia 4/14...in Ann Arbor, **Esperanza Spalding** 4/6, **Amir El-Saffar** & Two Rivers plus **Hamid Al-Saadi** at Hill Auditorium 3/23...the U-Michigan High School & College Jazz Festival took place on North Campus 2/9. Outstanding soloist **Jeffrey Trent**, ts, from the Detroit School Of The Arts was awarded the SEMJA/Dik Van Meerten Memorial Scholarship...the Kerrytown Concert House with **Bucky Pizzarelli** and **Michele Ramo** 4/21, **Susan Chastain** & **Phil DeGreg** 3 4/12, the **Planet D Nonet** 4/5, **Mark Kirschenmann** & the U-M Creative Arts Orchestra w/**Thollem McDonas** 3/30, **Larry Fuller** 3 3/22, **Ellen Rowe** 3 3/17, **Naima Shambourguer** w/**Vincent Bowens**, ts, flt, **Bob Hurst**, b, **Sven Anderson**, p, and **Sean Dobbins**, d, 3/15, **Sumkali** & **Wisaal** 3/9...Rush Street hosting the Sesi Motors/WEMU 501 First Fridays Jazz Series, with **Bob Hurst** & Friends 5/3, **Jesse Kramer's** Juice Box 4/5, the Rampage Swing Orchestra feat. **Brad McNett** 3/1, and **Jake Reichbart** 4tet feat. **Ralphe Armstrong** 2/1...Electrosonic feat. **Mark Kirschenmann**, tpt, elec., **Rob Crozier**, banjo, b, elec., perc., **Kelly McDermott**, flt, perc., **Will Osler**, perc., **Michael G. Nastos**, perc., elec., ebg, vcl. at Café 704/Interfaith Center 3/9...a recreation of the Miles Davis LP "Big Fun" with **Kirschenmann** and an octet at the Canterbury House 3/19...**Mr. B** at the Downtown Public Library 3/13...**Tumbao Bravo** playing at Tio's Mexican Restaurant every other Fri....the Black Elks Pratt Lodge

## Short Takes

USA: Detroit

with **Tim Haldeman** 3, Fri., various groups including the **Equinox Trio**, **Martin Simmons**, **Glenn Tucker**, Sat., the **Carolyn Davis** 4tet with **Mike Allemana**, **Matt Ferguson** and **Rob Avsharian**, and **Legendary Wings** feat. **Haldeman & Dan Bennett** 3/17, **Dave Sharp** 6 w/**Chris Kaercher**, **Bennett**, **Ross Huff**, **Chad Sturdivant** and **Ed Green** 3 16....the **Equinox** 3 w/**Andrew Bishop**, sax, playing regularly in the **Event Jazz Series** at the **Calvary Methodist Church**...in **Willis**, **John E. Lawrence**, g, at **Bone Heads BBQ**, Thur....in **Ypsilanti**, **Paul Keller** & the **Ypsilanti Symphony Orchestra** at **Pease Auditorium** 4/21...**The Couriers** & **The EMU Jazz Ensemble** feat. drummer **Sean Dobbins** at the **EMU Student Center Ballroom** 4/6...**Anna K.B. Hinkley**, tbn, & **Friends** at the **Tower Inn** 3/21...in **East Lansing**, **John Scofield** 5/1 & 4/7, the **Monterey All Stars** 3/20 at the **Wharton Center** at **Michigan State University**.

Michael G. Nastos

## Short Takes

Canada: Toronto

Jan 19, 2013, **Paintbox Bistro** 80th birthday party for drummer **Archie Alleyne** featuring vocalist **Jackie Richardson**. There is talk of more jazz at this location.

Jan 30 **Lincoln Center Jazz Orch** with **Wynton Marsalis** at **Massey hall Rex Hotel** features jazz almost every night. On some nights two or three groups perform. January: Mondays **Excelsior jazz band** in the afternoons Jan 20 featured a **Mingus** tribute. On Mondays early was the **University of Toronto jazz ensemble**, followed by the **Humber College student jazz ensemble**. Wednesdays featured the **Jesse Barksdale** trio with various groups playing later in the evening, Thursdays saw **Trevore Giancola** trio, Friday's feature group was the **Hogtown Syncopators** and Saturdays saw **Danny Marks**. Other performers at the **Rex** in January included **Mike Murley**, **Dave Young**, **Cory Weeds** Quintet, and **Lorne Lofsky**. At **Koerner Hall** Toronto native **Jane Bunnett** and the spirits of **Havana**. **Bela Fleck** with **Marcus Roberts**, **Jason Marsalis**, **Rodney Jordan**. At **St Andrews Church** **Oliver Jones** trio with **Dave Young** and **Norman Marshall Villeneuve**.

Bernie Koenig

I'm pleased to begin this column with news that there's a new contributor to the Portland Jazz/Improv scene and that it is actually (drum roll please) CADENCE magazine itself! Publisher **David Haney** has taken it upon himself to further the mission by bringing some top-level talent to the warm environs of Ivories Jazz Lounge (1435 NW Flanders. 503-341-6514). Jan.20-22 presented the premiere of CADENCE FEST, a three night musical smorgasboard of several different genres of this music we call Jazz. And it was all here in little ol' Portland, OR.

Night 1: **Alan Jones** Academy of Musc Ensemble. 2)**Mary Sue Tobin** Group. 3) Tribute to Leroy Vinnegar (**Alan Jones** Project w/**Randy Porter** and **Tom Wakeling**.

Night 2: **Gary Smith's** Mardi Gras All-Stars. 2)**Marc Smason** (tbn, voc) w/ **Craig Hoyer** (p), **Tim DuRoche** (d), **Andre St. James** (b) and **Laura Oviedo** (ac. grt, voc). 3) Trombonemaster **Julian Priester** w/**Gordon Lee** (p), **Andre St. James**, **Alan Jones** (d)

Night 3: **Portland State University Five Saxes Group**. 2)**Rich Halley** group (Rich (ts), **Carson Halley** (d), **Andre St. James** and **Michael Vlatkovich** (tbn). 3) **Bernard Purdie** (d) w/ **David Haney** (p) and **Andre St. James**.

I was able to catch the 2nd night's events and had a good time. I hadn't seen a dixieland band in quite some time. And, yes, this was dixieland. No Hot 5's nor 7's here. The Mardi Gras All-stars were alright and this style of music, although dated, can provide some thrills. It was an interesting addition to the bill as this style of jazz is definitely not generally included in settings with other more "modern" forms. Following that was a singular set by Seattle's Marc Smason with some northwest friends. Marc's a talented fellow no doubt and is capable of some fine 'bone work. His vocals are servicable but his taste is suspect. So this set was a wild mix listing dangerously between some fine ensemble work both written and improvised and pseudo-lounge tunes. Despite these challenges there was still plenty of good music made and all players involved were on their game and sounded great. Special mention should be made for the always exciting contributions of **Craig Hoyer** (whom I believe is living in Seattle). I hadn't seen him for many years (last with Bert Wilson) and his keyboard work was stunning. Electrifying. The capper for the eve was a sweet set of standards featuring the great **Julian Priester** (veteran of so many important jazz sessions) with stellar backing by three local masters: Pianist **Gordon Lee**, bassist **Andre St. James** and Drum-monster **Alan Jones**. These cats really laid out some beautiful music to accompany the gentle-toned trombone legend and this was a fine set. Very satisfying. From all indications the mini-fest was a solid success featuring a bracing taste of varied talents and enthusiastic audiences on each night. Mr. Haney appears to have been pleased by the results as he has already scheduled a Cadence Night at Ivories for Mar. 20: A Tribute To **Herbie Nichols**. The evening will feature: Alan Jones **Universal Expanding Quartet** followed by **David Haney** w/ **Dan Blunck** (saxes) and the (ever-talented and obviously indefatigable) **Andre St. James**. Sounds good to me. Beyond the festival Ivories presents jazz most, if not all, nights of the week. They generally feature mainstream and singer/songwriter jazz,

pianists (solo or with vocals), etc. Some of the artists: **The Randy Porter Trio. Tom Grant w/ Nancy Curtin. John Gilmore. Laura Cunard.** The Portland Festival of Jazz followed several weeks later (Feb. 15-24). As is the usual case the 10 day festival took place in a wide variety of venues (mostly on the west/downtown side of the Willamette River). This was the 10th year of the festival and it appears to be doing well with a good number of sold-out shows. Many of these were "big name" mainstream performers/groups although there were many opportunities for local jazz players as well. The festival provided many no-cost forums where the general public had the chance to see and hear guest performers in intimate Q & A sessions and panels. Some of the headline acts were: **Barry Harris. The Afro-Cuban All-Stars. Scott Hamilton. Kurt Rosenwinkel. Matt Wilson's Arts & Crafts. Wayne Horvitz. Patricia Barber. Kenny Garrett. Jack DeJohnette. Sex Mob. Nancy King. ACS (Geri Allen, Terri Lynne Carrington, Esperanza Spalding).** PDXJAZZ ([pdxjazz.com](http://pdxjazz.com)), the producer of the festival rolls out a number of shows throughout the year as well. April 28: **The Bad Plus** at the Mission Theater (1624 NW Glisan). The **Creative Music Guild (CMG)** ([creativemusicguild.org](http://creativemusicguild.org)) presents uncompromising avant/improvised music which includes jazz, improv, electro-acoustic, noise, etc). It's a wide bag of tricks and each show is correspondingly original. In Feb. CMG teamed up with The Portland Jazz Fest to co-present a couple of gigs featuring Seattle keyboardist-extraordinaire **Wayne Horvitz** in solo (piano) and guest settings. 2/16: He joined Portland's Blue Cranes (**Reed Wallsmith, Joe Cunningham, Rebecca Sanborn, Ji Tanzer, Keith Brush**) at the Mission Theater. The next evening he was guest conductor of the Creative Music Guild Collective Music Ensemble at Secret Society (116 NE Russell St). CMG's Outset Music Series takes place on the 1st and 3rd Wednesdays of each month at the highly regarded Revival Drum Shop (1465 NE Prescott). It's a small but soulfull space awash in a crazy array of drum kits and cymbals and has been home for the last couple of years. The series generally features two different sets per night and these are usually solo or duo endeavors most of which are improvised. Recently: **Catherine Lee** (solo oboe). **Pulse Emitter. Matt Hanafin** (solo percussion). CMG also puts on a succinct (two day) mini-fest called The Improv Summit of Portland. This years edition will take place May 31-June 1 at Sand Box Studios (420 NE 9th Ave.). Musicians known to be involved at the time of this writing include: **William Hooker. Battle Hymns & Gardens. John Gross** trio. **Daniel Menche. Golden Retriever.** The Guild brings top-level talent from around the world to town several times a year. April 5th will see the (long awaited) return of the ICP Orchestra. (Yes, the premiere improvising large ensemble of Amsterdam.....and the world at large!). Their last visit was (I believe) 2006 so this is an important return. Unfortunately, the time has come where their beloved leader, pianist and co-founder, Misha Mengelberg is



no longer able to handle the rigors of international travel due to age/health concerns. But the remaining ten members will soldier on and the results are sure to be satisfying indeed. The ICP Orchestra is: **Han Bennink, Mary Oliver, Tristan Honsinger, Ernst Glerum, Michael Moore, Ab Baars, Tobias Delius, Wolter Wierbos, and Thomas Heberer.** The Blue Monk (3341 SE Belmont. [bluemonk.com](http://bluemonk.com)). Always an intimate experience. The Monk's got a lower level club with stage and piano. There are a wide variety artists presented throughout the week. Sundays feature quality local jazz acts (visitors from afar on occasion) curated by the incredible **Mary Sue Tobin.** Recently: KIN trio (**Sunjae Eugene Lee, Tim DuRoche, Andre St. James**). Battle Hymns & Gardens (**Reed Wallsmith, Joe Cunningham, Jon Shaw, Tim DuRoche**). **Rich Halley** 4. 2/22: A special visit from the brilliant New York pianist **Angelica Sanchez** with two SF Bay area greats, **Phillip Greenlief** (saxes) and **Sam Osovot** (d). The hour-long set was phenomenal in it's steady trajectory through so many moods and moments. Gorgeous heart-felt tenor sax passages swept easily into powerful pianistic flights accompanied by wild virtuosic cymbal work to be followed by deep listening group improvisations and tasty little off-beat solo musings from all aboard. Impossible to pigeonhole. Always exciting. A truly moving amalgam and a set of great beauty and originality. Camellia Lounge (510 NW 11th Ave.) This charming back-room den in the Pearl district is becoming an important little venue. It seems to be welcoming more top-notch talents as the word gets out about it's comfortable setting (and good piano!). It's a very intimate room w/good sightlines and warm acoustics. 2/22: I had the pleasure to attend the release party for The Rich Halley 4's latest slab of brilliance (Crossing The Passes). The quartet features: **Rich Halley** (ts), **Michael Vlatkovich** (tbn), **Clyde Reed** (b) and **Carson Halley** (d). They put on a fine show featuring much of their new material and some fresh takes on some compositions of an older vintage. Much of the music is written by the leader but there is a heck of a lot of room for improvising as well. This is a group which makes good use of those opportunities. 3/2: Pianist **Gordon Lee** w/ **Ron Steen** (d) and **Phil Baker** (b). Vie de Boheme (1530 SE 7th Ave.) A nice wine bar which hosts the occasional quality jazz event. 1/10: The return of the **Rob Scheps** Big Band. Jimmy Maks (300 NW 10th Ave.) Long-time keeper of the funky, mainstream, blues/jazz scene. Jimmy Maks has a reliable program of weekly regulars mixed with a smart line-up of local talents and the occasional visitor from afar. 3/7: **Stanley Jordan.** 3/8-9) A Benefit for **Bruce Conte** (former guitarist for Tower of Power) featuring (among others): **Soul Vaccination, Chester Thompson, Renato Caranto, "King Louie" Pain.** 3/14: **Martha Reeves** joins **Mel Brown's** B-3 Organ Group. **Shemekia Copeland** will visit in May. **Linda Hornbuckle, Patrick Lamb, Farnell Newton, Dan Balmer, Bobby Torres**

and **Curtis Salgado** are some of the recent local luminaries performing. Regular readers of this column are familiar with my respect for the musicianship and compositional skills of local pianist **Gordon Lee**. He's an incredibly talented artist and the last person to spend time trumpeting his own accomplishments. So it's great to see that there will be a night at The Old Church (1422 SW 11th Ave.) dedicated to some of his recent new classical/jazz compositions. 3/20: A world premiere showcase of three pieces: "Fireflies, Heat, Lightning and Stars" with the **Amedei Cello Quartet**. "Viola Sonata #3" featuring **Adam LaMotte** and **Janet Coleman**. A "Jazz Piano Concerto" for the **Mel Brown** Septet with the composer as featured soloist. This performance is one of many being presented this month as part of the 3rd annual March Music Moderne festival. A wide variety of 20th and 21st Century "new" music, mostly (but not exclusively) of a classical nature takes place in many settings throughout the city. It's a welcome addition to the Portland art/music scene. And so much more.....it all goes to show you that there's a good deal of comin's and goin's on in this here town. Come on by and take a taste sometime. Oh, and if you're in need of some video action of he improvised variety do take a peek at my YouTube site: BRADWINTERPDX. Thanks for reading and supporting the wide world of jazz.

Brad Winter

## Short Takes USA: Philadelphia

The big buzz in town was over Chris' Jazz Café's announcement of broadening bookings to include some comedy nights, blues, funk and singer-songwriter acts. The six-night-a-week venue presented over 500 jazz gigs last year and plans to continue to do so as per their booking agent, Alan McMahon, who also assured that a Jazz-only weekend booking policy will continue. It was interesting to hear outrage from various local Jazz fans about the decision, many of whom have rarely supported the club by attending shows. It's a tough economy and jazz remains a tough commodity to sell so whatever it takes for Philly's only jazz club to stay solvent should be supported. There's nowhere else in town that's gonna' get you sitting inches away from a Chris Potter, Wallace Roney, Frank Wess, Joe Lovano, or even Cadence's own David Haney (check out the hot CadenceFest coming to Chris' on 4/12)...Drummer/composer **John Hollenbeck** has performed numerous times at the Painted Bride Art Center and this time he brought plenty of support - his large ensemble - on 12/7/12. Opening with the evening's highlight - "Wichita Lineman," his collection of New York ringers were augmented by vocalists **Theo Bleckmann** and **Kate McGarry**. Hollenbeck's old favorite tunes were covered including goodies by Ornette Coleman, Imogen Heap, and the traditional Appalachian ballad "Man of Constant Sorrow." They also did "Blessing," a tune often played by Hollenbeck's bands, which feature words from an old Irish blessing and Bleckmann's haunting vocals to open and close the piece. Most surprisingly, the 20-member ensemble, led by conductor **JC Sanford**, featured few solos - **Tony Malaby** (ts, ss) and **Dan Willis** (reeds) each took a couple but even the leader went without a showcase. Hollenbeck announced the two last songs of the night and that, "We're going to be a little rude and then leave because we have to bus it to Duke tonight." A tune by Germany's Kraftwerk followed but Hollenbeck had converted it to a marching band version without vocals. "Not a completely smart idea," he said, "for a band that features two vocalists, but Theo recommended it and the vocalists have a plan B, so watch them." Hilarity followed as Bleckmann and McGarry proceeded to prance and pose like characters from the old Saturday Night Live Sprockets sketch...Cactus Truck certainly is an odd name for a Dutch trio but considering their initial name was Brand New Vagina, it'll do just fine. Saxophonist **John Dikeman** said, "We're terrible with names." Ex-pat Dikeman, joined by **Jasper Stadhouders** (g, el b) and **Onno Govaert** (d) hit Highwire Gallery (Fire Museum) on 12/9 as part of their 7-week US tour. Beginning with a savage roar of sound, the trio quickly took it up a notch with Dikeman thrashing about in such a way that nobody would have been surprised to see a few teeth fly from his mouth. Stadhouders lined up an array of "tools" to butcher shop his axe but never really got to use many of them during the short set of punk jazz that was equivalent to a thrilling leap onto a bulbous, thorny cactus...Later that night, Cactus Truck was found at nearby Johnny Brenda's, drinking heavily and catching **Ben Goldberg**'s Unfold Ordinary Mind (Ars Nova Workshop) that included **Nels Cline** (g), **Ellery**

**Eskelin** (ts), **Rob Sudduth** (ts), and **Ches Smith** (d) making just its third live performance. Goldberg's vision for the band centered around his use of the rarely heard contra alto clarinet holding down the bass line to allow the others space to stretch. The leader's richly composed charts of beautiful music touched on country blues, South African township jazz, rockish elements and some shredded havoc, usually delivered by Cline and Smith. Goldberg gave some detailed backstory to his compositions including "I Miss the SLA," a nod to the left-wing revolutionary group the Symbionese Liberation Army which kidnapped Patty Hearst in 1974 and demanded that her rich father give away truckloads of groceries in poor neighborhoods. "I was thinking a lot about terrorism," Goldberg announced, "And I realized that terrorism is not what it used to be." ...Ars Nova Workshop concluded its season with a double helping of Norwegian delight at International House Phila. on 12/14.

**Ingebrigt Haker Flaten's** The Young Mothers included **Jawaad Taylor** (tpt, elec, vcl), **Jason Jackson** (sax), **Jonathan Horne** (el g), **Stefan Gonzalez** (vib, d) and **Frank Rosaly** (d). The odd mix of musicians - drawn from Austin, where Haker Flaten lives, Houston, Dallas and Chicago - partially explained their chameleonic musical shifts. Just when you thought you'd figured out just what the band was about - nope - the music would completely change. An early take on the Xmas goodie "God Rest Ye Merry Gentleman" made for a great start, especially with Jackson's raw tenor sax rendition. Soon they hit into Ayler-esque areas, some Jimi Hendrixian guitar by Horne, some hip-hop raunchiness with vocals by Taylor, and then some driving vibes by Gonzalez, the son of noted free Jazz trumpeter Dennis Gonzalez. Unfortunately, Gonzalez was having big problems with the vibes kit which fell apart as he played it. Black washers tumbled to the ground and the keys dislodged. After moving to the drums and pounding motorhead style to lead the metal rock assault down the throats of the listeners, Gonzalez sang in his best devil voice, "Can you spare some change." It's unknown how much change he collected but we can only hope that it is spent repairing that God-awful vibes set. The leader impressively guided the sextet with a pummeling bass effect, usually on double bass but also some electric axe. They ended with "Virgoing Ways," a pulsating Jazz tune energized by Rosaly's drums and Jackson's bari sax that started the tune off so sensitively. Gonzalez said the band had rented space in a New York recording studio before their tour and right next store was Paul Simon and Billy Joel, whose band kept running into their room to enjoy the wild sounds. **Frode Gjerstad's** trio with **Jon Rune Strom** (b) and **Paal Nilssen-Love** (d) followed with a much more predictable set of expressionistic, splintered alto sax offerings and an incredibly tangled rhythm section that spun webs of thick sounds. Gjerstad, who plays town every couple years, was noticeably slimmer and played less caustically than past hits, owing to last year's heart attack he admitted. He said his playing can be just as ferocious but his playing is rethought and the 9 hour car ride up from

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North Carolina that day had been tough. "I kind of wish this had happened 10 years ago (the heart attack)," he said, "Because I think my playing is better." His trio was very connected and Nilssen-Love, who is everywhere these days, and Rune Strom are just a special force together. Gjerstad's clarinet work was intriguing, adding color without overtaking the stage...Guitarist **Monnette Sudler's** 4th Annual Philly Guitar Summit at Montgomery Country Community College on 12/15 was a curious presentation of scattered genres with intent to inspect the blues. Sudler opened the evening as a soloist and then revealed that bluesman Georgie Bonds was hospitalized that morning so in his place was blues singer **Frank Bey**. "For soundcheck," Sudler said, "We sat in the car and I said these are the songs." The two were dispatched after a couple well-done tunes and Senegalese folklorist **Kala Jojo** and his trio (his son and a cousin) played three tunes featuring the leader on kora and ngoni. Next up was famed fusion pioneer guitarist **Larry Coryell** who impressed on a couple solo tunes and then looked around wondering where his guitar assistant and bandmembers were; not knowing it was time for intermission. His trio with electric bassist **Victor Bailey** and drummer **Kenwood Dennard** elevated the music to great highs when they did take the stage. Coryell thrilled his loyal legions with some fusionist songs but also played in an entirely modern approach on other pieces such as "Footprints," which opened sedately and then climaxed. A beautiful take of "Black Orpheus" followed Bailey soloing on a tune by Joe Zawinul, his former boss. Bailey's fingerpicking technique was devastating. Dennard took full advantage of his two solo moments and could have pleased a stadium sized audience with his rock solid effort. Post set, a listener thanked Bailey, who said, "Thanks man, I'm just trying to come out here with this instrument and play. The hip-hoppers have taken all our money!"...Bowerbird's John Cage celebration - Cage: Beyond Silence - continued with his student, pianist **Margaret Leng Tan**, back at the Phila. Museum of Art on 12/16 to perform Cage's Sonatas & Interludes - 16 sonatas and 4 interludes written between 1946 and 1948. It required a prepared piano - Cage's invention - and a map and ruler to set it up, a feat that takes over 3 hours each time to place the bolts, screws, washers, nuts, plastic, rubber and putty. To prepare for the event, Tan set up a piano at the New York City Steinway store (she's a Steinway artist so it's free) and practiced three nights in a row. The 70 minute performance offered sounds akin to church bells, Asian musical overtones, harpsichord and pipe organ. Mid-performance, a child's tearful cry from outside the auditorium added a grounding presence to the surreal segment. There was an impressionistic feel to the work, at times the shimmering vibration of the washes and bolts and sustain acted to accompany Tan's playing. Much of the music was soft and unevenly spaced but it all successfully encouraged the listener to think of "music" in a different light... Leave it to drummer **Matt Wilson** to mischievously get into the holiday spirit. He's been ending the past couple years with the Christmas Tree-O band with

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zany mates multi-reedist **Jeff Lederer** and bassist **Paul Sikivie**. Their 12/22 hit at Chris' was an incredible display of chops and humor as they craftily reworked some Christmas tunes and a Hanukkah goodie. Lederer was outrageous on reeds, supplying great energy and effort, why isn't this guy a celebrated star? Wilson was his charismatic self, convincingly playing in and out of the tradition. The best part came when he announced surprise special guest saxophonist **Marshall Allen** was joining in for Allen's first appearance at Chris! The Sun Ra Arkestra star fit in like he owned the newly formed quartet and Wilson knew just what to do with him, starting with Ayler's "Angels" and merging it with "Angels We Have Heard on High." Allen went into his serpent-like playing while Lederer blew with equal angst, obviously inspired by the 88-year-old veteran. Wilson turned over a cymbal, filled it with tiny bells and shook it. After the set, Wilson kept shaking his head, saying, "Marshall Allen, Marshall Allen." It turns out that the two had played a special set together in 2010 at Jazz @ Lincoln Center for the Jazz For Young People series. Also of note, was the touching gifting of Wilson from his bandmates, a band tradition. The leader beamed after unwrapping a Andy Griffith Show complete series DVD collection and proclaimed, "Boy, no other band does that, not even The Bad Plus!" Wilson is saddened by the short shelf life of his hot trio and plans to reanimate it for other holidays such as Labor Day and Arbor Day...**Uri Caine** and drummer **Ari Hoenig** may live in New York now but they were reared in Philly and still have family there so whenever they play Chris', you can count on a large crowd. They combined talents for a rare hit together on 12/28 and were nothing less than spectacular together, along with the firm bass work of **Noam Wiesenberg**. Their first set's take on "What is This Thing Called Love" was pummeled ahead by Caine's sound barrier breaking effort, forcing Hoenig to pay the price to keep the pace. Wiesenberg knew enough to give in to the mad leaders, deciding wisely just to add color. A Hoenig ballad followed, an original written for his wife who was in attendance. "It's called 'For Tracy,'" he said, "and it's dedicated to my wife Jennifer!" The three nice Jewish boys later ventured into a scrambled version of "Jingle Bells" that stopped and started like those magical birthday candles that won't blow out...Bowerbird was winding down its epic John Cage tribute (10/26/12-1/20/13) when Meetings with "deep listening" pioneer **Pauline Oliveros**, British improviser **Keith Rowe**, composer/pianist and Cage student **Christian Wolff**, and guitarist/composer **Michael Pisaro** played International House Philadelphia on 1/13. This first-ever gathering of the four eminent performers of Cage's music was arranged to tackle Cage's late-career work - 1990's "Four6," which was scored for a quartet allowed to choose and number 12 sounds that they each were to play at times, beginning and ending during a set of fixed durations. Needless to say, the benefits of the performance were paid to those of the large crowd that listened the most intently. Silence and spaciousness was predominant. Rowe's performance stood out with his bag of tricks, along with Wolff's...**Barry Altschul**'s 3dom

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Factor, featuring bassist **Joe Fonda** and saxophonist **Jon Irabagon**, hit at the Philadelphia Art Alliance (PAA) on 1/14 (Ars Nova W), just two days after the leader reset his personal time clock to 70. Perhaps it was the jammed-packed room that funneled the trio's stellar performance but they gave it their all and Altschul was impressively creative, especially when dueting with long-time partner, Fonda. The two of them are really fine at making sound together. Irabagon added lyrical modern bop, many times playing near the edge but never losing control. "It was the last gig of the series," Fonda said, "I guess we were going for the gusto!" Altschul has moved back to Manhattan from Maryland and is busy with a number of projects including European and Buenos Aires cats who don't come to the States...A standing room only crowd was on hand a mere 4 days later at the Art Alliance (ANW) for The Whammies - a merged unit of eccentrics from Boston, Chicago and Amsterdam, headed by **Jorrit Dijkstra** (as, elec, Lyricon), a former student of the late Steve Lacy. The band also included **Han Bennink** (d), **Mary Oliver** (vin), **Jeb Bishop** (tbn), **Pandelis Karayorgis** (p) and **Nate McBride** (b). Taking their name from a Steve Lacy tune, The Whammies exist to cover Lacy's work and do so in a totally unique fashion. Dijkstra's occasional electronics and Lyricon usage, stamps uniqueness to the project and adds varying degrees of musical success. "Sublimation" (for Sun Ra) began with Bennink shouting, "Space is the Place" in his endearing Dutch accent. A long drum solo soon ensued with Bennink's big shoe firmly placed on the top of the floor toms, creating entertaining stimuli for the eye, but more importantly, for the ear. He's matchlessly capable of going through histrionics yet keeping it musical. Dijkstra got in some squeaky electronics that distracted when dueting with Oliver, who sawed her violin to bridge sounds. Each member had their moments to stand out, although Karayorgis, a sadly under-acclaimed pianist, was difficult to hear in the middle of the boisterous band...**Billy Cobham's** baby turns 40 this year - his first solo recording - the seminal Spectrum. He commemorated the event by forming a touring band with an artist he played with 40 years ago - violinist **Jerry Goodman** - 30 years ago - guitarist **Dean Brown** - 20 years ago - keyboardist **Gary Husband** - and younger artist - bass guitarist **Ric Fierabracci**. Cobham's sold-out show at Phoenixville's iconic Colonial Theatre (featured in the 1958 classic science fiction movie *The Blob*) on 1/24 was met with rave reviews and cheers from his fans, especially after an early rendition of "Stratus," which featured a magnificent percussion solo and a tour-de-force display by Brown who kicked it chicken legged style when jamming full force (really- his legs go knee-knocking). The big news here is the presence of fellow original Mahavishnu Orchestra member Goodman (only the second tour he's done with Cobham in 40 years) who hasn't lost a chop on violin. This band's so good they give fusion a good name. Cobham is impressively nice off stage, patient and giving to his audience, and he's also a talented photographer for

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Swiss Leica...Russian émigré pianist **Misha Piatigorsky** and L.A. based drummer **Chris Wabich** returned to Chris' but this time with their pet project Sketchy Black Dog featuring Danton Boller on bass, a female string quartet and a broad reaching inventiveness mashing up rock ditties such as "Eleanor Rigby" with "Hey Joe" and outstanding takes on "Space Oddity" and "Roxanne." Original tunes were also equally spellbinding. Piatigorsky and Wabich are perfectly paired in mindset and virtuosic chops and Piatigorsky can't help himself from winning over listeners with his humorous banter - "This next tune is called 'Land of Confusion,' if you come to my house, it will all make sense," and "There's nothing better in the world then when people send alcohol up to me or underwear. Not yours sir!" Although rendering popular music in a jazz style is not uncommon these days, Sketchy Black Dog shares no resemblance to other groups, such as The Bad Plus or Brad Mehldau...**Sonny Fortune** hadn't played his hometown for a couple years so it was big fun to have him back at Chris' on 2/2, especially with his own band - **Michael Cochrane** (p), **Lee Smith** (b) and **Steve Johns** (d). It was a little hard to recognize Fortune as he had a sweater on instead of his ubiquitous trademark vest but there he was kickin' it on flute and sax. The first set included a Wayne Shorter tune, an original song written in tribute to Shorter, a Freddie Hubbard standard, and then "Caravan." The big news was that Cochrane survived the night unscathed, unlike his last visit to the club where he scraped the antique barn wood wall next to the piano and ended up with a painful plank under his fingernail leading to a makeshift attempt to remove it by a physician in the audience. Perhaps the biggest moment of the night came from the least known bandmember - Smith (Christian McBride's father). His bass solo on "Little Sunflower" was a stunner and at its conclusion, Fortune cupped his own head with his own palm - mind blowing indeed... Capricorn Climber, pianist **Kris Davis'** group with **Ingrid Laubrock** (sax), **Mat Maneri** (vln), **Michael Formanek** (b) and **Tom Rainey** (d), at the PAA (Ars Nova) on 2/9 demonstrated great restraint and a complete merger of composition and imbedded improvisation. Davis' music never ended at the same spot it started out at. A tune at the half-way point, took on the quality of a chamber ensemble that was balanced out with Rainey's tumbling percussion and then it all ended with a rattling united buzz. Special props out to Maneri who put on quite a display, made all the more remarkable by the fact that he was struck by a car a few hours earlier as he crossed the street (jaywalking?)...Chris' had a special treat on 2/11, a Monday night with guitarist **Ed Cherry** making his debut there with bassist **Mike Boone** and **Byron "Wookiee" Landham**. A packed house means he'll be back - hopefully with a case of CDs to sell (he left them in New York this visit). The set featured well-tempered tunes, ending with a lively version of Monk's "Epistrophy." Cherry announced the tune but mistakenly declared the title's meaning to be the study of birds (that would be "Ornithology")...Wallace Roney made a rare hit in his home town on 2/15 at



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Chris' with a sextet of young talent. Dead tired, not a good sign for the start of a new tour, he's still got them sweet chops that Miles was so fond of. Vocal interaction with the audience was deemed unnecessary and there was also no talking amongst the crowd - a situation always appreciated by all involved. Roney still plays with the shades on but this time he was without his brother, saxophonist Antoine. When asked why he's no longer playing with his brother, Roney answered, "Were you disappointed?"... The Painted Bride Art Center was over-flowing with a musically-hungry house on 2/16 for The Cookers, the band of grizzled veterans organized by trumpeter **David Weiss** that includes **Billy Harper** (ts), **Eddie Henderson** (tpt), **Craig Handy** (as, flt), **Cecil McBee** (b), **Billy Hart** (d) and, making his fourth hit with the band in place of George Cables, **Orrin Evans** (p). At soundcheck, Weiss warned the sound crew that they were going to be playing loud and they certainly did. Sound blasting the aggressive mid-'60s spirit with passion and skill, The Cookers brought fans to their feet often and when the intermission break came, Weiss actually had to come back out and reassure all that they would indeed come back in order to stop the hollerin' and hootin'. Opening with Harper's classic "Capra Black," McBee's "Peacemaker," and another Harper tune, "Croquet Ballet," before McBee began Freddie Hubbard's "The Core" with an incendiary bass solo, the band obviously picked up on the listener's enthusiasm and put on a memorable display of all that was right with jazz back in the day. The septet was tight and non-competitive with each other. Perhaps the shining star was the (relatively) young Handy, who's alto work (he only plays alto when with this group) was beautiful...**Chris Potter's** Sirens project at Chris' on 2/22 was standing room only and an easy pick for a top gig of the year. **David Virelles** (p), **Larry Grenadier** (b) and **Eric Harland** (d) provided dogged ground support for the leader's melodic yet rugged musings. Thoroughly modern and easy on the ears without challenging the senses to any extreme, Potter floated above with a pleasing flight of ideas. When asked if Vijay Iyer's recent work had been an inspiration, Grenadier said he had never heard Iyer's band and Potter said, "Well, we're all playing in the same community."...**Ches Smith** (d), a frequent visitor to these parts, brought back his These Arches project to The Rotunda (Ars Nova) on 3/1. **Tim Berne** (as), **Tony Malaby** (ts), **Andrea Parkins** (acc) and **Mary Halvorson** (g) have gigged together with each other in various groupings for so long, they be family at this point. Prior to the show, Halvorson was overheard behind the curtain asking members of the band if they'd played sports in high school. The thinking behind the question was revealed later when they played Smith's original "Punks vs Jocks," a look-back at his school days. Berne and Malaby stood at opposite ends of the stage and were very sympathetic players. The quintet was tight but raw enough to keep the large turnout of fans glued to their seats... There's talk of a new live jazz spot opening at the Chestnut Hill Hotel midsummer by ex- Zanzibar Blue's Robert Bynum.

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Stay tuned. Incoming hits: Big news! Cadence is coming to town with **CadenceFest!** 4/12 @ Chris' Jazz Café ([chrisjazzcafe.com](http://chrisjazzcafe.com)) - **David Arner** 3 w/ **Jay Rosen** and **Michael Bisio**, **Blaise Siwula** w/ **Dom Minasi** and **Toshi Makihara**, **Primitive Arkestra #3** w/ **David Haney**...Chris' also offers - 4/5-6 **Jackie Ryan**; 4/13 **Jason Marsalis**...**Ars Nova Workshop** ([arsnovaworkshop.org](http://arsnovaworkshop.org)) presents - 4/11 **ICP Orchestra** @IHP; 4/13 **The Engines** @ PAA; 5/1 **Craig Taborn** 3 @ PAA; 5/13 **Odean Pope** + **Andrew Cyrille** @ The Rotunda; 5/25 **Sun Ra Arkestra**/People, Places & Things @ Johnny Brenda's...**Painted Bride Art Center** presents - 4/13 **Michele Rosewoman** & **New Yor-Uba's** 30th Anniversary w/ **Pedro Martinez** and **Oliver Lake**...**Penn Presents** @ **Annenberg Center** ([pennpresents.org](http://pennpresents.org)) - 4/14 **Hugh Masekela**...**Museum Fire** ([museumfire.com](http://museumfire.com)) presents @ **Highwire Gallery** - 4/13 **The New Heaven & The New Earth**, **Snow Caps**; 4/17 **Shayna Dulberger** 4, **Bailly/Stein/Szekely & Keir Neuringer**; 4/19 **Benjamin Miller/Alban Bailly**, **Katze & Taps**; 4/26 **Lovely Little Girls**, **George Korein & Lion's Head**; 4/29 **Daniel Bachman**, **Blood Like Mine**; 5/1 **Spires That In The Sunset Rise**, **Fence Kitchen & Geb** **The Great Cackler**; 5/10 **Jesse Sparhawk**, **Trevor Healy**; 5/24 **Frankzig**, **Fort!**; 5/31 **Msafiri Zawose** (from Tanzania)@ The Rotunda; 6/1 **Liam Singer**; 6/8 **Will Arvo/Daniel Carter/Federico Ughi**; 6/13 **Tetras** (Switzerland), **Oceans Roar 1000 Drums & Charles Cohen**...**Montgomery County Community College** ([MC3.edu](http://MC3.edu)) presents - 4/6 **Rudresh Mahanthappa**.

Ken Weiss

As any veteran jazz junkie knows, it's always a treat when a celebrity shows up unexpectedly to jam with a local act. Such was the case on 2/22 when pianist **Makoto Ozone** dropped by Kobe's *Satin Doll*. Not there to play, Makoto was nonetheless enticed into lending his exquisite touch to accompany singer **Akina Miyata** on one number. Although based in Tokyo, Ozone was born in Kobe where he is the best-known of a venerable musical family. His brother Hiroshi plays tenor sax while his father Minoru is one of the city's leading keyboard (p/org) artists. Ozone's other Kansai appearances in February included two nights (5th and 6th) of piano duos with **Ellis Marsalis** at *Billboard Live* in Osaka. On the 16th he performed an evening of classical music with the *Kyoto Symphony Orchestra* at *Kyoto Concert Hall*; while on the 23rd he returned to jazz with **Eijiro Nakagawa**, one of Japan's top trombonists, at the *Hyogo Performing Arts Center* in *Nishinomiya* (between Kobe and Osaka).

One of the few Kansai clubs to venture beyond the traditional to modern jazz spectrum is Kobe's *Big Apple*, located in the city's downtown *Kitano* district. This cramped basement room offers some of the most adventurous music heard around here, and is home base for pianist/composer **Satoko Fujii** whenever she's in town as she was on 2/19 for a performance of her *Orchestra Kobe*, featuring husband **Natsuki Tamura** (t) and a dozen or so of the area's most skilled post-modern performers. Satoko did not play, instead conducting the band through several of her well-conceived charts. Tamura also conducted some of his works, including a couple which incorporated humorous vocal exchanges into the compositions. Throughout the evening, the band members were engaged but loose, communicating their obvious enjoyment of the proceedings to a small audience. Once again Fujii and Tamura demonstrated how adept they are at coaxing excellent work from their players. Serious music, yes, but lots of fun nonetheless. **Takumi Seino**—energetic guitarist on the Fujii date—works regularly at *Big Apple* in a variety of settings. On 2/1 he appeared with the quartet “*Words of Forest*,” featuring **Tsutomu Takei** (ss/ts), **Osamu Mihara** (b) and **Taro Morimoto** (d). On the 14th, he performed a guitar duo with **Goh Kurosawa**, and on the 23rd in a 3 guitar ensemble. “*Words of Forest*” return on 4/16 with guest **Yusuke Imanishi** (tb). As mentioned in this column before, Japan's grand old master of swing, **Eiji Kitamura** (cl), suffered a stroke last year which took him off the scene for awhile. Happily for his many Kansai fans, Kitamura is back and coming over from Tokyo for his once-monthly *Royal Horse* (Osaka) gig with his Osaka trio. Recent and upcoming *Royal Horse* dates are 2/22, 3/29 and 4/26. Kitamura turns 83 this April, and apart from his brief stroke-induced sabbatical, has not slowed down since the 50's when Benny Goodman invited him to “take another chorus” during a jam session in Tokyo. Also at *Royal Horse* on 3/27 are the popular *Global Jazz Orchestra* with special guest **Francisco Torres** (tb) of **Poncho Sanchez** fame. On 3/28, transplanted New Yorker **Paul Fleisher** (ts) plays *Jazz on Top, Act III* (another dedicated Osaka jazz

spot) with the excellent straight-ahead guitarist, **Hiroshi Hata**. Another Act III date on 2/25 featured the dynamic husband and wife team of Yutaka (g) and Atsuko (org) Hashimoto, along with drummer **Fukushi Tainaka**. Based in New York City for many years, Tainaka has worked extensively with Lou Donaldson. The Kansai venue known for the biggest Japanese and overseas acts is Billboard Live in downtown Osaka. On 2/1 **Keiko Lee** (vo) performed with her trio featuring **Soichi Noriki** (p), **Akira Okazawa** (b) and **Yuichi Togashiki**. On 2/4 **Maceo Parker**, the ex-James Brown stalwart, blew jazz and funk on his tenor with his high-energy ensemble. **Manhattan Transfer** sang on 2/26, and scheduled for 3/2 is the Chihiro Yamanaka (p) trio with **Hikaru Toho** (b) and **Keita Okada** (d). On 3/6 it's a very special unit indeed with **Larry Coryell** (g), **Wallace Roney** (t), **Rick Margitza** (ts), **Joey DeFrancesco** (org), **Darryl Jones** (b), and **Omar Hakim** (d). Up for 3/7 is **Masato Honda** (sax) playing jazz and fusion, and the following night (3/8), legendary reggae master **Jimmy Cliff** with a 9-piece supporting band. On 3/28 **Kaoru Kobayashi** (sax) plays jazz and fusion, and on 4/20, vibes master and vocalist Roy Ayers appears with special guest **Lonnie Liston Smith**. Osaka's tireless Hammond events producer, **Osamu Yamamoto**, continues to keep Kansai organ freaks well sated. On 2/24 **Midori Ono** (org) performed "Jazz Organ for Kids" with **Yutaka Hashimoto** (g) and **Tadatsugu Mune** (d) in Sakai City (near Osaka). Midori specializes in the blues with plenty of greasy chops. Yamamoto-sponsored events extend to Kobe as well where Yuki (B3) performs at the Kitano club Oldies on 3/24 with **Ryuzo Kaminaga** (g) and **Tadatsugu Mune** (d). The astonishing 12-year-old organ whiz **Neo Yamada** has several events coming up. They include an appearance at Mother Moon Café (between Kobe and Osaka) on 3/31 with **James Barrett** (t) and **Jin Mitsuda** (d): and an organ battle at Le Club Jazz in Kyoto on 4/1 with the afore-mentioned Ono and Mune. Mr. Kelly's in downtown Osaka (Umeda) regularly features jazz and occasionally other styles of music as well. On 4/15 singer **Pinky Winters** performs there with a trio featuring **Hiroshi Hata** (g). Ms. Winters made a bit of a splash on the L.A. scene in the 50's when she recorded a couple LP's, one of which featured Zoot Sims. Her decision to drop out of music to raise a family took her off the scene for many years. She's back now and makes occasional trips to Japan where she has garnered a following. Yet another inviting Osaka jazz spot is St. James, located in the downtown Dotonbori district. One of the main attractions there is the excellent house pianist **Takehisa Tanaka** who has for years performed Friday nights with his trio.

Randy Smith

Right off the top, 2013 took on the appearance of a transformative year for live jazz music performance in Calgary. The cautious steps taken toward renewing the jazz scene in 2012 had moved to full stride by the beginning of this year, and are now gaining momentum. Jazz is popping up all over--in clubs, community centers, cafes, restaurants and on the stages of our major concert halls. New venues are being tried; whether they succeed or fail, the point is that the scene is building. The proliferation of jazz is in some ways as strong as it was in the '80. The transformation almost seems to be propelling itself. What is really happening is that such challenges as the venue shortage are being solved more creatively, and that the performers themselves are taking the impetus to produce new shows in a greater variety of contexts than ever before. Collaboration is huge among the artists, whether producing a concert of Calgary musicians or collaborating with international leaders in the genre. And collaboration among artists and presenters is being strongly supported by our year-old community jazz organization JazzYYC. The variety of live jazz available to us fans has been rich so far this year, and the next three months will be richer still. Our concert halls have been graced by the presence of the Monterey Jazz Festival on Tour's **Dee Dee Bridgewater**, vocals, **Christian McBride**, bass, **Benny Green**, piano, **Lewis Nash**, drums, **Chris Potter**, saxophone and **Ambrose Akinmusire**, trumpet, by **Diana Krall** experimenting with her new style on her Glad Rag Doll tour, by Canadian baritone **Denzal Sinclair** and the **Calgary Philharmonic Orchestra's** Unforgettable concert of Nat King Cole's hits, and more. We've had surprise visits from the likes of **Mulgrew Miller**, whose exquisite, elegant piano virtuosity has rare exposure to Canadian audiences. The veteran of 400 recordings with such ensembles as Art Blakey and the Jazz Messengers, the Woody Shaw and Tony Williams quintets and the Mercer Ellington Orchestra was touring with award winning Calgary-raised alto saxophonist Fraser Calhoun, a rising talent in the jazz world who knows how to make a sax sing. The local rhythm section of **Jon McCaslin** on drums and **Rubim de Toledo** on bass enhanced the presentations of the evening, especially the best version of Skylark that I have ever heard. Some of Canada's best musicians have come to the clubs and the National Music Centre during the first quarter of 2013. Two-time winner of the Montréal Jazz Festival Grand Prix du Jazz, **Morgan Childs**, who makes a drum kit sound like a whole other instrument (which one, I do not know) arrived with a trio of fellow top Toronto musicians--the multi-award-winning saxophonist **Kelly Jefferson**, former Boss Brass pianist **Dave Restivo** and one of TO's most in-demand bassists, **Jon Maharaj**-- for a one-nighter at Wine-Ohs Cellar. A few weeks later, Toronto's Peripheral Vision, comprised of **Don Scott**, guitar, **Trevor Hogg**, tenor sax, **Michael Herring**, bass, and **Nick Fraser**, drums, displayed their teamwork in innovative style. I had my introduction to chamber jazz when Canadian guitarist **Alex Goodman**, who currently resides in New York, brought his quartet of vocalist Felicity Williams, cellist Andrew Downing and vibraphonist Michael Davidson to the National Music Centre for a March concert that included several of his own compositions. Goodman

received the 2013 ASCAP Herb Alpert Composers Award, which says a lot. The combination of neoclassical and jazz, while very sophisticated music, is, in Goodman's case, played with a light hand to powerful effect, and never overpowering. Perhaps chamber jazz will be a more common occurrence locally in the months to come. Only a few weeks after the Goodman concert, the Calgary-based Hutchinson Andrew Trio (comprised of Western Canadian Music Award nominated bassist **Kodi Hutchinson**, CBC Galaxie Rising Star pianist Chris Andrew, and Downbeat award-winning drummer **Karl Schwonik**) played a show with the **Lily String quartet**, the first of its kind produced here. In February, progressive jazz fans were treated to a night of Grammy-nominated saxophonist **Donny McCaslin** playing with the aforementioned **Hutchinson Andrew Trio**, with whom he recorded six numbers on their most recent CD, *Prairie Modern*, followed by a full concert with **McCaslin** leading his own group. The audience at this JazzYYC event was one of the youngest I have seen at a jazz show in a long time. In March, we also enjoyed a brief flurry of Polish jazz. For several years, Calgary drummer **Tyler Hornby** has played and toured Poland and Canada with Polish saxophonist **Maciej Sikala**, and bassist **Piotr Lemanczyk**. This the Poles' sixth tour of Canada. Hornby has been to Poland for 13 tours. They produce a solid tight sound that was very well received. That same weekend, Poland's legendary saxophonist **Zbigniew Namyslowski** played the Polish Canadian Cultural Centre. The variety of jazz music available will extend into the spring. On the outside, we are looking forward to appearances by such notables as the **William Parker Trio** from the U.S. and **Michael Tiefenbacher** and **Engl Mayr** from Europe. In the mainstream, American veteran trumpeter **Bobby Shew** will guest with Calgary's longest-running big band, **Prime Time Big Band**, now celebrating 11 consecutive years of performing at the Ironwood Stage & Grill. The **University of Calgary Jazz Ensemble** will end their year with a special performance with guests New York-based jazz veterans **Walt Weiskopf** (tenor saxophone) and **Peter Zak** (piano). South African jazz trumpeter **Hugh Masekela** plays April 23. Among the Canadian stars in concert will be vocalist **Holly Cole**, and one of our country's best known jazzmen, pianist **Tommy Banks**. Trumpet player **Brad Turner** will be in town to perform with the 17-member **Calgary Creative Arts Ensemble**. On the Latin side, U.S. trombonist/composer **Luis Bonilla** will be in town for several days performing in numerous configurations. On the new wave side, Canadian improv jazz/indie pop group, the **Worst Pop Band Ever**, will make a club appearance. And riding the highest wave of all, multi-instrumentalist **Esperanza Spalding**, brings her Radio Music Society tour to town on June 26. Sounds like time for a party, and we can look forward to one a month for the next three, beginning with JazzYYC's events to commemorate International Jazz Day on April 30. Starting with a free concert and a Lunch and Learn jazz talk downtown during the noon hour, free performances also will be staged at shopping malls and other public places around the city throughout the afternoon. A free evening concert at the National Music Centre will open with CADME student ensembles, followed by some of Calgary's top professionals. Party number two is the second annual National Jazz Summit, May 22-25. Last year's inaugural summit was tremendously successful. It

included as headliners international jazz stars Canadian pianist **Oliver Jones** and the newer face of U.S. pianist **Vijay Iyer**, in a double-header concert and in a shared workshop, plus master classes, as well as a mix of performances, workshops and conferences of professional musicians and educators from across the country and sourced locally. Curator of the 2013 summit, Calgary trombonist/composer **Carsten Rubeling**, says that while there will be headliners, this year will focus less on big names and more on including the young Canadian attendees at the Banff Centre Workshop, which is directed by Iyer. There will be more shows, likely eight, plus workshops and other educational components, and all will take place at the National Music Centre. "Having more shows with lesser known performers helps build an audience in the community," Rubeling says. "The summit will incorporate everything that is current. We want a terming of jazz that is a lot of interesting music." Bringing in new listeners, he says, requires building on certain elements of music already familiar to the audience, which provides a frame of reference. So the programming will support a wide variety with a high benchmark for quality and musicianship. Party number three is a jazz celebration being organized for late June by JazzYYC. The board does not yet see a full-blown festival as supportable, but by creating awareness of what is currently available to music consumers on a year-round basis in Calgary, they may be able to build toward that. Time will tell. While jazz seems to be busting out all over this spring, there have been a few setbacks. One venue that seemed to be establishing itself as a regular Friday night jazz spot, Costello's Sports Lounge, cancelled its jazz policy after a few months. Café Koi, a very popular Thursday night venue for its Jazz 'n More open mic policy, is closing at the end of April. And the twice-monthly jazz jams at Broken City have been cut back to one Saturday afternoon a month. Meanwhile, such venues as the Cliff Bungalow-Mission Community Centre, which offers a local jazz concert on the first Wednesday evening of the month September through June, is growing in popularity and has even added a couple of Saturday nights to its schedule. Started three years ago by part-time musician and full-time jazz fan Jan Mulder, the series gives local musicians the opportunity to "do their own thing," as Mulder says. That can mean premiering new compositions, as in a February concert led by trombonist Carsten Rubeling upon his return from studying with New York trombonist Michael Dease. His hometown audience was impressed not only with how much he has grown as a performer and composer, but also with the quality of the musicianship of the group, which included de Toledo on bass, Jon Day on trumpet and piano, Doug Umana on french horn and Jon McCaslin on drums. It can also mean playing different styles, working with different players, and a multitude of collaborations. Audience members pay \$15 cash, and the evening's proceeds are split 85 per cent to the players, 15 per cent to the community organization. Mulder donates his time, energy and cheerleading. It has proved to be such a successful model, JazzYYC has invited Mulder to help in the planning of their Jazz in the 'Burbs program that will ensure jazz has greater availability throughout our far-flung city.

Sheila Thistlethwaite

In my last ShortTakes, I mentioned the benefit concert held in November for pianist/saxist **Ross Taggart** who was battling cancer. Sadly, Ross lost his battle on Jan. 9th. His departure impacts the local scene in many ways, depriving us of a marvelous and very talented player who was extremely knowledgeable of jazz history and genres and a fantastic and dear friend. Rest in peace, Ross...At Cory Weeds' Jazz Cellar, the classical music series, Music on Main continues on Tuesdays. On 4/2, flutist **Laura Barron** and guitarist **Daniel Bolshoy** perform a program of de Falla, Takemitsu, Piazzola and others, while 4/9 pianist **Robert Silverman**, violinist **David Gilham** & cellist **Ariel Barnes** present The Brahms Project. Tenor saxophonist **George Coleman** is in 4/5-7 for a gig in memory of **Ross Taggart** (Taggart backed Coleman in an earlier visit) with **Miles Black** piano, **Jodi Proznick** bass and drummer **Jesse Cahill**. On 4/8, it's Blue Monday with the Montgomery-Dupray NQ Band with **Alita Dupray** vocals, **Rob Montgomery** guitar & vocals, **Johnnie Boogie Seguin** drums & vocals, and bassist **David Barton**. NYC-based tenor player **Grant Stewart** returns 4/12&13 backed by **Miles Black** bassist **Andre Lachance** & drummer **Julian MacDonough**. 4/17 has pianist **Don Thompson** and tenor saxist **Phil Dwyer**. On 4/18, the Cookers are in with **Tim Hamel** trumpet, **Ryan Oliver** tenor sax, **Richard Whiteman** piano, bassist **Alex Coleman** and drummer **Joel Haynes**. This is a Canadian group, not to be confused with the U.S. group of the same name. 4/19&4/20 has pianist/vocalist **Jennifer Scott** and **Kristen Strom** sax/vocals with **Scott Sorkin**, **Rene Worst** basses and **Bernie Arai** drums. **Dan Hersog's** Jazz Orch. appears 4/21 with **Jens Christiansen**, **Brent Mah** alto saxophone and flute, **Mike Braverman**, **Joshua Capri** tenor saxophone, flute and clarinet **Chad Makela** baritone sax and bass clarinet, **Brian Harding**, **Ellen Marple**, **Jim Hopson**, **Brad Muirhead** trombone, **Adrian Smith**, **Chris Davis**, **Geeta Das**, **Jocelyn Waugh** trumpet and flugelhorn, **Jason De Couto** piano, **Peter Carruthers** bass, **Alex McKechnie** drums and cymbals, **Daniel Hersog** leader. Tenor player **Joel Miller's** 4tet is in 4/25 with **Brad Turner** piano, bassist **Andre Lechance**, and drummer **Dave Robbins**, followed by **Michael Zilber** 4tet 4/26&27 with **Marc Seales** piano, **Jeff Johnson** bass and **Bernie Arai**. 4/29 Blue Monday has **James Rogers** guitar/vocalist, with **Rob Montgomery** and friends. May starts with guitarist/singer **Barry Greenfield** and **Robbie Steininger** guitar/mandolin/dobro 5/2 followed 5/3&4 by Miles Black's octet doing a tribute to Count Basie with **Chris Davis** trumpet, **Rod Murray**, trombone, **Steve Kaldestad**, **Mike Allen**, and **Chris Startup** saxes, **Miles Black** piano, bassist **Jodi Proznick**, **Julian McDonough** drums and **Maureen Washington** vocals. 5/10&11 has bassist **Paul Rushka's** 5tet with **James Danderfer** clarinets, guitarist **Dave Sikula**, **Jillian Lebeck** piano and drummer **Joe Poole**. Pianist/vocalist **Champion Fulton** appears 5/24&25 with **Cory Weeds** tenor, **Jodi Proznick** and **Julian MacDonough**. May ends 5/26 with the **Magee H.S. senior jazz band**. In June, drummer **Dave Robbins** Electric Band appear 6/8 with **Evan Arntzen**



saxes, guitarist **Jared Burrows**, **Kerry Galloway** electric bass, and **Brad Turner** keyboards. The Cellar will be hosting groups during the Van. International Jazz Fest. 6/21-7/1. Go to [www.cellarjazz.com](http://www.cellarjazz.com) for info...Speaking of the jazz fest, Coastal Jazz & Blues will announce the full schedule around the end of April. The only group announced so far is **Esperanza Spaulding's** Radio Music Society 6/23 at The Vogue. Go to <http://www.coastaljazz.ca/> Cellar in its 12-year history. I can't disagree. It seems to me that **McBride** is pretty much the Ray Brown of this generation in both bass chops, as a leader, and his overall stature on his instrument. And then there is **Christian Sands** who is only 23 and impressed me more than any pianist has for many years. Mentored by Dr. Billy Taylor and Hank Jones among other, Sands has Oscarian blazing chops and ability as well as deep feeling for the blues. I could hear the influences of Red Garland, Bobby Timmons, and Junior Mance on the night's soulful opener "Ham Hocks and Cabbage". One of the night's highlights was "Sophisticated Lady" was opened by McBride and then Sands took over with a gorgeous solo. Another highlight was "Cherokee" played very fast save for the bridge which was taken slower and in 3/4. Sands fingers were a blur as he took chorus after chorus, bringing the house down when he finished. Owens is one of the most fascinating drummers I've seen. He was here last year with Ted Nash. His brush work on Oscar Peterson's "Hallalujah Time" was dazzling. The night ended with a lengthy soul tune by Johnny Taylor which morphed into several Michael Jackson tunes and had the audifor jazz fest. info. Capilano U's jazz series concludes in April with **Dave Liebman** with the "A" Band and NiteCap vocal group 4/19 and the **Brad Mehldau** 3 4/29 at Kay Meek Centre. In May, Blues singer appears 5/12 at the Electric Owl...Recent visitors to the Cellar have included trombonist **Steve Davis**, altoist **Jim Snidero** and **Christian McBride's** 3. **Steve Davis** appeared as a guest with **Cory Weeds'** 5tet along with **Tilden Webb** piano, bassist **Ken Lister** and **Jesse Cahill** drums. The two sets that I caught included a mix of standards and originals starting with Ray Bryant's "Tonk" followed by Lister's "Something Blue" a Blakeyish funky tune, Ross Taggart's lovely "Thinking of You" and "Let's Go" a funky tune by Weeds and Webb. A highlight of the night was Davis' solo feature on Day Dream". **Jim Snidero** appeared in early February with **Miles Black** piano, **Andre Lachance** bass and **Jesse Cahill**. The first set started with "Apertivo", a tasty bossa by Snidero followed by "Time After Time", "Bye Bye Blackbird" and a smoldering version of "Oleo". The second set included "Tranquility" a ballad by Snidero with the night ending with a burning "Love For Sale". Bassist **Christian McBride** trio was at the Cellar 2/21-24 with **Christian Sands** piano and drummer **Ulysses Owens Jr.** Some people have told me that this group was the best ever to play the ence clapping and smiling...For local jazz info and links go to [www.vancouverjazz.com](http://www.vancouverjazz.com) or call (604) 872-5200.

Ron Hearn

## **Bob Rusch Interview:** **Conducted by Slim and Him**

**Transcribed by Alan Simon**

“Welcome to the Slim and Him Pod cast. This is our pod cast No. 3—I’m Him, and I’m Slim!! And today we have a special guest—Him: Robert Rusch, Bob Rusch, the founder of Cadence Magazine, Cadence Records, founder of creative improvised music projects, the Chief Operating Executive of Cadence North Country, there are more titles. Actually, Bob you’ve run four different record labels over the years, right?

Bob Rusch: Quixotic, CIMP, CIMPOLE (which is Creative Improvised Music Projects On Location), and Cadence Jazz Records,

**Slim: So, we should note that he’s the producer of those labels.**

**Him: The producer, and one of the biggest record geeks I have ever known.**

**Slim: We call it an archivist.**

**Him: He doesn’t have a recollection-he has a record archive. By record “geek”, I meant nothing but praise. LP’s, CD’s, I dare say at one point in your life there were reel to reels.**

Bob Rusch: I have hundreds of them.

**H: So we wanted to take the occasion of your passing the baton editing Cadence Magazine to look back over your career.**

**S: I thought we would start at the beginning, so if you could just give us your vitals, where you were born, when you were born.**

BR: I was born in 1943 in Manhattan, and I existed there until I was, well, actually my interest in jazz started probably before I was a teenager. My father was a viola player, and when Don Shirley and Dave Brubeck came on the scene, it attracted him because there was a sense of classicism.

With Brubeck, of course, it was the fugues, and my older brother kind of got interested in that. Pop music of the time really was on the ends of the big bands, so some of the banal pop music of the time now is looked back favorably almost as an extension of the big band era.

**H: People today like to say “We went from the “swing-era” to the “sing-era.”**

BR: I think that’s fairly accurate. And we were interested in rhythm music, for lack of a better term, we called it jazz, and it was jazz, and people like Benny Goodman and Hamp, and the ones that were just obviously rhythmic.

**S: What are some of the earliest things you heard where it changed your life to a degree where you thought: “I’m really interested in this”, ‘cause clearly it wasn’t just a passing phase you built your whole life on jazz.**

BR: I actually didn’t have those kind of moments. If I think about those kind of moments in jazz, it would be much later with Ornette Coleman,

and Charles Mingus with Eric Dolphy, and Coltrane, but growing up it just was a natural thing. Benny Goodman was still an item, I should mention Gene Krupa, at that time was leading a trio, and I was very attracted to the drums—later I played the drums. Then my father kind of got involved when Don Shirley came along and Brubeck with his fugues and his nod to Darius Milhaud. Then I was a teenager, and going to clubs, and starting to begin interviewing people

**H: How did going to clubs fit in with being a teenager?**

BR: Well I was large (everyone chuckles) and New York was much more of an open city—the drinking age at that time was 18, and I think people were fairly lax—if you looked at least 16 they were probably OK, and as I say I was tall, I was large.

**S: So we're talking the mid to late fifties. How did you account for being gone with your folks, didn't they wonder where you were?**

BR: No, well my folks were very supportive in that way. We'd go to concerts at Carnegie Hall, and we'd drag them down to Birdland, and Basin Street, and then as I got to be about 14, I started just staying out late at night and going to Birdland on my own, and going to Condon's on my own and later the Five Spot.

To show you how different New York was at the time, my mother would call up sometimes around 10 o'clock, or 11 o'clock, she'd call Birdland which is usually where I went, and she says: "Is my son down there?" And they would look around and they'd go back and tell her I was there. "Well, tell him to get home." That wouldn't happen today, you wouldn't get in I don't think in the first place.

**S: Were you able to interact with the musicians at all, was it accessible?**

BR: It was very accessible. When you're that young you don't think anything of it to go out and interact with musicians.

**S: Do you think it was more accessible to you because you were a kid?**

BR: I think it was more accessible to me because I wasn't self conscious about it. I remember calling up Edmund Hall one morning, it was 10 o'clock on probably a Wednesday or Thursday. He sounded very tired, and I said "Are you asleep?" He said "Well I got in around five o'clock," and all of a sudden, it occurred to me, that's right these guys are playing.

**S: So were these numbers, were they in the local phone book, how do you get the numbers?**

BR: They might have been in the local phone book.

**S: Did you have a musician's directory or anything like that?**

BR: No, Leonard Feather's encyclopedia of Jazz, the first edition had addresses in it. As a matter of fact, Willie "The Lion" Smith was always in the phone book, so was Eubie Blake, even into the 70's.

**H: He was in the phonebook under "Lion."**

BR: I looked under "zoo!" It was definitely more open and jazz was less

self conscious, it was integrated as a normal part of the society, now today, what we call jazz, what I call jazz, is looked at as a sort of anomaly, as a not freakish thing, it's exotic almost.

**H: Slim, what's that story, that joke you tell about—my brother's on drugs, my sisters.... how does that go.**

**S: Oh yes—so the story is: My mother's in the jail house for crack, and my father's been married 62 times, my sister is pregnant and she's twelve, and my brother has a jazz (record) collection.**

**So, when people ask, what do I tell them that my brother does?**

**(laughter all around) [there must be 100 variations on that joke, but I like Slim's version]**

BR: It's a very different world, it really is.

**H: How old were you when you did your first interview?**

BR: I think I was 12 or 13—I interviewed W.C. Handy. He died in the mid 50's.

**H: It says a lot about him, that he would do an interview with a twelve-year old kid.**

BR: People were more accessible—W.C. Handy was in his eighties then probably, and probably no one was paying any attention to him, so he was very flattered when somebody came up and said he wanted to interview him.

I went with my fried, whose father was a shrink, and he had a great bit heavy boxy thing, which recorded green discs. I don't know if other shrinks would know what I'm talking about. Anyway, when you lug that up to Tuckahoe, NY, and it was heavy, and W.C. Handy came down—first time I had ever seen a stair escalator or stair chair. He came down in one of those he was blind, and his wife was very nice, and she gave us sodas or some thing, and of course we were anxious to interview him. And, I made the mistake of holding the mic up, right up in front of him so it came out very blurry. I wasn't self conscious about holding it because he was blind—he couldn't see anything anyway. The one thing I remember about that is we asked him all the usual dumb questions any 13 year old's gonna'ask—"How did you come out with these blues? Etc. He says: "Well, there's really no secret to it. I grew up in Memphis, and my mother would go out to the back yards of the row houses—usually had a little courtyard, and next to it was another courtyard, next to it was another courtyard, and people hung their laundry out there, While they were hanging their laundry they would yell over to each other things, things she might say that he might hear.....some woman saying: 'Didn't the moon look lonely last night,' and there you have a blues lyric. He was very self-effacing, he didn't say he went into seclusion, it just came to me. He just said: "All I did was take what was around me"

**H: It wasn't the muses who spoke; it was the neighbor doing laundry.**

**S: So, what's a W.C. Handy track that you would listen to at the time, or now, that you say, that sort of epitomizes W.C. Handy.**

BR: Well I would go by Louis Armstrong, what a wonderful record, I think produced by George Avakian, Satch Plays W.C. Handy, and "Memphis Blues" or any of those are wonderful.

**S: Let's listen to that. (excerpt played)**

BR: That still sounds thrilling to me today! Good music is good music, it doesn't matter who it is, and they don't get any better than Louis Armstrong.

We take him for granted because he became a pop personality and one of the best known people in the world at the time. In fact, it was Louis Armstrong they put on the thing they sent out into space, they put one of the Louis Armstrong tracks on that. Now we most know L.A. from that rather saccharin song "What a Wonderful World," which doesn't sound so bad to me now, I know when it came out it sounded bad and I trust first impressions. You hear it enough and eventually it doesn't sound so bad.

The thing about some Elton John songs, and those are really insipid songs that you hear over and over, and over again—you get used to them. Which explains the bad taste that most adults have 'cause they listen to the radio.

**S: It's a collective sort of familiarity, whereas with (the) jazz I don't think it's so collective. I think that's one of the nice things about it, is you weren't all necessarily in the same place when you heard the same song. It wasn't the 60's where you were hearing Janis Joplin and everybody was hearing**

**H: That's why people talk about the soundtrack of your life. You're not necessarily saying these are great songs—you're saying that you've lived your life to this music. So, the great moments of your life are associated with it.**

BR: I enjoy some of this music of your light (life?) nonsense that goes on, it makes me feel old, but there's a certain familiarity. But I believe you were raised where jazz was sort of an integral part of your life.

**S: We're fortunate enough that it just seemed normal, just like you going to clubs when you were 13, 14, and 15. It just seems normal because that's all you know, then in hindsight.**

BR: For our listeners I have to add: Slim grew up in a household where crazy avant-garde music was normal and ordinary.

**H: To quiz her: You ever heard of the Beatles?**

**S: Getting back to our guest, Bob Rusch. You had mentioned earlier that you began playing the drums. Can you tell us a little bit about that and if you ventured into any other instruments?**

BR: Well I started out on clarinet.

**S: Is that because of the Benny Goodman influence?**

BR: Benny Goodman influence, and I said: "That's fantastic," and I struggled with that terribly. During that period I was also intrigued by Charlie Parker, this would have been later 50's I guess. The best thing I can

describe is what I heard in my head, if it didn't have to go through my brain, and it could have gone right to my fingers, I might have been successful. But, to play like Benny Goodman or Johnny Dodds, or something like that you just got to have almost instinctual understanding of what you are doing. Charlie Parker, I mean, I'm sure Charlie Parker didn't analyze what he was playing. He talked like you and I are talking right now.

**S: So, when you took up the clarinet, are we talking pre-teen?**

BR: Not post-teens, teens.

**S: And that was unsuccessful, but did you think for a second about taking up the saxophone when Charlie Parker came on the scene?**

BR: No, not at all. Clarinet I thought was something that, when you talk about a Yahoo moment. One day listening to the clarinet and saying, "that's a beautiful instrument. It should be played that way." It's not my favorite instrument today.

**H: There are a lot of bandleaders in that era in the 40's-Woody Herman**

BR: Benny Goodman, Woody Herman.

**S: It's interesting how the clarinet in the Swing period was sort of the king of the instruments, and then when Bird and bop came out it turned to the saxophone. But, now at least for the stuff we're listening to clarinet has sort of made a reemergence in an avant-garde sense.**

BR: Not as much as trombone. Trombone was big in traditional jazz, not as big....

**H: I think the sound of the clarinet is more easily heard over an orchestra than a sax.**

BR: Yeh, it probably is because it's higher.

**H: Then you think what happens with bop-you got smaller combos. It makes sense, right?**

**S: Well, what's hard for me to imagine is just at one point the sax was sort of a background instrument in jazz until Coleman Hawkins and some of these guys started soloing and then it became sort of the main thing. It's interesting that it wasn't always that way, to me if you say something about jazz, 9 out of 10 people will probably say "saxophone."**

BR: Well, saxophone is a jazz instrument; classical people have got into it afterwards-not before. What I really wanted to play was drums.

**S: So tell us about your emergence into playing drums.**

BR: First of all my friend played drums and he played them very well. He's unfortunately died from "rock drugs." He played them very well, or at least to me he played them very well. We'd sometime have sort of jam sessions in the house with some musicians that went on to be solid jazz musicians today. But, my parents found it annoying enough my tapping and jiggling my foot on everything. When I'd go to the country find some sort of sapling and make a pair of drumsticks out of it.

**S: It sounds like early onset of what now they call ADD.**

BR: Well that's probably true too...I wasn't wired for school at all.

**H: As I remember, you do show up in the [Tom] Lord discography on a couple of occasions.**

BR: Yes. First of all, I pride myself. I have produced over 600 records, and including over 300 live dates which I have directed, and not once have I ever suggested, or taken anybody up when they say: "Why don't you play on this."

BUT, having said that, we recorded Roswell Rudd, and he was doing music of Herbie Nichols, and he wanted extra percussion for us to do different things. So we brought grandchildren, and an employee who was working for the magazine at the time, and they added percussion or made noises or sounds, and therefore got into the Lord discography.

**S: Let's listen to just a bit of that right now. (music excerpt played)**

**S: So which of those sounds were you?**

BR: You'll have to look in the Lord discography. I haven't really played drums in any semi-professional manner for almost 40 years.

**S: If you were to talk about the trajectory of your drum playing, what would be the highlight?**

BR: The highlight was playing with Jaki Byard, no question about it. And, not because I was any good, but because Jaki was such a fine person. I also played with Cedar Walton and Charles Davis, and those weren't as pleasant experiences because, let's put it this way—Jaki was very encouraging and put up with my poor drumming. I remember one day we were jamming, and we started trading fours, nobody said we would trade fours, you could just tell. I mean if you listen to music long enough you can feel those things, but as a drummer, it was exciting to me because I assumed he knew that I was going to take four bars, and in fact, he did. And I was able to do drums and he was able to do piano so it was very exciting. Jaki was a wonderful teacher—he could get frustrated like anybody else, but he was really (? unintelligible). And also, a really fine piano player and saxophone player, most people don't think of Jaki as a saxophone player, but he did play sax, and he played it well.

**S: What are some of your favorite Jaki Byard sides?**

BR: I like the ones that he did with Rahsaan Roland Kirk, known as Roland Kirk at the time.

[Plays selection] (I love Rip, Rag, and Panic-Elvin, Richard Davis, Jaki, and Rahsaan)

(END OF PART ONE)



**John McLaughlin talks about his “baptism in fire” while recording the Miles Davis album, *In A Silent Way*. Recording on March 25, 2013.**

**T**he guitar came into my hands at 11. I was in very quick succession exposed to all kinds of music, and being the youngest of 5 kids, especially when you've got 3 older brothers. They were going to go to college and bring all these strange musics back home, which was wonderful. So I got to hear Miles for the first time when I was 15, and, well, that was it for me. I mean he must have felt that when I met him for the first time, in January '69. I was in the *Silent Way* recording. No, I'd met him the night before, at the Club Baron up in Harlem.

**Cadence: So you had just moved to New York at that point?**

JM: I arrived the day before that! To play with Tony, and Larry Young, in Tony Williams' Lifetime. I got really lucky, I was in the right place at the right time. Because Miles knew that Tony was leaving his band, and he wasn't happy about that, because he loved Tony. We all did. He was the most unbelievable drummer. But he knew he'd found this white kid...and Tony invited me over to play. Tony had a week to finish off with the Club Baron with Miles, and so I was up there, and I ran into Miles, the next morning I saw him again and he said "so...come to the studio tomorrow." That was like the biggest shock of my life, my hero. And that was it, that was *In a Silent Way*.

**Cadence: What was that like when you went to the studio the next day?**

JM: I was a nervous wreck, that's what it was like. No, I was thrilled, because I'd



been following Miles since '57 or '58, and Tony, I met for the first time in '64, in Europe, in Miles' band. And I loved Tony, at that point. I was just thrilled to be there to play with Tony and Khalid Yasin, which was Larry Young's (religious) name. and I'd been following him, because he was like the new Hammond organ guy, he was it. I was thrilled. And then Miles coming in and saying "bring your guitar to the studio," that was so unexpected for me. And of course I arrived there and nobody even knew there was a guitar player coming in that day. And they said to Miles that there was no guitar part, so they had to make a photocopy real quick of Joe Zawinul's piano part, which was behind this wonderful little anecdote, because it's Joe's Chillin, as you probably know, In a Silent Way. And so we ran it down a couple times, and I just read the piano part, the top part. And Miles said "stop that" and looked at me and said, "so play it on the guitar." I said "so you want the chords and everything?" He said "Everything." I said, "Well, it's a piano part, you know, it's not a guitar part." "Is that a fact?" he said! I mean I was already sweating blood. So he's waiting for me to play it, and it was gonna take a minute, and he wasn't happy about that. So he's looking at me, I mean the whole studio was stopped, everyone was in there, wondering what was gonna happen, and he turns around and says "Play it like you don't know how to play the guitar." Hahaha! He was like a zen master. And of course I heard the guys say, like, "oh that's a new one, I've never heard that one before." Because he was well-known for his cryptic remarks and his cryptic instructions to musicians. So anyway I said "I gotta do something," then I threw all the chords out, and I threw rhythm out, and I went off and played in E, everybody knows E, and off I went. Miles had the light out, and I didn't really know what was going on, I was just on cloud nine and sweating and everything. We finished the take and Miles loved it. He just loved it. And he loved it so much that he put it on the opening of side 1, and the closing of side 1. These were vinyl days. And that was my baptism of fire with Miles in the studio.



I'm Bruce Ditmas, I grew up in Miami, born in Atlantic City. I'm a drummer, keyboard player, composer, and producer.

**Cadence: I was going to ask you about Dino Saluzzi.**

BD: Yeah, wow, that's a very uncomfortable subject.

**Cadence: Oh, well I don't know anything.**

BD: I can tell you very quickly why. I was living in Rome, playing with Rava and playing with a bunch of other people. Rava was going to do this tour with Saluzzi for ECM. They were gonna do the tour for like six weeks, do a record, the whole deal - it sounded great. And he was gonna use Furio Di Castri, the bass player from Rava's group at that time. But Saluzzi wanted these Argentinian guys, his, like, brothers from down there, to be on it. So then they got Bob Moses to play drums. Well, Moses, I don't know whether he was like instinctual, but he bailed out. They hired me - "get on this thing." Well, you know, I'm not coming with this Argentinian thing, so Saluzzi hates me from the get-go. I don't know how he reacted positively to Moses either. From the first rehearsal it was like "you gotta play this traditional thing" and I'm like, to Rava, "you know, this is not why you hired me, to play traditional Argentinian drums, I mean come on!" So we did this tour, and like every concert - we had this really great guitar player, Harry Peppel.

The only drawback was he had this quad-speaker thing, he had four speakers all over the stage. And so the shit got loud of course, and they blamed me. And that's okay, they can blame me for that, I'm not like a particularly soft player. But every night Saluzzi is just busting my ass, like relentless. It got to the point where I told Enrico, just "I'm going back to Rome. Get anybody else, take me off. I don't want to do the record, please, give me a break from this! He didn't let me go, we did the rest of the tour, we did the record, which people think is a great record. But at the end of that, Enrico didn't talk to me for like 20 years!

**Cadence: Maybe you needed 20 years too after that...**

BD: But then it goes even weirder, because Enrico's got this autobiography that he wrote, it's in Italian. In this book, he talks about this tour, and about how I'm like the source to blame for everything went wrong on this, and how the record wouldn't have ever been anything if it wasn't for Manfred and his input. I'm telling you, what a load of kissup bullshit, if I might say. You know? Cadence: You don't recall being the source of the problems.

BD: Well you know what was the big joke? We were in the session, and Manfred comes into the studio and takes Harry Peppel's guitar from him - you get this feeling he's gonna rip off some amazing chord or he's gonna explain the whole thing, and then just holds this guitar and gives it back to Harry and walks out of the studio, doesn't say a word. And that became like a joke the rest of the tour with Enrico that he wouldn't "remember" now or be willing to say.

**Cadence: What does Manfred play? I believe he's a musician as well.**

BD: He must be, because he does have a sensitivity. I think his strong thing is letting guys do their thing and doing this amazing mix. Being really into evaluating the takes, too. I mean you can't argue with the product.

**Cadence: Yeah. I agree. But he took the guitar, and...**

BD: Did nothing. I mean he could've like, taken the trumpet, right? And then, I'm just remembering the details, it was like impossible for Enrico to stay really in tune with this ridiculous Bandleon which he had, which was like out of tune all the time. So this was a constant issue. And then before every take, we've got Dino Saluzzi in the dimly lit studio in Ludwigsburg, with a spotlight on him, praying to God before every take, that something will deliver him from this, like, in my mind, "evilness" that's coming from the drums. So hilarious.





**M**y first album (I had recorded several, but the first album under my name) was called Jay Clayton All Out. That's also when I re-met Julian Priester. I had met him years before in Chicago, when he was going to sessions and hanging out, that's how long ago, but you know, we just said hello. We re-met because I started teaching at Naropa for three summers, just as my album was coming out. And there was a thing where Heiner Stadler - he's a composer, you don't hear much about him, but I know during the whole revolution in the 70's, he was always trying to get more jazz out there. He had a very small label, but he helped me, he musically produced it, he was just behind it. Anyway, when it came out, he sent it to Joachim Berendt - he writes a lot on jazz, he's a German guy, he was part of the Berlin Jazz Festival.

And he did a thing in this little town in Germany, it was a meeting every year. He'd have a meeting of different instruments, one year it might be all clarinets, maybe it's all bassists, you know, maybe you'd invite 5 clarinets and get a rhythm section, and they'd record all week and then do a concert. And it's a summit, right. So coincidentally right around the time my first album Jay Clayton All Out came out, Heiner, who knew Joachim, happened to send him the album. And I knew that Joachim Berendt knew who I was but probably hadn't heard me in years, or whatever. So he must have been organizing this event for vocal improvisers right around the time he got this album, I'm guessing and it must've pushed him over about me, so he invited me, Bobby McFerrin, Jeanne Lee, Urszula Dudziak, and Lauren Newton, who's an American singer who's been living in Germany for a long time, sings very free. He invited us, and he commissioned five composers to write for five improvising voices. I won't tell you who was on here, you're never gonna believe it. Wonderful instrumentalists to play with. Anyway, that was a big deal for me because what happened was that album came out - Bobby was on the first one, he got very famous right after that doing solo - it was such a success, because we decided to do the second half of the program a cappella because we would get together - the singers - and I had already done what I called a voice group in the 70s where I would just have vocalizing improv. So we decided we wanted to do the whole second half of the concert a cappella. At first they were like "oh no!" but we did it. And it was so successful that we were invited to Donaueschingen, the other big festival in Europe, where Hindemith and Stockhausen, and more contemporary music was presented, but they always had a jazz slot. By that time Bobby couldn't do it, he was already on the road doing his solo thing, but we had various different singers, for about ten years we toured. So that was a big one for me, because a lot of people from Europe probably know me only from that.

I was recently at the Vanguard to see the marvelous Barry Harris, who still plays beautifully, and it inspired me to share some Village Vanguard stories. The first time I was at the Vanguard was in most unusual circumstances. It was the summer of 1966, I was 15, and my mother had joined Mensa. If you're not familiar with Mensa, it's an organization that you have to take an IQ test to join. The Idea is for people who socially and otherwise would like to be with intelligent folks like themselves. My mom had joined and asked me and my brothers to take the IQ tests, and we all became members. My mom was divorced when I was young so she was hoping to meet people that way. For ourselves, we didn't expect to participate at all, but my mom brought to my attention that there was a little jazz interest group starting. She said "you really should go to that." She was funny that way, I mean she hated the idea that I wanted to be a professional musician, which I knew since age 10, but she was still my mom and knew I'd be interested in this. The truth is I was so shy I wasn't sure I'd be interested, but she convinced me to go. We lived in the middle of the Bronx, near Crotona Park, and this meeting is in Riverdale, where the people who were kind of doing okay financially lived. I'd never been there before but I found the place, took the bus. When I got there it was an apartment belonging to a tall Jewish man, with only him, me, and three other people. And here I am, super shy, I thought "whatever, I'm here, what am I gonna do." So first thing, he said "let's all introduce ourselves." He introduced himself, I introduced myself...there was a woman with her daughter about my age, but I was too shy to practically say boo to her. They introduced themselves, and then there was an African American man who said "my name is Pete La Roca." The other people there showed no glimmer of recognition but I said "Pete La Roca! Are you the Pete La Roca, the drummer?" He said "well yes, actually, I am." I said, you know, "well, why are you here?" and he said something about yes, he is a successful drummer and so on, but he also wants to meet other intelligent people and so forth and so on. Pete is a brilliant guy, in fact, I recently worked with Dave Liebman on his autobiography and he had some very nice stuff about Pete in there. So I really focused on Pete that night, I was so excited he was there, I maybe didn't pay enough attention to the other people. But we had a meeting just as though it were a regular social group, and the question came up, "let's go on a trip to a jazz club, oh what should we go to, what do we do?" and Pete said "There's this great new band at the Village Vanguard on Monday nights. They know me there, and even though we're a small group they can get us kind of a group discount. Why don't we do that?" So we did agree to do that, and sure enough, approximately July of 1966, there we were at the very back of the Vanguard. At that time there was a slightly larger table that was at the back. We saw the original Thad Jones and Mel Lewis band. I think Roland Hanna was on piano, I know Richard Davis was on bass, he's great and very memorable. And Pepper Adams, of course. In my family, with my mom divorced and me having two brothers, we didn't have much money, and this was my first time at the Vanguard. It wasn't my first time at live jazz, but I don't think I'd been to a club, only these Sunday afternoon concerts that were sponsored by

Jazz Interactions. I'm not sure if those had a minimum or if you had to buy anything. The waitress came over and said "what'll you have?" and I said "nothing," because I didn't have practically any money with me. She looked a little shocked, but Pete is so nice, he's just a gentleman, he said "He'll have a Coke, and I'll pay for it," which was awfully nice of him. At the end of the night, the other three people were finding their way home, I was still too shy to have said anything to that girl, I think I'd said something like "so you like jazz?" They were finding their way back to Riverdale, which of course is not where I lived, and Pete said "I can take you home, I can drive you," which again was very nice, though it was not exactly on his way; I'm pretty sure he still lived in Manhattan. By that time we'd moved to the Kingsbridge section in the North Bronx by the reservoir. I might've walked there that night. So we got out to his car and it was a cab. I said "how come you're driving a cab?" and he said "I'll tell you all about it." As we drove back he told me, I see that you play piano and you're interested in being a pro but you know, I'm not gonna kid you. I've played with Coltrane and recorded with Sonny Rollins and everything, but it's a very hard life, and it's not for everyone, and it's very unstable. It's possible, too, that by '66 already...I remember at the end of the 60's when jazz was really having a hard time. I went and saw McCoy Tyner, and I was one of six people in the audience. I don't think he's had six people in an audience anywhere for the past twentysome years. It's possible that by '66, audiences were declining, but I'm not sure, because I was going to tons of things, and things seemed fine as far as I could tell. And he said "I'm actually going to go to NYU and become a lawyer," which you may know he ended up doing, he's been a lawyer in New York for many years now. Finally he dropped me off, and said listen, feel free to call me anytime. Such a nice person. ...(recording ends, part one)

**I**t's Lewis Porter again, jazz pianist and jazz professor at Rutgers campus in Newark. Here's another Vanguard story for you. My first trip to the Vanguard was with Pete La Roca, which I've told in another story, and I got in the habit of going to the Vanguard. I was only 15, but who was going to stop me? They didn't question me. They probably should've, I don't think you were supposed to be in a joint that serves liquor at 15. In '68, I'm pretty sure it was, I can't remember what time of year. I was either 16 or 17. (I say this was 68--but I looked up Hawkins's dates at the Vanguard, and it seems he was there for several weeks in 66 but maybe not 68) Coleman Hawkins was there. I was into Hawkins before I ever knew anything about Lester Young. I had bought the LP on RCA Vintage Series. LPV 501 was the first of the series, and it was Hawkins recordings from about 1923 all the way to Sonny Meets Hawk in 1963. The track "Just Friends," that last track, I must have listened to over and over. Rollins and Paul Bley's playing on that tracks had a huge impact on me, I think it really almost set the direction of my playing, to some extent until today, polytonality, and so forth and so on. So I had to see Hawk. I went to the Vanguard. I'd been there before, and when they'd ask you what you wanted to drink, I always got a Coke. So the waiter came up this time and said "what'll you have to drink?" And here am I, I think pretty clearly underage, but they never bothered me. I always sat

by myself at a table against the left wall, I could show you that table. Here, in 1968, the waiter said “what’ll you have,” he was a tall thin guy, and I said “a Coke.” For whatever reason, this time, this particular waiter decided to inform me of something. He said “it’s two dollars for a Coke, you can have it if you want, but for the same two dollars you could get a real drink.” Hah! And I’m underage, understand this? So, I said “Gee, a real drink!” I’m from kind of a lower-middle-class Jewish home, my mom was a struggling divorcee, I’m one of three boys...and in Jewish homes, you don’t have liquor in the house. You have sweet wine, Manishevitz wine for Passover, and if you’re very religious, you have wine every Friday night, every Shabat, which we did not do. I really didn’t know much about liquor. But I was tempted that he was right, “I’m not really getting my money’s worth here, huh?” I mean in those days, a can of Coke was 35 cents or something. So I looked at the table next to me, and someone was drinking something something. I said “what’s that?” He said “that’s called a Tom Collins.” I said “I’ll have one of those” and I did. And thanks to this waiter, at the Vanguard, I got in this habit of having a real drink every time I went to the Vanguard or any jazz club. Another time I said “what’s that?” and he said “that’s a Black Russian” and I love chocolate, so that was a big hit, I used to get that for a while. I learned about White Russian. I didn’t really have straight drinks, and some years later I decided to try a whiskey, stuff like that. I never drank much; I had my one drink and nursed it all night. But I was never much of a drinker. One good friend of mine was fellow pianist Don Friedman, I actually met him in ‘86, at which time I was doubling on alto, so we used to do gigs together where I played alto. But then I gave up the alto after a while. And I noticed there in the 80’s that Don would always get a seltzer and a twist of lime. I said “is that all you’re getting?” He said “yeah, I don’t always feel like having a drink.” So here I was, I had to learn my lesson from my friend Don, and I realized since I don’t have much of a taste for liquor, I don’t always have to get alcohol just because it’s a better deal. Since then, I just get what I want, if I feel like having a drink or a seltzer and a twist of lime. So there was the great Coleman Hawkins, in 1968, he had a long beard, and he was balding, and the trio behind him was Major Holly (you couldn’t forget him because he sang along and “bo”d in his solos), Eddie Lock, and maybe Tommy Flannagan or Barry Harris as the pianist. And people say “how did Hawkins play that late in his career,” well the truth is Hawkins is a brilliant man. He still played really brilliant, interesting lines. The only thing is that he would pause between lines, and let the rhythm section go. And every once in a while in these pauses “HA,” he’d just let out a laugh like that. From the tone of the laugh it was hard to tell, but there was a possible sense that he was bitter, that some bitterness was coming out. It didn’t necessarily sound like he was knocking himself out with his playing, there was a funny feeling to those laughs. More like he was a bit bitter, which could’ve been true, he’d become and alcoholic towards the end of his life, who knows what was going on with him. But he was brilliant, it was amazing to see him. I stayed the whole night, I wouldn’t leave until everything was over, just by myself, I was a shy kid. And during the intermission, who came in and sat with him? Roy Eldridge. I loved to see that, because I also loved Roy

Eldridge, he's an amazing musician. And they had had a long association. They'd been recording together since I think 1940 in that famous session that was called "Chocolate Dandies," that was a name that had been used since the 1920's for different groups. It was just great to see them together, I got such a kick out of it: "here are these guys who have known each other for so long"...and of course it would've been great if Roy sat in, he didn't play that night. But it was just fun to see them, and he stayed a while, and listened. You could hear them just laughing and enjoying each other at the other table. So that was a great night at the Vanguard. It's the story of Coleman Hawkins at the Vanguard and of my learning what to order to satisfy the minimum drink requirement at the legendary Village Vanguard.



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## A SALUTE TO GEORGE GRUNTZ (1932- 2013)

by Patrick Hinely

### **A prefatory note in the interest of full disclosure:**

George Gruntz was not only a friend but also, in the classical sense, my patron: several times over a period of more than 20 years, I served as photographer, writer, and even translator for his LPs, CDs and books, and traveled with him and his band in the US, Canada, Germany and Switzerland. Thus this cannot be an impartial remembrance, but that makes the facts presented no less true, and the opinions expressed are certainly heartfelt.

**W**hen an obituary for George Gruntz finally appeared in the New York Times, more than two weeks after his death on January 10 at age 80 - the same day his fellow Swiss jazz giant Claude Nobs passed - Ben Ratliff's text (at: [http://www.nytimes.com/2013/01/28/arts/music/george-gruntz-jazz-musician-and-bandleader-dies-at-80.html?\\_r=0](http://www.nytimes.com/2013/01/28/arts/music/george-gruntz-jazz-musician-and-bandleader-dies-at-80.html?_r=0)) was authoritative, and ran not only in the Music section of the Arts pages, but also in the Europe section of World News. George would have liked that.

This brings to mind a scene seen inside Sweet Basil, then still a vital jazz venue in New York's Greenwich Village, at the outset of Gruntz's 1987 Concert Jazz Band (CJB) tour of the United States. Though Sweet Basil was not where the 19-piece ensemble's concert would be - that was to occur later the same evening at Greenwich House - the club was the location for a reception put on by the tour's sponsor, Swiss Bank Corporation.

Never had that room looked so spacious to me, due to 90+ % of its tables and chairs having been loaded onto a truck which was, even as we schmoozed and noshed (rather luxuriously), being driven around Manhattan, an economical and mobile form of short-term storage. The middle of the room loomed especially large, with the musicians on one side, and the bankers on the other.

Only one person comfortably worked both sides of the room: George Gruntz. Ever the diplomat, he did so with a tactful graciousness that sometimes exceeded the level of nicety deserved by its recipients, whichever side of the room they were on. This was a gift which, over the years, I saw him practice many times in a variety of contexts, from explaining the nuances of his charts to CJB members at rehearsals or recording sessions, to cajoling some of the planet's biggest egos onto the Philharmonie stage for encores as Artistic Director of JazzFest Berlin. George certainly had an ego himself, as the leader of a big band must, but he knew how to use it well, and did, in ways that were good for the music, including his own.

Having grown up a native Swiss, George could speak several languages fluently,

## Jazz Stories: A Photo History



**George Gruntz**  
(June 24, 1932,  
Basel – January  
10, 2013, Basel)

Conducting at  
soundcheck for  
NDR Big Band,  
Bern Casino,  
Switzerland,  
October 1995.

Photo Credit: ©2012 by Patrick Hinely. Work/Play®

**G** gruntz soundchecks for larger groupings usually involved some rehearsal-like run-throughs, and this was no exception, possibly including guests Dino Saluzzi and/or Erika Stucky, who both shone in the concert. This was a sort of society gig for George, in his nation's capital, with plenty of dignitaries in the audience, unto even the Papal Nuncio. Published as frontispiece in his autobiography *Als weisser Neger geboren* (Corvus Verlag, 2002) and in my 2008 *Jazz Calendary* (Jazzprezzo, 2007).

# Jazz Stories: A Photo History

including, blessedly, English, but his preferred language was always music. While he is likely to be most remembered as an arranger and bandleader, he usually played more than just 'arranger's piano' with his CJB, and his smaller-ensemble recordings contain many delights. To cite influences, one could say his playing style encompassed the compelling drive of Bud Powell and the sheer joy of Vince Guaraldi, while his compositions embodied the modernism of Kurt Weill and the dramatic swing of George Gershwin. Though this doesn't locate him fully or precisely, it gives some idea of his breadth and depth. Whether for his own tunes or those of CJB members, he composed and arranged with charts and parts designed, a la Duke Ellington, another of his inspirations, for specific players.

And what specific players they were. It would probably be shorter to list those from the top drawers of Europe and the USA who didn't play in the CJB than those who did. To name a few: saxophonists Dexter Gordon, Lee Konitz, Charlie Mariano, Joe Henderson and Bennie Wallace; trumpeters Benny Bailey, Kenny Wheeler, Enrico Rava, Franco Ambrosetti and Jack Walrath; on drums, Elvin Jones, Daniel Humair, Paul Motian, Peter Erskine and Adam Nussbaum. A complete listing can be found at: [www.georgegruntz.com/index.php/de/geor-gruntz-concert-jazz-band/musiker](http://www.georgegruntz.com/index.php/de/geor-gruntz-concert-jazz-band/musiker).

Elsewhere on that same site can be found a complete discography. The listing that follows is my own favorite dozen George Gruntz recordings:

**ANNIVERSARY**, by Flavio Ambrosetti (ENJA 9027, 2-CD, 1996). Gruntz is heard with his CJB co-founder on Radio Lugano recordings dating from 1959 to 1976, and his growth from journeyman to stylist is prodigious. The chops just don't stop, and while you could find plenty of more radical examples of the liberation of European jazz from American domination, that gradual process of self-realization can be heard evolving here, gloriously.

**MENTAL CRUELTY: THE 1960 JAZZ SOUNDTRACK**, by George Gruntz (Atavistic UMS/ALP238, 2012). This latter-day film-noir score was Gruntz's first recording session as a bandleader, with his sextet's roster presaging the high-profile selectivity of CJB. While he'd already worked with Barney Wilen, he hadn't with Kenny Clarke. At first, George's charts stumped the drummer, but Klock quickly picked up on 3/4 time, which was evidently new to him.

**ST. PETER POWER**, by George Gruntz (MPS 15186, 1968). Of the many obscure gems in the MPS catalogue, this trio recording with bassist Eberhard Weber and drummer Daniel Humair is among the most grievously overdue for reissue on CD.

Recorded in a church in the Black Forest,

Gruntz is playing its organ, with repertoire ranging from jazz standards to Gershwin, Ornette Coleman – and Carla Bley. Sweetly out there, with just enough edge. It's probably available unofficially somewhere on the web (Isn't everything?)

**AT THE MONTREUX JAZZ FESTIVAL**, by Phil Woods (Verve 440 065 512, 2003). Recorded at the 1969 festival (two days before Les McCann and Eddie Harris' SWISS MOVEMENT, another perpetual cooker), Gruntz teams again with

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Humair, as well as bassist Henri Texier, and the three provide spirited propulsion for an energetic Woods. All, Gruntz included, play their asses off throughout; he also penned one of the album's tunes.

THE MPS YEARS, by the George Gruntz Concert Jazz Band (Motor Music 533 552, 1996). A sampler spanning five albums, from 1971 (the proto-CJB) to 1980, this is a valiant stab at an impossible task, which is to contain a decade's evolution of this occasional but substantial group

onto a single CD. It covers a lot of waterfront, displaying growth in several directions. If this piques further interest, my recommendation would be to consult the aforementioned discography and choose what comes next based on which album's personnel most floats your boat. It's different every time.

CLOSE ENCOUNTER, by Franco Ambrosetti Quintet (ENJA 3017, 1978).

Trumpeter Franco, son of saxophonist Flavio, was another CJB co-founder, and he shared a longer and more varied history with Gruntz than any other musician. Here we hear Gruntz supporting, with flying colors, as he had for Woods but now with another decade's experience, and it shows, beautifully.

Newcomer Bennie Wallace had just recorded his own first album a few weeks before playing this date, which includes his only known work waxed on soprano sax. Hard to find but worth the search.

HAPPENING NOW!, by the George Gruntz Concert Jazz Band '87 (hat ART 6008, 1988). Recorded live at Texas' fabled Caravan of Dreams, this is about as hugely powerful as the CJB juggernaut ever got. Setting the stage on fire seems to have been standard operating procedure,

never more so than with the Gruntz-penned finale "Emergency Call," all 19:55 worth. If you're only going to get one of his large-ensemble albums, this is The One to Get. Another obscure gem to search for is the same label's sampler KIMUS #1 (hat ART 6000, 1988) with a nearly 23-minute version of "Emergency Call." Make sure your seat belt is fastened.

SERIOUS FUN, by the George Gruntz Trio (ENJA 6038, 1990, also Mesa/Bluemoon 79659, 1990). A live one from Gruntz's home town of Basel, in trio with bassist Mike Richmond and drummer Adam Nussbaum, featuring Franco Ambrosetti as special guest. This album's title best enunciates what Gruntz was all about, i.e., embracing just as much profound enjoyment in the process of playing the music as in plumbing one's own deepest depths to create it. Though I wasn't in the club during this recording, many times I did see George relishing every note while he played, and can imagine him grinning as he played this gig, with a smile surpassing that of the Cheshire Cat.

BIG BAND RECORD, by Ray Anderson (Gramavision 79497, 1994). Subtitled 'Performed by the George Gruntz Concert Jazz Band,' this are all Raybone's tunes arranged by George. Anderson and Gruntz both had a hand in choosing the 18 musicians, resulting in about as 'out' a roster as CJB ever had, and they deliver the goods repeatedly, especially with avant-dixieland on "Seven Monsters," and

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wonderfully warped humor via Anderson's spirited vocals, including the band as a massed chorus, on his signature anthem of nonconformity "Don't Mow Your Lawn." RINGING THE LUMINATOR, by George Gruntz (ACT 9751, 2005). This was Gruntz's only solo piano album, and across a wide repertoire, all tunes are engaging, from Monk and Dizzy to standards and not least his original compositions, all rendered with an authority available only to those who have spent plenty of time in both the club and the conservatory. George didn't see jazz and classical as an either/or choice, and this album makes a good argument for his and/also approach, in which he has one foot on each side of where the fence between them was once said to be...

TIGER BY THE TAIL, by the George Gruntz Concert Jazz Band (TCB 26702, 2006). A nice blend of old and new CJB colleagues, and Gruntz tunes with his charts of band member's compositions. Taking the cake in this regard is Jack Walrath's "Hollow Wind/Passing Time," as sublime an arrangement as Gruntz ever wrote for a tune not his own, with Walrath soloing unconditionally in a way that could have made even Mingus smile down upon him.

RADIO DAYS, by George Gruntz (TCB 27802, 2007). A mother lode unto itself, this 10-CD set puts Gruntz at the helm of 2/3 of Germany's premiere radio big bands, Hamburg's NDR and Koln's WDR, for five discs apiece, at points also including string ensembles, orchestras, and a cavalcade of guests such as Steve Lacy, Von Freeman, Dino Saluzzi and Erika Stucky. The recordings date from 1969 to 2006, with an entire disc is devoted to the only recorded version of Gruntz's celebrated 1991 "Chicago Cantata" since its premiere at Grant Park's Petrillo Bandshell.

Though he was no longer able to play piano, Gruntz was conducting recordings of the final version of his CJB in New York in December 2012. So there may be more yet to come...

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In the summer of 1998, Gruntz and his Concert Jazz Band worked the Canadian festival circuit, beginning with three days' rehearsal in Vancouver, and ending up in Montreal on Canada Day.

Along the way, they also played Edmonton and Saskatoon, as well as two US gigs: Ravinia, near Chicago, and the Knitting Factory in New York. It was my good fortune to be along for the ride, camera in hand. A selection from the 50+ rolls I shot, including some of the following, were published the next year in the magazine Leica Fotografie International.

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Photo Credit: ©2012 by Patrick Hinely, Work/Play®

**Art Baron, trombone (Bridgeport CT, January 5, 1950), George Gruntz, and Mike Richmond, bass (Philadelphia PA, February 26, 1948), during rehearsal break, Vancouver BC, June 24, 1998.**

**T**his first day of rehearsals wasn't especially grueling through the morning, but George warned before the lunch break that first up for the afternoon session would be what was possibly the tour's hardest chart of all. Upon their returning and getting settled back in, after he had counted off the start, perfectly on cue, the band, to a man, broke into "Happy Birthday," as Tour Manager Hope Carr entered, bearing the cake with candles abaze. The just-turned 66 bandleader was taken completely by surprise. Here he is seen thanking the prank's instigator, Art Baron, the last trombonist hired by Duke Ellington, and a great wit as well as versatile player. Any resemblance to a Three Stooges pie throwing scene about to commence is purely coincidental. Everyone behaved and had dessert, and then worked that chart into submission through the afternoon.

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Photo Credit: ©2012 by Patrick Hinely, Work/Play®

**Howard Johnson, baritone sax (Montgomery AL, August 7, 1941) and George Gruntz, rehearsal, Vancouver BC, June 24, 1998.**

Johnson will stand as the longest-serving CJB member (1976 – 2012); he also worked extensively with Gruntz during several years as a member of the NDR Big Band. Not much seems to phase Howard, but when he plays, he plays. Here he is seen waiting his turn while George's hands on that electric piano are moving fast enough to blur. I see this as an image of men at work, on a work in progress.

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Photo Credit: ©2012 by Patrick Hinely, Work/Play®

**(at left) George Gruntz and some of his Concert Jazz Band outside Hotel Dakota, Vancouver BC, June 26, 1998.**

**T**his was at the outset of a long day that took us from Vancouver to Calgary, and only then on to the evening's gig in Edmonton. About half of the traveling party is seen here, with George keeping his eyes peeled for the airport vans. Any illusions of glamour or delusions of grandeur I had about going on the road with jazz musicians had been pretty totally dispelled by this moment, which occurred early enough in the day to bring Beckett's *Godot* to mind...



## Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

**(at right) George Gruntz and his Concert Jazz Band taking their bows at concert's end, Edmonton, Alberta, June 26, 1998.**

**O**n the other end of that same day, at Edmonton Jazz City, among Canada's oldest festivals, we see an example of why musicians put up with what they must do about 95% of the time to have moments like this during the other 5%.

# Jazz Stories: A Photo History



Stage, before concert in hotel ballroom, Saskatoon, Saskatchewan, June 27, 1998.

Photo Credit: ©2012 by Patrick Hinely, Work/Play®

**T**hough the venue's exterior eerily resembled that of the hotel in Kubrick's *The Shining*, the Saskatoon audience proved to be the tour's most enthusiastic, and it didn't hurt that we hit there on as perfect a summer's day as one can have up that way. A few minutes after I shot this 'before' image, George worked his way around the stage, adjusting the positions of any errantly-placed music stands, and putting fresh pencils on them all, something he always did for his band, whether at rehearsal, recording session or performance. (also published as front and back endsheets in the aforementioned book *Als weisser...*)

## Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

**Backstage before concert at Montreal Jazz Festival, July 1, 1998. (clockwise from front): Earl Gardner, New York City, April 19, 1950, Kenny Rampton, Las Vegas NV, 1968, Terell Stafford, Miami FL, November 25, 1966, and Matthieu Michel, Fribourg, Switzerland, April 29, 1963.**

**W**hile the tour produced plenty of shots of George and/or various CJB guys hugging and/or mugging, this picture, of the trumpet section, just prior to the tour's last concert, conveys well the vibe I always felt around this band, through every ever-changing casts of characters. Tour Manager Hope Carr can be seen in the shadows at right. While I miss that cameraderie, I don't miss the daily dealings with airport security, which seemed to be waging jihad against musicians who wanted to bring their instruments as carry-on luggage – and this was more than three years before September 11, 2001...

## Buster Williams bassist

Conducted and  
transcribed by  
Alan Simon

Telephone Interview  
recorded on  
December 5, 2012

**Alan Simon: At what point did people start calling you “Buster,” instead of your given name?**

Buster Williams: I was never called “Charles” around the house or with my friends. It was always “Buster,” the first name I remember was Buster.

**AS: Can you tell us what it was like growing up as a child?**

BW: Well, I was born into a household; actually, it was four girls and me. I’m next to the oldest, I have one older sister and three younger sisters, and when I was about 17 or 18 my mother and father had another child, and that was a girl. So she was my youngest sister, and she died, I think it was 2006.

**AS: What was her name?**

BW: Her name was Denice. And then my father died in 1966, and my mother sort of remarried, she had another child and it was a boy so I have a younger brother now.

**AS: A stepbrother**

BW: A stepbrother, Yeah. Let me see, Patsy, Joycy, Tony, Lollie, Joseph—so there’s six of us. And my father died like I said, in 1966, and my mother just passed away in 2010. I think she made it to 88.

**AS: What was your dad’s occupation?**

BW: He was a musician, he was my teacher. That was my whole influence. That’s why I became a musician, that’s solely why I became a musician. He played bass, and he played drums and he played piano, but his main instrument was bass.

**AS: So you knew gut strings as a little kid.**

BW: Oh, sure, exactly, I was brought up on gut strings—I never really did like steel strings, In fact in those days, the steel string was not popular. The gut string was what everybody used—I didn’t come across steel strings until the ‘60’s. We didn’t have amplifiers or nothing in those days. So your sound came from the place it was supposed to come from: from your sweat (laughing), and your paying attention, and the sound you heard in your head, and it came from you—it came from anything but, anything superficial. It wasn’t based on the amp you had, or the pickup you had, you know? [It came from] the calluses on your fingers, the coordination between your left hand and your right hand.

# Interview



Photo Credit: Ken Weiss

And also in those days you weren't considered anybody to be considered unless you had a sound, and that sound was your sound.

**AS: Most of the people I heard in the jazz clubs in New York City, when I was a teenager, yourself included, each musician had a very specific tonal language, harmonic language, and a personality that was unique to that musician. It seems to me, and this is just an observation, that as time went on jazz musicians started imitating, sounding more like clones of each other, and not being able to find an individualistic approach. I find less and less of that as you get into the late 70's, 80's and 90's.**

BW: Well, I call it....at some point we begin the age of mediocrity. You know, it's advanced to the point now, where you have shows on television...everything has got to be immediate....you know, star search and all this stuff. The whole idea of "mentored disciple" has sort of been lost. The whole idea of effort, of putting in time, and creating a foundation of a future, and a foundation of a career—it's sort of been lost—it's all instantaneous. It's all about buying the right equipment, pushing the right buttons. As we talk about these generalities as far as where the music has gone and the whole societal way of doing things now; there are those little bonfires where you see this real development of creativity happening. For example, in 2009 my wife and I decided to leave New York and come back down to South Jersey where we're both from. And this was encouraged by the fact that my wife's mother was ill, my mother was ill, and we wanted to come down here to take care of them. Fortunately we did, because within six months after we were here they both passed away. But being here I found a pocket of creativity going on which was sort of reminiscent of what was going on when I was coming up in the 50's. There's a school down here called the Creative Arts School, and it's really honing and nurturing young talent, that it's really like bright stars in a dull sky.

It's prompted me to do what many people have been asking me to do for the last few years, and that was start a school. I decided to do a prototype this past summer, and so I did it in August. I had a two week Jazz Camp, and 22 of these students from this Creative Arts School came to my camp. I had a student that came from Germany, one from New York; I had students that came from all over the place. It was so well received—I wanted to see two things. Whether or not it was something anyone had cared about it, and then how much did I care about it. And I found out that there was exuberance on both ends, so I decided to go on ahead with really developing this school. I'm going to do another Jazz Camp in the summer of 2013, and I'm working towards having the school up and running on a year-round basis.

I'm saying all of this because there is hope!! There is hope, I mean, you know. And these students are being nurtured under the concept of "mentor-disciple." They're not about expedient means, and they're not about looking for instant gratification.

When we finished the two-week camp we had a concert, and these students, they created little groups among themselves we had about four or five bands created

out of the student population. People were amazed—it was incredible. One of the trumpet players went off to Berklee, another, a piano player went on to Oberlin. A few others are graduating from the Creative Arts School this semester. I want to be able to take students at all levels—intermediate and advanced—they can be under 17 too. These students that are in the Creative Arts School—it's elementary to high school, and they are from the urban sector, and they have no money, so I had to charge something—I did this thing for \$400.00 for eight days. It was a giveaway but it allowed me to hire my instructors and then to have all of these other students come in for free. I had just a handful of paying students, and instructors who did this as a burden of love. But going forward, I'm getting my 501-C3, and we're gonna' be getting grants, and I'm putting together my board, and I have people that have money that are interested in working with me on this.

I got a lot of work to do in preparing this for the summer, because I have to have housing—I had a student that came down from New York everyday. Hopefully I can have some housing for out of town students this time.

**AS: I heard you at Sweet Basil's in the Village, with Ron Carter's group. Was Carter inspired by Oscar Pettiford's cello playing?**

BW: Well, we were all inspired by Oscar Pettiford. But, he [Carter] wasn't playing cello. He was playing a piccolo bass. It's tuned sort of like an upside down cello—it's tuned C-G-D-A, the low string is A. Where the high string on the double bass would be G, on the piccolo bass it's C—so it's tuned like a fourth above the bass. Size-wise it's sort of like half the size of a 3/4 bass—so it's bigger than a cello. The length of the fingerboard is still basically the size of a bass, which is 40-41.

**AS: That was a very unusual sounding band—did you have to sometimes stay away from the upper register of your bass to keep the clarity between the piccolo bass melody and your bass accompaniment?**

BW: Definitely—it was very challenging. I remember [laughs] I got a phone call one day from Ron, and Ron asked me could I come to his house, say Monday at 3 o'clock in the afternoon. I said: "Sure." He says: "and bring your bass." I said: "OK." So, Ron, you know likes to create a little mystery sometimes, so I didn't ask him too many questions, I just accepted what he said. He and I had been friends since 1968 when I first met him. So, I went to his house and I got there, and there was Kenny Barron, and there was Ben Riley, so I don't know what where gonna' do maybe we're going to play a trio and maybe Ron's gonna' sing! [cracks up] In fact I looked at him and I said: "Ron, are you going to sing?" He laughed. So, you know when guys get together we're laughing and talking, and then Ron brings out this piccolo bass. Kenny sits down at the piano, Ben sits down at the drums and I had taken my bass out of the cover, and Ron brings out the piccolo bass, so now we're set up like a quartet—and Ron is the horn—it's quite interesting! And we proceeded to have a rehearsal. Ron had some gigs set up, and that was the beginning, and we stayed together for five years.

We had sort of like a home base at Sweet Basil.

**AS: I know, you were there all the time, and the audience—like you could**

hear a pin drop—it was like a recital at Carnegie Hall. The four of you were so focused.

BW: Right, uh-hum.

**AS: Did Ron take the band over to Europe?**

BW: Oh yeh, we went to Europe, we went to Japan, we went everywhere. We had a wonderful time, man, I guess we started Sphere after that, when the band broke up we stayed together as a trio, and Charlie Rouse joined. One New Year's Eve we had a gig, some club on Broadway, and they wanted us to bring our horn player with us, so we brought Charlie Rouse, and, oh we had so much fun—so that began Sphere. Back to your point about making the bass work with Ron's piccolo bass. Oh yeh, that was always a challenge, because we had to make music out of this, so we had to be empathetic, we had to be sympathetic, we had to be aware and in the moment at all times, because it was a given without being stated, that what we were doing here was virtuosic. I enjoyed Ron, and I think Ron enjoyed me—we had a wonderful time creating challenges for ourselves and finding solutions.

**AS: And the thing is, this had never been done before.**

BW: That's true—it had never been done before.

**AS: Not your typical quartet with a tenor sax or trumpet, people hear a little differently—it could have been not received all that well. You didn't know, none of you knew, right?**

BW: Right, right, exactly. But it was received extremely well. The only complaint we heard, and I say this with all modesty, people would say: "Wow, we got two of the greatest bass players in the world on the bandstand together." There's two bands at least that are suffering.

**AS: You're Mr. freelance—you played with everybody all the time, but isn't it sometimes really magical to have the same cats every night, and know that you're fine tuning something that is unique to that band, that nobody else is doing.**

BW: Although you're correct in that I have a reputation as a freelance musician that has played with a lot of people, but you see I came up in the time when you had a job, when bands stayed together. You see, when I first left Philadelphia, I left Philadelphia with Gene Ammons and Sonny Stitt. My first gig with Gene Ammons and Sonny Stitt was at the Showboat in Philadelphia. Nelson Boyd, the great bassist that had been with Dizzy Gillespie, was working with Stitt and Ammons, and the Showboat started on Monday, and he couldn't make Friday and Saturday, 'cause in those days gigs went from Monday to Saturday. He [Boyd] called my father to make the gig Friday night and Saturday, and my father was working, so my father sent me. So, after the first set Gene Ammons and Sonny Stitt took me upstairs and they said: "JR" — they called me Junior, this was the first time anyone ever called me "JR." They totally ignored what my name was—"Junior, who the hell are you? How do you know how to play like that?" And man, these guys, they made me feel so good, and they said: "Look, when we finish here Sunday night we're going on to Chicago and we're goin' on tour, and you want to stay with us?" I said: "SURE!!"



I had never been away from school from Camden—I was 17 years old. So, four o'clock in the morning, Sunday morning we packed up the cars and drove off and—ain't been home since!!" (Buster breaks out in laughter.)

**AS: What was your dad's first name?**

BW: Cholly, they called him Cholly. His name was Charles Anthony Williams, Sr., and I'm Charles Anthony Williams, Jr. They called him not "Charlie", they called him Cholly-C-H-O-L-L-Y."

**AS: That's almost like "Cholly" Mingus.**

BW: Yes

**AS: Wait a second—you stole the gig from your dad.**

BW: Yeh, Right!

**AS: How did Cholly react?**

BW: He was happy.

**AS: He was proud of you.**

BW: Oh, yeh.

BW: I have to write a book, man. There's all kinds of insides in these stories.

I have had people say: "Buster, can I just travel with you?" People who are journalists, and that's what I need, 'cause I'm not going to sit down and write. I had one guy in New York, this guy took me into the studio and tried to set up a series where I went into the studio and talked—we did a few of these things, and I know this guy has this stuff. If he puts it out, I'm going to make sure, I hope I see it on Youtube so I can demand to be paid. (laughs) I actually did a few hours of sittin' there telling stories.

**AS: Ben Sidran—the piano player, he put out a bunch of interviews six years ago, in a big CD boxed set, and he interviewed Dizzy, McCoy. Miles, and Sonny Rollins. He spends about 1/2 hour with each musician, and it's a fascinating oral history of this music. Some people brought their horn and played and talked—sort of like a master class.**

BW: I think I saw some of his stuff on Youtube.

**AS: My wife got me the set for my birthday, it's 24 CD's-60 interviews done for NPR. When he interviews Miles Davis he says something like: "my last name S-i-d-r-a-n backwards, is the name of your tune "Nardis." How did you meet Herbie Hancock when you moved to New York in 1969, and how did your tune "Firewater" get recorded (on The Prisoner) and Mwandishi afterwards?**

BW: Now this goes back to 1960. In 1960, I graduated from high school, and that summer I played the showboat with Gene Ammons and Sonny Stitt and went out on the road. Now, our first gig, we left Philadelphia, and we drove to St. Louis—there was a club in St. Louis called Georgie's. It was in what they called Gaslight Square—a little hip area in St. Louis. We went straight to the club and closing that night was Donald Byrd and Pepper Adams. We got there just as the band was finishing up, and I met Donald Byrd and I met Pepper Adams and they told me about their new piano player who had left to go back to the hotel—and it was Herbie Hancock. That's when I first heard Herbie Hancock's name. That was the

beginning of a fantastic relationship that I had with Pepper Adams. Now in 1963, Miles puts together a new band, with Ron, and Herbie, and Tony Williams and George Coleman. I hear the band at a club called the Minor Key in Detroit, I'm there with Betty Carter or somebody, and all of us had to see this young drummer, this young skinny guy—Tony Williams, who was just upsetting the world with the way he was playing. Anyway, I briefly met Herbie then, [later the same year-1963] I'm on the French Riviera with Sarah Vaughan—my first time in Europe. I joined Sarah Vaughan and she took us to Juan-les-Pins, right down the coast from Nice and Antibes.

So, we're doing an outdoor concert and Miles is on the bill and Sarah Vaughan. It just so happens that Miles's band is staying at the same hotel as we are. During the day when I go down to the pool, and there's Herbie, and Tony and Ron, and George, and Miles. Everybody is sittin' around the pool. This is where I meet all of these guys, and we're there for about 7 days, and we all start hanging out together. We'd play our concert and then there was a place where we'd all go and play jam sessions, so I got to know Herbie and Tony and we became very good friends. Then, in 1967, I'm with Nancy Wilson (actually I had joined Nancy Wilson in April of 1965) and Nancy had moved her operation out to California, and she was the maid of honor at my wedding for my wife, and as a wedding gift she moved us out to California. So, I get a call one day from Herbie, and he says: "Miles wants to know if you can come up to San Francisco and join up at the Beaux Anne" (sp?), so I go up to the Beaux Anne and join Miles Davis. It so happens that Nancy is taking off for two months, and Miles has a tour for about two months, so I go on tour with Miles, and Nancy has got me on salary. So, I'm working with Miles, you know, traveling all around the west coast—Seattle and all that, and Nancy is still paying me.

**AS: Not a bad arrangement.**

BW: Not bad at all (laughing). Now, this is a dream come true, with Miles Davis, and man, let me tell you, we're at the Beaux Anne in the dressing room and Miles on every intermission he sort of takes me and we sit down at a table, he ignores all of the people that are trying to get his attention, and he's talkin' to me and telling me all these stories. He asks me, "Man, I want you to stay with the band, come back to New York with me." Now, I'm with Miles, I'm still being paid by Nancy, I got a yellow Stingray Corvette, I'm living in the San Fernando Valley, got a nice ranch home with Italian cypress trees, and white bricks lining my driveway, and a years itinerary with Nancy, at the beginning of every year we get our itinerary—and I'm on retainer!! And I said: "Miles, I can't give up all of this." (laughing)

**AS: You're living like Miles Davis—you're practically living like him at this point. You're in that league.**

BW: Yeah!, Yeah!, and all of my suits are tailor-made, I got a tailor that comes to my house at least two or three times a month to fit me for my new suits and my new walking suits. And my wife, she's getting a new mink coat every Christmas. God, what a dilemma, why didn't you get me earlier. I tell you man if there's any regrets

that I could have, which I don't have, that would be one—that I didn't stay with Miles.

**AS:** That must have been a really tough decision. We should all have such a tough decision to make. (Buster cracks up) Whether to be in paradise or be in heaven! I can't decide.

**BW:** Exactly!

**AS:** What's all this I read about jazz musicians suffering, not being able to get any gigs?

**BW:** As far as my relationship with Herbie—So, we do this, and Herbie leaves Miles in late '68 or '69.

**AS:** Now, of course, Wayne Shorter was with the band during that whole 1964 to 1968 period.

**BW:** When I was with the band Wayne was in the band—the band was the band that eventually made history with Miles, Wayne, Tony, Ron, and Herbie, and in this case me. I decided to leave Nancy in '68, we go back to play the Copacabana in New York, and my wife and I, we hire Mayflower and we bring all of our stuff back to New York with us, and I'm not going back to California, I'm gonna' stay in New York. So, I get back to N.Y. and the door's open wide for me—immediately I'm working with Herbie Mann, I'm working with Art Blakey, and I'm in Slugs every week, and I'm with 2 or 3 bands all at the same time, and these were in the days when bands worked. While I'm at the Copa Ron is on Broadway doing a Broadway show, Herbie is opening up at the Vanguard with his new band, which includes Garnett Brown, Joe Henderson, Johnny Coles, and Pete LaRoca, who just recently passed away. In the band with Nancy is me and Mickey Roker, we got a trio.

So, Ron can't make the Vanguard for the first set every night so he asks me, could I cover his first set. It just so happens that Nancy's first set at the Copa is 8 o'clock and is finished at 9 o'clock, so I shoot right over to the Vanguard, and play the 9 o'clock set for Ron. I did this every night and then when the Sunday night comes and the band is finished, by this time Herbie and I have really created a musical rapport, and he's got some other gigs coming up and we're talkin' and I just think I say: "Look, Herbie, (laughing sort of embarrassed) Ron's too busy, man. You need me in this band!" Anyway, that's how it started, and that went on from the end of '68 'till about 1973.

**AS:** What about the Mwandishi band?

**BW:** The first recording was Mwandishi, then we did The Prisoner, we did Crossings—we did four or five albums. On The Prisoner, Herbie was preparing for it, and he was really listening to Gil Evans, and he was writing all of this stuff, and it really had the influx of Gil Evans the kind of writing and harmony and stuff that Evans does—it was just amazing. We had been playing in the band "Firewater." Herbie always did play my songs, you know when we got back together as a trio, in the '80's with Al Foster, there were some tours that we did where 90% of the music was mine. We played "Air Dancing," "Christina," we played my arrangement of "I Didn't Know What Time It Was," we played "Firewater," which had become "Dual Force."

**AS: “Dual Force” was a new name for the tune?**

BW: Yeah, now, I first wrote “Firewater” when I was with the Jazz Crusaders.

**AS: So that was quite a bit earlier.**

BW: Yeah, and that was around '67, and I didn't have my own publishing company, I put it in the Jazz Crusaders publishing company. And then when I formed my own company they sold it back to me for a dollar! Except by this time Pacific Jazz was sort of who we were recording for. Pacific Jazz had sort of like, bought out the Jazz Crusader's Four Nights music, so my tune was involved in Pacific Jazz, so I really couldn't get my tune back, that's what happened. It was my tune called “Native Dancer” that I got back from the Crusader's for a dollar. But I couldn't get “Firewater” back because it was now in Pacific Jazz recording company, so I re-titled it—my publisher always tells me, she says: “Don't tell that story!”

**AS: When you and Herbie recorded “Firewater” on The Prisoner, and that was his last Blue Note record; the way it was arranged, it must have been in a very different guise, the counterpoint between the horns and all that kind of thing.**

BW: Oh yeah, well that was Herbie's brilliance. He did a great arrangement on it. This was in the sextet, I brought it in one day, we were having a rehearsal, one of the few rehearsals we ever had, and Herbie liked it. With the quintet, we had a totally different arrangement of it, but it was always the same song. Herbie wanted to do something different with it for The Prisoner so that's what he did.

Do you know that there is a new book [You'll Know When You Get There—Herbie Hancock and the Mwandishi Band] written by Bob Gluck, and it's very good.

## Carmen Bradford vocalist

Taken and Transcribed  
by Alwyn and Laurie  
Lewis, Melbourne,  
Australia  
October 10 2012



**CADENCE:** Your birthdate was July 19 1960 in Austin, Texas.

**CARMEN BRADFORD:** That's right and it's also my father's birthday, my mother said she planned it.

**CAD:** And your father is Bobby Bradford of course, has always been thought of as avant garde, now that's totally different from you, although you have worked with David Murray, who can also be pretty far out.

**CB:** Yeah, I just do what I do and they did what they did.

**CAD:** And your mother is Melba Joyce who was on Broadway with the show Black and Blue?

**CB:** Yeah, that's right.

**CAD:** And your grandfather was a singer as well, Melvin Moore?

**CB:** That's right again.

**CAD:** So it's all there, music in the family from the time you emerged, right?

**CB:** Yeah my grandfather recorded with Dizzy's Big Band in the forties and earlier than that he was the singer with Lucky Millinder, he recorded a song called Love Me Pretty Baby, a great recording. You know Billy Eckstine and Joe Williams both told me that my grandfather should have been a huge star, right place at the wrong time kind of thing.

**CAD:** You were actually raised in Altadena CA, when did you move there?

**CB:** Well you know, my parents are from Dallas Texas, my Dad is from Mississippi originally, but both my parents went to school in Dallas. Oh my Dad first went to school in Austin, Texas, then Dallas, where they settled and started a family. Then we all moved to New York and that's when he started working with Ornette Coleman, my Dad was the trumpet player before Don Cherry, and he left the band because he had three babies and Ornette didn't have a lot of gigs. With a wife and three kids he couldn't make it, so that's when we moved back to Texas, and then to California.

**CAD:** How old would you have been then?

**CB:** Oh that was about 1963/64 so very young – you've seen that publicity photo with me sitting on Louis

# Interview Carmen Bradford

Armstrong's lap? That was in 1964 and my mother was his opening act, she was working with him then. Even meeting him backstage and watching that show, I still remember that, I even remember him picking me up and putting me on his lap, and his hands were very soft and very thick, thick fingers and I remember putting my hand on top of his. You know, that photo has my twin brothers standing on either side of me, and because that photo has been used for promotional purposes, my mother still gives me a hard time about that until this day.

**CAD: So you have two brothers?**

CB: Yes, Keith and Carl and both are singers, actually. They're not identical – one is an accountant who sings at weddings, and the other also plays bass and he's in the security business. They didn't find our lifestyle as exciting as I did. My Dad was an elementary school teacher, then High School and at University level, but I think the idea of my mother flying off to do USO shows in Vietnam with Georgie Jessel, you know, that up and down career thing, the boys didn't see that as very exciting, they preferred security whereas for me it was, "let's go – where are we going now?"

**CAD: So these were your school years in California? Did you ever play an instrument?**

CB: Well sort of....I sort of played clarinet, but I didn't get any further than Jingle Bells.

**CAD: You were studying music?**

CB: Oh absolutely, I was a music major at Huston-Tillotson College in Austin Texas, studied a lot of classical music actually. I thought I'd be an opera singer. For a minute! But I left school as a junior, and that's when I met Mr Basie.

**CAD: You had an interesting singing tutor?**

CB: Yes I did. I studied with Sonny Stitt's stepdad, whose name was Edward Boatner, a very famous opera coach. I was still living in Altadena, and had just turned seventeen. My birthday present was a trip to New York to visit my grandfather, and I got my first set of acrylic nails! Exciting, huh? And through my grandfather I got to study with Edward Boatner, who told my grandfather that I could be a great opera singer, but I just wasn't in to that, I grew up listening to Aretha Franklin and Gladys Knight and I was in love with R 'n' B, Diana Ross and the Supremes, that's where my head was. Even though I lived in a jazz house, you know, even though your mother sings like that on a regular basis, it's still not a big deal. Nobody else among my friends had a mother who put on eyelashes and makeup and had her hair done to go to work looking fabulous, but what she was singing and what I was listening to were totally different.

**CAD: Are you glad you spent that time studying classical music?**

CB: Well I really enjoyed it, I was in the Chamber Singers, the top choir, madrigals etc. and I think it was great training for me vocally, breathwise, vocal control-wise. I did a couple of musicals in school, but I never felt to aim for Broadway, and still don't have any desire to do that. The idea of all that strict sameness, night after night, always the same, is just not appealing to me.



**CAD: So how did the changeover to the Basie Band happen?**

CB: Well, I was singing in an R 'n' B band called Minor Miracle, and I was dating a pianist in another band called Passenger and they got the job of opening the show for the Count Basie Orchestra when they came to Austin, so they asked me if I wanted to sing a couple of tunes with them to open the show, and of course I agreed. But at that time about the only standard that I knew all the way through was A Foggy Day, oh, and I also knew Lost In The Stars, because I had a record of it by Patti Austin, so those were the two tunes I'd intended to sing. Now at that time Mr Basie was already riding on a motorised cart, now he could walk, but he was just moving slow, but once he got on stage and off that cart and moved to the piano bench, he just came to life and his body became the body of a teenager. Offstage it was tough for him but he was not an invalid by any means, although his health was not great. So I approached him and introduced myself, told him that I was part of the group that was opening his show, and I said "I just think you'd make millions of dollars if you'd hire me".

**CAD: You didn't!**

CB: I did! Well at twentytwo – everyone's stupid at twentytwo. Well you know I was very spoiled, my parents spoiled me a lot, but they also said "No" a lot. So I thought "Go ahead, all he can say is no – so I'm gonna ask.." So when I said that, he said "Really, millions?" And I said "Oh yes, now I know you have a male vocalist, but there's nothing like having a young lady on stage with you with a lovely

dress on” and he’s looking at me like he was thinking “Who is this child?” So I said “Will you listen to me sing when I go out?” And he said “Sure honey, I’ll listen to you.” So I went out and did my two numbers and I came offstage and I said “Well what do you think?” And he said “I think I’m gonna hire you” and I said “Really? When?” (Laughter). And he said “Well, don’t worry me now,” you know, like that. “Somebody will call you”. I said “Well I’ll write down my information, and I want you to have this cassette so you won’t forget me, but they’re all rock ‘n roll songs.” He said “that’s okay”. So I gave him the cassette, then stared at him for the rest of the night and that was it. So at least eight or nine months passed, and during that time his wife passed away so I didn’t really expect anything. All my friends kept saying I wouldn’t hear anything, but I held on and then later I gave myself a surprise party. When I was blowing out my candles I made a wish “Oh God, please let Count Basie call me tomorrow” and then I kind of forgot about it. So the next day, I had a gig in Santa Fe New Mexico with the group, so I was just getting in to the band’s car and my roommate came outside and called “Hey, there’s some old man on the phone,” and I thought it must be my granddaddy Melvin, there must be an emergency so I went back in and could not believe it was Mr Basie. As a matter of fact I thought it was my cousin Otis playing a trick and hung up, but fortunately Mr Basie called me back and said “don’t hang up now ‘cause this is really Count Basie. Now do you want to work with me or not? This is not Otis,” and he offered me the job. That was a Monday and on Wednesday Sonny Cohn called me and introduced himself and said he had a ticket for me to be in Boston on Friday and to bring all my big band arrangements (which I didn’t have) and your little beaded gowns (which I also didn’t have). So then my mother Fed-exed me one beaded gown, it was old, but it was lovely and a perfect fit. So Friday rolls around and I checked in to the Boston Park Plaza and soon met Mr Basie when he and the band arrived by bus, and I said “Well what happens now?” And he said “Well we have a concert tonight and we leave at 6.30 so you come join us on the bus. Tonight we’re working with Tony Bennett, so you come on the bus and you’ll meet everyone,” and that’s what happened. I watched the gig through, watched Tony Bennett, then two nights later we went to Atlantic City and the guest we were working with for a week was Sarah Vaughan and that was the start of it all.

**CAD: So from Boston did you start touring with the band?**

CB: I stayed on the road with them of course, but my arrangements weren’t ready and I’d just watch the show. I’d been told that the regular male vocalist would sing on the first half of the show so to watch and learn how the show works, and it was wonderful, I learned so much right up close to it. Mr Basie was so nice to me and from that time on I felt like I was travelling with my Grandpa, he was always looking out for me, even on stage. You know, he must have seen or heard something because I was still singing like a rock ‘n roll singer, hollerin’ like Chaka Kahn or something, but he treated me just like family.

**CAD: It must have been rough for the whole band when Basie passed?**



# Interview Carmen Bradford

CB: Oh, it was devastating. You know it was so abrupt. We were on our way to Europe the day of his funeral, which was in the morning and we were all there. The church was packed and there were thousands outside, it was very emotional. Joe Williams sang, and I sang.

**CAD: You sang? That must have been hard?**

CB: I cried through it, got to the last couple of notes but didn't quite make it, it was devastating. But we left the church, all had lunch and went to the airport and went to Europe that evening, we had gigs.

**CAD: That's the best compliment you could have paid him. But someone had to assume leadership?**

CB: Well yes, it was decided that Eric Dixon would introduce the band and announce the tunes, then he'd sit down and play, which he did. Then they thought that Freddie Greene should do it, as he'd been so long associated with the band and they needed someone who was a Basie legend, but that didn't happen.

**CAD: So who did take the job? They would have needed a piano player right away?**

CB: I think they called Tee Carson who used to be Ella's piano player, so then we had jobs with Cab Calloway but that didn't work out, and I guess Thad Jones was the first one.

**CAD: Of course Thad was in the band?**

CB: Right, he was first, then Frank Foster after that and then Grover Mitchell, then Bill Hughes and now Dennis Mackrel.

**CAD: That fixes the pronunciation of Denis's name. We heard someone put the emphasis on the first syllable, but it's the second?**

CB: Yes it's Mac-krel. It's a common mistake but he says it's easy to read the other way so he just lets it go.

**CAD: Now during these changes of leadership through the years, was the band's repertoire fairly rigid? Did they change the actual program much?**

CB: Well the band's book was huge because you know they were still doing a lot of dances too, a lot of private affairs, and they recorded a zillion things, those were all in the book. Of course they always had to play their hits, but Basie used the entire book and those charts just got sweeter and sweeter each time.

**CAD: You never got a chance to record with Basie?**

CB: Not with Basie, no, but with the band yes. I did two CDs with the band.

**CAD: You stayed with the band through several leader changes?**

CB: Well I left the band when Frank Foster was the leader but after I left they continued to hire me. There was a singer after me named Chris Morell but if he as unable to make a gig, and even after he left, they continued to call me. And also my mother was the singer for the band too,.

**CAD: How often did she work with the band?**

CB: She's been with them on and off about six years now.

**CAD: She still works with them?**

CB: Yes! They either call my Mom or me.

**CAD: Just going back again, did you notice any big differences when Frank Foster took over the leadership, because he seemed to be a strong personality.**

CB: Frank Foster was a wonderfully happy personality. I wouldn't necessarily say he was a strong personality, just a man with a beautiful youthful spirit. When he'd get on the bus he always had an armful of music, arrangements that he was writing, and he was the type of person who could sit down and have a conversation and he would still be writing, while laughing and talking along with you, most amazing thing I've ever seen. But he was a sweetheart, who never paid too much attention to the clock (laughter). He was a brilliant man and I always say that Count Basie taught me to fly and Frank Foster gave me my wings. The arrangements that he did for me were wonderful, it was so obvious he paid close attention to how I breathe, how I phrased, and he just wrote around that, it was a magical feeling you know?

**CAD: How about when Thad was leading the band, was that very different?**

CB: No, not really. He just adapted his new charts to the Basie style, in fact we'll be playing some tonight.

**CAD: So you formally left the band when Frank was leading?**

CB: Yes, but after that they kept calling, so I sang with the bands under Grover and Bill Hughes too, tours and everything.

**CAD: You've been involved with Grammy-winning records?**

CB: Well people often say "Grammy award-winner Carmen Bradford", but it's not true. Sure I've been on Grammy winning records, but I wasn't the winner.

**CAD: You mean like the George Benson award?**

CB: Right, it was a big band record and I was on it, but the award was not for the duet we did, although it should have been (laughter).

**CAD: Do you have any one favourite singer?**

CB: Well yes. I would say my mother (Melba Joyce). She just has it all covered and we even work comfortably together. She's been so supportive right through my career and still is!

**CAD: You've been developing a show in tribute to Ella and Louis for some time now?**

CB: Well Byron Stripling and I have been doing this show called The Cotton Club Revue and there's a tap dancer Tad Levy on the show, and I do several numbers but Byron does his Louis Armstrong thing and he's really the star of that show, and it uses symphony orchestra accompaniment, and what we are working on now is a real Ella and Louis Tribute Show, a big one, and it's in full preparation now and we already have a major Canadian booking for 2014, and we're really working on this. The concept just developed out of some duets Byron and I do in the Cotton Club Revue and the solid reaction to those segments that spurred us on, and I so want this to happen. I'm just terrified about it, but I'm ready!

# Dennis Mackrel drummer and bandleader

Taken and  
transcribed by Alwyn  
and Laurie Lewis,  
Melbourne, Australia  
October 10 2012

**CADENCE:** April 3 1962 in Omaha, Nebraska – does that sound about right for your birthdate?

**DENNIS MACKREL:** Yeah, that's right.

**CAD:** And your family moved around soon after you were born?

**DM:** Well you know, it's hard for me to remember, because my father was in the Air Force, but his family were long time Nebraskans. I was just born there and then we were stationed some place else, I think we went south, maybe Ohio or something. What I do remember is when we moved to Hawaii and we were there for about four years. With the American military you'll receive an assignment and you'll be in that place for about four years, then move again, so I was born in to that, but I don't have any connection to it. You know, in a way, I think God started preparing me for this job at a very early age, in that we were pretty much on the road right after I was born. We were based in California a lot because my father loved the warmth, in fact the reason he joined the air force was that one day in Nebraska he went to where he'd parked his car and it was completely frozen solid – Nebraska can be miserable in winter. So he went to the Air Force recruiting office and said "I don't care where you send me, if it's warmer I'm going", so he signed up then and there, even left his car. So we kind of ended up in Sacramento California, we were sort of based there for a while, then we went to Hawaii, then back to Sacramento, then we were stationed in Alaska, which my father didn't like so much, but we were there four years in Anchorage. Then back to southern California again, where unfortunately my parents divorced, then again moved to San Diego for another four years, then to Las Vegas, and that's where I graduated High School and went to College, UNLV..



**CAD: Your parents were jazz enthusiasts?**

**DM:** Yes they were, but they didn't play anything, except records. As long as I can remember, there was always music in the house. They really liked Ella Fitzgerald and one of my mother's favourite stories involving me, was that back then with the old 78s, if you scratched a record it would stick and skip back, then stay there repeating the same bit, and I would scat sing along with Ella, and I would keep scating the same phrase until somebody moved the needle across (laughter). Apparently I scatted along with the clicks as well, so even then I was listening to all these things and music just became a part of me.

**CAD: At age two you were described as a drum prodigy – was this pots and pans in the kitchen?**

**DM:** Pretty much that, then my mother found me playing with chopsticks and decided I was in to this music and before long I had a kit of drums. I was five at the time.

**CAD: Did you have any formal teaching?**

DM: No, I was pretty much self taught at that stage – just listened closely to the radio, and studied and copied what I could from my parents' record collection.

**CAD: So your first professional job playing drums was a Community Theatre Production of A Funny Thing Happened On the Way to the Forum – that was in Anchorage, Alaska and you were aged ten?**

DM: Yes, that's right, in Anchorage.

**CAD: So you were reading by then?**

DM: No, no, I just got hold of a record of the show, and learned it from that, so when rehearsals started, I was ready. It was a very short season, only a few nights.

**CAD: Was it a full group of musicians?**

DM: No, no, only a quintet. But around that time I began really listening to other things. See my mother really loved Jimmy Smith's records, so she wanted me to play keyboards because of the organ, you see. And I liked those records because they got me listening carefully to Grady Tate, the drummer in the trio, and to Jimmy of course, and I also got really interested in the electronic sound of the organ. At around this time there was a strong move in the rock world towards electronics and all my friends were listening to that.

**CAD: So your influences during those early years was rock rather than jazz?**

DM: I guess so, R 'n' B. See we were all listening to radio all the time, not records, and like everybody else I got caught up in it. Soon I was paying more attention to the bass, the electric bass, than the drums, and before too long I had a bass and was working at it. Then it occurred to me that the bass player only had one case to carry around, while the drummer.....you know? Also I was still struggling to learn to read drum music, and the bass seemed to have a lot less to read – it seemed a whole lot easier to me. And before long I was with a pop group on bass! Sometimes, drums, but mostly bass.

**CAD: You graduated from High School in Las Vegas?**

DM: Yes, Clark High School.

**CAD: Was there a music faculty there?**

DM: There was, but the marching band was strong but, um, let's leave it at that.

**CAD: Not strong on jazz – is that why you were more into R 'n' B?**

DM: That's what we listened to, and at that time, because of my interest in the bass, I listened to a lot of English pop bands with great bass players, they were getting a lot of radio exposure. And Americans of course, Jimi Hendrix and like that.

**CAD: This was still your high school years?**

DM: Yes, that's it.

**CAD: But things changed in university?**

DM: Not right away, but yes, because in UNLV (University of Nevada, Las Vegas), I was learning under Frank Gagliano, and that's when my interest really took off. He had such a wide knowledge and experience and really encouraged anyone who was keen to learn, which I was.

**CAD: And this was your first formal training?**

DM: I guess so, because up till then, written music wasn't so important, and then it suddenly was, and the answers to questions I'd been thinking of were all there. Frank really changed my directions. He covered all the styles and techniques and I felt I was really progressing.

**CAD: You mean on drums?**

DM: Yes, and also bass and theory. It was all part of his teaching approach. And not only playing, but also studying arranging and composition. It all pumped my enthusiasm.

**CAD: You were written up in something called Who's Who in Music in 1979, at age seventeen – what was that?**

DM: Oh, that was an annual publication sort of introducing promising students and new people on the scene. I don't know for sure how that happened, as the information and recommendations were sent in without my knowledge.

**CAD: Then the UNLV Jazz Ensemble was the next progressive step?**

DM: Well yes, but Frank had us working on all kinds of groups, we covered everything. Those of us who were drawn to composition and arranging could have our music played and hear for ourselves what worked and what didn't.

**CAD: So most of your experience was at UNLV? You didn't get offered any chance with road bands?**

DM: That's right, but of course while I was in UNLV, most of, in fact nearly all of the touring bands had almost run their courses and although we were playing a lot of that music in college, there was not a lot being played on the road. Quite often, top Las Vegas musicians and performers would drop by at band rehearsals to keep an eye on developments.

**CAD: And was this how you came into contact with Joe Williams?**

DM: Joe Williams lived in Las Vegas and often dropped by. That's how that happened. I had worked my way up to the UNLV Jazz Ensemble, and Joe Williams came in to a rehearsal and stayed for a while. He didn't participate, just sat and listened, then he left.

**CAD: No personal contact?**

DM: Not at that time, but he must have heard something he liked.

**CAD: How did the outside experience get going?**

DM: Well we were lucky to have a big area where everyone could relax, with a bar and pool tables, plus a stage, and this had become a popular after-hours blowing spot, and late at night top professional musicians working in the show rooms and clubs would come by and play after they'd finished their jobs, at like The Sands and the other big rooms. So earlier in the evenings, we, the students, would try out our music and work on ensemble playing and jam in smaller groups, then these top name musicians would join in, and that interaction with those guys was absolutely invaluable experience, and enormous incentive. When you hear first hand the charts you play in class played by those players you learn what you're doing right or wrong very quickly, particularly when you're there in among them!

**CAD: You did get to work in some of the big rooms around that time?**

DM: Yes I did. You know that working in the big show rooms requires real concentration and is pretty stressful, so most of the big rooms have a relief band on call. The top musicians work a six-day week and the relief band plays the seventh. I got lucky because being able to play drums and bass offered opportunities on two different nights, and sometimes more in different venues.

**CAD: Wonderful experience?**

DM: It certainly was, and not only that, but the hours worked didn't encroach on my College schedule, so I could cope with the study, the jobs, and my practice schedule.

**CAD: You were still in your late teens?**

DM: Yes I was and my confidence was growing steadily, then I moved to NYC in 1981 and although I was still only nineteen, I'd made some great contacts in Las Vegas, and having had that experience in the show rooms, I got into Broadway theatre work. There was a stage show in preparation based on the life of Jackie Robinson called *The First* and I got into the orchestra for that, and that was another learning experience for me. Things were getting altered all the time through rehearsals and I found out on the job how it all came together right up to the opening. Then after all that concentrated work, the reviews were not good, and the show only made a few performances. Soon after that I was in the pit orchestra for a production of *Chorus Line*, once again some great experience, this time in a well established show.

**CAD: So apart from two matinees and a nightly show, you had time to check out other musical areas?**

DM: That's what happened. I was able to meet and mix with a whole lot of great players, sit in with groups and start to play jazz gigs in different styles, and before too long I found that a lot of musicians knew my name, and I felt that acceptance, you know.

**CAD: Then Joe Williams came in to your life again?**

DM: Yes he did. Joe knew that Count Basie was looking for a drummer and Joe recommended me to Basie.

**CAD: How did Basie hear you, did you audition?**

DM: No, it didn't work like that. Nobody auditioned. That's why introductions and recommendations were so important. Nobody would risk their own credibility by passing on your name if they didn't know you could do the job. But doing the job and fitting the job are different things. So to find if you fit, you have to play with the band, and that's your audition!

**CAD: Wow, that's pretty much a trial by fire – you were still not twentyone in January 1983?**

DM: That's right, but that's how it worked. You take your place and do your best, and from the reactions of the band members, particularly the key ones, you assess how you're doing.

**CAD: Do you remember feeling any animosity?**

DM: Not real animosity, although you know it's funny – the older guys who'd been

in the band for years, like Grover Mitchell and Bill Hughes, seemed happy to warm to my playing right off, and so did Basie. I was by far the youngest member of the band, but I was hired – the last Basie band drummer to be personally hired by the Count himself! I was with the band with Basie at the piano for only a little over a year, but just watching and listening I learned so much from that man. Towards the end, he was not in good shape at all, he had to use mechanical help to get around but at the side of the stage, he'd be off that thing and walk to the piano seat, and most of the audience would never know what he was going through. And those intros, fills and tempos were just perfect every show. At the time Basie passed, the band was booked solid but we were all able to attend the funeral, and that evening we were on a plane to Europe.

**CAD: Who took over leading the band?**

DM: Eric Dixon had been looking after that at gigs just before Basie was forced to stop performing. Eric had been with the band in the sax section for so long he knew the book inside out, but he had no desire to be leader, so then Thad Jones took over the leadership. Thad had been in the trumpet section for a lot of years and also done a lot of arranging for the band, so he was well qualified for the job also.

**CAD: Did you notice any major changes with the band under different leaders?**

DM: No, not really, no major changes. You know the guys had been playing that book for quite a time, and the band was like a well oiled machine by now.

**CAD: When you think about it, Basie's style of leadership was pretty loose, mostly a finger, an eyebrow and some head-nodding from the piano seemed to be about it?**

DM: That was about it, but he really controlled it all, and it was always exactly right – not easy for anyone to follow straight away, certainly not a pianist.

**CAD: Did Thad Jones have a comfortable time leading the band?**

DM: Musically I would say yes, because he and Mel Lewis co-led the band at the Vanguard for so long and Thad was always out front of that, but physically probably no, because his health was failing. In fact, that was why he'd had to leave in early 1986.

**CAD: And you were still in the drum chair?**

DM: Yeah, still there, and I stayed on when Frank Foster took over after Thad.

**CAD: Did you feel that Frank Foster put a more personal stamp on the band?**

DM: Well, Frank had also been leading groups, like he had the Loud Minority and others, and he wrote a lot of music for them and other bands, so he kept that up with the Basie Band.

**CAD: He kept adding to the library?**

DM: Yes he did. He'd get on the bus with another heap of manuscript and work as we went along. He drove Sonny Cohn nuts with this, always trying out something new. Frank was amazing – he'd be writing a chart and carrying on a conversation at the same time!

**CAD: But he'd leave the standard Basie repertoire alone?**

DM: Oh, from time to time he might try some different tempos, but it's better to leave



those big ones alone.

**CAD: Frank left after a little under two years, and you also made the break at around that time?**

DM: I'd been there for five years, got lots of great exposure and without really knowing it, I'd built up a good reputation. Then my mother got very sick and I wanted to look after her, so I left the band, stayed in NYC and moved into the freelance field.

**CAD: Did you miss the Basie band?**

DM: Naturally you wonder for a while if you've done the right thing, and I kept in touch with those guys. The two older members who had kind of looked out for me in the earlier days, Grover Mitchell and Bill Hughes, both later became leaders of the band and occasionally I still did gigs with them. But I'd met and got to know a lot of top guys in the business while I'd been with Basie and quite quickly I was getting a call for top jobs.

**CAD: For some time we've had a copy of the Grover Mitchell CD *Hip Shakin'*.**

DM: Oh, you've got that, great! That was a very enjoyable date – a lot of people put in to help get that recorded, and it was well worth it. Grover had been so good to me over a long time and we were really pleased with the result. At that time I was getting very busy with recording work of all sorts and that one stood out.

**CAD: You'd been playing with the Vanguard Orchestra quite often?**

DM: Yes, and that came through my meeting with Mel Lewis some time before. When Thad took over the Basie leadership, in fact even before that, I'd get to the Vanguard whenever I could, and sat in at Mel's invitation a few times. So by the time I struck out on my own, I'd played with and been heard by a lot of top players and made a lot of friends and the phone started ringing.

**CAD: The list of recording sessions you've done reads like a *Who's Who*, and covers a wide range of styles.**

DM: Well again, that takes us right back to College and Frank Gagliano – he was so important to my development and stressed versatility and appreciation of so much. When Frank guided you through the full course you were ready to try almost every situation.

**CAD: That CD list certainly contains some wild items – from the American Jazz Orchestra through Maria Schneider, through Mingus, Toshiko Akiyoshi, George Shearing, and even Buck Clayton?**

DM: It does sound a little wild, but a lot of those came through Mel. His health was also failing, and he sent a lot of sessions my way. That was a very bad time for so many people – Mel had so many friends, and we hated to watch him go down like that. When he eventually had to quit, he let it be known that his choice of successor in the Vanguard orchestra was me.

**CAD: Quite an accolade?**

DM: Right, absolutely.

**CAD: You've moved into an extensive amount of work in Europe?**

DM: Yes, and Mel even comes into an important part of that. Although he was not

at all well, he was in Germany playing for this big important concert tour, and was taken ill right at its peak. As it happened, I was in Austria, had just wound up a tour, and I got the call to replace Mel for the remainder of his tour, which I did.

**CAD: So you were introduced to Europe at the top end and at the right time?**

DM: I guess that's right. Like I say, God puts me in the right place. The European scene was almost bursting with activity with beautiful reaction from audiences at concerts of big bands, full orchestras, choirs, smaller groups, the whole range, and a large amount of it recorded for broadcasting. The coverage is great right across the music spectrum, and much of it can be heard world-wide, not only on radio but television as well.

**CAD: Now you were able to use the full range of skills?**

DM: Yes I was soon conducting large ensembles as well as writing arrangements, and also moving more heavily into the educational field.

**CAD: Has this led to even more travelling?**

DM: It has. Apart from workshop work on tours, I've become an educator in most of Europe, Asia, Canada and of course the USA.

**CAD: You took over leadership of the Basie Band from Bill Hughes in September 2010 and there are heaps of gigs scheduled, do you still enjoy the job?**

DM: I do, I do. Luckily, that Basie schedule is fairly open, so I can still work with other projects.

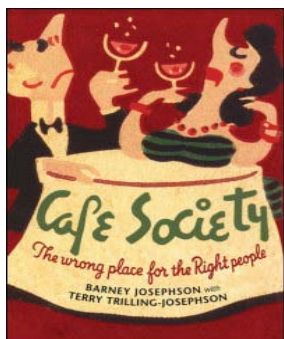
**CAD: With all this activity, do you still love playing?**

DM: I most certainly do.

**CAD: So how do you keep up your jazz chops?**

DM: Now that's the tough one! (Laughter)

## Feature Book Review



**Café Society: The Wrong Place for the Right People, by Barney Josephson with Terry Trilling-Josephson by Michael Gerber**

**T**he Wrong Place for the Right People – that was how the jazz/cabaret nightclub Café Society was billed. Yet the club, which operated in downtown New York between 1938 and 1949, could equally well have been tagged The Right Place for the Left People – politically left, that is.

As could Café Society Uptown, which was run on the same lofty principles, encouraging black patrons to attend shows on an equal footing to whites. These venerable institutions were founded by a socialist Jew, Barney Josephson, in defiance of the racist line current in the United States before blacks won their struggle for civil rights.

Josephson died in 1988, so the publication of a new book, *Café Society*, that recounts the fascinating story of his life and his clubs, an autobiography written in collaboration with his wife Terry Trilling-Josephson, is a welcome and long overdue development. And an opportunity for me, citing also other sources, to pay him tribute.

The original Café Society opened its doors in December 1938 in a basement at 2 Sheridan Square, Greenwich Village in downtown Manhattan. Josephson “wanted a club where blacks and whites worked together behind the footlights and sat together out front. There wasn’t, so far as I know, a place like it in New York or in the whole country”.

At the Cotton Club in Harlem, for instance, famously associated with such black American artists as Duke Ellington and Cab Calloway, racial mixing in the audience was frowned upon. A black celebrity might be permitted to view a show from an obscure table, but the club’s core patrons were whites on “slumming” excursions uptown.

Similarly, the midtown jazz clubs clustered in 52nd Street regularly featured top black musicians, but as Dan Morgenstern, director of the Institute of Jazz Studies at Rutgers University, told me: “Most of the clubs would not refuse black people coming in, but they would certainly not be particularly excited about it or interested in encouraging them. Café Society wanted black people to come and wanted an integrated audience. Everybody was welcome, they made sure that that was understood. That was the difference.”

## Feature Book Review

Overwhelmingly, the musicians Josephson employed were black. They included such jazz legends as Billie Holiday, Teddy Wilson, Lester Young, Sarah Vaughan, Buck Clayton, Sid Catlett, and Mary Lou Williams. Also boogie-woogie pianists Meade Lux Lewis, Albert Ammons and Pete Johnson, gospel performers the Golden Gate Jubilee Quartet and Sister Rosetta Tharpe, jazz-blues singer Big Joe Turner, folk-blues singer/guitarist Josh White, and jazzy pop vocalist Lena Horne.

Musicians were offered the security of long-term residencies at non-exploitative rates, a boon for artistic development. “Most nightclubs engaged an artist at most two, three weeks ... I wanted to give my artists steady employment. Hazel Scott [jazz pianist/singer] was with me for seven and a half years, Mary Lou Williams [jazz arranger, composer and one of the most dazzling pianists in jazz history] for over five,” Josephson explained.

Billie Holiday performed at Café Society for two years, and it was at the downtown club that she first performed ‘Strange Fruit’. This anti-lynching song was composed by Jewish left-wing teacher and poet Lewis Allan, real name Abel Meeropol. At first Billie was not keen on the song, but Josephson persuaded her to sing it, and it became a regular feature of her act.

Her engagement at Café Society, and that of many other musicians, came about through Josephson’s connections with John Hammond, scion of the patrician Vanderbilt family but whose love of black music spurred him to adopt noble principles on racial matters.

A Hammond protégé, the Jewish swing bandleader/clarinetist Benny Goodman, was an investor in Café Society. During a visit to the club, notes David W Stowe in his essay *The Politics of Café Society*, Goodman “reportedly made a point of conspicuously popping into his mouth the instrument being played by the African American clarinetist Edmund Hall”. This gesture, going by the context of Stowe’s essay, was in reaction to a racial slur. Any such patron would be firmly informed of the club’s policies and, if necessary, ejected.

Barney Josephson was way ahead of his time in his insistence that black artists should not demean themselves by conforming to stereotyped conventions. When he engaged the North Carolina spiritual ensemble the Golden Gate Jubilee Quartet, he bought them new stage outfits because the old ones “looked like they belonged in a minstrel show”. He was concerned too about their material, the way the quartet “slapped their four pairs of hands, as if they were running, you got the picture common in movie cartoons, where a Negro gets scared ... He runs so fast because of the myth then that Negroes were scared of ghosts and animals”. At Josephson’s behest, the quartet amended its act.

His clubs were far more than just music venues. Josephson had been heavily influenced by the cabaret tradition witnessed on trips to Europe in the early 1930s, including the Berlin revues of Jewish composer Friedrich Hollander. So he hired left-leaning artists to paint the distinctive murals that adorned the Café Society clubs. “If it was the Cotton Club or Smalls Paradise in Harlem, the décor’s themes would reflect their version of exotic ‘primitive’ African jungles ... I would have none

## Feature Book Review

of that. I wanted a place with art,” Josephson explained. In the foyer of Café Society downtown, records Stowe, “a simian-looking Adolf Hitler hung suspended from the ceiling along with papier-mâché send-ups of well-known Manhattan society icons”. And Josephson employed comedian MCs such as Jack Gilford and Sam ‘Zero’ Mostel: “I was always seeking for political satire. I didn’t want the typical vaudevillian burlesque.” Mostel, who like Gilford was Jewish, would lampoon America First who were lobbying to keep the US out of the second world war, “a disparate group of isolationists, Nazi sympathizers, anti-Semites” as Josephson described them.

The roots of Josephson’s stance on race – he even refused to hire black waiters as he did not want to put blacks in service positions – stemmed from his schooldays in Trenton, New Jersey. He told the story when interviewed for a television documentary about Billie Holiday. I have the transcript of the interview, and Josephson remembered stepping into the classroom when he joined junior high school: “... there was a black youngster sitting at his desk in the direct centre of the classroom ... you had the boys sitting all the way round the periphery ... and this poor little kid was on a little island all by himself. I don’t know what prompted me ... I said, ‘Er, do you mind if I sit next to you?’ He looked surprised and said, ‘Sure, go right ahead’ ... There were all these white students like myself and you could feel the resentment ... a month or two later in the gymnasium ... five or six of these boys worked me into a corner ... they said ‘only a Jew would love a Nigger’ ... and began pummelling me.”

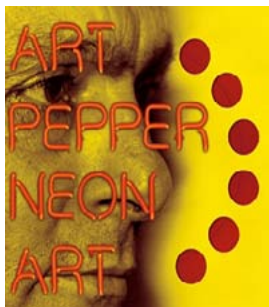
Josephson was also influenced by his older brother Leon, who became a left-wing lawyer. Leon’s activities included defending communist trade union organisers, and in 1935 he was arrested in Denmark for involvement in an alleged Soviet spy ring suspected of plotting to assassinate Hitler. During the late forties’ McCarthyite ‘red scare’, Leon was convicted by the US Congress for refusing to answer questions before the House Un-American Activities Committee. Barney was himself under FBI scrutiny because of the principles on which he ran his clubs, and his support for progressive causes, including the Abraham Lincoln Brigade of volunteers that fought alongside Spanish Republicans against Franco’s fascist-backed forces, the Joint Anti-Fascist Refugee Committee, and tenant groups.

“There was no let up for me,” Barney recalled. He was blacklisted and, by the late forties, both his clubs had shutdown. “Bloody but unbowed”, in 1955 he set up a new club/restaurant in Greenwich Village, The Cookery, which enabled him to give regular work to such musicians as R&B and jazz singer/pianist Nellie Lutcher and veteran blues singer Alberta Hunter during the difficult years for such performers that followed the advent of rock and roll.

The Cookery closed its doors on May 6, 1984 after 31 years of continuous business, and Josephson died four years later.

The new Café Society book will help ensure that what he achieved is not forgotten. The book quotes Art D’Lugoff, the late Jewish founder the Village Gate jazz club: “I guess we all owe a great debt to Barney, the life we live today, the music, the ideas, the thoughts. His was not just a jazz club. I learned from him very early. It was jazz, it was comedy, it was folk, it was ethnic, it was people, it was taste.”

# Feature Reissue on Vinyl



## ART PEPPER, NEON ART VOL. 1, OMNIVORE OVLP-26.

SIDE ONE: RED CAR (16:53).  
SIDE TWO: BLUES FOR  
BLANCHE (17:56).

Art Pepper, as; Milcho Leviev,  
p; David Williams, b; Carl  
Burnett, d. 1/28/81. Seattle,  
WA. Total time:34:49.

## ART PEPPER, NEON ART VOL. 2, OMNIVORE OVLP-48.

SIDE ONE: MAMBO  
KAYOMA(\*) (18:38).  
SIDE TWO: OVER THE  
RAINBOW (#) (14:38) /  
ALLEN'S ALLEY(+) (9:17).

Art Pepper, as; George  
Cables, p; David Williams, b;  
Carl Burnett, d. (\*) 11/19/81.  
Sapporo, Japan. (#)11/13/81.  
Tottori, Japan (+) 11/24/81.  
Tokyo, Japan. Total time:42:33.

## ART PEPPER NEW VINYL REVIEW

One of the more encouraging trends of recent years is the resurgence of vinyl records on the music marketplace. Long term record collectors like myself are overjoyed to see reissues and new releases available on 180 to 200 gram pure virgin vinyl and such specialty labels as founder Jack White's Third Man Records out of Nashville. Another great outlet for hot wax can be found under the Omnivore imprint based in Los Angeles which offers vinyl and cd pressings in many genres. Of supreme interest to readers of Cadence will be their first ventures into Jazz with the three LP vinyl-only release of Neon Art from the great altoist Art Pepper. Produced in conjunction with the Widow's Taste enterprise headed by his widow Laurie, these are superbly attractive pressings on colored vinyl, restored by Wayne Peet and mastered by Ron McMaster. All three volumes are made up of unissued recordings. The initial volume (1) is pressed up on bright red vinyl showcases two song taken from unreleased tapings at Parnell's club in Seattle, Washington, on 1/28/81 and features Pepper's original 4tet with the talented Milcho Leviev on piano along with the long term team of bassman David Williams and drummer Carl Burnett. The two selections add up to just under thirty-five minutes. "Red Car" is a medium up boogaloo with a twice-repeated call & response head. Art begins his solo by ruminating in the lower middle register and gets more busy as it progresses. It is peppered (no pun intended) with slurred runs, over-blown note flurries, double time snatches and random honks before it levels off toward the end of the ride. The intensity level comes back for the piano solo, Leviev shows off his Bulgarian Blues sensibility getting funky a la Gene Harris with a heavy, Gospel chord pattern exciting the listeners before Pepper re-enters with a paraphrased head figure which evolves into a second solo before a drum fanfare then an upright bass vamp leads into the theme reprise before a chop ending.

Also with a twice repeated head riff (in unison with the pianist) "Blues For Blanche" is a medium walker finding the leader taking an extended slice centering around a

# Feature Reissue on Vinyl

## ART PEPPER, NEON ART VOL. 3, OMNIVORE OVLP-49.

SIDE ONE: MAKE A LIST  
(MAKE A WISH) (\*) (24:39).

SIDE TWO: EVERYTHING  
HAPPENS TO ME (#)(8:34) /  
ARTHUR'S BLUES (+)(10:27).

Art Pepper, as; George  
Cables, p; David Williams,  
b; Carl Burnett, d. (\*)  
11/13/1981. Tottori, Japan. (#)  
11/14/1981. Nogoya, Japan.  
(+) 11/19/1981  
Sapporo, Japan. Total  
time:35:40.

couple of Blues licks, reminding somewhat of Newk's thematic statements on "Blue Seven", twisting and bending notes to mold them into new shapes and sonics. A punched riff sets up the keyboard solo which is masterful. There is a quote from Clifford Brown's "Blues Walk" and Milcho even throws in clusters of high range triplets which one doesn't hear very often anymore. The riff punch introduces a bass fiddle stretch then an alto chorus leads into eighth trades with the drum kit between sax/piano before they return to the head twice before terminating the tune.

The second volume (2) retains the same personnel except for the replacement of Leviev by the under heralded George Cables. This time the vinyl is colored a translucent pink and contains three tracks from a 1981 tour of Japan. As indicated by its title, the opening number is set in a latinish cast and allows the foursome to display their acute sense of rhythmic displacement. Where both tracks on the previous volume were from Pepper's pen this is his only original here with the remaining pair from outside sources.

The first movie musical to incorporate both story and songs "Over The Rainbow" won an Academy Award for the title song. As far as Jazz horn players were concerned Art Pepper owned this tune which he performed countless times never lacking in deep soulfulness. After a shimmering spell from Cables' piano David Williams take a rare two chorus arco excursion before Art returns on the channel. The other title is a Bebop nugget from the pen of percussionist/drummer Denzil Best which has received numerous interpretations from Coleman Hawkins to Dexter Gordon . Sometimes known by its alternate title, "Wee"; it is one of those numbers that was equally popular among both Swingers and Beboppers alike. It was named for Allen Eager, a somewhat eccentric tenor man in the Four Brothers school. Set in a medium gait, the leader pours on the pots swinging like mad and flexing his Bop charts. George Cables sets up a locked-hands line that he often returns to in between rapid single note fusillades before swapping statements with the leader. Burnett eventually eases

## Feature Reissue on Vinyl

into the mix for a rousing three-way shout out. Check out the inventive a cappella alto ending.

Pressed in a light neon yellow, the final platter (3) opens with the saxophonist's most recognizable chart "Make A Wish" which takes up the entire first side at almost twenty five minutes. After a subtle start things begin to heat up with Pepper building slowly in intensity inserting searing long tones, slashing complex phrasing and altissimo squeals before bringing the level back to calm for the alto/piano unison punch that announces the piano's entrance. Over the insistent upright ostinato Cables fashions a cogent exploration of the composition's foundation. His McCoy Tyner debt is most apparent on this cut. Williams steps out front for a snapping pizzicato interlude that evolves into a drum kit workout that leads into the out chorus.

The flip side opens with the only non-original present, the haunting ballad "Everything Happens To Me" coauthored by Matt Dennis, who scripted "Angel Eyes" among others. After an alto melody reading the piano takes over for a delicate and lyrical exposition nudging the sax back in on the bridge. At a little over eight and one-half minutes it is the shortest take of all the tracks but is all that seems to be required.

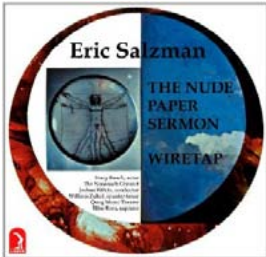
Art and the fellows step across the tracks for the self-titled Blues that ends the trilogy. Set in a slightly syncopated 6/8 Southern Gospel feel Pepper does some serious sermonizing without a preaching cliché in sight. Ditto for George Cables who follows, testifying at length summoning up the spirits of all the great Blues school pianists of the past. Its a message as old as time. Inexperienced musicians of today (on all instruments) would do well to listen and learn from this treatise on the Art of the idiom.

Another facet some may find enticing are the color-coordinated download cards included in each volume. Jazz and vinyl lovers should search these three items out to encourage Omnivore to follow up on their first foray into the Jazz field.

Larry Hollis



# Reissues



## THE NUDE PAPER SERMON/WIRETAP LABOR 7092

THE NUDE PAPER SERMON:  
PART ONE, PART TWO/  
WIRETAP: HELIX, WIRETAP,  
LARYNX MUSIC,  
QUEENS COLLAGE  
93:57

Stacy Keach, vcl; Daniel Nagrin, vcl; Joshua Rifkin, cond; Eric Salzman, cond; William Zukof, ten; Elise Ross, sop; Stanley Silverman, g; The Nonesuch Consort; The New York Motet Singers; Quog Music Theater. 1968, Flushing, New York; 1969, 1972, 1973, New York, New York.

The career of Eric Salzman includes the titles of music critic, author, educator, academic, and producer. His work in these areas frequently overshadows his wonderful gifts as a composer and a visionary of the future of musical theatre. This two-disc release reissues the late '60s and early '70s performances of his musical drama "Wiretap," and probably his most famous composition, "The Nude Paper Sermon." Both pieces are very difficult to perform, but the ensembles successfully handle the undertaking.

"The Nude Paper Sermon" blurs the lines of time and genre by mixing the sounds of a Renaissance consort and The New York Motet Singers, with a modern inclusion of electronic sounds and an actor/narrator. The actor positions himself as a media/cultural voice that frequently dates the performance to the late '60s with references to segregation, Pete Seeger, and Martha Graham. The collage of sounds personifies the second half of the 20th Century as an intricate and often overwhelming experience of overstimulation and complication. "Wiretap" is the slightly lesser-known collection of four movements on American life. Each subject seeks to "tap" into the mind of the listener to discover an awareness of the self and its multifarious relationships with the world. Spatial existence, discomfort, manifestation, struggle, fantasy, and reality are all explored using musical sensibilities. Philosophically, the piece seems to suggest that music is not the "art in life," but rather that music, social interactions, and media as an entire experience, are the "art of life." From a musical perspective, innovative techniques in vocalization, electro-acoustic textures, and instrumentation are explored. Silverman's guitar plays a fascinating role juxtaposed against Ross's voice. Nagrin's voiced sounds seem to symbolize the haunting and longing nature of the human spirit for something unknown. The real interest here will be how this compressed psychosomatic journey will affect the twenty-first century listener.

Dustin Mallory

# New Issues



## DUKE ELLINGTON BIG BANDS LIVE: DUKE ELLINGTON ORCHESTRA JAZZHAUS 101703

TAKE THE "A" TRAIN/ JOHNNY  
COME LATELY/ SWAMP  
GOO/ KNOB HILL/ EGGO/  
LA PLUS BELLE AFRICAINE/  
RUE BLEUE/ A CHROMATIC  
LOVE AFFAIR/ SALOME/  
THE SHEPHERD/ TUTTI FOR  
COOTIE/ FREAKISH LIGHTS/  
KIXX. 73:41.

Duke Ellington, comp, arr,  
p; Cat Anderson, Cootie  
Williams, Herbie Jones,  
Mercer Ellington, tpt; Johnny  
Hodges, as; Russell Procope,  
as, cl; Paul Gonsalves, ts;  
Jimmy Hamilton, ts, cl; Harry  
Carney, bari s, cl; Chuck  
Connors, Lawrence Brown,  
Buster Cooper, tbn; John  
Lamb, b; Rufus Jones, d.  
March 6, 1967, Stuttgart,  
Germany.

At several sessions in late 1967, Duke Ellington recorded the music for one of his finest albums, ...And His Mother Called Him Bill, a tribute to his close friend and musical collaborator Billy Strayhorn, who had died that May. The music on Big Bands Live: Duke Ellington Orchestra was taped on March 6 of the same year at a concert at Stuttgart, Germany's Liederhalle. Most of the musicians who were present on the studio recording were also there for the live performance, including such luminaries as Johnny Hodges, Paul Gonsalves, Harry Carney, and Cootie Williams. Although performances from the concert have been released earlier, this recording features thirteen selected tracks, digitally re-mastered. The CD begins with a minute of the band's theme, Strayhorn's classic "Take The A Train," and includes two other Strayhorn tunes, the gently swinging "Johnny Come Lately" and altoist Johnny Hodges's heart-rending version of "Blood Count," identified here by its earlier name "Freakish Lights." A highlight among many highlights, Hodges's exquisite reading of the mournful song rivals his performance of it on the aforementioned studio CD. Except for Raymond Fol's "Salome," the other compositions are all Ellington's and underline his extraordinary compositional talent. With its several well-integrated sections, "La Plus Belle Africaine" emphasizes the breadth of his conception (it also offers a lovely bowed bass solo by John Lamb). And his shuffle-based "Eggo" adds a quality of freshness to the venerable blues form with unexpected dissonances. As for the other soloists, Harry Carney shows off the most beautiful baritone saxophone sound ever on his feature "A Chromatic Love Affair." Likewise, Paul Gonsalves' lush tenor tone and sinewy phasing help make the Latin "Knob Hill" memorable. Trumpeter Cat Anderson on "Salome," clarinetist Jimmy Hamilton on "La Plus Belle Africaine," trombonist Lawrence Brown on "Rue Bleue," trumpeter Cootie Williams on "Tutti for Cootie" and "The Shepherd," clarinetist Russell Procope on "Swamp Goo," and drummer Rufus Jones on "Kixx" are all at the top of their games. Special mention should be made of the precise, swinging ensemble work on the particularly difficult passages of the blazing finale "Kixx." The band obviously came to play that day.

# New Issues



ALBERT  
MANGELSDORFF  
QUINTETT  
LEGENDS LIVE  
JAZZ HAUS 101 706

NOW JAZZ RAMWONG/ SET  
'EM UP/ RAKNAHS/ SAKURA  
WALTZ/ BURUNGKAKA/  
THEME FROM PATHER  
PANCHALI/ FAR OUT FAR  
EAST/ OKAKA/ ES SUNGEN  
DREI ENGEL

Albert Mangelsdorff, tbn;  
Heinz Sauer, ts, ss; Gunter  
Kronberg, as; Gunter Lenz,  
bass; Ralf Hubner d Freiburg,  
June 22, 1964

This is a newly discovered recording from 1964 issued for the first time. After listening to the record, I might have guessed it dates from then. The opening tune is interesting but it has a very stodgy rhythm. I am not sure if, given the 1, 3,4 accent that Mangelsdorff was trying to get some kind of Afro or Asian feel. But aside from that the solos are all excellent, with Sauer showing a bit of a Coltrane influence, and Kronberg's alto at times sounds more like a tenor. And Mangelsdorff creates some nice lines, which at times, almost sound like a voice. "Set 'em Up" has a real boppish energy to it. Kronberg is burning here and Hubner and Lenz show they are up to the task of providing proper rhythmic accompaniment, with Hubner doing a nice job when he gets to trade eights with the horns. "Raknahs" is a duet by Lenz and Hubner. Lenz provides some excellent playing followed by a nice tom tom solo. The come together, but the ending is carried by Lenz. This piece had a definite Asian feel to it. "Burungkaka" is Mangelsdorff's, with rhythm, and he does a great job.

His solo maintained interest throughout the whole piece. "Pater" also has an Asian feel to it. Great horn solos with a really nice solo by Lenz, which captures the Asian feel. Kronberg really cooks at the end of this one with great accompaniment from the other horns. "East" is a feature for Lenz, which he carries off beautifully. "Okaka" is a feature for Sauer's soprano.

The record ends with a bang. The whole ensemble does a bit of a free improvisation, followed by individual solos. At one point the ensemble reminded me of a Mingus band from the same period.

This is a really great record. The band swings and the attempts at different types of rhythms mostly works. We had to wait a long time to hear it, but the wait is worth it, and the audience on the record clearly agrees.

Bernie Koenig

# New Issues



## HAN BENNINK BENNINK # CO. ILK 192

KLEIN GEBREK GEEN  
BEZWAAR/ SIM MARCH/  
SUITE IN A SEA/ MEET ME  
TONIGHT IN DREAMLAND/  
DOG/ LAURENS S.D./ INSIDE  
INSIDE/ GANZ/ KLEIN  
GEBREK GEEN BEZWAAR  
NO.2/

Kiefer/ Postlude to Kiefer  
and a piece of drum/ A  
Flower is a Lovesome Thing  
Han Bennink Snare d;  
Joachim Badenhorst, ts, b cl,  
cl; Simon Toldam, p Belgium,  
Nov, 2011

I am a huge fan of Han Bennink. I had the great pleasure of seeing him a couple of years ago at the Guelph jazz festival. If I were a list maker, he would be on my top ten list.

He is an incredibly creative player who, as is demonstrated on this record, can do more with a snare drum than most drummers can do with a whole kit: Witness his solo on "Prelude". Another good example is his solo on "Suite". He knows how to get different sounds out of a drum and by how he uses his sticks. Badenhorst enters with sounds on the sax complementing Bennink's snare, with appropriate accompaniment from Toldam, showing that Bennink's bandmates are just as creative. "Dreamland" starts off dreamily, and builds in the middle to an almost free sounding group improvise and then returning to an almost 1920s sounding statement of the theme.

In a sense, "Dog" sums up the whole record. There is great interplay between all three musicians with Bennink using brushes with snares on and off to create different sounds, and switching to sticks to add to his great accompaniments, especially when Badenhorst gets a bit wild on clarinet. "Inside" is another example of how Badenhorst's swirling clarinet, Toldam's interesting lines underneath and Bennink's snare all work together to create something that requires at least three listens to get it all.

But perhaps "Ganz" really sums up the whole record. It sounds almost like an old 20s tune but definitely played with the sensibility of today. Voices can be heard in fun. I assume it is the musicians enjoying themselves. And this happy piece leads into "Klein 2" which is quite raucous, with Badenhorst's bass clarinet swirling away to very energetic accompaniments from Toldam and Bennink. I don't want to make this a track-by-track review. So all I will say is that every track is great.

Bernie Koenig

# New Issues



EXPERIMENTAL MUSIC LAB

STANLEY  
SCHUMACHER AND  
THE MUSIC NOW  
ENSEMBLE  
EXPERIMENTAL MUSIC  
LAB MUSIKMACHER  
PRODUCTIONS 006

AUDIO LOGO/ BONE MOAN/  
POWER DUO/ WHAT'S  
IN A NAME/ DYNAMIC  
INTERFACE/ NOIR/ MOUTH  
SOUNDS/ B MOVIE/ EAR  
TRAINING/ PERFORMIN'  
ARTISTE/ MACHINE  
LANGUAGE 58:19

Stanley Schumacher, tbn,  
vcl; Christofer Varner, tbn,  
vcl; Evan Lipson, bass; Jason  
Smeltzer, theremin; Professor  
Musikmacher, oral arts

This is both a very serious record and a fun record. The fun part is clear with the opening track which is a yell lasting all of 8 seconds. And in "Name" the 'professor' just names every imaginable label put on music while Lipson improvises behind him. As the piece goes on the others join in, clearly having fun. And, of course, the professor is Stanley Schumacher. The point of the piece is to show how meaningless these titles or genres are. "Mouth Sounds" are just that. Musicians just making all kinds of noises, mostly silly ones, with their mouths, one of whom does a great imitation of a trombone.

And again we have a record that is clearly improvisational, but performed by musicians with classical training and experience. When they get serious about the music, what they play is definitely worth listening to. I especially like the contrast between the trombones and the theremin. At the end of "B Movie" there is a lovely duet between Lipson and Smelter. This piece is very atmospheric and could easily work as a score for a B horror movie. And the vocalizations add a bit of camp to the proceedings.

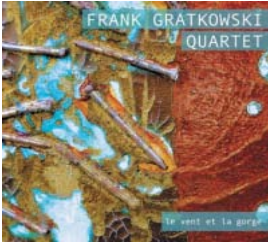
"Ear Training" is perhaps the most serious piece on the CD. There is some excellent playing by all. And like all improvising musicians, they all know when to play and when not to play. There is some great interplay between the two trombones, between a trombone and bass, and all with theremin.

"Performin; Artiste" is a story about an exotic dancer, with great bass accompaniment, very reminiscent of some of the old Mingus pieces with voice, like "The Clown." While "Machine Language" uses all instruments in interesting ways, supporting Schumacher's vocalizations, which, at times, reminded me of Clark Terry's "Mumbles."

A strange record to be sure, but it is fun listening to talented musicians having fun.

Bernie Koenig

# New Issues



**FRANK GRATKOWSKI  
QUARTET  
LE VENT ET LA  
GORGE  
LEO 655**

HARM-OH-NIE / LE VANT  
ET LA GORGE / LIED –  
SONG / GO! / THE FLYING  
DUTCHMAN. TOTAL TIME:  
74:34.

Frank Gratkowski – as, b  
clt, contrabass clt; Wolter  
Wierbos – tbn; Dieter  
Manderscheid – b; Gerry  
Hemingway  
– d. 10/07 and 2/11, Koln,  
Germany.

**L**e Vent Et La Gorge is the fourth album by saxophonist Frank Gratkowski's quartet since 2000. But the roots of this group go back to the saxophonist's mid 90s trio. From 1995-1999, the trio consisted of Manderscheid and Hemingway with Dutch trombonist Wolter Wierbos being added in 2000, making it a quartet. Wierbos was a member of Hemingway's famed 1990s quintet, one of the best groups of the decade. And Gratkowski and Wierbos also played in Hemingway's Double Blues Crossing quintet. So there's a lot of interconnections within this band which makes for four like-minded players delivering compositions and improvising group music of the highest order.

Gratkowski composed all of the material. It's clearly structured but it's loose enough to allow these musicians free rein. "Harm-on-ie" is an eight part suite that shows this off beautifully, alternating sections based around a staggered rhythm with those of drones and extended instrumental techniques. "Part 6", an extended sequence with Wierbos playing multiphonics and Manderscheid coaxing spectral harmonics from his bass is especially effective. Elsewhere, the brief "Lied/Song" begins with a wonderfully expressive bass solo by Manderscheid before the others enter to essay a song that, if straightened out a bit, could sound like something from the more advanced cool school. The concluding "Flying Dutchman" features Wierbos wrenching the most astonishing sounds out of his instrument as Gratkowski roams underneath him with commentary on contrabass clarinet. The ten minute piece develops at a slow pace with discrete patter by Hemingway as the lower instruments play the scored material below while Wierbos continues an almost continual stream of consciousness. It's a magnificent performance. This is the fourth album by this ensemble in 13 years. Each has something to recommend it but "Le Vent Et La Gorge" may be their finest yet.

Robert Iannapolo

# New Issues



**IVO PERELMAN –  
MATTHEW SHIPP –  
MICHAEL BISIO  
THE GIFT**

LEO 657

TOO GOOD TO BE TRUE /  
THE GIFT / THE GRATUITOUS  
ACT / REFUGE / WHAT IS  
ANGUISH? / SUBMISSION  
TO THE  
PROCESS / A RIDE ON  
A CAMEL / A FLOWER  
BEWITCHED AND TOO  
BRIGHT BY FAR / WITHOUT  
ANY WARNING /  
ENLISTMENT. TOTAL TIME:

61:13.

Ivo Perelman – ts; Matthew  
Shipp – p; Michael Bisio – b.  
7/12, Brooklyn, NY

The relationship between  
Brazilian saxophonist  
Ivo Perelman and pianist  
Matthew Shipp dates  
back to at least the  
mid 1990s when they  
recorded the duo set  
Bendito Of Santa Cruz.

Since then, over the years, they've periodically renewed their partnership. Michael Bisio has been the bassist in Shipp's trio for the past few years. And Perelman has always favored strong bassists as the multiple recordings he's made with Dominic Duval can attest. All three of these musicians frequently (though not exclusively) use free improvisation as their starting point, so one would assume that The Gift would be quite a "comfortable" session. And that is just what it is. Everyone is on point. Perelman's broad, sweeping tenor seduces the listener with his patented mixture of strongly etched melodic lines mixed with well-placed cries and screams. Although he's frequently compared to Ayler, he's clearly his own player and combines Aylerian techniques into his own unique brew. Matthew Shipp accompanies him with his richly shaded harmonic palette. Shipp is an active accompanist and his interjections and full chords seem to spark unexpected directions from Perelman. Bisio's rich, woody bass roams freely underneath adding a third level. There's a high level of three-way interaction and the music moves cleanly and determinedly forward. In a trio, this type of playing can only work if all three players are of an equal caliber and that is the success of this aggregation. Another indication of the trio's sympatico relationship is that these are ten discrete tracks with beginnings and endings. No fade ins or excerpts from longer pieces. Players have to be on the same wavelength to accomplish this. On this disc, one player will usually start the piece and the other two are usually close behind, picking up the thread, commenting, filling in, pushing and shaping the music and soon all three are working to create a singular piece of music. Best example of this is the longest track "A Flower Bewitched And Too Bright By Far". Shipp starts the piece with beautifully dense chords, slowly evolving until Perelman and Bisio enter transforming this into a beautiful, lengthy ballad that keeps unfolding, never repeating its material. Somehow midway through during Bisio's solo the tempo picks up and the other two follow suit, bringing the piece to a surprising conclusion. The Gift is the way free improvisation should be.

Robert Iannapolo

# New Issues



## I COMPANI GARBO (AND OTHER GODESSES OF CINEMA) / TANGO AND IMPRO

I COMPANI DISC 1 202/03

DISC 1: GARBO: ET DIEU...

CREA LA FEMME / TEMPO

PARADOX / BARDOT /

DANZA SACRA / A DIVA

ON EVERY CORNER / ECCO

/ DIVA CAPRICCIOSA /

BARBARELLA / GARBO / LE

NOTTI BIANCHE / VAMP /

SUN RA / MAE WEST.

DISC 2 = TANGO AND

IMPRO: FIRST TANGO IN

PARIS / BRAND / MUSIC

FOR MARIA SCHNEIDER /

FRANCIS BACON /

WHY DID SHE CHOOSE YOU

/ NO TANGO 2 / LAST TANGO

IN PARIS: TANGO AND JAZZ /

LAST TANGO IN PARIS: FINAL

/ LE NOTTI DI SAN LORENZO

/ SLEEP WELL. TOTAL TIME:

122:20.

Bo van de Graaf –

saxophones; Jeroen

Doomerik – tpt; Hans Sparla

– tbn (Garbo only) Christoph

MacCarty – p, synth, vcl;

Michel Mulder – bandoneon;

I Compiani is an ensemble that was formed in the mid '80s by saxophonist / composer Bo van de Graaf. Their original mission was to perform the music of Italian composer Nino Rota, best known for his soundtracks to Fellini's films. But the idea soon evolved beyond that, mixing in original material and music by other composers. Today nearly 30 years old, the ensemble specializes in various pieces, many of them still film-based, mostly composed by van de Graaf but other members of the ensemble contribute as well. The music draws from a large number of sources including jazz (of all stripes), European classical, Latin, film music. But the influences never come out as contrived or stilted. The personnel has changed dramatically since their first release but under van de Graaf's vision and guidance, I Compiani has remained a creative and singular ensemble.

Their latest release, *Garbo* is a double disc set of two completely different but related programs.

The first disc consists of a suite entitled *Diva*, a homage to the female icons of the silver screen, including Brigitte Bardot, Jeanne Moreau, Mae West and, of course the greatest of them all, Greta Garbo. (It's appropriate the album is named after her.) Brief snatches of dialogue appear throughout the disc and it's surprising how distinctive and recognizable the voices are. van de Graaf emphasizes how the voice was as much a part of the alluring mystique of these actresses as their physical attributes.

The suite opens with an arrangement by bassist Arjen Gorter of themes from Paul Misraki's music for Vadim's Bardot classic *And God Created Women*. It's just the type of thing the ex-Willem Breuker Kollektief member excels at, a multi-sectioned piece with abrupt shifting tempos and moods. The band delivers the complex chart with verve and it's a great opener. Most of the compositions are by van de Graaf with the exception of the aforementioned Misraki arrangement, a borrowed Verdi theme, a Rota composition (for Visconti's *White Night*) and a superb piece by drummer Rob Verdurmen "A Diva On Every Corner", a lovely ballad, mostly in 7/4, that periodically switches meters and tempos. It's clear from van de Graaf's compositions that he has a wide view of music. "Diva Capricciosa", a feature



# New Issues

Aili Deiwiks – vln; Saskia Meijs – vla (Tango & Impro only); Jacqueline Hamelink – cel; Arjen Gorter – b (Garbo only); Marko Bonarius (Tango & Impro only); Rob Verdurmen – d (Garbo only); Andre Groen – d (Tango & Impro only); Simin Tander – vcl (Tango & Impro only).  
Garbo recorded spring, 2012 in Amsterdam, Tilburg, Nijmegen, Arnhem, Neth.  
Tango And Impro recorded 12/27/11, Nijmegen, Neth.

for the strings and trombone could be adapted by a classical ensemble. "Barbarella" is a nifty piece of misterioso sci-fi music with a heavily reverbed electric piano providing an appropriate backdrop.

The second disc is entitled Tango And Impro and is from a year earlier (with a slightly different personnel). It stems from a concert memorial to recently deceased actress Maria Schneider. Best known for her role in Last Tango In Paris, Schneider had a lengthy career (less known in the U.S. than in Europe) and died in 2011 of cancer at the age of 58. The suite consists of original compositions by van de Graaf as well as excerpts of Gato Barbieri's music for the movie Last Tango In Paris. Two of Barbieri's tracks have been arranged by Dutch pianist Loek Dikker. One of the best features of this performance is the wordless vocals of Simin Tander. On "Brand" she floats above the ensemble imbuing the music with a free, unfettered quality while remaining an integral part of the ensemble.

The current edition of I Compani is one of the best van de Graaf has ever assembled. The frontline horn section of sax, trumpet and trombone sounds bigger than it is. Trombonist Sparla has a couple of features where he vindicates himself nicely. Doomernik is a strong trumpeter as his opening blast on Garbo (as well as his playing throughout) demonstrates. The string section and bandoneon gives the ensemble a wide range of unusual textures at its disposal. The discrete use of electronics from pianist MacCarty only amplifies this character. The relatively recent addition of the rhythm section of Gorter and Verdurmen are the perfect players for this music. They worked together for 35 years as Willem Breuker's rhythm section and have an intuitive way of playing together and driving a group without ever overwhelming it. It's always a joy to listen to them. But, ultimately, this is van de Graaf's band and he knows how to steer it. He gives the musicians a freedom to be themselves yet they also seem to live

# New Issues



## TRIO X LIVE ON TOUR 2010 CIMPOL 5027-5030

DISC 1: MAMA, MAY I HAVE  
BLACK / IOWA CITY JUMP  
/ BRASS AIR / BEATRICE.  
9/20/10, IOWA CITY, IA  
KRANNERT CRAVING /  
CHARLIE-SMILE / NAIMA  
/ WALKA WIT ME BABY.  
9/30/10, CHAMPAIGN, IL

DISC 2: FOR JACKIE AND  
ABE AND A FULLISH  
FEAST / FOR SIRONE /  
DECOMPOSITIONS / FOR  
THE SENORITA WHO  
DANCES / FOR TONY  
WILLIAMS / FOR TRANE'S  
84TH, HBJC / NOT QUITE  
MIDNIGHT / MORE MONKIN'  
IN EVIDENCE / GOING  
HOME. 9/29/10, WAUKEE, IA

DISC 3: EDGEFEST BROWN  
SKIN / BRASS AND BEAUTY  
SMILE / ROUND MIDNIGHT  
/ NATION TIME, STELLA /  
FOR TRANE'S 84TH, HBJC /  
GOING HOME. ANN ARBOR,  
MI

up to his vision of just how the music should sound. And this is one of the strongest releases I've ever heard from this aggregation.

One final word: mention has to be made of the packaging for this disc, designed by Kees Moerbeek. Moerbeek is a highly regarded Dutch artist who specializes in pop ups for both children's books and older folks. He's designed an elaborate package for this disc that consists of multiple folded panels with illustrations of the divas and a die-cut cover that contains a pop-up Greta Garbo. It's quite elaborate, a little unwieldy but visually stunning. And it's very much in keeping with the spirit of the music.

Robert Iannapollo

A reaction such as "What? Another Trio X boxed set?" wouldn't surprise me. Do we really need another one? Live On Tour 2010 is the third multi-disc document of one of this band's tours to be released. However, this trio of uncompromising musicians is, to this listener, the essence of the jazz process: three players (saxophone and trumpeter Joe McPhee, bassist Dominic Duval and drummer Jay Rosen) who approach their sets with no previous discussion of a set list, just get up on the stand play. Frequently, they will find themselves deep in the heart of a song and they'll mine it for all its worth. And part of the fun of listening to Trio X is how they get there.

Like their 2008 tour, this was a tour of the Midwest, an area that rarely gets a chance to hear the live version of this style of music. And, as is their method, the trio, while maintaining a spontaneous approach, tends to gravitate toward thematic touchstones that evolve out of the improvisations. On this tour Coltrane's "Naima" and Charlie Chaplain's "Smile" seemed to be on their collective minds. The first evidence of "Naima" comes during the Waukee, Iowa concert. There, it's sandwiched in the middle of the set and obliquely referenced before it turns into a full-blown exposition. It crops up at the following night's concert at the Krannert Art

# New Issues

DISC 4: CONTRACTIONS  
WELCOME / SMILE  
REFERENCE / FOR ZUTTY  
SINGLETON / SERGEI'S OLD  
RIVER / ROLLING BLUES  
FOR FRED ANDERSON / MY  
FUNNY VALENTINE - MY  
ROMANCE / BROWN SKIN  
GIRL / TUVAN TUVAN I'VE  
BEEN LISTENING / THAT'S  
WHAT / NAIMA / GOING  
HOME. 10/2/10, MT. RANIER,  
MD. TOTAL TIME: 275:07.

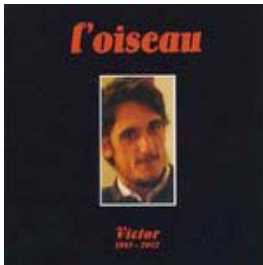
Museum in Champaign, IL. Here, McPhee, whose style combines Ayler's stretching of the saxophone's limits, the spirituality of Coltrane's search and Rollins' swagger, focuses mostly on the Ayler angle with a wide vibrato and a deep exploration of the melody before taking off into a blustery slow walking blues heralded courtesy of Duval's bass. During the final concert of the tour from Mt. Ranier, MD, "Naima" takes off in a totally different direction with all three headed quickly for a take no prisoners, stratospheric free jazz blow out that winds down beautifully, then segues into one of their favorite concert closers "Goin' Home". Another joy of having a great band like this, playing night after night are the one-shots that appear from out of nowhere. A lovely version of Sam Rivers' "Beatrice" appeared at the Iowa City concert. McPhee's "Nation Time" surprisingly pops up during the Edgefest show.

One of the interesting things about a boxed set like this is to observe the arc of the performances. We're not getting complete sets however the opening concert in Iowa City sounds a bit low key, as if the members are feeling each other out, acclimating themselves to being on tour. That's not to say that great music wasn't made. There's the aforementioned "Beatrice" from that set. The arc builds gradually over subsequent performances until the final two explosive performances at Edgefest in Ann Arbor and one at Joe's Movement Emporium in Mt. Rainier, MD on the final two discs. They appear to be complete sets and they are Trio X at their best.

So, is there a need for another Trio X box? This listener says yes. One caveat however: the packaging is less than optimum. It's a fold-out affair and the discs slide into each panel. There is a risk of a disc flying out of the pocket. It's recommended to put them into individual envelopes. But this inconvenience is a small price to pay to hear some fantastic music by one of the great groups currently making music.

Robert Iannapolo

# New Issues



## JEAN-MARC FOUSSAT L'OISEAU FOU 01

L'OISEAU / L'OISEAU AUX  
PLUMES BAROILEES / LA  
VIE S'ARRETE. TOTAL TIME:  
42:49.

Jean-marc Foussat - AKS  
synth, VCS3 synth, jaw harp,  
duck calls, toys, voice. 3/11,  
7/12, 8/12, unspecified  
location.

Jean-Marc Foussat is a musician (mostly electronics but, in the past some guitar as well) who has been working since the 1970s, first in a French rock band, then with a solo album in the early 80s. He was one of the founders of the estimable Potlatch records, a label that has specialized in electro-acoustic music. He has also worked as an engineer on various recordings through the years. Over the past 15 years, he's released collaborative recordings on Potlatch, Leo and Ayler Records with Raymond Boni, Jac Berrocal, Noel Akchote and Roger Turner.

My introduction to Foussat was his 2010 Leo release *Aliquide* recorded with saxophonist Sylvain Guerineau. It was an intense set of duets letting the listener know just what the extended range of these two instruments can do. *L'Oiseau* is a solo album, dedicated to Victor Foussat, a poet and visual artist who passed away in 2012 at the age of 27. One of his paintings is reproduced on the inside cover of this disc. One would presume that Victor was Jean-Marc's brother or some other close relative and this disc is Jean-Marc's way of working through his feelings.

On *L'Oiseau*, he plays vintage synthesizers and small instruments, presumably distorted through the electronics. The program consists of two lengthy pieces (both over 20 minutes) separated by the reading of a poem of Victor Foussat's. This is intense, dense music and Foussat is a wizard with these instruments. "*L'Oiseau*" sounds like a one-take piece that, even as it ebbs and flows, frequently has a menacing edge to it. On "*La Vie S'Arrete*" (*A Life Ends*), the material is more cyclical and loop-based. At times one can sometimes make out the toys, voice and other non-electronic instruments but they are subsumed and distorted by the electronics. There's a nice, "dirty", raw sound to these pieces. These are not the clean, digital electronics made by today's laptops. This is true, visceral music that may seem assaultive to the unconditioned listener at times but there's also an innate beauty here that's hard to deny. There's also an emotional arc to this music and perhaps therein lies its beauty. Whatever the motivation or method, *L'Oiseau* is a tour-de-force and one of the best pure electronic music recordings I've heard in some time.

Robert Iannapolo

# New Issues

## RATCHET ORCHESTRA HEMLOCK DRIP AUDIO 00820

WINNOW / DUSTY / YIELD  
/ WISH – PART 1 / WISH  
– PART 2 / KICK / SAFETY  
/ HEMLOCK – PART 1 /  
HEMLOCK – PART 2. TOTAL  
TIME: 52:55.

Nicolas Caloia – b; Jean  
Derome - flt, b flt, picc; Craig  
Dionne - flt; Lori Freedman  
- clt; Gordon Krieger - b  
clt; Christopher Cauley - ss;  
Louisa Sage - as; Damian  
Nisenon - ts; Jason Sharp  
- bs; Gordon Allen - tpt;  
Phillippe Battikha - tpt; Tom  
Walsh - tbn; Scott Thomson  
- tbn; Jacques Gravel - tbn;  
Thea Pratt - E flat horn;  
Eric Lewis - euph; Noah  
Countability - sousaphone;  
Gabriel Rivest - tu; Joshua  
Zubot - vln; Guido Del  
Fabbro - vln; Brigitte  
Dejczar - vln; Jean Rene  
- vla; Gen Heistek - vla;  
Norsola Johnson - cel; Chris  
Burns - g; Sam Shalabi - g;  
Guillaume Dostaler - p;  
Ken Doolittle - perc; Michel  
Bonneau - conga; Isaiah  
Ceccarelli - d; John Heward  
- d. recorded 5/16-18/11,  
Montreal, Quebec, Canada.

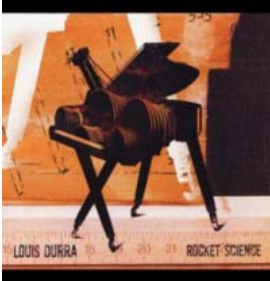
The Ratchet Orchestra is, in this incarnation, a 30+ member strong ensemble of players / improvisers based in Montreal. Some are known to followers of the improv music scene in Canada (flutist Jean Derome, reed players Lori Freedman, Christopher Cauley, drummer John Heward) but a large number of them are probably Montreal-based musicians who are looking for a different, creative outlet. They probably have found it in the Ratchet Orchestra. This assemblage is brought together under bassist / composer / arranger Nicholas Caloia's vision. Hemlock is their third release and it's a brilliant, eclectic mix of modern big band music that's quite unique.

The opener "Winnow" sounds a bit like a take on Ellington-like jazz impressionism with its opaque voicings. A plunger trombone solo reinforces that Ellington connection but this is not mere mimicry. It's a genuinely original piece of music with its own character. On the longer pieces there's a constant kaleidoscopic shift. The epic, nearly 13 minute "Dusty" putters along at a loping gait until there's an unexpected (but oddly logical) breach that turns into a lengthy guitar shredding free-jazz blowout. A couple of shorter pieces serve as breathers. But "Yield" is a three minute piece that still finds itself going through three sections. "Kick" is a short take on a Byron Gysin miniature poem that also inspired Steve Lacy back in the 80s.

What's intriguing is that despite the size of his arsenal, Caloia doesn't feel compelled to hit the listener over the head with its power. There are some impressive "large" moments but it's the detail that he packs into these pieces that make them so great and keeps the listener's attention. Caloia has a unique ensemble and he knows how to use it. While there are some obvious influences here (Sun Ra and Ellington and even a bit of Gil Evans pass by), Ratchet doesn't necessarily wear them on their sleeves so much as subsume them into the total fabric to come up with something that is uniquely theirs. Hemlock is almost compulsively listenable and it rewards the listener with each pass through.

Robert Iannapolo

# New Issues



## LOUIS DURRA ROCKET SCIENCE LOT 50 1201

THE HARDEST BUTTON  
TO BUTTON\* / ONE LOVE  
/ BLACK HORSE AND THE  
CHERRY TREE / HOME / EL  
MANGO / NINE ELEVEN  
/ ACCORDING TO YOU\*  
/ LIVING IN THE CITY /  
BACK IN THE USSR / UN  
CANADIEN ERRANT / IN MY  
LIFE / LA PUERTA NEGRA.  
TOTAL TIME: 45:02.

Louis Durra – p; Ryan  
McGillicuddy –b; Jerry Kalaf –  
d. on \* - Larry Steen replaces  
McGillicuddy on b.; no  
recording date, Glendale, CA.

**L**ouis Durra is a West Coast-based pianist whose trio has been together for a while (with the exception of a change of bassist) and it sounds like it. Durra's piano style is sparse yet melodic and his touch is light and crisp. Bassist McGillicuddy and Kalaf complement his style perfectly. There's nothing particularly virtuosic or "difficult" about this music and there doesn't need to be. The trio's style perfectly suits the material they opt to play. On *Rocket Science* Durra trawls through popular music of the last 50 years and comes up with an interesting set.

Durra makes some interesting choices, some of which work, some don't. The White Stripes' "Hardest Button To Button" opens things with an oblique, lightly funky interpretation. Scottish singer K.T. Tunstall's "Black Horse And The Cherry Tree" also gets a light rhythmic treatment that highlights bassist McGillicuddy nicely. The Beatles' "Back In The U.S.S.R." is given one of the more creative reinterpretations, being slowed down and unfolding gradually. But elsewhere, this material doesn't quite make the crossover. Bob Marley's overplayed "One Love" (he's written so many better songs) sounds anonymous with a cliché reggae beat and sounds a little lifeless because of it. Oddly the other Beatles track "In My Life" (one of their best tunes) falls flat as well. One would have wished that Durra had come up with his own solo rather than copying George Martin's interlude found in the Beatles' version of the song. The one Durra original, "Nine Eleven", is a nice piece of impressionism that makes one wish Durra would have focused on his own music a little more. However, the album passes by smoothly with nothing that sounds particularly poor. But there's not a whole lot that will aurally excite the listener either.

Robert Iannapallo

# New Issues



## FAT BABIES CHICAGO HOT DELMARK 253

SNAKE RAG / LONDON  
CAFÉ BLUES / SAN /  
ALEXANDER'S RAGTIME  
BAND / I SURRENDER DEAR  
/ DARDANELLA / BLACK  
SNAKE BLUES / HERE COMES  
THE HOT TAMALES MAN /  
FROGGIE MOORE / WILLOW  
TREE / WEARY BLUES / LIZA  
(AL THE CLOUDS'LL ROLL  
AWAY) / PLEASE / SUSIE /  
TIGHT LIKE THIS / STOMP  
OFF, LET'S GO\*. TOTAL TIME:  
59:49.

Beau Sample – b; Andy  
Schumm – cor; John Otto  
– clt, sax; Dave Bock – tbn;  
Paul Asaro – p; Jake Sanders–  
tenor banjo; Alex Hall – d. on  
\* add Mike Walbridge – tu.  
6/19-20/12, Chicago , IL.

The Fat Babies (great name for a band but if you google it, you get a bunch of frightening images) are young band from Chicago who specialize in the music that emanated from the Windy City in the 1920s. On Chicago Hot, their repertoire is drawn from classic Armstrong, King Oliver and Bix Beiderbecke associated material.

Frankly, it's not an era of music with which I'm all that familiar apart from the essential stuff. But the band's enthusiasm for this music is easily conveyed in their performances and it is infectious. Led by bassist Beau Sample, their interpretation of the classic repertoire lacks the scholarly stiltedness found in many other modern interpretations of the music from that era. This band's music dances with the glee that some of the best music of that era contained. If there's a concession to modernism, it's in the recorded sound which precludes the rough edged catch-as-catch-can quality of the original records. "Liza" is given over to pianist Paul Assaro whose florid intro also conveys a certain elegant aspect of that era's music that seems to have been forgotten. When he goes into stride, one can't help but be impressed by his technique. But for the most part, this is not a band that's out to impress the listener with their virtuosity. They're seem to be about playing the music as authentically as possible and engaging the listener's fun zone. And in that, they succeed.

Robert Iannapollo

# New Issues



## CHESTER 'CT' THOMPSON, MIXOLOGY, DOODLIN' DRO-16.

CLOCKWISE / THE  
MOONTRANE / MEDALLION  
/ MIRACLE / MR.T./ SISTA  
STRUT / SPEAK NO EVIL /  
A SUBTLE ONE(\*)/ SWEET  
SIXTEEN / YOU LEAVE ME  
BREATHLESS / SQUIB CAKES  
(+). TOTAL TIME: 67:12.

Collective personnel:  
Thompson, org; Dr. Lonnie  
Smith, org(\*), Howard Wiley,  
ts; Joel Behrman, tpt, tbn;  
Barry Finnerty, gtr; Chris  
Cain, gtr, vcl; Mike Clark,  
Brian Collier, Ron E. Beck,  
d; Kenneth Nash, perc.  
3/28&29/12, 6/1&2/12.  
Berkeley, CA. (\*) 8/24/11. San  
Jose, CA.

## 1) GABRIEL ALEGRIA AFRO-PERUVIAN SEXTET, CIUDAD DE LOS REYES,

Listen Up! The above listed album is the sophomore effort from underground Hammond B-3 legend Chester Thompson some 43 years after he recorded Powerhouse for the fabled Black Jazz label. In the interim he spent a decade with the Tower Of Power unit completing the rest of the time as MD (musical director) for the Carlos Santana organization. Now, finally he's back on behind the console with an issue under his own name.

Only one selection is repeated from that 1969 LP, "Mr.T" which is a tad shorter than the original take. There are a few covers present, "Clockwise" an original from George Benson that appeared on an early Columbia album with Dr. Lonnie Smith, Ronnie Cuber and Jimmy Wormworth, the familiar Jazz staples "The Moontrane" & "Speak No Evil" by Woody Shaw and Wayne Shorter respectively and "A Subtle One" penned by Stanley Turrentine and delivered as a twin-organ effort with Dr. Lonnie Smith. There's no showboating or attempts at cutting one another here, just the mutual respect that used to be the norm among musicians of a certain stature. Other than the B.B. King classic with a suitably raspy vocal from Chris Cain along with his Kingish guitar and the standard "You Leave Me Breathless" featuring Howard Wiley's beautifully balladic tenoring. The remaining titles are all Thompson charts from the incredible funky "Sista Strut" to the closer, "Squib Cakes" a live rendition of his boogaloo to end all boogaloes.

Chester Thompson might not have the chops quite to the level he had on his debut outing but now that he is back in a pure organ setting, where he should be, all that will come in time and this long delayed followup is more than worthy to bear his name. CT returns!

Larry Hollis

1) is, as the band name suggests, a fusion of Jazz and Peruvian music, a sound that is rhythmically complex but flows more than the usual forms of Latin Jazz. The two "Tondero" pieces, for example, undulate with flamenco guitar and bluesy horns. Leader Gabriel Alegria's trumpet is constantly cool and focused as it dances over the bumpy lines of "Corner Of Thought" and "Capicua".



# New Issues

## SAPONEGRE (No Number).

THE LITTLE DOOR\* /  
CAROUSEL OF LIGHT+ /  
SOONER OR LATER+ / THE  
CORNER OF THOUGHT\*+  
/ CAPICUA\*\* / JUNIO Y  
GARUA\*\* / FACES II\*\* + /  
THE TONDERO CAME TO  
LIMA (TRIESTE)\*\* / THE  
TONDERO CAME TO LIMA  
(FUGA DE TONDERO)\*\*  
/ MOON RIVER++ / THE  
FLYING PRINCESS\*\* / THE  
FIRST ENDING++ / CITY OF  
KINGS++. 63:38.

Alegria, tpt, flgh; Laura  
Andrea Leguia, sax, vcl; Yuri  
Juarez, g; Freddy "Huerito"  
Lobaton, cajon, cajita,  
quijada; Hugo Alcazar, d\*,  
cajon\*\*; Shirazette Tinnin,  
d+, cajon++; John Benitez, b.  
8/12, New York, NY.

## 2) THE IAN CAREY QUINTET + 1, ROADS & CODES, KABOCHA B025.

RAIN TUNE / 6 AV LOCAL  
/ DEAD MAN (THEME)  
/ NEMURI KYOSHIRO /  
WHEELS / COUNT UP /  
ANDANTE / THE THREAD /  
WEST LONDON. 63:52.

"Junio Y Garua" is a pretty dance melody that features Laura Andrea Leguia's soprano sax duetting with Yuri Juarez's guitar.

Juarez largely plays acoustic fills and rhythms but switches to roaring electric fuzz mode on the jazz-rock piece "Faces II", keeping a menacing buzz going between staccato beats and driving horn solos. A version of "Moon River" features Leguia on romantic tenor sax and "The Flying Princess" is a polite waltz with sweetly measured horn solos and delicate acoustic guitar from Juarez. The speedy "First Ending" and hard-charging "City Of Kings" give the entire band room to soar with Alegria and Leguia digging in deeply as the rhythms drive. This set is busier on the bottom than most Latin Jazz but is still impressive work.

The first notable thing about Ian Carey's CD is the cover art. Carey is a graphic artist as well as a musician and he's made his cover into a comic strip about his music and the problem of getting people to pay attention to it. The last panel features some discouraging dialogue between a couple: "What's a CD?" "Beats me - What's Jazz?" "You mean the basketball team?"

The group has more than enough people for a basketball team and they play with a cohesion some teams would envy. Carey's compositions are not radically new but they still prove to be more than perfunctory sets of blues and bop changes. "6 AV Local" is an undulating melody that changes focus several times, surging at a leisurely tempo for Carey's and Karey Knudsen's solos, then switching to a darker, staccato mood for Evan Francis' sour tenor solo and changing to a 4/4 hard bop feel for Adam Shulman's piano turn. "Nemuri Kyoshiro" is a more unified, high-flying melody with Carey fiery on flugelhorn, Francis sounding jovial and Knudsen intense. "Rain Tune" and "Wheels" use an interesting combination of alto sax, flute and brass for a warmer, more spacious sound with the pretty waltz melody of "Wheels" really standing out.

The pieces Carey didn't write come from outside the jazz norm. "Dead Man" is Neil Young's theme for a Jim Jarmusch-Johnny Depp western, a somber, swaying vamp explored by trumpet, flute, alto and piano with

# New Issues

Ian Carey, tpt, flgh; Evan Francis, fl, ts; Kasey Knudsen, as; Adam Shulman, p; Fred Randolph, b; Jon Arkin, d. 6/5/12, San Francisco, CA.

## 1) REGGIE QUINERLY, MUSIC INSPIRED BY FREEDMANTOWN, REDEFINITION (No number).

#13 A CORNER VIEW FROM ROBIN STREET -1 / LIVE FROM THE LAST ROW / FREEDMANTOWN -2-3 / FENSTER -1 / FREEDMANTOWN INTERLUDE -3 / #2 XYLENT LETTERS -1 / A PORTRAIT OF A SOUTHERN FRAME -2 / THE VIRGINIA GENTLEMAN -1 / VICTORIA -4 / I'M OLD FASHIONED -1 / SENTIMENTAL JOURNEY -1. 54:50.

Reggie Quinerly, d, perc; Tim Warfield -1, Matt Parker -2, ts; Mike Moreno, g; Gerald Clayton, p; Vincente Archer, b, el b; Antoine Drye, tpt; Corey King, tb; Enoch Smith Jr., vcl, p, org -3; Sarah Elizabeth Charles, vcl -4. 2/28/12, 4/2/12, Brooklyn, NY.

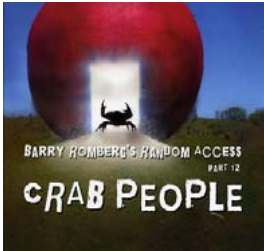
Carey's echo-laden trumpet the dominant sound. The other non-originals are moody short pieces by Charles Ives and Igor Stravinsky that bookend Carey's "The Thread", a sassy spot of cool Jazz that lets Francis stretch out on flute and uses the Stravinsky work as a counter theme. Carey's style of jazz is well worth a listen. It's more entertaining than most basketball games and shorter to boot.

Jerome Wilson

Two drummer-led CDs here and the first is a concept work based on the history of Freedmantown, Texas, a small subdivision of Houston that African-Americans built into a thriving and independent community after the Civil War. Reggie Quinerly discusses his interest in the place on the track "Freedmantown Interlude" and the rest of the CD explores that history musically with Jazz that has strong r'n'b and gospel roots. The heaviest musical statements here come from tenor player Tim Warfield and pianist Gerald Clayton with guitarist Mike Moreno adding rippling electric textures to four tracks. Clayton's playing is full of Southern elegance and grit both in the romping swing of "Corner View From Robin Street" and the sweet delicacy of "Victoria". Warfield is lively and soulful throughout, sounding especially good against the percolating Latin rhythms of "Virginia Gentleman" and the brisk walking beat of "Fenster".

Those two are far from the entire show however. Quinerly's drumming is crisp and propulsive. "Southern Frame" is a stately New Orleans funeral march with Antoine Drye on somber lead trumpet and there are also a couple of strong vocal features. Sarah Elizabeth Charles sings starkly on "Victoria" against Clayton's touching piano and Enoch Smith Jr. croons soulful gospel on "Freedmantown". The set ends with two standards that have only slight connections to the theme but at least give Warfield and Clayton the chance to further show their stuff. This is excellent and purposeful music.

# New Issues



## 2) BARRY ROMBERG'S RANDOM ACCESS, CRAB PEOPLE, ROMHOG 123.

CD 1: MECCA PECCA ROCKS / NINETEEN SIXTY SEVEN (PARTS 1-2) / 20% OFF / PLAY ELECTRIC, THINK ACOUSTIC / CRAB PEOPLE (PARTS 1 - 3). CD 2: END OF AN ERA (PARTS 1-3) / 6 TO THE 5 TO THE 7 TO THE 9 / FURTHEST REALM / RETROACTIVE (SCHVINGY TABLA) / LATINY ON Q (PARTS 1-2) / NO TURNING BACK. TT=113:25.

Barry Romberg, d; Geoff Young, Ben Monder, g; Rick Brown, el b; Ravi Nampally, tabla, frame drum; Kelly Jefferson, ts, ss; Kirk MacDonald, ts; Kevin Turcotte, tpt; Kieran Overs, Julian Anderson-Bowes, ac b; Robi Botos, kbds. 2/12, 4/12.

2) is nearly two hours of shapeshifting jazz-rock performed by various small groups out of the above listed personnel all led by drummer Barry Romberg. There are all sorts of jazz and rock influences present here. "Mecca Pecca Rocks" is an intriguing blend of muscular drumming, droning guitar by Geoff Young and hair-raising tenor sax. "Ninety Sixty Seven", dedicated to both John Coltrane and Led Zeppelin, starts with a Coltraneish sweep of sound and turns into a lurching mass of heavy bass and drums and groaning, sprawling guitar noise that sounds like Pete Cosey with Miles Davis. "20% Off" is bubbly two-guitar, bass and drum jamming and "Play Electric" is guitar trio work dedicated to Paul Motian with an appropriately ambient, indirect feel. "Crab People" adds horns to the mix and works itself into a fuzzed-up hurricane with Romberg providing a funky strut like Jack DeJohnette. The second CD starts with "End Of An Era" which begins with melancholy electric piano and bluesy tenor sax from Kirk McDonald before switching to a faster and fierier groove and then relapsing into more downbeat electric piano with fuzzy electric bass accompaniment. "6 to the 5" and "Retroactive" are lively jams with tenor and tabla added to the guitar trio format and "Furthest Realm" is a slow, dreamy ballad by the trio of Romberg, Monder and Overs. The extended "Latiny In Q" mixes Latin vamps, tabla and Young speeding like John McLaughlin while "No Turning Back" brings things to a close with a mix of creeping tenor and choppy funk. Romberg touches on almost every good strain of jazz-rock with this epic display of fun grooves and brawny playing. He and his Random Access guys prove themselves the equals of any of the bigger names in the genre here.

Jerome Wilson

# New Issues



## ROY ASSAF, RESPECT, VOL. 1, JAZZ LEGACY PRODUCTIONS 1101017.

Roy Assaf, p; Rueben Rogers, b; Greg Hutchinson, d. With:  
-1: Eric Alexander, ts; Greg Gisbert, Stanton Caldwell III, Buster Tate, Al Viento, Simon Goh, tpt; Michael Dease, tba; Eric Miller, Stafford Floyd, tb; Robert Edwards, btb; David Peel, fr hn; Yotam Silberstein, goud, Tarik Zephram, kora; Vanderlei Pereira, Evan Sherman, Vincent Ector, Roger Squitiero, perc; The Karmic Voices; Birds Of Planet Earth.  
-2: Roy Hargrove, flgh; Gisbert, Tate, tpt; Sharel Cassidy, a fl, bcl; Yotam Silberstein, g; Ronnell Bey, vcl; Pereira, Ector, perc.  
-3: Pereira, perc. 4/11, South Orange, NJ.

On this CD pianist Rou Assaf pays homage to a number of great pianists who have influenced him by playing their compositions. He covers most of the usual suspects in Basie, Monk, Peterson, Tyner, Corea, Hancock, and Jarrett, but he also makes time for a few players one might not immediately think of such as Walter Davis Jr., Kenny Barron and Danilo Perez. Assaf's style is bright and forceful, mixing influences but not completely aping any single one. He's playful and sly on Basie's "Easy Does It" and does a nice gospel shuffle with Monkian flourishes on Oscar Peterson's "Road To Freedom". Walter Davis' "Uranus" has a bluesy, rolling edge and Monk's "Brake Sake" comes out with more rhythmic smoothness than you normally hear in a Monk piece but a breakneck energy out of McCoy Tyner. Bassist Rueben Rogers and drummer Gregory Hutchinson engage Assaf in a dialogue rather than just give him support, something really felt in their tumbling journey through Keith Jarrett's moody "Prism" and the formal ballad structure of Kenny Barron's "Song For Abdullah".

There's more than the trio at work on a few tracks. Chick Corea's classically-tinged "Eternal Child" and Danilo Perez's "September In Rio" add extra percussion while Herbie Hancock's "Textures" is ambient funk played by an ensemble that includes brass and bass clarinet and McCoy Tyner's "Fly With The Wind" recreates the orchestral cyclone of Tyner's original with squalling horns and percussion and Eric Alexander doing his best Coltrane cries on top. Assaf closes this offering with two of his own pieces, "Guardian Angels", a slow processional with Arabic flavors that reflect his Middle Eastern heritage, and "Gozo", a bright, prancing piece with the rhythm section providing a funky Latin groove. Assaf does a fine job here showing where he came from and where he wants to go.

EASY DOES IT / BRAKE'S SAKE / HYMN TO FREEDOM / URANUS / FLY WITH THE WIND - 1 / TEXTURES - 2 / ETERNAL CHILD -3/ SONG FOR ABDULLAH / PRISM / SEPTEMBER IN RIO -3 / GUARDIAN ANGELS / GOZO. 54:35.

Jerome Wilson

# New Issues

## DOUG MUNRO & LA POMPE ATTACK, A VERY GYPSY CHRISTMAS, GOT MUSIC GMR 2.

SLEIGH RIDE / LITTLE TOWN  
OF BETHLEHEM / THE  
CHRISTMAS SONG / GOD  
REST YE MERRY GENTLEMEN  
/ LET IT SNOW / WE THREE  
KINGS / SANTA CLAUS IS  
COMING TO TOWN / HAVE  
YOURSELF A MERRY LITTLE  
CHRISTMAS / GREEN SLEEVES  
/ OH TANNENBAUM / WINTER  
WONDERLAND / CHRISTMAS  
TIME IS HERE / I'LL BE HOME  
FOR CHRISTMAS / OH COME  
EMMANUEL / SILENT NIGHT.  
55:25.

This is a simple but fun idea, Christmas songs done in the gypsy jazz manner of Django Reinhardt and the Hot Club of France. The basic trio of Doug Munro, Ernie Pugliese and Michael Goetz does able swinging throughout while most tracks alternate guests between clarinetist Ken Peplowski, violinist Howie Bujese and singer Cyrille-Aimee Daudel. Peplowski flies high on the likes of "Sleigh Ride" and "Winter Wonderland", Bujese provides jaunty dancing moods on "Let It Snow" and "Green Sleeves" and Daudel brings a Peggy Lee-style coquettish cool to "The Christmas Song" and "Christmas Time Is Here". Even when it's just the main trio chugging and bouncing on "We Three Kings" the music is fun and lively. Munro and his friends have put together something so enjoyable it's worth playing even when it's not Christmas season.

Doug Munro, Ernie Pugliese, g; Howie Bujese, vln; Ken Peplowski, cl; Cyrille-Aimee Daudel, vcl; Michael Goetz, b. Mamaroneck, NY.

Jerome Wilson

1) CHRIS MCNULTY,  
THE SONG THAT  
SINGS YOU HERE,  
CHALLENGE 73341.  
HOW LITTLE WE KNOW+  
/ HOW ARE THINGS IN  
GLOCCA MORRA+ /  
JITTERBUG WALTZ+ /  
LONELY WOMAN\* / ON THE  
STREET WHERE YOU LIVE\*  
/ LAST NIGHT WHEN WE  
WERE YOUNG+ / THE LAMP  
IS LOW+ / ONE LESS BELL  
TO ANSWER\* / LETTER TO  
MARTA\* / LONG ROAD HOME  
- THE SONG THAT SINGS YOU  
HERE+\*. 67:07.

Chris McNulty's low-pitched voice leads a strong set of music on (1). McNulty does not do a lot of heavy vocal improvising but she still swoops and bubbles like a lead saxophone on "How Little We Know" and "The Street Where You Live" to good effect. "One Less Bell To Answer" shows off her beautiful resonance on ballads with Andrei Kondokov's piano and Paul Bollenbeck's guitar supporting her. Bollenbeck also takes a lovely acoustic solo on Horace Silver's "Lonely Woman" complementing McNulty's soulful melancholy while his electric playing playfully offsets her sunny word-stretching on "Jitterbug Waltz". Igor Butman also makes nice contributions with brawny saxophone on a few tracks. "Letter To Marta", dedicated to Hungarian folksinger Marta Sebestyan, is a floating East European-derived melody with McNulty murmuring her lyrics amid atmospheric piano sounds. The closing medley is of two McNulty songs done to bossa nova beats with the singer in powerful and seductive voice and both acoustic and electric piano swinging away behind her. She is a dynamic singer with a great sense of rhythm in her voice.

Chris McNulty, vcl; Ugonna  
Okegwo, b; Marcus Gilmore,  
d; Paul Bollenbeck, g; Andrei  
Kondokov, p\*; Graham Wood, p,  
el p+; Igor Butman, ts, ss; Anita  
Wardell, guest vcl. Manhattan, NY.

# New Issues

## 2) JACKIE RYAN, LISTEN HERE, OPEN ART 07442

COMIN' HOME BABY / THE  
GYPSY IN MY SOUL / THROW  
IT AWAY / ACCENTUATE THE  
POSITIVE / ANYTIME, ANY  
DAY, ANYWHERE / I LOVES  
YOU PORGY / HOW LITTLE  
WE KNOW (HOW LITTLE IT  
MATTERS) / LA PUERTA / RIP  
VAN WINKLE / A TIME FOR  
LOVE / NO ONE EVER TELLS  
YOU / BEFORE WE FALL IN  
LOVE / TO THE ENDS OF THE  
EARTH / LISTEN HERE. 61:54.

Jackie Ryan, vcl; Gerald  
Clayton, p, org; John Clayton,  
b; Gilbert Castellanos, tpt,  
Graham Decter, g; Obed  
Calvaire, d; Rickey Woodard,  
sax. 5/3-4/12, 7/4/12,  
Hollywood, CA, Saratoga  
Springs, NY.

## KARO! JOINING FORCES LILYPAD 621

CALLING ALL SHADOWS/  
PROMISE TO MYSELF/ YOU'RE  
EITHER A GODDESS OR A  
DOORMAT/ SEE YOU LATER  
(ON THE OTHER SIDE)/ AFTER  
ALL/ OVERTIME/ IF YOU  
COULD SEE ME NOW/THE  
TRAGIC LIVES OF MAXIMILIAN  
AND CARLOTA / WHAT WAS  
THAT. 57:44

Jackie Ryan also provides a fine offering on (2). Her voice is slightly huskier than McNulty with a vocal range that stretches to a thrilling soprano. Her material covers a lot of ground. "Gypsy In My Soul" is punchy, full-bodied swing and "Anytime" is a playful bit of seduction with Ryan doing deep-voiced cooing and Gerald Clayton pawing at the piano keys like Count Basie. "La Puerta" is a Spanish ballad sung floridly with only guitar accompaniment, "No One Ever Tells You" is all bluesy swagger with Ryan, Clayton and Rickey Woodard all bearing down hard and "A Time For Love" gets an emotional reading with John Clayton's bowed bass prominent.

"To The Ends Of The Earth" is a fast samba featuring Gilbert Castellanos' trumpet, "Accentuate The Positive" has a gossypied piano and organ groove with Ryan singing big and in contrast, the title tune is a Dave Frishberg ballad sung with feeling and a featherlight touch. Ryan is a compelling singer and, with some excellent musicians, she has assembled a fine piece of work in this CD.

Jerome Wilson

Alto saxophonist Karolina Strassmayer cites Cannonball Adderley as her earliest inspiration, and her full-throated playing here continues to reflect his influence, an especially notable instance being her soulful rendition of Tadd Dameron's "If You Could See Me Now." But her style also shows that she listened intently to many other saxophonists along the way, including tenor players of the Michael Brecker school, as she demonstrates in her fierce improvisation on "Promise To Myself." And interestingly, her low register work on the aforementioned Dameron tune even conjures up for me the breathy emotionalism of the great Swing-Era tenorist Ben Webster. Nevertheless, her manner synthesizes those of her predecessors rather than imitating them. This is Strassmayer's third album with her group Karo!, which includes as drummer, and now co-leader, her long-time associate Drori Mondlak, a sensitive, supportive member of a superb rhythm section that also includes the agile guitarist Cary DeNigris and the rock-solid bassist John Goldsby. The three of them intercon-

# New Issues

Karolina Strassmayer, as;  
Drori Mondlak, d; Cary  
DeNigris, g; John Goolsby,  
b. July 26, 2011, Nürnberg,  
Germany.



## YORON ISRAEL VISIONS: THE MUSIC OF STEVIE WONDER RONJA Y13072

ANOTHER STAR/ BIRD OF  
BEAUTY/ ALL IN LOVE IS  
FAIR/ CREEPIN'/ VISIONS/  
YOU ARE THE SUNSHINE  
OF MY LIFE/ CONTUSION/  
PASSIONATE RAINDROPS/  
WHERE WERE YOU WHEN  
I NEEDED YOU/ VISIONS  
REPRISE. 61:10.

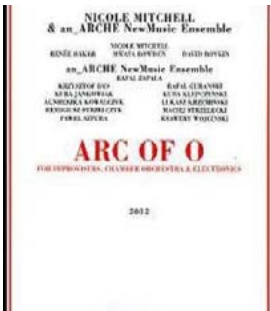
Yoron Israel, d, perc; Lance  
Bryant, ss, ts; Lazlo Gardony,  
p, kybd; Ron Mahdi, b;  
Thaddeus Hogarth, g 2, hca  
8; Larry Roland, spoken word  
5,10. Waterford, CT, no date  
given.

nect in a way that only players with extensive top-level experience can do. And Strassmayer meshes nicely with them. The saxophonist composed four of the eight tunes (the ninth track is an extended drum solo), DeNigris wrote two, and Mondlak wrote one. The guitarist's charts add some funk/fusion to the session. His "See You Later" skips along sprightly and his "What Was That" sports a funky and infectious drum cadence. Strassmayer's tunes, on the other hand, are more mainstream, the modal "Calling All Shadows" beginning in the incantatory manner of Coltrane's "Alabama" before ratcheting up the tempo (DeNigris plays a wonderfully flowing solo here supported by Goolsby's propulsive walking bass line). But her "You're Either a Goddess or a Doormat" projects a wistful serenity before and after her alto reaches its aggressive climax. Mondlak's fast "After All" features his tuneful drums, some Cannonball-evoking alto, and swinging guitar and bass solos. Carolina Strassmayer is a consummate jazz saxophonist and Drori Mondlak a tasteful, melodic drummer (listen to his solo performance "Overtime") who can swing. With two superb cohorts rounding out the quartet, Klaro! offers pure delight for listeners desiring freshly-minted, up-to-the-minute, mainstream modern jazz.

David Franklin

**T**o no one's surprise, Stevie Wonder's songs provide fine material for jazz groups. For his fifth album, drummer Yoron Israel, with his band High Standards, offers a somewhat personalized collection of them. Pianist Lazlo Gardony's arrangement of "You Are The Sunshine Of My Life" appears in 7/4, and the opening "Another Star" comes off as relaxed, gently swinging mainstream jazz, in contrast to the more active disco/soul original, for example. But overall the recording projects the feeling of a straight-ahead jazz combo utilizing songs written by top-flight popular song composers and selected to reflect the typical assortment of tempos and styles. An exception is when Larry Roland speaks his original poem to Wonder's affecting "Visions," the album's title tune. The tasteful Israel brings a wealth of experience to

# New Issues



## NICOLE MITCHELL, ARC OF O, ROGUE ART 41

ARCO OF O PARTS I - VI /  
AFRIKA RISING. 58:28.

Nichole Mitchell (ft, vcl, elec),  
Renee Baker (vln), Mwata  
Bowden (bari s, bcl, cl),  
David Boykin (ts), an\_ARCHE  
NewMusic Ensemble: Rafal  
Zapala (elec), Krzysztof  
Dys (p), Kuba Jankowiak  
(tpt), Agnieszka Kowalczyk  
(clo), Remiguisz Strzelczyk  
(vla), Pawel Szpura (d),  
Rafal Gubanski (cl), Kuba  
Klepczynski (tbn), Lukasz  
Krzeminski (ob), Maciej  
Strzelecki (vln), Kswery  
Wojcinski (b). December 2,  
2010, Poznan, Poland.

the session, having played and recorded with countless big names (he also teaches percussion at Berklee). He swings the band smartly without ever appearing overbearing. The other members of the ensemble exhibit consummate professionalism as well. Lance Bryant's radiant tenor improvisation on "Sunshine" is especially impressive, as is Gardony's fascinating keyboard excursion on the multi-faceted "Contusion."

David Franklin

In late 2010, the Made in Chicago Festival took place in Poznan, Poland. Flautist Nicole Mitchell brought with her a vastly imaginative concept for four improvisers, electronics, and chamber ensemble. It's a dazzling realization of the synthetic spirit of improvised music (which, at least since the AACM's inception, has had half a foot in chamber music anyways) and a vibrant, colorful hour of music in its own right. The bulk of the disc is comprised of the six-part title suite. For a music that explores all things cyclical, it's remarkably organic in its flow into the ever-new that springs from Mitchell's pen and from the improvisers. But as you hear Bowden burble and essay at length along with low toms, or hear Mitchell flit along with oboe, or hear the deft integration of thematic material, of course you realize that circularity here is not so much about the eternal return as it is a context, an envelopment, or - as she is quoted as saying in the liners - about null, zero, the emptiness that all improvisers face.

This music doesn't merely fill that space arbitrarily, but rather crafts meaningful textures and statements that add up to a significant large ensemble statement. Its purpose and artistry are present right from the start, as Mitchell's lithe, graceful flute lyricism emerges alongside clarinets from a bed of strings, percussion, and pure sound (she conducts with a precision feel for dynamics and movement too). Things swirl and grow through the first and second parts, until the music is riotously alive. But it's never merely busy. Instead, it's a capacious, detail whole crafted from the vast range of the ensemble: nice double- and single-reeds, texturally oriented strings, and all-sorts percussion (including timpani). After these breathless opening phases,



# New Issues



ALEXANDER VON  
SCHLIPPENBACH,  
SCHLIPPENBACH  
PLAYS MONK,  
INTAKT 207

REVERENCE / WORK /  
INTERLUDE 1 / LOCOMOTIVE  
/ INTROSPECTION I /  
INTROSPECTION II /  
COMING ON THE HUDSON /  
INTERLUDE 2 / EPISTROPHY /  
INTERLUDE 3 / REFLECTIONS  
/ INTERLUDE 4 / INTERLUDE  
5 / BRILLIANT CORNERS /  
INTERLUDE 6 / INTERLUDE 7  
/ PANNONICA / INTERLUDE  
8 / PLACE TWICE. EPILOGUE.  
56:20.

Alexander Von Schlippenbach  
(p). November 22-23, 2011,  
Berlin.

the third part opens with a stretch of sassy, almost sexy pizzicato and reeds opens up a pretty stunning sequence of events: first a glorious piano/bass clarinet duo (Dys is a real find on piano), followed by a craggy, sawing mini-march that explodes and leaves folk fiddle, farting electronics, and trombone in its wake. And as you pay attention to Baker's superlative solo, she conjures up Bartok by way of Billy Bang nestled within a sumptuous, buoyant swing section. The fourth part opens with a spindly, almost Asiatic sounding strings arpeggio, the foundation for a big funky groove that Bowden simply tears up (and his tone, his tone!). The suite continues with that level of invention and detail. It's followed by a buoyant quarter-hour rendition of "Afrika Rising" that's a real treat to hear in this context, with marvelous polyphony, counterlines everywhere, all centered around that irresistible pulse. It's so grooving and swinging that by the time Mitchell takes her solo, I was reminded of James Newton's bracing take on "Fleur Africaine" (listen to that low brass do the counterlines). This suite as a whole boasts a simply bracing mix of idioms, with occasional shades of exotica, and Mitchell has such a superb control over an ensemble of this size and of every aspect of its instrumentation (no surprise, then, that this performance immediately led to further compositional commissions - huzzah!).

Jason Bivins

Like many free improvisers of his generation, Schlippenbach has over the last decade not so much softened his approach as investigated more regularly some of the sources inspiring and sustaining his instrumental approach. Like his sometime colleague Aki Takase, his orientation to the monastic canon is a distinctive one, neither self-consciously arch nor overly reverent of the melodies. Certainly you can hear this in his romp through Monk's corpus alongside Die Enttauschung, but on a solo disc it's arguably harder to pull off any kind of improvisational distinctiveness. Here it's done superbly, with clarity, invention, and real feeling.

The twenty tracks are mixed up between

# New Issues

Schlippenbach interludes and meditations, brief palate cleansers (after the opening, deceptively titled "Reverence") served up between helpings of the classics. After a few buttoned-down measures of "Work," when one wonders what to make of the disc, Schlippenbach begins at the nimblest of turns simply to cascade through the music, to crowd ideas in the tight spaces, even to get into a bit of Burrell-ian stride. He manages to make the music sound spacious despite the density and rapidity of his ideas. And oddly, some of the most Monk-sounding moments come during his own improvisations, where over a simple pedal point or a rocking interval he sounds like he's imagining his way through a bunch of barely articulated fragments or unearthed sketches. After the positively laconic "Locomotive," the lengthy side-by-side versions of "Introspection" are filled with tension and allusions to other Monk tunes. The churn of "Epistrophy" emerges here and there, for example (suggestive and abstract, where the actual "Epistrophy" is almost martial). He's similarly liberal in his interpretations of other monastic classics: the tumbling, crystalline reading of "Coming on the Hudson," the brisk and nearly waltzlike "Pannonica," and a staggered, patient, at times even drunken-stumbling "Brilliant Corners" (never faltering, but simply an emphasis on the broken, fragmentary nature of that chart). A solo record by Schlippenbach is always a treat, but this one especially so.

Jason Bivins

# New Issues



## JASON ROBINSON, TIRESIAN SYMMETRY, CUNEIFORM 346

STRATUM 3 / TIRESIAN  
SYMMETRY / RADIATE /  
SAROS / ELBOW GREASE  
INTRODUCTION / ELBOW  
GREASE / CORDUROY /  
COSMOLOGRAPHIE. 61:39.

Robinson (ts, alto flt, ss), JD  
Parran (alto cl, c-bass cl, ts),  
Marty Ehrlich (as, bcl, flt),  
Marcus Rojas (tba), Bill Lowe  
(tba, btbn), Liberty Ellman  
(g), Drew Gress (b), George  
Schuller (d), Ches Smith (d,  
glock). February 9-10, 2012,  
Brooklyn, NY.

Jason Robinson is one of many accomplished improvisers and composers who, had he not spent so much time on the West Coast, would probably have more name recognition and fan response. His music is top notch, and he's certainly worthy of more acclaim. For this, his second date for Cuneiform, Robinson's writing for nonet is even more varied and assured. I've elsewhere referred to his music as Threadgillian, and I stand by that (after all, he's got some Threadgill alums here - and anytime I hear some flute, guitar, and tuba together I still can't help but think of Very Very Circus or Lenox Avenue Breakdown). But Robinson's rhythmic complexity is his own, not quite so invested in mashing up genre as providing the group with structures dense enough for impact but loose enough for invention. From the first notes of "Stratum 3," hearing Schuller and Smith interlock dazzlingly, it's dealing.

On the title track, Robinson combines the furtive texturalism of a Braxton piece with some righteous funk, Mingus swagger, and detailed exchanges between Rojas, Ehrlich, and Ellman. Perhaps even more effective is Robinson's knack (as a composer and arranger) for letting the music breathe, so that the choice details can emerge: that glorious glockenspiel and guitar moment on "Radiate," the pulse breakdown for flute and bass that pops up regularly, or the leader's own exuberant tenor on "Elbow Grease." Punchy, swinging, and impressionistic in equal measure, it's hard to find anything not to love about this record. Great band, great tunes, instrumental range, and spirit.

Jason Bivins

# New Issues



**BOB NIESKE,  
1, 2, FREE, 4,  
CADENCE JAZZ  
RECORDS 1233**

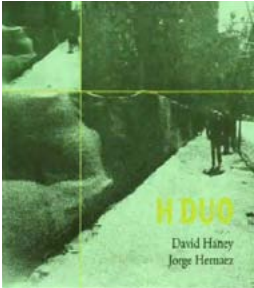
YOU ARE HERE / CONCERTO  
GROSSO / RHYTHM UP  
/ GREY / 1, 2, FREE, 4 /  
COMMITMENT / MOTOR ON  
/ WEE FOUR / CODA. 63:12.

Bob Nieske (b, singing bowls), Phil Grenadier (flgh, tpt, things), Jon Hazilla (d, Hadgini d, things), Dave Tronzo (slide g, singing bowls, things). January 5 & 6, 2009, North Reading, MA.

This is one of those sleeper records that won me over from the git-go courtesy not just of the leader's brio and sure tone (not to mention his compositional smarts) but because of the beautiful instrumental mesh between the too seldom heard Grenadier and slide specialist Tronzo atop the gorgeous grooves cooked up by Nieske and the inventive, resourceful Hazilla. Simple pleasures, right? Well the aforementioned compositional depth doesn't take long to manifest. Not long into the brightly infectious bounce of the opener, for example, Nieske writes in a dropoff into darkness, sawed sounds creating a muffled envelope for bleary, wayward, and impressionistic Tronzo lines. This kind of moment occurs regularly, as if a tune had been wandering around only to find itself wondering "where am I?" It helps that the players are resourceful enough to bring this off with such aplomb. Notice how, on the fragmented and jittery "Concerto Grosso," they deftly weave in some extended techniques (flinty metal and hand-drum patter here, something that rears up again in the title track) into a spare but imaginative landscape. I love Grenadier's puckish phrasing here, occasionally letting loose some bleats (straight outta Smoker and Robertson), and his control of the flugelhorn is downright impressive too. It's got the pacing of a good club set. They set you up with plenty of toe-tappers, like the brightly swinging "Rhythm Up" and the effervescent, percolating "Motor On" (with strong burble from Nieske and Hazilla, and Grenadier aces one more in his choice use of repetition). Perhaps best of these is the loping groove and etched-in-sky solos of "Commitment" (which remind me of a DeJohnette Special Edition groove). But as satisfying as these pieces are, there's also something bewitching about the group's darker moods. They sound fully invested in the melancholy "Wee Four," and even more so on the reflective "Grey." Here, Tronzo's quirky tone sounds so good next to Grenadier's controlled, Nieske's rubbery boom, and little cymbal details. Each player pursues their primary idea fully but also coaxes from it an engaging set of details: Nieske's impressive use of harmonics, Grenadier's intervallic work, Tronzo's veil of tears with volume pedal swells, and Hazilla's rain commentary. These guys may not have the "names" some folks look for (a shame, that) but this is a truly superlative record.

Jason Bivins

# New Issues



**1) DAVID HANEY/  
JORGE HERNAEZ,  
H DUO,  
NOSESO RECORDS 023**

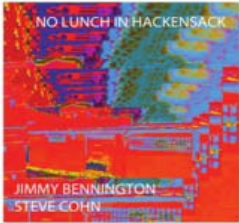
ITEM 2 / COLOR 1 / COLOR  
2 / H DUO . . . ? / PORTLAND  
/ DIAL / COLOR 3 / ITEM 1  
/ RADIAL / EROSION H / L7  
F1. 43:52.

David Haney (p), Jorge  
Hernaiz (b). November 20,  
2004, Portland, OR.

The gorgeously recorded duo on (1) pairs Hernaiz's resonant bass thrums with Haney's spacious, suggestive, and at times harmonically enigmatic piano. Fully comfortable with free music and instrumental extensions, the two produce a music that at times flashes with the influence of Tristano, Monk, and early Taylor. In terms of those aforementioned instrumental extensions, they're heard mostly in those moments when each player works the wood of his instrument to conjure up some ghostly third player (hear this especially on "Color 1," where Haney gives things a papery, at times serrated feel). This is a suggestive way of thinking about a music so evanescent: it can be ominous and hovering (things get terrifically spooky and textural on the title track), or occasionally touch down with a progression; it can flourish with lyricism or every so often offer up a shared groove (note the heavy percussive feel of "Portland" - if only this piece could be that city's soundtrack). Haney will be familiar to many Cadence readers for his previous recordings of inventive and engaging post-bop; but here his prepared piano work ranks him up there with Scott Looney, Denman Maroney and others. He uses it quite effectively on "Dial," whose ace arco and plink-plunk melodic fragments bespeak an admirable communication: trading notes, completing phrases, attentive and subtle throughout. After this, "Color 3" explodes with dense energy. The remaining miniatures are gruff, woody, and exploratory, but always with some fascinating filigree from Haney.

Jason Bivins

# New Issues



2) JIMMY  
BENNINGTON/STEVE  
COHN,  
NO LUNCH IN  
HACKENSACK,  
Friends of Unseen Rain  
9979

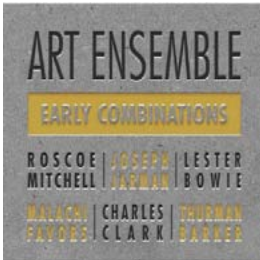
AT THE TRACK BY THE SHACK  
IN HACKENSACK / WHAT  
BOB WANTS TO HEAR / THE  
PRESIDENT'S CLUB / STEVEN  
/ NO LUNCH IN HACKENSACK  
I / QUIET NOW / THE DAYS  
OF WINE AND ROSES / NO  
LUNCH IN HACKENSACK II /  
FOR DEBBIE. 67:13.

Jimmy Bennington (d), Steve  
Cohn (p). February 10, 2010,  
Hackensack, NJ.

It would be too much to say, thinking of the Monk tune naming the city of (2)'s title, that Cohn's piano was an extension of the monastic aesthetic. Yet in this series of spare, thoughtful duos with the resourceful drummer Bennington, there's something of the quirky, self-contained approach to improvisation that we might loosely trace back to the master. But I hear more Tristano via Herbie Nichols in Cohn, to tell the truth; that and a jabbing quality that is halfway between Cecil and Mengelberg too. Together, the pair deal out an awful lot of interesting crossing rhythmic patterns with occasional bombs dropped or rhapsodies heard. One great place to study Cohn's fragmentary, space-heavy approach is in the Zeitlin and Mancini tunes. But his lengthy intro to "What Bob Wants to Hear" is quizzical and unexpected in wondrous ways, too. I'm not quite so sold on Cohn's vocalisms, which are especially pronounced on the rattling mutant swing of "The President's Club." They take a furtive, probing turn on "Steven" and the first take on the title tune, but they manage to keep things spacious while still cultivating a sense of urgency and forward momentum. After some nice sequences where Bennington impresses with his finely tuned drums, the album closes out satisfyingly, with highlights in the heart-on-sleeve "Quite Now" and a playful, spindly reading of "The Days of Wine and Roses."

Jason Bivins

# New Issues



## ART ENSEMBLE, EARLY COMBINATIONS, NESSA 29

A TO ERICKA / QUINTET.  
44:31.

Roscoe Mitchell (as, ss, cl, flt), Joseph Jarman (as, snos, cl, flt, bsn), Lester Bowie (tp, flgh), Malachi Favors (b), Charles Clark (b on 1), Thurman Barker (d).  
September 1 & November 2, 1967, Chicago., IL

Right on the heels of Roscoe Mitchell's important *Before There Was Sound*, the good folks of Nessa have given us another opportunity to appreciate the vast contributions of the early AACM. What's so consistently impressive about this music - which is great on its own terms, vibrant and imaginative - is how fully realized these musicians' aesthetic was from their very first recordings. We tend to associate these players with a specific vision, and a commitment to it; that's very much audible here. For example, flutes open "A to Ericka" like pennywhistles, moving quickly into a neo-mazurka (punctuated by "hey!") before a signature dirge with little instruments. Snapping snares cue up long curlicue lines, with still more vocal interjections, a skittering arco aside, and then woomph! A sudden, stunning dropoff into wide open space. Slowly the music gathers itself again, through extended techniques, kazoos, bike horns, the whole gamut of approaches for which these players would very quickly become known. And perhaps the highlight of this performances many high moments comes with a perfectly controlled Bowie statement against a mournful background. Recorded at the Bowie home, there's a warmth and closeness to the pursuits of these ideas, settings, and methods that puts the spotlight right where it should be: the grain and the detail. Both pieces are episodic and engaging. And if Jarman's "Quintet" is slightly less affecting, perhaps it's because the band ranges even further, with the result being that it's vaguely more difficult to sustain a sense of coherence (and of course, for some listeners this may in fact make it the better of the two pieces). You hear bleating flugelhorn, clarion lines and low chortles, wafting cymbals, farts, and ah-oo-gahs. Favors is especially strong here, as he and Barker rumble thickly and exuberantly amid the fields of horn color, at times dropping out for dramatic pause before they return to catalyze an intense gesture: clouds of metal, fractious free hooting, pinwheeling chamber sections. But it wouldn't be the Art Ensemble if these juxtapositions didn't also extend to moment of deep solemnity, as with the gorgeous consonance and tone-melding at the end of "Quintet." Essential.

Jason Bivins

# New Issues



**JOE MORRIS  
QUARTET,  
GRAFFITI IN TWO  
PARTS,  
ROGUE ART 39**

GRAFFITI - PART I / GRAFFITI  
- PART II / TAG. 69:59.

Joe Morris (g, banjouke),  
Lowell Davidson (d,  
aluminum b), Malcolm  
Goldstein (vln), Lawrence D.  
"Butch" Morris (cnt). May 11,  
1985, Cambridge, MA.

One of the earliest examples of Morris on record, we find the guitarist/bassist here as part of a dazzlingly exploratory quartet with his improvisational mentor Lowell Davidson, the late great Butch Morris, and the criminally under-recorded violinist Goldstein. The long suite begins small and flinty, with Morris on banjouke and his delicate plectrism contrasting suggestively with Davidson's thuds in a way that somehow recalls Rogers Smith and Turner to me. Goldstein slashes away while Morris waits for the right moment to trace an emphatic shape into the texture of this music. The sound is balanced between such small gestures and big shapes in the sky, with Davidson's percussive voice the strongest here, as strings toil away, while Morris (represented the least fairly by the dodgy fidelity here) uses mutes to create spare but really effective commentary. While the long piece inevitably ranges a bit here and there, there are nice moments abounding: Davidson's all-sorts kit contrasts low bouncing sounds with bronzy trashcan cymbals, as long elegant cornet lines range on top, against shifting bed of scuttling insect strings; a long passage that merges a mewling, vaguely spectral drone with an industrial-organic grinding sound; or lyrical cornet and banjouke amid soft clouds of metal. Best of all is a lovely section deep in the second part where it sounds like gagaku court music, filled with strings like chimes and zithers, as Morris's valving creates an effect that's vocalic, like a recitation or something, before the piece moves into tart, pinched groans and a sudden spasm of noise. Not just valuable for historic purposes, this is fine music.

Jason Bivins



# New Issues

## CITE-PEAU WORKS FOR DRUMS AND PIANO brim PO1

PARADIDDLE RONDO/  
DOUBLE HI-HAT ETUDE/  
IN FORMA DI LIED/ SKIND/  
NOT ON THY SOLE, BUT ON  
THY SOUL/ ELEGIA/ BALL/  
IL CANTO DI CECELIA/  
RESPONSORIALE. 39:36

Chano Olskaer, d; Mauro  
Patricelli, p, comp.  
Copenhagen, Denmark,  
2012.

## VINNY GOLIA LARGE ENSEMBLE OVERVIEW; 1996- 2006 NINEWINDS 0300

CD 2 TRANSITION/ GIVE  
ME THE PEARL/ ALONE  
IN A WORLD OF HIS OWN  
CREATION/ TRANSITION/  
THREAD FOR FRED/  
SOMETHING HEARD 59:19

Bill Plake, flt, as, ts; Alan  
Lecusha, ob, Eng hn, flt,  
Contra alto clt, bari s; Paul  
Sherman, ob, Eng hn;  
Steve Adams pic, flt, as, ss;  
Eric barber, ss, ts, clt, Kim  
Richmond, as, clt, pic, alt flt;  
Vinnie Golia, woodwinds;

This recording is certainly not jazz, but then it doesn't claim to be. In fact, except for "Skind," a solo drum feature, and for brief drum solos in two other pieces, none of the music was improvised. Instead, it was composed by pianist Patricelli and serves as a showcase for the brilliant interaction of two instruments treated as equals by a pair of virtuoso musicians. Thus, the drums do not play an accompaniment role, but rather share the spotlight with the piano throughout. According to the duo's website, each piece is devoted to some aspect of the drums' technical or expressive possibilities. For example, Patricelli entitled one track "Paradiddle Rondo" and another "Double Hi-Hat Etude." Most of the performances brim over with rhythmic vitality, although "Elegia," as its title suggests, projects a more lyrical quality. And "In Forma Di Lied," in ABA song form, contrasts its dashing A sections with a quieter B. Altogether, the program is varied and, due especially to its novel nature, quite fascinating, as well as being musically satisfying. The ensemble is tight and cohesive, its members playing together with remarkable precision.

David Franklin

CD 1 ESCALANTICS/ TRANSITION/ CRITICAL MYSTERY/  
ROBERT'S NORTH OF WATFORD RULE/ TRANSITION/GCG/  
CARNIVORE 69:03

Bill Plake, flt, as, ts; Steve Adams, pic, flt, ss, as; Steve Fowler, as, clt; Kim Richmond, pic, ss, as, bclt; Vinnie Golia, woodwinds; Charles Fernandez, bsn; John Fumo, tpt.; Bob Blakeslee, tpt; Sal Cracchiolo, tpt; George McMullen, tbn; Michael Vlatkovich, tbn; Robbi Hioki, b tbn; William Roper, tba; Wayne Peet, p; David Johnson, mallets; Brad Dutz, perc; Harry Scorso, vln; Jeff Gauthier, vln; Ken Filiano, bass; Alex Cline, d; Stephanie Henry, cond; Vinnie Golia, cond Portland, OR 1996

This is a monstrous four-disc package: 2 CDs and 2 DVDs. Each disc is a full set from a live concert, spanning the decade in the title. All feature the large ensemble with many of the same players. Vinnie Golia has been around for a long time and has been putting

# New Issues

Sara Schoenbeck, bsn; Tara Speiser, bsn; John Fumo, tpt; Glen Whitehead, tpt; Jeff Kaiser, tpt; Ed Harkins, tpt; Geroge McMullen, tbn; Michael Vlatkovich, tbn; Scott Ray, tbn; Bruce Fowler, tbn; Danny Hemwall, b tbn; William Roper, tba; Wayne Peet, p; Daniel Johnson, mallets; Drad Dutz, perc; Harry Scorzo vln; Jerff Gauthier, vln; Guinivere Meashem cel; Colin Pierson, cel; Jonathan Golove, cel; Ken Filiano, bass; Joe Mcnally, bass; Alex Cline d; Stephanie Henry, cond; Vinnie Golia, cond

DVD 1 TRANSITION/ ZUP & BARFLE/ VERY MERINGUE: THE RETURN OF LYNN JOHNSON/ SECOND AND FOREMOST/ REVERSE OLFATORY LIP CURL WITH SLIGHT HEAD REFRAIN 58:10

DVD 2 TRANSITION/ LENNIE HAS ALL THE GOOD LINES/ ONE OF THEM IS TWO OF THEM/ ELEPHANT PURSUED BY MAN IN FLYING PLANE/ TRANSITION/ JAGGED PIECES FIXED THE PUZZLES/ TRANSITION/ DO SOMETHING WONDERFUL 65:18

Bill Plake, cl, flt, ts; Alan Lecusha, ob, Eng hn, C

out recordings on his Ninewinds label. I own about a half dozen or so. I have always found his playing and his writing interesting but this is the first time I have been exposed to his large ensemble. It is quite exhilarating. There is some great writing combined with some great solos. The ensemble writing is varied and different pieces focus more on different sections of the ensemble. In some cases, as in "Escalantics" there is some interesting string writing, and in "Carnivore" the brass is featured. But if I started really talking about the music in any detail, I would end up with a book. First, there is really great writing here, both in terms of composition and accompaniments, though I assume the accompaniments to solos are part of the composition, much like a symphony, where strings and brass may accompany a solo instrument but all is written. Here we have improvised solos over the ensemble writing. One problem I have with the solos is that their length appears to be designated by the score. I came up with this conclusion because of the way the ensembles play during the solos. Sometimes, it sounded like the solo went on a bit too long. But, for the most part, the solos are excellent. There are too many to name here, everything from saxes and trumpets and trombones to euphoniums and violins, to bass and percussion, but the pamphlet lists them all. Some of the writing is nice and harmonic and some is quite dissonant, but it all works together. Some of the brass writing reminded me of the old Stan Kenton bands when he had the extended brass sections. And as I watched DVD 2 I kept thinking that if Kenton were still alive, this is what he might be doing. Think of an extended Artistry in Rhythm with strings and an extended woodwind section. This is the case in part due to the presence of the African drum section all through DVD 2. As I was listening casually to the CDs, I kept hearing changes and developments and I started to wonder just how many sections does this piece have, and I saw I was on track 3. So perhaps, each disc could be seen as one extended composition with a number of sections, which all seem to work well together. And trying to use applause as a guide doesn't work since there is applause after solos as well as after whole pieces. After watching the DVDs this became apparent. The pieces were played continu-

# New Issues

flt, cl, bari s; Brian Webb, Bas cl; Kathleen Pizarro, ob, Eng hn; Andrew Pask, bass cl; Steve Adams, pic, as, ss; Gary Wright, alto cl, cl; Christine Tavalucci, pic, cl, A flt; Vinny Golia, woodwinds; Sara Schoenbeck, bsn; Tara Speiser, bsn; John Fumo tpt; Jeff Kaiser, tpt; Daniel Rosenbloom, tpt; Kris Tiner, tpt; Aaron Smith, tpt; George McMullen tbn; Mike Vlatkovish, tbn; Nate Brown, tbn; Phil Teele, b tbn; Jennifer Jester, euph; William Roper, tba; Wayne Post, p; David Johnson, mallets; Brad Dutz, perc;

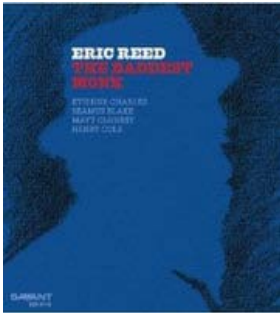
Harry Scorzo, vln; Eric KM Clark, vln; Melinda Rice, vln; Johnny Chang, vln; James Mark, vln; Honit Kitschman, vln; Cassia Streb, vla; Cat Lamb, vla; Ken Filiano, bass; Joe McNeely, bass; Chess Smith, d; Guest African Drum Section: Alfred Lapzeko, Harris Eisenstadt, Randy Gloss, Andrew Gruschow, Austin Wrinkle; Marc Lowenstein, cond; Vinny Golia, cond Los Angeles, March 31, April 1 2006

ously as they were sections of one large piece. There are two conductors listed: Golia and Marc Lowenstein. The videos show how this works. Lowenstein is on the podium and is clearly the main conductor, but Golia, sitting in the front row as part of the ensemble often turns to various sections and conducts them. This is especially the case during a solo section.

One of the things that makes this ensemble so interesting from a strictly aural standpoint is that so many of the players double or triple on instruments, so in one place we hear a big sax section, then we hear flutes and clarinets. Golia plays a whole array of winds, from regular flutes to a contrabass flute, which is taller than he is, from soprano sax to bass sax, and everything in between. When not playing or conducting he can be seen snapping fingers or tapping on his legs. He clearly is extremely happy with the performances. There is a great section with Adams soloing on Sopranino and Golia on baritone, with the whole ensemble accompanying. I mention this particular section as just one example of the kinds of sound contrasts present in this piece. The CDs were clearly early works and were not as dissonant as the later pieces. While I thoroughly enjoyed DVD 1 after it was over I said that my ears needed a rest. DVD 2 is not as dissonant but it is more complex due to the extended percussion section made up of African drummers in addition to the drums and percussion of the regular ensemble. This music is clearly not for everyone. But for those listeners who like large ensembles, who can take dissonance, and who can follow long, complex pieces, this is for you.

Bernie Koenig

# New Issues



**THE BADDEST MONK**  
**ERIC REED**  
SAVANT RECORDS SCD  
2118

RHYTHM-A-NING /  
EPISTROPHY / GREEN  
CHIMNEYS / MONK'S MOOD  
/ 'ROUND MIDNIGHT\* /  
EVIDENCE / MONK BEURRE  
ROUGE / BRIGHT MISSISSIPPI  
/ THE BADDEST MONK. 53:38.

Eric Reed, p ; Seamus Blake,  
ts; Etienne Charles, tpt; José  
James, vcl\*; Matt Clohesy, b;  
Henry Cole, d. 12/5/11, New  
York, NY.

The ever-mutable music of Thelonious Monk has shifted shapes once again to be transformed into a realization of the Monkish aspects of Eric Reed's imagination in *The Baddest Monk*. The fascination with Monk's music continues. Its enabling characteristics consist of adaptability connected to individuality. The adaptability of Monk's music spans disparate styles from Danilo Pérez to Fred Hersch—and now Reed as well. Its individuality allows recognition of purely Monk-identifiable elements and melodies, while inspiring abandon and soulfulness within the musicians who admire his music. That unconventionality, originality and impishness of Monk's music appear to allow musicians to discover recesses within their own music. In Reed's case, he applies more recent styles to the quirkiness of Monk music to develop some funk, some swing, some stride, some blues and even some "cacophony," as Reed's mother calls it. Reed is joined by equally talented and spur-of-the-moment musicians who likewise delight in the discoveries engendered during the process of improvisation. Working with all but one of the musicians for the first time, Reed relies on the give-and-take of spontaneous, unexpected ideas to accomplish his goal of serendipity, and freshness infuses the music. Rather than restrictions inhibiting the controlled chaos...and the fun...Reed's governing arrangements, such as playing "Bright Mississippi" in seven-four, serve as springboards for diving into the process of revelation. In addition, they serve to modernize Monk's songs with more contemporary attitudes. For instance, Reed alternates a minor-key vamp with the familiar melody of "Rhythm-a-Ning" for contrast between expectation and surprise.

Eventually, the vamp takes over for energetic improvisation by the members of Reed's group. Or after a straightforward and delicate intro, "Monk's Mood" adopts a bolero sensibility, merging the haunting beauty of the song with an easy rhythm, embellished in no small part by drummer Henry Cole's muted colors and tasteful restraint. The freedom inherent in Reed's project appears to have spurred the players to a heightened level of performance, and the brilliance of their musicianship is notable, particularly as they

# New Issues



ERI YAMAMOTO TRIO  
THE NEXT PAGE  
AUM071

SPARKLE SONG / WHISKEY  
RIVER / JUST WALKING / NIGHT  
SHADOWS / GREEN GROWS/  
THE NEXT PAGE / UP AND  
DOWN / DARK BLUE SKY /  
WAVER / CATCH THE CLOUDS /  
SWIMMING SONG. 70:40.

Yamamoto, p; David Ambrosio,  
b; Ikuo Takeuchi, d. 10/11/11,  
Brooklyn, NY.

inject their own personalities into the pieces. Reed's first chorus of "Evidence," incorporating Monk-influenced jaggedness at first, gradually evolves through successive choruses into soaring improvisation of increasing intensity. Seemingly casual sparseness accedes to increasing excitement expressed by 32-note phrases in four-bar exchanges with Cole. The same thing happens on "Green Chimneys" as Reed, Cole and bassist Matt Clohesy maximize the song's potential by increasing the speed and feeling, causing the smoke to rise from those chimneys. On "Epistrophy," all of the members of Reed's group get to contribute their impressions from the song, Seamus Blake and Etienne Charles providing suggestions of bluesiness in their solos. The single vocal track on *The Baddest Monk* includes José James's rich, leisurely and heartfelt rendition of "Round Midnight," as he combines earthiness with effective delivery of the meaning of each phrase. Reed includes two of his own compositions of tribute to Monk: "Monk Beurre Rouge," a medium-tempo tune of New Orleans derivation that allows for an especially memorable Blake solo; and "The Baddest Monk," Reed's concise blues solo of a soulful treble melody obviously gospel inspired. So we have another internalization and interpretation of Monk's music that remains, it seems, forever fresh and adaptable, as art should be.

Bill Donaldson

**M**usic, the universal language, exchanges techniques, ideas, forms, feelings, leading to greater understanding and the expansion of possibilities. While there is much discussion about the growth of jazz to include multi-cultural elements like clavé or raga, less often remarked upon is the reverse influence of jazz upon music throughout the world. A case in point would be Eri Yamamoto, who studied classical piano in Japan and experienced an epiphany in 1995 when she heard Tommy Flanagan perform in Greenwich Village. Flanagan changed her life, so much so that, based upon the influence of his music, she moved to New York immediately. Dedication, intense

# New Issues

study and total immersion into her newly discovered genre of music followed until she felt ready for regular performances. From 2000 until this very week, Yamamoto has worked in a venue to showcase her music: Arthur's Tavern, another Greenwich Village destination. Her collaborations with William Parker, Whit Dickey and Hamid Drake, as well as successful appearances at festivals in New York, Japan, Italy, England and Spain, have built her reputation. Yamamoto's synthesis of jazz sensibility, classical references and Japanese culture has established a unique style of her own, understated, impressionistic and still with roiling undercurrents of powerful emotion. And it's graceful, as was Flanagan's. Now, Yamamoto is covering the next page that opens to a new chapter in her unconventional life. At this point, Yamamoto's touch and fluidity cause the serenity of flow that characterizes her music, even as the other members of her trio, David Ambrosio and Ikuo Takeuchi, stir things up. That serenity works well with the episodic or visual nature of her song titles, as well as the movement of her music. For example, "Night Shadows" proceeds so quietly that Takeuchi has no choice but to use brushes as Yamamoto unfolds a simple melody, simply presented with single-note development and repetitive phrasing that evolves into a blues-derived resolution of unchanging volume. "Dark Blue Sky" too involves a repeated melodic pattern without dynamic build-up or release, reflecting peacefulness and contemplation of image. "Catch the Clouds," with jazz-based chords, nonetheless follows Yamamoto's method of unveiling fascination in the varying aspects of a concise returning theme. "The Next Page" alters a short melodic phrase ever so slightly, and like "Catch the Clouds," includes a bridge to connect the thematic statements before the dainty rippling improvisation. Ambrosio and Takeuchi certainly know and anticipate Yamamoto's aesthetic, underplaying the always-controlled style and never upstaging the trio's confident aura of minimal drama and much complexity. However, the bassist and drummer do inject percussive force, setting up the song's feel on, say, "Just

# New Issues



CLAUDIO SCOLARI  
COLORS OF RED  
ISLAND  
PRINCIPAL RECORDS  
MISV04

COLORS OF RED ISLAND /  
MOVEMENT INSPIRATION /  
VARIATION OF MOVEMENT /  
DIALOGUES NIGHT / EARTH  
DANCES ESPLOSIONS /  
IMPROVISED SENTIMENTAL  
SONG / ELECTRIC LIGHT  
OVER WATER / EMOTION  
APPEARANCE / WINDS OF  
METAMORPHOSIS  
/ INFINITE SILENCE / COLD  
LANDSCAPE. 79:12.

Scolari, dr, perc, flt, p, synth;  
Daniele Cavalca, dr, perc, vib,  
b; Simone Scolari, tpt. 11/09,  
Reggio  
Emilia, Italy.

Walking.” The fact that the bass line and hi-hatted pattern surge ahead creates a tension with Yamamoto’s minimalistic style, and even she exudes extroversion as the track proceeds. “Up and Down” releases drummer Takeuchi for a rumbling and rolling introduction whose tempo deceptively decelerates when Yamamoto plays melody. Rather than wordplay, this composition involves tempoplay as the trio cuts the first chorus’s speed in half for the second four bars. Even during improvisation, the moderately fast major-chorded scamper contrasts with a largo minor-chorded section. A song of contrasts, “Up and Down” exemplifies the contrasts in Yamamoto’s music that characterizes her own unique style—serene contrasts much in evidence on the seventh album of her growing discography.

Bill Donaldson

One may cynically suspect that percussionist Claudio Scolari added his son and trumpeter, Simone Scolari, to the mix for *Colors of Red Island* as a paternal nudge into recording experience. However, surprisingly, Simone holds his own amid the two more seasoned musicians. In fact, the trumpeter has already developed a voice of his own. His haunting and burnished long tones, akin to Tomasz Stanko’s, contrast with Dad’s percussive dappling and develop a comprehensive sonic view of the *Colors of Red Island* (a name that I find comparable to, say, “directions of the westbound road” unless the CD title suggests fifty shades of red or something like that). The title track itself involves Scolari Sr. on piano as he sustains chords and a melodic motive, to which Scolari Jr. responds in a familiar, familial echoing call and response before the chorus-ending unison peals. All the while, Daniele Cavalca continues the percussive pattern that connects the components of the piece. And so it goes too with “Variation of Movement.” Simone declaratively with great confidence and squarely placed round tones leads his father and his older musical associate with melancholy that transforms into, if not joyfulness, at least rambunctiousness, embellished by synthesized bell-like

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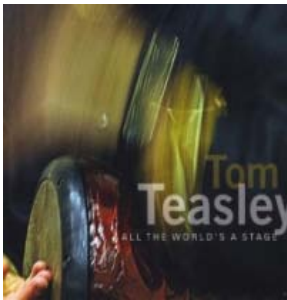
tones and energetic drummed patterns. "Earth Dances Explosions" [sic] is all synthesized repeated vamps embellished by Cavalca's backbeats, but Simone's admirable trumpeting carries the composition with assured long tones and quick stuttered shortened notes of improvisation. Son Simone drops out on the majority of the tracks, leaving drummer/percussionist Scolari and drummer/percussionist Cavalca to mix it up with collaborative rhythmic, tonal and atmospheric ideas. "Infinite Silence" turns out to be, at six-and-a-half minutes, neither infinite, nor, as a colloquy between Scolari's breathy flutey earth sounds and Cavalca's hand drumming, silent. I get it though: Conversely, this written description of music that you're reading can't be heard. But "Infinite Silence" does set up visual cues and hues denoting the island that they describe as, one suspects, they move figuratively and tentatively through the forest of mysterious presences. The island is cold too, they note with musical notes, as "Cold Landscape" sonically implies, with more melodic content than on other tracks, this time from Cavalca's vibraphone. Scolari's synthesizer fills out the descending imitation-tenor brass chords, which provide more warmth than chill but for the final tonal oscillations. Continuing on the puzzling title theme, however, "Improvised Sentimental Song's" improvisation occurs in the drumming, allowing Scolari to shift moods throughout the eight minutes of the song while Cavalca repeats and repeats and repeats and repeats and repeats and repeats and repeats ad infinitum and beyond the same four-bar melody with metronomic regularity, sentimentality apparently not even implicit. The "Winds of Metamorphosis" consist of a soundscape of synthesized shifting long tones without apparent rhythm like an organ with layered pitches, though the vibes do shimmer and create occasional melody with its vibrated coalescence with the electronics. Again, the energy, the interest, the propulsion come from the drums. "Dialogues Night," describing yes a two-voiced conversation, consists of drummed interplay as tom-tommed patterns, projected as if from afar, stir responding dings and chiming and sizzles and clangs,



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dependent variations embellishing the consistent animating pulse. All in all, *Colors of Red Island* represents an interesting project that highlights the moods, the call-and-responsiveness, naturalism, synthesized unnaturalism, movement, and scene-setting created by two accomplished drummers fascinated by the percussiveness of struck objects and by the subordinate sonic imitations from electronics. Just as notable, though, is the introduction of an already individualistic eighteen-year-old trumpeter, Simone Scolari.

Bill Donaldson



1) TOM TEASLEY,  
ALL THE WORLD'S A  
STAGE,  
T2 Music 0312

ORESTEIA FURIES DANCE  
/ RUMBA FOR RAMA / THE  
APPLE SONG / NIGHTS  
OVER BAGHDAD / ORESTES'  
LAMENT / FUSKA AND  
VARUNA / RETURN OF THE  
GREEN BIRD / RISE UP /  
SETZUAN BLUES. 41:06.

Tom Teasley (d, perc,  
vcl, EWI). No recording  
information given.

On first blush, I had a concern that (1) might end like one of those “world music” samplers in some ways. Yet after a few bars of “Oresteia Furies,” the earnest and technically able Teasley - who plays traps, tabla, xylophone, timbales, and more - plays music that’s actually very much an extension of the Codona ethos. These are all mid-length pieces with fairly steady, unwavering rhythms at their base. This is no bad thing, as the grooves are often head-noddingly infectious. Teasley also supplements them with breath noises, vocal phrasings, and textural details that vary considerably. It’s to Teasley’s credit that he uses the EWI so elegantly throughout; it’s an instrument that usually has a nails-on-chalkboard effect on me, but his melodic lines and deft manipulations of timbre fit with these postcard-like tunes. He does this especially well on “Orestes’ Lament,” with a melancholy feel amidst a low thrum and steel drum base, but he also makes it sing on the languorous “Apple Song” and gets it moaning alongside various rubbed membranes on “Rumba.” On a few occasions, things get a bit sleepy. But it’s not long before Teasley whips things up so they’re more urgent and compelling, as with the shakers and marimbas stirring the pot on “Night.”

Jason Bivins

# New Issues



## 2) PIERRE FAVRE, DRUMS AND DREAMS, INTAKT 197

DISC ONE: DANCE  
NUMBER ONE / DRUM  
CONVERSATION / STILL  
WAITING / SWISS SUNDAY  
/ NAMELESS / PATIENCE /  
RAINBOW / WHERE IS IT?  
/ MADAME BOSS / DEAR  
ANNE / PETITE FILLE /  
OBSTRUCTING DOORS  
CAUSES DELAY AND COULD  
BE DANGEROUS / THE BLUE  
PICTURE / WHAT ... NO  
SMILE TODAY? 44:45. DISC  
TWO: DIMITRI (LE CLOWN)  
/ KATYBABY / KYOTO /  
RORO / GERUNONIUS  
/ YESYES / ABANABA /  
ODETOOLDIE / RIRA BIEN  
QUI RIRA LE DERNIER. 43:23.  
DISC THREE: SONG FOR  
A PRINCESS / PIERRE DES  
NEIGES / TALKING BIRDS /  
MOUNTAIN WIND / ALEXIS  
CADILLAC. 36:34.

Pierre Favre (d, perc). May  
20, 1970, Munich (1); March  
10, 1972 (2); December 11,  
1978, Lucerne (3).

The Favre materials on (2) are, to nobody's surprise, entirely different. A 3CD whopper collecting Favre's solo albums from the 1970s - Drum Conversation, Abanaba, and Mountain Wind - this valuable release finds the ace Swiss improviser eschewing pulse altogether for the most part in favor of explorations of attack, propulsion, timbre, and more. He's got an amazing ability to layer sounds and rhythms, creating waves of such detail ("Dance Number One") that it's hard to believe it's just him alone. The sound is nicely chop-a-block on "Drum Conversation" but I found gong and cymbal pieces like "Swiss Sunday" and "Nameless" even more compelling. Some of the rumble and rattle of "Patience" or "Where Is It?" lets you know this was indeed 1970, but Favre's playing even then was refreshingly free of some of the period's agonisms. And paying attention to the orchestral range of "Madame Boss," with its woodblocks and low toms, lets you know of how considerably Favre would expand his range. The second record, though not too separated chronologically from the first, finds Favre integrating his improvisational approach with more of a conventional pulse feel. He's mostly just flirting with it at this point but it, along with a more precise tuning of the drums, is audibly there to give this one a crisp edge and focus. (Also: I swear the timbre and the tentative 5/4 on "Dimitri" is a nod to Roach.) There's some terrific contrast on "Katybaby," chocked with cymbal bells, low toms, and something that sounds like a chirruping bird. But Favre always returns to cymbal sizzle on spacious tunes like "Gerunonius" and "Kyoto," or to riotous polyrhythms on "YesYes" and "Roro" (with its total timbale block-rocking madness). Favre is here really starting to get a feel for how freedom and form can drive each other to greater heights. Six years further on, the brief final record is even more textural in its opening moments, with a forest of metallo-phones and gongs on "Song for a Princess." But, as with the second release, Favre explores the manifold timbral contrast through pulse and phrasing, his mallets and sticks sending sounds pinging around like mad inside the frame of each piece. I especially appreciated his consistently focused exploration of resonance

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## SAM KULIK, ESCAPE FROM SOCIETY, Hot Cup 113

THANK YOU / LAST TRAIN  
TO PARADISE / MORE THAN  
YOUR DOG / SO YOU WANT  
TO BE A SLUG? / MIDDLE OF  
NOWHERE / BELLARTHUR  
AN ALBINO / SOUTH PHILLY  
DAZE / AMY'S SONG / THE  
WINTER STORM / I FLIP MY  
RHYTHMS / TEN LITTLE  
INDIANS / TRES DEDOS  
MARRON / THE VERGE\* /  
INFINITE SHIT+. 69:30.

Sam Kulik (vcl, brass, g),  
Kyle Forester (b, kybd), Ian  
Antonio (d), Matt Nelson  
(sax), Tom Blancarte (b on  
\*), Jeremiah Cymerman (cl  
on \*), Amie Weiss (vln on \*),  
Moppa Elliott (b on +). No  
recording dates or locations  
given.

and decay, along with the propulsive brushwork of “Pierre.” The long title track fairly sums up his percussive approach from this period, and unlike other tracks it’s got a narrative logic to it as well. Terrific stuff overall.

Jason Bivins

If Hot Cup records is known for anything, aside from dazzling improvisations at the margins of the genre “jazz,” it’s for a kind of conceptual insouciance and sometimes sheer piss-taking that invokes Zappa’s old question “Does humor belong in music?” Multi-instrumentalist Kulik took out an ad on Craigslist last year, inviting responders to help him write a song. These 14 selections are the result. There is very little holding them together, and this is no deficiency; rather, Kulik is eager to explore the sheer difference of the poetic contributions he received. He favors gauzy sonics, and likes to pepper all the tunes with lots of little “out” details like farty, muffled brass that reminds of Greg Kelley. Most of the tunes have less to do with what you’re reading this magazine for than with indie-rock rhythms, disjointed funk, or a kind of quasi-circus feeling and polytonality that, yes, recall Beefheart and FZ (“Slug” and “More Than Your Dog”). But within this general approach, Kulik finds a whole lot to say. The farfisa, layered brass, and slightly laconic, slightly nasal vocals of “Last Train to Paradise” or “Ten Little Indians” sound a bit like a Beck outtake: there are fine horn voicings, bouncing floor tom, and some psychedelic smears here and there. He pours menacing hum into “The Verge” (with guest musicians fairly mewling against banjo). Don’t blink, though, or you might miss the left-turns Kulik also favors. There’s a dose of hipster country on “Tres Dedos Marron” and “Middle of Nowhere”; distorted, multi-layered vocal fragments and horn canon on “Albino”; jittery, electro-funk on “South Philly Daze” (reading the confessions of a narcissistic aspirant artist) and “Winter Storm” (the latter with some nice polyrhythms and brass voicings); and on “Rhythms,” the close-miked horns create the effect of slapdash percussion on metal barrels. Aside from horn obbligatos here and there, you really have to wait for the closing, 18-minute “Infinite Shit” to hear the musicians stretch

# New Issues

out in the spacey atmosphere. But though you may not get much “hot” playing, the conceptual hook is a hoot and some of the tunes are pretty fun.

Jason Bivins



**GUNTER “BABY”  
SOMMER/SAVIA  
YANNATOULFLOROS  
FLORIDIS/EVGENIOS  
VOULGARIS/SPILIOS  
KASTANIS,  
SONGS FOR  
KOMMEMO  
INTAKT 190**

TEARS / LOST RING /  
ANDARTES / MARIAS  
MIROLOI / ARACHTHOS /  
LULLABY / CHILDREN SONG  
/ KOMMEMO TODAY. 62:38.

Gunter Sommer (d, perc),  
Yannatou (vcl), Floridis (ss, cl,  
bcl), Voulgaris (Yayli tanbur,  
oud), Kastanis (b). March  
2011 - April 2012, Berlin.

This release documents an exploration of Greek folk music and place (the island of Kommemo specifically), by a gorgeous and sensitive quintet (where Sommer is credited as “director”). Its basic sonic template is established straight away, as “Tears” opens with a sensuous drone from tanbur and bass, a mournful and folkish feel garlanded by subtly deployed rattles and bells. The playing is patient, spacious, and nuanced, with players reacting to the most discreet cues in ways that perfectly suit the narrative quality of the pieces: a thrumming single note declamation from Kastani might cue in wave sounds from Sommer or some slashing bird-cries from Voulgaris or Floridis. On the beautifully melodic Floridis piece “Lost Ring,” the tanbur initially states the melody and is joined not just by the composer’s clarinet providing harmonic counterlines but also by high ethereal wordless vocals then (recalling Sidsel Endresen just a bit). Sommer uses pulse sparingly too, and is usually happy just to contribute to the atmosphere. But when he does employ rhythm, it’s quite effective. Listen to the fabulous tuned drums on “Andartes,” whose playful martial rhythmic exploration sets up more mournful strings and reeds interaction. The 18-minute “Marias Miroloi” is again back into the mournful Mediterranean feel, with grainy glisses and melismatic tanbur and a riveting Floridis bass clarinet turn; somehow this piece manages to sneak in some echoes of Mingus and ROVA, with robust free patter from Sommer breaking up that rolling melody that lingers in the mind. Across this piece’s duration, the place is evoked most effectively: there’s a tolling bell followed by some sampled voices (some chanting, some rebetiko fragments perhaps) before, after a long hypnotic section, the piece explodes into squawking frenzy before subsiding once more for voices and drones. The group do vary things a bit, smartly. Some thumb piano sounds open “Arachthos,”

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and there's some oud on the up-tempo on "Children Song." Even more boisterous is "Kommeno Today," whose low tom tattoo and deep swing suggest one part Gerry Hemingway small group, one part Jo Jones with Basie, and one part Ehrlich's Dark Woods Ensemble. But I keep coming back to the oscillating melancholy that elsewhere suffuses this recording. It's an absolutely sterling example of the kind of post-free folk improv explorations that have deservedly won so many fans.

Jason Bivins



**JOHN MOULDER  
QUINTET  
THE ELEVENTH HOUR:  
LIVE AT THE GREEN  
MILL  
ORIGIN 82606**

PROCLAMATION OF THE  
UNEXPECTED / AFRICAN  
SUNSET / COLD SEA TRIPTYCH  
(INTRODUCTION) / COLD SEA  
TRIPTYCH / THE ELEVENTH  
HOUR / GATEWAY / MAGICAL  
SPACE / CREATION / TIME  
BEING. 74:32.

John Moulder, g; Geof  
Bradfield, sax, bc; Jim  
Trompeter, p; Larry Gray, b;  
Paul Wertico, d. 7/30-31/11,  
Chicago, IL.

**T**hough John Moulder has been recording and performing for twenty years now, his name recognition hasn't risen to that of the top ranks of jazz guitarists. It really should. No exaggeration.

His most recent album, *The Eleventh Hour: Live at the Green Mill*, is proof of that. Apparently the result of serendipity, the album exists because recording engineer Ken Christianson suggested recording Moulder's quintet at Chicago's Green Mill during a scheduled engagement. First of all, kudos to Christianson for a fine job of sound engineering, catching the nuances of tone, the crispness of articulation and the cohesiveness of interaction, even while recording crowd response at the end of each piece. For that reason alone, *The Eleventh Hour* represents an excellent live album. Blending performance and reaction into a memorable synthesis, the album adds another level of excitement to compositions that have appeared on Moulder's previous CD's. But the music itself, live or in a studio, distinguishes the project. Moulder plays with experienced confidence, not only altering technique to achieve effect, but also creating mood. Whether bending or distorting tone or playing with acoustic clarity, Moulder pulls in the audience with his heightening layers of dynamism. Also, Moulder works with like-minded musicians who share his vision and his sound. All but saxophonist Geof Bradfield have worked with Moulder on previous projects, but still Bradfield contributes sonic depth and naturalistic verisimilitude on bass clarinet. The quintet does perform as a single unit, achieving a totality of

# New Issues

effect that transcends that of a single instrument. While Moulder is setting the stage for a narrative-like creation with his haunting reverb and ethereal melody for "Creation," Larry Gray grounds the motion with his steady but understated bass lines. Though playing another chorded instrument, pianist Jim Trompeter has adapted his technique to complement Moulder's by splashing broad chords from both hands to add color and harmonic density as the guitarist solos on, say, "Cold Sea Triptych." Moulder's style and Moulder's group are fully developed and achieve instantaneous audience response to a modally oriented composition in five-four like "African Sunset." "Eleventh Hour" too proceeds in stately, deliberate, forceful fashion from modal improvisational opportunities in moderate-tempo groups of eleven beats. Not an experiment nor cleverness, "Eleventh Hour" nonetheless grips the audience with passionate expressiveness. "Magical Space" investigates the nooks and crannies of beauty as Moulder develops a fully realized haunting musical story line, once again embellished by Trompeter's tidal chords and drummer Paul Wertico's accents from brushed cymbals. And speaking of Wertico, in whose groups Moulder has participated for over fifteen years, the spontaneity of the exchange of ideas between them is particularly noticeable—and engaging. "Time Being" starts relatively simply with Bradfield stating the singable melody without elaboration; Wertico's rustling and bridled energy becomes evident under Bradfield's long tones as if Wertico is waiting to be released. Suspicions set up by Wertico's foreshadowing are confirmed as the simplicity dissolves to reveal the underlying force, unbridled when, satisfyingly (to the crowd's yelps and applause), Wertico solos midway through the track. All drumming breaks loose. Wertico's solo becomes the track's fulcrum, initially unsuspected by the audience, as singsong evolves into dynamism. The ironic contrasts within "Time Being"—melodic ease against restrained force, introductory singability against rock-like final intensity—are but one example of Moulder's shrewd compositional imagination. Combined with like-minded first-rate musicians and the

# New Issues



**JOE CHAMBERS  
MOVING PICTURES  
ORCHESTRA  
LIVE AT DIZZY'S  
CLUB COCA-COLA  
SAVANT SCD2120**

PRELUDE: 1ST MOVEMENT  
/ IRINA: 2ND MOVEMENT  
/ RUTH: 3RD MOVEMENT /  
LONESOME LOVER / POWER  
TO THE PEOPLE / TU-WAY-  
POCK-E-WAY / THEME FROM  
"M SQUAD" / MENDACITY  
/ CLAVE DE BEMBE PART I:  
4TH MOVEMENT / CLAVE  
DE BEMBE PART II: 4TH  
MOVEMENT. 69:42.

Joe Chambers, dr, vib; Tim Green, Sharel Cassity, as, flt, cl; Craig Handy, ts, flt; Sam Dillon, ts, ss; Frank Basile, bs; Frank Greene, David Weiss, Greg Gisbert, Josh Evans, tpt; Conrad Herwig, Steve Davis, James Burton, Max Siegel, tbn; Xavier Davis, p; Dwayne Burno, b; Steve Berrios, perc; Nicole Guiland, vcl. 9/16/11, New York, NY.

thrill of constant bursts of surprise, *The Eleventh Hour: Live at the Green Mill* overflows with memorable moments available now to a broader listening audience.

Bill Donaldson

What started as a commissioned piece for Jazz at Lincoln Center, which serves as a springboard for a plentitude of new players and compositions, has evolved into an occasion for redefining the talents of one of the premier drummers in jazz. A JALC theme in 2003 was "Year of the Drum," and it commissioned Joe Chambers to compose for its celebration a couple of pieces, one of which was named "Moving Pictures." That title evolved into the name of Chambers' orchestra that assembled at Lincoln Center's Dizzy's Club Coca-Cola with a full repertoire of new Chambers compositions and rearrangements of other works favored by Chambers. Trumpeter and band leader David Weiss—who so graciously brought renewed attention to Freddie Hubbard with *The New Jazz Composers Octet* led by Hubbard—received Chambers' request to contact some of New York's finest musicians who have participated in other New York big bands. Weiss recruited top-shelf musicians like Conrad Herwig, Xavier Davis, Craig Handy and Dwayne Burno. The result is an invigorating band of broad dynamics and punctuated phrasing to be expected from a drummer, who expectedly emphasizes rhythm. What's unexpected are the subtleties. For example, the urgency and delicacy of "Ruth" frame a coruscating vibraphone solo from Chambers, and the inviting, softly stated theme replaces drummed force with fluidity of interpretation. Indeed, "Ruth" is the third movement of four comprising his *Moving Pictures Suite*, an extended work of divergent moods, colors, themes and rhythms. "Irina," the second movement, utilizes power and straightforward four-four motion, all embellished by Chambers' drumming, to fulfill the audience's anticipatory relish. The suite itself involves varied, if not contrasting, moods, from Josh Evans' straightforward introduction on trumpet for "Prelude: First Movement." Without a hint that it would conclude the suite, the fourth movement, "Clave de Bembe," adds Latin rhythms

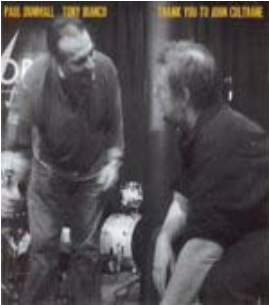
# New Issues

to the extended composition, rounding out the suite's explorations of textures and percussiveness. While the first part of "Clave de Bembe" highlights a long section of drumming, particularly the interplay between Chambers and percussionist Steve Berrios, the musician taking command of Part II is pianist Xavier Davis, who breaks out of the minimalistic Count Basie mode of "Theme from M Squad" to excite with a sustained build-up of, yes, clavé, rumblings, tremolos and shimmers. Another unexpected element of Live at Dizzy's Club Coca-Cola occurs when vocalist Nicole Guiland brings back to ironic life Max Roach's bitter complaint about politicians, "Mendacity." Obviously, lyrics like "The campaign trail winds on and on / From towns from coast to coast. / The winner ain't the one who's straight / But he who lies the most" may still resonate, though the performance wasn't recorded during an election year. Guiland helps revive, with the assistance of Chambers' lightly played, key-changing arrangement, Roach's and Abbey Lincoln's "Lonesome Lover," which includes a bluesy, forceful tenor sax solo from Sam Dillon. Besides, Roach, Basie remains a strong influence on Chambers' approaches to feeling and arranging, evidence of which occurs on his version of Basie's "Theme from M Squad," featuring the signature Basie swing, trumpeted staccato accents and shorthand piano playing. Joe Henderson's "Power to the People" receives thoughtful embellishment and reworking, with Burno's loping bass lines connecting alternating solos from Craig Handy, Conrad Herwig and Tim Green. Considered as a whole, the entire album causes jazz listeners to reconsider, and to enlarge upon, Joe Chambers' already established reputation to include that of accomplished arranger, composer and band leader.

Bill Donaldson



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**PAUL DUNMALL/  
TONY BIANCO,  
THANK YOU TO  
JOHN COLTRANE,  
SLAM 290**

PEACE ON EARTH / NAIMA  
/ ALABAMA / GIANT STEPS  
/ THANK YOU TO JOHN  
COLTRANE / LIVING SPACE /  
EXPRESSION. 61:13.

Paul Dunmall (ts, ss), Tony  
Bianco (d). November 27,  
2011, UK.

It's hard to go wrong with Coltrane material for a saxophonist who's up to the task, which Dunmall certainly is. This set features a well-chosen selection from throughout Coltrane's middle and late periods, pieces that are certainly challenges for duo partners - not just in terms of their openness (of instrumentation and of compositional material) but because of the absolutely heavy benchmark set by Coltrane. How daunting! Dunmall, though, is such a powerful and emotional player that he makes the music his own. Gifted with a huge tone and technique, and an instinct never to vary too far from the motivic language of most of these pieces, he nods to the master here and there (those cries, those upper partials) but blows it down in his own way. And Bianco, what a whirlwind this guy is! It's not so much his indefatigable energy that impresses the most, but how much detail and nuance he imparts to an approach rooted in such sheer forward motion. Of all the pieces here, "Naima" is perhaps the most thoroughly transformed, not just because of the vigorous percussive undercurrent supplied by Bianco but because of Dunmall's ferocious tilling of the soil; he digs into some fierce double-time patterns, unexpected and heady trills, and precipitous chromatic lines. They have the smarts to vary the pace, though, as with a resolute and emotional "Alabama" and a surprising reading of "Giant Steps," which still has its distinctive musical personality but has somehow achieved the difficult effect of loosening its fairly involved structure. The lone original isn't quite as compelling as the Trane pieces perhaps, but it's a tough row to hoe and it's nonetheless got the same virtues as the other pieces here: harmonically open, lyrically direct, and flowing. After the nicely open take on "Living Space," the epic 28-minute journey through "Expression" is absolutely sizzling. Whew!

Jason Bivins

# New Issues



## TRANCE FORMATION, IN CONCERT, New Artists 541

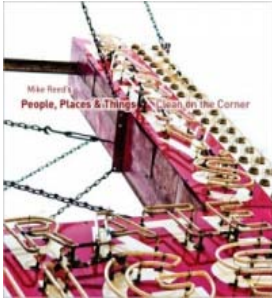
THE SAME MOON / WHEN  
SOULS RUN AROUND IN THE  
NIGHT / THE FIFTH STONE  
/ THE THINGS YOU SEE IN  
NEW YORK CITY / WHALE  
SONG / LINES AND CIRCLES,  
SQUARED / LOVE WITHIN A  
TIME OF TURBULENCE / SEA  
ISLAND SOMETIMES. 51:57.

Connie Crothers (p), Ken  
Filiano (b), Andrea Wolper  
(vc). September 20, 2009 and  
February 2, 2010, NYC.

One of the real pleasures of the last decade in improvised music has been the increased documentation of the superb Connie Crothers. One of her most enduring and empathetic partnerships is with the extraordinary contrabassist Ken Filiano. Here, on a release pairing a couple of live shots from Korzo and the Stone, they're joined by the imaginative and resourceful Andrea Wolper. The combination of spoken words and free improvisation is a deal-breaker for some fans, but it's hard to imagine folks not being taken by this vocalist who operates somewhere in a territory between Jeanne Lee and Maggie Nicols. She's playful, musing, and has careful attention to phrasing that balances out her sonic range. I was on board as soon as she began halting posing questions about diminishing understandings and perspectivalism in the thick of the dark shapes and brilliantine chords of "The Same Moon." The music on these tracks is relentlessly moving and imaginative, with Crothers and Filiano so in tune with each other that they're able to create all manner of shade and mystery when accompanying actual lyrics, and construct wondrously strange architecture when all three are deep into pure sound. On the slashing "When Souls," for example, Wolper trills and coos and ululates as Crothers pounds out clear, forceful lines against groaning arco. On "The Fifth Stone," Wolper creates some Galas-like moments of intensity, while on the quirky "The Things You See in New York City" the music is as jittery and overwhelmed as the city it's dedicated to. Some of the best moments come deep into the disc. "Whale Song" is enchantingly sparse and crystalline, but its closing minutes shift unexpectedly into a rush of heady, disorienting, pinwheeling motion. Filiano's robust and animated playing on "Lines" seems like it's the fuel animating Wolper's high-flying lines, which at times pause in flight to twirl downward into some kind of incantation. And I was knocked out by the marvelous piano clouds and mewling vocals on "Love Within a Time of Turbulence." Come to think of it, that title might be a fitting byline for what this trio's all about.

Jason Bivins

# New Issues



## MIKE REED'S PEOPLE, PLACES, AND THINGS CLEAN ON THE CORNER 482 MUSIC 1081

THE LADY HAS A BOMB/  
OLD/ DECEMBER?/ WHERE  
THE STORY ENDS/ SHARON/  
HOUSE OF  
THREE SMILES/ THE  
EPHEMERAL WORDS OF  
RUTH/ WARMING DOWN.  
45:28.

Mike Reed, d, perc; Greg  
Ward, as; Tim Haldeman,  
ts; Craig Taborn, p 5,7;  
Josh Berman, cornet 6,8.  
September  
and October, 2010, Chicago,  
Illinois.

The Chicago quartet's first three releases paid homage to that city's jazz, blues, and improvised music of the latter part of the 1950s. Although the present recording departs from that theme, Chicago icon Roscoe Mitchell's mournful blues, "Old," is included, as is undeservedly-obscure Chicago alto saxophonist John Jenkins's hard bop swinger "Sharon." They complement leader/drummer Mike Reed's six originals. And this time, the group's normal instrumentation of alto and tenor saxophones, bass, and drums is augmented by Craig Taborn's piano on two tracks and Josh Berman's cornet on two others. Their music exhibits an optimal amount of both freshness and familiarity. There's enough straight-ahead swing and bop-derived phraseology to keep traditional listeners grounded, but there are also sufficient forays into free jazz territory to keep those listeners on their toes. As an example of the former, the saxophone exchanges on the blazing "Sharon" bring to mind the tenor "battles" and "chases" of times past involving Chicago native Gene Ammons and others. Standing in contrast is "The Lady Has A Bomb," where squeaks, squawks, and unmeasured runs are not uncommon. And the dirge-like "December?" at times projects an almost ambient feeling with its non-conventional bass sounds, high-pitched bells, and barely moving saxophone lines. The members of the quartet have been together long enough to coalesce as a unit. Plus, they're all fine improvisers who handle their instruments with easy agility. The latter applies to their guests as well.

David Franklin

# New Issues



## CHARLES GAYLE TRIO, LOOK UP, ESP 4070

ALPHA / HOMAGE  
TO ALBERT AYLER / I  
REMEMBER DOLPHY / IN  
THE NAME OF THE FATHER /  
THE BOOK OF REVELATION.  
71:17.

Charles Gayle (ts, bcl, vcl),  
Michael Bisio (b), Michael  
Wimberly (d). September 19,  
1994, Santa Monica, CA.

What heads must have been blown back when Gayle brought his fiery trio to sunny Santa Monica nearly two decades past. There's a fierce, furious commitment audible from altissimo note one in this music, and it continues - with plenty of shade and light, and even a Gayle monologue - unrelentingly, for over an hour. You all know what Gayle brings to the table, so in many ways the shape and color of the music will be determined by his partners. Bisio's limber counterlines snake throughout this music, and his sweetly groaning arco solos are all over the set (very effective and almost metallic on "Alpha"). Wimberly is no mere basher, and his continually remade cymbal lattice one of the keys to the music's detail and density. Gayle is in great form here. The best place to appreciate this is in listening to him transform the Ayler phraseology audible in the dedication piece, doing so as a loving, open tribute within the distinctive improvisations that are Gayle's own: more forceful, more agonized, denser, with folk fragments emerging only to be sublimated in a roughly scratchy vocalic conclusion. The bassist and drummer get a marvelous turn in the spotlight on the varied "I Remember Dolphy." But from there the dynamic changes quite considerably. On "In the Name of the Father," Gayle begins firmly addressing his audience, saying "We're gonna talk about abortion . . . We're gonna talk about God" and urges the audiences to listen to Coltrane and Ayler since they dedicated their music to God. "You gotta understand what that means. You say you love John Coltrane but you couldn't love John Coltrane if you didn't understand that his music was about the Holy Ghost." Proceeding from there to excoriate a litany of other sins, Gayle says frankly "I'm not trying to entertain you, I'm not trying to be a rapper, I'm not trying to do nothing but set the record straight." And from there the band positively launches into the music's most ecstatic, enthusiastic moments. After this, the music is staggered, fractured, almost segmented on the lengthy closer. There's focus and structure audible in all of it, purposeful lines that ascend into shrieks and squeals, and eruptions of uncontainable noise (mostly joy).

Jason Bivins

# New Issues



## ERIC BOEREN, COCONUT, PLATTENBAKKER 03

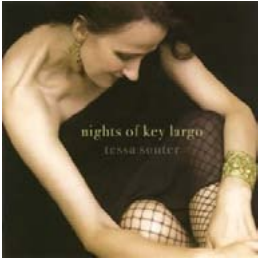
COCONUT / WHAT  
HAPPENED AT CONWAY  
HALL, 1938? / SHAKE YOUR  
WATTLE / THE FISH IN THE  
POND / LITTLE SYMPHONY  
/ CRUNCHY CROCI / PADAM  
/ JOY OF A TOY / JOURNAL  
/ BEETEE'S MINOR PLEA.  
58:57.

Eric Boeren (cnt), Michael  
Moore (reeds), Wilbert De  
Jooode (b), Han Bennink  
(snare d). June 3, 2012,  
Amsterdam.

It's always a treat to listen to this strong, supple, joyous quartet. Most will focus on the limber, buoyant interaction of the horns, and that's a smart move. But for those who love to dig into the groovemaking of De Jooode and Bennink, note here that Bennink is essentially applying one part of his concert schtick to an entire set: just snare drum, kids. Snare on, snare off, sticks, brushes, hands, a whole range of sound. And the crisp writing throughout, from the vaguely "tropical" vibe of the title track through to some romping Ornette, gives him ample material to play with. It's the sheer spiritedness of the ensemble, though, that commends. As always, the leader is a treat to listen to. He's always coming up with another brisk, concise solo, whether on the sweet Booker Little track that closes the disc or on "Shake Your Wattle," where his tasty mute work impresses. Of course, Michael Moore would sound perfect in any era, any style of jazz, and his playing strikes me as endlessly fresh and new each time I hear it. He sounds fully himself on the Ornette tunes, and manages to make Boeren's originals (like "Conway Hall," with its tart, see-saw intervals) sound Ornette-ish in just the right measure. Frequently, they find themselves summoning a strongly sultry vibe in this music, moments of graceful lilt emerging from little thickets. But just as frequently they dial up some sizzling swing, only to have fun busting it apart and then taping it up for the long haul (De Jooode and Bennink once more are aces). Only with the opening to "The Fish in the Pond" does the band sound fully jagged and free, with horns laying coiling tones over the fractured rhythms, but that's only until a nice unison theme emerges, a bit reminiscent of "Law Years" in fact. Nimble racing here, blocky and squeaky there, this is yet another example of Amsterdam range. And listening to the band (especially Bennink and Moore) on "Padam" makes me wonder: how could anyone not want to listen to this?

Jason Bivins

# New Issues



## TESSA SOUTER NIGHTS OF KEY LARGO VENUS 1017

THE ISLAND/ CLOSE ENOUGH  
FOR LOVE/ MOONDANCE/ SO  
MANY STARS/ THE LOOK OF  
LOVE/ YOU ONLY LIVE TWICE/  
KEY LARGO/ SLOW HOT  
WIND/ MOON AND SAND/ I'M  
GLAD THERE IS YOU/ ALL OR  
NOTHING AT ALL/ MORNING  
OF THE CARNIVAL/ IMAGINE.  
64:06.

Tessa Souter, vcl; Joel Frahm,  
ss, ts; Romero Lubambo,  
g; Kenny Werner, p; Jay  
Leonhart, b; Billy Drummond,  
d. August 13, 14, 15, 2008,  
New York, NY.

Although she did not turn professional until she reached her forties, Tessa Souter, now in her mid-fifties, has become one of jazz's most highly acclaimed vocalists. Ordinary listeners and critics alike have raved about her lovely voice, her tasteful phrasing, her agile technique, and perhaps most important, her ability to convey the emotional meaning of a song. The well-received *Nights of Key Largo*, released in 2008, was actually her second album, with two more to follow, including 2012's "Beyond The Blue." "Nights of Key Largo" would be worth a listen if only for its repertoire, which consists mostly of gorgeous melodies by such composers as Johnny Mandel, Burt Bacharach, Sergio Mendes, Alec Wilder, Henry Mancini, and John Lennon. Many of them are familiar, while others, such as Benny Carter's "Key Largo," with its slow but deep groove, are less so. But Souter's uniquely expressive reading of the tunes, not to mention the caliber of her accompanists, makes the album special. Pianist Kenny Werner, drummer Billy Drummond, and bassist Jay Leonhart are widely-known as among the best in the business, and the Brazilian guitarist Romero Lubambo, who takes turns with Werner as the chordal voice in the rhythm section, is just as good. They provide luscious backgrounds for Souter's interpretations of the songs and integrate stellar improvisations of their own. The moving Souter/ Werner duet version of "The Look Of Love" is a gem. Lubambo is especially effective on the several Latin arrangements.

Don't expect much from the CD notes. Except for the credits, they're all in Japanese.

David Franklin

# New Issues



## TOMMY IGOE AND THE BIRDLAND BIG BAND ELEVEN

DEEP RHYTHM MUSIC  
(NO NUMBER)

NEW GROUND/ MOANIN/  
COMMON GROUND/  
ARMANDO'S RHUMBA/ GOT  
A MATCH?/ SPHERICAL/  
UNCLE BOB/ ON FIRE/  
BUTTERFLY/ OPEN  
INVITATION/ ALMA LLANERA.  
78:16

Tommy Igoe, d, perc; Chris Jaudes, Nick Marchione, John Walsh, Glenn Drewes, tpt; Isrea Butler, Andy Hunter, Jeff Nelson, tbn; saxes and flutes: Nathan Childers, ss, as; Matt Hong, as; Dan Willis, Rob Middleton, ts; Barbara Cifelli, bari s; Tom Kennedy, b, e b; Kenny Ascher, p; Rob Paparozzi, hca2; Hector Martignon, p8; Rolando morales-Matos, perc, vib1,6,8,9,11. No date listed, New York, New York.

Drummer Tommy Igoe exaggerated only slightly when he said of his big band that "we play loud and fast." Indeed, most of the tracks are "take no prisoners" swingers. Several of them are invigorated by Latin rhythms and percussion, the hard-swinging opener "New Ground" featuring an assortment of Caribbean beats as well as the energizing contributions of guest percussionist Rolando Morales-Matos. Chick Corea's "Armando's Rhumba," Paquito D'Rivera's arrangement of "Alma Llanera," and Michel Camilo's "On Fire," for which pianist Hector Martignon is added, reinforce the Latin connection. But more than half the charts embody the best of pure, straight-ahead, big band jazz. One such example is "Moanin," where harmonica player Rob Paparozzi wails some soulful harmonica, and another is the barn-burning "Got A Match" that validates Igoe's "loud and fast" comment. In contrast to all that up-tempo excitement, though, the slow-moving "Common Ground" projects a stately, reverential quality and Michael Brecker's funky "Spherical" lopes along at a jaunty medium pace. The ensemble, which boasts some of New York's best players, executes brilliantly. That and the sparkling, up-front drumming of the leader assure that they'll swing vigorously. Happily, the soloists maintain that high quality level. Tenorists Dan Willis and Rob Middleton, altoists Nathan Childers and Matt Hong, bassist Tom Kennedy, pianist Kenny Ascher, and trumpeter Drewes play often and well, the breakneck "chase" between Childers and Hong on "Got A Match" being a highlight of the album.

David Franklin

# New Issues

## JIMMY MULIDORE JAZZ FOR THE AGES (NO LABEL)

GIANT STEPS/ MULDOON'S  
JOURNEY/ FOR MOODY'S  
SAKE/ SATELLITE/ NIGALIAN/  
A LOVE SUPREME/ IT'S YOU  
OR NO ONE/ MULDOON'S  
MOOD/ WILLOW WEEP FOR  
ME/ INTERSTATE 15/ A TIME  
FOR LOVE/ DOXIE (sic)/  
FREEDOM JAZZ DANCE/  
ROWENA/ COUNTDOWN.  
78:36.

Collective Personnel: Jimmy Mulidore, comp, cl, ts, as, fl, b cl, ss; Dave Ring, Ron Feuer, Mike Montano, or Tomoko Ono, p; Billy Tragesser, kybd, vcl, comp; Santo Savino, Mark Barrett, or Dennis Mcquell, d; Arnold Jacks, Frank Fabio, Kevin Axt, Kenny Seiffert, John Lee, or Bob Magnusson, b; Jimmy Bruno, g; Azziz or Carlos Vasquez, perc; Randy Brecker, tpt; Richie Cole, as; Eric Alexander, ts. No dates given, Rosarito, Mexico; Las Vegas, NV; San Diego, CA; Rising Sun, IN.

A prominent member of the Las Vegas music scene, composer and woodwind specialist Jimmy Mulidore plays flute, clarinet, bass clarinet, and three of his saxes (soprano, alto, tenor)

on an extended program that includes four of his own tunes and a like number by John Coltrane.

The remainder consists mostly of jazz or popular standards. He appears in several ensembles recorded in various locations. The Coltrane charts plus "It's You Or No One" were recorded by a quartet in Mexico. Most of the other sessions, usually featuring a sextet, took place in Las Vegas or California, three of them live.

The majority of the players are based in Vegas or California and they are all accomplished performers. Perhaps the quartet's rhythm section of pianist Dave Ring, bassist Arnold Jacks, and drummer Santo Savino faced the greatest challenge, as Mulidore takes each of their difficult tunes at a breakneck tempo. Using clarinet on all of them, he displays a prodigious technique with his cohorts supporting him impressively.

On the other up-tunes and medium ones, Mulidore swings mightily in a comfortable boppish mode, usually employing one of his saxophones. Even so, his attractive flute work on his own ballad "Muldoon's Mood" stands out as a highlight of the album. Randy Brecker and Richie Cole come in for "A Love Supreme" (the one Coltrane tune not performed by the quartet), with Cole also appearing on Sonny Rollins' "Doxy." Brecker's trumpet engages Mulidore's bass clarinet in fascinating call and response on the former while Cole and the leader trade buoyant bebop alto choruses on the latter. In his one appearance, tenorist Eric Alexander lights up Eddie Harris's "Freedom Jazz Dance" with a passionate, brilliantly constructed solo. In her own single opportunity, the pure-voiced Anita Lea presents an emotion-laden reading of "A Time for Love." Keyboardist Billy Tragesser uses his instrument to good advantage in the sextet to mimic other relevant instrumental sounds from organ to full ensemble. He also contributed the bright contemporary tune "Interstate 15."

Some mistakes in the CD credits need to be addressed. Coltrane is credited with composing Jule Styne's "It's You Or No One" and Mulidore himself is listed as having written Ann Ronell's "Willow Weep For Me." "Doxy" is spelled incorrectly and "Countdown" is listed as having been recorded both in Mexico and in Las Vegas (it's obvious from its instrumentation that the former is correct).

David Franklin



# New Issues

## 1) JOE GILMAN RELATIVITY CAPRI 74119

THREE SPHERES / WATERFALL  
/ THREE WORLDS / SMALLER  
AND SMALLER / COVERED  
ALLEY / ENCOUNTER / SNOW  
/ DAY AND NIGHT / SKY  
AND WATER / DEWDROP  
/ ASCENDING AND  
DESCENDING. 63:30.

Joe Gilman, p, el-p; Nick  
Frenay, t, flgh; Chad  
Lefkowitz-Brown, ts, b-cl;  
Zach Brown, b; Corey Fonville,  
d. May 2, 2010.

## 2) PAUL WINTER SEXTET COUNT ME IN 1962- 1963 LIVING MUSIC LMU 44

A BUN DANCE / PAPA ZIMBI  
/ CASA CAMARA / THEM  
NASTY HURTIN' BLUES / VOCE  
E EU / INSENSATEZ / MYSTERY  
BLUES / CHEGA DE SAUDADE  
/ ROUTEUSNESS / COUNT  
ME IN / BELLS AND HORNS /  
SAUDADE DE BAHIA / CASA  
CAMARA / PONY EXPRESS /  
MARIA NINGUEM / TOCCATA /  
COUNT ME IN. 65:35.

Paul Winter, as; Dick Whitsell,  
t; Les Rout, bari-s; Warren  
Bernhardt, p; Richard Evans,  
b; Harold Jones, d.

Shall we peer in at the Eminent Jazz Reviewer as he starts a new CD by musicians he does not know? His face balances between cheerful expectation and worried dread. He thinks, again, of Eddie Condon's crucial question about music, "Does it come in through the ear like broken glass or like honey?" And, "Will I want to keep this disc or give it away after one playing?" With the first few bars of (1), he relaxes and stops thinking of himself in the third person.

"Does it sound good?" is the subjective question – and although "good" is such a variable thing, pianist Gilman's RELATIVITY is a pleasure. I listened to it without looking at the notes and heard late-Fifties onward hard bop and exploratory music that painted lovely inquiring pictures. The sounds here come from the largest Jazz tradition but there is no sense that Gilman and colleagues want to copy 1961 Blue Note or modern classical or anything else. When I learned that each of the original compositions was an evocation of an M.C. Escher painting, I understood even more about the sweet, probing music – winding, chiming, circling lyricisms at some points, energetic, focused, vigorous stomp at others. This would be a fascinating CD to play for children while asking them to draw what they heard in the music.

Michael Steinman

As someone who still searches through the bins at used-record stores, I am familiar with the Paul Winter Sextet, and the later Consort – at least from the frequency with which their issues over the last fifty years turn up. But I had never heard their music in any concentrated way until (2). I was unprepared for the energetic force of this small band – a small band with all the textures and shifts of a bigger one. I can understand what John Hammond and Dizzy heard in this group – impassioned solos and tight ensembles. The Sextet embodies one version of all that was good and intriguing in late Fifties Jazz. This commemorative issue is full of stars – Winter himself, Warren Bernhardt, Harold Jones, Chuck Israels, Ben Riley, Gene Bertoncini, Cecil McBee, Jeremy Steig, Freddie Waits – but I was impressed by players I had never heard of – saxophonist

# New Issues

CUPBEARERS / ALLY / THE  
SHERIFF / WITH MALICE  
TOWARDS NONE / ALL  
MEMBERS / MARILIA /  
SUITE PORT AU PRINCE  
/ NEW YORK 19 / QUEM  
QUIZER / THE THUMPER  
/ COUNT ME IN / REPEAT  
/ LASS FROM THE LOW  
COUNTRIE / DOWN BY THE  
GREENWOOD SIDE / WE  
SHALL OVERCOME. 75:00.

Jay Cameron replaces Rout;  
Chuck Israels, b; Ben Riley,  
d; Cecil McBee, b (12, 14,  
15); Freddie Waits, d (12, 14,  
15); Jeremy Steig, f; Gene  
Bertoncini, g (13).

### 3) ROB MAZUREK PULSAR QUINTET STELLAR PULSATIONS DELMARK DE 2018.

PRIMITIVE JUPITER / MAGIC  
SATURN / SPIRITUAL  
MARS / SPIRAL MERCURY /  
SPANISH VENUS / TWISTER  
URANUS / FOLK SONG  
NEPTUNE. 47:36.

Rob Mazurek, cnt; Angelica  
Sanchez, p; Matthew  
Lux, bs-g; John Herndon,  
d. March 2012: Chicago,  
Illinois.

Rout, trumpeter Whitsell first among shining equals. The two-CD set combines tracks recorded in the studio and their concert at the Kennedy White House – fourteen of the thirty-two tracks having never been released before. Very impressive and fresh-sounding. Count me in.

Michael Steinman

Cornetist / composer Mazurek has a good deal to live up to on (3) as delineated in the back-cover notes: "... the quartet sprays, throws, erupts and caresses 7 new Mazurek compositions that expand upon the idea of melodic freedom within the realm of shifting chromatics, pop-like harmonies, pulling anthems and contrasting pedal points. An exciting addition to the bursting catalog of Mazurek's constant search to crack the galaxial ceiling of what sound can do within the universe of personality and ethereal chaos."

Now, I did not read that uncredited effusion until I was in the middle of listening to the CD. A good deal of the music does in fact "erupt" in "ethereal chaos," with the four players taking single and collective percussive paths. The aural effect is rather like people talking loudly at once on superficially related subjects. And each of the musicians has an occasional tendency to treat his / her instrument as a drum --- fine for Herndon but tedious for the others. What gave me hope was the lyrical MAGIC SATURN and FOLK SONG NEPTUNE-- searching, full of possibilities, and to a lesser degree SPIRAL MERCURY and SPANISH VENUS.

Some might admire the controlled tumult of the other tracks, but they are too abstract for me. I did listen closely to the entire CD. Check it out for yourself.

Michael Steinman

# New Issues

## 4) JAMES MORRISON SNAPPY TOO MORRISON MR 020 ALEPH 046.

ALL OF ME / THE MASTER  
PLAN / I'M GETTING  
SENTIMENTAL OVER YOU  
/ THE CALL / NO REGRET /  
ZOG'S JOG / SAD BLUES / UP  
A LAZY RIVER / SOMEDAY  
MY PRINCE WILL COME /  
GOING HOME (Parts One  
and Two). 63:50.

James Morrison, t, tb, reeds,  
p, g, bj, b; Jeff Hamilton,  
d. Sydney, Australia; Los  
Angeles, CA; recording  
dates not given.

## 5) RAY PARKER SWINGIN' NEVER HURT NOBODY RAY PARKER (no #).

GUITAR SAMMICH – NOW'S  
THE TIME / THE BEST THINGS  
IN LIFE ARE FREE / MY  
HEART BELONGS TO DADDY  
/ ALWAYS / THE NEARNESS  
OF YOU / TOO CLOSE FOR  
COMFORT / ZINGARO / JUST  
IN TIME / GOODBYE. 56:48.

Parker, b; John Hart, g;  
Russell George, violin.

## 6) MAC GOLLEHON LA FAMA MAC GOLLEHON (no #)

**M**ulti-instrumentalist James Morrison is photographed on the cover of (4) peering through a trumpet, which might lead one to expect the expected. But no. As Morrison writes, twenty years ago he recorded SNAPPY DOO with Ray Brown, Herb Ellis, and Jeff Hamilton – an impressive credential in itself – but Morrison overdubbed all the other horns and reeds to create a nineteen-piece band (playing piano, four trumpets, four trombones, five saxophones). SNAPPY TOO is the next generation: a seventeen-piece band where Morrison plays everything including banjo and guitar, leaving drums to Hamilton.

A feat of this scope requires that a reviewer split him / herself in two. I admire Morrison's impeccable soloing on his horns and reeds, and the "band" is remarkable in its unified, rich sound – not like sixteen versions of the same player in different registers and timbres. That said, I wonder if this extraordinary technical achievement was the finest musical showcase possible. It is reminiscent of a television cooking program where a contestant must make dinner using only six ingredients. We admire the achievement, but does the food taste good? At times the Morrison "band" sounds like a glossy show band, a television orchestra circa 1980, inspired by the Basie band. A listener can decide whether the admiration one has for Morrison's daredevil feats is repaid by the music, beginning with the faux-Dixieland opening (recorded with its sound electronically limited before we move into "modern high fidelity") of ALL OF ME, the "traditional jazz" mannerisms of SAD BLUES and UP A LAZY RIVER, or the "train" effects at the start of ZOG'S JOG. Would this CD still seem impressive if we knew nothing of the wizardry behind it? The lovely unhackneyed NO REGRET might convince anyone, so begin there.

**P**ure pleasure – swinging string bass, guitar, and violin played by three casually eloquent masters of the form. Readers might not know Parker as well as they should, but he is a superb musician, arco or pizzicato – a big tone, beautiful time, splendid intonation – matched well by guitarist Hart (someone all the

# New Issues

LA FAMA / NEW MAC CITY  
/ INTROSPECTION / VOICES  
/ CASINO 14 / FRIED NECK  
BONES / DONDE LO HACE  
DUELEN / FOTOS DE LOS  
OCHENTAS / CONJUNTO  
MOODS / NITE TRAX / A  
NIGHT IN TUNISIA. 68:41.

Collective personnel:

Gollehon, t, tb; Charlie  
Palmieri, Larry Harlow, Hilton  
Ruiz, Gilberto "El Pulpo"  
Colon, Alon Nechusten, p,  
kbd, org; Carlos "Potato"  
Valdez, Frankie Malaby,  
SA Davis, Francisco "Kata"  
Bastar, Nicky Marrero, Pablo  
Rosario, Sammy Pagan,  
Poncho Roman, Jimmy  
Delgado, Ray Colon, perc;  
Tony Thompson, d; Bernard  
Edwards, Ray Martinez, Victor  
Venegas, Akex Blake, b; Ray  
Maldonado, Lester Bowie,  
Jose Febles, Doc Cheatham,  
"Puchi" Boulong, t; Jose  
Rodriguez, Harry D Aguiar,  
Barry Rogers, Michael Grey,  
tb; Baron Raymonde. <auricio  
Smith, Robert Arron, rds; A  
J Mantas, vib. 1980-1996,  
presumably New York, New  
York.

## 7) ERNEST DAWKINS AFRO STRAIGHT DELMARK DE 5001.

MR. PC / UNITED / AFRO

best singers in New York admire) and violinist George . . . whom listeners with long memories will remember as the bassist in the Pee Wee Russell Quartet of the middle Sixties. Yes, the fare might look simple – classic pop songs from the last century, a blues, a Jobim classic – but listening to this CD is like eating a tomato off the vine in August – flavorful, honest, fresh. No tricks, no "innovation," just harmonically sophisticated swing, adept but uncomplicated. And this trio hasn't fallen into the well-intentioned excesses of other string recordings: torrents of notes at too-fast tempos. No, they know what grooving is and practice that most uplifting art throughout. The title is true; this CD is restorative – jazz homeopathy.

Brass star Gollehon (trumpet, trombone, French horn) is featured almost exclusively on (6) – and one can hear why he worked memorably in the big bands of Rich, Kenton, and Buddy Morrow, before recording and performing with pop and rock stars from Madonna to Jagger. He can mutter atmospherically although he is often on the high wire above a symphony of Latin percussion. The music is entertaining jazz / dance, irresistibly rhythmic. But Gollehon is almost the entire show, although Lester Bowie is audible on NITE TRAX and Doc Cheatham and Ray Maldonado make appearances on MOODS. To the Latin jazz devotee, this will be a rare treat – a CD of live performances, hardly sedate.

I know that listening to music is not the same thing as trying on sneakers, but playing (7) immediately after the Gollehon collection was revealing. Dawkins' concept is simple: take established jazz standards associated with Coltrane and Shorter, with nods to Dizzy and Billie, and two Dawkins originals, perform them with a standard sax / trumpet / piano / bass / drums core unit plus Latin percussion. This idea would have sunk without the immense energy transmitted in the playing – not only in the two horns, but through Delisport, Paul, and Spencer. The band sounded so much bigger than the numbers would indicate, and I do not entirely credit the recording studio acoustics; Dawkins – a

# New Issues

STRAIGHT / CENTRAL PARK  
WEST / WOODY 'N' YOU /  
SOFTLY AS IN A MORNING  
SUNRISE / GOD BLESS THE  
CHILD / FOOTPRINTS / OLD  
MAN BLUES / JUJU. 67:44.

Ernest Dawkins, as, ts, perc;  
Corey Wilkes, t; Willerm  
Delisport, p; Junius Paul,  
b; Isaiah Spencer, d; Ruben  
Alvarez (3, 4, 8), Greg  
Carmouche (1, 6); Greg  
Penn (3, 10), perc; Ben  
Patterson, org (7). October  
28, 29, 2010; April 2, 3, 2012:  
Chicago, Illinois.

8) SOUTH FLORIDA  
JAZZ ORCHESTRA  
FEATURING WAYNE  
BERGERON, BRIAN  
LYNCH, JASON  
CARDER, GREG  
GISBERT, ALEX  
NORRIS, CISCO  
DIMAS, AUGIE HAAS,  
KIM PENSYL  
TRUMPET SUMMIT  
MAMA MAA 1043.

DAAHOUD / READ MY  
LIPS / EVERYTHING I'VE  
GOT BELONGS TO YOU /  
BLUES FOR THE TERRIBLE  
TWO'S / PEER PRESSURE  
/ SOPHISTICATED LADY /  
ONE FOR MOGIE / ALL THE  
THINGS YOU ARE / GOOD  
ADDICTION. 69:09.

passionate player who reminds me of Lou Donaldson -- and company have big sounds and improvise with feeling and ingenuity. And his commitment to the Latin percussion is deep: the title track here, although brief (ninety-four seconds) is given over to percussion -- reminiscent of Blakey's *ORGY IN RHYTHM* on a smaller scale. Although Dawkins is associated with post-bop and free jazz, he is solidly in the great traditions, and this CD doesn't feel at all as if he is consciously stepping back to make a point; it just sounds whole-hearted. *OLD MAN BLUES*, incidentally, isn't Ellington's 1930 romp but a Dawkins medium-tempo exploration that would have fit nicely in Kansas City of the late Forties, a soulful swagger -- with his soft-voiced conversational journey through familiar blues couplets. The closing *JU JU*, appropriately assertive, reminds us that Dawkins is far from being elderly or self-consciously retrospective: it is nearly ten minutes of vigorous energy.

Finally, there's a *TRUMPET SUMMIT*, (8) -- whose title misleadingly suggests one of those all-star affairs where the trumpeters get together to scream at fast tempos over simple repertoire. Cats in the alley. This summit is a delightful change, for there's very little upper-register pyrotechnicality, and the immediate impression is music played at a very high level by a unified orchestra. The soloists here are famous -- Lynch perhaps most so, but all the names will be familiar to those who love the instrument -- but they are part of this very expressive and empathic orchestra. So the CD never sounds as if the *Visiting Star* is playing a feature with a group of locals whose musicality is far below. The *SFJO* floats along on a splendid rhythm section, its own focused soloists, and hip arrangements. In the tradition of great big band playing but never clichéd or formulaic.

Michael Steinman

Collective personnel: Bergeron, Haas, Lynch, Gisbert, Carder, Norris, Dimas, Pensyl, t; Gary Keller, Gary Lindsay, Ed Calle, Ed Maina, Ken Matis, Mike Brignola, rds; Dana Teboe, Dante Luciani, John Kricker, Joanna Sabater, Jennifer Wharton, tb; Brian Murphy, Martin Bejerano, p; Chuck Bergeron, b; John Yarling, d; Raymer Olalde, Roberto Quintero, perc; Nicole Yarling, voc (3). August 2011, January 2012: Fort Lauderdale, Florida.

# New Issues



## GREG ABATE QUINTET FEATURING PHIL WOODS

RHOMBUS RECORDS 7112

ROGER OVER AND OUT  
/ PEAR FOR THE BEAR  
/ ROCCO'S PLACE /  
CARMEL BY THE SEA /  
MARNY / J.A.G. / SPECIAL  
K / CONTEMPLATION /  
GOODBYE MR. PEPPER /  
REALIZATION. 69:21.

Greg Abate, as, ss, bari s,  
flt; Phil Woods, as; Jesse  
Green, p; Evan Gregor, b; Bill  
Goodwin, d. 3/30-31/2012,  
Saylorsburg, PA.

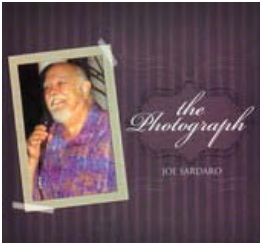
A decidedly credible post bop session fashioned by experts in the field. While leader Abate continues to demonstrate his proficiency on an array of horns (4/03, p. 121), Woods remains faithful to his trusty alto and brings it to bear on but five ("Roger/Rocco's/Carmel/J.A.G./Mr. Pepper") of the ten tracks. Eight of the compositions are by Abate, with Woods contributing his previously unrecorded homage to Art Pepper, and "Marny" the only other non-Abate line.

The three tracks ("Roger/Carmel/Mr. Pepper") on which both men play altos find them respecting each other's space rather than intruding provocatively. Neither man's solo on the Pepper tribute manages to mirror anything like Art Pepper's reckless intensity, which - in this case - is probably for the best. Abate plays tasty flute to Woods' alto on "J.A.G." which he explains is a dedication to his children, Jessica, Anthony and Gregory, "written in early 2000...recorded first on...Brazilia...with Saxophonist/Flutist Dan Moretti..." (Kinda weird, then, that the Cadence review of the Dan Moretti session cited was reviewed on page 92 of our 3/96 issue.) On the "Contemplation" track, Greg asks that we hear his flute work as symbolizing the "thoughts, dreams and wishes" he's had throughout his life. I tried, but ended up wondering why the "flute" for such heavy input. I would think that such recondite contemplation would call forth his baritone sax, which he plays on "Rocco's" and the lovely ballad, "Marny," both times to excellent effect.

Finally, on "Realization," Abate pulls out the stops and cooks aplenty on alto while the rhythm team bristles, with tasty solos from both pianist Green and bassist Goodwin. Never mind that my Mac wouldn't play the last 20 seconds of this track (dunno why and neither did Apple when I called them), my Onkyo did and it was well worth getting up off my rusty dusty to make the switch.

Alan Bargebuhr

# New Issues



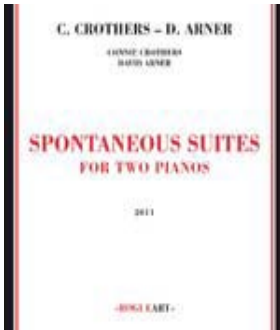
**JOE SARDARO  
THE PHOTOGRAPH  
NO LABEL NAME / NO  
CATALOG #**

THE DAYS OF WINE AND  
ROSES / THE END OF A LOVE  
AFFAIR / ALL OR NOTHING  
AT ALL / THE PHOTOGRAPH  
/ STAR EYES / THE MORE I  
SEE YOU / I CAN'T BELIEVE  
THAT YOU'RE IN LOVE  
WITH ME / WHEN SUNNY  
GETS BLUE / THE NIGHT  
HAS A THOUSAND EYES /  
SKYLARK / BUT NOT FOR  
ME / SUMMERTIME / ONCE  
I LOVED / THERE'S NO YOU /  
SECRET LOVE. 60:35.

Joe Sardaro, vcl; Doug  
McDonald, g; Harvey  
Newmark, b; Jack LeCompte,  
d; Charlie Shoemake,  
vib; Bob Summers, tpt,  
flgh. Recording date(s)  
unspecified; Woodland Hills,  
CA.

This is Joe Sardaro's third CD release ( 7/09, p. 91; 10/10, p. 198 ) and pretty much par for his course. From what I can piece together from the liner notes ( "In Joe's Own Words" ), he was born in the late 1930s or very early 1940s which makes him over 70 now. He started singing professionally when he was 20 (in or around 1960?) and some quarter of a century later, in 1986, Leonard Feather wrote ( as quoted in the CD's liner ) - "He leaves no doubt about his potential." OK, let's stipulate that Feather was talking about Sardaro. I'm willing to overlook the ambiguity in the assertion. (That this singer has chosen to publish the comment out of context seems to make clear that he sees no ambiguity.) Of course, the anonymous creator of the overall mini-LP package, has also chosen to quote Sardaro, himself, as follows: "Hip, but not over-hip." No idea when, and under what circumstances, Joe uttered those words. Was he being modest, defensive or boastful? Sardaro sings the title tune backed only by co-producer Doug McDonald's tranquil guitar. It's the only non-standard on the program and there is nary a word about it in the liner. The authors of the song are only partially identified: their first initials and last names only - "D. Caymm/T. Mann." Does this refer to Dori Caymmi and Trudi Mann, with Dori's last name misspelled? If not, I beg their pardons. This was the song that Sardaro chose to be the album's titular representative, so to speak - a dreary ode of regret with a rather convoluted lyric - "a moment in a picture lasts forever / full of promises that never / chased the shadows from the daylight / in a photograph of what we might have been." I find no other mention or recording of this song anywhere, so this would seem to be its premiere, but still not a word in the liner notes. And, getting back to the issue of unrealized potential, does the lyric's "what we might have been" have some resonance? OK, that's a stretch, I admit. Now, another quarter of a century since Feather's validation of Sardaro's potential, it's remains just potential. His heart is in the right place, but his vocal skills are still in a formative stage. He has intonation issues with less than confident phrasing compounding his problem. His lyric interpretations bring nothing

# New Issues



C. CROTHERS – D.  
ARNER  
SPONTANEOUS SUITES  
FOR TWO PIANOS  
ROUGUE ART 0037

SUITE I: AVIAN HOMAGE/ SUITE  
II: A MUSICIAN'S STORY/ SUITE  
III: THE METROPOLIS/ SUITE IV:  
CYCLE/ SUITE V: DANCES/  
SUITE VI: REFLECTIONS/  
SUITE VII: ARCANA/ SUITE VIII:  
APPARITIONS/  
INTERLUDE/ SUITE IX: THREE  
WORLDS/ CODA  
220:34

Connie Crothers, p; David Arner,  
p.

May 11 2009, Richard B. Fisher  
Center for the Performing Arts,  
Bard College, Annandale-on-  
Hudson, NY, USA.

exciting or new to any of the songs. The supporting quintet is a contingent of his friends "with whom I often worked during my 13 years in Los Angeles." They're fine, very professional. The CD has, at least, that much going for it.

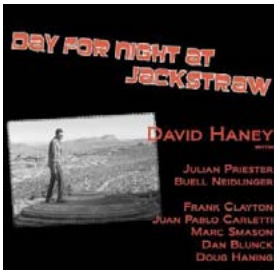
Alan Bargebuhr

**A**bsolute spontaneous improvisation isn't found often in a concert hall. Even rarer is when two exceptional pianists perform it well. Pianists Crothers and Arner perform every piece on this nearly 4-hour boxed set without a single preconceived notion going into the recording process. It is difficult to cite influences in these kinds of musical settings, but the music has hints of Alban Berg, Cecil Taylor, Anton Webern, and the blues. The music is varied but the melodic material is generally disjunct in nature. The harmonic elements range from static and droning to complex and fast-paced. On the whole, the music is generally atonal and rife with tone clusters, but a soaring melody will occasionally break through. "Suite I" is exceptional in its motivic development. There are some fascinating fourth-based quartal harmonies and a clever allusion to Gershwin's "Rhapsody in Blue" appears at 2:38 on the second track. "Suite V" stirs up a multitude of intertwining lines that create a wave of quilted piano sound. The overall effect is most prominent, but the subtle technique and sensitive touch of both musicians is notable, especially on "Suite VI." One of the longest sections, "Coda," is more playful and light than the rest of the suites and gives this expansive set of improvisations a delightful ending.

Dustin Mallory



# New Issues



## DAVID HANEY DAY FOR NIGHT AT JACKSTRAW SLAM 541

KHARTOUM/ LIGHTENING  
TOOTH AND THUNDER  
FOOT/ HYDROSCOPY/  
ELEPHANT OF SURPRISE/  
BLUES EVENTUALLY/  
POSSESSION OF FOXES 56:14

David Haney, p; Julian  
Priester, tbn; Buell  
Neidlinger, b; Frank Clayton,  
b; Juan Pablo Carletti, d,  
Marc Samson, tbn, shofar;  
Dan Blunck, ts, flt; Doug  
Haning, contra alto cl.  
August 22, 2000; May 24,  
2008, Seattle, WA, USA.

**J**ackstraw, David Haney's most recent release, combines the fruits of two recording sessions that took place nearly nine years apart. Although the personnel and instrumentation of these sessions differ greatly, the improvisations and expressive nature of each session acts as a connecting thread. The other key similarity between these two sessions is Haney's drama as a composer. Haney's remarkable compositions combine with sensitive and animated musicians to create a passionate experience.

The musical personalities of the members of the Priester-Neidlinger-Haney trio serve to make the first session an automatic attention-grabber. Priester, known for his work with Philly Joe Jones, Sun Ra, Max Roach, etc., performs with characteristic beauty. His rich, warm tone is inviting and his presentation moves seamlessly between playful and solemn melodies. Neidlinger, a musical veteran on many planes, offers a rhythmic complexity and maturity not often heard on his earlier recordings. A final footnote of interest from this session is Haney's prepared piano sounds on "Lightening Tooth and Thunder Foot."

The second half of this release takes the listener on another tempestuous yet regularly rewarding improvisational excursion. This half displays the efforts of an exploratory sextet. Although the trio recordings have a little more musical depth than the sextet recordings, the sextet is more adventurous in their efforts to discover the expansive possibilities of their instrumentation. The odd timbres of Samson's shofar and Haning's contra alto clarinet give the performances an added layer of aural intrigue.

Dustin Mallory

# New Issues



## MUSKAP UPRIGHT AT THE END OF LIPPESTAD PRISMA RECORDS

THEME FOR HENRY (TAKE 1)/  
THEME FOR HENRY (TAKE 2)/  
MARCHE MILITAIRE/ VIOLET/  
LIPPESTAD/ CLACRI-BADOU/  
TO MISTET/ MO2/ MO3/  
CHALUMODULE (TAKE 1)/  
CHALUMODULE (TAKE 2)/  
CHALUMODULE (TAKE 3)  
70:51

Jean-Francois Doucet, flt,  
pic; Jon Christophersen,  
alto cl; Harold Clark, b, vcl,  
electron; Anthony  
Barnett, perc, misc  
instruments.  
July 15, 26, 1976,  
Høvikodden, Norway.

Philosopher Lao Tzu stated that “Life is a series of natural and spontaneous changes.”

Using spontaneous music as a representative paradigm for life, the trio known as Muskap worked to create an intuitive music that was free from form and clichés. Deeply influenced by Karlheinz Stockhausen and his “Aus den Sieben Tagen,” Muskap’s sound draws from the experiences of life to create a conversational setting where three instrumentalists are free to discover human relationships on a new level. Although the liner notes give much of the inspirational credit to Stockhausen, it is Stockhausen’s mentor, Olivier Messiaen, whose influence can be clearly heard on these recordings. The rhythmic intricacies and birdsongs of Messiaen psychologically seep into the conceptual language of these musicians. The first important strength of these recordings is the abundance of variety. Often, pure improvisation can sound like a random jumble of sound, but Muskap is careful to vary the theoretical model for each performance. “Violet” begins as a commotion of noise but gradually moves into melodic brilliance as each instrument finds its place in the order. The title, “Marche Militaire,” perfectly describes the jovial, dance-like presentation of another performance. The highlight of the recording comes from Doucet’s flute and piccolo mastery. Of all of the musicians, Doucet seems to have a largest penchant for this type of musical setting. Each of these performances was recorded in July of 1976 and is just now being released to the public 36 years after the recording took place. Muskap stands as one of Norway’s earliest ensembles to explore this type of extemporaneous music-making. Spontaneity can be a double-edged sword. As Olav Thommessen’s liner notes state, “Occasionally, a musical situation emerges where nothing happens of much interest... This record is proof of what can emerge when things do go right!”

Dustin Mallory

# New Issues



**GIANCARLO MAZZU,  
BLAISE SIWULA,  
LUCIANO TROJA  
D'ISTANTE 3**

SLAM 537

ISTANTE 1/ ISTANCE 2/

ISTANTE 3/ ISTANCE 4/

ISTANTE 5/ ISTANCE 6/

ISTANTE 7 62:00

Giancarlo Mazzu, g, d; Blaise  
Siwula, ts, b cl, c; Luciano  
Troja, p Brooklyn, NY April  
25, 2011

**BILL GILLIAM  
ENSORCELL**

MPBG 004

DREAM SEQUINS PRELUDE/  
CURRENTS/ LARGE &  
PUFFY PART 1/ LARGE &  
PUFFY PART 2/ THREADING  
SARGASSO/ DRIVING/  
MOTION STILLNESS/ KEEP  
AHEAD OF MOVING/  
SHIFTING AIR/ IN A DANCE/  
LUMINESCENCE/ MINIATURE  
REALMS 41: 43

Bill Gilliam, p London, and  
Toronto, Ontario, January  
and March 2011

According to the notes, written by Siwula, these three have been playing together since 2006. Siwula curates an improvised music series where these three have played together. It is clear that they have been playing together as the interplay among all three is superb.

This is one of those records that illustrate that free improvised music can be consonant and melodic, though there are some raucous moments, especially on "2", where Siwula's sax swirls with nice chordal accompaniment from Troja and some basic drumming from Mazzu. There is a nice, very basic drum solo on this track as well, with Mazzu humming along. "3" features Siwula on bas clarinet. While he does not try to play like Dolphy, at times the influence is heard, and Mazzu's guitar accompaniment reminded me of what Mingus would do on bass behind Dolphy. "4" features Siwula's tenor accompanied by some piano and guitar. Siwula's tenor has a light sound, somewhere between Pres and Rollins, but every once in a while he gets a good growl going. But he always seems to come back to nice long melodic lines, on all horns, some of which sound like old pop tunes. On the last track, on clarinet, I thought he was going to go into a klezmer riff.

In short, a nice record that would hold up to many plays, and that might serve as a good introduction to free playing for people who usually do not listen to free improvisational music.

Bernie Koenig

This is a record that was not made for me, but I will try to be fair. It is solo piano, where Gilliam states that "These solo piano pieces are inspired by my desire to create complete compositions.....using my intuition to guide and structure ...."

The pieces are very melodic and tonal and do try to create moods. At times "Puffy" did sound like a cat on the keyboard. But most of the pieces just sound like a lot of notes, which, for me, do not add up to much. They may be pretty, and they may evoke moods in some listeners, but they do nothing for me. The playing is more complex than background music, and at times my ears did perk up, but not for long. People who like mood music might like this.

Bernie Koenig

# New Issues



## THE PEGGY LEE BAND INVITATION DRIP AUDIO 853

INVITATION/ WHY ARE YOU  
YELLING?/ YOUR GRACE/  
CHORALE/ PATH OF A  
SMILE/ NOT SO FAR/ LITTLE  
PIECES/ YOU WILL BE LOVED  
AGAIN/ PUNCHY/ END  
WALTZ/ WARMING 62:42

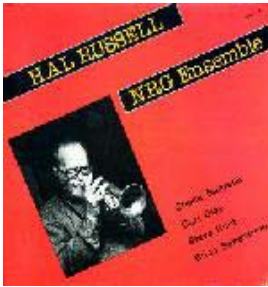
Brad Turner, tr, flgh; Jon  
Bentley, ts; Jeremy Berkman,  
tbn; Peggy Lee, cel; Ron  
Samworth, g, el g, 12 string  
g; Tony Wilson, elec g;  
Andre Lachance, elec b;  
Dylan van der Schyff, d, perc  
Vancouver, Canada

The Peggy Lee Band has been around for a while but this is the first CD of hers that I have heard. Lee wrote all but one of the songs. She states that Tom Cone and Levon Helm were on her mind when she wrote them. So that gave me a clue as to what to listen for.

There is more to this record than just small band arrangements of pop songs, especially with the use of the electronic instruments, on "Yelling" "Chorale," and "Far" all of which exhibit abstract sections, but they can hardly be called experimental, since melody and tonality always come through. In a sense this group gives new meaning to 'fusion' since there are strong pop elements, some good improvisations, and complex arrangements with classical overtones, but the overriding feeling for me is still the pop song. What keeps the pop or fusion feel is van der Schyff with, to me, some annoying cymbal crashes. He seems to get into a kind of fusion groove behind soloists, but the groove is appropriate to the over all feel of the playing. I found his playing especially annoying on "Smile." The horn soloists are all competent, but there is nothing new or adventurous here, keeping with the basic theme. The arrangements are nice, but also not particularly adventurous. I enjoyed the first few tracks, but the more I listened the less I liked it. I found myself wandering and thinking of other things while I was trying to carefully listen, although I did perk up at Bentley's solo on "Punch." This is a record for people who like nice small band arrangements of pop sounding tunes with some good solos.

Bernie Koenig

# New Issues



## HAL RUSSELL NRG ENSEMBLE NESSA 21

UNCONTROLLABLE RAGES/  
KIT KAT/ LINDA JAZZ  
PRINCESS/ SEVEN SPHERES/  
LOST OR?/ C MELODY MANIA/  
72:10

Hal Russell, d, C melody sax,  
cnt, Zither; Chuck Burdolik,  
ts, as, cl, flt; Brian Sandstrom,  
bass, trp, gong; Curt Bley, bass;  
Steve Hunt, vib, d

**N**RG is right. High-octane ensemble might be better. This group just comes out roaring. But, they also know how to play quietly and know how to mix it up so listeners are always kept on their toes, or should I say, ears I knew I had another CD by this group somewhere and dug it out before playing this, since I haven't heard that one in a long time. The personnel is about half the same and the energy is all the same.

In a sense the first track sums up the whole CD. We get raging saxophone with aggressive drums, quiet sections with bass and flute, then loud sections again with everyone playing. Most is improvised but there are written sections as well. There is a great composed ensemble section at the end of the first track, followed a long drum solo by Russell.

Then "Kit" changes the mood entirely with a lovely flute melody, followed by Russell on vibes.

There are ensemble sections between solos, but this track is carried by Burdolik. I don't know who Linda is, but after hearing this piece, I want to know her. Another high-energy piece with quiet sections featuring great solos by all. Hunt and Russell play both vibes and drums in similar styles, so I have to check the notes to see who is playing on which tracks. On vibes both play with high energy and play lots of notes but they do not use the motor. And the last big ensemble section effectively uses the gong. The use of the zither on "Spheres" adds an almost other worldliness sound to the piece.

While listening to this record I started to think about other free players and why some stand out.

Part of the answer is energy. Most free players do similar things---long lines, swirls of notes, little bursts. But here the energy is so high that the listener just gets caught up in the music and doesn't have time to reflect on anything else. The energy here was so high I felt like I needed a nap after the record was over.

What sets this group apart is that in addition to the free improvisations, there are also composed sections, which the ensemble works beautifully. Highly recommended.

Bernie Koenig

# New Issues



**ERIC ZINMAN,  
BENJAMIN DUBOC,  
DIDIER LASSERRE,  
MARIO RECHTERN  
ROCKS IN THE SEA  
CADENCE JAZZ 1225**

ROCKS IN THE SEA 48:53

Eric Zinman, p, euph;  
Benjamin Duboc, bass; Didier  
Lasserre, d; Mario Rechter,  
flt, reeds Paris France April  
28, 2009

Here we have an extended improvised piece, though composer credits are given to Rechter and Zinman, and they do carry the bulk of the piece. And, like all improvised pieces, there are loud and soft sections, full ensemble playing and individual solos. As with this type of performance, some parts work better than others. The beginning is full of energy but in some sense it was overdone—too much power to the wheels causes skidding.

Rechter's playing is energetic but at times it is like he is rowing in place instead of cruising down the river, to try and use the title. Also at the beginning Zinman's piano creates a wave of sound which at times competes with Rechter.

The quitter passages work better, especially when only two people play. In the larger places I find that either Zinman gets in the way of Rechter or Rechter uses lots of energy but ends up playing a whole lot of notes that don't always add up to anything. More rowing in circles, to use the imagery of the title again.

On the positive side, Rechter does turn in some nice playing in the quieter parts, especially on flute. And Zinman's turn on Euphonium provides a nice contrast to the high reeds. Duboc and Lasserre are in primarily supportive roles. Both demonstrate talents and I would have liked to hear them in more prominent roles. Duboc provides a strong anchor, and Lasserre knows when to be loud and when to be quiet.

In short, a mixed bag. Some really good playing and some okay playing.

Bernie Koenig

# New Issues



**GRATKOWSKI/  
BROWN/ WINANT/  
+ GERHARD E.  
WINKLER  
VERMILLION TRACES  
LEO 653/654**

CD 1: TRAMPOLINE/ RETORT/  
UNDERBELLY/ SIRENS/  
GESTICULATIONS/ OPAQUE  
CIRCLE/ FALL BACK/ FUNKY  
GHOST/ VERMILLION TRACES  
74:09

CD 2: BIKINI ATOLL/ VERGIN  
ON ORANGE/ SHADOW OF  
HANDS 41: 25

Frank Gratkowski, as, cl b cl,  
contra b cl; Chris Brown p, live  
computer signal processing;  
William Winant, perc; Gerhard  
E. Winkler, Computer and  
live electronics on Bikini  
Donaueshinger, 17 Oct 2009

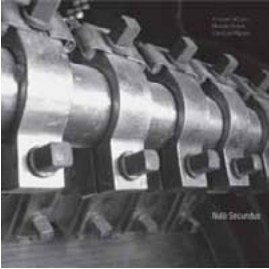
As the liner notes state, and as any astute listener can hear, this music sounds like contemporary composition, but is all improvised.

The three musicians met in 2006 and have been performing regularly together. Even though there are only three players, because of the nature of the sounds, it is often difficult to tell who is doing what. The electronic sounds dominate the performances. I am not sure if the reeds are electronically enhanced or if Gratkowski is just making various sounds with his instruments to work with the electronics. But there are places where it is clear that a sax or clarinet is being played. Brown's piano reflects various recent influences such as Cecil Taylor. To my ears, though Winant's percussion blends nicely with the electronic sounds, my own tastes would have preferred a bit more assertive percussion playing.

While the short pieces are okay, they go by too quickly. It is in the longer pieces that we get to hear some real developments and interactions between the players. This is especially the case with "Underbelly" and "Fallback." The pieces, like so many long improvised pieces, have their highs and lows, but in both of these pieces there is some nice sustained interplay. And the beginning of "Funky Ghost" with percussion and bass clarinet is a nice contrast to the very soft ending of "Fallback." Winant does play a bit more assertively on this track. He is playing various percussion instruments, and a drum set. "Bikini," the piece with Winkler, stands out a bit from the rest. It is a bit more complex and all four musicians play more. There is more electronics, but also more of everyone else. Some of the computer-generated sounds were prepared and the others had to improvise around those sounds. There is a lot of percussion, subtle as it is, some nice piano clusters, and some nice bass clarinet lines. And this just makes the point about the relationship between purely improvised music and contemporary classical composed music, where both forms use the same materials. And here they do it extremely well.

Bernie Koenig

# New Issues



## NULLI SECUNDUS CREATIVE SOURCES RECORDING 222

TRIOLOG/ SCHOCT/  
UBERSTURZ/ ACORING/  
GESCHIEBEMERGEL/  
FELLATMUNG/ UNKUNFT/  
FROSCHBALL/ WURFBLECH  
46:46

Andreas Willers, ac g, elec  
g; Christian Marien, d, perc;  
Meinrad Kneer, bass Berlin,  
Feb 20, 2012

Here we have another group playing improvised music that could easily be mistaken for composed music. The instrumentation is a bit different and this configuration sounds to me that they are more interested in sound textures than in developing melodic lines or harmonic progressions.

Most of the racks are fairly short, and that is a good thing, since there is little development. Once an idea has been worked through, they stop. "Acoring" makes good use of electronic sounds, but I would have liked more percussion. Willers seems to be the leader, with Maarien and Kneer following, but Kneer does come through in a number of places. I have heard him on a number of recordings in the past year, and know he is quite capable of getting out front, which he does on "Geschiebemergel." That piece goes on a bit too long. The first idea is completed, but then Willers goes off in another direction, which, to my ears, should have been a separate piece.

"Fellatmung" is the longest track and this one works. There is some really nice interplay between Willers and Kneer. I wanted more percussion. And after a while, I started to get hypnotized by the recurring patterns. "Wurfblech", the final piece, has some more spirited percussion, along with some nice electronic sounds from Willers and great support from Kneer. A record for people who enjoy electronic sounds coupled with some subtle interplay.

Bernie Koenig



# Obituaries

**Kenny Ball**, (trumpeter) died on March 7, 2013. He was 83.

**George Barrow**, (saxophonist) died on March 21, 2013 in New York. He was 91.

**Sir Richard Rodney Bennett**, (composer and pianist) died on December 24, 2012.

He was 76.

**Jacques Bisceglia** (photographer) died on March 1, 2013. He was 72.

**Claude Black**, (pianist) died of cancer on January 17, 2013 in Toledo, Ohio. He was 80.

**Brian Brown**, (tenor sax and composer) died from a heart attack on January 27, 2013, in Melbourne, Australia. He was 79.

**Tom Bruno**, (drummer) died on August 22, 2012, in New York. He was 75.

**Donald Byrd** (trumpet great, with over 20 records on Blue Note) died on February 4, 2013. He was 80.

**Dom Cerulli**, (writer) died on October 23, 2012, in Terrytown, New York. He was 85.

**Rudolf Dašek** (guitarist) died on February 1, 2013. He was 79.

**James DePriest**, (conductor) died from a heart attack on February 8, 2013 in Scottsdale, Arizona. He was 76.

**Mike Durham**, (trumpeter) died from a brain tumor on March 12, 2013 in Newcastle England. He was 60.

**Steve Ellington**, (drummer) grand-nephew of Duke Ellington, died on March 22, 2013, in Montgomery, Alabama. He was 71.

**Ross Gentile**, (radio broadcaster) died from kidney disease on February 23, 2013.

Host of "Standards In Jazz" on WSIE (88.7 FM) He was 60.

**Jim Godbolt**, (devoted 70 years to jazz as a band manager, booking agent, journalist and historian) died on January 9, 2013. He was 90.

**George Gruntz**, (bandleader) died on January 10, 2013. He was 80.

**Pat Halcox**, (trumpeter) died on February 4, 2013. He was 82.

**Rod Hicks**, (bass and cello) died from cancer on January 2, 2013 in Detroit, Michigan. He was 71.

**Jef Lee Johnson** (musician) died on January 28, 2013. He 54.

**Terry Lightfoot**, (clarinetist) died March 15 2013. He was 77.

**Janos Kőrösy** (pianist) died on January 21, 2013. He was 86.

**Butch Morris**, (cornetist, composer and conductor) died on January 29, 2013, in Brooklyn, New York. He was 65.

**Manfred Niehaus** (composer/violist) died on February 19, 2013. He was 79.

**Claude Nobs**, (founder of Montreux Jazz Fest), died on January 10, 2013, after several weeks in a coma following a skiing accident. He was 76. The rock group, Deep Purple referred to him as as "Funky Claude" in the song "Smoke on the Water."

**Melvine Rhyne**, (organist) died on March 5, 2013. He was 76 years old.

**Sonny Russo**, (trombonist) died on February 23, 2013. He was 83.

**Ross Taggart**, (sax and piano) died on January 9, 2013. He was 46.

**Paul Tanner**, (last surviving member of the Glenn Miller Orchestra) died of pneumonia on February 5, 2013 in Carlsbad, California. He was 95.

**Bebo Valdés**, (pianist, bandleader, arranger and composer) died from pneumonia on March 23, 2013 in Stockholm, Sweden. He was 94.

**Derek Watkins**, (trumpeter) died on March 22, 2013. He was 78.

**Virginia Wicks**, (jazz publicist) died on March 20, 2013. She was 92.

**Victor Ntoni** (bassist) died on January 28, 2013. He was 65.

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