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VOLUME 42 NUMBER 1

JANUARY, FEBRUARY, MARCH 2016

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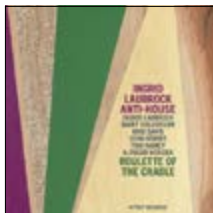
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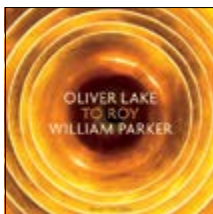
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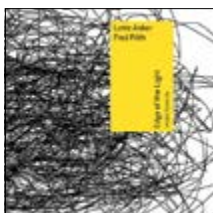
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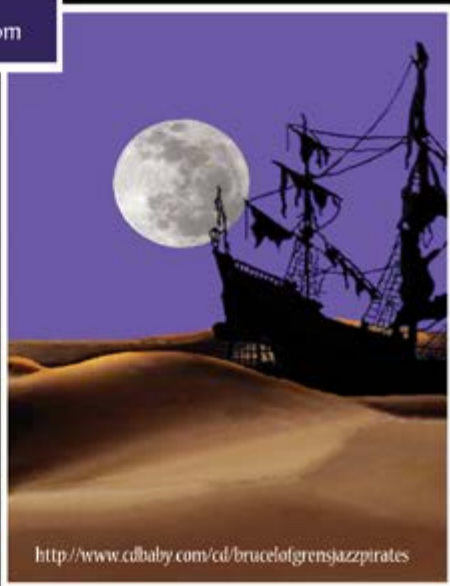
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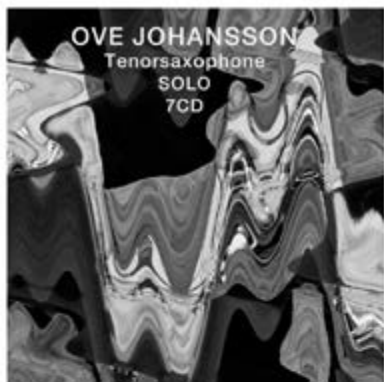
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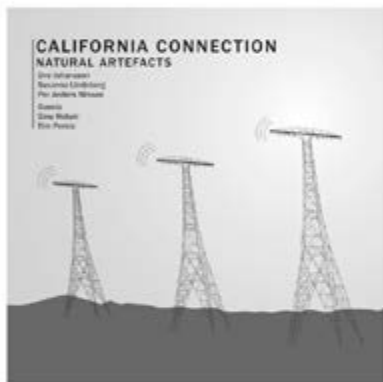
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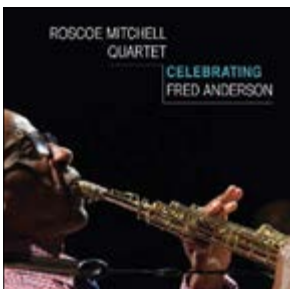
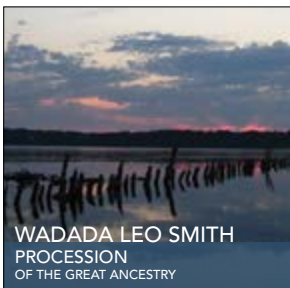
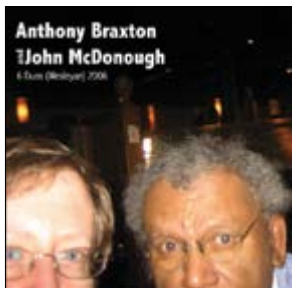
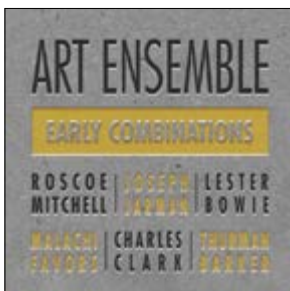
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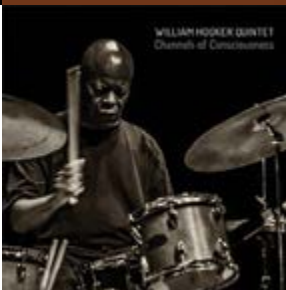
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Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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

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

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Trio-X - Live at the Sugar Maple

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

CIMPoL 5039:

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

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CIMPoL 5040:

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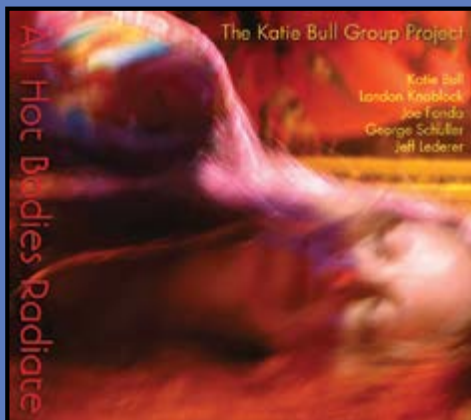
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5003	Joe McPhee & Dominic Duval	The Open Door
5004	David Bond Quintet	The Early Show (live at Twin's Jazz)
5005	Salim Washington	Live at St. Nick's
5006-5012	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Live on Tour 2006
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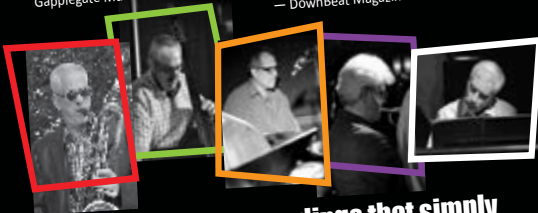
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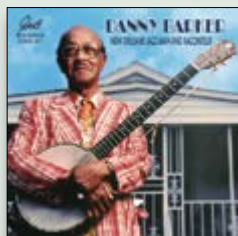
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 b cl: bass clarinet
 bs: bass sax
 bsn: bassoon
 cel: cello
 cl: clarinet
 cga: conga
 cnt: cornet
 d: drums
 el: electric
 elec: electronics
 Eng hn: English horn
 euph: euphonium
 fgh: flugelhorn
 flt: flute
 Fr hn: French horn
 g: guitar
 hca: harmonica
 kybd: keyboards
 ldr: leader
 ob: oboe
 org: organ
 perc: percussion
 p: piano
 pic: piccolo
 rds: reeds
 ss: soprano sax
 sop: soprano sax
 synth: synthesizer
 ts: tenor sax
 tbn: trombone
 tpt: trumpet
 tba: tuba
 v tbn: valve trombone
 vib: vibraphone
 vla: viola
 vln: violin
 vcl: vocal
 xyl: xylophone



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Cadence Magazine Editorial Policy

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

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Contributors

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Contributors

NADYA KADREVIS (Short Takes, Artistic Director) is a film maker, composer and musician living in Seattle, WA. Her work has been premiered in festivals throughout the world.

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

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

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

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

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

2015 - Top 10 Albums

TOP 10 OF 2015:

JASON BIVINS

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

DUSTIN MALLORY

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

JEROME WILSON

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

LARRY HOLLIS

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

2015 - Top 10 Albums

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

HISTORICAL TITLES/REISSUES

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

DON LERMAN

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

ZIM TARRO

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

Top Gigs 2015 Philadelphia, PA



Top Gigs 2015 Philadelphia By Ken Weiss

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

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

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



Top Gigs 2015 Philadelphia, PA

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



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



Top Gigs 2015 Philadelphia, PA



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

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

Top Gigs 2015 Philadelphia, PA



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

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

Top Gigs 2015 Philadelphia, PA



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

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

Top Gigs 2015 Philadelphia, PA



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

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

Top Gigs 2015 Philadelphia, PA



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

Gig Photos: Los Angeles, CA

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



Bobby Bradford: photo credit, Chuck Koton Photography



Vinny Golia, Bobby Bradford: photo credit, Chuck Koton Photography

Gig Photos: Los Angeles, CA



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



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

Concert Review



Photo Credit: Patrick Hinely

**Matt Wilson
Quartet
Jefferson Center,
Roanoke,
Virginia
March 21, 2015**

text and photographs
by Patrick Hinely, *Work/
Play*®

In fact, it was the Matt Wilson quintet, with guest pianist John Medeski, the drummer/bandleader's cohort from days of yore in Boston's Either/Orchestra, who also appears on Wilson's latest album *Gathering Call* (Palmetto) with this same ensemble. Said album informed the repertoire offered during their two sets, comprising Wilson originals as well as tunes by Monk, Charlie Rouse, Butch Warren, Hugh Lawson and Duke Ellington. Wilson's own tunes can seem deceptively simple, even innocent, when in fact they are deeply complex, fiendishly sly and rooted in a broad familiarity and profound understanding of the history of the music, always respectful of it if sometimes irreverently so.

Their group groove can sound as comfortably loose one moment as intricately intertwined the next, moving easily back and forth along a continuum from Cannonball to Ornette, with Wilson's charming humor putting the audience either at enough ease - or off-guard - to enjoy more 'out' stuff than they might if it was presented to them in a less user-friendly fashion. Therein lies one way of enabling an audience to pleurably grow its ears, a gift not many substantive bands today possess. Besides most anything Wilson is involved in - and he has created other ensemble contexts of and on his own besides this one - only *Mostly Other People Do the Killing* comes to mind. In these times of a seemingly ever-shrinking market, jazz cannot possibly have too many such ambassadors whose music is so inviting as well as challenging, while at the same time, dare I say it: entertaining.

Everyone in Wilson's group also leads at least one band of their own, some with overlapping personnel, which may speak to their comfort level in shifting back and forth between supporting roles and the soloist spotlight. There is much

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personality to this music, but no ego, rather, a lot of heavy collective lifting, pushing one another to surprise each other, and in the process, themselves as well, and none more so than Wilson himself. Since 1996, he's assembled this group of like-minded players, all of whom can roam as freely as he can, without wandering. They've been at it plenty long enough now to have plenty to share and nothing to prove. Even while 'out' – and they got out there, collectively and individually – savoring the process, without getting lost in the moment, rather, discovering: they were exploring, taking us along on the scenic route...

Saxophonist and clarinetist Jeff Lederer is Wilson's longest-standing cohort in this group, and can converse with equal eloquence be it grits and gravy or Albert Ayler. Cornetist Kirk Knuffke has impeccable creds, from Butch Morris inward, and good sense of humor, as do they all. Bassist Chris Lightcap studied with Cameron Brown and Milt Hinton, so he can – and does - cover a lot of waterfront. And then there was special guest Medeski on grand piano. He is versatile in the same sense that the ocean is big. As a group, they have a collective sense of proportion that allows them to move fluidly between or beyond structure and freedom, from Louis Armstrong to Sun Ra, which is plenty of spectrum. And they did.

Wilson himself is possessed of a wholesome Midwestern demeanor, one with impish but good-natured overtones, or, as my esteemed colleague Nate Chinen has put it, "mischievous but sentimental, pushing through brambles with exuberance and a rummaging sense of invention". This puts him in the catbird seat with audience and colleagues alike. He is also one hell of a drummer, a man for all seasonings, one of the most able around, as was recognized much earlier on in his career by the likes of Dewey Redman, Charlie Haden* and Mario Pavone, as well as Denny Zeitlin, Jane Ira Bloom and a host of others, equally adept playing inside or out, which few can do so well; Higgins, Blackwell and Motian come to mind. Wilson, like all of those guys, knows the history of jazz is the foundation to a big structure, one which need be neither museum or prison.

Most of the 100+ folks at the Jefferson Center's Rehearsal Hall had the look of regulars. Many were; this venue has been presenting a high-quality, varied series of concerts for enough years now to have a legion of willing recidivists, which is not the sort of support system that can be generated overnight, and is essential for creating something long sorely needed in this country: a nationwide infrastructure for jazz performance. Gigs like this

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prove it can be done, even in places like Roanoke, thanks to wide-minded presenters like Dylan Locke. Chances are they found each other: Wilson is more activist in beating the bushes off the beaten path than a lot of jazz artists, who leave it to managers with too many clients and, through this, has succeeded in upping his bookings. It was a short tour, but Roanoke put them in their fourth state in four days.

Wilson's stage banter between tunes was engaging in its brevity and wit, including his recitation of Carl Sandburg's "Bubbles", which he also recorded earlier with his Arts & Crafts band on *An Attitude for Gratitude* (Palmetto). He gave a salute to the late local native pianist Don Pullen, mentioning an affection for the quartet Pullen played in with George Adams, Cameron Brown and Dannie Richmond, which I recall as always being muscular and exuberant, two adjectives which are equally a propos for Wilson's band. I could imagine Pullen smiling down on Wilson and company, just as Mingus must have smiled down upon Pullen and company...

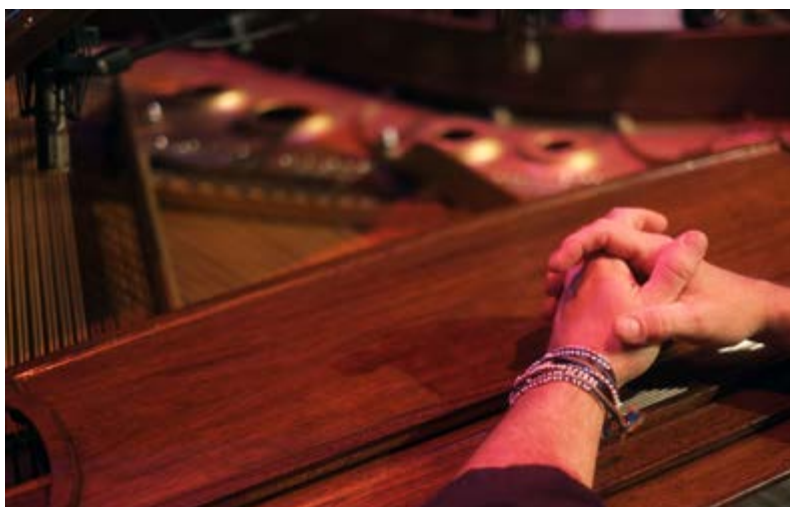
At the end of the later set, the feeling was more celebratory than triumphant, that good news had been shared, and everyone came out ahead. This is as it should be. It was a totally satisfying experience. That basic optimism which underpins Wilson's entire operation makes him as close as I have yet seen to a musician without limits, just the sort of Energizer Bunny who makes me feel reassured about the future of the music.

* Looking ahead: Wilson mentioned during dinner that he'd played for the Town Hall tribute to Haden a couple of months earlier, and that the Liberation Music Orchestra recorded three tunes the next day (with Steve Swallow on bass) which will be heard, alongside Haden's own final recordings with the group, on a forthcoming album on Impulse.

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Matt Wilson at soundcheck. Photo Credit: Patrick Hinely



Special guest pianist John Medeski at soundcheck. Photo Credit: Patrick Hinely

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The band mug shot: (l-r) Jeff Lederer, Chris Lightcap, Matt Wilson, Kirk Knuffke and John Medeski. Photo Credit: Patrick Hinely



The band action shot: (l-r) John Medeski, Kirk Knuffke, Chris Lightcap, Jeff Lederer and Matt Wilson. Photo Credit: Patrick Hinely

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Chris Lightcap (left) in performance Photo Credit: Patrick Hinely



Jeff Lederer in performance with half a clarinet
Photo Credit: Patrick Hinely

Concert Review



Kirk Knuffke in performance Photo Credit: Patrick Hinely



John Medeski, after the gig – a fine evening's last shot... Photo Credit: Patrick Hinely

Short Takes Philadelphia, PA

PHILADELPHIA - And then there were two – two Jazz clubs in town - that is. Withlittie fanfare, well-known local entrepreneurs, Robert and Benjamin Bynum (of Zanzibar Blue fame), opened South, a new Jazz club featuring local and national acts six nights a week. The 6,200-square-foot restaurant, located on the revitalized North Broad Street section just above City Hall, specializes in Southern cuisine and is the site of a vacated high-end restaurant that came loaded with millions of dollars of ready to go equipment and fixtures. Pianist Orrin Evans is curating Wednesday nights with a flare for the adventurous sounds (such as Marc Cary and Buster Williams) while Thursday duties belong to bassist Gerald Veasley who presents smooth Jazz artists (such as Kirk Whalum and Chuck Loeb) doing straight ahead Jazz. . .The Charles Evans Quartet featuring Dave Liebman at the Philadelphia Art Alliance (PAA) on 9/18 (Ars Nova Workshop) presented two artists who top the critic's lists on their respective horns – baritone and soprano sax – horns which are underutilized and underappreciated in today's music. Evans' interest lies in chromatic improvisation and composition and furthering the reputation of his unwieldy instrument. Before commencing with "On Beauty," Evans said, "We will expand on the most beautiful attributes of what we've been working on," and then opened with a long solo bari section that included blown overtones and total command of his horn. Evans has learned to move his body – side-to-side or front-to-back – to alter sound dynamics, and his efforts collided and contrasted smartly with Liebman's soprano and the band (Ron Stabinsky (p) and Tony Marino (b)) which sounded orchestral. Evans spoke post-set about his relationship to the baritone sax and to Liebman, who he studied under. He noted that Liebman, "Dropped the tenor for fifteen years to focus on the soprano and you can really hear what you heard tonight. He's my inspiration to do the same thing on baritone. It's wide-open logistically as one of the saxophones that hasn't been really explored, especially in this chromatic area." . . .Chris' Jazz Café celebrated 25 years of bliss and business on 9/18 by presenting Orrin Evans' CD release party featuring Sean Jones (tpt), Luques Curtis (b) and Mark Whitfield Jr. (d). Evans wasn't narrowing his sights on just the new CD - an early take of his oldie but goodie, "Don't Fall Off the L.e.j.," complete with its tricky twists, was fine but things really picked up towards the back end as the quartet sprung to life. The second set ended with an inspired version of the late Paul Motian's "Mumbo Jumbo." . . .The Thing returned with a vengeance on 9/28 (Ars Nova Workshop) at FringeArts. Wearing their battle gear - Ruby's BBQ t-shirts – Mats Gustafsson (ts, bari s), Ingebrigt Håker Flaten (b) and Paal Nilssen-Love played exhilarating music that mixed in some tranquil sections and the rare beautiful melody. Gustafsson's baritone sax roared and got swung around so hard it resembled a willing dance partner. A surprise cover of Ornette Coleman's "Perfection" was prefaced by Gustafsson – "I got this song from Frank Lowe. He got it from Ornette and recorded it. I don't believe that Ornette ever recorded it." Flaten and Nilssen-Love have grown as a rhythm section through their many years of sharing into one of the most impressive performing engines on the scene, truly a sight to witness. Post-gig, Gustafsson spoke privately of the grave situation looming at his current home in Austria near the Hungarian border where a steady stream of refugees march to safety. His town has rallied behind them and he's joined in by giving away loads of shirts, food and personal hygiene items to the wandering herds. Prior to The Thing, Evan Parker and Ned Rothenberg performed as a duo with an array of horns. They've built quite a sympathetic relationship, bordering on absolute telepathy, and finished each other's thoughts on stage. It seemed the only thing that was planned was choosing complimentary axes such as bass clarinet pairing with clarinet and alto sax with tenor sax. When Parker allowed photos later in the night, he made note that because he had a large head, he needed to be in the back of a group shot so his head would look smaller. (This is the type of vital reporting you can only get in Cadence Magazine.) . . . NEA Jazz Master Dave Liebman was back performing in the area (he lives in nearby

Short Takes Philadelphia, PA

East Stroudsburg) on 10/3 at Bucks County Community College with his "Expansions" group – Bobby Avey (p), Matt Vashlishan (reeds), Tony Marino (b), Alex Ritz (d). Their jam-packed 75-minute set included "Continues To Ignore," an early thriller that featured Marino, Lieb's longtime right-hand man, on electric bass adding color, and Ritz laying out a rolling drum beat while the two horn men stood side-by-side, trading lines on soprano and clarinet. Liebman's solos were surprisingly brief but bursting with fury. They covered Monk's "Ugly Beauty" by commencing with an Avey solo that was unusual in that he played without any of Monk's trademark knotty chords. Once the horns joined in, they also followed suit. Liebman pulled out his small wood flute for the finale of Coltrane's "India" but soon returned to soprano. Vashlishan's alto sax work was aggressive and bright and eventually the leader finally stood and took a long, meaty, passionate solo. Saxophonist Phil Woods, Lieb's good friend who lived near him, had died a few days prior to the concert and Liebman dedicated the show to him – "Everything we play for the next few months will be for Phil Woods." Post-set he also said that Woods, "Left a lot of good stuff for us. He did his job." Apparently, Woods, who suffered from emphysema and required oxygen, decided he was done and called his close associates together to declare enough was enough, he would go out on his own terms. Liebman said, "I was talking to him and 5 hours later he was gone. He did it his way..." In The Sea featuring Tristin Honsinger on 10/4 at The Rotunda (Fire Museum Presents) offered a rare chance to catch the famed cellist without his ICP bandmates. He was finishing up a tour with two Montreal artists, Josh Zubot (vin) and Nicolas Caloia (b), in a trio that came together two years ago in a Montreal café. It turned out so well that they decided they needed to continue on. The string trio covered music from many different genres including Classical music to waltz tempo, Jazz, folk and free, sliding across barriers without warning. At points, Honsinger would energetically stand and spout words or the beginnings of a short story for comedic relief. He even sang in Italian. When asked how the spoken portions related to the music and if it was preplanned he said, "I think the words are music. Some are arranged, some not. We have to find the possibilities." Zubot explained that they were playing music designed by Honsinger - "Tristan developed a few little things that are directions of where we can go in the past but for this tour, since we are playing a lot of shows [11], so Tristan brought his music. He's given us little melodies but there's a lot of open space around it so a lot of it is improvised. We try and take adventures." In The Sea was preceded by a new local trio featuring two trombones and a trumpet – a combo you don't hear every day. Trombonists Dan Blacksberg and Connor Przybyszewski joined trumpeter Heru Shabaka-ra and worked off of newly written charts. Blacksberg, who's made his biggest mark in the Klezmer field, said, "There can never be enough trombones!" ... Dave Burrell and Andrew Cyrille have been an item, off and on, since 1969 so it's no surprise that their performance on 10/10 at the Phila. Art Alliance (Ars Nova Workshop) under the moniker of the Dave Burrell Full-Blown Duo featuring Andrew Cyrille was so stunning. Both artists, with such varied virtuosic skills and deep, deep respect for the Jazz tradition, shined when covering a number of prized Jazz standards. "Lush Life" was done in a delicately striking manner that included splashes of cymbals until a late dissection of the tune opened it way up. After playing "I'm in the Mood for Love," which segued into "April in Paris" and brought rounds of cheers from Burrell's adopted hometown (of many years) audience that came to pay tribute to Burrell on this night that served as his 75th birthday celebration, he stood and said, "The amazing audience tonight is very appreciated," and kiddingly said, "So I'm gonna pass the hat!" Burrell also covered his own original work, opening with "Black Robert," which featured his percussive playing and piston-like fingertips shocking the ivories. He covered one of his Civil War compositions, "Fancy Trade Nightmare," and a swinging

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minor blues called "The Box." The event's highlight actually came as a result of a call-out from the audience – a request for "Somewhere Over the Rainbow." "Oh, yeah, that's a beautiful piece," Burrell said and preceded to play it. The beloved tune commenced in the traditional fashion and then was slowed down or sped up at times and widened up with big chunks of the melody joyfully propped up. Cyrille stuck to his brushes the entire time and gave a tutorial on the (almost) lost art of brushwork... Just a few blocks away that same night, the Gary Bartz Quintet was playing Chris' Jazz Café but unfortunately, it played without its leader. He made sound check but stuff happens and he didn't make the gig. But the show must go on, as they say, and Barney McAll (p), Paul Bollenback (g), James King (b) and George Bandy (d) were strong during the second set. McAll played inside and outside the piano and Bollenback never overwhelmed the stage, slipping in and out of the action but leaving his mark. The best solos of the set came from the back players – King's arco display of swirling agitation of his lower strings created new sounds – when asked about it he said, "I was just trying to play something," and later the stone-faced Bandy took a drum solo that built rhythms and led to a funk beat and the show's biggest round of cheers. Hopefully, Bartz will make a return for what would be his first appearance at the club... Leipzig, Germany's own, pianist Simone Weissenfels, was brought in by Fire Museum Presents for the second year in a row, this time on 10/17 at House Gallery 1816. Weissenfels connection to Philadelphia is by way of local sax sensation Keir Neuringer who lived in Europe for a time. The veteran pianist opened the night with a gripping solo set that featured silence and unpredictable power blows. Playing softly on the ballad-like first piece and then with up-and-down intensity on the second, Weissenfels turned to the inner workings of her instrument, reaching far inside to scrape and pull the strings to create an uneasy stretching effect before changing her technique to produce a dulcimer sound and then a bell-like ring. The second set featured Weissenfels with Keir Neuringer's Transformational Music Ensemble performing compositions and fully improvised sections. One of Neuringer's compositions was derived from the pitches in a Bach work... The Kenny Werner Trio at Chris' Jazz Café on 10/23 with Johannes Weidenmueller (b) and Ari Hoenig (d) has grown into a finely-tuned and sympathetic band that latches on to melodies and stretches them out without losing their base. Even when covering Ornette Coleman's "Peace," everything stayed very tasteful yet interesting. Werner's easygoing manner on stage (and off) promoted a relaxed atmosphere and his well-balanced set of originals, including his tribute to painter Jackson Pollack, "Jackson Five," which deals with rhythmic 5ths, as well as standards including Ellington's work, kept the audience on its toes. Hoenig remains adept at pushing his mates ahead... Montgomery County Community College hosted South African pianist Abdullah Ibrahim on 10/24 in their intimate and acoustically well-balanced hall. Commencing with a twenty minute solo section, the 81-year-old pianist performed buttery and sweet compositions that remained, as did all of the night's presentation, in the low to medium intensity range. Even when his six-piece band, Ekaya, stepped on stage, there were no moments of building passion or release so the 90-minute set quickly took on the feeling that we'd heard the music already by time the halfway mark was met. The four horns supported the leader even when taking their rare solos. Indeed, Ibrahim's music is his own and it's interesting with its blend of Cape Town rhythms, but there's a sameness to his melodic work. What was most grievous (and unforgiving) was that he never introduced a single member of his band or made sure they were listed in the program or at least, listed on his personal website. As a former apartheid freedom fighter, he of all people should be sensitive to holding other men down... The Ex formed in 1979 in the Netherlands as an anarcho-punk band but over time has incorporated a wide array of influences – check out their work with Ethiopian saxophonist Getatchew Mekuria. They've frequently performed with members of the Jazz community such as

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Ken Vandermark (ts, cl), who was on their current USA tour of 11 cities in 11 days. Their 10/26 hit at Boot and Saddle (Ars Nova Workshop) was a loud and sweaty delight powered by the grunge metal moves and guitar licks from guitarist Terrie Hessels, the band's only remaining original member. Vandermark set up in the back and played surprisingly subdued compared to the balls-out happening at stage front where the 3 guitarists held court. Drummer/vocalist Katherina Bornefeld announced that the last time they played in town, at a different venue, "We had the most hot gig [temperature-wise] in our career"... Swiss veterans of the experimental sound scene, Urs Leimgruber (ts, ss) and Jacques Demierre, performed at The Rotunda (Fire Museum Presents) on 10/27 and demonstrated a remarkably connected mindset, conjuring sounds and moods that were pleasant-sounding and revealing. They never ventured into the "insect noise" aspect of sound creation as they explored new fields of possibilities. This was to be a tour in celebration of the 15th year of their trio with bassist Barre Phillips but he was home in the south of France due to medical issues. Leimgruber said that when the duo plays, they still feel the presence of Phillips and hear him playing so it's still a trio to them. A video presentation of Phillips talking and playing was shown on a large screen above the musicians prior to their set and they indeed did start to play along with the recorded bassist before the video ended. The duo offered more than intriguing music, they were also fascinating to watch. Leimgruber took his tenor apart, scrapped metal parts together and blew through the ends of the pieces. The shaggy, white-haired Demierre heroically worked over an elderly, untuned upright piano without complaining. He spent a good deal of time playing inside the instrument as well as its wood case... Joe Chambers made a rare visit to the area at the Clef Club on 10/30 along with Rick Germanson (p), Ira Coleman (b) and Bobby Sanabria (perc). Chambers, who had a large contingency of family members and friends in the audience, stuck primarily to vibes for both sets, moving to drums at rare times to duel with Sanabria who shifted to congas. The leader noted his love for Horace Silver compositions, especially his less well-known tunes, such as "The Outlaw," which explains why Chambers named this quartet The Outlaw Band. The second set featured a burning take of Rollins' "Airegin," followed by a tune called "Underground System" that Chambers renamed "Underground Railroad." He said, "It's written by an Austrian but it sounds just like gospel." Opening with a churchy piano section, the melody was very reminiscent of Abdullah Ibrahim's tribal rhythmic pieces... German pianist Hans Ludemann is back as a visiting professor at Swarthmore College for a year which gives him a stage to perform on every few months. Growing up just outside of Cologne (Koln), as a 14-year-old Ludemann encountered Keith Jarrett's famous 1975 Koln Concert ECM recording which drove him to a career in contemporary Jazz. What seemed "a complete mystery to me at the time," he says, has now been fully digested and forged to memory and, "It seems to work like a piece of Classical music." The 11/1 world premiere of Ludemann's "Homage a Koln Concert" at the college celebrated the 40th jubilee of Jarrett's performance, the best-selling solo piano recording of all time. Ludemann craftily combined sections of Jarrett's work with his own improvisations and compositions for a tour de force presentation that tethered Classical and Jazz music into a convincing merger that pushed and pulled at Jarrett's original building blocks. Ludemann addressed the "contradiction" in re-interpreting the Koln Concert and the fact that it was originally free and spontaneously improvised music by explaining that the contradiction had already started with the release of the recording and subsequent notated music that's available. Ludemann plans to do further presentations of the project and perhaps release it to CD. We'll see how Mr. Jarrett handles that plan!... Pianist/vocalist Johnny O'Neal appeared at new Jazz club South on 11/4 as part of Orrin Evans' Wednesday night bookings. For those not

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aware of O'Neal's history, he was at the top of his game in the '80s, playing with leaders such as Art Blakey, Milt Jackson and Clark Terry, until a 1986 Harlem mugging sent him into a 20-year tailspin. His return to NYC 10-years ago brought some career traction in small clubs ever since. Often compared to Art Tatum, he even played him in the movie *Ray*, his piano playing skills often humble other pianists while his singing voice reveals every wrong life turn he's made, and there's been plenty, over his 59 years. Performing tunes such as Chaka Khan's "Through the Fire," and many original compositions such as "You're in Good Hands," O'Neal was charismatically endearing. "I like this place," he said, "I'm gonna come here every night!"... Fire Museum Presents served up a triple helping of delightful sounds on 11/5 at cozy House Gallery 1816. After an opening experimental sound display by Flandrew Fleisenberg, and then a hypnotic set by Settled Arrows, a trio of Andrew Mars, whose high-pitched vocals were captivating, Rosie Langabeer (elec, p), and Jesse Sparhawk (harp), Secret Keeper, the collective of Mary Halvorson (g) and Stephan Crump (b), took over. Crump announced, "We begin a short tour tonight but that's just an excuse to do what we do." Beginning with arco bass and tightly strummed guitar, they covered Crumps' tune "Emerge," before heading into Halvorson's "In Time You Yell." After announcing Halvorson's tune "Disproportionate Endings," Crump said, "I admit to being jealous of Mary's song titles." Halvorson, who at times played off charts, later fessed up to her feelings of Crump - "There's something I'm jealous of you, you memorized all the music!" Their set fit well into the evening of experimentalism. They share virtuosic skills and a longing for richly textured music that has a life of its own... Jemeel Moondoc had planned to feature Matthew Shipp (p) in his Zookeeper's House quartet at the Philadelphia Art Alliance (Ars Nova Workshop) on 11/6 but circumstances required him to locate a replacement so Baltimore's own, Lafayette Gilchrist, made his first hit with the band. Moondoc had a definite pattern to his set of all original tunes, starting with "One for Monk and Trane." The songs began and ended with strong melodies and gave each man lots of solo space. Gilchrist said he was trying to hold his own and not get a stare down from the leader. No worries, he more than held his own, filling in space, and entering the conversation, especially a nice give-and-take late set with the drums. Interestingly, Gilchrist never pushed and Moondoc said he wasn't looking for him to do so. Moondoc continues to fill a rare spot - he never reaches a furious release yet his alto sax playing is raw and imperfect. He's firmly schooled and respectful of the "Tradition". Hilliard Green (b) and Newnam Taylor Baker (d) were the old-heads who filled out the quartet delightfully... That same night, around the corner a bit, the Dave Stryker band with Eric Alexander (ts), Jared Gold (org) and Byron Landham (d) were tearing up Chris' Jazz Café. Their second set was filled with inventive covers of gems linked to the late Stanley Turrentine, such as Freddie Hubbard's "Gibraltar," Milton Nascimento's "Salt Song," and "Sugar." They also did "Autumn in Philly" which sounded a whole lot like "Autumn in New York." Hmm... John Zorn's Simulacrum at Johnny Brenda's on 11/11 (Ars Nova Workshop) went off without the advertised appearance of its leader - Mr. Zorn. He was to conduct the three-headed monster of an organ trio but his no-show led the artists who actually did make the gig fend for themselves. Fear not, they knew just what to do - punish the listeners with fierce metal music and prog-rock which they read off of charts. John Medeski played the Hammond organ like no one else I've seen, pounding his fists and bringing the instrument to its knees (OK, to its peg legs) while electric guitarist Matt Hollenberg, whose band Cleric is a ferocious blend of experimental metal heads, seemed to be the glue that held the "leaderless" trio together, directing verbally on stage and laying out slabs of gut-punching, crunched chords and rapid runs up and down his axe. Kenny Grohowski, a young Jazz-oriented drummer was equally dangerous navigating the quick-shifting music... The Dave Douglas Quintet featuring Jon Irabagon (ts), Matt Mitchell (p), Linda Oh (b) and Rudy Royston (d) at Chris' Jazz Café on 11/14 were well-rehearsed for the current grueling tour and an item for almost

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three years now. Performing some old and some new material, Douglas gave his mates plenty of rope and they made the most of it with impressive and frequent solos. Opening with "Hawaiian Punch," the rhythm section laid down a restless base while the horns traded short solos. Things opened up on the second tune, "Going Somewhere with You," when Irabagon had his way with a lengthy solo that was impressively free and inventive. The solos went around the stage and each one pushed the envelope without puncturing it. The most out effort came consistently from local hero Mitchell, who's probing flurries of sound added welcome textural depth. Douglas was a generous leader, he gave the floor to his band a great deal. He could have taken longer and more frequent solos than he did, although none were memorable, but he was a steady presence. He spoke a few tunes in – "So we're a band." He also added – "We're hoping to go extraterrestrial"... Ravi Coltrane still has fond memories of Philadelphia – "I use to come here to see my grandmother and Cousin Mary," he said at the opening of his second set at Chris' Jazz Café on 11/20. His band this night was playing together for the first time – Glenn Zeleski (p), Joshua Crumbly (b), E.J. Strickland (d) – but you'd never know it from their playing. Opening with a curious selection, Bob Dorough's "Nothing Like You," the quartet played deep into the night with five extended tunes. Coltrane connected best with the enthusiastic audience when performing two of his father's tunes. His cover of "Equinox" on soprano included a ferocious solo segment but it was the closer of "Giant Steps" on tenor sax that was most impressive. Coltrane's rhythmic and melodic abstraction of the often-played song, completed with a funky ending, established that he is his own man – no doubt a constant source of concern for the 50-year-old saxophonist... Arlo Guthrie celebrated 50 years of "Alice's Restaurant" at Glenside's Keswick Theatre on 11/21 with his downhome brand of social commentary and offbeat humor. Before performing the lengthy "Alice," he did a Leadbelly tune because "I just have to do one Leadbelly tune a night," he explained. "I wanted to play the twelve-string guitar because he did." He shared memories of Woodstock and how he was pushed into playing the event's first night and not his scheduled second night because other artists had not arrived, and how drunk and high he was at the time. He also added, "If I had known that "Alice" was going to be that popular, I would have made it shorter!" His daughter, Sarah Lee Guthrie, opened for him and told stories as well as dad and sang with a lovely voice. Guthrie hit it big this night at the merch table with a run on \$30 t-shirts and \$80 jackets... Adam Rudolph's Go: Organic Guitar Orchestra at Fringe Arts (Ars Nova Workshop) on 11/22 offered a majestic, orchestral cornucopia of guitarists – Nels Cline, Liberty Ellman, Joel Harrison, Jerome Harris, Miles Okazaki, Kenny Wessel, David Gilmore, Marco Cappelli, Brandon Ross and Damon Banks – under the direction of Rudolph who altered the charts with hand and body signals. "I don't think of it as a band of guitarists, I hear it as a kind of future orchestra," he announced. Opening with a tune that featured luxurious, elongated chords that slowly drifted up in loudness, Rudolph actively conducted his men with a very hands-on approach. He often broke down the ensemble to play duets while eschewing the expected round of guitar solos (that never materialized) – instead the music remained the focal point. Rudolph broke up the guitar music to take his own solo on 4 congas that demonstrated his virtuosic skills. He said, "I kind of look at the drums as guitars. All of these instruments use overtone manipulation." After the standing ovation had died down, as Rudolph packed up, he was overheard saying to Cappelli – "We've got to find a way to take this band to Europe. We would just fuck everybody up!"... Frode Gjerstad (cl, as) was welcomed back to town with his long time Norwegian trio, Johnny Ruun (b) and Paal Nilssen-Love + 1, Steve Swell (tb), on 11/30 at Philadelphia Art Alliance (Ars Nova Workshop). Their 60-minute set was comprised of two pieces, both fully improvised. After a blustery start, with Swell bent over, squeezing out extended notes as the tip of his trombone's tubing came

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perilously close to smashing into the floor, "I've missed a few times," he noted, they settled into a contemplative duet with muted trombone and lightly blown clarinet for an enticing blend of merged sound. The shorter second work commenced with trilled whistling, warbled trombone, high pitched clarinet, clanged tiny cymbals, and irritated arco bass. For a band that hasn't really played a lot together, they were impressively connected and that's really a credit to the four musicians who leave their ego at the door each time they take the stage. When complimented by a listener that Swell fit in great with the trio, Gjerstad said, "We've taught Steve how to play with us"... Those readers who've ventured to the fantastic and essential Vision Festival in New York over the past few years will recognize the face, if not the name, Anais Maviel. She's worked the festival's front desk and performed during the 2015 event as part of Willem Parker's Martin Luther King Project. She made her first Philly appearance on 12/5 at Da Vinci Art Alliance (Fire Museum Presents & Membrane Channel) in duet with Michael Foster (ss, ts). Maviel is a formidable vocalist specializing in extended vocal techniques who also trained in Brazilian percussion while growing up in France. Standing behind a surdo drum, a large Brazilian bass drum used in Carnival processions, she vocalized and beat the drum at times with one mallet while manipulating a metal bowl with her other hand. Foster was a blur of activity, starting on muted soprano, he utilized many "toys" that altered sound including playing the horn while pulling its bell up and down into its stand. At one point he attached a green balloon from the tenor's mouth piece to the body's top and pinched the balloon with a clothes pin to adjust for sound while blowing through it. The two were a natural fit, mirroring sounds and challenging each other to be creative. Finally, Maviel lifted up the bulbous surdo over her head and sang into its bottom before laying prone under it on the floor while Foster added tenor dramatics. Maviel has been performing with Foster for over a year - "He was one of the first musicians my age I met in New York," she explained... Matthew Shipp (p) was exhausted for his 12/11 duo with Michael Bisio (b) at the Philadelphia Art Alliance (Ars Nova Workshop) not because of a just completed European journey but because his normally quiet NYC neighborhood was traumatized the night before by two separate incidents - a pair of knife fighting females who emptied out of a bar and then a man's suicidal or homicidal deadly leap off a building. Bisio, who appeared to be better rested, judging by his eyelids, said he'd waited years to play with Shipp and that he knew they'd be perfect partners and right he was. They matched monster chops and a perfect balance of intellect and emotional attachment. Shipp, who has absorbed the whole of the Jazz tradition, began with a distinctly elegant Classical mode, while Bisio supplied sturdy support. With time, the intensity ramped up and then gave way to some of Shipp's beloved standards - "Three In One," "What is this Thing Called Love?," and "Alabama." Late into the long performance, Shipp laid down a simple but very pretty melody and Bisio reached down low on his strings, rubbing them with his bow in one hand and scratching them with the other to emit squeaks - an unusual ploy that brought profound complexity to his partner's dreamy work... The Painted Bride Art Center was the site of the world premiere of new music by Pakistani American guitarist Rez Abbasi's Invocation on 12/19. His all-star group - Rudresh Mahanthappa (sax), Vijay Iyer (p), Johannes Weidenmueller (b), Elizabeth Means (cel) and Dan Weiss (d) - explored Abbasi's Indian influences by way of drawing on South Indian Carnatic music. The music, which was to be recorded and released soon, was complex, daring and unpredictable. Except for some hints in the leader's occasional solos, there was nothing explicitly Indian about the music. Instead, Abbasi and his sextet mingled compelling concepts into a personal statement. It was also a rare opportunity to see Iyer and Mahanthappa together on stage. Though they share a rich history together,

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the two have garnered headliner acclaim and don't often meet as bandmates at this point in time. Weiss remains one of the most accomplished and underrated percussionist on the scene and a perfect fit for Abbas's work due to his understanding of tabla technique... Underrated reedist Andrew Lamb led bassist Larry Roland and percussionist Warren Smith on 12/21 at The Rotunda (Ars Nova Workshop) through a very well received set that bridged fiery music with spiritual stirrings by way of composed sections and improvisation, "The type of improvisation you can only do with kindred spirits because the communication level is delicate," Lamb explained. Performing on tenor sax for most of the night, Lamb also impressed on alto clarinet and in his ability to change dynamics mid-set by way of a pan flute, whistles, and eventually a harmonica, with which he walked the stage while blowing into the audience to make a personal connection with each listener as Roland spun a repeating melody and Smith blew a whistle and shook small instruments... Incoming hits: Ars Nova Workshop (arsnovaworkshop.org) presents - 1/7 Tomeka Reid Quartet @ Phila. Art Alliance; 1/15 Nels Cline-Larry Ochs-Gerald Cleaver // Nick Mazarella Trio @ Boot & Saddle; 1/15 Mostly Other People Do the Killing @ Phila. Art Alliance; 2/20 Jamie Saft Trio // Hollenberg-Millevoi Quartet (Bagatelles) @ Johnny Brenda's; 2/26 Ches Smith Trio @ Phila. Museum of Art; 3/12 Oneohtrix Point Never @ Union Transfer; 3/23 The Necks @ Phila. Art Alliance... Chris' Jazz Café (chrisjazzcafe.com) presents - 1/2 Duane Eubanks Quintet; 1/22-23 Ari Hoening Quartet; 1/29-30 Joey DeFrancesco Trio; 2/6 Davini & The Vagabonds; 2/20 Dave Stryker Trio w/ Chris Potter; 3/5 Ben Williams Quintet; 3/11 Dave Liebman Quintet; 3/12 Eldar Trio; 3/19 Don Braden Quartet; 3/26 Pat Martino Quartet; 4/1-2 Orrin Evans Trio w/ Kurt Rosenwinkel; 4/9 Fred Hersch Trio... Annenberg Center for Performing Arts presents - 1/31 Mack Avenue Super Band at Zellerbach Theatre; 1/19 Cyrille Aimee at Harold Prince Theatre; 3/12 Celebrate the Great Women of Blues & Jazz at Zellerbach Theatre... Kimmel Center for Performing Arts presents - 1/30 Rene Marie at Perelman Theater; 2/26 Ramsey Lewis & John Pizzarelli at Merriam Theater... 2/27 Hans Ludemann ROOMS trio w/ Sebastien Boisseau and Dejan Terzic at Swarthmore College (Lang concert hall).

Ken Weiss

As mentioned in the last Shorts, a new venue, Frankie's Italian Kitchen, opened in October and has quickly become the hub of the local scene. It presents local and visiting jazz artists Thursday-Sunday through Coastal Jazz & Blues Soc. and program director Cory Weeds. 2016 opens at Frankies 1/2 with vocalist Tammy Weiss followed 1/3 with Decibelle (Vickie Yang piano, bassist Lauren Falls, May Cheung vocals along with Seamus Blake tenor sax, Carsten Rubeling trombone, Tristan Paxton guitar & Trevor Fall drums) for a brunch gig. Blake also appears with the Bopstarts in the evening on 1/3 with the brunch group minus Cheung but with trumpeter Brad Turner and Steve Kaldestad on alto sax, clarinet & flute. Also at Frankie in January are the Power Quintet 1/8-9 with trumpeter Jeremy Pelt, Steve Nelson vibes, pianist Danny Grissett, Peter Washington bass & drummer Bill Stewart, Jodi Proznick 4tet 1/10 playing the music of Joe Henderson, bassist Paul Rushka 3 with Jon Bentley reeds and Tristan Paxton guitar 1/14, Steve Davis 6tet Plays The Music of J. J. Johnson 1/15-17 with Eric Alexander tenor, Joshua Bruneau trumpet, Tony Foster piano, bassist Ken Lister & Jesse Cahill drums. Pianist Miles Black 3 with Cory Weeds tenor plays the music of Benny Golson 1/21 followed by Sharon Minemoto's 4tet 1/22, Steve Kaldestad 5tet 1/23, altoist Dylan Cramer remembering Sonny Criss 1/29 & guitarist Oliver Gannon's 4tet 1/30-1/31. Pianist/vocalist Jennifer Scott's 4tet appears 2/7 and bluesman Rob Montgomery & Incognito are in 2/13. For Frankie's current lineup, go to http://www.coastaljazz.ca/frankies_italian. Elsewhere, Coastal presents drummer Ches Smith, pianist Craig Taborn & violist Mat Maneri @ The Western Front 2/17 and vocalist Alejandra Ribera appears 2/20 @ Performance Works with Ayelet Rose Gottlieb, Also 2/20 Charles Lloyd's 4tet (Gerald Clayton piano, Joe Sanders bass & drummer Eric Harland) are at the Vogue Theatre. ...Cap. University's Jazz Series at the Blue Shore Centre for the Performing Arts has a tribute to Billy Strayhorn 1/29 with the "A" Band, NiteCap vocal group and faculty guests. Tenor saxophonist Michael Blake appears 3/6 along with Ben Allison bass, Frank Kimbrough piano & Rudy Royston drums...A new venue, the Blue Martini Jazz Café, in Kitsilano, features blues (Sun&Mon), R&B (Tues&Wed) and jazz (Thurs-Sat). Go to <http://www.bluemartinijazzcafe.com/musicevents> for more info.

Visitors to town have included Louis Hayes & The Cannonball Adderley Legacy Band with Jeremy Pelt, Vincent Herring, Rick Germanson piano & Seattle bassist Michael Glynn along with Louis Hayes who was rolled up to his kit in a wheelchair. It turns out that he had a fall while on tour with the band and thus the wheelchair. Herring informed me recently that Hayes has recovered and is walking fine now. Their first set started with Victor Feldman's "Lisa" followed by "Little Boy With The Sad Eyes" on which Pelt worked in a Heart & Soul quote into his solo. Pelt was also featured on "We'll Be Together Again". The set ended with "Work Song", while the second set started with another Victor Feldman - "Exodus" and included "Dat Dere" and Sam Jones' "Unit 7". Pelt's solo on the latter quoted "Can't Buy Me Love". NY sax player Nick Hempton was at Frankie's Nov. 26 back by pianist Miles Black, bassist Jodi Proznick & drummer Jesse Cahill. Hempton played both alto & tenor saxes and impressed on both. The first tune of the night was a

smoking version of "Tangerine" with Hempton on tenor sounding at times like Dexter Gordon. Another standard – "Stars Fell On Alabama" played on alto, recalled Cannonball Adderley's version. The second set included "Gee baby Ain't I Good To You" with Hempton playing a long bluesy solo on tenor. Other highlights were Hank Mobley's "This I Dig of You" and "Montauk Mosey" a Hempton original on which his alto had a Johnny Hodges flavor. Most of the tunes he played were from a new album Catch and Release which I am looking forward to hearing. On 12/4, Dr. Lonnie Smith joined Jill Townsend's big band for an evening that recalled Jimmy Smith's albums with Oliver Nelson's orchestra. The concert started off with a tune by the late Ross Taggart "TV Lunch" played by the band without Dr. Lonnie who joined them on a tune of his called "The Whip" a straight-ahead blues with solos by Dr. Lonnie and Cory Weeds on tenor. Next was Ellington's "Blues For New Orleans" a slow blues with a smoldering solo by Bill Runge on alto and Dennis Esson on trombone. Other tunes in the first set were "Idle Moments" and Ross Taggart's "Don't Call Before 10". The second set started with Ross Taggart's "BB's Blue Blues", Smith's "Love Bowl", Larry Young's "Tyrone", Slide Hampton's "Frame For The Blues" arranged by Bill Coon, and Jimmy Smith's "Ready and Able". An encore featured a small group of Dr. Lonnie, Steve Kaldestad on tenor, Bill Coon guitar, bassist Ken Lister and Dave Robbins drum on "Willow Weep For Me" which was the highlight of the evening. On a sad note, long-time local pianist Bob Murphy passed Oct 22 after a series of strokes. A professional musician from age 14, Bob's career included performing, teaching, and composing music as well as being fixture on the jazz scene and playing with many local and visiting musicians. For local jazz info, go to www.coastaljazz.ca.

Ron Hearn

Interview Tristan Honsinger



Photo Credit: Ken Weiss

JUST A GHOST
CADENCE
INTERVIEW
WITH TRISTAN
HONSINGER
PHOTOS AND
TEXT BY KEN
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Tristan Honsinger has long been one of Jazz' most astounding cello players. Born October 23, 1949 in Burlington, Vermont, he was encouraged by his mother to take classical music lessons. He went on to study classical cello at the New England Conservatory in Boston and the Peabody Conservatory in Baltimore but eventually an interest in Jazz and improvisational music developed, especially while living in Canada. He relocated to Europe in 1974, centered primarily in Amsterdam, although he currently lives in Berlin. Honsinger has appeared with many eminent free-thinking artists including Derek Bailey, Steve Lacy, Lol Coxhill, Louis Moholo, Sean Bergin, Toshinori Kondo, Evan Parker, Maarten Altena, Alexander von Schlippenbach, Misha Mengelberg and Han Bennink. He collaborated with Cecil Taylor during the pianist's historic month-long Berlin residency in the summer of 1988 and may be best known to Americans for his long association with the Instant Composers Pool Orchestra (ICP), of which he's an original member (1967). The ICP, the famed collective led by Misha Mengelberg and Han Bennink, celebrated its 48th anniversary in 2015 and Honsinger has been a perfect fit for the mischievous Dutch group. The ICP combines classical, jazz and folk elements with a (very) large helping of humor and the cellist is free to take center stage where he puts his rubbery, stick-like body to good use with unusual dance moves while leading a conduction. Truth be told, he bears a striking resemblance to the pioneering slapstick comedian Stan Laurel of Laurel and Hardy fame. This interview took place on January 11, 2015 at FringeArts in Philadelphia where Honsinger appeared with the ICP Orchestra.

Cadence: You've lived in Europe since 1974. I suspect that many Americans are surprised to find out that you are American. You even have an accent.

Tristan Honsinger: I don't know whether they're surprised. My accent has changed a little bit because of learning different languages and talking English to someone who doesn't really have a large vocabulary. It does influence how you talk to people who might have twenty

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words of English.

Cadence: What's your cultural background?

Honsinger: Both my parents were American. My father had a German background but also in his family was Irish and French Canadian and my mother's side is Jewish with an Alsatian background.

Cadence: What was the most difficult cultural adjustment you had to make to living in Europe?

Honsinger: I left North America from Montreal and went to Holland and I don't think it was too much different. I think I had more culture shock in North America than in Europe because of the language. I had to learn to speak French and the opinion [of the Montrealers] was, honestly, that it's a terrible country that you come from so we don't like to talk English, we speak French. So basically, I shut up for two months, absorbed it, and one day I started talking French.

Cadence: Do you think of yourself as American or European at this point?

Honsinger: I think of myself as a little bit even more than that. How would you say? It's kind of like a diplomat, a cultural diplomat, who's constantly moving all over the Earth as a representative of his country but then, of course, countries confuse me because I had the impression that things would get better when I started to go to different lands and now it's gotten worse so it's very puzzling why when one establishes one's self in different lands, it's just part of the Earth, and I think this whole thing is a weakness on our part. The human race thinks the Earth is theirs because they can't fly away. Electromagnetism is much more, it is one truth.

Cadence: I was surprised to learn that you don't have a website until I found out that you don't even use email. Why have you made this stunning career move of not utilizing any technology or social media to promote yourself?

Honsinger: Because I have no relationship with buttons. OK, switches are alright, but buttons? So I'm a bit afraid of it, right? It's like I'm afraid of the piano as well, a little bit. I've gotten better with the piano since I've played with several pianists. I said, "What are they going to think of me because I play sometimes not well tempered?" It's either a little bit flat or a little bit sharp, which goes into microtones, but there are pianists that are interested in that. It's in the clusters that they find a little bit how to deal with someone that is slightly out of tune.

Cadence: So your piano issue is not that you are scared of Misha Mengelberg?

Honsinger: Yeah, he scared the hell out of me when I first met him but then I played with people like von Schlippenbach and Cecil Taylor, and they were more, they wouldn't come up to me and say, "What are you doing sir?"

Cadence: You studied classical cello at the New England Conservatory in Boston but you ended up leaving the conservatory because you didn't feel welcome. What was the problem there?

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Honsinger: The problem was that I took an audition and I met this very nice cellist who taught there so I said, 'OK, I want to go there.' I applied for several places and he said you can come and study with me but then I arrived and he was gone. He went on sabbatical to England, or something. Actually, it was an interesting thing because I met some very interesting colleagues, particularly a pianist who studied composition. These were the people who influenced me, in a certain way, in the classical world. One time we played Beethoven's Five Cello Sonatas for a recital and we decided to change the tempos and make rubatos and very exaggerated cello rondos and rubatos and all the cellists that came, they all left after maybe the first sonata. That was a very good experience for me. But I left because it just wasn't what I wanted to do. At the time, I wanted more to play chamber music and so I went to Peabody Conservatory [in Baltimore] the next year and the same thing kind of happened. There was a cellist that I applied to study with through a Romanian violinist, who I also studied with in the summer time, but then at one point I was really trying to stretch the time in what I was doing and he said to me, "You can't play like [Pablo] Casals, you have to play like me." And I said, 'Oh,' and I basically never returned. I had some friends, they were all foreign students, and they said, "Just leave Tristan. Go away, get out of America." So I went to Quebec, Canada.

Cadence: Your Wikipedia page states that you moved to Montreal in 1969 to escape the draft and the Vietnam War. Is that true?

Honsinger: Yes.

Cadence: When and how did your interest in Jazz begin?

Honsinger: I listened to Jazz when I was very young because my father and mother liked Jazz so I was introduced through their records. Quite specifically, I would say Billie Holiday, Duke Ellington, and also Lead Belly, although he's not a Jazz musician, but my father was very fond of him. And of course, Louis Armstrong.

Cadence: I've read that you became inspired to improvise after meeting Dutch percussionist Peter van Ginkel and listening to his copy of Topography of the Lungs by Evan Parker, Derek Bailey and Han Bennink.

Honsinger: There was all kind of music that inspired me at the time, it wasn't only European or free Jazz or ethnic music. It was very interesting because I didn't know Charlie Parker, for instance, and then I discovered Ornette at the same time as Charlie Parker. I liked both of them but you usually discover these people in a historical [timeframe] so I should have known Charlie Parker before, but I didn't. He made sense to me, not in the form of bebop, it was his sound that I was very interested in. Also, Don Cherry, at the time, influenced me a lot. This was in Montreal. I played a lot on the street at that time and there was this man, I think he was a musicologist, and he came up to me and said, "Have you heard such and such," and I said, 'No,' so he invited me to his house to listen to records. I heard Spiritual Unity by Albert Ayler,

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Mingus, and Topography of the Lungs. After hearing this, I knew I had to make a choice and I chose. I thought I was closer to the European movement rather than the free Jazz movement

Cadence: It's significant that you went on to record with all three of the artists on Topography of the Lungs.

Honsinger: Yes. I also met Derek Bailey on the street in Paris. I couldn't play on the street in Amsterdam so I left Holland and went to Paris and he was playing with the Steve Lacy sextet as a guest and somehow he saw me playing on the street and he found my telephone number. My eyes must have been closed when I was playing. He called me up and asked to play with me on the break so I said, 'Of course.' We played something like ten minutes and we started up a relationship. At first, I found him very strange, not as a man, but his music. But when I played with him I was kind of shocked how he could lift me and make me play things that were beyond me. So he was a very important influence.

Cadence: You got to play with him many times?

Honsinger: Oh yes, many times in the '70s mostly, until we had a little tussle and we didn't see each other for five years. Eventually we started back up.

Cadence: You had a tussle?

Honsinger: Well, a little disagreement about money. These little things irritate these great masters.

Cadence: Did Oscar Pettiford have a significant influence on you?

Honsinger: No.

Cadence: More so Pablo Casals?

Honsinger: For his sound, yes.

Cadence: Was it difficult to make the transition from your classical training to improvisational playing?

Honsinger: Yes it was because in my brain I thought of beautiful things to play but I couldn't play them. The phrasing was totally different so I had to deconstruct my whole classical phrasing and it took ten years before I could basically feel comfortable in a different construction. I don't think we're playing compositions as such, let's say in the classical way, it's more organizing sound, right? And it's important that in the moment, where are you going? Misha asked me that long before I asked myself that. And I started to think about the content. OK, it's always the beginning of an improvisation and the end of it that's always very clear, somehow, but in the middle, it's full of black holes or something. I can explain it like that or cloudy weather or sunshine, but it needed, for me, a reface, a different mask today. It's always been associated to Jazz but I don't think that's enough today. I find that playing with Jazz musicians that come into the improvised music world, they seem to not understand that sometimes it's a kind of associative process rather than a compositional process. I think that Ornette was very associative and I really enjoyed that, as well as Don Cherry. They were playing associative things which basically, it was an improvising thing where the rhythm section was more Jazz in their first

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records, but how they created these different extensions of the melodies that Ornette wrote. But I found that Don Cherry, he did it much more free because he had a special technique of playing the trumpet so he would make counterpoint with Ornette's music, and that was basically what I learned in classical music and which I still believe, that it's very important in terms of the content of what we are trying to express.

Cadence: Are there techniques or alterations that you use on cello that are unique or unusual?

Honsinger: I used to do more but now I'm using my voice with words and sounds, therefore, sometimes the sound of the cello changes. Yes, it's a kind of extension of the cello. One person once told me that, "The problem with cello players is that they want to sound like a cello," and I had always, when I started improvising, I emulated trumpets and saxophones. It wasn't the cello because there were no exponents except for Joel Freedman and a few others like Carlos Scott. But it was still very much the cello, and I think what I tried to do was a little bit, it's not imitation, but I was like a sponge to kind of imitate all kinds of different things. And I think because I did that, of course the cello started to sound like other things.

Cadence: There's not been an extensive history of Jazz cello through the years. Was it advantageous for you to play an instrument that few others had played in Jazz or was it problematic to convince others to include cello in their work?

Honsinger: At the time, there wasn't much, there were hardly any cello players, right? So, yeah, I was in a time where there was absolutely no competition but I was so strange that people were kind of afraid of me because they didn't know what I would do. Now there are all kinds of cello players, everywhere, and very good, very schooled. They are ready to deal with this improvisational world. There are very good ones such as Okkyung Lee, Audrey Chen and Peggy Lee. At the time I was starting, it was advantageous and disadvantageous at the same time because I was influenced by Cecil's playing. I heard him just before I left to Europe and I was so impressed by his intensity and that it wasn't Jazz, it was something else. He was playing with Jimmy Lyons, who was a great companion to Cecil, and Andrew Cyrille. It just blew my world away.

Cadence: Do you still perform any classical music?

Honsinger: No, I can't read anymore. I'm useless really.

Cadence: As you noted earlier, you had a tough introduction to Amsterdam when you got there. You were arrested the first time you played cello on the street.

Honsinger: Yes, that's when I moved to Paris.

Cadence: The playing was that bad?

Honsinger: No, no, it's just that they were doing that at that moment. They would take the instruments away by sneaking in as plainclothesmen. We had a crowd, in three minutes we had two hundred people and what they did was the police asked for our

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instruments and we asked, "How do we get them back?" "We don't know," they said. So we had to find a lawyer and we got them back like in two days. I didn't have any money so I moved to Paris to make some money. I lived in France for something like six months and then returned to Amsterdam.

Cadence: What was your early big break in Europe?

Honsinger: Derek. He put me on the map, almost immediately. I made my first recording with him (Duo, Incus, 1976), which I'm very proud of. Although some people don't like it but I don't care.

Cadence: The late Tom Cora was a fellow American cellist who spent time in Europe. Did you have a relationship with him?

Honsinger: We played several times together and I enjoyed it very much because he played the cello not in the classical way. He started playing cello, I think, with Karl Berger. He studied cello at Berger's school. He impressed me but basically, we're two different things. He extended the cello through electronics, he electrified his cello, so, of course, he got different sounds. I've stayed acoustic because I think you can do the same thing.

Cadence: How would you summarize your approach to music making? What's important to you and what's not important to you?

Honsinger: What's not important is following, following other people. I think associative working comes about. We have a group with Axel Dorner, Toby [Delius] and an Italian bass player [Antonio Borghini], and basically there are like four languages going on. For me, this is something that I've always tried to attain, this idea kind of like Dixieland in a certain way, but with a total other face. I have the classical thing, Antonio is more related to Jazz, and Toby and Axel have their own language. It's a very interesting group and I would say that what I don't want to do is to follow someone's way. I think the best music I've heard is when everybody is independent. They have their own sound, they have their own language. A good example is Charlie Parker and Dizzy Gillespie, for instance. It's two different languages.

Cadence: Dutch journalist Erik van de Berg has described you as, "someone who hasn't lost his childhood fantasy entirely. His compositions are like a child's drawing, or even more like a story from Winnie the Pooh: awkward and touchingly simple, yet full of deeper meanings for those who want to see them." How do you feel about that description?

Honsinger: I don't know about Winnie the Pooh, I would have to say that I'm more interested in Charles Dodgson [his pen name was Lewis Carroll] who wrote Alice in Wonderland which came before Einstein discovered relativity. This book can be very, very deep and also the language, the nonsense language which appears in such a, how do you say, he was a logician basically. He became related to this little girl and somehow he started to write this fantastic book which I read when I started to read, which was when I was twenty or something. And yes, that influenced me, of course. And also Samuel Beckett was

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very important for me, and Buster Keaton was very important for me. I think it's a blessing that I started to be influenced by other forms of expression and that confirms my basic support for associative working.

Cadence: Humor is obviously an important element for you in what you do on stage. You enjoy being theatrical. What's the link between humor and art for you?

Honsinger: I don't think there's any difference at all although I don't like the word art. I like more the word humor because it's not only artful, it's basically how we can relate to each other. As far as humor on stage, maybe I'm not serious, maybe I don't care about music as an art form. I'm interested in music as a vibration which includes humor and stoicism and all kinds of different things. Music is a big word. I think humor attracts, it brings focus. It's the kind of thing that is clear, somehow, with not having to say something. I can move like this [moves his arm and body to a side] and, at the right time, it can be very, very focused. I suppose that's why we started to do these conductions [in the ICP performances], these dancing conductions, because it's a different kind of focus. That was the problem with contemporary dance. Dance wasn't specifically related to music and I disagree, I mean with Merce Cunningham and John Cage, that they kind of divided the whole thing and I don't know what the point was. Why they did that? I worked a lot with dancers and, of course, they were into improvising, but the music was for them to improvise and then I started to use my voice and become rather, how would you say, obnoxious in how they divided things. I would say I've become very interested in not excluding anything and this is what happened in postmodern dance. They started to exclude different things and I thought it was unnecessary but, you know, it's only my opinion. There was a book I discovered by Wittgenstein. Misha said, "You should read this book," and so I did and it has a great deal to do with improvisation, the importance of being clear.

Cadence: What was your early experience with Misha Mengelberg?

Honsinger: We first met when he heard me playing at the Bimhuis when it opened up in Amsterdam. I'd just played with Han and Han said, "Hey, Misha, this is a cello player named Tristan and you should meet him," so he invited me to his house the next week. I brought my cello and we started to talk about books and different things. I had written some texts and I had brought them to show him. He suggested to me have you heard of this writer and this other writer. He was very eclectic, of course. He wasn't only a musician and that's where Misha influenced me.

Cadence: You wrote some texts?

Honsinger: Oh, yes, I do a lot. You see, my interest is really, I would say, music theatre rather than music. I have a group, as well, that includes a dancer, actresses, actors, well anything. I am interested in things that open the space. And I'm very, very interested in anything that can come together but seem coincidental but it's more than that.

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Sometimes things happen for different reasons when you don't play the music at a certain point. Like I give examples of characters. I think this is a very ancient thing to bring in characters and improvise around them. I started to do this. I'd put a grandfather, a granddaughter, and an ornithologist in a train and it turned out to be three different things going on but it was about the characters that inspired some really wonderful, fast-moving stuff. Just like good improvisation. So these ideas don't only come from music and that's what Misha did with a special man, Wim T. Schippers. He was a Fluxus guy from Holland and they met and started to do things together. I saw them do a series one time and it was so beautiful for me, but for some people, they didn't really get it. I didn't either but I started to get it finally and I'm still doing it.

Cadence: Misha Mengelberg stories are very abundant. Do you have a good one to tell?

Honsinger: Yes! Onetime the ICP Orchestra in, I think '77, we had to go to Wuppertal and play a concert. And I thought, yeah, we're gonna' play. But they started out Misha and Han, just Misha and Han playing, and the rest of us had to sit there and wait. I said, 'What is this?' So I got on the stage and I started to play and Han started to follow me and then Misha gets up and he's jealous. I suspect that he's jealous. And he comes with his pocket watch and starts swinging it in front of me and says, "I give you five minutes to get off the stage."

Cadence: Would you talk about your role with the ICP Orchestra?

Honsinger: I have a special function, I think, in the group. It's not purely a musical thing, it's about shallow and deep. You can only go so deep and you hit the shallow shell and vice versa. I kind of don't obey the form sometimes. I'll play maybe four bars sometimes or play through. It's something like Misha started to do when, almost before he couldn't play, and it made really a lot of sense. It was really like Charles Ives' simultaneous events going on at the same time, musical material. I suppose I would have left the orchestra if it didn't allow such things to happen. Misha is a devil and he's a saint at the same time and I think I prefer to play with people like this rather than someone who sees a truth in what he's doing.

Cadence: Is the role you play with the orchestra unique?

Honsinger: Yes, but there were certain people through the years that also had this role. Misha was always looking for something that was not typical. Of course, Han is a great Jazz drummer, and Ernst [Glerum] is also a Jazz bass player, and then you have Michael Moore, so the Jazz is quite covered. So for instance, we played two days ago in New York and we started to play one of Misha's Jazz pieces, "Gare Guillemins," which is a train station in Liege, Belgium, and it starts off with a classical introduction for the cello and the viola, which is quite short, and then it goes into the Jazz. And Toby wrote the set list and he said, "Tristan, whenever you want to do a conduction, just do it." So I chose to do the conduction in this Jazz piece. I didn't know what

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I was going to do basically, but it worked, somehow, because the Jazz composition carried on but there was an abstract part that was going on at the same time. That's something that Misha started to make, these very little pieces, he called them "viruses," that would take you away from something that was going on. Something that had a strong structure and then we could do different things in what's usually a Jazz piece. For instance, when he asks [Peter] Brotzmann to play Jazz, and Brotzmann is not really a Jazz musician, but Brotzmann is kind of doing the same thing. He's doing something else, it's kind of layering I would say. This is where we are coming to now, these layers of different styles or modes. Different ways of making music but we can do three or four at the same time. I think this is starting to happen in the group and this is our fun. You know, it's not really serious.

Cadence: 2015 marks the 48th anniversary of the ICP and the current band remains nearly unchanged for almost 20 years. What's the secret to its rare longevity?

Honsinger: I suppose the availability and Misha's experimenting with different ideas in the '70s, I would say. He started off with a purely improvised tentet with Derek Bailey and Paul Rutherford. I saw it and it was totally cacophony and Misha wasn't pleased so he made another group and started to write pieces and it was a crazy group because Michel Waisvisz was in it working with his [self-invented electronic] "cracklebox," as he called it, and it was really different. Misha was really a devil then. He would ask like John Tchicai or Steve Lacy to play with their backs to the audience and they kind of looked at him like "You're fucking nuts, man! I'm not gonna' do it!" So he said, "Tristan, I want you to play with your back to the audience" and I said, 'Sure' [Laughs]. I didn't care because the cello fills up the space with its sound. Misha was always finding ways to breakdown someone's idea of what they're doing.

Cadence: Is it artistically healthy for the same group of artists to be together for twenty years?

Honsinger: Yes. Today we don't really play that much every year, we do something like thirty concerts. We don't play together every day.

Cadence: How have the dynamics of the ICP changed now that Misha Mengelberg is no longer healthy enough to perform and how is it to play without him or with a guest pianist?

Honsinger: Oh, the same. Misha's there, anyway for me. I mean, he's our ghost. We're gonna' play tonight with Uri Caine. He played last night in New York with us and I kind of liked it but some people don't like it because it's not associative to Misha's overall. It's basically Susanna [von Canon – the band's manager] and Han [who have added guest pianists]. Han loves to play with the piano and [Dutch pianist] Guss Janssen has been playing with the band at times now. Guss is also writing an opera of Misha's ideas that he's calling Cows. When Misha started to get Alzheimer's disease he stopped composing. He still had his ideas and a few little lyrics, along with some texts that

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Guss is using to construct with, including some, let's say, Mengelberg motifs. So yeah, we try to include Misha and I prefer to play Misha's compositions.

Cadence: Han Bennink and Mengelberg are two strong-willed individuals who have been known to butt heads. How has their relationship effected the band?

Honsinger: Oh, it's like kindergarten. One kid doesn't like the other kid, they have some kind of tussle, and then they forget about it shortly afterwards. I suppose because Han is such a kid. Anyway, it doesn't last that long.

Cadence: Are you funnier than Han Bennink?

Honsinger: Oh, we're differently funny I would have to say.

Cadence: Who in the ICP thinks they're funny but they're really not?

Honsinger: I think everybody is funny. They're modestly funny sometimes. I'm like a fish out of water so I just splash into it and do my thing.

Cadence: The ICP has its own house label [ICP Records]. How is it decided who gets to put out solo projects on the label?

Honsinger: I was asked by Han to do a solo record so we did it. It comes from mostly what they're interested in besides the ICP. It's mostly ICP members [that record on the label].

Cadence: You mentioned your solo cello recording from 2000, the critically acclaimed A Camel's Kiss. What approach did you take to produce a solo cello recording?

Honsinger: I approached it like any other recording. You have different ideas and you do it. I did it in two sessions, I remember, and that also helps that you don't try to do it all at once but you can.

Cadence: How did you come up with the title A Camel's Kiss? Did you have an intimate experience with a camel?

Honsinger: I had an experience with a llama one time. It was tied up outside the City Hall of Marseille and the funny thing was that these business people had to go past the llama to get into the City Hall. They were all dressed with suits and briefcases and they all had to look at the llama and their reactions were – I never laughed so hard in my life. I thought, yeah, it's a little bit like a camel, like kissing a camel.

Cadence: Why didn't you call it A Llama's Kiss?

Honsinger: Aahh, because I like the word camel.

Cadence: Some fans know you best through your association with Cecil Taylor. You were participated during his historic Berlin month-long residency in July of 1988. How did you get involved with him?

Honsinger: There was the October Meeting in Amsterdam the year before and Cecil was asked to do a project. I met him there.

Cadence: What memories can you share about your time with Cecil Taylor?

Honsinger: There were memories of really some very strange, how do you say, kind of like unworldly vibrations. I think he's another guy who believes in vibrations. He is American Indian mostly and

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that means that he has a totally different history from the whites or the blacks or whoever, and I think he built his whole thing on intransigent vibrations. Sometimes it's the total opposite of Derek Bailey, in a way. Derek makes space and Cecil is dealing with micro-space and it stands still sometimes.

Cadence: How important to the European community was the Cecil Taylor residency in '88? Did it alter the scene there in any way?

Honsinger: I can't really answer that. I played with him a couple times in Berlin but it seemed like, yeah, he's kind of an enigma for a lot of people, and sometimes they misunderstand his meanings. This happens sometimes in concerts but it's not that it's not good. He makes people confused sometimes and this creates another vibration I'd say, so it's multiple vibrations going on. When we worked, sometimes there were compositions and he wrote kind of like geography in a certain way, or a map. I was working on that at the same time, in '88 or '87, with a theatre group so people would learn these lines that Cecil wrote and they thought it was linear and it wasn't at all. I mean Cecil started at the bottom of the page somewhere and then everybody started at the top and then there's built in little cells. It's very dense.

Cadence: You played the Village Vanguard with Cecil Taylor's quintet in 1995. That was your first New York City visit in over fifteen years.

Honsinger: It was great! I thought the Vanguard had a lot of atmosphere and we played two very long sets a night. It went its own way - it went up, it went down, and then it went up again.

Cadence: How was it for you as an American to come back and play that historic club with Cecil Taylor?

Honsinger: The more incredible thing was that it was the first time in my life that I played with the same group for six days. He influenced me in that way, to try to do this in Berlin. We're trying to make residences instead of changing every day and I think it's time to do that because musicians cannot develop today as they could, maybe in the '60s and the '70s, because there is no time for it. That's the purpose of a residency for a week or two. You can really develop very quickly.

Cadence: How would you compare playing the intense music of Cecil Taylor versus the humor-filled music of the ICP?

Honsinger: They can't compare to each other, they're just different. Of course I played differently with Misha's group but I think I have something in common also with Cecil. I learned his specific ways. I felt I could develop microtonality with Cecil, I couldn't develop it with Misha.

Cadence: You've mentioned your interest in theatre, what are your other interests outside of music?

Honsinger: I don't read much anymore. I try to, how can I say, sometimes I write but it's a very reflective time for me so I don't do much more than what I can possibly do. I don't do much other than playing music or talking to people. For me, it's enough, life and music.

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Cadence: What would people be surprised to know about you?

Honsinger: The musician's life outside of the music, it's disgusting actually because you start drinking and taking drugs and that becomes a habit, right? And so, I got involved with drugs, hard drugs, and it wasn't a negative for me. It was positive in a sense that I started to realize that we cannot exclude anything. We're undivided, I would say, even if someone doesn't believe that. We are undivided and that's a deep teaching because you meet real down, depressed individuals [when you're using]. It's not pretty at all.

Cadence: Can I confirm that you are off of the drugs?

Honsinger: Well, sometimes I do drugs but not like before. Like maybe, what's it called here? A doobie?

Cadence: The last few questions were given to me from other musicians to ask you:

Erik Friedlander (cello) asked – "Have you ever experimented with electronics to manipulate the sound of the cello?"

Honsinger: No, like I mentioned earlier, I decided that was not necessary.

Wolter Wierbos (trombone) said – "Talk about your composing methods and if they've changed through the years?"

Honsinger: I started writing songs when I moved to Italy, which was in '79. This made me write with notes and intention. So it's the literal part that has developed in my case. I mean the literary, the talking, the theatre, I've been working on that since that time. It's a long way to Tipperary, so to say, but now it's important that I stand up for what I've learned about that – the word and music. I don't think I've changed my way but sometimes I can make different music with the instructions I give. That's what Misha was all about too, so it's more a kind of your thinking about something and its association. I wrote something about a giraffe. It's kind of like anecdotes, small stories, metaphors, and I've written quite a few of those pieces, real theatre music pieces. That's a little bit different than if I just play or write music. They're two kinds of techniques.

Wolter Wierbos also said – "Ask Tristan about his Italian period. He lived for a couple years in Vaglia, north of Florence, with Katie, the mother of his daughter. Sean Bergin lived across the road in another house, so they worked a lot together in that period."

Honsinger: Yes, I made a piece of six days long where every night it was a different piece. It was kind of like a residency, it was my first residency. It was with an American Indian woman who had a group called Spider Women. She was an actress and her two sisters were actresses, so I asked them into it. Toshinori Kondo was also in that band. It was very fresh and I think it changed our lives in a certain way.

Cadence: In what way did it change your life?

Honsinger: In the way that perfection is ambiguous. We learned about that, about when we play we don't really necessarily have to think that we're going to play everything perfect. And so you stop caring about things that people care about. It's good for the music and for the

Interview Tristan Honsinger

change.

Michael Moore (reeds) said – “How, when and where did you meet Sean Bergin?”

Honsinger: I met him in Amsterdam on the street. I was walking down the street. He didn't know me, I didn't know him. There were no instruments but we had a long chat about music and we became friends. He was involved in the same ideas I had about theatre. He was a great colleague at that time.

Ernst Glerum (bass) asked – “What is your idea about the future of improvised music?”

Honsinger: Oh, there's no future.

Cadence: That's it? OK. Do you have any final comments?

Honsinger: Not really, just embrace all the possibilities.

Cadence: Is there anything else we should know about Tristan Honsinger?

Honsinger: No, he's just a ghost [Laughs].



Photo Credit: Ken Weiss

Earlier, I mentioned that the band called the "Impacts" also hosted the Jam sessions on Sunday afternoons from 3:00 pm to 6:00 pm, at The Club Royal.

This is where, I got a chance to meet some of the musicians in that area. I met saxophonist/trumpeter Joe McPhee who is from Poughkeepsie, NY, also saxophonist Mack Williams, who like me, worked for IBM he was a programmer. I would join both of these musicians' bands, and record with Joe McPhee (Joe McPhee & Survival Unit II @ WBAI's Free Music Store, 1971). Also, I invited musicians who I knew, to come to our Jam Sessions who lived in NYC... Jerry Wise on trumpet, Harold E. Smith on drums, who later, also recorded with Joe McPhee.... Joe McPhee and his business partner Craig Johnson, encouraged Jerry Wise and myself to put out our first LP; "UNITY Byron & Gerald" in 1972

from that last session in Washington, DC. They helped us through the process...

Mack Williams' Band; "Now," aka: "The Majesty of Soul", played all the current hits of that Era: "Rock Steady" by Aretha Franklin, "They Call Me Mr. Pitiful" by Otis Redding, James Browns' hits, etc. So, I got to work on my R&B chops.... with "The Majesty of Soul." Mack Williams, tenor & Bari Saxes, Bunny Christian, organ/vocals, Gene Williams, bass, Peter Finch, Guitar/vocals, Ronnie Johnson, drums, Mark Katz, trombone, Vince McEwan, trumpet, Byron Morris, alto sax, Kay Shalong, vocals, and Henry Hayes aka King Henry, vocals.... This was a very exciting band that folks could dance to. Out of all this musical activity, I managed to do well as a facilities Engineer for IBM. To talk about IBM in that time period (1969 - 1974) would require a whole separate book...

The first performance, which I played with Joe McPhee, was at Vassar College in April 1970, there in Poughkeepsie, NY. Joe was teaching a class on the History of Jazz Music, there at Vassar College. So the place was packed, and the students hung on to every note we played. In the band was Tyrone Crabb, bass, Mike Kull, piano, and Bruce Thompson, drums, Joe on tenor sax & trumpet, and I played alto sax... It was exciting!!! Totally different from the other bands musical repertoires. I had embraced all of the different music styles

at that time. I was very flexible musically... What really stands-out in my mind from that concert, was; we the musicians, started the concert without Joe McPhee, he was nowhere to be seen... We were playing an original song written by Joe, and as we completed the song's theme, I heard this loud screaming tenor sax sound coming from back stage, I turned to see Joe clad in a Monk's Habit, with the hood pulled-up over his head, which covered his head & face. The neck of the tenor sax disappeared into the hood, and I had never heard anyone play the saxophone so loud like that before... For a moment or two, I was startled, by Joe's appearance, and the sound of his saxophone being played at such an intense volume. I looked around at the other musicians, and they were all smiling, and the SRO audience all rose to their feet at once, screaming at the TOP OF THEIR LUNGS !!! "YEAH!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!"

The musical engagement at Vassar College in 1970, was the first time which I performed with Joe McPhee. After that, Joe and I performed together for the next several years until I moved away from Poughkeepsie, New York in mid-1974. I appeared on a CD with Joe called: "Joe McPhee & Survival Unit II at WBAI's Free Music Store, 1971" I also appeared on a TV program with Joe McPhee & Survival Unit II in 1972, produced by the Jazz Music Promoter; Chris Albertson.

The beginning of the Band Unity. I met Vincent McEwan around 1971, he was the replacement trumpeter for the Soul Band known as; "The Majesty of Soul," which I had been a member of since around mid-1970. Vince was born in the Bronx, in New York City, his Dad "Chick" McEwan was a fine guitar player who performed around New York for many years. Vince had also been a member of; Pucho & His Latin Soul Brothers Band. I met Vince at his first rehearsal with the soul band (Majesty of Soul), he wanted to warm-up on his trumpet a little before we started the rehearsal, so he asked the rhythm section to play a medium Blues in the key of F. When he started to improvise I knew right away that he was the "real deal on trumpet." He was very impressive and lyrical on his choice of notes, and his phrasing was "very hip," like the seasoned professional which he was... We became good friends, and would ride to our performances (Gigs), in either my car or his car. Our discussions during these car trips would touch on music, music history, favorite musicians, current events, etc., etc. I introduced Vince to Gerald Wise (the composer of "Kitty Bey") and the three of us talked about forming a band to play Jazz. Gerald Wise had written several compositions and Vince brought several compositions he had written, and I added to the compositions with a couple I had written, so we had a start. This is how our friendship developed out of mutual respect and admiration for each other, and the Music known World-Wide as Jazz...

Don Pullen was living and performing in New York City during this time frame. Don and I were High School Classmates, (Class of 1959) and had known each other since we were in kindergarten. I called Don and told him about the idea of putting together a Band to play original compositions, etc. He indicated that he would be interested. I met Frank Clayton, a fine bassist & drummer on a Gig with Joe McPhee. I asked Frank if he would be interested in joining our proposed Band, and again, he was also interested. Vince McEwan, a fine trumpet player and composer was also

Byron Morris: In My Own Words, Pt. 2

interested in this new band. Vince and I had been working in "The Majesty of Soul," Band together, and Vince had great ideas and great Jazz chops... In talking with Frank Clayton, I found out that his wife was a singer, so I ask him to find out if she would be interested in joining the new Band also. During our conversation Frank told me that we could rehearse in the Loft where he and Jay Clayton lived. They lived in the SoHo section of New York City. So all the musicians were coming together, we just needed to call a rehearsal for the new Band. On a Saturday in October 1972, Unity held its first rehearsal in Frank & Jay's Loft in the SoHo section of New York City. Boy, were we in for a treat!!!

During that first rehearsal (Fall 1972) we worked on the composition; "Reunion" co-written by Lenny Martin and myself. Don Pullen piano, Frank Clayton bass, Jay Clayton vocals, Vince McEwan trumpet, Gerald Wise trumpet and me on alto & soprano saxes. We had not settled on a drummer yet, so we proceeded without a drummer for this rehearsal. Jay is a very creative vocalist, with, or without words. We were very impressed!!! After the rehearsal I was very happy about our beginnings for this new group... Some days later, I would find out that Don Pullen would get an offer to join Charles Mingus' Band, and he would be unable to be our pianist for Unity.

During this same time period: 1972-73; I met Jimmy Owens, Ornette Coleman, Frank Foster, Stanley Cowell, Clifford Jordan, Jimmy Heath, Mary Lou Williams.

Jimmy Owens encouraged me to apply for a Grant from National Endowment for the Arts (NEA). I applied and was awarded a grant from NEA. This was a grant to study with Frank Foster, who lived in Scars Dale, NY, which was about an hour's drive south of Poughkeepsie, NY where we lived...

In mid 1973 when we were looking for a music recording studio, for which to record an album of original music with the group Unity. I had a phone conversation with Stanley Cowell about that subject. Stanley, had heard some good feedback concerning a "State of the Art" small recording studio located in White Plains, New York, named the Minot Sound Studios. The Minot Sound Studios is where Unity recorded their two albums starting in late December 1973. "Unity, Blow Thru Your Mind" released in the spring of 1974 and "Byron Morris & Unity, Vibrations, Themes & Serenades" released in January 1979. In 1969 when we recorded the session in Washington, DC, which became the record album (vinyl-LP) "UNITY Byron & Gerald," our concept was a freer collective musical improvisation, more along the lines of what Ornette Coleman and John Coltrane had done. By late 1973, almost five years later, our concept had changed from freer to more structure, and by incorporating more and different musical influences; human voice, Latin rhythms, and other influences from a wider spectrum of musical ideas and sounds. UNITY had morphed into a Band with a more Global musical energy. Which is why our two albums from the 1973 and 1979 sessions are still popular and selling in Japan, Europe, England (UK), Australia, Canada, USA, etc. Today...

The musical composition "Kitty Bey," was written and arranged for the band Unity by trumpeter/composer Gerald L. Wise in 1973. The song was dedicated to a young

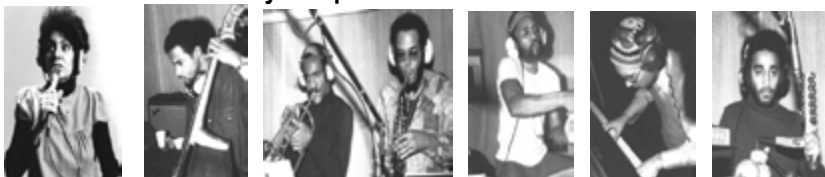
Byron Morris: In My Own Words, Pt. 2

Lady named Kitty Bey, who lived in New York City during the 1970's. She was a staunch supporter of the band Unity, and the new musical directions that the band was taking in those years. Everywhere the band would perform in New York City, Kitty Bey would be there to cheer us on. She had a certain presence and a rhythm in her speech and walk, which inspired Gerald Wise to write the musical composition named for her. Unity started performing the song in January 1973; each time we played the song individual band members would add their idea of how they viewed Kitty Bey. Finally, when we recorded the song in late 1973, after a year of working on how the song should sound a certain extraordinary creative power struck our performance during the recording session. Amazingly the song was done in only one take. "Kitty Bey," the song, and Unity's original 1974 recorded version of the song, has been Unity's most enduring musical Legacy to date.

Here is a sample of a review done in 2004 for the song: "Kitty Bey:"

"Unity was formed with similar values, aims and objectives to many other spiritually conscious groups at the time, as the name suggests. Uniquely, it managed to match the musical and spiritual searching of John Coltrane, Pharaoh Sanders and Ornette Coleman alongside an equally experimental New York art-music dimension that was brought into the group by vocalist Jay Clayton, who had performed with, amongst many others, Steve Reich. With bassist Milton Suggs having played in Sun Ra's Arkestra, and Byron Morris having studied with Ornette Coleman and Rahsaan Roland Kirk, it is possible to see the musical path that makes up "Kitty Bey", twelve minutes of musical intensity, which sounds like nothing else ever recorded." Author unknown....

Members of Unity that performed on the LP: "Blow Thru You Mind"



Jay Clayton, Milton Suggs, Vince McEwan & Byron, Abdushahid, Mike Kull, Tony Waters

(Photos by Gerald L. Wise, except Jay Clayton by Robert Taylor)

Byron Morris: In My Own Words, Pt. 2

Even though Unity was well received, where and whenever we performed, our engagements were few and far between... It was hard to keep the original core of musicians of Unity together because of lack of work or engagements, etc. My wife and I moved back to Washington, DC in mid 1974 to find steady employment in our career fields; of medical for my wife, and engineering for me... I also was a Radio Music Programmer on WPFW-FM in Washington, DC, from 1977 thru 1985, my show was called; "The Bright Moments Show", in honor of my friend; Rashaan Roland Kirk...

* In 1980, you worked with poet Eloise Greenfield to work on a collaboration of her poems with your music. How was this project born?

Mrs. Eloise Greenfield contacted me in early 1980 about her proposed project to put Jazz Music to her book of original Children's Poems, etc., "Honey, I Love." I found her idea intriguing, and agreed to work with her on the project. I contacted several musicians who had worked with me in the Band Unity; Vince McEwan; trumpet/flugelhorn, Cedric Lawson; piano, Don Pate; bass. My brother-in law David Fuller, was married to my Sister Deborah Joy Morris Fuller, David is a fine drummer, who had contacts with a sound studio in the Boston, MA area, where he lived. I informed Eloise Greenfield that we could have full use of a sound studio located in Boston, MA to record all the music for the project, and my Brother-in Law David Fuller could arrange Lodging for the musicians and for her. Off we went to Boston, MA, and we spent the better part of four days recording all the music to be used on the album, "Honey, I Love." Eloise Greenfield was very happy with the results of our efforts, she brought the finish tapes containing the music tracks back to Washington, DC, where she and the children over-dubbed their voices with our music tracks... This album has been released once again by SHOUT! Productions of JAPAN in 2013....

NOTE: all answers to questions shown, were provided by; Byron Morris

THE RECORDED WORKS OF UNITY: 1972 - 2011 CDs AVAILABLE: Amazon.com & CDBaby.com more info: www.bymormusic.com

CDs



Compilation 1994 release



Live! 1998 release



Live! 2003 release



Compilation 2011 release

LPs



1972 release



1974 release



1979 release



(Honey, I Love 1981 release on LP (now on CD since 2011))

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REVIEWS OF CDS, LPS AND BOOKS

A collection from
Robert Rusch of
sometimes
disparate material
though generally relat-
ing to music
recordings or perfor-
mance.

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

In the previous Papatamus Column, when I covered Lee Smith's release *My Kind Of Blues* on Vectordisc, I didn't realize I had stumbled on an active label with a sizable back catalogue. Since the late 1990s, Vectordisc has released some 40 CDs by artists from the Chester County, Pennsylvania area. This is an area west of Philadelphia, an area rich with talent—yet Vectordisc seems to have concentrated on less established artists. This is not only important but admirable. The fact is jazz talent is not geographically specific and can emerge anywhere. I'm willing to bet that the overwhelming jazz population of players in New York City, Chicago, Philadelphia or other urban areas (the exception may be the New Orleans area) were not born in those areas but moved there because of a greater density of other jazz artists and because of its media centered-ness. One acknowledges NYC and Chi-town as great cities but they are not necessarily the birthplace of great artists, they are collectors of artists. In my 60 plus years of involvement with Creative Improvising Music as first a fan and later as an archivist, writer and producer, it has become painfully clear to me that talent is where you find it. Often when that talent has chosen to remain in localities outside urban areas their talent may flair but their notoriety will not. If the pecking order in jazz were based solely on talent the "best of" polls would be turned on their head. I know of many artists of substantial skill and depth who have decided to stay home or return home. Such is the reality and it will not change but documentation is important. That said a look at some of the Vectordisc issues.

TERRY KLINEFELTER [p/voc] is a pianist of considerable talent and depth as exhibited on ZINGARO [Vectordisc 025]. She is backed by her trio of Lee Smith [b] and Byron Landham [drm]. She mixes up originals and standards; like "Superstar" and "I Love You" on 10 tracks [62:56] that go down well. Also on the date appearing on 70% of the tracks are guests; among them Jerry Weldon [ts], John Swana [tpt], Steve Giordano [gtr] and Denise King (who does a very fine vocal on "Money" taken from a poem by

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Dana Giola). On the title and final track Klinefelter is accompanied by a string trio and sings the Portuguese lyrics to that Jobim tune. Recorded between January and August 2012 only the last track seems out of place with the prior 11. Terry Klinefelter, glad to have made your acquaintance.

LEE SMITH [b] also plays "Superstar" on his CD SITTIN' ON A SECRET [Vectordisc 026]. This undated session presents 8 tracks [43:30]; 6 originals plus "Superstar" and Coltrane's "Count Down", backed by a small band [Anthony Wonseyp, Justin Faulkner-drm, Tim Warfield-ts/ss, Terell Stafford-tpt/flg, and Marc Adler-flt] augmented on one track each by Duane Eubanks [tpt], Bill Meeks [p] and Denise King [voc]. Lee Smith has been the bassist on some of my productions for CIMP records. I call him Big Bass Man because of his size and solid musical presence, nicely exemplified here on a solo outing; "Bass Meditation" [3:08]. Here the emphasis is on compositions (some of these composition were written by Smith over 20 years ago) and arrangements. For me this CD rarely takes off and with the emphasis on flute and flute and reed blends, along with faded endings, my overall impression was less than I might have hoped for considering the talent aboard. Denise King again distinguishes herself on one track ill-served by (another) faded ending.

NEIGHBORS [Vectordisc 021], is a collaboration between NANCY REED [voc] and DAVE LIEBMAN [ss/ts]. This is a delicious recording with thoughtful backing by Phil Markowitz [p], Bill Goodwin [drm] and Steve Gilmore [b]. Reed is unforced, worldly and believable on 10 well chosen tracks [Sabia, This Is Always, You Must Believe In Spring, The Street Of Dreams, The Peacocks, East Of The Sun, A Time For Love, While We're Young, Crystal Silence, Love Thy Neighbor- 60:15]. Liebman may have co-billing here but he is a supporting sideman tastefully contributing and gracious in silence. Recorded in December 2005 this is about music not ego and Nancy Reed gives as good as she gets.

RON THOMAS [p] is a pianist versed in both classical music and jazz as witnessed by his handling of Bach's "Ava Maria" on his IMPATIENCE recording [Vectordisc 029]. Thomas has been around the Pennsylvania jazz scene for some 40 years but pretty much has stayed in the Philadelphia area while putting out a handful of led sessions. Thomas exhibits a similar style of Bill Evans in that he picks out notes and gracefully floats the changes while developing his improvisations. He is a very listenable player, on this 1/9/14 recording. Here he is joined by Steve Meashey [b] and Chris Löser [drm] for a program [42:43] of; You Must Believe In Spring, Time Remembered, Ava Maria and 5 originals from himself and Chris Löser. Impatience? Hardly.

Pianist KIRK REESE opens his CD, IMPRESSIONS [Vectordisc 032] like one of Bach's Inventions before launching into "Whisper Not", one of 6 non-originals on this 8 track recording [62:07] from April, 2014. This is, I believe Reese's debut recording of any sort and it is a finished and impressive work. According to the liner notes this trio [Steve Meashey-b, Jeff Stabley-perc] has been playing together for 13 years which accounts for the intuitive freedom exhibited here. This is especially evident on the two Reese originals ["Like...Monk-Like" and "Re: Bop"] which are full of twists and turns. The title track is taken on a rather circuitous route as it snakes around, barely hinting at the theme, while each member of the trio ventures forth in improvisation

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(Stabley breaks out the glockenspiel on this). A similar route is also established on "Stardust" and on an extended [12:45] outing of "In A Sentimental Mood" marred only by an inexcusable faded ending. Impressive as either a debut or part of an established discography.

Gerry Niewood was a hell of a saxman who died prematurely in a 2009 plane crash. He is best heard on a series of 70s Chuck Mangione recordings after which he was kind of lost to studio work/recordings. HOMAGE: NIEWOOD PLAYS NIEWOOD [Vectordisc 037] is ADAM NIEWOOD's 8/15&16/10 tribute to his father. In 2009 Niewood found a bunch of his father's compositions and gathered John Scofield [gtr], John Patitucci [b] and Jack DeJohnette [drm] to record 5 of them plus 2 of his own ["Final Departure" and "What You Meant To Me"]. His 2 originals are marked by a sense of incompleteness. "Final Departure" eerily simulated or superimposes the sound of a jet overhead before collapsing in a free form collection of sax, drums, bass and electronic guitar with effects. "What You Meant to Me" is a brief [2:30] introduction to Niewood senior's "Homage", which in itself was a tribute to Coltrane. The quartet nicely executes the music and Adam Niewood writes insightful liner notes to the whole program.

Adam Niewood [ts/ss] is also on board with BILL GOODWIN's [drm] recording RAISE FOUR [Vectordisc 031], a 1/29/10 date with Pat Bianchi [p/b3] and Chris Higgins [b]. The 8 track program includes "Like Someone In Love" and 7 tunes from jazz composers, Monk [Raise Four, We See], Shorter [Fee Fi Fo Fum, Black Nile], Tyler [Search For Peace] Ellington [Prelude To A Kiss] and Swallow [Falling Grace]. This is a rather understated, even mellow date at times. Excellently executed and without pretension it falls in the category of good jazz if a bit faceless.

Deer Head Records is a new label and has a close affiliation with Vectordisc in that they both draw on talent from the Pennsylvania area. (Vectordisc distributes the label.) The Deer Head Inn, located in the Pocono Mountain area calls itself "the oldest continuously running jazz club in the country". Pianist John Coates, Jr. has been the house pianist for decades. So it is only appropriate that JOHN COATES, JR. should initiate the first Deer Head release, with NANCY REED, LIVE AT THE DEER HEAD INN [Deer Head Records 001]. This 2007 recording sure sounds good as Reed is spurred on by Coates' quirky rolling two handed solo backing. Reed is her warm self here with a touch of Carmen McRae and one wonders why a major label (Atlantic did a session about 40 years ago) has not picked her up: perhaps there is a blessing in that. The guitar trio of BUCKY PIZZARELLI, ED LAUB and WALT BIBINGER: LIVE AT THE DEER HEAD INN [Deer Head Records 002] is an undated set of 9 easy-on-the-ears standards [47:59]. Produced by Bill Goodwin this is a very programmed program. Laub sings on one track [Deed I Do]. These guitar gatherings with Pizzarelli are becoming rather common, predictable and predictably pleasant. The trio stretches out a bit on "Jitterbug Waltz" [7:58], 'twere there more.

"SWEET" SUE TERRY [clt/ss/perc] is joined by Vic Juris [gtr], Ron Thomas [p], Tony Marino [b] and Bill Goodwin [drm] for a 5/11/13 recording [67:07] of "Little Sunflower", "Double Rainbow", "Legrand Homage", "Luiza", "Grand Old Flag" and 2 originals; "The Red Carpet" [Thomas] and "Slow Journey" [Terry] on LIVE AT THE DEER HEAD INN [Deer Head Records 003]. This grabs your attention with an informal

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opening of Freddie Hubbard's, "Little Sunflower". Every member of the quintet has interesting solo outings on this adventuresome 15:37 minute excursion. This kind of creative invitation is present throughout the recording and considering this is Terry's first led recording (I think) it would be interesting to know her instructions to the group. Judging from her liners she knew entirely what she was doing and by opening up the framework and encouraging creative exposition she has allowed members of the group to document some of their best work. There are moments of indecision and hesitation but this is live creative improvisation and I wish it was allowed to happen more often and be documented. A very exciting release.

When JIM RIDL [p], TONY MARINO [b], BILL GOODWIN [drm] and JOE LOCKE [vbs] got together 6/22/13 for LIVE AT THE DEER HEAD INN [Deer Head Records 004] they had never played together as a group. The result is a program of 5 tunes [Tanya, The Meaning Of The Blues, Equinox, Midnight Sun, I Love Him-57:42]. This date starts out relaxed and laid back and builds up a nice intensity as it progresses to the finish, this is mostly reflected in the playing of Locke who ratchets up his playing which in turn the group responds to as does the audience which seems to embrace the loose informality and the groove produced. A sly set which grows with repeated listenings. PHIL WOODS [as] recorded hundreds of sessions, some among the best of the past 70 years. It can be said with a certainty that as an alto saxist he was one of the most consistent in dynamics— long ago ceasing to be a Bird clone. LIVE AT THE DEER HEAD INN [Deer Head Inn 005] from 11/10/14 is one of his last dates. Already on oxygen at the time of this date there is no sign here of diminished ability. Woods knew his instrument with the familiarity of an appendage. The quintet [Brian Lynch-tpt, Bill Mays-p, Steve Gilmore-b, Bill Goodwin-drm] performed like a well-oiled machine, with over 40 years in its development and more than 100 years of tenure among its participants. The music here [Bohemia After Dark, We Could Make Such Beautiful Music, I've Got Just About Everything, I'm Just A Lucky So and So, I'm A Fool To Want You, Bick's Bag- 59:43] is joyful and one feels this group loves to play and probably is consistent from night to night yet there is so much invention and freshness present here. Great jazz among friends in familiar surroundings. Yes— another recording slated to be among your Phil Woods favorites.

What may turn out to be PHIL WOODS' second to last recording is NEW CELEBRATION [Chiaroscuro Records 401], an April 23&24, June 4, 2013 recording with The Festival Orchestra; a 21 piece unit based in the Pocono Mountain area. The 10 tracks [59:24] here are all Woods originals except for "Here's To Alvy" and "You Don't Know What Love Is" (with vocalist Najwa Parkins). Woods sounds robust but this is first a big band date with Woods as just one of the soloists, and an outstanding one at that—make no mistake. Other soloists include Jay Rattman [bs/clt], Bob Keller [as], Tom Hamilton [ts]. Matt Vashlishan [as], Nelson Hill [as], Skip Wilkins [p], Chris Persad [flg/tpt], Spencer Reed [gtr], Evan Gregor [b] Nate Eklund [b], Bob Keller [ts]. Woods did all the arrangements except for Al Cohn on "You Don't Know..." It is obvious considering this recording and the Deer Head date that Phil Woods went out on a whole note and a great legacy.

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Drummer SHERRIE MARICLE put together, in the mid 1990s, the big band, Diva, and soon after that a quintet, FIVE PLAY [Jami Dauber-tpt, Janelle Reichman-ts/clt, Tomoko Ohno-p, Noriko Ueda-b] the latest of the Deer Head releases. Over the years the personnel has changed. The current line up for LIVE AT THE DEER HEAD INN [Deer Head Records 006] a 11/9/13 recording had been consistent for about 5 years. The group had toured Vietnam right before this date and this program [61:32] of standards [Que Sera Sera, Struttin' With Some Barbecue, I'm In The Mood For Love, Shenandoah, Organ Grinder's Swing] plus excellent originals from Ueda [Seesaw] and Ohno [La American] reflects that with its inclusion of, Beo Dat May Troi, a Vietnamese folk song. This is quite an engaging set, basically mainstream it extends itself well and leaves an overall engaging impression through its arrangements and execution.

It also includes one of the better readings of "Shenandoah". Based just on this recording, this is a thoughtful and engaging quintet well worth one's time and purse. BURTON GREENE [p] was born in 1937 and by the early '60s had aligned himself with the so called free jazz or avant guard scene which revolutionized creative improvising in its wake. Out of this scene people like Bill Dixon, Archie Shepp, Sun Ra, Marion Brown, Ran Blake rose in prominence and began to find their niche in this art world. Before the decade was over Greene had made several recordings for ESP and even one for Columbia. But Greene never seemed to catch on with a base of followers, even as late as the 1980s one could find sealed copies of his Columbia recording in the record shop cut out bins. Other recordings followed including one for BYG. The '60s left but Greene remained a being of the '60s. In '69 he moved to Europe, settling in Amsterdam, perhaps chasing a period in time. He continued to record sporadically including a 2 LP set in '78 for the Italian Horo label. In the '80s he found an interest in Klezmer music while continuing his interest in electronics. I became involved with Greene in the '90s; producing a number of titles on the Cadence Jazz and CIMP labels as well as publishing his autobiography. I mention all this as background and to ponder the question as to why Greene after more than 50 years still remains on the fringes of acceptance by the jazz populace and corporate interests. I've discussed this with Greene and can only guess that for the jazz fans his musical interests have been too far reaching. Perhaps it is a case where versatility backfires; is this recording the Klezmer Greene? or the World Music Greene? or the electronics Greene? or the jazz Greene? As for the corporate world Greene has a deep suspicion of that world and would need someone to shepherd him through it protecting both the artist and corporation from each other. Recently I received 3 new recordings of BURTON GREENE from 2 independent European labels.

ABDELHAI BENNANI [ts], BURTON GREENE [p], ALAN SILVA [orch syn] and CHRIS HENDERSON [el drm] are together of the eponymous issue on the Improvising Beings record label [ib 40], a small label out of France who seem to doing a serious and respectful job with un-popular music. This quartet calls itself the Free Form Improvisation Ensemble 2013 to differentiate it from The Free Form Improvisational Ensemble, which Greene and Silva were partners of and with which both of them made their recording debut [1964]. This is a 2 CD set recorded live 3/19/13. The

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program here is noted as Free Form Compositions 1 to 13 [101:54] and while there are breaks between “compositions” essentially the CDs should be listened to as a whole as the program flows together nicely. As the 101 minutes progresses so does the ensemble progress to a group playing in a coordinated fashion more than they did at the beginning. This is not such a surprise, whereas at the start there seemed a tentativeness dominated by Silva’s orchestral synth by the end there are clear and coordinated statements made by each member of the ensemble. I didn’t find all of the parts here of great significance but it moves along nicely, what doesn’t grab you at first will soon progress to something that does. Improvising music—the whole of which is greater than its parts.

SPACE IS STILL THE PLACE [Improvising Beings 39] brings together BURTON GREENE [p] and SILKE RÖLLIG [voc] on 12 compositions by either or both of the artists and one [Something In The Way] by Kurt Cobain (as a side note I was unimpressed by the lyrics on the Cobain track). In producing Burton I’ve had occasion to use Röllig’s compositions and they have been to my pleasure but here I am far less pleased. Greene’s piano playing is very hemmed in by Röllig’s rather childlike voicings which are backed by Burton’s equally childlike piano accompaniment. Greene’s piano improvs often have within them fun riffs that are part of the Greene style and here they are in full play but the structure of the compositions and voicings don’t leave room for advancement past the obvious. In addition when Röllig actually sings lyrics she exposes a less than adequate voice. Tatjana Franzen [ft] and Heike Röllig [ss] each make an appearance on one track on this 4/8 & 7/2013 recording [74:53]. A childish indulgence.

Cipsela Records is a new company out of Portugal and has produced 4 releases each with a limited edition of 300 (yes that’s how small some of this following is), a realistic number for a quick turnover. One of their releases is FLOWER STALK [Cipsela Records 002]. This 5/7/12 recording is BURTON GREENE with OPEN FIELD [JOSÉ MIGUEL PEREIRA -b, JOÃO CAMÕES -viola/mey/perc, MARCELO DOS REIS -gtr]. The 5 originals [52:30] offer up some inspired playing. Greene, who is careful not to walk over this string trio, writes in his informative notes that he has performed with Open Field several times. The word simpatico comes to mind hearing this quartet freely playing their instruments (sometimes prepared) with passion and precision. The mey is a low registered recorder like instrument, used sparingly here and to good effect. This trio deserves a listen and it would seem to me if the energy, joy and passion comes across at live performances then these 300 copies would not last long. Greene goes solo on “Greene Hands” [6:03] a “serious” almost dirge like outing which easily contradicts my comments on the character of his playing in the preceding review. At the end of this disc there are some off-the-cuff remarks of Greene’s concerning the magic of creative improvised music—interesting and pure Greene and free to anyone willing to listen. Mighty music well recorded.

CARLOS ZÍNGARO does one of his solo outings on LIVE AT MOSTEIRO DE SANTA CLARA A VELHA [Cipsela Records 001]. As might be expected the music is intricate and energetic. The 5 tracks [46:18] here, recorded 5/25/12, suffer from too much

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ambient reverb which makes listening to it harsh and jarring. Some enjoy this kind of exaggerated ambient reverb, even seek it out, and if you are one and appreciate free violin then this is for you.

ROB BROWN [as], a mainstay in William Parker's groups over the years, has been musical friends with cellist DANIEL LEVIN since about '06 and they have worked as a duo a few times. On DIVERGENT PATHS [Cipsela Records 003] they team up for a live recording from 11/18/12, in Brazil. The 3 improvisations [47:30] here often, but not always, take divergent paths. Brown, who continues the lineage of Bird through Lyons likes to push the alto from sour to sweet but is always looking forward and is similar to Levin in this manner. They both play contently in their spheres and when or should these spheres overlap they seem to pause and try to move the music together. For this listener I would have preferred a more coordinated effort. Divergent paths, indeed.

CONCENTRIC RINDS [Cipsela cip 004] is a duo with guitarist MARCELO DOS REIS [of Open Field] and harpist ANGÉLICA V. SALVI, neither of whom I was familiar with before these releases. Recorded 2/3/13, in a beautiful warehouse full of reverb, the 7 improvisations [42:31] have the strings playing in a minimalist manner without great emotional peaks. Salvi for the most part plucks, rather than strums the harp. Reis also plucks the guitar. On one track some sort of electronic drone is employed and Reis engages in a wordless vocal wail while Salvi picks on the harp. This track clocks in at 7:57 and it's about 7:57 too long. More rinds than meat. That said, Cipsela is presenting their limited editions very nicely. CDs issued so far are housed in a 4-panel slip case with tasteful black and white graphics and these are CDs not CDRs.

LIVIO MINAFRA [p] and LOUIS MOHOLO-MOHOLO [perc] have teamed together to put out a recording that wonderfully blends fun and passion called BORN FREE [Incipit Records 203-2015]. Minafra is relatively new to the scene, he has a percussive and melodic two hand (and sometimes foot) attack which at times sounds a bit theatrical and makes me wonder if he has not spent time playing for shows. Moholo plays nicely into the piano work and when he leads the pianist quickly picks up the spirit/direction and runs with it. The 6 tracks come from 3 different dates/locations: 9/14/14, 1/10/15, 1/13/15. Two negative criticisms from me; 1) there is little quiet space for contemplation, for breathing 2) this wonderful CD is over far too soon, at 40:34 it leaves me hungering for more. But wait there is more. The CD comes housed in a 3/8" deep hinged box which contains the 16-page CD notes booklet and a DVD. The 22 minute video shows the duo playing during which Minafra talks passionately about music making, (English subtitles are provided) madness and his muses. The video also shows the pianist playing simultaneously with both hands and feet and hitting chimes—a young man's game. To look at Minafra's carrying on it looks a bit freaky, but then again so did Roland Kirk. Most importantly the music sounds good but the visuals can be distracting. Moholo also contributes some comments [Italian subtitles provided] about economics. Search this one out.

The HOT JAZZ JUMPERS have also put out music with an accompanying DVD on THE VERY NEXT THING [On The Bol Records otrb 0002]. The HJJ seems to be the

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brain child of NICK RUSSO [gtr/banjo/bari resonater] and BETINA HERSHEY [voc/gtr] together with a cast of characters, that includes at its core, Miles Griffith [voice/scat] and David Pleasant [drm/voice/harm], plus a handful with 7 other music makers. If not the very next thing, it is certainly a party in a CD. The best way I can describe this set, of 17 mostly familiar compositions [76:00], is to compare it to a hootenanny involving blues, swing, traditional jazz, folk and Gullah Geechee Rhythms. Their interpretation of tunes like "Back Home Again In Indiana", "Caravan", "In A Mellow Tone", "Jock-A-Mo", "Manhã de Carnaval", "I've Got My Mojo Working", "This Little Light Of Mine", etcetera is highly original and infectiously fun. Special mention must be made for trumpeter Gordon Au—his playing on 3 tracks, is moving and well placed in this setting. The final track on the CD is a free improv between Russo and Griffith and is the most somber of the set. In his notes Russo says his first goal was "...to have fun". It certainly sounds like a goal accomplished. The accompanying DVD is both fun and insightful and includes testimonials from other musicians plus music not on the CD. This release would guarantee a smile and foot tap from the grouchiest person. You can take music seriously but it doesn't always have to be played seriously; new and welcomed approach to old music. Put more simply by Hershey "good vibes", indeed.

GEOF BRADFIELD [ts] was inspired by a Clifford Jordan mid '60 recording of Leadbelly's music which led to OUR ROOTS [Origin 82701]; a CD of music by Leadbelly, Blind Willie Johnson, 3 originals and a couple of traditional cuts. All the music fits well under Bradfield's approach and (I assume) his arrangements. The quintet does a good job establishing a mood and if compared to the Clifford Jordan recording from the '60s this holds up much better. Better probably because Bradfield has the advantage of the expanded musical freedoms now available 50 years later. You don't have to be a Leadbelly fan, to enjoy this bop/freebop date. There's good body to this music yet it is a relaxing listen, in part to the very nice harmonic blend the front line offers.

DAVE WILSON [ts/ss] presents a very strong showing on THERE WAS NEVER [Zoho 201512] with his quartet [Bobby Avey-p, Tony Marino-b, Alex Ritz-drm] on a 2/3&4/15 recording. This is at times is derivative of Gato Barbieri in the groups wind up and reach, especially true when Wilson is on tenor sax, where his use of vibrato recalls Gato; a shade lighter. There is a sense of the Coltrane quartet as well due mainly from Avey's excellent use of blocking. I don't mean to put this group in the imitative category as it is not and they are excellent in part because of their derivations. 9 tracks [65:38], 5 originals plus "God Only Knows", "Cassidy" and "Summertime". Solid free bop.

Chicago saxman ROY MCGRATH [ts/ss] has put out an interesting CD in MARTHA [JL music 888295 165174]. "Night And Day" opens in a rather circuitous manner before it breaks into the more familiar Latin melody. Then it breaks tempo and the pianist [Joaquin Garcia], takes his solo, sleepily, in another direction before McGrath rejoins in a bolder fashion. The music continues building for a rhythm section interlude while McGrath plays off of the changes, and eventually takes the tune out. 6 of the

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8 tracks [64:55] here are McGrath originals, many which to me suggest standards but which are quite interesting in their own right. The album is dedicated to his grandmother (Martha) and McGrath attempts to portray musically the last 4 years of his life. How accurate he is I can't say but his attempt may have given the focus for the music. The work here has an unfinished or incomplete quality to it, which may account for its appeal. Kitt Lyles [b] and Gustavo Cortinas [drm] complete the quartet on this 8/25&26/14 recording. Good slickless listening.

INGRID LAUBROCK's [ts/as] most recent is UBATUBA [Firehouse12 Records fh12-04-01-022] a 9/13&14/14 recording with Tim Berne [as], Ben Gerstein [tbn], Dan Peck [tuba], and Tom Rainey [drm]. The 6th member of the group here is Laubrock's 6 original compositions [56:10] which explore movement through tones, some random, some more premeditated. Much of the music is like watching paint mix and dry. That is not meant as a pejorative—simply as a descriptive of this very organic music. And if that has no appeal to you then this recording is not for you, or maybe it should be, for as a new experience this is a good quality mind stretcher. The mood and the tone is dominated by the lower registers and slow walkers and it's of some fascination to hear how this chamber group lumbers individually into an organic mass. Re-listenings made me more impatient than required.

SVENSKA KAPUTT is a group led by JONAS KULLHAMMAR [clt/bs/ts/oboe/p/flt] and TORBJÖRN ZETTERBERG [b/p]. Their latest for the Swedish label Moserobie [098] records is SUOMI; a tribute to the musicians and country of their north—Finland. The group, which also includes Reine Fiske [gtr] and Johan Holmegard [drm], ventures into many musical areas including; fusing free blowing with the repetition of rock, chambered sound, folkish un-centered melodies and a general spacey playing with sound. There is nothing that would be considered conventional sound, on the 6 original tracks here [42:02]. While much of the music defies easy description it all has a reasoning that held my attention over my prejudices. Kullhammer, a superior reedman, began this label in 2000, originally as an outlet for his own music, it grew to encompass Scandinavian jazz in general and now has released 100 titles. I find it interesting that over the years it would seem Kullhammar has not (on record at least) interacted with any American musicians or non-Scandinavian artists.

From the fine Finnish label, Tum, comes KIRKASTUS [Tum CD 045]. This is a recording of JUHANI AALTONEN [ts/flt] and IRO HAARLA [p/harp/chen/perc] playing 10 titles [67:27] by Haarla. The music here is contemplative, much of it inspired by the Psalms. It is beautiful. Aaltonen, who is one of the finest reedmen, plays beautifully and maintains the balladry and tension with love whether he plays inside or outside. Aaltonen, (born in 1935) has made many recording over the years as both leader and sideman and seems to have found a receptive label in Tum. He has over a dozen recordings with the label since 2000 and there in lies some of his finest work. If I may I'd like to use this occasion to make a few comments on Tum records; while I don't think all of their releases are gems —though many are, their packaging and care of the music is exemplary. Each issue (paneled digi-pack) features reproduced art on the cover and a liner booklet suggesting before one even opens the CD that

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someone cares artistically about this product. Tum is a class act and deserves to be taken seriously.

Tum has also reunited JOHN LINDBERG [b] and LEO SMITH [tpt] on a 6/16/12 duo recording called CELESTIAL WEATHER [Tum 046]. The program [62:21] here is 3 multi-part compositions; the title tune, a tribute to Malachi Favors and “Feathers and Earth”. I have long considered Smith to be the finest, after Bill Dixon, solo free trumpeter and this record reconfirms my consideration. Lindberg and Smith work wonders together as they are so in tune with each other. The music here is a pretty somber affair and like the Aaltonen-Haarla release it is contemplative and also highly recommended. One of the things I admire about the SteepleChase label is the fact that more times than not they will continue to record an artist, as the artist develops over the years, and at the same time put them in different settings. STEPHEN RILEY [ts] came up through the turn-of-the-century Wynton Marsalis bands and over the past 10 years has led about 8 record dates on the SteepleChase label. His latest is HAUNTED HEART [SteepleChase 31806] a duo date with Peter Zak [p]. As the title (and the duo setting) might suggest, this is a fairly intimate session and one with which Riley’s Giuffresq breathy blowing lends itself to. Neither Lestorian or Websterian, Riley manages to fall freely between those two tenor men. His individual placement is even more remarkable when you consider he plays 2 Strayhorn compositions [Isfahan, The Intimacy Of The Blues]; did you ever notice how very rarely Pres referenced Ellington? The remainder of the program here [You Do Something To Me, Prisoner Of Love, Punjab, Haunted Heart, After You’ve Gone, Moment’s Notice, There’s A Small Hotel, Alice In Wonderland, Pennies From Heaven--70:40] lends itself to a near perfect recital. A haunted heart indeed.

CHARLES OWENS [ts] exhibits a warm woody tone on A DAY WITH US [no label 888295 349543] on his trio [Andrew Randazzo-b, Devonne Harris-drm] recording of 2/27/15. Opening with a lengthy [1:35] cadenza on “Caravan”, he commands attention and pretty much holds it throughout the recording of 2 originals and 7 standards [UMMG, The Man I Love, Take 5, Something, Slow Boat To China, You Go To My Head]. The occasional cadenzas and releases bring to mind Sonny Rollins in style although not so much in sound. Owens’ support is in for the kill and is rollin’ with the music’s spirit. Owens’ approach to “Take 5” is fresh, with its lengthy intro by the trio before even hinting at the familiar melody. Most of the playing is away from the theme and exhibits Owens’ most out playing, a fine outing on the Desmond classic. On a lower rung is “Something”, taken almost straight— it borders on schmaltzy then vacuous. That aside this is a fine outing.

YORON ISRAEL’s [drm] latest for his Ronja Music label [104] is THIS MOMENT. This live date from 6/16/13 is with Lance Bryant [ts/ss], Laszlo Gardony [p] and Henry Lugo [b]. As with his last release, Visions, Israel remains on a Stevie Wonder kick, this time mixing the [4] Wonder compositions in with “The Eleventh hour” by Mulgrew Miller and 3 originals including a brief drum solo. Things open upbeat and cheerful on Wonder’s, “Where Were You When I Needed You Last Winter”. The music continues under-pinned by a strong sense of directional drumming offered up by the leaders

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working of the snare for emphasis or mini crescendos. Due to the drummer's crispness and forward direction the program [55:44] moves along well. I don't want to overstate Israel's drum roll here but it has a strong presence, not in a Buddy Rich sense more of a Blakey sense; tight. This date moves along well though some may feel dragged by the drum solo [2:53] that comes in the sets middle, it tends to throw the flow off a bit. The only low point comes on "Passionate Raindrops", which immediately follows the drum track and is little more than playing the theme over the course of 6 minutes. This is redeemed on the following track, a nicely stretched out reading of "Contusion" [12:08].

RODEO [Outside In Music 1502] is the debut CD from a group calling itself COWBOYS & FRENCHMEN. Co-led by ETHAN HELM [as/clt/flt] and OWEN BRODER [as/clt/b.clt] this quintet [Chris Ziemba-p, Ethan O'Reilly-b, Matt Honor-drm] presents a total of 8 tracks [53:14]; 7 originals plus Lennon & McCartney's "Because", of rather distinctive music. Arranged but loose enough for the quintet to spread out, the music here is championed by the co-leaders who are interesting both in unison as well as soloists. Helm and Broder, who both contributed 3 pieces to the album, play lines and compose in a manner that seems slightly off center. Similarly pianist Ziemba's lines seem to zag and zig toward the ozone. At times I am reminded of Oliver Nelson's work in the left of center direction of the group. What this all has to do with rodeos, cowboys or Frenchmen is not made clear and there are no notes of explanation in the CD packaging. What Cowboys & Frenchmen have done is present jazz that is fresh and defies easy categorizing and offers rewarding listening; a rare combo these days.

CAROLINE DAVIS [as/voice] has put out a unique effort in DOORS: CHICAGO STORYLINES [Ear & Eyes Records 15-039]. The music here, from the quartet [Mike Allemana-gtr, Matt Ferguson-b, Jeremy Cunningham-drm] is interspaced by spoken oral history about Chicago jazz history. First off the music is wonderful. The spoken oral history interludes are lifted from interviews. Unless you are well versed in jazz history or have involved yourself with Chicago jazz much of this talking will be unattached in its meaning. Talking sections are spoken by Art Davis, Eric Schneider, Bobby Broom, Ted Sirota, Ed Petersen, Von Freeman and 7 others. The effect is informal, a hang of sorts. The speakers are not identified when speaking but there is a partially helpful list in order of appearance on the CD jacket. The 13 tunes [64:12] are all Davis originals and the band is augmented by Russ Johnson [tpt- 7 tracks], Ron Perrillo [p-1 track] and Katinka Kleijn [cello-1 track]. The music ranges from bop-swing to more demanding compositions. Davis is also listed as voice but it's of no consequence other than an almost unheard background swearing on a couple of cuts. The recording date is 8/26/13 but the interview segments were done at other times. (Von Freeman had died a year prior.) This is very well done and obviously covers only a tiny slice of Chicago history or to be more exact a time and feel of Chicago on the latter part of the 20th Century from a small segment of the professionally involved. A unique collage honoring of Chicago jazz (in part).

KRISTIN BERARDI [voc] has a new release on the Australian ABC label, Called WHERE OR WHEN [ABC 475 9263]. Berardi has a light intimate voice and is backed lightly by a

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quartet of James Sherlock-gtr, Steve Newcomb-p, Julien Wilson-ts and Sam Anning-b. Sometimes her voice gets a bit precious as for example on "Suzanne", Leonard Cohen's ode to love's tenderness. Four of the tunes are Berardi originals and they are rather faceless and wordless zephyrs, the exception being "Is It Ok For Clowns To Cry" which says little more than the title suggests. This aside, Berardi is an effective mood setter and good at creating tension with her lithe voice, a good example on "Young At Heart", part of which she takes a cappella. On "Cool Baby" she does some scatting. This is a stylist of considerable skill which this release shows even if here it's a bit unfocused.

Vocalist IRA HILL seems to have instincts for jazz on his debut release, TOMORROW [Ira Hill Music 001], as he gathers a solid group, the anchor of it being, John Proulx [p], Kevin Axt [b] and Dave Tull [drm]. The program [46:06] includes "Moody's Mood For Love", "Billie's Bounce", "Cloudburst", "Afro Blue" and "My Funny Valentine". The backing is augmented by Doug Webb [sax], Alex Acuña and Cheryl Bentyne, among others and Hill suggests talent and style but that all said— how come this release moves me little? I think it is because when not being highly derivative it lacks nuance and real feel. The superficiality makes it boring, especially on repeated listenings. "Tomorrow's Another Day" is faded out mid-vocal as if it doesn't matter what is being, or trying to be, conveyed. On "Moody's Mood For Love", Hill exhibits some pacing which may have been Cheryl Bentyne's affect as she is the counterpart to Hill on the highlight of this disc. Hill was just 19 at the recording so perhaps some dues and seasoning will help reach the potential suggested. Seasoning needed.

NANCY LANE [voc] offers a 50s/60s period sound on LET ME LOVE YOU [no label catalogue # 001] and the fact that she sings, "Whatever Lola Wants Lola Gets" (sung in French) and "Cry Me A River", is a tell as they were popular torch songs from that era and lend themselves to Lane's warm come-on voice. Accompaniment is from a rhythm quartet [Lara Driscoll-p, Kenny Bibace-gtr, Mike De Masi- b, Dave Laing-dms] augmented at times by Francois D'Amours [ts] and Aron Doyle [tpt/flg] and it's appropriate if nondescript. Other tunes, of the 11 tracks, here include; "I Can't Believe You're In Love With Me", "Everything I've Got Belongs To You" (a particularly tangy reading), "All Of You", "You Took Advantage Of Me", "What Is This Thing Called Love?". The CDs photos and poses strongly suggest Diana Krall, another Canadian singer. Not sure what there is to say on MARLENE VER PLANCK's most recent recording, THE MOOD I'M IN [Audiophile Records acd-348], other than she remains on the mark and turns in another fine fine effort. The was recorded in March 2015, during a European tour, with John Pearce [p], Andy Panayi [sax/flute], Paul Morgan [b], Bobby Worth [drm] and Mark Nightingale [tbn]. The tunes [The Mood I'm In, Me And The Blues, Free And Easy, It Shouldn't Happen To A Dream, Certain People, I Want To Talk About You, Come On Strong, All Too Soon, It Started All Over Again/The Second Time Around, This Is Always, My Kind Of Trouble Is You, Too Late Now 49:58] are not quite standards but are familiar and bring on their own freshness to the date. Marlene VerPlanck remains at the top of her field.

TRYING TO FIGURE IT OUT [Pazz 23-16] is GRACE KELLY's [as/voc] latest. Kelly, who has

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about 8 previous recording on Pazz, starting with straight ahead jazz, has produced her most commercial work on this CD. This is a concept recording and ranges from noir to blues to country tinged to jazz. It's blatantly aimed at a commercial market but its well done also in that it is not a total insult to one's intelligence; it may aim for a common denominator, just not the lowest one, though there is some of that as well. 9 of the 13 titles are originals with "Smile", "Over The Rainbow", "Magic" and "Amazing Grace" filling out the disc. Backing here includes Pete McCann [gtr], Henry Hey [p] Lemar Carter [drm], Tim LeFebvre [b] and other etceteras. A 16-page booklet of lyrics, tune descriptions and swooning from Kelly is included. An interesting listen in parts and obviously a lot of effort went into this but..... ehh.

Chiaroscuro Records, a fine mainstream label which for a while was dormant, is back with LIFE'S A MOVIE [#400] by BILL MAYS' [p] Inventions Trio [Marvin Stamm-p, Alisa Horn-cello]. This is an interesting and uncommon combination who have been together as a group for over a decade. The program [55:42] here is; A Homage To Bill Evans (4 Evans tunes), 4 cues "In Search of a Film" + "Concierto de Aranjuez", "Spain" and a Monk Tribute (3 Monk tunes). This is basically chamber jazz but without the usual sway of strings. Certainly controlled, the group can be both soft and quiet as well as very full, as the cello resonates in all the spaces left from the piano and trumpet, and can suggest an orchestra on uptempo/energy sections. A prime example being "Chase", from the film section, where for a brief moment the trio plays in a coordinated free section. This is really a lovely and thoughtful recording and the reference to so many familiar melodies allows the listener to concentrate less on the composition and more on the development of the piece and the integration of piano, trumpet and cello and their arrangement and voicing. Recorded on 5/7/12 released in 2013, I'm a bit late to this party but then again good music has no "best by" date stamped on it: good anytime.

EMMA LARSSON [voc] is originally from Sweden and moved to New York in 2011. I mention that because in listening to SING TO THE SKY [Origin 82702] there is no hint of an accent. Backed by Shedrick Mitchell [p], Eric Revis [b], Billy Drummond [drm], and Kenneth Whalum III [sax] she presents a clear direct voice on 6 originals plus "Here's To Life", "No Ordinary Love" and "I Stay Awake". She doesn't scat but she sings similar to Betty Carter, in that she lets her vocal lines trail off in a similar spoken fashion. This CD holds up very well on repeated listenings. Her originals can quickly become familiar as she tells stories and relays thoughts. Backup is superb and maintains the sense of clear sailing throughout an assortment of emotions and dynamics. A lyric printout would have helped me contemplate her thoughts on her originals. impressive.

Drummer TOM RAINEY first began recording in 1980 but it was not until about 30 years later that he ventured to lead a session. On HOTEL GRIEF [Intakt 256/2015], his third for Intakt (as leader), he is again joined by Mary Halvorson [gtr] and Ingrid Laubrock [sax], this time for 5 cooperative improvs with the trio. Recorded live in NYC on 12/30/13 this group displays, from the get go, a capability and shared understanding of dynamics that leaves very little vamp-till-ready spaces in the

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music. The three have direction from the start and are on the same page as far as the dynamics of interaction goes. Neither a screaming session, nor a minimalist trip—these are adventures in sound and they track very coherently. Mary Halvorson uses minimal guitar distortion and is effective when she does. There is no evidence of an audience on this recording.

MADE TO BREAK, a quartet, [TIM DAISY-drm, JASPER STADHOUDERS -b, CHRISTOF KURZMANN-lloopp, KEN VANDERMARK-reeds] have issued a 11/11/14 recording called BEFORE THE CODE [Trost tr 141]. The code as viewed through history could suggest all sorts of political meaning, none of which applies to this records as far as I can tell. The 3 tracks here are all credited to Vandermark, who plays wonderfully—when he plays. Unfortunately much of the space here revolves around Kurzmann and his lloopp, which as far as I can tell is electronic open software used for improvising. The main audio effect of the lloopp seems to be creating an irregular sound producing the sound effects much like driving on a totally flat tire would make. Daisy and Stadhouders also play a fair amount of patterned playing. I have a fair amount of impatience with electronics as too often the electronics seem to be the tail wagging the dog. Sometimes I wonder if improvisers feel they have come to an impasse and the only way to break through it is to bring in the electronics. There is plenty of time here when I can tune out the electronics and that only serves to remind me how rewarding this music would be without it. There are times when electronics can enhance a music, not here unfortunately.

Also through Trost comes SHAKE [The Thing Records TTR005] by THE THING [MATS GUSTAFSSON-ts/bs/fender rhodes. INGEBRIGT HÅKER FLATEN-b, PAAL NILSSEN-LOVE-, drm/perc]. I can't say I have heard all of The Thing's recordings but of what I have heard I find this the best. The 7 tracks [51:97] on this 6/1&2/15 recording offer a good variety of attacks from the familiar balls-to-the-wall blowing and the rhythmically repetitious riffs and lines to less familiar thoughtful strategies and ballads. On one track [Aim] the group is joined by Anna Högberg [as] and Goran Kajfeš [cor], their roll is basically to support the trio's patterned riffing while slowly rising up in volume, in a din of squabbling, to occupy the main soundstage before returning to the background. An effective strategy powerfully developed. A mature issue.

Leo records, the provocateur of new Russian [improvised] music, has issued RUSSIAN NEW MUSIC IN CHINA [Leo 717/718] by VYACHESLAV GANELIN [keys], ALEXEY KRUGLOV [as/ss/basset horn] and OLEG YUDANOV [perc]. This 2 CD set was recorded 10/22/14 at the Shenzhen [China] Jazz Festival. Disc 1 [77:13] consists of a solo outing by Ganelin on piano, synth and perc. Much of the sounds are integrated well into the lengthy program [42:05]. The sounds are best when the synth is background for Ganelin's acoustic piano. The fact that it integrates with the synths so well makes me think Ganelin had this pretty well planned out or had a time schedule for the synth's program. For the most part it works well, there are some transitional moments which were a bit sketchy, but overall a solid outing from the grand old man of Russian new music. The remainder of the disc is devoted to 4 tracks from the Kruglov-Yudanov duo. These two have played together for some years now and you can hear the

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ease with which they interact together; it's good solid free improv, moving nicely through high and low emotions. The final piece suggests a Chinese marching song. The second CD is one free improv [42:00]. This has a bit of everything; free flow playing, tension, hesitancy, and empty space. It is a hard job to be "on" for 42 minutes, this trio has the talent but was not totally up to it on this day. Moments, but at least moments superior to many.

VYACHESLAV GANELIN [p/synth] and trio [Petras Vysniauskas-ss, Klaus Kugel-drm] has also issued SOLUTION [Fortune 0068/044]. This is not the classic original trio but one that has existed since about 2001. The 8 original collective compositions here [78.36] have some very effective energized sections but they tend to wander especially when Ganelin begins to maneuver his synthesizer into place. A bit of editing would have made a shorter but stronger CD. Recorded 11/13/10.

The group SAKAY [Jérôme Descamps-tbn, Christian Pruvost-tpt, Nicolas Mahieux-b, Peter Orins-dms] sounds at times like a synth is in play on ANTIPODES [Circum-Disc889211 881741] but not so— it is simply the sounds from the group. Pruvost spends much of the time blowing distorted air through the trumpet. The bassist tends to keep the beat while the drummer throws out a fractured rhythm and bowed cymbal. The trombonist makes all sorts of leaps and voice-like cries. The 12 group improvs [57:12] are all adventures in sound, seems coordinated and follows a logic best understood by Sakay. More from the present and final (?) frontier. Some good sounds here.

It's been a few years since I remember hearing anything from URS LEIMGRUBER [saxes], a musician active with European free sounds easily since the '70s.

LIGHTNINGS [Wide Ear Records 018] finds Leimgruber in duo with drummer ALEX HUBER on a 3/7/14 free blow. Four improvs [55:40] have the duo producing any and all sounds their instruments are capable of making. This ranges from what sounds like electronic feedback squeals (from the saxes) to random percussive clashes. It's all very spontaneous, there are parts that move me but they are random (Except for the third track which is pretty consistently powerful) and I have to single them out from the unfocused parts. If in fact Leimgruber has been on a sabbatical of sorts it is good to have him back, even with the extremes.

Much of the soprano techniques Leimgruber draws from were developed, I think, from the adventures of EVAN PARKER [ss] in the '60s. Parker, who was too little recorded in the '60s and arguably too much recorded in the '90s and '00s, has issued SEVEN [Victo cd127]. Recorded live on 5/18/14 at the Victoriaville [Canada] Music festival by what Parker calls his ElectroAcoustic Septet [Peter Evans-tpts, Okkyung Lee-cello, George Lewis-trombone/elect, Ikue Mori-elect, Sam Pluta-elect, Ned Rothenberg-clts/shakuh], this presents the integration of both the acoustic and electronic. Worlds apart when Parker began playing along side electronics in the '60s, they have since become more integrated as evidenced by the 2 improvs [64:56] on this live disc. The setup had the acoustic instruments on Parkers right, the electronics on the left with Parker in the middle. The beehive of activity is dominated by the electronics. Balance is evenly split so that a coordinated whole is delivered. There is really no leading voice, I can't discern one computer from another, but what is

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achieved a remarkable communal mix. One must consider this as a whole, one 14 armed piece forging music as one breath. I miss the solo voices, some do teasingly float through the collective improv, but it is the collective improv that lumbers through and settles that is the fun here. Sit back, close you eyes, and listen.

Leo has also issued FLOATING...VISIONS OF BILLIE HOLIDAY [Leo LR735] by CHIASA LIUZZI [voc], With Adolfo La Volpe [live ele/synth/cracklebox] and Francesco Massaro [b clt/bs/timbila/cracklebox]. The trio addresses 8 tunes strongly associated with Lady Day and 2 tracks of short readings from the book, Lady Sings The Blues.

Interesting though really not an improvement on the original or more traditional versions of the songs. This is not disrespectful of the material and is a serious, avant, attempt at dealing with the material, but for me one listen was enough.

Leo has also released 3 more CDs by IVO PERELMAN [ts]. VILLA LOBOS SUITE [Leo LR742] is with Mat Maneri and Tanya Kalmanovitch on violas. This is not Villa Lobos' music but a 10 part improvised tribute to Lobos. COMPLEMENTARY COLORS [Leo LR744] with MATT SHIPP [p] is 10 improvs each is an attempt to play a color: red, blue, green, etc. BUTTERFLY WHISPERS [Leo LR740] with MATT SHIPP and WHIT DICKEY [drm] is 10 improvs mostly titled by the organic or pastoral [Plowed Field/ Wet Land/ Almost Spring/etc.] There is a sameness to these three new releases and much of it strikes me as mostly doodling. I am a fan of both Perelman and Shipp and produced a number of recordings of their work but these recordings speak little to me. Butterfly Whispers is the exception, here the music and participants seems to pull together into a focus rather than seemingly floating independently in space. On this one there is some sense of emotional coordination and emotional strength. Ivo the prolific.

Multikulti records [#1028] has released SWITCHBACK by a group also calling itself SWITCHBACK; MARS WILLIAMS-reeds, WACŁAW ZIMPEL-reeds, HILLARD GREENE-bass and KLAUS KUGEL-drums. This group has been touring Europe (on and off) for the past 3 years. This live recording is from Germany on 3/8/13. The 4 tracks here [57:34] are free improvs that are both comfortable and stimulating, an oxymoron perhaps but accurate never-the-less. Much of the strategy here has Williams and Zimpel pitching themselves at each other as they harmoniously look for direction. The musical treads are quickly picked up and the energy let loose. The record is reed dominate and the bass and drum play mainly as supporting roles, though Greene does get a chance to lay down a bass thread, for the group to pick up, in a few places. Drums get one well deserved feature. Part of the reason this free jazz outing works well, besides the quality of the artists, is because the group leaves room for space. They build and release tension even implementing silence at times which adds to the overall pacing. Collectively the musicians come in for landing and then regrouping at (what seems to my ears) natural times. The horns also utilize a variety of flutes and other sound makers, that aids the music along. I listened to this recording numerous times and each time heard something not realized on previous encounters. Free jazz as it should be.

DAVE LIEBMAN [ss/wooden recorder] rarely makes recordings that do not reward

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listening assuming you enjoy the genre he is addressing. He has well over 100 sessions under his own leadership and hundreds as a sideman or as a hired gun. His latest is THE PUZZLE [Whaling City Sound 075]. The puzzle, as Liebman writes, is working out the challenge of improvising in the context of jazz music, or any music by that reasoning. That challenge is addressed, on this spring 2015 recording, on 9 tracks by Liebman. Bobby Avery [acc p/el p], Matt Vashlishan [clt/flt/as], Tony Marino [b], who along with Alex Ritz [drm] make up Liebman's group, Expansions. Two other tracks are Tadd Dameron's, "Good Bait" and Messiaen's "Danse De La Fureur". This is not a blowing session but a carefully laid out and arranged set, which moves along lightly and brightly. Liebman is a many-sided musical figure, this well represents one of those sides, and once again challenge met.

Also not a blowing session is MATT MITCHELL's, VISTA ACCUMULATION [Pi Records 162]. For lack of better words this is a thinking session. There is however one track, "The Damaged Center", which runs counter to the mood of the CDs in that it lets loose and is uptempo-ish. The 8 compositions here, spread over 2 CDs [49:10/42/48:00], start out quiet and structured, then unfolds its tentacles of voices into improvs which are unattached and free floating and almost at the same time magnetized into powerful ensemble statements. Chris Speed [ts/clt], is a pleasure to follow as he is nimble and inserts himself in the program in a challenging way. To me his tenor sax often sounds like an oboe. Chris Tordini [b] and Dan Weiss [drm] complete and compliment the quartet on this January [8&9] 2015 recording. If I have any complaint it is the sameness of much of the pacing. It makes we wish they would lighten up and give my brain a rest but then that could be accomplished by approaching each composition separately or in smaller doses at a time. At times Mitchell's playing has a Monkish quality. Modern Third Stream.

A BEAUTIFUL FRIENDSHIP [Venus vcd-1174] is a collection of 14 standards beautifully wrought by ALEXIS COLE [voc] and BUCKY PIZZARELLI [gtr] and about what you might expect from these two; about as comfortable as a well-worn loafer. The combination of Pizzarelli and Frank Vignola both playing acoustic guitar is wonderful as they alternate on rhythm guitar, soloing and on occasion taking off together on some guitar hi-jinx. And then there is Warren Vache's mellow trumpet work, which has several nice solo spots, in this drummer-less setting. Nicki Parrott joins in for a couple of vocal duets (she is a singer to watch out for) along with her consistent bass work. Anat Cohen's clarinet makes a few appearances and has a brightening effect. This recording has a vintage feel to it, it would be at home in the Eisenhower era, and I can hear nothing to suggest it was not recorded in the mid 50's, and not in 10/14 as listed. Cole sings it warm and straight, no scatting or vocal theatrics. A hip time warp.

BURAK KAYA [gtr] is from Turkey from where he has issued, CLIMATE CHANGE [Weplay 8680275 090405], a trio set [Ozan Musluoglu-b Yinon Muallem-perc] playing 9 Kaya originals [46:47]. The music is drawn by Kaya's concern not just for climate change but that which has already been threatened by man's destruction and plundering. And no matter how honorable or misguided you may feel about Kaya's concerns, this is about the resultant music. Kaya here plays acoustic guitar

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with nylon strings which he writes, creates (a) natural acoustic sound. The sound here is very gentle and while at first listen this did not strike me as particularly jazz neither is it folk or world so as it is syncopated and has lilt. By the third listen it stayed pleasant and, yes, jazz it is. His playing is reflective of no one in particular, though Lenny Breau came to mind at times. Kaya is largely self taught and Turkey is far from the World's jazz centers so hurray for individuality. This wears very well, very well indeed.

Guitarist FRANK KOHL has a warm sound reminiscent of Wes Montgomery on INVISIBLE MAN [Pony Boy Records PB501783] a 10/16&17/13 recording. This recording is made up of 5, rather nice, Kohl originals and 3 standards [Funny Valentine, My One And Only Love, Alone Together] played by a quartet [Steve LaSpina-b, Tom Kohl-p, Jon Doty-drm] who compliment the relaxed ease of the date very well. Special note for drummer Doty who seems to be one of the few drummers who may have been influenced by Connie Kay, a distinct drummer who seems now forgotten. A calming unpretentious session.

VIC JURIS' guitar work on BLUE [SteepleChase sccd 31810] is the definition of relaxed and his sidemen [Jay Anderson-b, Adam Nussbaum-drm] fall in with the mood on this March, 2014 recording. The mood of brittle calm is never broken here over the 10 tracks [Lonely Woman (Silver's not Coleman's), What's Goin' On, Ugly Beauty, Tereza My Love, The Wrong Blues, All The Things You Are, Slow Hot Wind, I Wish I Knew, Remembering The Rain 64:38] including one Juris original [Blue]. Relaxing, but not sleepy

JULIAN SHORE's, WHICH WAY NOW [Tone Rogue Records 889211 885565] shows a talented pianist but even more a conceptualist of some maturity and depth. The music here (mostly originals) is graphic in its arrangement and unfolding. Even a well worn piece like "Con Alma" takes on a dimension, that is counter to Gillespie's original limited Latin-American tribute, to a music of much greater vistas. Taken at a waltz-ish tempo it opens a panorama for the listener to get lost in and one which while it keeps its toe in the compositional water also ventures in newly chartered waters. The core of the group backing Shore is Gilad Hekselman [gtr], Dayna Stephens [ts], Aidan Carroll [b] and Colin Stranahan [drm] with various other joining in or taking over. But its Shore's designs or easel and the band members are used almost facilely as colors for Shore's designs. 10 tracks [58:36], not all originals but all sounding fresh and/or original. Purists may not be pleased.

SCOTT HAMILTON [ts] was hailed as the great mainstream hope when he appeared on the scene in the mid 70s. He recorded prolifically as both a leader (on Concord mainly) and as a sideman and then he expatriated to Europe. Although he records regularly for European labels his presence has markedly declined in North America. So mainstreamers can rejoice with the release of LIVE IN BERN [Capri 74139] with the JEFF HAMILTON [drm] Trio [Tamir Hendelman-p, Christof Luty-b]. Recorded 5/18/14, the 13 tracks [67:58] are standards-ish except for Jeff Hamilton's "Sybille's Day" which fits in well as a standard. Scott Hamilton has tempered his Ben Webster affect now toward Getz. There is always lurking the explosive Scott Hamilton but he keeps it caged for the most part, had there been another horn (sax) here no doubt one

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would hear the roar. There are moments when the Hamiltons' go head to head with each other. Never-the-less a wonderful release and easily recommendable. From wonder kin to veteran.

DAN BONSAANTI's heads up The 14 Jazz Orchestra which is based in Southern Florida and exhibits some of the rhythms and chrome one might associate with Miami. This 14+/- piece orchestra also exhibits some fine soloists and an interesting repertoire [U.M.M.G./Black Narcissus/Donna Lee/Hit The Road Jack/Take My Hand Precious Lord/With A Little Help From My Friends/Windows/Paladium/John And Mary/ Pools/Your Under Arrest - 76:09] on NOTHING HARD IS EVER EASY [no label name 888295 334433]. The solos, on this band's recorded debut, are excellent as are Bonsanti's arrangements. "Donna Lee" is subtitled "In Disguise" and is almost unrecognizable to Bird's line but still very hip. In fact if you think the pseudo profundity of the title suggests that this is some Micky Mouse jazzy band you would be wrong as this is a hard swinging unit that incorporates all the modern effects of guitar twang, backbeats and the such but they are effectively used. More importantly they are not an ends in of itself but an augmentation to solid music and soloists; special note of Ed Calle's powerful solos. In Bonsanti dedication he mentions Whit Sidener (the head of The University Jazz Band) who mentored many and was a good friend of jazz as many musicians will attest. A solid and respectful effort.

I will admit to a general ambivalence to jazz schools as it's a sham to give out so many degrees in jazz when the market will not support the numbers; these schools are good at turning out technicians, clones and non-distintive voices. I could elaborate but you get the picture. North Texas State Jazz almost always is the exception to my ambivalence and over the years they have turned out some fine talent both as graduates and drop outs from their program. Their latest release, LAB 2015 [North Texas State la1501-js] by THE ONE O'CLOCK LAB BAND is under the direction of JAY SAUNDERS, who, I believe, was a student of NTS in the late 1960s. If you liked the snap of the late Buddy Rich bands (where do you think all those players in the Rich, Herman, etc, bands came from?) you will no doubt be enamored with this issue. As is usual this has fine charts, some good originals and, yup, some fine solos. The standards among the 9 tracks [62:31] are; "All The Things You Are", "The Song Is You" and "Smoke Gets In Your Eyes". A 16-page booklet deals with the program, arranger and composer notes Even the graphics are refreshing, not always the case with NTS CDs.

Bassist DANIEL FRANCK leads a nicely mature session on THE HANG OUT [Stunt 15102]. The CD name aptly describes this 7 track [54:10] program of relaxed un-rushed bop that suggests a hang. Franck contributes 4 originals which fit in nicely with Shorter's, "Black Nile", Chris Woods' "The Blues Walk" and "Little Girl Blue" by Richard Rodgers. Joining the hang are Gabor Bolla [ts] Robert Lakatos [p] Lewis Nash [drm] and for 3 tracks Tomas Franck is added on tenor sax. I've sat with this recording for many listenings and it fits very well with seemingly no special concept or agenda, just good blowing. One negative note is a fade-out on "Black Nile"—what are you covering up?

One of the characteristics I noticed about JASON KLOBNAK's music on NEW

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CHAPTER [JKM 88295 309301] is its openness and spiritness both in his compositions and trumpet work. The CD opens with, "Today's Forecast: Sunny, High Of 80 Degrees And A Chance Of Snow", by the title you might have rightly guessed Klobnak hails from the Denver, Colorado area. Klobnak brings together his quintet [Elijah Samuels-ts, Kim Bird-b, Annie Booth-kbds, Paul Mullikin-drm] on 11 [74:08] of his originals which convey a general spirit of optimism in the composition and the harmonies. Booth plays the Rhodes on the majority of the tracks but even so the music refrains from becoming squishy and pastel and retains a hard edge to its delivery. Klobnak plays an open horn and it fits well with Samuels' pushing tenor. The Denver, Colorado area is full of talented and solid jazz players, here by example are five which prove, once again, if it is about music, one does not have to relocate in L.A., N.O., Chi-town, NYC or a major urban area to hear or play top quality jazz.

MOUNTAIN, MOVE [JKM 88045010944151] is JASON KLOBNAK's first recording on the JKM label, and I found it not as optimistic sounding as New Chapter but all together harder, more Messenger-ish, than that recording. Here, Klobnak's trumpet is darker and more reaching in its solos. Again the material, 9 tracks, [61:18], are all originals and the quintet has Samuel and Mullikin, from the second recording, while Jon Parker [kyds] and Ian Hutchison [b] are in place of Booth and Bird. Again I am impressed by Klobnak's writing, good themes and open to blowing. Jon Parker is credited as playing piano and B3 (he is also heard on electric piano) but this time it is the acoustic piano that dominates. Special nod to Samuels who is a vibrant tenor saxophonist. In comparing the two releases one wonders if Klobnak has softened his sound in an effort to find a bigger audience. Both albums are credible and offer a rewarding listen and certainly Klobnak is deserving of wider attention (ha). It is my hope that Klobnak will not choose to dumb down his music for what he has here is excellent.

I am always suspicious, at the start, when I get a CD by a leader of whom I have never heard. There are probably 100,000 or so students in jazz schools/departments in this country alone, the apprenticeships of the past paid by dues seems to have been largely replaced by enrollment in schools paid for in cash. You pays yer money, you gets a degree and you put out a CD and a PR agent hails you as the greatest thing since white bread (and about as nourishing). From there the resulting consequences can be depressing. So when I received bassist BOB GINGERY's TRAVELER [Fresh Sound New Talent 456] I held my suspicions in check and put it on this quartet [Jon Irabagon-ts, Mike Baggetta-gtr, Mark Ferber-drm] recording. There are 8 Gingery compositions [53:42], on this 5/28/13 recording, which serve as a good body off of which to play, but the secret to the listenability of this CD is that the leader had the good sense to utilize 2 frontmen who make for stimulating listening. Both Irabagon and Baggetta know how to put together interesting solos and go out of the lines, when necessary, without getting lost. They are both sensitive players to the music and each other. Also a wise hire in Mark Ferber who is able to accommodate almost any musical situation. Welcome aboard Mr. Gingery.

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In the 7/15 Papatamus in covering RICH HALLEY's last recording on Pine Eagle Records, a record of entirely free improvs, I criticized the tracks with trombonist Michael Vlatkovich as not getting much below the surface of the music. Halley's most recent ELEVEN [Pine Eagle Records 008], a CD of 11 original compositions [60:25], seems to have solved my perceived observations as here the same quartet [Michael Vlatkovich-tmb, Clyde Reed-b, Carson Halley-drm] not only is better integrated/coordinated but there is no hesitancy about digging in and developing solos. Recorded 5/30&31/14 the free bop compositions are catchy and move along well. Halley's tenor sax probings are particularly effective. Vlatkovich, who is much less prominent, takes some fine solos. All in all a fine, fine, release.

JOE ROSENBERG [ss] has produced RITUALS AND LEGENDS [Quark QR201522] a set of 5 originals [68:23] from 12/14 and is backed by his ensemble of 4 to 8 additional players [the core of the ensemble are Arnault Cuisinier-b, Bruno Angelini-p, Daniel Erdmann-ts/ss, and Edward Perraud drm]. Rosenberg is the most featured player but the other main feature here are the compositions which are a series of medium moving pieces that employ shifting tempos and varying emotional dynamics along with repetitive lines. The screams here are hardly louder than a whisper or normal squeak but it is all very effective and excellently delivered (those familiar with Mother Mallard may be familiar with the repetitive technique employed, though here improvisation is a greater factor). Other pieces here employ dreamy wanderings but with a sense of tension just below the surface. In all a very effective release which held my attention with repeated listenings. Music with a touch of Gil Evans.

PREPARE A PLACE FOR ME [Myna Records MR-0001] by OSCAR PEREZ [p] is a collection of 7 Perez originals plus "Round Midnight" and "The Nearness Of You". Perez has a soft touch suggestive of Bill Evans and Roland Hanna. The trio [Thomson Kneeland-b, Alvester Garnett-drm] is augmented on 5 tracks by Bruce Williams on alto sax. Williams presents a significant body and abstraction to the quartet as a whole while retaining the quietness of the date. Easy listening with a light punch. Also easy listening with a light [funky] punch is HUNTERTONES [no label # 888295 324304] a septet [Dan White-sax, Jon Lampley-tp/sousa, Chris Ott-tbn, Joshua Hill-gtr, Theron Brown-keyd, Adam Deascensis-b, John Hubbell-drm] which plays 6 originals [36:47] that are pleasant enough in their melodies and shifting rhythmic patterns. These compositions should more that please listeners and radio that have room for a Chicago style amalgamation of funk & jazz. Nothing insulting here.

An Indian acoustic guitarist who goes by the name of RHYTHM SHAW has brought forth OPENING ACT [Acoustic Music Records best-NR. 319.1541.2]. This CD is made up of 11 Shaw originals recorded 4/15. It's not jazz or blues or rock or world or classical or pop but it is some very nice (non-vocal) acoustic guitar music. Impressive for the technique and writing, albeit outside the scope of this column.

BARRY WALLENSTEIN is a poet who over the years has appeared on almost a dozen records with, among others Stanley Cowell, Charles Tyler, Arthur Blythe, John Hicks and Vincent Chancey. His latest is WHAT WAS, WAS [Audioscope cd 002]. Along with LUIGI ARCHETTI [gtr/electronics] and MARIO MARCHISELLA [perc] the group DRASTIC

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DISLOCATIONS was born. The music here is not jazz but is marked by elements of jazz, rock and country and rather than spread out in extended voice the music here is more simply an accompaniment, and sometimes an emphasis, to the poetry. This issue comprises 14 [40:47] short poems by Wallenstein, whose work is more narratives-in-prose than classic poetry. Wallenstein, as of this writing, is 75 and the adjective beat is often applied to his work. Perhaps, but as a person also of that era, his work has never immediately suggested that to me rather instead the beats as an influence, might be more accurate. If you're familiar with The Clown (a recorded collaboration with Jean Shepard's prose and Charlie Mingus' music), Wallenstein's style might suggest that form of story-prose. His work is rarely political but more philosophical, with short narratives/observations, often in the third person. His prose neither howls at the moon nor dwells in self pity but simply speaks in a weary almost dispassionate voice that has been consistent through his almost 40 years of recording. His voice is dispassionate but caring, mellifluous with a quiet rhythm and meter. His tone, like Shepard's, is memorable and on first listening experience one hears his work but on closer or repeated listens one hears the text. The text, which is provided in a booklet with the recording, more easily reveals the violence and love and caring and so-forth of the poetry. But make no mistake his voice is integral to his poetry; hearing it and reading it is a very different experience. If you're already a follower of Wallenstein's recordings you will enjoy this, even with backing of a different, but very effective, nature. If you're not familiar with his work start here or anywhere for the experience. This recording is available on CD or LP and worth the tariff.

Fusion, ala Chick Corea's jazz fusion, is delivered by MARCO CORTESI's [gtr/synth] quartet [Yuri Goloubev-b, Gianluca di Lenno-rhodes, Asaf Sirkis-drm] on SPRING THING [PBR jazz 302]. This is not a jazz record tinged by fusion but a true fusion record with jazz sensibilities of improvisation and rhythm. The program of 7 originals plus Ornette Coleman's "Cathelin Gray", moves along nicely from highly charging rhythmic acrobatics to more subdued fusion often boosted along by drums, which gets tiring at times. Those longing for some true electric fusion 1970s style might latch on to this CD recording.

DARRELL GRANT [p] has been contributing to the jazz scene since the 1970s and has now put together THE TERRITORY [PJCE Records 023]. This is an ambitious work, an oratorio of sorts dealing with the displacement of various people of color in the pacific northwest. A suite of 10 movements it encompasses, among others, the alienation of the Nez Perce, internment of Japanese Americans and Afro-American suppression and the topography itself of the [Oregon] Territory. I've listened to this repeatedly and it takes much more time than the length of the CD [60:50] to absorb the music and its message. In some ways it is reminiscent of Ellington's messages with music. The 9 person ensemble includes Brian Blade [drm], Joe Locke [vbs], Marilyn Keller [voc] Thomas Barber [tp], Steve Wilson [flt/reeds], Kirt Peterson [b. clt/ts], Hamilton Cheifetz [cello] and Clark Sommers [b]. This was recorded live in concert [7/6&7/13] and has one fade out for artistic reasons. A powerful work and composed

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with love.

From Australia comes PROVENANCE [ABC 475 3486] by VINCE JONES [voc] and PAUL GRABOWSKY [p]. It is not really a jazz record, but it is a very human recording by a singer who believes and feels the music he sings. Jones is not always on pitch, but nor are some of the finest jazz singers/players. Much of his singing has the quality of poetry and the flattened sound of a cornet; in fact on a few tracks on this 8/15 recording Jones accompanies himself on flumpet [flugelhorn-trumpet]. Among the 11 tracks here are; We've Only Just Begun, Oh My Love, Stella By Starlight, If You Never Come To Me, This Is Always. A very human expression of singing, far from perfect but close to reality and not without its endearing qualities. Grabowsky is basic and perfect in sensitive accompaniment.

Vocalizing and singing is a major element on MIKE HOLOBER's, BALANCING ACT [Palmetto 22058]. Holober's octet [Kate McGarry-voc, Marvin Stamm-tpt/flg, Dick Oatts-as/ss/flt, Jason Rigby-ts/clt/b.clt, Mark Patterson-tbn, John Hebert-b, Brian Blade-drm] plays, in a very controlled and arranged manner on 8 tracks; 6 originals plus "Lullabye", "Goodnight My Angel" and "Piece Of My Heart". The arrangements echo a bit of later Gil Evans but what caught my attention was the use of McGarry's vocals. No where on the recording is she set up for the traditional vocalist roll but instead she is one of the instrumentalists used to color the music. The text of her singing intermingles or rides above the ensemble, often taking on the quality of a soprano sax, in fact it is not much of a stretch to imagine a soprano sax playing the same roll/lines, though wordless of course. There are other instrumentalists given solo space, and they make good use of it in a controlled context.

For those who like the affect of a gut-bucket or marching band in a modern setting, i.e. post-bop, LE REX [Benedikt Reising-as, Marc Stucki-ts, Andreas Tschopp-tbn, Marc Unternährer-tuba, Rico Baumann-drums] might attract you as presented on WILD MAN [Cuneiform Records rune 411]. Made up of 13 originals [58:43] from band members, the music references the low sound, repeating riffs and rolling drums. This band keeps thing moving, though not always at a danceable cadence, and there are moments where the saxes let loose freely.

Totally 'free' is KLÖKKEBLÖMST, a trio [Anders Banke-sax, Anders Provis-perc] led by PETER DANSTRUP [acc bass gtr]. Their new recording, on the Danish label ILK [253], is [SIC!], a March, 2015 recording of 13 co-orchestrated tracks [52:22], the main voice here is Banke's sax which calls out in a pliantly human voice, kind of a cross between Ornette Coleman mixed with the directness of Sonny Rollins. Although this music is obviously instant composition it is never-the-less tied together in direction with a give and take sensibility. Danstrup's bass guitar is close miked and prods Banke usually through a series of chords delivered swiftly and with a sure aim but never wrestling to the lead position. Provo's percussion work is careful and supportive. If you've got the ears for coordinated free creative improvising music seek out [SIC!]. Also ad-libbed is RODRIGO AMADO's [ts], THIS IS OUR LANGUAGE [Not Two 922-2]. Fronting a quartet [Joe McPhee-as/tpt, Kent Kessler-b, Chris Corsano-drm] there

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is great comfort, coordination and harmony between the participants. Amado has shown on previous recordings how adept he is in these free sessions and how he manages to bring power to groups, he must put participants and egos at ease, for it is my experience that those are ingredients that best promotes the kind of performances found on this 12/2/12 date. The 5 originals [42:18] on this relatively brief CD are all products from the group, which suggests they are freely improvised. McPhee's use of pocket trumpet breaks through, as a referee, separates and enlarges the music greatly. The music has challenges but I played it so many times that eventually it evened out and just became familiar. This is your music too.

STANLEY COWELL [p], whose first recording was as a sideman to Marion Brown in 1966 on ESP, has released a bunch of excellent recording on the SteepleChase label since the late 1980s. REMINISCENT [SteepleChase sccd 31809] adds to this legacy. Cowell is a complicated pianist who makes it sound easy and does so with style and grace. This trio [Jay Anderson-b, Billy Drummond-drm], recorded in February 2015, exhibits the same sensitive backing which this music demands. The recording opens with "Intermezzo" by Brahms and Brahms has rarely sounded so good. Next up is Cowell's "Re-Confirmed" (built off "Confirmation"), followed by "A Child Is Born". Next is "A Xmas Suite" (a medley of seasonal songs). The medley is handled so effortlessly that it seems over too soon. Four Cowell originals [Midnight Diversion, Hear With Me, Reminiscent, Sweet Song] plus Silver's "Peace" and Richie Powell's "Time" finish out the CD [65:01]. A recording that left this listener refreshed and invigorated in a classic case of less is more. The one jarring moment here comes on "Hear With Me" where Cowell plays thumb piano, and while he is quite adept at it, it broke the mood of introspection for me. I programed it out on re-listens, but I knew it was there.

MATTHEW SHIPP's new trio, with percussionist Newman Taylor Baker, joining Michael Bisio on bass, makes its debut on THE CONDUCT OF JAZZ [Thirsty Ear 57211]. Shipp has never been easy to pigeon hole, other than that of being a fine post bop pianist. On this 5/28/15 recording he is not the impressionist that has often been his muse. Here he seems to be happily building improves, that rather than float out in Debussy like spirals, instead build up lines that flow inward toward the intestines of the music. How much of this music is affected by Baker one would have to ask Shipp. Bisio was already prone to playing emotionally in. The program of 7 originals [49:18], includes one taken solo. The music here is more directed emotionally than much of Shipp's in the past—a recent exception being some of his encounters with Ivo Perelman. Fun and guts.

I listened to BRIAN FIELDING's [p] release; AN APPROPRIATE RESPONSE - volume one [Broken Symmetries Music bsi 10001] right after Matt Shipp's release and the lightness of Fielding's playing was a nice and immediate contrast. The program of 8 originals [52:36] is light, not to suggest insipid or mindless but it projects an airiness and melody that lifts one up rather than mine-ing the darker side of the soul. The group [Ali Jackson -drm, Mike Lee -ts, Andy McKee] are veterans of the improv scene and play as professionals but take none of the chances, which might have opened up the musical possibilities. The compositions here are quite nice. I'd be curious to hear

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a solo piano outing to hear where Fielding might have ventured. Nice, but I feel it could have been so much more. Safe.

Safe is not a word I'd attach to ERNIE KRIVDA's music—intense, driving and searching perhaps but not safe. For almost 40 years I've been telling anyone who will listen that Krivda is a distinctive sax stylist and powerful player as well as a fine composer. Krivda's latest is *REQUIEM FOR A JAZZ LADY* [Capri 74140]. The 7 cuts on this 5/21/14 recording are all originals except one [I'll Close My Eyes], the title track concerns the unsolved 1964 murder of a 16 year girl in Cleveland. With this recording comes a 16-page booklet in which Krivda gives an interesting account of part of the Cleveland area jazz scene [1960s] and commentary on the compositions and players in the quartet [Lafayette Carthon -p, Marion Hayden -b, Renell Gonsalves -drm]. I'll refrain from any comments about the music/performance as having produced about 16 releases of Krivda's I would understandably be suspect of conflict of interest, so let me just say, if you're not familiar with this artist do yourself a favor and listen to a couple of his releases.

FRANKLIN KIERMYER [drm] had put out a number of strong releases in the 90s but I've heard little from him since. Kiermyer favors high energy playing reflective of the classic Coltrane quartet. *FURTHER* [Mobility Music 20131] is a March 2013 recording led by Kiermyer with Azar Lawrence [s], Juni Booth [b] and Benito Gonzalez [p] playing 7 originals [49:11]. The drummer favors working from the snare which keeps this music at an edge. Once more the sound is derivative of Coltrane, spurred on by Azar Lawrence's sheeted playing and Gonzalez' impressive post McCoy Tyner-like runs. A powerful quartet, free traneing.

Trumpeter RON MILES has a track record of turning in thoughtful jazz efforts with his latest being *DANCING ON THE INSIDE* [Ear & Eyes Records ee:15-032]. Miles is joined by the trio *WHIRLPOOL* [Caroline Davis-as/voc, Charles Rumback-drm, Jeff Swanson-gr], members of which also contribute the 8 originals [42:37] that make up the CD. Whirlpool creates an amorphous (and bassless) background over which Miles places his thoughtful trumpet. With Whirlpool's Frisell-like floating ambience Miles creates a patina by trumpet that lays gracefully over the music skeleton. Caroline Davis contributes some nice spots in a fashion similar to Ron Miles' trumpet work, she also sings on one track nicely shadowed by the trumpeter. Playing and compositions that ingratiate themselves with repeated listenings. Recorded 6/14.

The richness of Ronnie Cuber [bs/flt] is very well captured on *KAZIMIERZ JONKISZ'S* [dms] *6 SIX HOURS WITH RONNIE* [Fortune 0070/045]. Given no liner notes one can only speculate that this recording was some sort of lay over and so a recording session 11/17/14] was squeezed in. If that was the case it was time well used. The group, Energy [Wojciech Pulcyn-b, Borys Janczarski-ts, Tomasz Grzegorski-ts, Jan Smoczyński-p, Robert Murakowski-tpt] proved a quick study. The program [44:35] is "3 Card Molly", "Lush Life", "Bernie's Tune" plus Cuber's "Waltz For Geraldus" and 2 originals by Pulcyn. Murakowski has a wonderful feature on "Bernie's Tune" and has he and Cuber producing some nice trades. The only negative here is a couple of faded endings, maybe with only 6 hours they were necessary, but still very annoying. Tenor saxman, PAWEŁ POSTAREMCZAK shows some of the characteristics of Albert

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Ayler and David S. Ware in is gritty playing on COSMIC FRICTION [Fortune 0067/043] This 3/28&29/14 recording has 6 originals [54:04] that range from subdued bluesy lamentations to high energy blow-outs, The group is filled out by Wojciech Traczyk [b] and Paweł Szpura [drm]. I believe these 3 are fairly new on the scene, though with the number of small labels, from all over the world, now documenting this music, it's hard to be sure. Either way they seem born to the manner. Impressive.

The CONTACT 4TETT [Theo Jörgensmann-clt, Evert Brettschneider-gtr, Kai Kanthak-b, Achim Jaroschek-dms] have released a February 2015 recording with the provocative title LOUD ENOUGH TO ROCK THE KRAUT [Konnex kcd5313]. Jaroschek, the youngest I think and the least experienced with the other members of the quartet, does a fine job playing feely and integrating his percussion into the reasonably dense mix, at times he suggests a percussive industrial sound. Jorgensmann is the most dominate and directed voice while Kanthak joins Jaroschek in the clutter as does Brettschneider when Jorgensmann is leading. Not sure what the title of this disc suggests, it sounds like a throwback to the WW II days but there is nothing suggestive of those days as this is soundly free jazz. The 3 tracks [55:03] are all improvs, thoroughly invested in group instant composition and rather an enjoyment to be-ear.

Australian ABC Records has issued DON BURROWS [flt/reeds] and JAMES MORRISON [tbn/tpts] with James Stack [b] on IN GOOD COMPANY [ABC 476 0729]. Burrows, 82 at the time of this recording in 2010, was and remains one of the best and best known Australian jazz artists. Morrison, born in 1952, was Burrows' student and is now probably Australian best known jazz artist. Morrison, who in the past has not always shown his jazz chops in undiluted situations, shows them here in this sparse setting where there is nowhere to hide. The trio here offers up 43:23 of relaxed mainstream listening [Easy To Love, Manhã de Carnaval, I Fall In Love Too Easily, Please Don't Talk About Me When I'm Gone, I Thought About You, The One I Love, Teach Me Tonight, What's New]. It is too short and one wishes for more but ABC's hype sheet says this is Burrows' final recording so perhaps the ravages of arthritis and age dictated the short recorded time. But there is more as ABC has generously added a second disc [77:48] of material, from the 1980s, of the two playing together. Included here is a previously unissued live recording [Essa Cara] from 1982. These cuts tend more to traditional jazz and have some fine moments in them. ABC has done a very nice job in producing this 2 CD set. Good company indeed!

As part of their European Jazz Legends series Intuition Records has released material from a concert of 8/29/15 by ENRICO PIERANUNZI [p] called TALES FROM THE UNEXPECTED [intchr 71315]. With Jasper Somsen [b] and André Ceccarelli [drm] the trio lyrically weaves through 10 Pieranunzi originals. Pieranunzi is often associated (in style) with Bill Evans but while they both employ a soft touch and a fondness of lyricism Pieranunzi is more direct in his focus. Somsen and Ceccarelli are in top form here paralleling the pianist and with a seamless transition able to go off on occasional flight of their own. Added to the 10 originals [64:43] is an interview [11:50] with Pieranunzi which is ad lib and in part German, Italian & English. Re-listens are

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fulfilling but the interview not so much.

FABIO GIACHINO [p] is a new name to me but based on *BALANCING DREAMS* [Tosky Records 016], a June 17&18, 2015 solo release, this is a pianist of range, technique and feeling. With the exception of "Thelonious" and "Star Crossed Lovers", the 13 tracks [45:13] here are all originals. Giachino displays a good use of tension on ballads and digs in on up tempos where he is concise and even shows off a bit of stride ability. On the two non originals he shows an original approach. On one of his originals he is joined by rapper Ensi who does a light rap which evokes several jazz names but is delivered in Italian so its message is lost to me. I also find its purpose lost but inoffensive. This is an impressive pianist and, if heard of again, it will be interesting where he focuses his talents.

Nicolas Gerber [p] is the leading voice of the trio *60 MILES* [André Hahne-b, Johan Vermeille-drm] on their CD, *60 MILES OU À RAISON* [Altrisuoni as 337]. There is at times a suggestion of Bill Evans but more of Mal Waldron's insistence, though with a lighter and more melodic touch. Gerber and Hahne share composer credits on the 11 originals [63:44], on which Gerber, and sometimes Hahne, switch to electronic instruments which leads to a loss of definition in their lines. I found the continuity of the listening experience interrupted by the switches to electric on what otherwise was a pleasant experience. Time will tell.

ISTVÁN GRENCŐS [s/ss/t/b.clt] Open Collective [Máté Pozsár-p, Róbert Benkő-b, Szilveszter Miklós-drm] has issued a very fine 2 CD set called *DERENGÉS/DAWN* [Slam 565]. This set celebrates the music of György Szabados [1939-2011], Hungarian composer/pianist. Since I am not familiar with Szabados' compositions, though I'll assume the folk themes that can show themselves over the 6 compositions on the 2 CDs, along with the obvious composed openings on some of the tracks, are the work of Szabados. I'll address the music of the Open Collective on this 4/9-11/15 recording. This collective has been together, I think, about 7 years and the intuitive unity of the group is wonderful as much of the ensemble is free. Grensó's work is exigent with often a strangulated screaming quality which can be very effective. Also effective is Pozsár's ripping piano, owing more to Pullen than Taylor. Various guests make appearances; among them Szilárd Mezei, who ingrates farragos with lightening energy. One track [Minstrelsy] is a lovely composition, previously unrecorded (I think) who's underling rhythmic pulse by Benkő holds front and rear together as the group, an octet for this, while the ensemble's soft free playing is in the middle. The Eastern European improvisors have been developing there abilities parallel to the West for decades and this is a fine example.

Saxman DEREK NASH, who has been a mainstay with Jazzit records since the early 1990s, has issued a new one for that label, *You've Got To Dig It To Dig It, You Dig?* [Jazzit cd 1564]. This is a decidedly fun set of jazz and has everything from a touch of Shorty Rogers' west coast voicing to Jeru to Clark Terry as well as a touch of modern-dixieland jazz. Recorded 1/21/15, This group has 8 members [David Newton-p, Geoff Gascoyne-b, Sebastiaan De Krom-dms and on 4 tracks Martin Shaw-tp]. The set consists of originals plus "Secret Love" and "Homecoming". The music

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ranges from beautifully felt to hip ephemeral. As a bonus, Nash has added Ellington's, "Morning Glory", probably from 1/31/11, a beautiful hammered version with Carney in mind, no doubt, here played by the same quartet; a lovely interpretation and good to have available. Nash calls this group the Acoustic Quartet and they have been together since 2011. Derek Nash, a man of many moods—dig.

REISSUES & HISTORICAL

Legacy/Columbia/Sony has been busy lately issuing boxed sets. Could it be the holiday season? The latest reissues will be of interest to readers, not necessarily jazz but not all good music is jazz. JOHNNY MATHIS had a beautiful voice with a purity rarely matched. I write had a good voice because sometime years ago it changed, still a wonderful voice but not with the purity that marked his earlier voice. My guess is he got new teeth and it changed his voice embassage, or perhaps it's the natural consequence of aging. He does not even physically look the same today, as he did, when he sings. To help celebrate Mathis' impending 80th birthday Legacy has released JOHNNY MATHIS: THE SINGLES [Legacy 888751 20552], a 4-cd set of 87 cuts from 9/21/56 [Wonderful! Wonderful!] to 11/26/80 [The Way You Look Tonight]. This set also includes 4 cuts from the Silver Anniversary album, 2 cuts from his Greatest Hits albums and a 25-page booklet with notes by Mathis and producer Dieter Deutsch. What is not here is any attempt at a discography listing the players. Mathis has always had a peripheral connection with jazz especially in the 50s when contractors pulled together studio bands from a pool of players which was loaded with jazz artists, however the material here has no jazz of which to speak. Part of this release duplicates his first Greatest Hits album, but then again how could it not? This is to my way of thinking the near best of Mathis, some dreck which even the voice can't make believable but that's at a minimum.

THE ISLEY BROTHERS [Legacy 888750 439727] collects all the RCA and T-Neck recordings from 1959-1983. This includes the recordings put out under the imprint of Buddah. This set also includes over 100 unissued or tracks only issued as singles. Almost all the reissues are with the original covers, often as duo-fold covers, each CD appears as a mini LP. There is also a 52-page booklet, with Scott Galloway discussing the chronology of the recording. That's the nuts and bolts of this reissue box. Oh, did I mention it's 23 CDs? The Isley's originally were 3 [RONALD, RUDOLPH, O'KELLY] prior to major label status [1958] they recorded on small doo-wop labels before being signed by RCA. After recording for different labels, including Atlantic, they formed their own label, T-Neck, and it is those recordings that make up 95% of this box which unfortunately does not include their Motown albums. Sometime in the 60s they added brother Marvin on bass and a cousin, Chris Jasper, on keyboards. After these recordings, O'Kelly (also known as Kelly) died (1985) and I believe Ronald and Rudolph had a falling out and Ronald today is a very effective solo singer. The first release here, from '58, Shout!, shows a variety of roots from doo-wop, to an attempt at gospel and American roots music that was popular then; music also popular with artists like Belafonte and Crosby to various jazz artists. The next record [circa

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mid 60s], *It's Your Thing*, made after a brief association with Motown and Atlantic, shows a clear move toward soul and a Memphis sound. Also in this set is the 1969 Yankee Stadium concert that included the Edwin Hawkins Singers [Oh, Happy Day], The Brooklyn Bridge [Curtis Mayfield tribute] and lesser known performers being promoted at the time by T-Neck. It's a rousing 20 minute set and brings to mind Little Richard, of an earlier lime, and Otis Redding, of a later day. Their next, *Get Into Something*, brings in Bernard Purdie for a couple tracks and finds them still polishing their high energy soul two-step but also expanding more into social consciousness material [*Freedom*] and softer soul balladry. And with many of their releases there are often echoes of past successes, like "Shout" or "It's Your Thing", called by another name but following the same bass line. The release, *In The Beginning*, was a mid 60s recordings released in 1971 and aimed at cashing in on the attention to Jimi Hendrix, who worked with the band for a time. Recorded as singles by Atlantic it is reasonable soul music without the Isley glitz and theatrics. The Isleys were not so much leaders as reflective of a society/world and *Givin' It Back*, recorded in 1971 (I think) reflects this as it includes non original music as well as material by, among others, Neil Young, James Taylor, Bill Withers and a horrid rendition of Bob Dylan's, "Lay Lady Lay". On the other hand their next album, *Brother, Brother, Brother*, brings to life some of Carole King's music (fine compositions and free of King's whiney vocals). The Isleys *Live* [1972, I think] at *The Bitter End* [NYC] revisits many of the non originals from the previous 2 releases including a much improved "Lay Lady Lay". With the release of *3+3* they again went for a good number of originals but that release is best known for Ernie Isley's use of the fuzz box with the Stratocaster guitar and the tune "That Lady". This remains one of their best albums. With *Live It UP* [1974 ?] they were back doing their own material and with *The Heat Is On* [1975 ?] they move more fully into super-fly territory and some social commentary. *Harvest For The World* [1975/76 ?] again is all originals and again in part dealt with political issues and offers a touch of Stevie Wonder-like electronics. *Go For Your Guns*, continues the direction. The title track is instrumental and suggest the Isleys have an eye on disco and perhaps the Brothers Gibbs. *Showdown* [1977/78 ?] moves into funk and suggests a feeling of self-empowerment for the listeners. *Winner Takes All*, released in 1979 as a double LP, is issued here on 2 CDs due to the added bonus material (true of almost all the CDs here) and is essentially a most effective set of love songs. *Go All The Way* from 1979 is aimed mostly at the soul/disco market and remains one of the Isleys more faceless releases. *Wild In Woodstock* was recorded a year later [10/30/80] and revisits some of their earlier successes [That Lady, Hello it's Me, Summer Breeze] but it all sounds a bit on auto pilot. Originally it was meant to have a studio audience sound added but the recording was never originally released. *Grand Slam* was released a year later which is a rather nondescript set of soft love songs and disco. *Inside You* was their tenth of the CBS affiliation. The liner booklet calls it a criminally unsung gem, perhaps— but not to my ears. From its cover, which looks like a take off on a Village People cover, boredom ensues. *The Real Deal*, recorded in 1981 is more of the same. Though

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notable, in an un-notable way, is *Under The Influence* a blues featuring a twangy line and Ronald Isley's vocal. Between *The Sheets* was the last for CBS and one of the very few releases that didn't have the Isleys on the cover sporting those colorful funk garbs. This gets into love balladry similar to Teddy Pendergrass and later Luther Vandross. With this massive set, the evolution of the Isley Brothers is clearly charted. The majority of great jazz labels, big and small, started as one person's idea, nurtured by passion and entrepreneurial spirit and with an immediate lack of concern for monetary profit. These labels picked up where they felt an art was ignored and tried to fill a void. With the odds and often popularity against them I would guess few lasted ten years. Jim and Susan Neumann's Bee Hive label began in 1977 in an attempt to document some of the bop masters they felt were being passed over. The label remained active to 1984 when the emergence of the CD and distribution problems overwhelmed the Neumanns. As Susan Neumann says, "most of the records...didn't even break even..." but pride and passion often trump economic reality. Mosaic Records has now reissued *THE COMPLETE BEE HIVE SESSIONS* [Mosaic md 12-261]. This edition is limited to 5000, a figure I'm sure the Neumann's would have been happy for any issue. For the most part these 12 CDs are straight reissues of the original issues. There are a few exceptions; additional alternate tracks by: Junior Mance on "Mean Old Amtrak", Arnett Cobb on "Blues For Lisette" and Dizzy Reece's "Con Man". I found it surprising how many alternative takes were mentioned in the liner notes (up to 10 on one) although these are not issued here. Assuming Mosaic had access to the original tapes it would have been appreciated if they had re-edited some of the material and eliminated some of the faded ending on tunes. The enclosed 16-page booklet gives background on the label (the notes are little light on this) and sessions; it is said Bee Hive never used electric instruments but I think I hear Dave Holland on Bee Hive's very first session [Nick Brignola's Baritone Madness] playing electric bass. This collection opens with Nick Brignola's recording of "Donna Lee" done at an amazing tempo. So fast it seems too fast in that it is almost a caricature of what jazz is to the neophyte. In the beginning Bee Hive emphasized sax, especially baritone with Brignola on the first 3; leading the first two and in the company of Pepper Adams, Ronnie Cuber and Cecil Payne. Clifford Jordan also led 2 sessions and appeared on 3. Sal Salvador [gtr] led 2 dates, one included Brignola. Then after the Johnny Hartman release [8/80] the label seemed to turn toward piano led sessions with 2 Ronnie Mathews releases [recorded in '78 and '79] and single sessions from Roland Hanna, Dick Katz, and Junior Mance before their final release, an Arnett Cobb session from 1984. It is possible the later emphasis on piano may have been an attempt to better reach the Japanese market's preference for piano sessions. Bob Porter produced a number of these piano sides and it is surprising to me considering Mosaic's usual thoroughness that Porter's insight on the sessions and the label is not here. In addition it would have been interesting to know the behind the scene actions and motivations, for the releases, the principles of the company as the voices of the Neumann's is largely absent from the text. So in this case Mosaic is not up to standard, as measured next to its past efforts. Supporting cast includes: Ted

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Curson, Derek Smith (a pianist deserving of greater attention), Roy Haynes, Walter Davis Jr. (the piano sound like it has seen better days, but with Davis' quirky style it is hard to say), Curtis Fuller, Walter Bishop Jr., Charles Davis, Albert Daily, Norman Simmons, Cy Touff, Von Freeman, Red Rodney, Jaki Byard, Joe Wilder, Al Gafa, Billy Taylor, Frank Wess, Eddie Bert, Sam Jones, Mel Lewis, Joe Morello, Frank Foster, Bill Hardman, Ricky Ford, Jimmy Cobb, Jimmy Knepper, Fathead Newman, Joe Newman, Al Grey and others. Other than the original LPs, and a few of the Johnny Hartman cuts that appeared on the soundtrack of *The Bridges Of Madison County* CD, this music has not had any other issue in the USA. It's good to have these sides in play again as perfect and imperfect as they are. Bee Hive had a relative brief appearance in the jazz market, and few of the artists are still alive, reminding us the artistic value we take for granted and how provisional it can be.

A good example how provisional the artistic-being can be is seen in trumpeter Barbara Donald. As a partner with SONNY SIMMONS for many years she made a handful of records in the late '60s with Simmons. Most notably recordings for ESP, Arhoolie and Contemporary and two as leader (which I helped produce for Cadence Jazz Records) in 1981 and '82 (her last as leader). She died at 70 following many years of incapacitation. She was a solid free bop trumpeter who's life seemed to meet with tragedy at every turn. Before her incapacitation she was quite literally begging to be heard and documented, something I would have gladly facilitated but was not yet in that position. Sonny Simmons was and still is a brilliant reedman, he plays alto on this set. He recorded sporadically in the '60s, '70s and '80s before being sort of rediscovered by the hard core jazz fan. All of which brings me to REINCARNATION [Arhoolie CD551], an archival recording with the quintet [Donald-tpt, Zarak Simmons-drm, Travis Shook-p, Court Crawford-b] recorded at Barb's BBQ, in Olympia Washington, 6/28/91. Olympia was home base for Simmons and Donald so this was a local gig and by the sound of things it was not well attended. On first listening this struck me as average with moments of brilliance. On repeated listening I was more impressed. Zarak [Donald and Simmons' son] seems to be on top of this music which is not always on top. The 5 tracks are a mixture of Simmons originals and standards [Body And Soul/Over The Rainbow] and the music gets stronger and stronger as the set progresses. Donald has a moving feature on "Over the Rainbow" while the combination of Shook, (who would lead a date for Columbia 2 years later) and Crawford is weak and my mind wanders on their features. Overall first expectations are not fulfilled but given time and listening this is a very nice gift from Arhoolie. Clavo records, a label I covered to some extent in January 2015 Papatamus, has issued another posthumous set by CLARE FISCHER [keys]. OUT OF THE BLUE [Clavo 201509] is a collection of sides that feature, solo or small group, Fischer's keyboard work on 14 [undated] originals and standards. With few exceptions Fischer is heard on acoustic piano. There is no real theme here more like a surprise ball of sides and it's a pretty nice ride. Standouts include "Novelho" [from the early '60s with possibly Gene Stone or Larry Bunker on vibes, Larry Bunker or Colin Bailey on drums and possibly Bobby West on bass] and "Nuages" interpreted at its brooding best. Fischer

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died in 2012 but his son, Brent, continues to refresh our memories on the very real talents that were Clare Fischer, and in this case supplied me with the info on "Novelho".

International Phonograph has reissued RAN BLAKE's, FILM NOIR [Arista/Novus 3019] recorded 1/23&27/80 and originally released by Arista. Blake presents 11 tracks of music either taken from a film [Pinky, The Pawnbroker, etc] or original Blake music inspired by a film. The set up here runs from Blake solo to a 9 piece ensemble. This is an exciting issue and along with Blake's recent George Russell tribute disc [Songlines] are among Blake's finest efforts. The supporting cast was made up of members of the Third Stream department at the NEC, a notable exception being Ted Curson for one track [Garden Of Delight] a free piece. It's been decades since I referenced this music and what struck me is the vitality of Ran Blake and the music projects, but it is 35 years old and age colors art. In addition to the faithful reproduction of this album to CD are updated producer notes [Jonathan Horwich] and [2015] an update of Blake speaking candidly of each title. A personal side bar to all this, Ran Blake has rarely recorded with drums. The drummer here on most of the tracks is Jon Hazilla with whom I produced a duo date [CIMP] with Blake almost 30 years after Film Noir. Both that and this CD are memorable experiences for me.

BIG BAND HOLIDAYS [Blue Engine 0003] is a holiday offering from WYNTON MARSALIS and The Lincoln Center Orchestra. 11 tracks [Merry Christmas Baby, Jingle Bells, 'Zat You Santa Claus, A Cradle In Bethlehem, I'll Be Home For Christmas, Good Morning Blues, White Christmas, We Three Kings, What Child Is This?, It's Easy To Blame The Weather, Have Yourself A Merry Little Christmas] recorded on various dates between 12/7/12 and 12/20/14 in concert at Lincoln Center. The band is joined by vocalists on 8 tracks total; Cecile McLorin Salvant [4 tracks] or Gregory Porter [2 tracks] or Rene Marie [2 tracks]. The CD opens with the band roaring on "Jingle Bells" and throughout the CD the emphasis is on jazz. The only interruptions are the soloists announced at the end of each tune. This is not a straight ahead big band reading generic charts but tunes/arrangements that evoke Ellington to Kenton to Aaron Copland. Is this one of the classic Christmas sets? Possibly, in that there is enough to interest the jazz fan and I think enough to interest the Christmas music fans. "We 3 Kings" is particularly interesting with its Kentonesque arrangement by Ted Nash who takes a wonderful soprano solo on this track which is credited in the announcement but not in the liner booklet. The low point is "What Child Is This?" with syrupy emotive vocals by Salvant. Gregory Porter is excellent on "Merry Christmas Baby". One of the better jazz holiday recordings of the past 60 years.

LML Music records has reissued CORKY HALE's [p/harp/celest] 1999 recording HAVE YOURSELF A JAZZY LITTLE CHRISTMAS [lml-128]; 12 traditional song and carols of the winter seasons. Backed by Kirk Smith [b] and Tom Walsh [drm] Hale tastefully runs through the material with jazz sensibilities and therefor avoids the schmaltz and dreck that one might imagine from a holiday album featuring a harp. Best when employing the piano and even though the jazz content is minimal it plays quite nicely. Active in jazz since the early 1950s she is a jazz harpist however that sensibility

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is in the background here. Comfortable music.

Not a reissue or an historical item but obviously new and contemporary is GORDON GOODWIN's [p/ts/ss], WRAP THIS! [Music Of Content moc 2001] with Goodwin's Big Phat Band. This is a West Coast based big band which has been around since about 2000. This release features Eric Marienthal [ss], Jeff Driskill & Brian Scanlon [ts], Andy Martin & Francisco Torres [tbn], Trey Henry [b], Jay Mason [bs], Andrew Synowiec [gtr/uke], Wayne Bergeron & Dan Fornero & Willie Murillo [tpt] and on one track [Do You Hear What I Hear] and the vocal group Take 6. The 10 tracks that make up this CD are 80% traditional music of the Christmas season. The title of this band might wrongly suggest the sort of flash associated with Maynard Ferguson or Kenton [Wayne Bergeron has moments of high trumpet work], nor is it in the Basie band [the only band Goodwin sites] tradition; Goodwin's arrangements are more contemporary, heavier on brass than reeds and closer to familiar contemporary but generic voicing. If the Lincoln Center big band is too traditional then this maybe more to your liking. This is the first time I remember hearing a uke in a big band setting however briefly. Light fun, inoffensive and seasonal without gimmicks.

I've been enjoying ANDREW WHITE [as/ts] since the early 60s, where as a player in a local Washington DC band (JFK Quintet) he had something of a house residency at the Bohemian Caverns. By the 1970s he began self-producing his recordings. He also printed Coltrane transcriptions. The LPs, books, CDs were all issued under the Andrew's Music imprint and today claims over 2,900 items (mostly saxophone transcriptions). An unabashed self-promoter he has produced almost 60 albums, including one of just his theme tune, a catchy riff on which he ends each set. A tremendously energetic saxman he seems often to drive himself to exhaustion as if by some amphetamine bombardment leaving the listener feeling equally exhausted. A self-promoter of Barnum proportions one could ignore him as just another blowhard were it not for the excellence and magnitude of his work. Recently, White has issued a CDR titled 7 NEW YORK BOOTLEGS [Andrew's Music 58] which is simply a sampler from previous recordings from 1977 to 1999. And as with most of his other releases this is a tiring and exhilarating listen but a good example of his Cannonball-like sound and drive. White has purposely left off the personnel on this though a good discography can unmask them.

Also on CDR is BUELL NEIDLINGER's [b] GAYLE FORCE [K2B2 4669]. This is a 1965 recording with Charles Gayle [ts] and John Bergamo [drm]. This is historically significant as it is Charles Gayle's first recording a full 22 years prior to his led session, for Silkheart in 1988. So this predates the recorded appearance of Peter Brotzman and is parallel to Coltrane's final group with Pharoah Sanders. I've tried to put myself back to 1965 and my feeling is this is equal to the vanguard of its time. The circumstances were at Neidlinger's invitation the 3 went to Bergamo's house in Buffalo, New York and with a borrowed tape recorder had themselves a session. The sound is more than passable and the music [a bass solo, Lonely Woman plus 3 original improvs-34:14] is quite fine. Historically important and good music.

Speaking of Pharoah Sanders he's part of the SONNY SHARROCK [gtr] quartet [Elvin

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Jones-drm, Charnett Moffett-b] on ASK THE AGES [M.O.D. Technologies mod 0016]. This is a terrific record both for the writing [6 originals by Sharrock- 44:40] and the music. Fans of any of the quartet members should pick up this CD as all are well represented. This reissues the Antilles LP and the Axiom CD and unfortunately was, I think, Sharrock's final recording. (He died of a heart attack in 1994). It is a reminder of the loss to music a Sharrock was one of the pathfinders of post bop guitar . Almost a quarter of a century after its birth this retains its freshness and currency.

Resonance has released a live date [1/18/59] by WES MONTGOMERY; ONE NIGHT IN INDY [hcd-2018] with the the Eddie Higgins trio [Walter Perkins-drm, unknown-b]. It's a pleasant enough date with a bit of a "blurry" sound. Those hoping for Montgomery's signature sound will be let down as it's not yet developed to a noticeable degree past an occasional moment. The program is all standards [Give Me The Simple Life, Prelude To A Kiss, Stompin' At The Savoy, Li'l Darling, Ruby, My Dear, You'd Be So Nice To Come Home To - 41:58]. Overall the recording is not helped by a piano badly in need of tuning. A rare find but not a great one.

The signature sound of WEATHER REPORT [Joe Zawinul-p, Wayne Shorter-saxes, Jaco Pastorius, Peter Erskine-drm, Robert Thomas Jr-perc] is in full display on THE LEGENDARY LIVE TAPES: 1978-1981 [Legacy 888751412729]. This material is all previously unissued, is in good audio and an absolute feast for Weather Report fans. This comes attractively packaged, but at 6" tall [a full inch taller than standard CD packaging] it is a pain for shelving. Four pocketed CDs plus a sleeve for a 32-liner booklet fold together and makes a compact housing only a half inch thick. The program includes the familiar tunes plus solo outings for Shorter [1] and Pastorius [2] and Erskine [2], there are also faded endings, which Peter Erskine fails to note or explain in his otherwise interesting notes on the group and the play-by-play. Had they wanted to fade out, and I don't advocate fades, they might well have chosen "Birdland" with its repeating riff for over 4 minutes: gad! This is not totally the best of Weather Report but when it's good it's electrifying, but one wonders if in the future Legacy will duplicate it as part of a 25 CD set of the complete legendary live tapes. Nice production.

NoBusiness Records has reissued JOHN CARTER's [clt/ss] mid 1970s recording ECHOES FROM RUDOLPH'S [nbcd 80-81]. This was originally issued as Volume One, and was in tribute to Rudolph's; a fine arts center in L.A. where Carter had a Sunday residency. Back by Stanley Carter [b] and William Jeffrey [drums] with Chris Carter [cymbals] and Melba Joyce [voc] added for one track, this is an intimate gathering and a tour-de-force for Carter's clarinet. The great value here on this 2 CD set is NoBusiness has added the previously unissued [vol 2? 3?] material which is over an hours worth of listening. The playing here is unforced and full of lines and intersects and plays as fresh today as it did in 1978 when it was first released. A valuable release from a reedman gone too early and too little recorded.

Those who enjoy on the spot organic free improvisation might search out THE LION IN THE GROVE [AB Fable xxabcd-2abcd 1/2]. This documents 2 complete performances [83:00] from 3/20/80 of WILLIAM EMBLING [tpt/small instruments]

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and ANTHONY BARNETT [perc/and other instruments] as performed at the Bristol Arts Centre, England. This 2 CDR set is very basic and some might say self-indulgent as the duo shuffles around trying to grow something from very little. There are moments of growth but from this jaded view this is only for those who feel every noise from an artistic happening is worth documenting.

Storyville has issued some rare recordings of TIMME ROSENKRANTZ as TIMME'S TREASURES [Storyville 101 8439]. Rosenkrantz was a Dane who was drawn to jazz and came to the USA in the 1940s and became an advocate of the Harlem scene. Jazz has always attracted a variety of seemingly normal people who disrupt the projectory of their lives and get involved with jazz, Rosenkrantz was such a person; big time. In the liners of this set a reprint of Dan Morgenstern's Jersey Jazz's article about Rosenkrantz is reprinted which will give you a good background on the man. The music presented here, with some exceptions (the 2 Stuff Smith entries were issued previously on AB Label records), has not been issued previously and comes from Rosenkrantz' private recordings, many made in his apartment during parties. These recordings are from the archives of the University Of Southern Denmark. At over 70 years old the audio is fair to dated but when one considers the talent captured here—it is acceptable. The 12 tracks here include work by Slam Stewart, Don Byas, Thelonious Monk, Lucky Thompson, Erroll Garner, Jimmy Jones and others. Worth mentioning here is one odd thing; on "Embraceable You", from 11/2/44, the singer is credited as Nita Bradley, who sounds like a man caught up more in the Harlem Renaissance than jazz, and not the singer who worked with Artie Shaw. Strange; explanation anybody?

Avid records continues their impressive reissue series of 2-fer CDs. RANDY WESTON [p] FOUR CLASSIC ALBUMS PLUS Vol 2 [Avid 1155] reissues, The Modern Art Of Jazz [Dawn 11/21&22/56], Piano Ala Mode [Jubilee 1957], Little Niles [United Artists 10/1958], Live At The 5 Spot [United Artists 10/26/59], plus 6 tracks from Destry Rides Again [United Artists 1959]. Weston is a giant who still walks among us, but not all his recordings are superb but here the sextet recording Little Niles with Ray Copeland [tpt], Johnny Griffin [ts] and Melba Liston playing all Weston Compositions comes close. Also a solid set (and speaking of giants) is The 5 Spot, with Coleman Hawkins [ts] and Kenny Dorham [tpt] in the front line and some nice drum work from Roy Haynes. However, this set suffers a bit from Brock Peters' very theatrical vocal on "Where". A blown opportunity comes on The Modern Art of Jazz with Cecil Payne [as/bs] and Ray Copeland as the recording sound is off and distracts terribly from the music. Still any Randy Weston release has interest.

RANDY WESTON's With These Hands a quartet date [3/14&21/56] for Riverside, featuring CECIL PAYNE is part of CECIL PAYNE's: 3 CLASSIC ALBUMS PLUS [Avid 1150]. The other LPs reissued on this 2-fer are; Patterns Of Jazz [Savoy-5/19&22/56], Performing Charlie Parker Music [Charlie Parker-3/61] and The Connection [Charlie Parker-3/14-16/62]. Payne was a soft baritone saxophonist who played with seemingly little pretension and this is a nice set of recordings, in part for the inclusion of Clark Terry on 2 of the sets. Terry was at the top of his game at this period

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and his honey buttered sound seemed effortless and gives the music a lasting patina. Payne is most aggressive on *The Connection* date, (it's noted that he performs "with a Le Blanc Noblet baritone sax"). This was a new score, less known than the original on Blue Note, although Bennie Green [tbn] has some nice spots. A welcome reissue. Fans of FRANCES FAYE [voc] will welcome FRANCES FAYE: FOUR CLASSIC ALBUMS [Avid 1177] and those unfamiliar with her singular talents could use this as a reasonably priced introduction. Faye was a bit of a saloon singer, she talked and sung her delivery with little nuance. Think of a fusion of Bette Midler but not quite as subtle, and Ethel Merman but not quite as deadpan, and you'll get some of the experience of Frances Faye. I most enjoy her work on Bethlehem's production of *Porgy And Bess* where she had the limited singing part of Bess to Mel Torme's *Porgy*. The 4 albums are; *No Reservations* [Capitol-1952], *Sings Folk Songs* [Bethlehem-1957] (a bad idea influenced by the resurgence of folk music), *Relaxin' With* [Bethlehem-2/56] and *Swinging All The Way With* [Verve-11/24/61]. Back-up is made up of various West and East coast jazz artists then making a living in the studios. LPs not easily available as CD reissues.

BIG JOE TURNER: TWO CLASSIC ALBUMS PLUS [Avid 1142] presents another artist somewhat forgotten today, though listeners who are familiar with this singer could hardly forget this singular artist. Turner was from K.C., MO. and began shouting the blues from behind a bar during the early territory jazz band days. His shout blues offered a feeling of what those territory days might have been like. Similar to Jimmy Rushing, but easily differentiated, both had a shout talk style, a sense that it emanated from the chest as opposed from the diaphragm. In the 1950s Turner was embraced by the rock'n'roll world which was still at the axis of blues and race music. This reissue brings together *Sings Kansas City Jazz* [Atlantic-1956] and *J.T. And Pete Johnson* [Emarcy-1945-1947]. There are 10 alternate takes of the material from 1956 with backing from a contingent out of the Basie band and studio mainstreamers. The Pete Johnson CD offers up 19 sides recorded mostly in Chicago. Pete Johnson, about a decade older than Turner, was also from K.C. He is probably best known as part of the Boogie Woogie piano trio with Albert Ammons and Meade Lux Lewis. Johnson is not the pianist on the majority of the tracks and Ammons is on two from 10/11/56. The remainder of this 2-fer is from Newport [7/5/58] with Johnson on piano and again a contingent of Basie-ites backing. A blues shouter of great consistency over the years.

Pete Rugolo was a composer and arranger closely associated with Stan Kenton's bands through their entire run from the 1940s through the 60s. Like Dave Brubeck, he studied under Darius Milhaud and operated out of the west coast. He did a number of thematic albums which are of interest for their use of jazz, albeit often convoluted, and that these dates were usually often packed with west coasts finest jazz/studio players. PETE RUGOLO: FOUR CLASSIS ALBUMS [Avid 1176] brings together; *Adventures In Rhythm* [Columbia 4-6,1954], *Rugolomania* [Columbia 10/11/45], *Music For Hi-Fi Bugs* [Mercury 7/56] and *Plays Kenton* [Mercury 10/58]. Of

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peripheral interest to jazz fans.

MANNY ALBAM [arranger] plied his talents on the east coast and thus his 4 reissued LPs on FOUR CLASSIC ALBUMS [Avid amsc1178] contains some of the great jazz artists working the studios at that time [1955-1957]. Among those included here are Billy Byers, Bob Brookmeyer, Milt Hinton, Al Cohn, Hal McKusick, Conte Candoli, Joe Newman, Urbie Green, Sol Schlinger, Eddie Costa, Art Farmer, Zoot Sims, Phil Woods, Gerry Mulligan, Hank Jones, Jimmy Cleveland and from the west coast, Sweets Edison, Richie Kamuca, Charlie Mariano, Herb Geller and the list goes on. These are pros who could read fly shit and swing the arrangements and soloed with magnificence. The writing is sharp and succinct often under 5 minutes with enough solo spaces to enjoy your favorite boppers. The four LPs contained here are The Jazz Workshop [12/55], Drum Suite with Ernie Wilkins [3/56], The Jazz Greats of our Time Vol 1 [4/57] and Vol 2 [8/57]. Unfortunately Avid did not include some of the unissued material of the time that has since made its way on later reissues, though with almost 155 minutes there is little room for more, and what is here is well worth the budget price these Avid 2-fers sell for.

Avid has also issued RUSS FREEMAN : FOUR CLASSIC ALBUMS [Avid amsc 1181]. Freeman was in the thick of things in west coast bop, starting in the late 40s with the arrival of Charlie Parker. After Russ Freeman followed a long tenure with Chet Baker he eventually moved into the Hollywood studios and film world The four albums reissued here are; Chet Baker Quartet featuring R.F. [10/53], Quartet [11/56], Trio [10/53 & 12/53] and Double Play with André Previn [4/57 & 5/57]. The 2 albums with Chet Baker have a certain currency because of Baker's presence but it is the quartet set with Shelly Manne [drm] and Leroy Vinnegar [b] that holds up best but has always been a bit of a sleeper in favor of the attention to the Baker-Mulligan sides. The trio sides, with Manne and Joe Mondragon [b], are more demanding and virtuosic, at times showing a touch of Tatum in Freeman classic runs. The 8 cuts average under 3 minutes long. The set with Previn again employs Manne's drumming and is an early double piano date. The concept is baseball and along with "Take Me Out To The Ball Game" there are 8 originals all with baseball themed names, "Batter Up", "Safe At Home", "Fungo" and such. The pianists stay out of each others way and had planned a strategy to fit. What is missing here is a strong sense of individual style. It's good to have the spotlight, fleeting though it may be, on one of the pillars of early west coast bop.

JEREMY STEIG [flt] was the new jazz flute player of the 1960s, individually identifiable from the start. His playing was hip, in a Moe Kaufman way, he blew over the top creating a woody and breathy sound and on up tempos he was hyper and jerky (in a similar way, his father, cartoonist William Steig's lines sketch out his work). FLUTE FEVER [cs 8936], a 1963 recording was produced by John Hammond and was not only the debut for Steig but also for Denny Zeitlin [p] who along with Ben Riley [drm] and Ben Tucker [b] fill out this very nice quartet over 8 standards [Oleo, Lover Man, What Is This Thing Called Love-2 takes, So What, Well You Needn't, Willow Weep For Me, Blue Seven-53:29]. This remains arguably Steig's best recording as later

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releases found him more extreme almost parodying his style. Originally on Columbia, International Phonograph has now reissued this, returning some material which was edited out on the original release. The original Columbia packaging art and liners are also reissued. An important date and a worthy reissue.

In the early '80s, after MAYNARD FERGUSON's Columbia contract ran out, he began recordings for a number of labels, the first of which was Palo Alto. STORM [Omnivore Recording ovcd 160] is a June, 1982 recording and was later reissued on CD by TBA. There is plenty of Maynard's trademark upper register trumpet work along with the funky bass beat which marked so much of his later, commercial work. The 8 tracks [43:28] combine originals with the better known [A Train, Sesame Street,]. The surprise is Ferguson's singing on "As Time Goes By" which is passable and to Ferguson's credit he did not choose the easiest song to sing. The 13/14 piece biggish band included soloists Ron Pedley [p], Daniel Jordan [ts], Nelson Hill [as/ss] Stan Mark [tpt], and Denis DiBlasio [flt/bari]. Tried and true on Maynard Street.

MAYNARD FERGUSON's next release LIVE FROM SAN FRANCISCO [Omnivore Recordings 161] was almost a year later [5/27/83]. Again this is a reissue of the Palo Alto/TBA material. And again the program [45:46] is a mixture of the familiar [Lush Life, On The Sunny Side Of The Street, a bop medley] plus originals. The band leans heavily on Gregg Bissonette's rolling thunder drums and of course we have Ferguson blowing his brains out Cat Anderson style. Other important voices are Denis DiBlasio [bari], Tim Ries [ss/as] and Steve Wiest [tbn]. Again Ferguson sings [Ganesha/ Sunny Side]. At over 12 minutes long "Highlight is Bebop Buffet" is a medley of bop standards played fast and faster to the delight of The Great American Music Hall audience. Ferguson seemed in good spirits on this night and the joy he and the band project gives this the edge over Storm. One should note the presence of Hugh Ragin in the trumpet section, a rare occasion outside his usual avant guard haunts. This has aged well over the decades and sounds more of a success to me now than when it was first released on vinyl, perhaps there is more I missed after discounting most of Maynard Ferguson in the '70s.

BOOKS

BITCHES BREW by GEORGE GRELLA Jr. [Publ. by Bloomsbury. 145p, paperback] is the latest installment [#110] from the 33 1/3 series. How many pages does it take to convince a reader that Miles Davis was the greatest force in moving music in the 20th century and effecting the music into the 21st century and that Bitches Brew was the big bang of that movement? In this case about 116+/- . Grella, given some assumptions, makes a persuasive case. So persuasive that it occurred to me that perhaps the book and arguments were as much about Bitches Brew as it was about the individual listener/reader. All the minutia of the music and its various incarnations/reissues since its original issue in the 1960s is dealt with here. Back when it was issued it did elicit a strong reaction and a sense, to modern jazz fans, that perhaps a fifth column had been planted in jazz. The book, which needs an index, acknowledges the negative arguments in passing but keeps its eye directly on the

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music and its analysis. Grella makes strong arguments and is knowledgeable as his assessment of the recorded music shows. A provocative view.

Another view of Bitches Brew can be found in LISTEN TO THIS by VICTOR SVORINICH [202p, illustrated, hard cover, \$55.00. Publ. by Univ. Press Of Mississippi]. This book opens with the musical and social climate preceding Bitches Brew and closes with comments on the post Brew years. Svorinich had access to the Columbia/Sony archives and numerous letters to and from Miles Davis, Teo Macero, Clive Davis and other principles involved. The reader is able to view how the mundane and creative are able to fine a path to a production. Much will confirm, to individuals not enamored with Bitches Brew, how banal the production and final music is, and to those, who believe in the brilliance of the work, much will confirm there attitudes of brilliance. Essentially this is not just about the production of the music but also the selling/packaging of it and the clash of egos and interests that ensued. After reading this work it would be understandable if one went away jaded; welcome to the realities of the music world business. My suggestion; listen to the music. Listen To This is a frank and objective work and therefore it will be regarded as controversial by many.

VIDEOS/DVDs

ROVA CHANNELING COLTRANE: ELECTRIC ASCENSION: CLEARING THE MIRROR [DVD video no #] documents a [9/7/12] performance with the ROVA orchestra [Bruce Ackley, Steve Adams, Chris Brown, Hamid Drake, Nels Cline, Fred Frith, Carla Kihlstedt, Rob Mazurek, Ikue Mori, Larry Ochs, Jon Raskin, Jenny Scheinman] of "Electric Ascension", a take on Coltrane's Ascension and the strategy of free improvisation. The bulk of the DVD is devoted to the live performance [68:34]. Cleaning The Mirror [44:55], is a documentary film on the background on the original Ascension and its effect on many of the musicians who were part of various performances of other Electric Ascension performances. This short documentary is excellent for the insight it gives on the performers relationship to the piece in particular and to playing improvised music in general. The concert itself does not have the explosive power and dynamics of the original and is referred to as electric due to the fact that half of the orchestra uses electricity, powering everything from instruments to computers. An occasional air of pretension suggests itself when listening to the musicians speaking of their relationship to the music but that is part of the rarified scene. This DVD is worth it for the Cleaning The Mirror documentary.

ADDITIONS AND CORRECTIONS

October 2015 Papatamus; The Last Of The Beboppers by Maciej Fortuna is on the Fortuna label not Fortune.

Robert D. Rusch

DVD Review

MARCOS FERNANDES SOUNDING THE SPACE

Directed by Hans Fjellestad 68:15

Performers include: Marcos fernandes, Carl Stone, Yumiko Tanaka, Kouen Morishita, Matsutoshi Utashima, Koichi Akada, Hirokazu Morikawa, Yuko Hirai, Seiichi Yamamoto Yokohama, Kyoto, Matsue, Okayama 2008

This is a fascinating documentary about Marcos fernandes, a percussionist and someone who is interested in the relationship between sound and space. As Koichi Yoshida, Professor at Yokohama National University says, "Architecture changes sound and sound can change with each listener."

In this film Fernandes, who is the grandson of Uheiji Nagano, a prominent architect in Japan in the early part of the 20th century, decided to perform in some of the buildings built by his grandfather. His idea is to perform music that reflects the space it is performed in. As I started watching the film, I immediately thought of two people, John Cage and Max Neuhaus. Cage, of course, is the man behind the idea of any kind of sound being music, and Neuhaus, a percussionist who created a career for himself in the 60s performing the works of avant-garde composers such as Cage, later got involved in soundscapes, where the environment played a role in how the sounds were produced.

Fernandes is shown walking around the cities with a microphone and headphones listening to the sounds of the city. He looks at the spaces in which he will be performing and in each space uses different musicians. The one constant with him is Yumiko Tanaka, who plays traditional Japanese string instruments as well as an array of electronics, as well as singing and reciting. Other performers include saxes, guitars, piano as well as dancers, whose motions also help to define the space along side how the music help to define the space.

We hear interviews with the people who now are in charge of the buildings, as well as short statements by Fernandes. And, most importantly, we get to see good chunks of the performances. Most of the music reflects traditional Japanese music, Western classical music, avant-garde or experimental music, and jazz. The music is improvised. And as I have said on many occasions, free jazz and avant-garde classical music can often not be distinguished from each other since they use the same musical materials. And that is certainly the case here.

The dancers also add a nice dimension to the work. At times I was reminded of the work Merce Cunningham used to do with Cage.

In short, a must for anyone interested in avant-garde, Japanese, or free improvised musics.

Bernie Koenig

Reissues on Vinyl



**(1) ERIC ALEXANDER,
CHICAGO FIRE,
HIGHNOTE HLP-7262.**

SAVE YOUR LOVE FOR ME (*) /
EDDIE HARRIS / BLUESKI FOR
VONSKI / THE BEE HIVE (*) /
YOU TALK THAT TALK(*) (8) /
DON'T TAKE YOUR LOVE FROM
ME. 41:29.

Alexander, ts; Jeremy Pelt,
tpt(*); Harold Mabern, p; John
Webber, b; Joe Farnsworth, d.
11/26/2013.
Englewood Cliffs, NJ.

**(2) TOM HARRELL,
NO. 5,
HIGHNOTE HLP-7236.**

BLUE 'N' BOOGIE / NO. 5 /
JOURNEY TO THE STARS /
PRESENT / STAR EYES / RIGHT
AS RAIN / MELODY IN B-FLAT.
38:56.

Harrell, tpt, flgh; Wayne
Escoffery, ts; Danny Grissett,
p; el p; Ugonna Okegwo, b;
Johnathan Blake, d.
12/30/2011. Brooklyn, NY.

The Highnote label continues its practice of releasing selected back catalog titles for reissue on high grade vinyl. This time out it is two of their most popular and respected artists, tenor saxist Eric Alexander and trumpeter/flugelhornist Tom Harrell leading top-flight units through programs of mostly originals. It is unclear how the tune choices are made as there are more songs on the compact disc editions but since there were no outright clunkers on either disc it is somewhat irrelevant.

Once again trumpet man Jeremy Pelt guests on a few tracks (1) and the two horn blend adds welcome variety. The remainder of the group contains Alexander regulars that have appeared on the majority of his Highnote albums and are generally considered his “working band”. Webber and Farnsworth have developed a rhythmic rapport that is super strong and veteran Mabern is unquestionably a national treasure. As Doug Ramsey states in his excellent (if slightly abbreviated) liners this is a concept work that couldn't make more sense. Eric was weaned on the bandstands in the Windy City which has a long and honored tradition of spawning tough tenors. As for the selections, the two non-originals are both usually taken as ballads but the Buddy Johnson evergreen is set in a “Killer Joe” stroll while “Don't Take Your Love From Me” is cloaked in a samba rhythm with Eric neatly paraphrasing the melody at the start of his second solo chorus. Named for the fabled Chi-town nightspot, Harold Mabern's “The Bee Hive” has hot drums amid horn punches before kicking into way up with altissimo shouts from Alexander before an impressive trumpet ride leading to Farnsworth's chance to thump some tubs and the horns open “You Talk That Talk” with a call & response head before heated soloing. Those conversent with the Chicago tenor tradition will instantly recognize the funky feel of “Eddie Harris” with Mabern laying in some churchy chords via his Memphis roots.

Reissues on Vinyl



Seldom do younger musicians delve into a down blues but the Von Freeman dedication after a spoken introduction has some serious preaching from the leader and a forceful upright solo from Webber. And there you have it; what this writer thinks is Eric Alexander's most successful Highnote release to date. Now if he would just team up with label mate Mike LaDonne for a salute to his old boss The Mighty Burner.

By the time this album (2) was first released in mid-2012 as denoted by its title brass master Tom Harrell had logged on a handful of Highnote titles with this combo and was rightly considered at the top of the rung for jazz trumpeters. Comprised of the same band members as the previous four issues he decided to break things up somewhat by utilizing the full quintet on only four of the eleven tracks.

On this vinyl edition there are seven of those numbers present and "Right As Rain", the neo-boppish title track and the catchy "Melody In B-Flat" sport the fivesome in full glory. Elsewhere there is the lovely ballads "Present" with silken flugelhorn over electric piano and the overdubbed muted trumpets slyly inserted on a previously recorded item "Journey To The Stars". Perhaps the most adventurous, the classic "Star Eyes" is Harrell alone in impressive improvisation while the bebop staple "Blue 'N' Boogie" by a certain John Birks Gillespie is set in a "Chasin' The Trane" vein with the leader burning with Johnathan Blake kicking the kit ferociously. Never a slouch when it comes to hard swinging, Harrell is even more celebrated for his sense of lyricism often compared to the balladic interpretations of either Miles or Chet but he always made this writer think of the under-appreciated Art Farmer. Escoffery and Grissett are their usual reliable selves on this must-have reissue. Both records are pressed on 180 gram vinyl and highly recommended.

Larry Hollis

Reissues

JUNIOR WELLS, SOUTHSIDE BLUES JAM,

DELMARK DE628.

STOP BREAKING DOWN / I
COULD HAVE HAD RELIGION
/ JUST MAKE LOVE TO ME /
LEND ME YOUR LOVE / LONG
DISTANCE CALL / BLUES
FOR MAYOR DALEY / IN MY
YOUNGER DAYS / TROUBLE
DON'T LAST(*) / IT'S TOO
LATE BROTHER / WARMIN' UP
/ LOVE MY BABY / I COULD
HAVE HAD RELIGION / ROCK
ME / LEXINGTON MOVIES
/ GOT TO PLAY THE BLUES.

73:23.

Collective personnel: Wells,
vcl, hca; Buddy Guy, Louis
Myers, g; Guy, vcl(*)/ Otis
Spann, p; Earnest Johnson,
b; Fred Below, d. 12/30/1969.

1/8/1970.

JUNIOR MANCE, JUBILATION, SACKVILLE

AUTUMN LEAVES / GEORGIA
ON MY MIND / JUBILATION
/ JUST SQUEEZE ME / THE
SINGLE PETAL OF A ROSE /
ATLANTA BLUES / ALL THE
THINGS YOU ARE / LADY BE
GOOD / ST. LOUIS BLUES
/ BIRKS WORKLS / LOVER
MAN / WHAT IS THIS THING
CALLED LOVE / OLD FOLKS /
SMALL FRY. 66:06.

Mance, p. 9/14/1944.
Montreal, Canada.

At almost seventy-three and one half minutes it is easy to identify this reissue as an expanded edition of a much-revered 1970 blues record. Another identifier is the sixteen page booklet inside the front cover of the digi-pak replete with extra commentary and photographs. But the improvement of greatest interest will have to be the seven bonus tracks added. Only one (an extended "I Could Have Had Religion") is an alternate take and most, save for "Warmin' Up" & "Love My Baby", have the great Louis Myers on guitar. Buddy Guy vocally joins in on Eddie Jones' "Trouble Don't Last" and adds his distinctive guitar to the originally lp cuts. The leader concentrates mostly on singing with sparse harp contributions. Junior never attained the commercial (or even artistic) level that his major guru Little Walter Jacobs did but, aside from his misguided trips into James Brown country, his small label work (also in tandem with Buddy Guy) is his greatest legacy. Recommended.

Larry Hollis

A standard packed solo piano recital from one of the most under-praised piano players in jazz. Mance has been around for a long time, playing the entire history of jazz keyboard in a range as broad as anyone touching the eighty-eights today. Unlike so many contemporary players, Mance has never been afraid of the blues and is, in fact, a master of the form. His lone original here, "Jubilation" is a joyous amalgamation of gospel and blues which, after a florid start heads into a sanctified call and response theme. His out-of-time introductions should be a lesson to neophyte ticklers. There is also a large dollop of stride to be heard throughout. A pair of Ducal gems, two W.C. Handy charts and a couple of Hoagland Carmichael items, one well-known, the other, the fairly obscure "Small Fry" whimsically delivered. A fitting companion to his other solo outing for Sackville, Mance Special.

Larry Hollis

New Issues

ECHOES OF SWING, BLUE PEPPER, ACT 07644,

BLUE PEPPER / AZZURRO
/ BLUE PRELUDE(*) /
LA PALOMA AZUL(THE
BLUE DOVE) / BLUE
& NAUGHTY / BLUE
MOON / BLACK STICK
BLUES / BLUE RIVER(*)
/ OUT OF THE BLUE(+)/
AOI SANMYAKU(BLUE
MOUNTAIN RANGE)
/ THE SMURF / BLUE
GARDENIA(*) / THE BLUE
MEDICINE (RADOVAN'S
REMEDY)/ WILD CAT
BLUES / AZURE. 52:35
Colin T. Dawson, tpt,
vcl(*); Chris Hopkins,
as; Bernd Lhotzky, p,
celeste(+); Oliver Mewes,
d.

ADAM BIRNBAUM/ DOUG WEISS/AL FOSTER, THREE OF A MIND, DAEDALUS RECORDS 8001.

BINARY / DREAM WALTZ /
THIRTY THREE / BRANDYN
/ ROCKPORT MOON /
STUTTERSTEP / KIZUNA /
DREAM SONG #1: HUFFY
HENRY / OOH! WHAT YOU
DO TO ME. 58:00.
Birnbaum, p; Weiss, b;
Foster, d. 5/24/2012. No
location listed.

Part of the ACT music & vision label's Good Time Jazz series Echoes Of Swing (EOS henceforth) is a bassless quartet of two horns plus keyboards and drums. Over their almost two decades together they have amassed an impressive array of awards and positive reviews and this is another one. From the opening Ellington/Strayhorn title number to the final Duke tome "Azure" this is most certainly an eclectic setlist of titles from Fats Waller, Richard Rogers and Sidney Bechet to a traditional Mexican folk song to a pair of original instrumentals from band members Colin Dawson (Blue Medicine) and Chris Hopkins (Blue & Naughty) this is a headwind of fresh air for listeners everywhere. Arrangements from everyone except drummer Mewes are clever and inventive. The singing of Dawson is, shall we say "serviceable", but the instrumental dexterity is fantastic. Must agree with Scott Hamilton, who should know, that this is EOS' best effort ever. The sounds this foursome produce will echo in your head for some time to come.

Larry Hollis

It was difficult to ascertain whether Three Of A Mind was the name of the band, the title of the album or maybe both. Drum master Al Foster is without a doubt the biggest name among the band members but bassist Doug Weiss has an impeccable resume (there is dvd documentation of him in Al Foster's quintet) while pianist Birnbaum has two releases under his name but is still fairly under the radar. The last mentioned is responsible of seven of the nine tunes presented with Foster providing "Brandyn" (half of the name of his publishing company) & the frolicsome "Ohh! What You Do To Me". The lead-off "Binary" is probably the most animated with its introspective swing and the appropriately named "Stutterstep" is cleverly syncopated while the threesomes more serious side shows up on the next-to-last listing drawn from a longer suite. Modern piano-driven jazz with a pronounced lyrical bent.

Larry Hollis

New Issues

**BILL WARFIELD
AND THE HELL'S
KITCHEN FUNK
ORCHESTRA
MERCY, MERCY,
MERCY
BLUJAZZ BJ3427**

MERCY, MERCY, MERCY/
FIESTA A LA KING/
JITTERBUG WALTZ/THING
OF GOLD/FREEDOM JAZZ
DANCE/KILL FLO/SOME
SKUNK FUNK/PEOPLE
MAKE THE WORLD GO
ROUND/CRY ME A RIVER/
FIRE/WHISPER NOT/80
MINUTES

Warfield, John Eckert,
tp; Jens Christian
Jensen, Andrew Gould,
Mark Phaneuf, as;
Glenn Cashman, Tyrone
Fredericks, ts; Dan Magan,
b tbn; Libor Smoldas, Paul
Livant, gtr; Jakub Zomer,
org; Jill McCarron, p;
Steve Count, Mark Wade,
b; Scott Neumann, Eric
Halvorson, d; Hoboken/
NJ; no date listed

When most people who live outside of New York City think about the jazz they might hear there on any given night at any given venue they come with certain expectations that the music is going to be a higher caliber than the brand they get back at home. Well, of course, the amount of world-class jazz that one can hear on a nightly basis in New York City is much higher than most (if not all) cities in the world. The truth is, there is also a lot of mediocre jazz in New York City. This record by Bill Warfield and the Hell's Kitchen Funk Orchestra is evidence of that. If I had no prior knowledge of what I was about to listen to when I popped the CD in my player I would have thought, "Oh. Ok. A decent community college band."

The title track starts the record off on a bland note and it does not get much better from there. The arrangement of Zawinul's anthemic standard could have easily have been chicken-scratched out on some manuscript paper an hour before the first take. The band's statement of the theme seems cold, and unassuming. The first solo on the record is not the leader's, and in retrospect, I wished it had been. Warfield is the standout performer on the entire album, but it is not enough to carry the listener's interest all the way through. The arrangements are lackluster. The ensemble playing is mediocre. The funkiness is not at all convincing. The artistic statement is soft. Even the liner notes are weak.

Ryan Meagher

New Issues

MAXWELL
GUALTIERI
FOR LOS
ANGELES
PFMENTUM
PFM088

A DANCE/
POSSESSION-
BLOSSOM/60
MINUTES

Gualtieri, g; Los
ngeles/CA; February,
2015

SAM TAYLOR,
MY FUTURE
JUST PASSED,
CELLAR LIVE
030315.

LOVE ME OR LEAVE
ME / MY FUTURE
JUST PASSED /
DO SOMETHING /
SHE'S FUNNY THAT
WAY / WHY DON'T
I / MEAN TO ME /
ERONEL / YOU ARE
TOO BEAUTIFUL /
T.O.'S BLUES. 40:35.

Taylor, ts; Aidan
O'Donnell, b; Taro
Okamoto, d. New
York, NY. 12/12/14.

Patience is the name of the game with this experimental adventure. I had never heard of Gualtieri before this album, but after reading the title of the CD and getting five minutes into the first of two tracks I knew that he was a CalArts guy. Extended techniques are the weapon of choice in this dark, austere journey of sound. Gualtieri is perfectly comfortable exploring nothing but timbre. In the second track he dives all in with strategies like rubbing his guitar strings (with some sort of foreign object) for an extended period of time. Later on it sounds like he is trying to stuff whatever he was rubbing on the strings inside the pickup. Any “notes” that happen during this piece are on accident. Musical pitches are not meant to be understood in the traditional compositional sense. But I hope not to turn the listener away from this CD. For Los Angeles is well-worth the investment of your time if you want to imagine what David Lynch’s subconscious sounds like.

Ryan Meagher

On this CD, Sam Taylor spends 40 minutes making old-school jazz sound really good. He plays classic tenor saxophone that is lushly eloquent and romantic on ballads like “My Future Just Passed” and “She’s Funny That Way” and jovial and freewheeling on “Do Something” and “Love Me Or Leave Me”. The rhythm section of O’Donnell and Okamoto is bouncy and supportive and they both get nice features, Okamoto on “Love Me or Leave Me” and O’Donnell on Monk’s Eronel”.

Most of the tracks are in the 4 to 5 minute range with only one lasting as long as 6. That means Taylor just has time to make short punchy statements and get out, editing his ideas down to their essence. The one exception to that is “You Are Too Beautiful” done as a solo saxophone piece, two and a half minutes of Taylor slowly probing and wandering through the theme, a display of how good his technique really is. Hopefully he’ll continue to develop in adventurous ways as his career goes on.

Jerome Wilson

New Issues



**BOB JAMES/
NATHAN EAST
THE NEW COOL
YAMAHA
ENTERTAINMENT GROUP**

THE NEW COOL/OLIVER'S
BAG/ALL WILL BE REVEALED/
MIDNIGHT MAGIC-LOVE ME
AS THOUGH THERE WERE
NO TOMORROW/CRAZY/
HOW DEEP IS THE OCEAN/
CANTO Y LA DANZA/WALTZ
FOR JUDY/SEATTLE SUNRISE/
GHOST OF A CHANCE/
TURBULENCE

James, p, kybd; East, b, vcl;
Vince Gill, vcl; Hollywood/
CA; 2015

Before listening to this recording, all I knew of Bob James was his smooth jazz work from over a decade ago when that particular genre was offending the jazz sensibilities of any person that could name three or more Miles Davis albums. Even still, I knew back then that he could play. His technical facility on the keyboard is on full display throughout this release. He even shows some of his harmonic and melodic vocabulary that is firmly within the straight-ahead jazz realm. Rhythmic intensity, authenticity, and accuracy are the areas that make it abundantly clear to a listener like me that he does not live in the straight-ahead jazz world; he merely chose to take a trip there for this album.

Alas, we are who we are. The aesthetic of the entire release makes me cringe. While this is no smooth jazz album, it is sopping wet with smoothness. Maybe it is because it has a certain "L.A.-ness" to it, but the whole approach reminds me of porn. I do not mean that it sounds like it could be the soundtrack to a porn (though... now that I think about it...). I mean that this is the musical equivalent of porn. It seems like James is lowering his standards and humiliating his musicality for the amusement of others so he can make some money from an audience that is too vapid to understand the consequences. It leaves me wondering, "What in the world happened in this poor guy's life where he feels like he has to do this?" And then Vince Gill comes in and sings "Crazy," and that is the part in the porn where I'm like, "Whoa! Where'd that guy come from? Welp, whatever. I'm too far into this thing now."

In the end, I was pleasantly surprised by James's straight-ahead jazz fluency. It just leaves a lot to be desired from a serious listener such as myself. All of the slick string/woodwind arrangements, the guest cameos, and the sappy tune titles make it apparent that there is not much beneath the surface level... which is nice, I guess.

Ryan Meagher

New Issues

**FRANK GRATKOWSKI
LEO RECORDS 35TH
ANNIVERSARY
MOSCOW**

LEO RECORDS LR317

HOME FREE/HOUSE GAMES/
HITTING IT HOME/OUR DIGS/
HOMECOMING

Gratkowski, as, b cl, cl; Alexey
Kruglov, as, basset horn;
Simon Nabatov, p; Oleg
Yudanov, d, perc; Moscow/
RUS; October, 2014

**GIANCARLO MAZZU,
LICIANO TROJA
TASTING BEAUTY**

SLAM 563

TASTING BEAUTY/ BLUES
FOR GIUSEPPINO/ QUANDO
AMAVAMO/ QUI/ BARBARA
AND BLAISE/ SOMIGLIA/
NATURAL WISDOM/ FAT
MOUSE IN BROOKLYN/
VILLAGE FLOWERS/ CASERTA
53:11

Giancarlo Mazzu g; Luciano
Troja, p Brooklyn NY April
30, 2013

Imagine that a never-seen-before Federico Fellini film about Russian Cosmonauts was unearthed. This would be the soundtrack to that imaginary film. The playing on this album is extraordinary. I do not believe I have heard reedmen with such command over extended techniques. And the way that Gratkowski weaves melodic lines reminiscent of Anthony Braxton between extended-technique vocabulary all his own is astounding. His improvisations are free-flowing, yet remain contained with a sense of strong direction. If the reeds are the Cosmonauts, Nabatov is the tether that keeps them from drifting away from the ship. His tinny-sounding piano remains a constant, and provides support for Gratkowski and Kuglov so they can explore and report back to mission control. Yudanov sounds inspired by each member equally and never overplays. The interplay between all four members is quite stunning, actually, and their chemistry is evident in the close of the first track. Overall, this is a terrific album that is rife with influence from the masters of similar approaches to improvised music. I cannot see a reason why we should not call these four masters in their own right.

Ryan Meagher

I got to review this duo's earlier CD on Slam 2 years ago. That was comprised primarily of standards. This one is comprised of originals: four by Mazzu, five by Troja and two jointly. I quite liked the earlier CD for the great interplay between these two. The same thing is found here. And the originals all have nice melodic lines, but are primarily foundations for their improvisations. The CD is well planned with a nice variety of textures and tempos to keep the listener interested. Some of the highlights for me are the rhythm of "Blues," the Italian flavor of "Qui" and the nice quiet and clam of "Wisdom."

As I said in the review two years ago, these two work well together, they listen to each other and create wonderful interplay.

Bernie Koenig

New Issues



**CHICO FREEMAN/
HEIRI KÄENZIG
THE ARRIVAL
INTAKT RECORDS 251**

/ONE FOR EDDIE WHO 2/
EARLY SNOW/THE ESSENCE
OF SILENCE/ANCIENT
DANCER/WILL I SEE YOU IN
THE MORNING/DAT DERE/
SONG FOR THE SUN/JUST
PLAY/EYE OF THE FLY/
AFTER THE RAIN/TO HEAR
A TEARDROP IN THE RAIN/
CHAMBER'S ROOM/61
MINUTES

Freeman, ts; Käenzig, b;
Zurich/SUI; December 2014

The Arrival as a title is a little misleading. Chico Freeman has been a mainstay on the Chicago jazz scene for many years. Käenzig is also firmly established having played with many household names in jazz. With an album entitled *The Arrival* I was expecting some young hotshot making a statement that she is here, and she plans to stay. The liner notes do not give much insight as to why the title is *The Arrival*, but it is not of much consequence as the album's focus is clearly more about the quality of the music rather than its approach to marketing.

Jazz duo albums are difficult to pull off. It is hard to keep a listener's attention after a few tunes with just two soloists. I believe it is especially challenging when neither of instrumentalists in the duo are harmonic instruments, as is the case with *The Arrival*. Freeman and Käenzig succeed in propelling the music forward the entire length of the record. At no time does the record's energy sag. They chose good tunes to keep the approach fresh, and they even threw in a few surprises here and there to keep things interesting. One would not normally expect a tune like "Dat Dere" to appear on a tenor sax and bass duo album because so much of that tune is rooted in the hard bop tradition which demands drums. They take it a little slower than normal, and play the melody in unison. This treatment evokes a somber mood that begs the listener to lean in and hear what they have to say. "Dat Dere" is also the first tune on the album that Käenzig walks on the bass and the tune is six tracks into the album! I think this is indicative of the approach that Käenzig and Freeman chose to pursue. It is distinctly a jazz duo album, but there is a lot of creativity from beginning to end. The solos are interesting, the rhythm is compelling, and the emotional depth is painstakingly clear. If I had to pick on something it would be that Käenzig's intonation is not always perfect, and there were a few little "time" things when he was improvising on his own. But who cares? It is definitely worth a listen.

Ryan Meagher

New Issues

JENNA MAMMINA/
ROLF STURM
SPARK
WATER STREET MUSIC
WSM-125

BETCHA, BY GOLLY WOW/
BITTER WITH THE SWEET/
TALK TO ME/LOVE ME OR
LEAVE ME/(GET YOUR KICKS)
ROUTE 66/STOP THIS TRAIN/
LONG AGO AND FAR AWAY/
WATCHING THE DETECTIVES/
DO YOU KNOW WHAT
IT MEANS TO MISS NEW
ORLEANS/I'M BEGINNING
TO SEE THE LIGHT/THE GIRL
FROM IPANEMA/DREAM/53
MINUTES

Mamma, vcl; Sturm, g;
Union City/NJ; June 2014

I am suggesting you pass on this one. I do not mean to be too harsh, or cynical. I just cannot see why someone would buy a fifty-three minute CD of a jazz vocal and guitar duo that has nothing outstanding about it at all. This album seems to be a byproduct of the age we live in. It is very easy to record and release an album of your own these days. That is not a bad thing, but it also means that anybody can do it. And not everybody should. I do not mean to make it sound as if Mamma and Sturm should not have recorded an album at all. After all, their respective musicianship, while not extraordinary, is fully capable of creating captivating music. But it is apparent to me that they should have had someone with a stronger artistic vision helping them produce this record.

"The Girl from Ipanema," is a prime example of the tepid emotion that Spark conjures. They made a creative decision to alter the rhythmic feel from how most of us know it and Sturm reharmonized the chords. It is mildly interesting at first, but I quickly became disinterested. It seemed like a cheap trick. And the cheap tricks are pervasive throughout the album. Mamma has an interesting, young-sounding voice and she has really great intonation (though, again, these days, no one really knows if that is real or post-production magic). But the way she articulates syllables, and the breathy theatrics at the end of phrases reminded me more of Brittany Spears than a jazz singer.

As I listened to the whole album the first thing that crossed my mind was, "Jazz Brunch." Listening to this duo as background music while my wife and I ate comically overpriced eggs benedict would be one thing. But sitting in my living room and intently listening to every beat? That is not going to happen with Spark. I could not do that even if I tried. The music does not do enough to keep my attention.

Ryan Meagher

New Issues



ARRIGO
CAPPELLETTI, FURIO
DI CASTRI, BRUCE
DITMAS
HOMAGE TO
PAUL BLEY
LEO RECORDS

HOMAGE TO PAUL BLEY/
DIALOGUE/BREAKS/
ASHES/BLUESY/HOT
MUSIC/CHANGES/CORAL/
PANNONICA & CREPESCULE
WITH NELLIE/MONK'S
FANTASY/REFUGEE BLUES/
DURATE/LYRIC TANGO/61
MINUTES

Cappelletti, p; Di Castri, b;
Ditmas, d; Cavalicco/ITA;
March, 2015

Tributes have become a touchy subject for many musicians in the recent past. Many musicians feel that the tribute is just an easy way to generate interest in one's own project on the back of the success of another's legacy. Of course, that is not always the case. ECM Records recently put out an *Hommage A Eberhard Weber*; one of my favorite Joe Henderson records is his tribute to Miles; and even I have written my fair share of heartfelt tributes to my hero musicians. I personally feel that paying tribute to those that inspire us, mentor us, and pave the way for us is not just a nice thing to do, but it is part of the tradition, and it is somewhat necessary. I mention all of this to say that even if you have some prejudice against tributes, do not pass on *Hommage to Paul Bley* just because it is an open and honest tribute to a living legend.

Cappelletti chose not to put the album under his name but it is clear that he is the leader of this trio. He occupies most of the sonic space and creates a lot of nice atmosphere when improvisations go a little left. He is more than capable as a jazz improviser, but it seems clear that he is most home when he is playing "free." Di Castri has a nice sound, and remains active throughout, lending support on the rhythmic end, and brushing broad strokes when the texture gets more colorful. It is really nice to hear Ditmas again. I have not seen him appearing on much in recent years, and I have always dug his sound and feel since the 1970's stuff with Paul Bley. With *Hommage to Paul Bley*, Leo Records has created another gem that I just did not see coming.

Ryan Meagher

New Issues

JILL TOWNSEND BIG
BAND
LEGACY, THE MUSIC
OF ROSS TAGGART
CELLAR LIVE CL122914

DON'T CALL BEFORE 10/
LIGHT AT THE END OF
THE TUNNEL/T.V. LUNCH/
CYCLAMEN/MATCH THE
HATCH/OPEN BOOK/TRI-
POD/COZY APARTMENTS/
B.B.'S BLUE BLUES/LEGACY/
APPLE CIDER VINEGAR-FOR
JILL/64 MINUTES

Townsend, cond; Chris
Startup, as, cl; Bill Runge, as,
flt; Steve Kaldstead, ts; Cory
Weeds, ts; Chad Makela, bari
s, b cl; Campbell Ryga, sop;
Dennis Esson, Rod Murray,
Jeremy Berkman, tbn; Neil
Nicholson, b tbn; Derry Byrne,
Kent Wallace, Brad Turner,
Tom Shorthouse, tpt; Bill
Coon, g; Ken Lister, b; Dave
Robbins, d; Vancouver/BC;
December, 2014

I found it hard to relate to this album. It is a big band album chock full of performers' names most of us outside of Vancouver, BC do not know. The project's lead man, Cory Weeds, was the only personality with whom I was at all familiar before hearing this record. The whole album is comprised of music composed by a little-known musician whose untimely passing left the Vancouver jazz scene stunned. The special guest listed on the cover of the record is another unknown to me, but Campbell Ryga plays some nice soprano sax solos on a few tracks. Actually, the whole record is nice. The level of musicianship is fairly high across the board. The compositions and arrangements are somewhat pedestrian bebop-inspired big band charts, but there is nothing wrong with them. There just are not that many surprises or risks taken. For me, Makela, the baritone saxophonist, is the standout soloist throughout the album. Again, he does not do anything unexpected, but his mastery of the horn and bebop vocabulary are evident from the first track on. The main thing with this album is that it is so insular with its conception, its players, and its material that it is hard for someone who knows nothing about Vancouver jazz to grasp its intentions. If I were listening in a vacuum of perspective and context (which is impossible) I would say that it is a nice big band album. The composer knew his way around the pen, the band is full of more-than-competent pros, and there are some thought-provoking moments. However, I doubt I would listen to it again because it sounds so "safe" that it does not excite me.

Ryan Meagher

New Issues



WHAT'S FOR DESSERT ZOOM TRIO LEO RECORDS LR 724

TRIAL & ERROL/AS THINGS
ARE NOW/CHINASKI/THE
HEART'S SONG/GRIMISH/
EVERYDAY THEY RUN/1911/
WASTING YOUR TIME IN THE
UNDERWEAR DEPARTMENT/
JIM VELVET/44 MINUTES

Christian Lorenzen, kybd,
synth; David Helm, b;
Dominik Mahnig, d, electron.;
Cologne/GER; August, 2014

I thought I was a fan of avant-garde music, but I must have been living under a rock. For some reason I had never heard of Leo Records until now. Everything I have heard from Leo Records has been extraordinary “free” music and the Zoom Trio’s *What’s for Dessert* is no different. All three individual members of the trio possess a frightening amount of technical facility but keep those skills dammed up in a reservoir, controlling what gets let out of the dam depending on what the music needs. The standout member of the trio for me was Helm who supplies the trio with most of the forward-moving energy, and maintains a beautiful robust sound most of the time. The times when his sound did not fill the room was when he opted for a more coloristic timbre, showing his full control of the instrument.

The interaction between the members of the trio is spooky. Each improvisation has an arc all of its own, and no track on the CD sounds like another. “Trial & Errol,” was my favorite track on the disc because of the patience the trio displayed in developing the tune. Whereas, “The Heart’s Song,” was under two minutes and says everything it needs to in that time. Though the Zoom Trio does not focus on the musical values that a more traditional jazz group might such as time, melodic/harmonic accuracy, technical facility, etc., that does not mean that the music is not gripping. Quite the opposite, in fact. The Zoom Trio gets at what most musicians try to do, regardless of genre or sub-genre.

Ryan Meagher

New Issues



LAFAYETTE HARRIS,
JR. TRIO
BEND TO THE LIGHT
AIRMEN RECORDS AR010

BEND TO THE LIGHT/
TAKE YOU OUT/WE IN THE
HOUSE/12 BARS/ACHERN/
JAPANESE LOVE POEM/
OLD DEVIL MOON/BLUES
ON THE EDGE/TENDERLY/
GENEVA/BEND TO THE LIGHT
(VOCAL VERSION)/WE IN THE
HOUSE (VOCAL VERSION)/67
MINUTES

Harris, p; Lonnie Plaxico, b;
Willie Jones III, d; Paramus/NJ;
November, 2011

I was expecting more than I got out of Bend to the Light. I have known the playing of the sidemen on the album for a long time, and I am a big admirer of both Plaxico and Jones. The disappointment I felt about the record falls on the leader's shoulders. Harris has some things going for his playing like chops, interest in staying connected with the tradition through melodic vocabulary, and a sense of affability in his improvisations. However, his rhythmic inaccuracy, lack of harmonic vocabulary, and directionless solos had my mind wandering throughout. When Harris was out in front of the trio, I just could not wait for it to be over so I could hear Plaxico take his usual creative, energetic solos. The most glaring deficiency in Harris playing was the lack of interaction with Plaxico and Jones. I also wished that Jones had more room to stretch on the whole album. While I understand that Harris is leader, and leaders typically get the most spotlight on their own recordings, sometimes being a good leader means giving others the space to shine instead of yourself. Bend to the Light would have been much more enjoyable as a whole if it focused more on the sidemen than the leader.

Ryan Meagher

New Issues



MARY STALLINGS FEELIN' GOOD HIGH NOTE 7272

CLOSE YOUR EYES / TRY
A LITTLE TENDERNESS -
GIRL TALK / LIL' DARLING
/ I WANT TO TALK ABOUT
YOU / FEELING GOOD /
REFLECTIONS / NIGHT IN
TUNISIA / MONK'S DREAM /
AFRO BLUE / YOU SEND ME /
YESTERDAYS. 53:55.

(on all tracks): Mary Stallings
- vcl; Bruce Barth - p; Peter
Washington - b; Kenny
Washington - d; (on selected
tracks): Steve Nelson - vb;
Freddie Hendrix - tpt; Ray
Mantilla - perc. 11/11-12/14,
Paramus, NJ.

In this age of jazz influenced pop stylists passing as jazz vocalists, sometimes the true jazz singer (Fay Victor, Dena De Rose, Katie Bull) gets lost in the shuffle. Mary Stallings is a case in point. She's a singer with a lot of history. Her story somewhat reflects Shirley Horn. She came to attention ca. 1962 when she recorded an album with Cal Tjader. She performed throughout the 60s, and by the end of the decade she was the singer in Count Basie's Orchestra. She semi-retired in the 1970s to rear her daughter. She returned to performing at the end of the 80s, recorded a well-received album for Concord (Spectrum) and has been recording and performing ever since.

Feelin' Good is her fourth recording for High Note and it's a solid set. Her program is a good mix of jazz standards mixed with the less commonly heard. Her affinity for Monk is evident with her versions of "Reflections" and "Monk's Dream". The former is particularly effective with her voice accompanied solely by Bruce Barth's piano. She really put herself out there by having her voice nearly naked on this difficult Monk melody but she pulls it off with aplomb. She probably sang "Li'l Darlin'" more than once when a member of Basie's band and she swings it beautifully here. She wrote a new set of lyrics for a driving rendition of Mongo Santamaria's "Afro Blue". It's the fullest band track adding Steve Nelson's vibes and Ray Mantilla's conga. There's a nice bit of unexpected overdubbing toward the end that could have gone one for a little bit longer. Perhaps the most surprising track is a version of Sam Cooke's innocuous pop tune "You Send Me", turned into a pure jazz performance with Stallings taking wonderful detours in the melody line and never overdoing it. Stallings isn't as well-known as she should be. If the reader has an interest in jazz vocalists, she/he should really check Feelin' Good out. It's well worth the investigation.

Robert Iannapolo

New Issues

MICHELE DI TORO TRIO PLAY

ABEAT ABJZ 134
LUTETIA/ NINNA NANNA/
DAUNTED DANCE/ CORALE/
DISTANCES/ REMEMBERING
CHOPIN/ JONI .../ CHANGE OF
SCENE(RY)/ TOUCH HER SOFT
LIPS AND PART/ CHORALE VIII
- ASCENSION; 62:51.
Michele Di Toro (p), Yuri
Goloubev (b), Marco Zanoli
(d); January 2014, Chieti, Italy.

ART LILLARD'S HEAVENLY BIG BAND, CERTAIN

RELATIONSHIPS,
SUMMIT RECORDS
Collective personnel:

Lillard, Portinho, d; Jan
Leder, Michele Smith, Carol
Sudhalter, Itai Kriss, Jeff
Schiller, flt; Danny Walsh,
Dennis Mitcheltree, Chris
Bacus, ss; Bob Mover, Isao
Suzuki, Gerald M. Thomas,
Tom Abbott, as; Michael
Hashim, Jim Clouse, Lou
Caputo, Dennis Mitcheltree,
Paul Carlon,
ts; Jack Davis, Stafford Hunter,
tbn; Noah Bless, tenor tbn;
Jack Jeffers, Ben Oatman,
b tbn; Barry Bryson, Mark
McGowan, Justin Mullens,
Rich Nichols, Sam Hoyt, Pam
Fleming, Walt Szymanski,
tpt; Mark McCarron, Steve
Blum, Nick Russo, William
Ash, g; Cecilia Coleman, Jon
Davis, Ted Kooshian, p; Nick
Cudahy, Ralph Hamperian,
Maxim Vater, b; David
Picton, Todd Isler, Bobby
Sanabria, Nana Valerio, perc;
Walt Szymanski, Andrea
Wolper, Pete McGuinness,
Mary Foster Conklin, Hilary
Gardner, Dominique Eade, vcl.
10/25 & 26/2005, 2/20/2007
& 6/29/2011. No locations
listed.

There's not a lot that needs to be said about the calm and restrained music of the Michele Di Toro trio. Their sound is unfailingly polite and lyrical, with pianist Di Toro, bassist Yuri Goloubev and drummer Marco Zanoli each contributing material to this lovely release. One clue to their collective aesthetic is the moving rendition of the one outside piece, Touch Her Soft Lips and Part, originally composed in 1943 as part of Sir William Walton's film score to Henry V. Here and elsewhere, the playing is at once delicate and robust: not so gentle as to evaporate nor overly forceful and overbearing. In a word, poetic. This attractive hour-plus should have definite appeal to piano fans who appreciate players like Bill Evans and others who share his influences in classical music like Brad Mehldau and Fred Hersch, to name just two. Play is a pleasure to recommend.

Stuart Kremsky

At first listen this album reminded me of one of those sword-and-sandal epic films of the fifties. Recorded over several years at three different studios (Systems Two, Godelstring Studios, Nola Studios) the personnel fluctuates somewhat but it holds its cohesiveness pretty much. The thing that bugged me was the plethora of vocals present, two thirds of the program. One would think it would be at least half and half since it is billed as a big band date. Nothing wrong with any of the singing which is all upbeat with even "God Bless The Child" cheerfully delivered. Walt Szymanski, Bob Mover, Danny Walsh and Michael Hashim are among the more memorable solo providers. Veteran drummer Lillard must be an expert organizer to have kept these hordes together. Nicely done but a tad too happy overall and overloaded with vocalists.

Larry Hollis

EVIDENCE-JUST YOU, JUST ME / CAROLINA SHOUT / HEAVENLY / HAPPY BLUES / JUST FRIENDS / YOU BLUESED ME / SWING TRANE / GIRL FROM IPANEMA / GOD BLUES THE CHILD / ELEANOR'S PLACE / BRUSHEEZE / LET'S GET LOST / SOFTLY AS IN A MORNING SUNRISE / BOOGIE WOOGIE STOMP / PENNIES FROM HEAVEN. 76:65.

New Issues

REX
RICHARDSON
& STEVE
WILSON
BLUE SHIFT
SUMMIT DCD
641

TELL, TELL ME
AGAIN/ RED SHIFT/
CYCLICAL/ SEEING
STAR (BLUE SHIFT)/
THE BENEVOLENT
ONE/ BIG SUR/
TOMORROW'S
DESTINY/ BLUES
FOR DAVID HENRY;
50:33.

Rex Richardson
(tp, flgh, picc tp),
Steve Wilson (as),
Trey Pollard (g),
Randall Pharr (b),
Brian Jones (d); no
dates indicated,
Richmond, VA.

Guitarist Trey Pollard's *Tell, Tell Me Again* opens the proceedings with a bang before settling down to a loping tempo and giving the horns their say. With the co-leaders, veteran alto saxophonist Steve Wilson and bright-toned trumpeter Rex Richardson, pulling the music into a hard bop jazz direction and guitarist Pollard sometimes moving towards a rock feeling, there's a useful tension built into the quintet's sound. It falls to bassist Randall Pharr and drummer Brian Jones to keep things moving, and they do a stellar job at keeping everything in balance. Everyone in the group brought in a tune or two to play, ensuring both some degree of variety and the cohesion that evolves when everyone gets to learn one another's pieces. The one piece from outside the band is Woody Shaw's *Tomorrow's Destiny*, taken from his 1976 Muse album *Little Red's Fantasy*. That memorable melody gets a hard grooving performance here, full of spirit, featuring a spidery guitar solo by Pollard and aggressive drumming by Jones. One of the things I like best about this date is the conviction and unity they convey at any tempo. Take a slow blues like bassist Pharr's *Blues For David Henry*, which closes the date. They play it at a glacial pace that enables the players to squeeze every last drop of emotion out of the tune. In less capable hands, it might just fall apart from lack of momentum, but here the piece ambles along peacefully without bogging down. *Red Shift*, one of trumpeter Richardson's two writing efforts, by contrast, cooks along at an almost feverish pace. Solos are by Richardson, ranging all over his horn, Wilson with an earthy R'n'B flavor to his sound, and Pollard who builds his solo based on his bold comping for the horn solos. The trumpeter's other piece is *Seeing Star (Blue Shift)*, a neo-bop line with some unexpected rhythmic shifts that generates a potent group effort. Wilson and Richardson trade brief solos over the ultra-responsive rhythm section for the first half, then solo simultaneously for a minute before turning the spotlight over to a warmly grooving Pollard. Drummer Jones wrote the mellow ballad *Cyclical*, featuring a lovely, sweet bass solo by Pharr as well as Richardson's most relaxed playing of the session. *Big Sur* is also by the drummer, an intriguingly snaky mid-tempo piece that unfolds with a relentless logic. An excitable Wilson makes a strong impression on this one. The saxophonist's writing contribution is *The Benevolent One*, a slow, pretty tune that was recorded by the Ralph Peterson quintet in 1989 and again in 1997 by the Dave Holland quintet. Richardson plays a calmly vulnerable solo on the latest version, followed by a darkly brooding Wilson. *Blue Shift* is a splendid outing by a new quintet, spunkier and more vigorous than you might expect. Let's hope we'll be hearing more from Rex Richardson, Steve Wilson and company.

Stuart Kremsky

New Issues

**MAT MARUCCI
TRIO
LIVE AT JAZZ
CENTRAL
CIMPoL 5041**

- 1.DEDICATION/
2.EDDIE-LIKE/WHY
NOT?/ 3.AMADEO
1917/QUEEN
RASCAL/ 4.GINGER
PEANUTS/
5.MATTIA/ 6.END
OF MIDNIGHT/
7.INTERMEZZO
FROM CAVALLERIA
RUSTICANA/
SIMPLE BEAUTY;
66:43.

Rick Olson (p),
Adam Lane (b), Mat
Marucci (d); May
12, 2013, Syracuse,
NY.

Music, at its best, has the capacity to take you outside of yourself. You forget, however briefly, where you are and the passage of time in giving yourself over into the realm of sound. That was my experience for much of this superb piano trio date. Drummer and composer Mat Marucci, bassist Adam Lane and pianist Rick Olson were pretty warmed up, to say the least, when they took the stage at Syracuse's Jazz Central club. They'd already recorded a full-length CD (Riff From Jazz Central, for CIMP Records) in the club that afternoon, sans audience. For their evening show, save for one adaptation from an opera by Mascagni, all the compositions are by Marucci. Several have been recorded before and are successfully repurposed for trio, beginning with the tough grooving Dedication, first heard on his 1979 debut album. The up tempo and serpentine melody make it a crowd pleaser that also sounds like it's a gas to play. Most of the best aspects of the date are on display here. An irresistible beat from Marucci, the lush melodicism and solid time of bassist Lane, and the nimble attack of pianist Olsen are notable from the start. You also quickly get the feeling that the trio is injecting just the right amount of looseness into the song structure to make the music much more than the sum of its parts. In writing about the first half of the next track, Eddie-Like, Marucci notes in passing that he worked "quite a few times" with saxophonist Eddie Harris. That should be recommendation enough for anyone, and the piece lives up to its inspiration by being funky as all get out. Lane takes a killer solo before Marucci takes over the spotlight and gives a master class in straight-forward jazz funk drumming. The more subdued Why Not? seems like a natural complement. As Marucci notes, the combination has "been a staple of recent live concerts." Olson's dancing piano is the focus with insistent support from Lane and Marucci. This 17 minute opus is one to really get lost in. The pace slows down for a pair of ballads directly from the heart, dedicated to Marucci's parents, featuring Lane's rich arco bass. They're back to bopping with Ginger Peanuts, an ingenious composition that melds bits of Salt Peanuts and Gingerbread Boy to make something exciting and new. Another family dedication, to Marucci's son, yields the happy swing of Mattia and another testament to the sheer togetherness of this trio. End Of Midnight, a distant cousin of Monk's Round Midnight, cooks along and provides a fine showcase for Lane's chipper bass solo. The trio's rendition of the Intermezzo from "Cavalleria Rusticana" is graceful and strikingly soulful, with more of Lane's arco and beautifully restrained drumming by Marucci. The set's encore performance, Simple Beauty, shows that they still had some energy left as they expound on this sweet melody that sounds like a lost standard. It's a fitting end to this thoroughly engaging and delightful disc. Warmly recommended.

Stuart Kremsey

New Issues

HOLGER
SCHEIDT
GROUP
THE TIDES OF
LIFE
ENJA ENJ-9619

FAILURE/
DESPERATION/
RAGE/ CALM/
HOPE/ TRIUMPH;
39:14.
Gordon Au (tp),
Rich Perry (ts),
Victor Gould (p),
Holger Scheidt (b),
Anthony Pinciotti
(d); September
2012, NYC.

Holger Scheidt's music is rooted, as he notes, in the quintet music of the Sixties, citing Miles Davis' Nefertiti and Herbie Hancock's Maiden Voyage. Fast company indeed, and while The Tides Of Life is not likely to be thought of as being on the same level of creativity as those classics, it is a more than worthy effort. The quintet of trumpeter Gordon Au, tenorman Rich Perry, pianist Victor Gould, drummer Anthony Pinciotti and Scheidt on bass brings plenty of stylish invention to the date. With song titles like Rage and Hope, Scheidt is clearly an ambitious composer, and you have to admit it takes a truly self-assured individual to call a tune Failure - and then place it at the beginning of the disc. Thankfully, Scheidt's music is not nearly as grandiose as his titles might lead you to expect. Failure is a slow ruminative piece, as the quintet provides an appropriately moody and low-key treatment with a fine, seemingly off-hand solo by Perry as the main event. Scheidt takes a short, melodic solo with support from Gould's piano and Pinciotti using brushes. The brooding Desperation seems more introspective than despairing. It's a bit of a downer either way, though trumpeter Au's solo offers a glimmer of better days to come. The tempo moves way up for Rage, which doesn't sound too angry, just forceful and emphatic. Pinciotti's snare and cymbals drive this one, and pianist Gould plays a briskly enjoyable solo in response, followed by a hard-charging Perry. Calm lives up to its name. It's a pretty ballad that flows gently with Au out front at first, answered by Perry's relaxed answering lines. Then the saxophonist takes over for a few increasingly muscular choruses. Gould is at his most Hancock-ish on Hope, where he takes a thoughtfully provocative solo on a twisty melody that changes speeds a few times. Finally, there's Triumph, not the anthem you might expect but a chipper, slightly upbeat line with another sparking piano solo by Gould and a brief robust solo by Perry. With some imaginative material animated by a carefully balanced quintet, The Tides Of Life is well worth a listen.

Stuart Kremsky

New Issues

MICHAEL EATON INDIVIDUATION DESTINY DR-0003

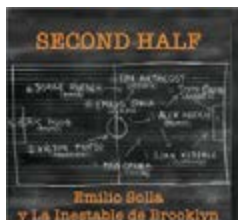
- 1.INTERIOR DESIGNS/
2.GURU/ 3.ME, BUT
NOT MYSELF/ 4.ALTER
EGO/ 5.PRICKLY/
6.CENTRIFUGE/
7.YOU'RE MY
MYSTERY/
INDIVIDUATION
(8.PART 1/9.PART
2/10. PART 3/ 11.PART
4/ 12.PART 5)/
13.LIFECYCLE; 74:59.

Jon Crowley (tp on 1,3,6), Michael Eaton (ts, ss), David Liebman (ts & ss on 4,5,13), Brad Whiteley (p & prep p on 1-4, 7-15), Daniel Ori (3,4,6,8-12) or Scott Colberg (1,2,5,13) (b), Shareef Taher (d on 1-6, 8-13; May 18-19, 2014.

Individuation is a curious title for saxophonist Michael Eaton's debut disc. When he trades licks with mentor David Liebman, it's not always easy to tell them apart. Of course, that's quite an accomplishment, so let's give him some credit where it's due. And it's clear from a track like the burning *Alter Ego* that he can match wits with the veteran Liebman to the advantage of the music. Besides bringing in Leibman for three tracks, Eaton further varies the group's sound by featuring trumpeter Jon Crowley on three other pieces, having pianist Brad Whiteley lay out for a couple, and playing one tune as duet with the pianist. Eaton wrote all the tunes for the disc, which starts out with the ingratiating melody and relaxed feel of *Interior Designs*. The track features a thoughtful trumpet solo that Crowley effectively keeps in the lower ranges of his horn. Eaton is suave and debonair on a solo that seems to float above the rhythm section. The intricate *Guru* features a spirited and blustery Eaton solo and some impressive accompaniment by the smoking rhythm section of Whiteley, bassist Scott Colberg, and drummer Shareef Taher. *Me, But Not Myself* starts out rather ponderously before shifting gears into a moderately upbeat hard bop line that's extended with development and repetition to immoderate length. Everything is too long here: Eaton's soprano sax solo, a middle section with more melodic development over suspended rhythms, and the piece as a whole. The track, which is almost redeemed by a relatively succinct Crowley solo near the end, actually fades out past the ten minute mark, as if Eaton couldn't figure out to end it. The popping *Prickly* is a lot of fun as Eaton and Liebman trade licks over the aggressive bass of Colberg and drummer Taher's bouncy playing. *You're My Mystery*, a yearning ballad played by the duo of Eaton on tenor and Whiteley on piano, is a saxophone tour de force. You'd never mistake his tenor for Coleman Hawkins or Ben Webster or John Coltrane, but they're all in there on this truly lovely piece. So far, so (mostly) good. But then we turn to *Individuation*, a suite in five parts. The basic motif of this music is repetitive to the point of annoyance and the arrangements are cramped and restrictive. Even the interestingly prepared piano that Whiteley attacks in part 3 can't save this piece. I can recall very few times where I've enjoyed the first half of a disc and then thoroughly disliked the other half, but here's one. A similarly repeating lick is the basis of the closing *Lifecycle*, but instead of endlessly cycling the same patterns as he does in the suite, Eaton has opened this one up with some development in the chord structure. Liebman's presence ups the ante and it makes for a strong ending. The odd thing is that without *Individuation*, the suite, *Individuation*, the album, would have been a far better listening experience. As it stands, though, I can't recommend *Individuation*, despite its many virtues.

Stuart Kremsky

New Issues



EMILIO SOLLA Y LA INESTABLE DE BROOKLYN SECOND HALF SELF-PRODUCED NO#

LLEGARÁ, LLEGARÁ,
LLEGARÁ/ CHAKAFRIK/ PARA
LA PAZ/ SUITE PIAZZOLLANA
(PART 1)/ ESENCIA/
AMERICAN PATROL/ RARO/
RHYTHM CHANGED; 61:16.

Alex Norris (tp, flgh), Ryan
Keberle (tb), John Ellis (ts, fl,
bcl), Tim Armacost (ts, ss, alto
fl), Meg Okura (vln), Victor
Prieto (acc), Emilio Solla (p)
Jorge Roeder (b), Eric Doob
(d), Pablo Aslan (b on Raro),
JP Joffre (bandoneon on
Para la Paz), Marcelo Woloski
(bombo legüero on Chakafrik
& American Patrol); July 2013,
Brooklyn, NY.

What grabs you first on this rather wonderful recording is the sound of leader Emilio Solla's piano as he introduces Llegará, Llegará, Llegará. Solla's assured touch and vibrant sound hint at the dense pleasures to come. Ryan Keberle's trombone is next, followed by the rest of the band as the music gets moving. Solla's ensemble integrates Meg Okura on violin and Victor Prieto on accordion with trumpet, trombone, two reeds, and a rhythm section into a compelling ensemble sound. Solla is an experienced and schooled Argentinian musician who's resided in Barcelona and New York. His artistic vision, as brought to life by this multi-cultural ensemble, melds tango rhythms, jazz-based improvisations, and dynamic arrangements. There's definitely a debt to the New Tango movement. Indeed, the great Astor Piazzolla commented favorably on his 1986 band Apertura, and Solla returns the compliment decades later with his Suite Piazzollana. Part 1 is an intensely evocative homage to Piazzolla. It's the longest track on the disc, and a beautiful example of Solla's extension and update of the New Tango sound. All the pieces were composed by Solla, except for American Patrol, a march written in 1885 by F.W. Meacham, and recorded by the Glenn Miller orchestra in 1942. Solla has "southamericanized" the tune to excellent effect. Trombonist Keberle again leads the way, with the melody somehow sounding as fresh as if it were written yesterday. The sonorities of Solla's arranging style are beautifully displayed on this one in a continuous flow of slight but telling variations in emphasis within the ensemble. In the opening section, for instance, trombone yields briefly to tenor, then violin before the whole band takes up the theme. In his inventive and imaginative charts, Solla tends to favor brass and violin leads with the accordion and reeds of John Ellis and Tim Armacost coming up underneath. Keberle is the main soloist on the disc, always rising to the occasion with his sweet, rounded sound. Other standouts include the achingly beautiful ballad Para la Paz with a guest appearance by soulful bandoneon player JP Joffre, the elegant Esencia, and the dramatic dance and tricky themes of Raro with guest bassist Pablo Aslan. Second Half is an absolute pleasure, and well worth repeated listens.

Stuart Kremsky

New Issues

BIJA
SLAM SLAMCD 556
CIPOLLA/ AR#/
AMPOLLA/ DONNA

ORIENTE/ GONNA*/
CALENDULA/ APNEA*/
DUBBY/ INFERENZE;
44:57.

Marco Puzzello (tp,
flgh), Gabriele di
Franco (g, loops),
Francesco Pellizzari
(d, perc) Emanuele
Coluccia (sax on *),
Stefano Luigi Mangia
(vcl on #); October 7-9,
2013, Guagnano,

**BEBO FERRA/
PAOLINO DALLA
PORTA/FABRIZIO
SFERRA
3 OF VISIONS
ABEAT AB JZ 129**

CHILDREN OF AFRICA/
UNTITLED/ SECOND
VISION/ WITCH
DOCTOR DANCE/
SEGMENT/ FIRST
VISION/ 3 OF VISIONS/
KARMA POLICE/ THIRD
VISION/ COUNTRY/
FOURTH VISION; 51:11.

Bebo Ferra (ac, classical
& el g), Paolino Dalla
Porta (b), Fabrizio
Sferra (d); April 17-18,
2013; Milano, Italy

Here's a pair of trio recordings from Italy, each one trying to cram as much variety into the picture as possible. Bija (1) is trumpeter Marco Puzzello, guitarist Gabriele di Franco, and percussionist Francesco Pellizzari, and their Slam cd incorporates a little rock, a little folk music, a bit of jazz, and some imaginative arrangements. The opening track, Cipolla, encapsulates the band's approach, as the music moves back and forth between Puzzello's simple trumpet melody over mellow guitar and a section of slamming drums and di Franco's loudly strummed guitar augmented by loops in a vaguely heroic style. The piece ends abruptly in the middle of a phrase, leading to the pastoral AR. This low-key exercise in atmosphere incorporates a wordless vocal by Stefano Luigi Mangia. The swampy and mysterious Ampolla is another test of the band's dynamic range. A growling trumpet and an ominously dark guitar cloud introduce the piece, then the drums bash in, but only for a moment. All of a sudden, we're in the middle of an ECM-ish ballad, which doesn't last long either. The music doesn't necessarily hold together very well, but individual passages are kind of fun. I love di Franco's raging guitar solo around the five minute mark while Puzzello is playing a dance figure on top and Pellizzari pounds away, just one section of this seven-plus minute opus. Donna Oriente offers an interesting lesson, with a soul jazz kind of melody that's played so slowly that it becomes something else entirely. Puzzello's inquisitive trumpet is the main voice, with some effects-laden guitar from di Franco for contrast. Saxophonist Emanuele Coluccia makes the first of his two appearances on Gonna. He doesn't make a very good impression on this lyrical tune that's mostly a feature for Puzzello with just a little bounce from guitar and drums. His solo, on soprano, is unfocused and he doesn't seem to pay much attention to his surroundings. Coluccia's other guest spot comes on Apnea, and he sounds much better here, matching wits with Puzzello's trumpet on what turns into a pretty theme. Drummer Pellizzari's playing on this track is especially sensitive, and he keeps the music on an even keel at a fairly slow tempo. Coluccia's slightly sour sounding sax solo fits the piece well and sets the

New Issues

stage for an attractively bluesy trumpet solo. For the final two minutes of the tune, the pace quickens, the drums and guitar get louder, and we're in a very different space until the fade. Dubby is an out-and-out rocker, relatively brief at three minutes, and complete with a solid backbeat and busy strummed electric guitar. The finale, a kind of circus theme, gives the drummer some, and Pellizzari makes the most of it. It's a fitting conclusion to a session that's mostly enjoyable as it goes by, without being terribly memorable.

On (2), the trio of Bebo Ferra on various guitars, Paolino Dalla Porta on acoustic bass, and Fabrizio Sferra opens with the warm and friendly sound of the bassist's composition Children Of Africa. Acoustic guitar and bass alternate soloing over gently dancing drums for a lovely performance.

The guitarist's Untitled moves with more deliberation as Ferra overdubs acoustic and electric guitars. He sings (and grunts) wordlessly as part of a lengthy solo on acoustic guitar, definitely an acquired taste. Second Vision is one of four "visions" credited to the three members of the group. This one is a downtempo meditation featuring Ferra's crisp electric guitar. The mood shifts with Witch Doctor Dance, a mildly funky tune by bassist Dalla Porta with a fat backbeat by Sferra and sly electric guitar by Ferra. It seems designed to get the dance floor moving. Is this the same trio that caressed your ears with Children of Africa? Why yes, and the straight-forward romp through Charlie Parker's Segment followed by the oddly spacious thrash-rock of First Vision will likely have you scratching your head even more.

The Bird tune is one of two pieces from outside the band; the other is the Radiohead song Karma Police, featuring a cool and calm bass solo by Della Porta amidst cymbal washes and expansive electric guitar chords. As you get deeper into the album, it seems that their true interest lies in more rock-oriented material like Ferra's fusion-y title track or Fourth Vision, an angular rave-up that ends the disc with a bang. 3 Of Visions presents what seems like several bands in one, and while there's definitely something to be said for variety over the course of a disc, there's also a case to be made for having an artistic identity. This CD straddles that line, making for a somewhat jarring journey with some pleasant stops along the way.

Stuart Kremsky

New Issues



**GLENN WILSON,
TIMELY,
CADENCE JAZZ CJR1255.**

TIMELY / TO WISDOM THE
PRIZE / INNER LIFE / DYLAN'S
DELIGHT / FAT BEAT /
SIGHTSEEING / NOTHING LIKE
YOU HAS EVER BEEN SEEN
BEFORE / DIABOLIQUE II.
68:55.

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

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

Larry Hollis

New Issues



CHAMPION FULTON, CHANGE PARTNERS, CELLAR LIVE CL050114.

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

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

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

Larry Hollis

New Issues



**LOUIS HAYES &
THE CANNONBALL
ADDERLEY LEGACY
BAND,
LIVE AT CORY WEEDS'
CELLAR JAZZ CLUB,
CELLAR LIVE CL 120513.**

EXODUS / CHANT / ARRIVING
SOON / DAT DERE / LISA
/ NATURALLY / EASY TO
LOVE(*)/ SACK OF WOE.
61:10.

Hayes, d; Vincent Herring,
as; Jeremy Pelt, tpt; Rick
Germanson, p; Dezron
Douglas b; Cory Weeds, ts(*).
12/7 & 8/2013. Vancouver, BC,
Canada

Rummaging through a stack of old records I came across a real gem in my opinion. An album from 1979 on the Gryphon label by the Louis Hayes Group entitled *Variety Is The Spice*. With a cast including Harold Mabern, Frank Strozier, Cecil McBee, two percussionists and the great Leon Thomas on a pair of tracks it was pretty much a no brainer. It wasn't Hayes' first recording under his own name, there was an earlier one on Veejay and since then he has headlined releases on Steeplechase, Muse, Sharp Nine, Candid, TCB, Smoke Sessions, Absord Japan, 18th & Vine, American Showplace, Timeless, Savant among other sideman appearances. This edition of the Legacy Band is filled with bandstand-hardened veterans; Herring and Pelt have played on each others works and make up a highly compatible front line, Germanson and Douglas (playing on a loaned upright) are not as widely known but are equally tuned in and club-owner Weeds unpacks is tenor for one cut. Unlike Art Taylor who was heavily influenced by Bu Blakey, Hayes has pretty much always been his own man behind the kit and he expertly guides his unit through a mostly known collection of tune titles from the likes of Victor Feldman, Bobby Timmons, Cole Porter and one each from the Brothers. If you enjoy live, in-the-pocket jazz you can't go wrong with this one.

Larry Hollis

New Issues

**PAT MARTINO with
JIM RIDL,
NEXUS,
HIGHNOTE HCD 7274.**

RECOLLECTION / TENETREE
/ SUN ON MY HANDS / THE
PHINEAS TRANE / COUNTRY
ROAD / INTERCHANGE /
OLEO / NAIMA. 55:16.

Martino, g; Ridl, g. Circa mid-
1990's. Philadelphia, PA.

**SWISS YOUTH JAZZ
ORCHESTRA,
FUTURE STEPS,
SHANTI RECORDS FUTURE**

STEPS / ALKAPURI / I GOT
ILSE / BENJAMIN SUJESH /
PAPA ROLF / SIMON SMILES
/ A NEW KIND / MANDELA /
BEIRUT. 71:27.

Fritz K. Renold, cond; Silvan
Schmid, Benjamin Linder, tpt;
Marco Leibach, Sebastian
Wey, tbn; Chris Sommer, as,
ss; Christoph Huber, ts, flt;
Felix Pringer, EWI-ts; Frederik
Baatz, bari s; Claude Stucki,
Lydia Renold, g; Ani Wollstein,
kyb; Sharon Renold, b;
MarcioDe Sousa, perc. Special
Guests: Randy Brecker,
Kevin Bryan, tpt; Christian
Kramer, tbn; Markus Hauser,
saxes; Michael Manieri,
vib; Christian Jacob, p;
Alphonso Johnson, b; Rodney
Holmes, d. 4/12/2014. Aarau,
Switzerland.

This is not guitar guru Martino's first duo outing nor his first teaming with a keyboardist whom he has consistently displayed an affinity toward. From almost forty years ago there's a duet date for Muse called We'll Be Together Again with Gil Goldstein on electric piano. These selections (all by the participants save for "The Phineas Trane" from Harold Mabern and the Newk and Trane titles) are from Pat's personal collection and were recorded at the Tin Angel in Philly. Jim Ridl has been one of the best kept secrets in jazzdom for many years; he gigged in Martino's band for a decade and is present on three out-of-print Muse outings (Interchange, The Maker, Night Wings) so his bonding with the guitarist is fairly automatic. Writer Bill Milkowski provides ample descriptions of the tunes in his liners inside the digi-pak so there is no further need for comment. One wonders what other treasures reside in Mr. Martino's vault, perhaps unreleased tapes with Brother Jack McDuff, Eric Kloss or Don Patterson? The mind boggles.

Larry Hollis

Some of our younger readers/listeners may be unaware of a fusion combo from way back in the eighties known as Steps Ahead. The main mover and shaker of this band was vibist Mike Mainieri and it is he who has collaborated with SYJO honcho Fritz K. Renold who penned eight of these nine numbers in the style of that group. Mainieri also solos on a half-dozen of these tunes including the final track which was collectively credited to that edition of the band at the time (Mainieri, Michael Brecker, Chuck Loeb, Victor Bailey, Peter Erskine). As stated in the accompanying booklet this large aggregation is made up of younger player/students and seasoned pros, many of which will be recognizable to many, such as Randy Brecker, Alphonso Johnson, etc. It is unclear from which editions any of the source material is drawn from. The booklet does provide the names of the soloists on each track and very brief liners that are uncredited. Recorded in performance at the Jazzaar Festival there is also a dvd with extra tracks available.

Larry Hollis

New Issues

JEFF HAMILTON TRIO, GREAT AMERICAN SONGS THROUGH THE YEARS,

CAPRI RECORDS

FALLING IN LOVE WITH
LOVE / TENDERLY /
THE MORE I SEE YOU
/ IT COULD HAPPEN
TO YOU / SOMEONE
TO WATCH OVER ME
/ THOU SWELL / YOU
TOOK ADVANTAGE OF
ME / I THOUGHT ABOUT
YOU / ALL OR NOTHING
AT ALL / HOW LONG
HAS THIS BEEN GOING
ON. 52:44.

Hamilton, d; Tamir
Hendelman, p;
Christoph Luty, d.
1/17/2013. North
Hollywood, CA.

LUCIANO BIONDINI, SENZA FINE, INTAKT 255.

SENZA FINE / CHE
COSA CLE / GEPETTO
/ LUCIGNOLO / IN
CERA DI CIBO / LA
LONTANANZA / TU SI
'NA COSA GRANDE /
STAGIONE / LIBERO
1 / LIBERO 2 / NON
TI SCORDAR DI ME /
CINEMA PARADISO /
NAPULE E. 53:38.

Biondini, acc. 12/1-2/14,
Boswil, Switzerland.

The next time someone tries to tell you that the Great American Songbook has been “all played out” refer them to this compact disc. Recorded over two years ago it was originally only available in Japan that same year but now is finally issued domestically in a limited edition of 2500 copies. That is the reason there are no numbers after the label listed above. There are two sets of numbers in the universal pricing code (54987 & 10052) but as to which one might apply I cannot safely say. As for the repertoire, all the titles are tired and true evergreens but just listen to the treatment this threesome accords them. For example, the Jimmy Van Heusen/Johnny Mercer classic “I Thought About You” from 1939 usually finds it narrative set in the romantic balladic tempo but here it is cast in a blues hue worthy of Gene Harris or Ray Bryant. Elsewhere there are little flourishes, subtle modulations and other touches that make these oldies fresh and new again. Like many others, I always associated Jeff Hamilton as a mainly big band drummer but here he reminds of the great Shelly Manne. This might be hard to obtain but it is well worth the effort of a search. I’m definitely not giving up my copy.

Larry Hollis

Accordianist Luciano Biondini does a solo recital of Italian pop music from the 60’s, 70’s and 80’s on this disc. Most Americans wouldn’t know any of these tunes by name except for Ennio Morricone’s theme for the movie “Cinema Paradiso”. However Biondini’s full-blooded playing brings the music to life, sounding like an entire orchestra on “Senza Fine”, whipping up a grand, swirling dance on “Lucignolo” and making his accordion weep on the ballad “In cerea di cibo”. “Stagione”, which sounds like a classical piece I’ve heard before, is two overdubbed lines, an anxious formal theme underlying a romantic melody. Of the two “Libero”s, the first is wiggly and syncopated while the second is wheezy and sad. A feeling of warmth and nostalgia permeates the entire CD. Even if you don’t know these tunes you can tell they mean something to Biondini.

Jerome Wilson

New Issues

**AL MUIRHEAD,
IT'S ABOUT TIME,
CHRONOGRAPH CR-041.**

SLEEPY TIME DOWN SOUTH
/ A NIGHT IN TUNISIA /
IDA MAE / PENNIES FROM
HEAVEN/
IT'S ABOUT TIME / STARDUST
/ JOY SPRING / ALL BLUES
/ MR. CLEAN / BREAKFAST
WINE / THE GIRL NEXT DOOR.
50:59.

Muirhead, tpt, b tpt, vcl; P. J.
Perry, as, ts; Tommy Banks,
p; Kodi Hutchinson, b; Tyler
Hornby, d.No dates given.
Calgary, Alberta, Canada.

**ALEX CONDE,
DESCARGA FOR
MONK,
ZOHO ZM2015091.**

PLAYED TWICE / THELONIOUS
/ THINK OF ONE / UGLY
BEAUTY / 'ROUND MIDNIGHT
/ MONK'S DREAM /
EVIDENCE / RUBY MY DEAR /
PANNONICA. 54:00.

Conde, p; Jeff Chambers, b;
Jon Arkin, d; John Santos,
perc; Amparo Conde, Carmen
Carrasco, palmas & compas
(hand claps, foot stomps).
4/30, 6/19 & 7/5/2014.
Berkeley, CA.

Here's a new name for us. Our neighbors to the north have produced many musicians we have eventually become familiar with, Oscar Peterson being the most well known. But trumpeter Al Muirhead is very well known among fellow Canadian musicians especially on the studio scene where he has appeared on a multitude of albums many by A-list artists. The easily recognized reed master P.J. Perry is probably the most recognizable to Cadence readers and life-long friend Tommy Banks mans the piano bench. The principal's clear, ringing tones are heard on eleven tracks many of which are salutes to trumpet kings (Dizzy Gillespie, Clifford Brown and Miles Davis). The title number and "Ida Mae" are both from Muirhead's pen and while not especially memorable serve as good blowing vehicles. With eight decades in his pocket, it is heartening to see veteran players receiving some well-deserved exposure while they are still here to enjoy it.

Larry Hollis

There have been many tribute albums to the unique Thelonious Sphere Monk and even a few have been Latin flavored. Monk may have not been the most accessible pianist in jazz but I would argue that he was the most rewarding once you got him. Jazz musicians of all stripes find his writing meaty and irresistible. Booklet commentator Bill Milkowski goes in-depth providing the various forms and rhythms each tune is set in and the sister/mother twosome listed above add to congero Santos' infectious percussive coloration. It's not all clave beats and bombast though, kitman Arkin picks up his brushes occasionally and strategically placed at the middle and the end of the playlist are beautifully rendered solo piano renditions of "Round Midnight" and "Pannonica" respectively. The nine foot model used throughout is pristine sonically. I could go on and on but if you get into Monk at all, do yourself a favor, and sample some of Alex Conde's flamenco jazz. A sure fire nominee for my best-of-the-year list.

Larry Hollis

New Issues



**TOM HARRELL,
FIRST IMPRESSIONS:
DEBUSSY AND RAVEL
PROJECT,
HIGHNOTE 7276.**

SAINTE / VOICES /
PERSPECTIVES / BEAU SOIR
/ REVERIE / PASSEPIED /
SARABANDE*/ MUSIQUE DU
CAFÉ. 63:30.

Harrell, tpt, flgh; Wayne
Escoffey, ss, ts; Charles Pillow,
f, b fl; Danny Grissett, p; Rale
Micic, g; Meg Okura, vln;
Rubin Kodheli, clo, Ugonna
Okegwo, b; Johnathan Blake,
d. 4/8/13, 5/3/13, New York,
NY; 5/13/13, Hoboken, NJ*.

Tom Harrell continues his recent creative hot streak with this excellent classical-jazz project. The music itself is mostly compositions by Ravel and Debussy with a couple of Harrell originals thrown in. The sound is intricate chamber jazz with extra strings and flute woven into the fabric of Harrell's usual quintet.

The overall feeling is subtly emotional with the added violin, cello and flute giving things a floating quality while the rhythm section of Danny Grissett, Ugonna Okegwo and Johnathan Blake provide underlying muscle. Ravel's "Voices" has a bolero feel led by the strings that breaks into brisk piano and trumpet solos. "Debussy's "Beau Soir" is a bit of quiet, romantic beauty with flute, acoustic guitar and strings gliding together and "Musique Du Café" sounds like French salon music with Wayne Escoffey's soprano spraying against waltzing strings and Meg Okura stepping out with a dizzying gypsy violin solo over a bossa nova beat.

Throughout all this Tom Harrell makes himself heard at intervals with perfectly judged hip trumpet statements reminiscent of Miles Davis' entrances on Sketches of Spain. He, along with Escoffey and Grissom, provides serious improvisational power within the straight classical framework of "Reverie". This CD moves seamlessly between the air and delicacy of classical impressionism and the drive and soul of jazz and is another top flight project from Tom Harrell.

Jerome Wilson

New Issues



**RICHARD NELSON
– AARDVARK JAZZ
ORCHESTRA,
DEEP RIVER,
HELIOTROPE 1012.**

DEEP RIVER BLUES / TRANSIT
/ OLD COUNTRY STOMP
/ WAKE UP JACOB / RITE
OF PASSAGE / MAKE ME A
PALLET ON YOUR FLOOR.
39:39.

Nelson, g; Mark Harvey, cond;
Arni Cheatham, as, fl; Peter
Bloom, as, fl, pic, Phil Scarff,
ts, ss, cl; Chris Rakowski,
ts, cl; Dan Zupan, bari s,
b cl; K. C. Dunbar, Jeanne
Snodgrass, Mark Tipton, tpt;
Bob Pilkington, Jay Keyser,
Jeff Marsanskis, tb; Bill Lowe,
btb, tba; John Funkhouser,
b; Harry Wellott, d; Maria
Gallagher, Timothy Johnson,
vcl. Waterville, ME.

The practice of merging old folk tunes with jazz is taken up by Richard Nelson and the Aardvark Jazz Orchestra here in a suite that sets some traditional folk and blues pieces into an atmospheric large jazz group setting worthy of Gil Evans. The music floats through a bluesy cloud on “Deep River Blues”. Then after a short tuba-piccolo interlude it switches to jaunty folksinging and scattling by Timothy Johnson on “Old Country Stomp” and a jittery, urban sound on “Wake Up Jacob” with swinging solo space for Bob Pilkington’s trombone and Mark Tipton’s trumpet. Then there’s a swirl of voices in ominous dissonance before everything crests in a 16-minute “Make Me A Pallet On Your Floor” which starts out with broad Aaron Copland-like chords before going into an all-enveloping lazy blues groove sparked by virtuosic soprano sax by Phil Scarff, slick country-folk guitar by the composer and sassy tandem vocals by Johnson and Marcia Gallagher. There have been a number of folk-jazz hybrids over the years but this one feels more organic and relaxed than most with the singers adding a lot of humanity to it all. Nelson has put together a warm, friendly strut through musical history.

Jerome Wilson

New Issues



**ERIC ALEXANDER,
THE REAL THING,
HIGHNOTE 7278.**

THE REAL THING / PURE
PAT* / SUMMERTIME* / THE
NIGHT HAS A THOUSAND
EYES / LITTLE BOAT / FOR
GEORGE AND TRANE / SLEEP
WARM / THE CHIEF*. 53:43.

Alexander, ts; Pat Martino,
g*; Harold Mabern, p; John
Webber, b; Joe Farnsworth, d.
4/2/15, Englewood Cliffs, NJ.

On this CD Eric Alexander once again demonstrates his talent for digging deep into the marrow of a song and making something imposing out of it, whether he's blowing the shreds out of a pop tune like "The Real Thing" or exuberantly dancing through a bossa nova like "Little Boat". He has a very able special guest on this set, the legendary guitarist Pat Martino who plays on three tracks. Martino sprays the blues "Pure Pat" with grease effortlessly, sails beautifully through "Summertime" and shadows Alexander on the up-tempo romp "The Chief", playing with amazing precision and soul and egging the leader on to even wilder heights.

Another legend, Harold Mabern, mans the piano, comping furiously behind Alexander's jet-propelled tenor on "Night Has a Thousand Eyes", masterfully working the elegant contours of "Sleep Warm" next to Alexander's insightful ballad work and making his own frisky statement on "The Chief". John Webber and Joe Farnsworth's rhythm work is consistently tight and bouncy as well. This is down-the-middle, no fooling mainstream jazz in its highest form, the work of brilliant, distinctive musicians.

Jerome Wilson

New Issues



**ROMAIN COLLIN,
PRESS ENTER,
ACT 9583.**

99 / CLOCKWORK /
RAW, SCORCHED AND
UNTETHERED / HOLOCENE /
THE KIDS / WEBS / SAN LUIS
OBISPO / EVENT HORIZON /
THE LINE (DIVIDING GOOD
AND EVIL CUTS THROUGH
THE HEART OF EVERY
HUMAN BEING) / ROUND
ABOUT MIDNIGHT. 47:19.
Collin, p, sound design,
programming; Luques
Curtis, b; Kendrick Scott, d;
Mino Cinelu, perc; Megan
Rose, vcl; Jean-Michel Pilc,
whistles; Grey McMurray, g;
Laura Metcalf, clo. 10/7-9/13,
Rhinebeck, NY.

Romain Collin attacks the piano with an offbeat quasi-classical approach on this CD reminiscent of both Brad Mehldau and The Bad Plus. At times he hunkers down into Steve Reich-type minimalism and on other selections he plays with lush romanticism. “99” he mostly just repeats phrases and lets drummer Kendrick Scott do the heavy improvisational lifting. “Raw” has a deep, rumbling melody that Collin approaches methodically while cello and bass follow him and Scott crashes in the margins.

“Holocene” and “San Luis Obispo” have folkier sounds. The later works into its simple melody haltingly like Aaron Copland with only a faint humming voice accompanying the piano. Some pieces have a heavy sense of drama, none more than “Event Horizon” where the music is a slow, deep processional march that incorporates the voices of wrongfully imprisoned men who were exonerated through DNA testing. The closest thing to conventional jazz here is “Round About Midnight” played with the same grand drama as everything else, Collin fading in out of the familiar melody until it could be better called “Variations On Round About Midnight”.

Some may carp about the actual jazz content here but there is no denying the creativity and intensity of this music. People with open ears might really find this thrilling.

Jerome Wilson

New Issues



**ABBEY LINCOLN,
SOPHISTICATED
ABBEY,
HIGNOTE 7280.**

PAINTED LADY / LONG AS YOU'RE LIVING / SPOKEN INTRODUCTION / SOMOS NOVIOS (IT'S IMPOSSIBLE) / MEDLEY: SOPHISTICATED LADY – THERE ARE SUCH THINGS – MAN OF MUSIC (CON ALMA) / WHISTLING AWAY THE DARK / SPOKEN INTRODUCTION / PEOPLE IN ME / MEDLEY: THE NEARNESS OF YOU – FOR ALL WE KNOW / GOLDEN LADY / GOD BLESS THE CHILD. 53:57.

Lincoln, vcl; Phil Wright, p; James Leary, b; Doug Sides, d. 3/80, San Francisco, CA.

This is a rare bit of live Abbey Lincoln recorded at San Francisco's Keystone Korner in 1980, a time when she had a low public profile. This was a few years after her breakup with Max Roach and a decade before her career resurgence with Verve Records. There are only two of her own songs here but everything is sung with Lincoln's honest, forthright power. "Painted Lady" and "Long As You're Living" are commanding statements of affirmation and the slower songs like "Whistling In The Dark" and "It's Impossible" bring out the refinement and subtlety in her voice. Her acting background shows in the way she brings out the drama on "God Bless The Child" and the soulful beauty she brings to Stevie Wonder's "Golden Lady".

Her accompanying trio plays behind her with loping swing and really get a groove going on "People In Me", Lincoln's original about the tangled bloodlines we all share that deserves to be far better known. Frankly I can't remember ever seeing any live Abbey Lincoln recordings out there except for a few bootlegs so this set is invaluable, especially in showing how good she was at interpreting others' songs.

Jerome Wilson

New Issues

THE GABRIEL ALEGRIA AFRO-PERUVIAN SEXTET, 10,

ZOHO ZM 201509.

CARAVAN* / TAKE FIVE

– EL CONDOR PASA* /

TAITA GUARANGUITO*

/ MY FAVORITE THINGS*

/ BIRDLAND+ / HIMNO

NACIONAL DEL PERU*

/ LONELY WOMAN*

/ CONTIGO PERU* /

HOMENAJE A CHINCA+

/ THE STAR SPANGLED

BANNER+. 58:22.

Alegria, tpt, flgh, guapeo, vcl;

Laura Andrea Leguia, ss, ts, guapeo, vcl; Freddy "Huevito"

Lobaton, cajon, quijada,

cajita, campano, guapeo,

vcl; Yuri Juarez, g, vcl; John

Benitez, b; Hugo Alcazar*, d,

guapeo, vcl, cajita; Shirazette

Tinnin+, d. With guests:

Ron Carter, Essiet Essiet, b;

Russell Ferrante, kbds; Arturo

O'Farrell, p; Felix, Valdelomar,

Pepe Villalobos, Rosita

Guzman, guapeo, vcl; Octavio

Castillo, steel g, kalimba;

Daniel Susnjar, d; Gustavo

Urbina, g, vcl; Badal Roy,

tablas, voice of the drum.

10/14, New York, NY.

Gabriel Alegria's Afro-Peruvian Sextet builds a serious musical bridge between the United States and Peru here to the point of playing the national anthems of both countries. The musical focus in the band is often on the leader's trumpet and Laura Andrea Leguia's strong saxophone snaking through a thick forest of guitars and percussion. "Taita Guaranguito" is a slow, dirty grind with buzzing trumpet surrounded by lush guitars and chanted vocals. Paul Desmond's immortal "Take Five" and Paul Simon's Peruvian-based "El Condor Pasa" are ingeniously paired with sax and trumpet each playing one theme against the other. The sextet's version of "My Favorite Things" features Leguia's soprano soaring against a dense stew of rhythm and guest Ron Carter stopping by for a quickstepping bass solo over rattling percussion. As for other familiar jazz tunes, Joe Zawinul's "Birdland" sounds pretty close to the Weather Report version with added guitar and percussion adding a bit more urgency and Ornette Coleman's "Lonely Woman" has voices added to the band's wild surging through the well-known melody with horns, drums and John Benitez's bass all racing. The two anthems? The Peruvian one, "Himno Nacional Del Peru", is warm and flowing. "The Star-Spangled Banner" is understandably approached more warily with the melody rising gradually through the horns against a combination of folk and march rhythms. There is more subtlety and substance to all this than the average Afro-Latin jazz hybrid and Leguia, in particular, is someone to pay attention to.

Jerome Wilson

New Issues



**BARRA BROWN
QUINTET,
DREAMING AWAKE,
PJCE 021.**

RIVERWALK / TALE* /
SOMETHING TO VAMP
ABOUT / ROSE / ON A
DESERT ISLAND* / THEMES
/ ACROSS THE SEA / BARRA
AND THE WOLF / THAT'S
ALRIGHT. 51:29.

Brown, d; Nicole Glover, ts;
Thomas Barber, tpt; Dan
Duval, g; Arcellas Sykes, b;
Adam Brock*, vcl, g; Abbey
Hickman, Amanda Farmer,
Shohei Kobayashi, Jeff Evans,
b vcl; Kyleen King, vla; Patti
King, vln; Jessie Detweiler,
clo. 1/11-12/15, 2/19/15,
Portland, OR.

There may be two horn players in the quintet heard here but basically this is a rock CD with jazz leanings. There's a widescreen atmosphere to this music that definitely connects to the work of people like Bill Frisell and Ron Miles but the basic rhythms are very straightforward and pushed by the guitar, bass and drums with the horns just there for color.

"Riverwalk" and "Themes" have the dusty feel of Italian Western soundtracks, "Something To Vamp About" is choppy prog-rock and "Rose" has the gauzy, wistful sound of Radiohead in their OK Computer days. There's far more of a jazz feel to "Desert Island" with its swaying, flexible rhythm, a high, androgynous vocal by Adam Brock and actual solos from the horn players. "Barra And The Wolf" is even more in the jazz camp. The horns play the melody over a vamping guitar riff, trumpeter Thomas Barber takes a muscular solo and Barra himself stretches out a bit on the drums. It's all interesting music that works an interesting path through the nebulous space between jazz and rock.

Jerome Wilson

New Issues



**MICHAEL BLUM – JIM
STINNETT,
COMMITMENT,**

(No label or number).

PICK YOURSELF UP / HERE'S
THAT RAINY DAY / DARK
SNOW / HOUSTON / KIM* /
HOW DEEP IS THE OCEAN /
REDWOOD / LIKE SOMEONE
IN LOVE / STUTTER STEP /
MR. P.C. 48:53.

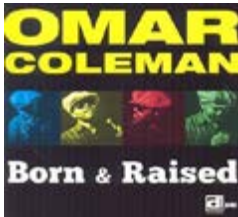
Blum, g, vcl; Stinnett, b; Brad
Smith, p; Fred Hass, sax;
Grant Stinnett b gtr*. 3/15,
Methuen, MA.

Bassist Jim Stinnett is a music teacher and guitarist Michael Blum is one of his students. This CD shows they have developed a nice ability to play together. There are actual several different combinations of musicians on this set. The instrumental duos between Blum and Stinnett like “Dark Snow” and “Mr. P.C.” have a bouncy compact swing to them and on some tracks, Blum also sings in a soft tenor voice that complements the guitar-bass interplay.

In still other places piano and/or saxophone is added to the mix. The bossa nova “Redwood” has a thick smooth sound aided by Brad Smith’s delicate piano while on another bossa nova, “Houston”, Fred Hass wails like Stan Getz. Charlie Parker’s “Kim” is a vehicle for Blum to show his proficiency with speedy, wiggling Wes Montgomery-like guitar lines played in tandem with the electric bass of Stinnett’s son, Grant, while the patriarch pumps furiously in the back. The Blum-Stinnett-Hass grouping sounds hip and sassy on “Like Someone In Love” with Blum’s vocal as seamless as Chet Baker while Stinnett’s piece “Stutter Step” is a quirky, off center trio of guitar, bass and piano where Blum twirls effortlessly through the blues. This is an enjoyable recital. Blum and Stinnett make a fine team.

Jerome Wilson

New Issues



**OMAR COLEMAN,
BORN & RAISED,
DELMARK 840.**

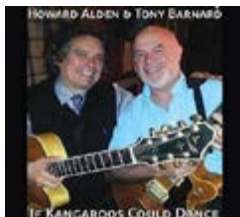
TRYIN' TO DO RIGHT / MAN
LIKE ME / SIT DOWN BABY
/ I WAS A FOOL / WISHING
WELL / SLOW DOWN BABY /
LUCKY MAN / I DON'T WANT
NO TROUBLE / YOU GAT A
HOLD ON ME / BORN AND
RAISED / ONE REQUEST /
TELL ME WHAT YOU WANT / I
KNOW YOU BEEN CHEATING /
RASPBERRY WINE. 60:37.

Coleman, vcl, hca; Pete
Galanis, Toronzo Cannon,
Mike Wheeler, David Herrero,
g; Neal O'Hara, p, org, el p;
Ari Seder, b; Marty Binder,
d, perc. 1/18 & 19/2015.
Chicago, IL.

Back in my day when one purchased a blues record if it wasn't from the name of the artist it was because of the label. If you were in the blues section of the record store (remember those?) you knew that certain labels (Chess, for example) were gonna deliver the goods. That has fairly disappeared into the ozone except for a few rare exceptions and one of those is the Delmark label out of Chicago. One doesn't have to worry about them being too slick. Where some labels, such as Alligator for example, have added subtle rock elements in an effort to con temporize their blues Delmark has gone the other way, delving into Deep Soul to update their basically blues releases. The Malaco label out of Mississippi used this effectively until they went overboard on the synths and strings. This device is evident on Omar Coleman's latest issue not only in the music but in the liners where he mentions Bobby Rush as a major influence. Vocally I hear traces of Buddy Guy and James Cotton harmonica-wise but neither blatantly so. He penned all of the selections except for the medium funky "Wishing Well" & slow grinder "One Request" and none are too memorable save for the last title "Raspberry Wine" with a band vocal, good guitar from Pete Galanis and organ via Neal O'Hara. It's a shuffle like the album opener and "You Got A Hold On Me". Elsewhere it's mostly boogie and funk save for "Slow Down Baby" and the title tune which border on rockably and disco respectively. "I Know You Been Cheating" is set to a rumba rhythm like "Woke Up This Mornin'" and "Mary Ann" of yore. There is a neat retro touch in Coleman's choice of head ware, a big apple, like the great Donny Hathaway.

Larry Hollis

New Issues



HOWARD ALDEN/
TONY BARNARD,
IF KANGAROOS
COULD DANCE,
BONDI SHED
PRODUCTIONS 3503.

IF KANGAROOS COULD
DANCE / SWEET AND LOVELY
/ MANGLED TANGO / I LOVE
YOU / BARNEY'S WALTZ /
KOOKABURRA / FAR AWAY
HOME / THE GLITTERING
CAVES /
LULLABY OF THE LEAVES /
YESTERDAYS / PICK YOURSELF
UP. 61:45.

Alden, Barnard, g; Simon
Wolfe, b. 4/24/2015.
London, UK.

The honored art of the twin guitar duo goes back as far as at least to Eddie Lang with Lonnie Johnson or Carl Kress many decades ago up to more recent duets between Frank Vignola and Vinny Ranlolo with more to come for sure.

Aussie guitar ace Tony Barnard teams up here with seven-string wizard Howard Alden who has long been unfairly typecast as a mere Django Reinhardt clone but is a jazz picker of many facets. Aided by the metronome-solid upright of Simon Wolfe they breeze through a mostly standards program with assurance and artistry. Five of the numbers were penned by Barnard and are the title number with its twin interplay reminiscent of Barney Kessel & Herb Ellis, "Mangled Tango" which is exactly what it says it is, the intro-ed unison lines of upright and guitar which start "Barney's Waltz", the catchy AABA tune with pretty harmonies on the channel "Kookaburra" and the whimsical ballad "Far Away Home". The only problem I had with listening to this was identifying which guitarist was playing what. Consisting of all first takes done in three hours of studio time this will especially appeal to guitar aficionados of all ages.

Larry Hollis

New Issues



GEORGE CABLES, IN GOOD COMPANY, HIGHNOTE 7275.

AFTER THE MORNING / MR.
ANONYMOUSE / NAIMA'S
LOVE SONG / IT DON'T
MEAN A THING (IF IT AIN'T
GOT THAT SWING) / LOTUS
BLOSSOM / LOVE YOU MADLY
/ EVC / LUSH LIFE / VOYAGE /
DAY DREAM. 62:27.

Cables, p; Essiet Essiet, b;
Victor Lewis, d. 2/10/2015.
Brooklyn, NY.

The extremely exceptional pianist George Cables and I have been keeping company, off and on, now for over thirty-five years. By “keeping company” I mean in my ears via cd player or turntable. I think I might even still have some tape cassettes of his music. My introduction came via a longplayer on the Contemporary (now under the OJC logo) with Freddie Hubbard, Ernie Watts & Bobby Hutcherson entitled Cables Vision. Since then he has issued mostly trio releases and here's another one.

Veteran associate Lewis is back again since the last issue and upright bassist Essiet should be known to most Cadence regulars. With Essiet's impeccable taste and Lewis' sinewy swing they are key contributors to the success of this program. Speaking of programs, once again Cables is recognizing his heroes with works from Kenny Barron, Duke & Sweet Pea and John Hicks. One doesn't expect Raidohead or Flaming Lips covers from such a traditionalist as Cables but he does include a pair of aces sable originals in “EVC” and the salsa-hot “Mr. Anonymouse”. Another gem to add to the distinguished discography of one, George Cables.

Larry Hollis

New Issues

TERELL STAFFORD,
BROTHERLEE LOVE,

CAPRI 74138.

HOCUS POCUS / MR.

KENYATTA / PETTY

LARCENY / CANDY / YES I

CAN, NO YOU CAN'T /

FAVOR / STOP START /

CAROLYN / SPEEDBALL.

76:20.

Stafford, tpt; Tim Warfield,

ts; Bruce Barth; p; Peter

Washington, B; Dana Hall,

d.5/19/14.Brooklyn.

IMPROGRESSIVE PRIMO

SLAM 05526

THE ILLUSION/ CARAVAN

MEDLEY/ YOU CAN'T

KILL ME/ DEDICATED TO

YOU BUT YOU WEREN'T

LISTENING/ DICE/ SIXA 35/

CALYX/ RADIO GNOME

INVISIBLE/ THE LADY

RACHET/ PICTURES OF A

CITY/ O CAROLINE/ SOFT

MACHINE MEDLEY 42:07

Erico De Fabritis, as, ss;

Alberto Popolla clt, alt

clt bass clt Rome, Italy,

May 29 2013, last 2 tracks
alterazoni October 20 2013

The brilliant trumpeter Lee Morgan wasn't properly recognized during his abbreviated life and still hasn't received his due to this day. This is merely my humble opinion but I know others that feel the same way. Sure, the money changers paid a pittance of attention over his surprise commercial hit "The Sidewinder" but on the whole the critics, in their endless search for the newest thing, considered him nothing more than a average hard bopper. Fellow trumpeter Stafford reminds this writer somewhat in that he was listed around number twenty in a recent critics poll I read. What we have here is the hornman's regular recording unit of excellent players reminding us again of what a good composer Morgan was by reprising seven selections from his book plus a muted "Candy" and the original "Favor" that contains many Morgan hallmarks but avoids mere imitation. No "Ceora" or aforementioned "Sidewinder" and other than "Speedball" and maybe "Hocus Pocus" most of these titles are not bandstand staples today as several should be. Excellent production job from bass ace John Clayton. This one easily made my top ten list for 2015, need I say more?

Larry Hollis

An interesting duo playing tunes with some improvisation. The tunes are all short so they play the tune, improvise a bit, and go on to the next one. It is all very melodic and tonal. Very similar to the guitar-piano duo of Mazzu and Troja, another Italian duo playing nice melodies. The highlight of this CD is the contrast between the different horns, especially the bass clarinet and the soprano and alto saxes. This is the case whether they are playing the melodies in unison or improvising around each other. Popolla uses his bass clarinet effectively on some tunes as a bass line under De Fabritus' soprano. No surprises here. Just some nice melodic playing with some nice interplay.

Bernie Koenig

New Issues

DAN BRUBECK QUARTET, CELEBRATING THE MUSIC & LYRICS OF DAVE & IOLA BRUBECK

BLACK FORREST RECORDS
DB15001.

DISC 1: IN YOUR OWN SWEET
WAY / SINCE LOVE HAD IT'S
WAY / SUMMER SONG / IT'S
A RAGGY WALTZ / AUTUMN
IN OUR TOWN / LORD,
LORD / ODE TO A COWBOY
/ BLUE RONDO A LA TURK.
41:44. DISC 2: STRANGE

MEADOWLARK / THE DESERT
AND THE PARCHED LAND /
FOR IOLA / THE DUKE / WEEP
NO MORE / TAKE FIVE. 44:59.

Brubeck, d; Steve Kaldestad,
sax; Adam Thomas, b, vcl;
Tony Foster, p. 8/2013.
Vancouver, B.C.

CHARLES EVANS, ON BEAUTY,

MOREISMORE RECORDS
INTRODUCTION / MOVEMENT
I / INTERLUDE I / MOVEMENT
II - V / INTERLUDE II / ENDING
BEAUTY. 47:38.

Evans, bars; David Liebman,
ss; Ron Stabinsky, p; Tony
Marino, b. 6/4/2014. No
location listed.

Subtitled Live From The Cellar this attractive two platter package is an obvious labor of love from the Brubeck's son Dan providing us knowledge of their seventy years of matrimony the role she played in the music. Nine of the fourteen titles sport lyrics from her while "Weep No More" is all Dave and "The Duke", "For Iola", "Blue Rondo A La Turk" are all instrumentals as is Paul Desmond's famous "Take Five". Its inclusion in the all Brubeck program was a mistake to this writer. Bassman Thomas has a serviceable voice (except when he tries to tackle the operatic "The Desert & The Parched Land") and tenorist Kaldestad, a Canadian veteran of the Cellar Live label, is the hands-down star soloist. Plenty of facts and lyrics enclosed in the copious 27 page booklet, this should be a must for fans of the Brubeck oeuvre.

Larry Hollis

My initial run-through listen of this album was like reading William S. Burroughs' Naked Lunch for the first time. Or should I say "trying to decipher". Previous Charles Evans releases have always impressed me, first, because I'm a longtime dyed-in-the-wool baritone sax lover having personally wrestled with the big hog myself and two, the ones I'm aware of were all swinging jazz servings. Apparently all nine compositions are from the pen of Evans and, for want of a better term, could be classified as Chamber Jazz. Along with soprano veteran Liebman this drummer-less quartet seems to have little trouble navigating Evans' charts but this will probably be an acquired taste for most listeners. I know it was for me.

Larry Hollis

New Issues



JOHN WEBBER QUARTET DOWN FOR THE COUNT

CELLAR LIVE 040114

LOOK LOVE AWAY / DOWN
FOR THE COUNT / LULU'S
HOPE / THE THRILL IS GONE
/ THIS LOVE OF MINE / BIG
G BLUES* / TWILIGHT IN
SEVILLE / MINOR MARCH /
MAKE SOMEONE HAPPY*.

64:44.

Webber (g), Harold Mabern
(p), Nat Reeves (b), Joe
Farnsworth (d), George
Coleman (ts on *). March 18,
NYC.

This is a polished, committed, and exuberant live set chock full of top drawer modern mainstream stuff. If you appreciate guitar in this idiom, you'll find it hard to resist the charms of Webber's lithe guitar (with a great, dry tone that suits his clear, expressive lines), especially in the company of such estimable companions. Balanced between standards and Webber originals, the band is confident, assured, and inventive throughout. Webber sounds especially at home on mid-tempo burners like his funky "Down" (and you know Mabern just smokes on pieces like these, drenched in blues feel) and it's telling that the band loves such rhythmically propulsive pieces (how could they not, with the abundantly resourceful Reeves and Farnsworth steering things?). The sweetly swinging "Lulu's Hope" could be an old Grant Green slice (high praise indeed), with an infectious bounce and a memorable descending theme. And there are several compelling blues-based pieces, the modally inflected "Minor March" and the wonderfully craggy "Big G Blues" being the standouts (the latter making you pine for a full program with the quintet). But there are some changeups here and there, like the nicely light Samba arrangement of "Thrill" (with some of Webber's most exuberant and expressive playing, and a real showcase for how well he and Mabern sound together). The band also know their way around a ballad, and there's a sensitive reading of Sinatra's "This Love" and a lush original, "Twilight." Very fine overall.

Jason Bivins

New Issues



J.B. HUTTO & HIS HAWKS HAWK SQUAT

DELMARK 617

SPEAK MY MIND / IF YOU
CHANGE YOUR MIND / TOO
MUCH PRIDE / WHAT CAN
YOU GET OUTSIDE THAT
YOU CAN'T GET AT HOME /
THE SAME MISTAKE TWICE /
20% ALCOHOL / HIP SHAKIN'
/ THE FEELING IS GONE /
NOTORIETY WOMAN / TOO
LATE / SEND HER HOME TO
ME / HAWK SQUAT / I'LL CRY
TOMORROW / SPEAK MY
MIND (ALT) / TOO MUCH
PRIDE (ALT) / HAWK SQUAT
(ALT) / THE SAME MISTAKE
TWICE (ALT) / SPEAK MY
MIND (ALT). 61:34.

Hutto (vcl, g), Sunnyland
Slim (p, org), Lee Jackson (g),
Herman Hassell (g), Junior
Pettis (b), Dave Myers (b),
Frank Kirkland (d), Maurice
McIntyre (ts). December 17,
1966, May 15 & August 14,
1968, Chicago.

I'm tempted to write a one-sentence review that simply describes this as the Platonic form of Chicago Blues. But the music is too good for me to avoid enthusing at a bit more length. Cut over three dates (and much has been previously issued), Hutto's forceful, plaintive voice and dirty guitar stand out in these loose, confident combos. Well-paced and varied, this disc is like one long shout. Just dig the feel and swagger on "Change Your Mind," with some gospel piano and filthy distorted slide licks. It's the real deal. And it really is in the interplay between Slim and Hutto that the main action occurs, as with the raucous, barreling "Too Much Pride" (with a young Kalaparush on tenor, who also sound intense on the near-boogaloo "Too Late"), the wonderfully greasy organ on "The Feeling is Gone," and the buzzsaw that is "Notoriety Woman." Raunchy and swaggering from the start, certain tracks – like "20% Alcohol" and "Hip Shakin'" – get things moving so much it's hard to sit still listening. Nicely padded out with alternate takes, this is a top shelf document of a rough sound hewn in rough places.

Jason Bivins

New Issues



**CYRUS CHESTNUT
A MILLION COLORS
IN YOUR MIND
HIGH NOTE 7271**

I'VE NEVER BEEN IN LOVE
BEFORE / GLORIA'S STEP /
HELLO / FROM A TIP / DAY
DREAM / BROTHERHOOD
OF MAN / YEMENJA / A
TIME FOR LOVE / POLKA
DOTS AND MOONBEAMS / I
DIDN'T KNOW WHAT TIME IT
WAS. 56:49.

Chestnut (p), David Williams
(b), Victor Lewis (d).
November 24, 2014, Astoria,
NY.

Chestnut has long been one of the most charming, exuberant, and inventive of mainstream piano players. On this joyful date with his crack trio, he demonstrates how wide-ranging is his affection for a variety of well-known and well-loved pieces. Always harmonically sharp with a fine flair for line, Chestnut's playing has a kind of thick momentum that Williams and Lewis are well suited to facilitating. The basic group sound is thus infectious and rousing, and it's all immediately audible on the light and playful "I've Never Been in Love Before." Chestnut's basic commitment is, despite the breadth of his inventiveness and his deep feel for harmony, to the realization of melody. In three-way conversations, his bandmates frame and accent and extend these basics as well. It comes across marvelously on prime piano pieces like "Gloria's Step" (which they positively nail) and even on the nicely rearranged and reharmonized Lionel Ritchie tune "Hello," which is given a slinky mid-tempo groove. But this isn't to say that they skimp on rhythmic urgency, since they have quite a variety of feels, from Lewis' popping "From a Tip" to the bluesy feel on Frank Loesser's rarely performed "Brotherhood of Man," from the tuned drums on the smartly reimagined "Day Dream" to the slow, soulful readings of "A Time for Love" and John Hicks' "Yemenja." Filled with great solos from all members of the trio, this fine release is like a top-drawer club set.

Jason Bivins

New Issues



JERRY GRANELLI WHAT I HEAR NOW

ADDO 030

PROLOGUE / RUN DANNY
RUN / WALTER WHITE /
MYSTERY / DANCE FOR ME
/ ANOTHER PLACE / THE
SWAMP. 37:56.

Granelli (d), Mike Murley (ts),
Dani Oore (ts, ss), Andrew
McKelvey (as), Andrew
Jackson (tbn), Simon Fisk
(3-string bassetto). September
2014, Halifax, Nova Scotia.

Drummer/composer Jerry Granelli has been active over the last decade, recording sophisticated modern sessions for Songlines and other labels. Here with his G Trio + 3, he's got a wide palette to work with, making great use of the avian horns and bowed bass from the prologue all the way through. Granelli's got an interesting approach to the kit, able to dig into pulse with captivating results but just as likely to work tuned toms and experiment with color. He does this to great effect on "Run Danny Run," implying the theme slowly with just-so commentary that fits in with staccato horn playing. Across this terse album, Granelli dials up some great horn arrangements and plays off them exuberantly, blending density, texture, and pulse everywhere. The best moments on these tunes are when all the players move in and out of each other's spaces, shifting expertly between parallel lines and contrasting commentary (in particular, I loved the ascending-descending movement between Oore's soprano and McKelvey in several places). The full complement of horns is on board for the loping, juicy swagger of "Walter White," and Granelli smartly follows this up with the tasty ballad "Mystery," with a keening, grainy tenor-alto exchange (and some great bass too). The abstracted folk piece "Dance for Me," has hints of Bill Frisell's "Camarillo Barbados" somehow but finds its way to a racing, densely harmonized unison. And before the polyrhythm-rich, medium funk of the closer, Granelli lets the horns play by themselves on the elegant "Another Place," which is smart, sophisticated, and earthy. Kind of like this record as a whole.

Jason Bivins

New Issues

1) STEFAN PASBORG THE FIREBIRDS

ILK 235

THE FIREBIRD SUITE:
INTRODUCTION / THE
PRINCESSES' GAME WITH
THE GOLDEN APPLES /
INFERNAL DANCE OF ALL
KASHCHEI'S SUBJECTS
/ TABLEAU / THE RITE
OF SPRING SUITE: THE
ADORATION OF THE EARTH
/ DANCES OF THE YOUNG
GIRLS / SPRING ROUND
DANCE / SABRE DANCE.
42:34.

Pasborg (d, perc), Anders
Banke (ts, cl), Anders Filipson
(kybd). Copenhagen,
Denmark (no dates given).

2) SIMON TOLDAM TRIO

KIG OP 15

ILK 242

HOP / PROPEL 15 /
SELGMANEN / SE, ET
MENNESKE KIGGER OP
/ DRYP FRA RUMMET
/ NOGET OM LUFT /
ELLINGTON / GLASPERIE
PA HIMMELBJERGET II
/ JUNIPER PA JUNIPER /
TRAE TOP / TORDEN BLUES /
HJEMKOMST. 39:36.

Toldam (p), Nils Davidsen (b),
Knut Finsrud (d). May 27-28,
2014 (no location given).

A trio doing Stravinsky orchestral work? Good luck! That was my first thought about (1), even before considering how difficult it is to adapt “classical” music to the idiom(s) of improvised music. How does one deal not only with instrumentation and structure, but with the density of overlapping feeling that comes from a large-scale piece? Those are the challenges Pasborg, the very resourceful Danish drummer, has set for himself. He’s previously recorded a version of “Infernal Dance” and both his parents were dancers for the Royal Danish Ballet, so this kind of music is in his blood. After the marvelous textural opening (in which you immediately conclude how central Filipson’s range is to the success of this music), the terpsichorean second movement rides along the rimshot, percolating Rhodes and clarinet so good. They’re equally adept at transforming some of the more dense, textural sections of the work into tonally free spaces for improvising. Chalk this up to Pasborg’s good instincts as an arranger (and kudos to him for playing so subtly and powerfully, as befits the source material). He finds the grooving heart of “Infernal Dance,” taking the Stravinsky influence on Miles and scaling it back to the Dark Magus in a mighty impressive fashion. “Tableau” is filled with lovely, spacious walking lines accented by smartly chosen timbres that wend things together before they explode joyously (note, by the way, how Filipson’s deft basslines contribute to the fullness of this music throughout). While the music is immediately satisfying on its own terms, the secondary pleasures of “how are they managing to pull this off?” continue throughout, as with the opening to the “Rite of Spring Suite” (where Banke nails the famous line over Pasborg’s toms) and “Dances,” where the keyboardist dials up a twang guitar patch on his keys to make it all sound a touch like Zorn doing Morricone. The cross-cutting lines of “Spring Round Dance” make for the most amenable material in terms of improvisation, and they cap off the program with a lazy

New Issues

romp through Aram Khatjaturjan's "Sabre Dance." With great use of melody and rhythm throughout, this is fine improvised music and fine classical repertoire at once. Impressive!

The economical trio on (2) focuses on brief, impressionistic pieces, which the composer/pianist likens to responses to everyday sights and activities usually overlooked. He's got a winning style, evident in the bright Bley-to-Jarrett lines on the opener, and the band has a kind of easy-going, melodic style that suits the clarity of the performances, though they're often successful with more abstract materials as well. Note this range in "Propel 15," whose spare textural opening minutes sound slightly less assured than the buoyant melodic sections. By contrast, "Selgmanen" is consistently inventive, sounding often as if Toldam is reimagining "Blame it on My Youth" via Chopin, which is quite nice. Things occasionally get slightly busier, as with the lively brushwork against simple repeating shapes on "Se, et menneske kigger op," a contained vamp that's also a nice spotlight for Davidsen's thoughtful solo. It's hard not to conclude that the basic materials are fairly simple, often as rhythmic as they are melodic, gently rocking back and forth on the slow march of "Ellington" or the sunny "Noget om Luf." But for all that, they manage to compel, as much with the small details as the overall shapes: the dissonant bells chiming against mournful bowing on "Dryp fra Rummet," the little lines that burst and dissipate on "Glasperie pa Himmelbjerget II," or the modest preparations on the droning "Traetop." Overall it's a very unostentatious album but a charming one.

Jason Bivins

New Issues



THE BRIAN LANDRUS
TRIO
THE DEEP BELOW
BLUE LAND RECORDS

FLY / SOPHISTICATED LADY /
THE BEGINNING / FIELDS OF
ZAVA / GIANT STEPS / WILL
SHE EVER KNOW / IT COMES
TOGETHER AT THE END /
JUST A FADING MEMORY /
I'M A FOOL TO WANT YOU /
OREBRO TREATY / ANCIENT
/ OPEN WATER / THE AGE /
ONCE AGAIN. 52:10.

Landrus (bari s, bcl, bass s, b
flt), Lonnie Plaxico (b), Billy
Hart (d). August 25 & 26,
2014, Brooklyn, NY.

Take one look at Mr. Landrus' instruments and you'll know how apt his fine record's title is. And hey, you couldn't ask for better, more nimble and swinging partners than Plaxico and Hart to realize a varied, engaging set of performances. The buoyant, folkish opener "Fly" sets the tone nicely, and it's clear that Landrus is confident and inventive in the full range of the baritone sax. The playing is assured but not in any way burly or overly muscular. In fact, Landrus has a winning sentimental streak, one that feeds into the nice sprinkling of standards into the program, exemplified by a soft, pattering "Sophisticated Lady" early on. For what it's worth, my favorite piece here is the sort of wounded "I'm a Fool to Want You" (though the righteous solo bari take on "Giant Steps" is nearly as good, and Landrus has several unaccompanied pieces here, including "Just a Fading Memory" and "Open Water" on bass clarinet). Many of the themes aren't so harmonically complex elsewhere, but the improvising sure is. The bass sax track "The Beginning" is wonderfully lithe, riding a Hart rimshot and hi-hat groove, and also boasts a killer Plaxico solo; exploratory bass clarinet lines mark the understated "Fields of Zava," filled with cymbal washes and toms, and spacious bass; and "Will She Ever" is an elegant flute feature. Occasionally I wanted just a bit more heat here and there, as on "Orebro Treaty" and "The Age." But overall it's a fine disc, with real personality and feel.

Jason Bivins

New Issues



BILL KIRCHNER AN EVENING OF INDIGOS JAZZHEADS 1213

DISC ONE: THEME FOR GREGORY / THE INAUDIBLE LANGUAGE OF THE HEART / GENTLE VOICE IN THE NIGHT / SINCE YOU ASKED / IN THE WEE SMALL HOURS OF THE MORNING / CLOSE TO YOU/SAVE YOUR LOVE FOR ME. 48:39. DISC TWO: FOOLISH LITTLE GIRL / WHEN YOU ARE OLD / SOMEONE TO LIGHT UP MY LIFE/THIS HAPPY MADNESS / I ALMOST SAID GOODBYE / HE WAS TOO GOOD FOR ME. 39:05.

Kirchner (ss), Holli Ross (vcl), Jim Ferguson (b, vcl), Carlton Holmes (p). October 7, 2014, NYC.

This two-disc release documents a concert at the New School that was recorded and uploaded to Youtube. Based on viewers' reactions (among other factors), it's now a commercial release. Talk about understated music! Kirchner hardly plays a note in the opening minutes of the trio "Theme for Gregory." But when he enters at length, his spacious phrasing and slightly querulous tone make for nice listening. There's lively work from Ferguson and Holmes throughout, and Kirchner's tart phrasing and occasional chromaticism fits into their approach with just the right measure of idiosyncrasy. The trio's pared down lyricism is impressive throughout, and both Holmes and Ferguson take multiple imaginative, emotionally committed solos (Holmes is especially sensitive and thoughtful on "Since You Asked"). It's the vocal tracks that I found it toughest to connect to, which has mostly to do with a stylistic quirk of Ross' that may well please many listeners. She's very capable technically, but her articulation is – to my ears – slightly too declamatory, and occasionally even overwrought. "The Inaudible Language of the Heart" sounds a touch oleaginous, while her vocals blend somewhat awkwardly with Kirchner on "Gentle Voice in the Night." Yet elsewhere the blend is terrific: the Bacharach tune and "Save Your Love for Me," and her lower register feature "When You Are Old." But while Ross redeems herself admirably in these places, it really is in the trio pieces where the music gets most compelling. Kirchner is effective and emotive on "Wee Small Hours" and "Foolish Little Girl," his spare and controlled lines perfectly apposite to the material. He's especially good at bringing out the nuance in lyrics when he adapts them to his horn. Hear this especially on the Jobim tune "This Happy Madness" (with ace lyrics by Gene Lees and Vinicius de Moraes) and "I Almost Said Goodbye," one of the many pieces here with lyrics by the late Loonis McGlohon (and dedicated to him). On balance, it's tasteful and engaging music played for nuance and emotional heft.

Jason Bivins

New Issues



CARLOS ZINGARO LIVE AT MOSTEIRO DE SANTA CLARA A VELHA

CIPSELA 001

CRUSHING WHEELS /

PORTIONS OF LIFE /

TWISTED CHORDS / VOIDS

OF NIGHT / SCROLL OF FATE.

46:18.

Zingaro (vln). May 25, 2012,

Coimbra, Portugal.

Zingaro took part in the 10th Jazz ao Centro Festival, a fitting association given his long (and often courageous) involvement in Portugal's experimental music scene, whose participants sought the sound of liberation in an earlier, authoritarian era. Taking full advantage of the natural reverb amid the stones of the monastery, Zingaro uses each of these pieces to worry single ideas with intense musical focus. He's especially effective in using specific techniques, as when he regularly uses arco and rooms resonance to conjure up a chorus-like effect that enhances the mercurial sound. A patient improviser, Zingaro lets the bow bounce and skitter in triplets to open "Crushing Wheels," and he slowly coaxes overtones into this repetitive skein of notes, as if blowing on a fire. When he shifts focus or direction, it's almost like he backs into it, as when he slowly allows his lines to become more rhythmically lithe (even nodding to swing).

Regardless of what territory he explores, there's always loads of space and consistent attention to theme and variation. I found especially compelling the dark folkish shapes on "Portions of Life," where he really lets sustains ring out, alternating between graceful melodic fragments and gutturalisms or scrapes. Often alternating intense slashes with big silences, Zingaro exults in sending up high notes and then dragging them back into a quavering low end. He plays somewhat more gruffly on the appropriately titled "Twisted Chords," but sounds even better on "Voids of Night," all effervescent overtones and a real sense of solemnity. The closer is best of all, moving from skittering double-stops to mad folkish descending lines into near silence, rising again in majestic chromaticism. Very fine.

Jason Bivins

New Issues

ARTIST PROFILE

Name: Rich Halley

Instrument: Tenor saxophone

Place of Birth: Portland, Oregon

Background: Active in jazz since the 1960s, tenor specialist Rich Halley has lived in Cairo and Chicago, where he absorbed the influence of the avant-garde. With an interest in a wide range of musical idioms,

Halley developed a distinctive sound on his instrument, noted for its warm, rich tone as well as for his distinctive phrasing. In the 1980s, Halley began recording for labels like Nine Winds and developed close connections with many West Coast improvisers. His period of greatest activity has been since the 1990s.

During this period, Halley co-founded the Portland Creative Music Guild and began his long-standing trio with bassist Clyde Reed and drummer Dave Storr, releasing a number of acclaimed recordings with this group. More recently, the Rich Halley 4 (reviewed below) has been the focus of much of Halley's musical efforts, though he continues to play and collaborate widely.

Recommended works:

Waterloo Ice House, Live at the Penofin Jazz Festival, Requiem for a Pit Viper.

RICH HALLEY 4 - CREATING STRUCTURE,

PINE EAGLE

ANALOG COUNTERPOINT / RAIN PERCOLATES LATERITE / RIDING THE TRADE WINDS / ANGULAR MOMENTUM / THE SHADOW OF EVENING / METAL BUZZ / STREET RUMORS / VIEW THROUGH THE ECLIPSE / ECHOES OF THE SOUTH SIDE / THE TUMBLED LANDS / SMALL PERTURBATIONS / WORKING THE INTERSTICES / QUIET LIKE STONE / PUSHING BREATH / THE SHOVE / THE RESPONSE. 61:38. Halley (ts, perc), Michael Vlatkovich (tbn, perc, wind chimes, acc), Clyde Reed (b), Carson Halley (d). May 30-31, 2014, Portland, Oregon.

Halley is one of those unfairly neglected West Coast players who, were he in a different zip code, might be known on a level commensurate with his talents. He plays beautifully inside-out tenor, drawing together different eras and idioms in a seamless, inventive lyricism. In that sense and otherwise, Vlatkovich is an ideal front-line partner (though he doesn't appear on every track), and the Reed/Halley rhythm team keeps things subtle, elastic, and often grooving. Perhaps because of so much history playing together, the band sounds impressively intuitive and responsive across this varied recording, often seeming to complete each other's phrasing in ways that greatly enhance the urgency of the performances. Hear it on "Rain Percolates Laterite," a pulse-quickening, rimshot groove with Halley and Vlatkovich like baying hounds or supplicants in a ritual. But it's also there in the evolution of wide-open improvised passages, as during those arresting passages when the textural piece "Trade Winds" somehow blooms into an abstracted Sonny Rollins calypso. Halley's son Carson is really adept at setting up spare, minimal repetitions like the one opening "Shadow," and these pliable frameworks are essential to how the group realizes different colors and ideas. And though just a quartet, this is a group that evokes quite a bit in their various different subgroupings, as with the tasty horn duo on "Metal Buzz," or the spacious, almost hesitant conversation between bass and sax on "Street Rumors." But of course it's the full group at peak activity that makes the greatest impression, lively with counter-rhythms and a feel for melody. Highlights include the bright and Ornette-ish "Echoes of the South Side," the rousing and heated "Tumbled Lands," and the lovely shift from the sour, balladic "Working the Interstices" to the nearly funky polyphony on "The Shove." Halley and his band deliver once again.

Jason Bivins

New Issues

**PAUL DUNMALL,
TONY BIANCO
HOMAGE TO JOHN
COLTRANE**

SLAM 296

CD 1 ASCENSION/
RESOLUTION/ CENTRAL
PARK WEST/ TRANSITION/
PSALM 64:25

CD2 OGUDE-ASCENT/
NAIMA/ THE DRUM THING/
SUNSHIP/ GIANT STEPS/
EXPRESSION-AFFIRMATION/
ALABAMA/ MY FAVOURITE

THINGS 70:07

Paul Dunmall, ts, ft, saxello;
Tony Bianco d CD 1

Shropshire, 7 November 2013
CD 2 London, 16 July, 2013

I got to review this duo in a studio recording of some of this same material about 2 years ago. I basically liked that CD and I basically like this one. Both Dunmall and Bianco reflect their respective influences of Coltrane and Elvin Jones but still play in their own voices.

Highlights of CD 1 are the slow “Central Park” where Bianco’s brushes nicely highlight Dunmall’s tenor, and Bianco’s mallet solo on “Psalm”.

Highlights on CD 2 are Bianco’s solo on “Drum Thing”, and Dunmall’s use of the saxello on “Things”.

A couple of negatives: Bianco’s solo on Expression is way too long and he leaves no space, and at times Dunmall goes on too long as well. Given the crowd’s response, this is another example of what works in a live setting does not always work on a recording.

All in all, though, this is an excellent tribute to Coltrane.

Bernie Koenig

**HOWARD RILEY, JAKI
BYARD
R & B**

SLAM 2100

BODY AND SOUL/ OPEN/
ROUND MIDNIGHT-SPACE/
STRAIGHT, NO CHASER/
LADY BIRD 47:15

Howard Riley, p; Jaki Byard,
p, as. Tring Hertfordshire, 7
July, 1985

I have long been a fan of Jaki Byard. I don’t know how many records I have of him. I especially love his work with Mingus from 1964.

Here he plays with someone I am not familiar with, but their playing together is seamless. It is as if there was one player with four hands. The two are clearly in sync with each other and work off each other perfectly. I thoroughly enjoyed listening to this CD. The music flows seamlessly, from one tune to the next. The selections work well together—almost like a suite. I am sure there would have been more space left at the concert than on the CD. The one surprise for me was Byard’s alto playing. He picks it up on the last tune, which was played as an encore, and he pretty much sticks to the melody line. He starts off a bit hesitantly but gets into things very quickly. I will try to track down more of his also playing. Some really great piano playing. Highly recommended.

Bernie Koenig

New Issues



ROSCOE MITCHELL CELEBRATING FRED ANDERSON NESSA 37

SONG FOR FRED
ANDERSON/ BERNICE/ THE
VELVET LOUNGE/ HEY FRED/
LADIES IN LOVE
CERMAK ROAD 70:05
Roscoe Mitchell, as, ss, sop;
Tomeka Reid, cel; Junius Paul,
bass; Vincent Davis, d
No location

I had the pleasure of seeing Fred Anderson at the Guelph Jazz Festival shortly before he died. I enjoyed his playing immensely. And who better to do a commemorative CD for Fred than fellow Chicagoan Roscoe Mitchell. But though the tunes may reflect Anderson, the playing is Roscoe. Indeed, all four musicians here play extremely well. I have long been a fan of Mitchell. His three partners here do an excellent job. While Mitchell is in top form on all his horns—I especially like the sound he gets on the soprano on “Hey Fred”, Cellist Reid really does a great job. But then I love the cello and wish there were more jazz cellists. And Paul and Davis maintain things beautifully. Davis’ solo “Lounge” is very interesting. I went back just to listen to it.

Throughout the CD the interplay between all four was great. I especially like the work of Reid behind Mitchell, and there was some nice interplay between Reid and Paul.

The whole CD has very intensive playing. These players worked very hard, and their effort was worth it.

Fred Anderson would be proud.

Bernie Koenig

New Issues



OI DIALOGOI I GIGANTI DELLA MANTAGNA

SLAM 555

AD ALI SPIEGATE/ MORSE/
ECHI/ DI-VERSI/ LA OTRA
DESNUEDEZ/ WARLUS
DANCE/ DIVERGENCE/
BATTER D'ALI/ W.W.

58 :10

Stefano Maltese, saxello, flt,
bass clt; Ferdinando D'Urso,
as, bari s; Lorenzo Paesani,
p; Federico Sconosciuto, cel
Scordia, Sicily, October 13,
14, 2013

An interesting CD from an Italian group. Most of the Italian CDs I have reviewed, on other labels, are straight ahead 60s sounding music. Here we have more modern, freer, playing. Each track is listed as composed, but the compositions are primarily the basis for the improvisations. I suspect that the compositions were not written before hand, but, as is often the case with improvising groups, one player will start a piece, and how he or she starts it, determines the nature of the improvisations. Thus the compositions are actually improvised lines. In some cases, though, the improvised sections stay close to the original thematic material.

The contrasts between the different horns are nice, especially between the saxello and baritone, and the alto and bass clarinet. Maltese gets a great big sound from his flute.

Some of the highlights include the dot dot dot sounds of "Morse," the great cello playing of Sconosciuto on "Versi," "Otra," and "Batter," which features him in a nice duet with Paesani. And there is plenty of unison playing by the two horns with nice accompaniment by Paesani and Sconosciuto. And I really like "Walrus" which has a nice sense of fun.

In short a really enjoyable record.

Bernie Koenig

New Issues

TONY ADAMO & THE NEW YORK CREW, URBAN ZONE (NO NUMBER).

GALE BLOWIN HIGH / CITY
SWINGS / BUDDHIST BLUES /
YOU GOTTA B FLY / MAMA'S
MEAT PIES / TO BOP OR NOT
TO BE / PICASSO AT MIDNITE
/ WISDOM OF OZ / LISTEN
HERE LISTEN UP / GENERAL
T. / MESSENGERS BURNIN.

50:40.

Adamo, vcl; Tim Ouimette,
tpt, tb; Donald Harrison,
as; Michael Wolff, p; Richie
Goods, b; Mike Clark, Lenny
White, d; Bill Summers, perc;
Jean C. Santalis, g. Patterson,
NY; Carmel, NY; Reno, NV.

BUYUKBERBER, NABATOV, HEMINGWAY LIVE AT THE BIMBUIS TRYTONE 058

TRIO 31:54

Oguz Buyukberber, b clt,
contrab clt; Simon Nabatov,
p; Gerry Hemingway, d, perc.
Amsterdam, 21 Sept, 2012

The jazz-poetry connection lives on with Tony Adamo in this collection of streetwise, cooled out performances. Adamo practices what he calls "Vocal Hipsprokenword", telling stories of Jazz and the streets in a flowing hipster baritone not a million miles from Gil Scott-Heron or Oscar Brown Jr. With a percolating jazz group behind him, he raps out tributes to Art Blakey, Eddie Gale and Eddie Harris, tells stories about jazz fans and street hustlers, recalls a dream about Pablo Picasso posing as a trumpet player and even lays out some spiritual concepts on "Buddhist Blues". He even does some bonafide and pretty good singing on "You Gotta B Fly".

Adamo has some heavy hitters like Donald Harrison, Michael Wolff and Mike Clark playing behind him and they set a flowing, jumping rhythm for his words to roll over, instead of the heavy, staccato beats of most hip hop. There aren't too many full-time practitioners of this word-jazz art around anymore and Adamo's cool musings keep the flag flying.

Jerome Wilson

I am quite familiar with Hemingway and really like his playing and he does not disappoint here. He is always tasteful.

The piece opens slowly with some nice growls on bass clarinet, and as the others enter the piece builds. And like most long improvised pieces, it goes through a number of phases, from loud to soft. The transitions work well. Buyukbereber and Nabatov usually take leads with the others following. When one has finished a solo section, things quiet down until someone else picks up the pace. But on occasion the slow sections stand out where either Buyukberber or Nabatov shine. I must admit to really enjoying the low sounds of the two clarinets---a refreshing change from higher ranged instruments.

A very enjoyable piece.

Bernie Koenig

New Issues

AB BAARS TRIO SLATE BLUE

WIG 24

HOUT/ OESTERMES/ WATER/
STEEN/ KAUW/ KARMOZJIN/
FANFARE/ RODE WURGER/
RAAF/ TAAN 39:40

Ab Baars, ts, clt, shakuhachi;
Wilber De Jooode, bass,
Martin Van Duynhoven, d
Amsterdam, March 6, 2014

I am a big fan of Baars. I have reviewed a number of CDs with him and I got to see him a few years ago with the Improvising Composers Orchestra. But this is the first time I am hearing this trio, which, according to the notes, was formed back in 1990. He has a full tone on tenor and plays somewhat harmonically. He moves back and forth between clarinet and tenor, but the real highlight for me is "karmozjin" where he plays the shakuhachi, a Japanese flute. He has played this on other CDs of his and it has a very almost eerie sound. As a trio all three work very well together. De Jooode has a big sound from his bass which contrasts beautifully with Baars horns, and Van Duynhoven plays very sympathetically. I especially like his solo on "Steen." Another standout is "Fanfare" which actually slow and almost subdued with an excellent solo by De Jooode and some very sympathetic brushwork by Van Duynhoven. And, in contrast, Baars does some nice honking and squeaking on "Raaf." In short a truly satisfying trio recording.

Bernie Koenig

DEVIN GRAY RELATIVE RESONANCE

SKRIL RECORDS 028

CITY NOTHING CITY/ IN THE
CUT/ NOTESTER/ JUNGLE
DESIGN (FOR HANNAH
SHAW)/ TRANSATLANTIC
TRANSITIONS/ UNDO
THE REDO/ RELATIVE
RESONANCE (FOR TADD
DAMERON) SEARCH IT UP
52:48

Devin Grey, d; Chris Speed,
ts, clt; Kris Davis, p; Chris
Tordini, b. Brooklyn, NY no
date

An old-fashioned straight ahead bop record with some nice playing. Speed is the main soloist. On tenor he has a light tone, somewhat reminiscent of Stan Getz, and a quick hand, playing some nice long lines. Davis is right there with him, Tordini keeps things steady and Grey is tastefully busy. What makes this CD interesting is the interplay between the players. Speed and Davis do some nice short runs together, as do Speed and Tordini, and Davis and Tordini, with Grey adding nice subtleties to keep things moving. I feel that some of these interplays are outcomes of the compositions, all of which are by Grey. I am not sure what else to say. For fans of good old melodic playing.

Bernie Koenig

New Issues



KEN ALDCROFT &
SCOTT THOMPSON
RED & BLUE
TRIO RECORDS 021

RED/ BLUE/ RED/ BLUE
44:56

Ken Aldcroft, g/ Scott
Thompson tbn Toronto, July
2014

I recently reviewed two CDs with Aldcroft playing in a larger ensemble. Here he is in a duo format. The opening sounds like two musicians each stating their own thing and then, near the end of the first short piece, coming together in a conversation. The second piece starts off with some nice noises on trombone and Aldcroft adds his voice. Like so many improvised pieces it goes through a series of changes in mood, but the two stay in conversation with each other. The second "Red" is the highlight of the CD, partly because it is the longest and partly because it goes through a number of different tempo and mood changes. Most of the time, the two maintain good conversations, but every once in a while it sounds like each of the players continues on with what he was doing even when the other player changes. As a free player I know this happens all the time. It is not meant as a criticism as much as an observation. But, the piece does go on a bit too long with too many changes in direction, another common happening in free music. The last "Blue" is a bit slower and moodier. At times it sounded to me as if the two players needed to play more but didn't have all much new to say. Maybe it can be heard as a sum up of what had gone before. I like some of the sounds Thompson makes with his horn and I like many of the melodic lines that Aldcroft plays. But the highlight of the CD is their interplay.

Bernie Koenig

New Issues

**SZILARD MEZEI
TUL A TISZAN INNEN
ENSEMBLE
WMAS 252/253**

CD 1 A'RA ALA EZ EG AIJA
DE SZURKE/ DARUMADAR/
NE FELJ KISLANY/ CSOKAI
KATONADAL/ CSOKAI
BETYAMOTA/ SZEPEM AZ
ESO/ MOHALI VERBUNKOS
75 :35

CD 2 KOMOR FOLOTTEM
AZ EG IS/ TUL A TISZAN
MANDULAFÁ VIRAGZIK/
HA MEG EGYSZER LEGENY
LENNEK/ ESİK ESO, FUJJA,
HORDA/ AMOTT LEGEL
HAT PEJ CSIKO/ VOLGYESI
HAJNALI/ ENEK/ FEKETE
FEILHOBOL ESİK AZ ESO/
BURA TERMO IDO 73:27

Szilard Mezei vla; Andres
Berendika flt, alto flt; Bogdan
Rankovic, bass clt, as; Tijana
Stankovic vln; Akos Keszeg
vln; Branislav Aksin tbn;
Marina Dzukljevic p; Ivan Burka
vib, marimba; Ervin Malina,
double bass; Istvan Csik d
15,16 July 2014 Hungary

An interesting large group from Hungary. There is some excellent ensemble work, both in the writing and playing. The combination of the strings and horns is great, giving an almost symphonic sound. And the rhythm section keeps things moving. And I especially like the work of Burka on vibes and marimba. But then, as those are my instruments, I am partial when they are played well.

The over all sound is mix of big band, both old and new, and contemporary classical, with a mix emphasis on mood and texture, and swing. The whole first CD is interesting with excellent solos but I think the slow, moody, "Csokai" is my favorite. Excellent textures from the mixing of the horns and strings, especially with the flute on top, the strings in the middle and the trombone on the bottom, with some lovely interspersions by the vibes. The overall effect is almost symphonic. And that leads into an uptempo vamp, with another interesting arrangement and use of instruments. The flute-violin combo sounds great over the piano vamp.

CD 2 opens with another moody piece which features some interesting string and marimba work. It is in these slower pieces where the more out playing occurs. The interplay in the middle of "Komor" is quite dissonant and abstract, as is "Esik." The music here is first rate. The arrangements are always interesting. And the solos are all good. But after two full Cds, the band started to wear. Perhaps the best way to listen to this set would be to listen to one CD at a time.

Bernie Koenig

Artist Profile

Name: Rudresh Mahanthappa

Instrument: Alto Saxophone

Place of Birth: Trieste, Italy

Recommended Albums: Black Water, Raw Materials w/Vijay Iyer, Dual Identity w/ Steve Lehman, Apex w/Bunky Green, Samdhi.

Rudresh Mahanthappa was born on May 4, 1971. His father was an academic who often took his sabbaticals in Europe. It was during one of these sabbaticals in Italy that Rudresh was born. His Indian-born parents had immigrated to the United States before his birth and made their permanent residence in Boulder, Colorado. The family returned to Boulder when Rudresh was just months old. With the exception of a few other of his father's sabbaticals, Rudresh spent the entirety of his childhood in Boulder where he attended Fairview Public Schools. Rudresh began his musical endeavors by taking recorder lessons in elementary school. He began playing the saxophone before his fourth grade year when he attended his school's summer band camp. He also studied saxophone privately with Mark Harris until he graduated high school in 1988. Rudresh attended the Berklee College of Music in Boston first and graduated from there in 1992. Following his work at Berklee, Rudresh released his first album as a leader in 1994, titled *Yatra*. The album is a collection of trio and quartet performances that was released to limited distribution. Rudresh had also moved to Chicago by this time and was attending DePaul University. In 1998 he earned a Master of Fine Arts degree in Jazz Composition.

1998 was a pivotal year for Rudresh as he took the plunge and moved to New York City. Almost immediately after moving, he began working and collaborating with pianist Vijay Iyer. Between 1998 and 2005, Rudresh recorded five albums as a sideman with Vijay. Rudresh released *Black Water* in 2002, his second album as a leader. This album was more widely distributed than his first album and helped solidify his critical acclaim by receiving mentions in publications such as *Down Beat*. Since 2006, Rudresh has released eleven albums as a leader or co-leader, and he has appeared as a sideman on another eleven. Many of his most revered works have been collaborations with artists like Steve Lehman, Bunky Green, and of course his association with MacArthur Genius Vijay Iyer.

His demand and artistry as a musician has led to fellowships with Guggenheim and the New York Foundation for the Arts. He has received grants from the Rockefeller Foundation and the New York State Council on the Arts. He has also received awards as a saxophonist from the Doris Duke Charitable Foundation, *Down Beat*, and the Jazz Journalists Association. His output as a leader has continued to increase with four new albums in the last five years. Rudresh has also branched outside of his usual working groups and recorded albums with Jack DeJohnette and Danilo Pérez. Beyond that, Rudresh has maintained a number of working ensembles in addition to his quartet (the Indo-Pak Coalition and MSG, to name just a few) and continues to work with incredibly diverse artists that range from Craig Taborn to Rez Abassi. Throughout his career Rudresh has continued to promote his global perspective while maintaining his openness as an artist. His blend of bebop and electronic jazz with South Indian music has created a revolutionary set of recordings that are free from boundaries and rich with enthusiasm for the future.

Dustin Mallory

New Issues

**RUDRESH
MAHANTHAPPA
BIRD CALLS
ACT 9581-2**

BIRD CALLS #1/ ON THE DL
(BASED ON "DONNA LEE")/
BIRDS CALLS #2/ CHILLIN'
(BASED ON "RELAXIN'
AT THE CAMARILLO")/
BIRD CALLS #3/ TALIN IS
THINKING (BASED ON
"PARKER'S MOOD")/
BOTH HANDS (BASED ON
"DEXTERITY")/ BIRD CALLS
#4/ GOPURAM (BASED ON
"STEEPLECHASE")/ MAYBE
LATER (BASED ON "NOW'S
THE TIME")/ BIRD CALLS #5/
SURE WHY NOT? (BASED
ON "CONFIRMATION AND
BARBADOS")/ MAN, THANKS
FOR COMING (BASED ON
"ANTHROPOLOGY")
62:00

Rudresh Mahanthappa, as;
Adam O'Farrill, tpt; Matt
Mitchell, p; François Moutin,
b; Rudy Royston, d.
August 4-5, 2014.

The newest album from saxophonist Rudresh Mahanthappa is simultaneously the most historically grounded and forward looking album to come out in some time. Dedicated to the great saxophonist Charlie Parker, this album serves as an homage to Parker's impact and legacy. Although based on Parker tunes, each piece is an original composition. Rudresh uses Parker's melodic fragments, motives, solo quotes, and other fragments of harmony and form to create these compositions. The pieces are not contrafacts but rather original compositions that use Parker as the jumping off point for a new piece. However, that's where the Bird connections end and the contemporary scales and stylings of modern playing take over. The band consists of staple François Moutin and recent addition to the band Matt Mitchell. Alongside this core is drummer Rudy Royston and trumpeter Adam O'Farrill of the O'Farrill Latin and Afro-Cuban musical dynasty. This is an exceptional band that interacts with grace and ferocity. Mitchell's comping behind Rudresh's blazing saxophone provides just the right amount of texture and density to propel the music. Royston is also one of the best in the business and a performer that this reviewer has had the great opportunity to see perform live on a few occasions. The album begins with the first in a series of "Bird Calls" that precede each of the allusory pieces. The band comes out strong with a free opening that sets the tone. "On the DL" has an aggressive modal quality which uses vamps that give the musicians plenty of room to stretch out and groove. This track contains some burning solos. Also, check out "Chillin'" and "Maybe Later," for more mind-bending solo work. Rudresh's fiery saxophone also explores some multiphonic effects on "Bird Calls #3" as it continues to thread the common phrases that intertwine through the compositions. The album is excellent throughout and each track has something worthy of attention. It's a whirlwind journey that is easily one of the best albums of 2015.

Dustin Mallory

New Issues



53 STATIONS THE HILLTOP SESSIONS

DREAMBOX MEDIA DMJ-
1138

LACY/ FOLLOW ME/ 53
STATIONS/ SWEET 16/ BELLS/
PAGE 3/ LATER/ BLACK TIDE/
DEPARTURE
54:42

Jason Shapiro, ts, ss; Bob
Meashey, tpt, flgh; Dylan
Taylor, b; Skip Rohrich, d.
February 1, 2007; June 9,
2007; June 12, 2007.

53 Stations is a piano-less quartet of musicians from South Jersey, Southeastern Pennsylvania, and Northern Delaware. The group is firmly rooted in tradition and polished musicianship. Each member of the quartet, besides being a seasoned veteran of their instrument, is a respected educator in their own right. The Hilltop Sessions is a collection of compositions by Shapiro, Taylor, and Rohrich. The compositions take their influence from jazz standards, Broadway tunes, classic R&B, and mainstream jazz. The highlighting features of this album are the band's cohesive sound, precise articulation of phrases, and clear identity. The music is adventurous, but never goes so far out to sea that it alienates the listener. In fact, the music has equal suitability to venues such as cocktail parties, weddings/parties, jazz clubs, and festivals. The album begins with Rohrich's ode to saxophonist/composer Steve Lacy, which features a swinging Lacy-esque melody. The band also displays their versatility with dynamically sensitive ballads like "Sweet 16" and Latin-influenced compositions like "Departure." The album benefits from a clear recording quality that allows the listener to hear each individual voice and their contribution. The music is effortlessly digestible but remains edgy enough to keep the jazz aficionado's attention. In fact, the language of each player suggests a wealth of understanding of the different periods this music's rich history.

Dustin Mallory

New Issues

ERIC ROSS
MUSIC FROM
THE FUTURE FOR
THEREMIN AND
ENSEMBLE
TY'AVA MUSIC
ER-108

SENORA DE
MATASINHOS (OP.62):
I. RESONANCE DANCE/
II. ALFAMA BELLS/ III.
CHROMOLUMINARISM/
IV. ANCIENT SUN
HOUSE/ V. EAST EQ
ZONE
LEGEND OF ORPHEUS
(OP.61):
I. PASTORAL/ II. MR.
STYX/ III. PLUTO'S
COURT/ IV. TARTAREAN
CAVES/ V. APOTHEOSIS
61:45

Eric Ross, theremin,
MIDI g, kybd, vcl;
Trevor Pinch, synth;
Peter Rothbart, EWI,
saxophones; John
Snyder, digeridoo,
waterphone, theremin,
vcl; Jason Smeltzer,
theremin; Eric Roth,
lute, g; Joe Perkins, b;
Mary Ross, synthesized
soprano.
Los Angeles, California;
Binghamton, New York.

The theremin is one of the most unique and esoteric instruments in existence. It also has a small, but intensely passionate group of performers and followers who have made it their life's work to promote the theremin in serious art music. Eric Ross is one of these people. As a musician, Ross has performed with the likes of John Abercrombie, Larry Coryell, and Andrew Cyrille. His compositions have been performed at the Kennedy Center, Lincoln Center, and the Newport Jazz Festival to name just a few. Mr. Ross even has the distinction of having performed the World Premiere of Percy Grainger's "Free Music No. 1." In the theremin world, Mr. Ross has a direct lineage to instrument's founding. Not only was he friends with instrument's most famous performer, Clara Rockmore, Ross had the distinct privilege of meeting and performing for theremin inventor Lev Terman (known in the United States as Léon Theremin). The music presented on this album is two, five-movement works by Ross. They represent his 61st and 62nd compositions, two of his newest works. The ensemble is a diverse group of musicians from jazz/blues bassist Joe Perkins to noted scholar Dr. Peter Rothbart. The album is dedicated to Eric's late wife Mary Ross, who is also a performer and album designer on this work. The music is quite adventurous and sounds like a cross between Varèse's "Ionisation" and Miles Davis's "Bitches Brew," with hints of John Cage. The most notable aspect of the music is the theremin's ability to blend and play a supportive role in the group. Too often the theremin is used in a novelty context or as a featured instrument in a serious work, such as a concerto. Here the theremin is used like any other musical instrument to play a variety of lead and supporting roles in the ensemble. The music is well-composed and creates some of the most fascinating electronic textures. The listener is adorned with EWI, Moog synths, and MIDI guitar sounds that all blend into an aggregate soundscape. The music is very innovative and represents an exceptional investigation of the true meaning of the avant-garde.

Dustin Mallory

New Issues



THE LAST TAXI A CONVERSATION

BAT'S TONES MUSIC

THE LAST TAXI/ ATYPICAL
MORNING/ ASHES AND
EMPTY BOTTLES/ A NIGHT AT
THE HOTEL AVERY/ THE LONE
SAILOR/ SUBTERRANEAN
AFFAIR/ MERCHANTS OF KIEV/
STILL FLOATING/ BARBÈS/
HIDDEN PASSAGE/ PERUVIAN
STREET DANCE
69:33

Patrick Battstone, p; Todd
Brunel, b cl; Richard Poole, d,
vib; Chris Rathburn, b.
November 29, 2013;
Westwood, Massachusetts.
April 13, 2014; Somerville,
Massachusetts.

In the moment. Listening and reacting. Accepting new information and responding. At times just sitting, learning, and enjoying the conversation. The Last Taxi's album *A Conversation* is literally that, a discussion between four musicians. With the exception of the melody on "A Night at the Hotel Avery," all of the music on this album is spontaneously produced. Despite the freedom, the music is extremely coherent and cohesive. Each piece's title provokes an image in the mind of the listener that the musicians work to stimulate with their interactions. The ensemble consists of a typical (piano, bass, drums) rhythm section with a single bass clarinet soaring above. The drummer, Richard Poole, is also a talented vibraphonist who steps away from the drums on pieces like "Still Floating," "Barbès," and "Atypical Morning." The lack of drums and the addition of vibraphone adds a fresh dimension to the conversation. The varying densities of Battstone's exceptional piano interactions with Brunel on "The Lone Sailor" then set up the "Subterranean Affair" piece as Battstone seamlessly passes the torch to Rathburn to keep the dialog alive. The conversations are democratic, with no one musician overpowering another. Sometimes the conversation includes everyone, sometimes it is just a pair, but each voice serves the music and only lends exactly what is necessary. There are no extraneous notes, clunkers, self-indulgent solos, virtuosic runs, or sound effects for their own sake. These conversations take place between four very wise musicians who know exactly what to say. The album is a metaphor for what free improvisation really should be: something beautiful.

Dustin Mallory

New Issues



PULSARUS BEE ITCH

FORTUNE 0023-015

IMAGINE/ GUFF/ ISOGRIV

1/ BATHETIC/ ISOGRIV 2/

ATARAXIA/ BAOBAB/ ROTFL/

ISOGRIV 3/ HIERATIC/ ISOGRIV

4 57:15

Dominik Strycharski, ss,

as, ts, blockflutes; Tomasz

Dąbrowski, tpt, Balkan horn;

Aleksander Papierz, as; Ray

Dickaty, ts; Stefan Orins, el p;

Jacek Mazurkiewicz, b; Jakub

Rutkowski, d.

2014; Poland.

Bee Itch is a septet of some of the finest musicians on the Polish scene. Each of these musicians is known for their own projects and represents a super-group formation of sorts. Strycharski and Dąbrowski are beginning to gain a global reputation. American musicians are paying attention and this album is another reminder that Poland and Fortune Records are producing some high-quality releases on par with ECM, Blue Note, Mack Avenue, or any other big label. The album commences with a version of John Lennon's "Imagine" that begins with the traditional piano part, but soon takes a turn into an "out-yet-grooving" arrangement of this classic. Strycharski channels Pharaoh Sanders in his highly emotive and screeching solos. What follows the opener are a series of short (most tracks are less than seven minutes in length), yet cleverly arranged pieces. Some of the pieces have ostinato grooves from the rhythm section while others have a free rhythm that is rich with exploration. There is also a nice balance between well-composed sections and improvisational sections. Although they are largely an acoustic group, Orins's electric piano as well as some digital effects on tracks like "Ataraxia" tastefully show up from time to time. For a smaller ensemble Bee Itch achieve a full, rich sound and texture on compositions like "Baobab." Listening to the album from beginning to end is a magnificent experience and repeated listenings reveal new material. Sitting with this album is definitely worth your time.

Dustin Mallory

New Issues



**FERENC NEMETH
AND ATTILA LASZLO
BRIDGES OF SOULS
DREAMERS COLLECTIVE
RECORDS DCR-1004**

BRIDGES OF SOULS/
DOWNHILL/ THE
UNTOUCHABLE NUMBER/ IT'S
ALREADY THAT/ SOUNDS OF
MY HEART/ DANCE/ ALONE/
MAGIC CITY/ LITTLE HEART/
CREEP/ MISSING YOU

60:55

Ferenc Nemeth, d; Attila
Laszlo, g; Russell Ferrante, p,
kybd; Jimmy Haslip, b; Charlie
Horvath, vcl; Lara Bello, vcl.
June 20, 2013; Los Angeles,
California.

This new release from drummer Ferenc Nemeth finds him co-leading a quartet with guitarist Attila Laszlo. Nemeth is known to many as the Hungarian-born prodigy who attended Berklee on a music scholarship and eventually found his way into the Thelonious Monk Institute. He has performed with and learned from many of America's greatest musicians: Herbie Hancock, Joshua Redman, Wayne Shorter, etc. His discography is extensive and includes collaborations with Lionel Loueke, Mark Turner, and John Patitucci. *Bridges of Souls* is an album that connects the energy that embodies Nemeth's life experiences. Laszlo, the co-leader on this date, is a veteran of the Hungarian music scene. Laszlo studied at the Bela Bartok Secondary School of Music and has gone on to perform with many exceptional groups, including his own band. He is also an esteemed educator who has spent decades at the Franz Liszt Academy of Music, where Nemeth was once a student.

This album pairs its two leaders with Yellowjackets members Jimmy Haslip and Russell Ferrante. Obviously with musicians of this caliber, the product of these recordings is exceptionally refined and rich with musicality. The real highlight of the album is hearing Laszlo's brilliant compositions. Although his compositional prowess is well-known in Hungary, this album provides an opportunity for a global audience to hear his extraordinary talent. The band is in prime form and provides nice interpretations. The album also features guest vocal appearances by Charlie Horvath on "Alone" and Lara Bello on "Little Heart." "Alone" is an upbeat romp where Horvath displays a combination of raspy playfulness and an introspective-bluesy quality. "Little Heart" has a haunting melody that Bello grows into organic warmth with her voice and lyrics. Near the end of the album is a cover of Radiohead's "Creep" in a 9/8 meter. It's a nice capstone feature on this bridging of backgrounds and experiences.

Dustin Mallory

New Issues



**WILLIAM PARKER
QUARTET
LIVE IN WROCLOVE**
FORTUNE 0002-002

KALAPARUSHA DANCING ON
THE EDGE OF THE HORIZON/
ONE FOR HORACE/ THEME
FOR RONDO HATTON
73:21

William Parker, b; Rob Brown
as; Lewis Barnes, tpt; Hamid
Drake, d.
June 23, 2012; Wroclaw,
Poland.

As bassist William Parker enters his 64th year, he is showing no signs of slowing down. In fact, he is more prolific than ever and may be entering a period where his creativity and masterful performances are speeding toward a zenith. Parker's profile seems to be growing as well and his outreach includes social media, world tours, poetry, and books. At the time of this writing, Parker is advertising on his Facebook page the need for an intern to work on his branding and social media outreach (What a fascinating gig that will be!). Parker began his career in New York's experimental jazz scene, performing with the likes of Cecil Taylor and David S. Ware. Parker has continued to stay relevant and has recorded with current artists like Craig Taborn and Matthew Shipp. Without comparing Parker to his mentors, suffice it to say that his contribution to the music is engaging an increasingly wider swath of music listeners. Parker's quartet, which gave us masterpieces like *Sound Unity*, resumes their work here with a live recording from Poland. The opening piece is a long-form composition that runs over 47 minutes in length. The performance begins with the full band, but Parker quickly breaks the piece into six distinct sections: "Twirling on the Shore" (trumpet solo), "Eyes Before Elusive" (unison riff), "Subtle T" (alto sax solo), "All Lonely" (bass solo), "Roof of the Sky" (drum solo), and "All Together." The bass solo and Parker's interactions with Drake alone are worth the price of admission. "One for Horace" is a Latin-feel that is dedicated not to Horace Silver as one might guess, but rather to Horace Tapscott, the founder of the Pan Afrikan Peoples Arkestra. Tapscott was a performer who worked with musicians like Don Cherry, David Murray, and Billy Higgins. That influence shines through in this performance. The album ends with a short performance of the Parker staple "Theme for Rondo Hatton." Parker's ode to the gentle giant of 1940s Universal films is, in his own words, a theme to "bring us back down to earth." It's a superb way to end a fabulous performance such as this one.

Dustin Mallory

New Issues



MARY HALVORSON
TRIO
GHOST LOOP
FORTUNE 0010-010

INTO THE SEA INTO ME (NO.
36)/ THE CADENCE OF TEARS
(NO. 40)/ CRASHES LIKE
LIGHTS (NO. 39)/ EXISTENTIAL
TEARINGS (NO. 44)/ TO
THE MAN WHO BROUGHT
THE FLOWER (NO. 45)/ OF
COLORFUL WHITE FINDS (NO.
38)/ GHOST LOOP (NO. 43)/
FORGOTTEN MEN IN SILVER
(NO. 24)/ DEFORMED WEIGHT
OF HANDS (NO. 28)
62:02

Mary Halvorson, g; John
Hébert, b; Ches Smith, d.
September 27, 2012;
Chorzów, Poland.

Ghost Loop is a live release from Anthony Braxton-protégé Mary Halvorson that features her working trio. Halvorson is no longer the new kid on the block and this album serves as a testament to more than a decade of recording in what is becoming a very prolific career. Unfortunately for Halvorson, much of what has been written about her has engaged the obligatory “Is this jazz?” trope that seems to follow her around. I think this question has been raised with frequency due to the following: Despite her original style and wholly original approach to her instrument, this music expresses the traditional sound of the guitar/double bass/drums trio. Don’t let this fool you. The album’s opening track, “Into the Sea Into Me,” begins with the impression that the music will be a traditional trio tune before quickly taking a left turn as guitar effects and unorthodox compositional stylings begin to emerge. Halvorson’s pairing with her working rhythm section provides exceptional balance. Although Halvorson’s playing is unique and rarely suggests a tune-like melody, her approach is easy to listen to and may even be quite accessible to non-jazz/non-classical listeners. However, in the context of this rhythm section, Halvorson’s playing serves as an anchor for Hébert and Smith’s exceptionally-musical outreach. One of the major strengths of this album is its compositions. Not only do they keep the performance engaging, but the band serves the compositions brilliantly. A perfect example of this occurs during “Of Colorful White Finds.” The piece begins with some curious melodic fragments that almost seem improvised before the group launches into an intertwining web of well-composed lines. Halvorson and Hébert connect and separate their lines as the piece moves forward. Eventually the band lands into an incredible section of improvisation, further obscuring the listeners’ ability to recognize what is improvised and what has been composed (an exceptional device in this reviewer’s opinion). The album also has some nice contrast between the previously mentioned compositions and the more exploratory pieces like “Ghost Loop” and “Deformed Weight of Hands.” As far as a live performance goes, it’s great that it was captured for an album release.

Dustin Mallory

New Issues

**SZILÁRD MEZEI
INTERNATIONAL
IMPROVISERS
ENSEMBLE
KARSZT**

SLAMCD 550

HEP 20/ KARSZT/ FROM
FOLIAGE OF TREES AND
SHRUBS/ CATS/ BARK/ IN
MEMORY OF CHOPIN/ HEP
57/ JUGOPLASTIKA

152:27

Szilard Mezei, vla; Bogdan Ranković, b cl, as; Péter Bede, ts, as, tarogato; Gergő Kováts, ts, ss; Béla Burány, bari s; Ádám Meggyes, tpt; Branislav Aksin, tbn; Jens Balder, tbn; Laura Lévy-Aksin, ftt, pic; Gergely Ittész, flt, pic; Andrea Berendika, flt, pic; Máté Pozsár, p; Jon Hemmersam, g; Tijana Stanković, vln; Albert Márkos, cel; Zoltán Csányi, b; Ervin Malina, b; Ernő Hock, b; Joel Grip, b; Ivan Burka, marimba; Jelena Rašković, vib; Hunor G.Szabó, d, perc; István Csík, d, perc.
January 28-29, 2012; Novi Sad, Serbia.

Led by director Szilárd Mezei, this album displays a large 23-piece ensemble in an improvisational setting. This two-disc release encapsulates over two-and-a-half hours of music! The first disc begins with the 56-minute grand opus titled “Hep 20,” which takes up the lion’s share of this recording, along with the nearly 20-minute title track “Karszt.” The second disc features six, much shorter (each piece being less than 17 minutes) improvisation-heavy compositions. The ensemble, although large, frequently gives the impression that they are a series of smaller groups that have banded together. For example, “From Foliage of Trees and Shrubs” begins with a small group of musicians performing for roughly eight minutes before the whole ensemble enters just briefly in declamatory fashion, which gives way to a percussion solo. This is followed by another entrance of a small group that works a melodic gesture to the end of the piece. The full ensemble consists of a percussion quartet, a saxophone quartet, a double-bass quartet, a flute/piccolo trio, a traditional piano trio, three brass players, a guitar, and the group’s leader on the viola. However, Mezei is not interested in traditional ensemble combinations. His writing explores many interesting sonorities through a series of varying orchestrations. The group pursues a succession of melodic fragments in each composition that often return and are developed throughout each performance. Mezei is truly an innovator as evidenced through his bringing together of this large group of diverse European musicians.

Dustin Mallory

New Issues



LASZLO GARDONY,
LIFE IN REAL TIME,
SUNNYSIDE SSC-4019,
BOURBON STREET BOOGIE
/ BREAKOUT / GEMSTONES
/ LULLABY OF BIRDLAND /
MOTHERLESS CHILD / NEW
SONG / THE OTHER ONE /
OUT ON TOP.

Gardony, p; Don Braden, Bill
Pierce, sax; Stan Strickland,
sax, b cl; John Lockwood, b;
Yoron Israel, d.
9/29/2014. Boston, MA.

This three tenor winner really took me back on a time trip. Back to the days of yore when labels like Prestige would issue albums with the likes of Eddie “Lockjaw” Davis, Coleman Hawkins, King Curtis Ousley and Buddy Tate all jamming together. Not that it is dated in any way but it just has that “feel”, that ambiance. In fact, one of my top ten titles Triple Play by saxman Doug Webb in conjunction with Walt Weiskopf & Joel Frahm has a copyright date of 2015. Where most of those gatherings were captured in a studio setting this program was recorded in concert at the Berklee Performance Center in Boston circa late September 2014. And an exciting event it was.

Organized by pianist Laszlo Gardony it features a triad of fairly well-known reed masters tackling a half-dozen of his compositions plus George Shearing’s “Lullaby Of Birdland” along with the hymn-like “(Sometimes I Feel Like A) “Motherless Child”. Boston mainstay Bill Pierce is the elder statesman present here. An ex-Jazz Messenger and veteran of a thousand bandstands he has a strong tie to Don Braden who studied under him some and subbed for him in the last Tony Williams Quintet. Stan Strickland might be the younger of the tenorists but he plays as if unfazed and his bass clarinet provides needed color on “Motherless Child” and “New Song”. The kickoff track “Bourbon Street Boogie” is super infectious spurred on by the duo of Lockwood and Israel while two of the cuts, “Gemstones” & “Out On Top” have improvised endings. Through all this leader Gardony comps and solos with abandon but never gets in the way of the soloists and shares solo space generously. It would be fun to speculate what old Adolph Sax would think after hearing this concert. Just a few weeks shy of making my top ten list of last year.

Larry Hollis

New Issues

**HARVEY VALDES,
ROUNDBABOUT,
NO LABEL OR #.**

ALL THE THINGS YOU ARE
/ HOW DEEP IS THE OCEAN
/ BLUE IN GREEN / STELLA
BY STARLIGHT / IN YOUR
OWN SWEET WAY / ALONE
TOGETHER / I'LL REMEMBER
APRIL /
INVITATION / YOU STEPPED
OUT OF A DREAM. 39:13.
Valdes, g. 1&2/2015, No
location listed.

Every medium to large size city probably has this type of guitarist. They play a variety of styles from light jazz to flamenco usually in intimate settings such as fern bars, libraries or vape shops. I know nothing about the background of Valdes but he sounds more adventurous than most with an advanced harmonic sense but his choice of material leaves much to be desired. With “Blue In Green” and “In Your Own Sweet Way” being the most modern compositions heard there is a sense of sameness about these nine tracks. Don't get me wrong, Valdes is a skilled musician but with only one instrument to be heard on familiar melodies (even with skimpy playing time), this listener found himself bored before the completion of this disc. It's main appeal will probably be to other guitarists.

Larry Hollis

**JERRY BERGONZI,
RIGAMAROLL,
SAVANT 2149.**

AWAKE / AN INTERNAL
AFFAIR / RISE UP / A
HANKERING / TIDLIG /
RIGAMAROLL / DO IT TO DO
IT / LUNAR ASPECTS. 61:40.
Bergonzi, ts; Phil Grenadier,
tp; Bruce Barth, p;
Dave Santoro, b; Andrea
Michelutti, d. 4/13-14/12,
Westwood, MA.

On his latest CD, tenor saxophonist Bergonzi works his way up from the trio and two saxophone groupings of his previous efforts to a tenor-trumpet front line. With Phil Grenadier joining him the music here leans towards the dark and turbulent sound of Wayne Shorter's Blue Note period. Conventional small group jazz melodies are constantly subverted by dark, agitated accents and solos. Everything sounds slightly on the edge. “A Hankering” is a bumpy, up-tempo ride with a sense of unease in the solos. “Tidlig” is a slow ballad interrupted by loud, sour bursts, the title track is an off-center waltz and “Lunar Aspects” is a samba with sinister undertones. Grenadier's trumpet is bright but blurred and an effective contrast to Bergonzi's hoarse tenor which often sounds on the edge of hysteria. The inner irritation in these deceptively smooth pieces hold your interest throughout. Jerry Bergonzi has been putting out strong, underrated discs on Savant for some time now. This is another fine entry in the series.

Jerome Wilson

New Issues

daybreak



**SIGURDUR
FLOSASON – KJELD
LAURITSEN,
DAYBREAK,**

STORYVILLE 1014295.

THE NIGHT WE CALLED

IT A DAY / BLUE MOON

/ DREAMSVILLE / YOU

STEPPEd OUT OF A DREAM

/ IN THE WEE SMALL HOURS

OF THE MORNING / I LIKE

THE SUNRISE / SOFTLY, AS

IN A MORNING SUNRISE

/ MORNING GLORY /

OH, WHAT A BEAUTIFUL

MORNIN'. 55:29.

Flosason, as; Lauritsen, org;

Jacob Fischer, g; Kristian

Leth, d. 9/28-29/14, Arkus,

Denmark.

The concept here is a soundtrack for the period between bedtime and morning. This idea is fleshed out by an attractive set of organ-based jazz with saxophonist Flosason and organist Lauritsen taking turns in the lead.

Flosason's alto sound is in the soft-pitched Paul Desmond vein but with a more robust attack.

Lauritsen's organ mostly broods attractively in the background but can also produce hard-swinging solos as on "You Stepped Out Of A Dream". Jacob Fischer's twangy guitar is also an important contributor to the overall group sound and gets a couple of mellow solo spots as well.

Ellington's "I Like The Sunrise" gets a warm and soulful treatment and "Softly As In A Morning Sunrise" sports Flosason's most Desmond-like alto over Spanish-tinged guitar. An obscure Ellington piece called "Morning Glory" and a simmering version of Henry Mancini's "Dreamsville" both have Flosason going into the high, leaping sound of Johnny Hodges. This is a very nice low-key session suited to be heard at the late evening hours it depicts.

Jerome Wilson

New Issues

1) JON
IRABAGON,
BEHIND THE
SKY,
IRABBAGAST 004.

ONE WISH / THE
COST OF MODERN
LIVING / MUSIC BOX
SONG (FOR WHEN
WE'RE APART) / STILL
WATER* / OBELISK* /
SPRITES / LOST SHIP
AT THE EDGE OF THE
SEA / MR. DAZZLER*
/ ETERNAL SPRINGS
/ 100 SUMMERS
/ BEHIND THE
SKY (HAWKS AND
SPARROWS). 76:35.
Irabagon, ts, sop s;
Tom Harrell*, tpt,
figh; Luis Perdomo,
p; Yasushi Nakamura,
b; Rudy Royston, d.
4/24/14.

2) JON
IRABAGON,
IN ACTION IS
AN ACTION,
IRABBAGAST 005.
REVVVV / ACROBAT
/ WHAT HAVE WE
HERE / THE BEST
KIND OF SAD / HANG
OUT A SHINGLE /
AMBIWAXTROUS /
LIQUID FIRE / ALPS.
37:54.

Irabagon, sop s.
12/29/14, Chicago, IL.

Saxophonist Jon Irabagon has a wide range of interests. On one hand he does extreme noise projects and is part of the Dadaist cut-up antics of the band Mostly Other People Do The Killing but on the other, he can play excellent straight-ahead jazz saxophone. These two CDs show both sides of his nature.

(1) is by a conventional jazz quintet that plays tuneful melodies all written by Irabagon but his friskier side constantly shows up in his soloing, which is likably irritable and cranky. Pieces like the loping shuffle "One Wish" and the fast Latin-tinged "Cost Of Modern Living" show Irabagon can do strong middle-of-the-road blowing with an edge and also points out the snap and cohesion of the rhythm section, especially the amazing Rudy Royston on the drums.

Trumpet player Tom Harrell joins the front line for a few tracks like the buzzy, uneasy "Obelisk" and the moody samba "Still Water", conversing smartly with the leader's long lines. "Lost Ship" is a spare and dark ballad duet for Irabagon and Luis Perdomo, "Mr. Dazzler" is a soulful showcase for the tenor to squawk and cry over a low down walking groove, and "100 Summers" and "Eternal Springs" ramp up the intensity to Coltrane-like proportions. This CD shows Jon Irabagon, the prize-winning saxophone heavyweight to great advantage.

(2) features Jon Irabagon the explorer. Here he follows the example of such as Anthony Braxton and Roscoe Mitchell in doing a solo saxophone CD. On top of that he solely plays one of the lesser heard members of the saxophone family, the soprano.

For most of the CD's short duration he just seems to be exploring what kinds of sounds he can make. You hear hums, buzzes, whistles, burps, howls and grunts with only short periods of actual musical notes being played. Bits of melody show up in "Ambiwaxtrous", where slow, wavy dancing morphs into speeded up squeaks and squawks, and "The Best Kind Of Sad" which sustains a sad, graceful melody that soars and falls like a swan. Elsewhere you hear the bubbly, circular runs of "Liquid Fire" that sound like a giddy Evan Parker solo concert.

This CD is off-putting at first but you listen to it enough times and it grows on you. It's really as integral a part of Irabagon's art as the inside work of Behind The Sky.

Jerome Wilson

New Issues



**DENNY ZEITLIN /
GEORGE MARSH,
RIDING THE
MOMENT,
SUNNYSIDE 1408.**

BACK ON THE HORSE /
FERMENTING / MARCHING
TO A DIFFERENT DRUMMER
/ SETTING SAIL / VORTEX /
BROKEN WEST / THE VISIT /
WHEELS & TRACKS / VERY
BARI / GEARS / DOWN THE
RABBIT HOLE / QUEST. 75:34.

Zeitlin, p, hardware & virtual
synth, kybd; Marsh, d, perc.
2013-14, Kentfield, CA.

Pianist Denny Zeitlin has been doing occasional experiments with electronic sounds for some time. On this release he charts his own path in the electroacoustic world, apart from ambient drones, hip hop rhythms or pure abstraction. His music consists of strong melodies created in tandem with George Marsh's drumming which are smeared and colored by electronic echoes and waves.

On tracks like "Fermenting" a swaying acoustic piano solo breaks out of the sweeping electronic patterns. "Vortex" has prickly synthesized string noises surrounding a turbulent piano-drum duet. "Marching To A Different Drummer" starts as a choppy improvisation then slides into cool jazz piano accompanied by faux electric bass and choir. "Rabbit Hole" sounds like a dread-filled electronic orchestra and "Quest" is a gently swooning finale with piano and drums adorned with symphonic embellishments.

There are brief moments when you could confuse this with Smooth Jazz-ish background music but things never stay that quiet or unpredictable for very long. Zeitlin's and Marsh's project is constantly full of mystery and surprise.

Jerome Wilson

New Issues

**BILL KIRCHNER,
AN EVENING OF
INDIGOS,
JAZZHEADS 1213.**

CD 1: THEME FOR GREGORY
/ THE INAUDIBLE LANGUAGE
OF THE HEART / GENTLE
VOICE IN THE NIGHT /
SINCE YOU ASKED / IN THE
WEE SMALL HOURS OF
THE MORNING / CLOSE TO
YOU – SAVE YOUR LOVE FOR
ME. CD 2: FOOLISH LITTLE
GIRL / WHEN YOU ARE
OLD / SOMEONE TO LIGHT
UP MY LIFE – THIS HAPPY
MADNESS / I ALMOST SAID
GOODBYE / HE WAS TOO
GOOD FOR ME. 87:39.
Kirchner, ss; Holli Ross, vcl;
Jim Ferguson, vcl, b; Carlton
Holmes, p. 10/7/14, New
York, NY.

This is a recording of a concert (which you can see unedited on YouTube) done at New York's New School for Jazz and Contemporary Music of music performed in a consistent mood of melancholy and reflection, a set of "indigos" as the title says.

It's played by a shifting combination of soprano sax, piano, bass and voice, all the players contributing eloquently to the overall feeling of quiet, understated emotion. Carlton Holmes' elegant and thoughtful piano is the glue for most of it, interacting beautifully with the others and taking a powerful solo turn on "Since You Asked". Jim Ferguson's bass gives solemn accompaniment and Bill Kirchner's soprano is a little shaky at time but he has a great sense of what and where to play. His reedy, imperfect sound on "Wee Small Hours Of The Morning" alongside Ferguson's whispered tenor voice and haunting plucked bass adds incredibly to the song's poignancy. Ferguson's mature sound catches your ear whenever he sings but Holli Ross' more conventional voice is effective as well. Her singing is full and sensual and the contrast between the two is striking whenever they share parts of a medley. Ross sings with the emotional force of Sarah Vaughan on "Close To You" over Ferguson and Holmes' backing and that segues right into Ferguson singing in an androgynous but soulful voice on "Save Your Love for Me" with Holmes prancing on piano and Kirchner adding beautiful blue accents.

"I Almost Said Goodbye" is a vocal feature that Ross sings with gorgeous focus and the feel of Kirchner's saxophone on "He Was Too Good To Me" is astonishingly powerful. This is an amazing concert, shades of feelings explored with exhausting intensity. It's a wonderful statement that richly deserves to be both heard and seen.

Jerome Wilson

New Issues

**COLOURS JAZZ
ORCHESTRA,
HOME AWAY FROM
HOME,**

NEU KLANG 4097.

YOU'RE LEAVING BUT I JUST
GOT HERE / RECORDA ME /
HANG AROUND / LA DANZA
INFINITA / DOWN A RABBIT
HOLE / WINTRY MIX / SUBO.
52;26.

Ayn Inserto, comp, cond;
Simone LaMaida, Maurizio
Moscatelli, as; Filippo
Sebastianelli, Antonangelo
Giudice, ts; Marco Postacchini,
bari s; Giorgio Caselli,
Luca Giardini, Giacomo
Uncini, Samuele Garofol,
Jeff Claassen, tpt; Massimo
Morganti, Carlo Piermatire,
Luca Pernici, tb; Pierluigi
Bastioli, btb; Emilio Marinelli,
p; Luca Pecchia, g; Gabriele
Pesaresi, b; Massimo Manzi, d.
3/19/13, 3/21/13, Fano, Italy.

This Italian group definitely feeds off that branch of the big band tree dominated by Bob Brookmeyer and Maria Schneider. Everything here is written or arranged by Ayn Inserto and he favors punchy percussive chords alternating with broad sweeps of sound. Sharp stop-start rhythms dominate on “You’re Leaving,” “Hang Around” and “Rabbit Hole.” Those rhythms turn into James Brown-like funk on “Hang Around” complete with flickering guitar licks and a strutting trombone solo by Massimo Morganti. On “Rabbit Hole” they get darker and more complex and climax in a delirious tenor solo by Filippo Sebastianelli. The more expansive side of Inserto’s sound produces an attractive, flowing version of Joe Henderson’s “Recorda Me” and a melancholy waltz in “La Danza Infinita.” “Wintry Mix” is a combination of gritty darkness and woodwind-dominated brightness that approaches the scenic loveliness of one of Maria Schneider’s compositions. It’s the most impressive piece in the set and shows how good Inserto’s writing and the orchestra’s performing can be.

Jerome Wilson

New Issues



**JENNIFER LEITHAM,
MOOD (S)WINGS,
SINISTRAL 60.**

RIVERSIDE ROMP / CASCADE
OF THE SEVEN WATERFALLS
/ DON'T YOU EVER+ /
MY HEART HAD WINGS
/ GLAD TIDINGS* / THE
MASQUERADE IS OVER / YOU
WON'T SEE ME* / TRICOTISM.
57:47.

Leitham, b, vcl; Andy
Langham, p; Randy Drake,
d; Jamie Findlay, g*; Jeff
Linsky, ukulele+. 5/12-13/14,
3/18/15, Granada Hills, CA.

Jennifer Leitham's CD lives up to its title. It has several changes of mood within its boundaries. There are joyous piano trio jazz blows like "Riverside Romp" and Oscar Pettiford's "Tricotism", a sunny version of The Beatles' "You Won't See Me" as well as a tender vocal performance of "The Masquerade Is Over".

Then there is the darker, more complex work. "My Heart Had Wings" is an ominous but driving song dominated by Leitham's moody vocal and restless bass playing and Andy Langham's surging, dramatic piano. "Don't You Ever" sounds like a jaunty folk-rock tune but its lyrics carry a pointed message about teaching children not to hate or ridicule anyone who seems different. "Glad Tidings" is a feature for guest Jamie Findlay whose acoustic guitar soars above the core trio like Ralph Towner and really mixes it up with the bass and drums. Clare Fischer's "Cascade" shows the trio's instrumental prowess with Leitham dominating the smart Latin-leaning melody and Langham taking a piano solo that works in soul, country and classical music in one swoop.

Stylistically the CD goes all over the place but Leitham's strong presence makes it all sound like a personal, unified effort.

Jerome Wilson

New Issues

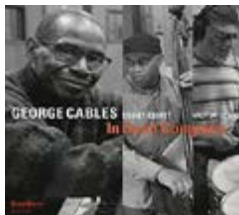
(1) GEORGE FREEMAN
/ CHICO FREEMAN
ALL IN THE FAMILY
SOUTHPORT S-SSD
DARK BLUE / INTERLUDE
V-2 / LATINA BONITA
/ INTERLUDE V-6 / MY
SCENERY / INTERLUDE
V-9 / FIVE DAYS IN MAY /
VONSKI / INTERLUDE V-8 /
INNER ORCHESTRATIONS
/ PERCUSSION SONG TWO
/ CHICO / INTERLUDE V-5
/ WHAT'S IN BETWEEN
/ ESSENCE OF SILENCE
/ INTERLUDE V-4 / A
DISTINCTION WITHOUT A
DIFFERENCE / INTERLUDE
V-10 / ANGEL EYES /
PERCUSSION SONG ONE /
MARKO / CHICO & GEORGE
INTRODUCTIONS. 79:00.

George Freeman, g; Chico
Freeman, ts, ss, voc; Kirk
Brown, p; Harrison Bankhead,
b, voc; Hamid Drake, d, perc;
Reto Weber, hang, perc (7, 11,
20); Mike Allemana, g (7, 14);
Joe Jenkins, d (21); Joannie
Pallatto, voc (21). September
2014-January 2015, Chicago,
IL.

Tenor saxophonist Chico Freeman and guitarist George Freeman, representing two generations of the Freeman family, got together with several of Chicago's finest jazz musicians for this recent recording. Inspiration for this effort was drawn from the preeminent Chicago tenor player Von Freeman, the father of Chico and brother of George, who passed away in 2012. The interesting program on (1) is laid out as a concert containing compositions from Chico and George, linked together by short "interludes" or "percussion songs." Throughout the longer pieces (seven composed or co-composed by Chico and four composed by George), the differences between Chico and George in musical style in part reflecting their different eras may be heard, such as Chico's playing on his and Caryl Baker's Monk-like composition "What's In Between," as compared with George's simpler and more basic style on "Dark Blue." On many other selections, however, the natural musical (and perhaps, family) communication between Chico and George seems to bring some convergence in their playing, for example on the two duet tunes, "Vonski" and "Essence of Silence," and on George's outstanding composition "My Scenery." Kirk Brown on piano, Harrison Bankhead on bass, and Hamid Drake on drums, the primary rhythm section for the session, perform well and with flexibility in backing the Freeman and the varying styles of their compositions.

Don Lerman

New Issues



**(2) GEORGE CABLES
IN GOOD COMPANY**
HIGH NOTE HCD 7275

AFTER THE MORNING / MR.
ANONYMOUSE / NAIMA'S
LOVE SONG / IT DON'T
MEAN A THING (IF IT AIN'T
GOT THAT SWING) / LOTUS
BLOSSOM / LOVE YOU MADLY
/ EVC / LUSH LIFE / VOYAGE /
DAY DREAM. 61:46.

Cables, p; Essiet Essiet, b;
Victor Lewis, d. February 10,
2015, Brooklyn, NY.

George Cables and his trio provide excellent treatments of compositions by himself, Ellington/Strayhorn, and John Hicks on (2). The veteran jazz pianist and composer performs the Ellington and Strayhorn selections with considerable insight, offering a swinging arrangement of "It Don't Mean a Thing," heartfelt versions of "Lotus Blossom," "Lush Life," and "Daydream," and a jaunty medium tempo performance of "Love You Madly." Cables also performs post-bop material, certainly familiar ground for him as a former member of the group "Bebop and Beyond," here providing superior versions of two beautiful John Hicks compositions ("After the Morning" and Naima's Love Song") and two of his own interesting pieces ("Mr. Anonimouse" and "EVC"). A rapidly-paced reading of Kenny Barron's "Voyage" displays Cables as a masterful bebop soloist, and in addition showcases bassist Essiet Essiet and drummer Victor Lewis.

Don Lerman

New Issues

(1) RAN BLAKE GHOST TONES

A-SIDE RECORDS A-0001
AUTUMN IN NEW YORK /
ALICE NORBURY / LIVING
TIME / PARIS / TELEGRAM
FROM GUNTHER / BIOGRAPY
/ STRATUSPHUNK / JACK'S
BLUES / MANHATTAN /
BALLAD OF HIX BLEWITT
/ CINCINNATI EXPRESS /
VERTICAL FORM VI / JACQUES
CRAWLS / LONELY PLACE /
EZZTHETIC / YOU ARE MY
SUNSHINE / AUTUMN IN NEW
YORK. 64:50.

Blake, p, el p; Peter Kenagy,
tpt (3, 5, 8, 10, 14); Aaron
Hartley, tbn (3, 5, 8, 10, 12,
14); Doug Pet, ts (3, 14); Eric
Lane, p (3), el p (12); Jason
Yeager, p (12); Ryan Dugre,
g (8); Dave "Knife" Fabris,
ped steel g (10, 16); Rachel
Massey, vln (10, 16) Brad
Barrett, b (12), el b(3); David
Flaherty, d (8, 14), timp (8);
Charles Burchell, d (3), timp
(12, 14), vib (14); Luke Moldof,
electronics (6). August 24 and
26, 2010, Boston, MA.

Ran Blake first met George Russell as a young student in the Lenox School of Jazz summer program in the Berkshires, and began a close association and friendship with the pioneering composer/musician in New York City following his graduation from Bard in 1960. In 1968, Russell joined Blake on the New England Conservatory's Jazz Department, which had been founded by Gunther Schuller in 1967. The seventeen tracks on this album (1) done in tribute to Russell were arranged by Blake to be a "storyline of George's life," consisting of six Russell compositions, four pieces Blake wrote or co-wrote depicting people, places, and moments of Russell's life, and two standards (one done twice). Blake performed on solo piano on nine selections, and was joined on the remaining eight selections by musicians who had spent time with Russell at the New England Conservatory in ensembles from two to seven members. Blake's solo performances, influenced by and depicting Russell's musical conceptions, include three pieces written by Blake, two by Russell ("Stratusphunk" and "Ezz-Thetic"), and three cuts featuring two standards. His interpretations of standards "Autumn in New York" and "Manhattan," which abstract from the respective melodies but include portions of them as well, might be good starting points for traditional listeners seeking to understand Blake's approach of portraying Russell. Appropriately, Blake's version of "Autumn in New York" (the second one) ends early, with the last note unplayed. The CD also contains an interesting historical tribute to Russell in the form of signatures on a petition written by Blake following the decision in 1959 by the record producers not to keep Russell's landmark LP "Jazz Workshop" in print. The signatures of Blake and hundreds of notables in the jazz community in favor of re-releasing this significant recording are reproduced on this CD's liner notes and its middle and back covers. Despite the petition, the "Jazz Workshop" album remained out of print until 1987, when it was released as a CD, but today appears once again to be out of print.

New Issues

(2) OPEN FIELD + BURTON GREENE FLOWER STALK

CIPSELA RECORDS CIP 002

RISING INTENSITY (FOR
ALAN SILVA) / ANGELS ON
THE ROOF / ON THE EDGE /
GREENE HANDS / ANCIENT
SHIT. 52:00.

Jose Miguel Pereira, b; Joao
Camoos, viola, mey, perc;
Greene, p, prepared p, perc;
Marcelo Dos Reis, g, prepared
g, voc. May 7, 2012, Lisbon,
Spain.

(3) MADS VINDING, JEAN-MICHEL PILC, MARILYN MAZUR COMPOSING

STORYVILLE 1014297

SUITE NR 1: PART 1 / PART
2 / PART 3 / PART4 / PART
5 / BALLAD IN G / ALICE
IN WONDERLAND. SUITE
NR 2: PART 1 / PART 2 / MY
ONE AND ONLY LOVE /
EPILOQUE. 60:17.

Vinding, b; Pilc, p; Mazur,
d, perc. No date or
location.

Pianist Burton Greene unites with the Portuguese free improvisation group Open Field String Trio to record (2) in a Lisbon studio following several performances together. Greene emerged from his formative musical experiences in Chicago in the 1950s determined to find his own musical voice, and in 1962 formed The Free Form Improvisation Ensemble with Alan Silva in New York, which released some of their work in free jazz on the Cadence label (CJR 1094). On this recent recording, Greene and Open Field provide four cuts of eleven minutes or more and one of just over six minutes, emphasizing extended musical interaction in the totally free jazz realm.

A third album in the modernist vein considered here is (3), a 2015 release on the Danish Storyville label, a trio performance in which nothing about the music was discussed beforehand and in which two of the three members had never played together before. Pianist Jean-Michel Pilc often leads the way during the hour-long program with interesting opening themes, motives, and rhythmic patterns. Bassist Mads Vinding and drummer/percussionist Marilyn Mazur then enter the musical flow, sensitively interacting with Pilc and each other. Each of these top-tier artists on the international jazz scene possesses and brings to the performance outstanding musical ideas and substance along with the capacity to richly develop the music in partnership with each other. What emerges is music which is freely improvised but which also contains a good deal of form and structure. Pilc and the trio produce two multiple-section suites, plus four tunes including a very beautiful "Ballad in G" and a fiercely swinging "Alice in Wonderland."

Don Lerman

New Issues

(1) RYAN TRUESDELL
- GIL EVANS PROJECT:
LIVE AT JAZZ
STANDARD
LINES OF COLOR

ARTIST SHARE BLUE NOTE
TIME OF THE BARRACUDAS /
DAVENPORT BLUES / AVALON
TOWN / CONCORDE / CAN'T
WE TALK IT OVER / GYPSY
JUMP / GREENSLEEVES / EASY
LIVING MEDLEY / JUST ONE
OF THOSE THINGS / SUNDAY
DRIVIN' / HOW HIGH THE
MOON. 61:43.

Truesdell, cond; Jesse Han, flt (8); Jessica Aura Taskov, flt (8); Steve Kenyon, flt, cl (5, 6, 8); Steve Wilson, ss, as, a flt, cl; Dave Pietro, as, flt, a flt, cl (1-8, 10, 11); Donny McCaslin, ts, flt, cl, (1, 3, 4, 6-11); Scott Robinson, ts, cl, b cl (3, 5, 6, 8, 10, 11); Brian Landrus, bari, cl, b cl (3, 5, 6, 8, 10, 11); Tom Christensen, a flt, oboe, E hn (1, 4, 7); Alden Banta, bsn, b cl, bari (1, 2, 4, 7); Adam Unsworth, fr h; David Peel, fr h (2-6, 8, 10); Augie Haas, Greg Gisbert, tpt (2-11); Mat Jodrell, tpt (2-6, 8, 10, 10, 11); Ryan Keberle, tbn (2, 3, 5-11); Marshall Gilkes, tbn; George Flynn, b tbn (2, 4, 7, 9); Marcus Rojas, tba (2, 4, 5, 7-10); James Chirillo, g (2-6, 8-10); Frank Kimbrough, p; Jay Anderson, b; Lewis Nash, d; Wendy Gilles, voc (5, 8, 10); Lois Martin, vla (4). May 13-18, 2014, New York, NY.

Here are three new big band releases, a common thread for them being music written by and/or influenced by Gil Evans. Ryan Truesdell founded the Gil Evans Project in 2011, going into the studio in the same year to record the widely acclaimed CD entitled "Centennial: Newly Discovered Works of Gil Evans." Subsequent performances at Jazz Standard in New York City led Truesdell to seek to make a live recording of the group. Truesdell found more new Evans charts, such as the previously unrecorded 1946 Evans arrangement of "Avalon Town" in the Claude Thornhill archives at Drury University. In order to recover the original version of "Davenport Blues," which Truesdell discovered in the Evans family archives, a high-resolution scanner was used to zoom in on the score to read the erased indentations of what Gil had originally penciled, which Truesdell noted was "...a tedious but fruitful task..." From his expanded library of Evans's material, Truesdell picked out 42 charts that the Project would perform and record during their week at the Jazz Standard. (1) presents eleven of these, chosen in part to feature different periods in the life and writing of Gil Evans: five from the 1940s, three from the 1950s, and three from the 1960s. Two of these Evans arrangements were composed ("Gypsy Jump") or co-composed ("Time of the Barracudas," with Miles Davis) by Evans. The performances of these Evans pieces that Truesdell and his group provide are absolutely top-notch, including inspired solos and superior ensemble work throughout. Congratulations and many thanks to Truesdell for documenting and bringing these lesser known works of Gil Evans to light. Truesdell gives an apt description of the Evans material: "This live album...invites listeners to experience the intangible, electric quality to Gil's music when it is performed live; the way his lines

New Issues

(2) MARIA SCHNEIDER ORCHESTRA THE THOMPSON FIELDS

ARTIST SHARE AS0137

WALKING BY FLASHLIGHT

/ THE MONARCH AND THE

MILKWEED / ARBITERS OF

EVOLUTION / THE THOMPSON

FIELDS / HOME / NIMBUS

/ A POTTER'S SONG /

LEMBRANCA. 77:22.

Schneider, cond; Steve Wilson,

as, ss, cl, flt, a flt; Dave Pietro,

as, ss, cl, flt, a flt, b flt, pic; Rich

Perry, ts; Donny McCaslin,

ts, cl, flt; Scott Robinson, bs,

b cl, a cl, cl; Tony Kadleck,

Greg Gisbert, Augie Haas,

Mike Rodriguez, tpt, flgh;

Keith O'Quinn, Ryan Keberle,

Marshall Gilkes, tbn; George

Flynn, b tbn; Gary Versace,

acc; Lage Lund, g; Frank

Kimbrough, p; Jay Anderson,

b; Clarence Penn, d; Rogerio

Boccatto, perc (8). August

26-30, 2014, New York, NY.

(3) NDR BIGBAND / THE HAMBURG RADIO JAZZ ORCHESTRA TALL TALES OF JASPER COUNTY

INARHYME RECORDS

IR-1008

of color coalesce to create an atmosphere of sonic effervescence, filling the room with a rich tapestry of sound."

Recently I had a two-hour drive beginning at 1 am facing me, and fortunately I had Maria Schneider's recent CD, (2), an outstanding recording which kept me going until I got home. Schneider's original music is well-crafted, using the colors of many instruments (those of a big band plus woodwind doubles and accordion), with many beautiful themes and melodies and exquisite backgrounds articulated and well developed, all carried out by world-class musicians and many top notch soloists. The CD comes with a 28 page high quality booklet containing information on the music, augmented by pictures of birds, landscapes, maps, and the native prairie of the Thompson family, who were Schneider's neighbors growing up in Minnesota. Reading Schneider's illuminating commentary on what inspired each selection while listening again to this hour and a quarter of entrancing music was for me a joy and an amazing experience, one that I hope many others will be able to have.

The music of Dale Wilson, performed on (3) by the NDR Big Band out of Hamburg, Germany, contains rich harmonic textures and substantial musical development of themes and motives. Like the previous two CDs in this group, a strong Gil Evans mark is present here, along with other core influences from Claus Ogerman and Duke Ellington on Wilson's writing. This project evolved from a previous association of Wilson with German woodwind artist Fiete Felsch, namely a piece Wilson had written featuring Felsch on alto flute. Felsch, a member of the NDR, suggested that Wilson be asked to write a suite featuring himself as well as tenor saxophonist Lutz Buechner. The six pieces of the resulting suite by Wilson indeed

New Issues

BROTHER JOHN'S VISION
/ MAJOR FETE / CHLOE'S
LAMMA / HAVANA /
AUGUST'S MOONSTONE /
DOUBLE VISION. 51:02.

Dale Wilson, cond; Fiete
Felsch, Peter Bolte, as;
Christof Lauer, Lutz Buechner,
ts; Frank Delle, bari s;
Thorsten Benkenstein, Ingolf
Burkhardt, Claus Stotter,
Reiner Winterschladen, tpt;
Dan Gottshall, Steve Trop,
Stefan Lottermann, tbn;
Robert Hedemann, b tbn;
Boris Netsvetaev, p; Stephan
Diez, g; Detlev Beier, b; Gary
Husband, d; Marcio Doctor,
perc. January 7-11, 2013,
Hamburg, Germany.

showcase Felsch and Buechner on nine of the twelve solos in the suite, with emphasis on their playing of saxophone as well as various woodwind instruments. Wilson credits the virtuosity of Felsch and Buechner for defining much of the character of the music, and credits as well drummer Gary Husband for generating a small-group ethos along with the rest of the rhythm section. Wilson grew up outside of America but had extended stays as a child with his grandparents in a small town in Jasper County, Missouri, and drew inspiration for this suite from his grandparents and his experiences as a child in small-town rural America. Accordingly, he refers to his music as "some of my stories from Jasper County."

Don Lerman

Obituaries

Manfred Burzloff, pianist, died around December 17, 2015.

Joe Cavallaro, died on November 19, 2015 from a rare form of cancer. He was 75.

Madhav Chari, pianist, died of a cardiac arrest in 2015. He was 48

Don Doane, jazz trombonist, died, December 16, 2015.

Sam Dockery, pianist, died 12/23/15 in Burlington NJ of Alzheimers. He was 86.

Coleridge George Emerson Goode, musician, born on November 29, 1914; died on October 2, 2015. He was 100.

David Hay, jazz pianist/bassist, died of cancer in Grand Rapids Mich. on December 30, 2015.

Judith Hendricks, wife of internationally renowned jazz legend Jon Hendricks, 94, died on November 18, 2015 in a New York City hospital where she had been treated since Friday for a brain aneurysm. She was 78.

Rev. Johnny L. 'Hurricane' Jones, 1936-2015.

Rusty Jones, drummer, died on December 9, 2015. He was 73.

Milton Kleeb [reeds] died on October 2, 2015. He was 96.

Smokin' Joe Kubek guitarist, songwriter, and performer, died on October 11, 2015. He was 60.

Norman Kubrin, jazz pianist, died on Saturday, Dec. 5, 2015. He was 73.

James "Hot Dog" Derrick Lewis died on October 23. He was 60.

Monica Lewis, vocalist, died on December 6, 2015. She was 93.

David Lifton, jazz programmer for KBOO, Portland, Oregon and long time supporter of jazz died on 12/23/15.

Mack McCormick, blues field researcher/producer, died of esophageal cancer in Houston TX. He was 85.

Bob Murphy [keybds] died on October 10, 2015 in Vancouver, Canada. He was about 70.

Mark H. Murphy died on October 22, 2015 in Englewood, New Jersey. He was 83.

Gene Norman, Los Angeles broadcaster died on Nov. 2, 2015. He was 93.

Kjell Ingemar Ohman, Swedish jazz musician, died on November 5, 2015.

Ohman appeared in more than 3000 albums. He was 82.

Bill Pasquale, guitar, died on October 8, 2015 in Brookfield Mass. He was 78.

Nat Peck, trombonist, died on October 24 2015. He was 90.

Dave Pike [vibes] died from emphysema on October 3, 2015. He was 77.

Don Rendell [reeds/flt] died on October 20, 2015 in England. He was 89.

Cynthia Robinson [trt] died of cancer on November 23, 2015. She was 69.

Larry Rosen, Jazz Roots producer, music executive died in 2015. He was 75.

Ernie Santosuosso died on October 19, 2015. He was 93.

Joel Scott [p] died around 10/4/15. He was about 60.

Lee Shaw [p] died in Troy, NY. She was 89.

Daniel Smith, bassoonist, died on December 18th, 2015.

Joseph Torregano, clarinetist died on October 6, 2015. He was 63.

Allen Toussaint, the legendary songwriter, producer, arranger and performer died November 10, 2015, while on tour in Europe. He was 77.

Bengt-Arne Wallin [tp] died on November 23, 2015, in Sweden. He was 89.

Andy White [drm] died about in November, 2015 in Caldwell NJ. He was 85.

Phil Woods [as] died on September 29, 2015. He was 83.

Obituaries