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CONCERTS OF 2014

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OBITUARIES

VOLUME 41 NUMBER 1

JAN FEB MARCH 2015

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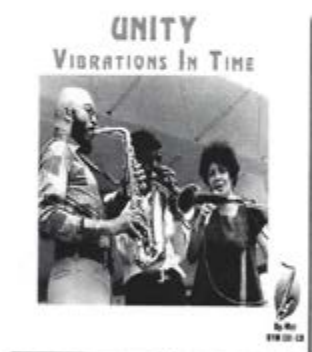
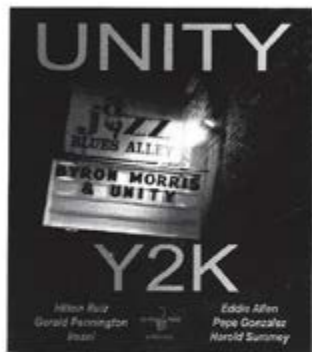
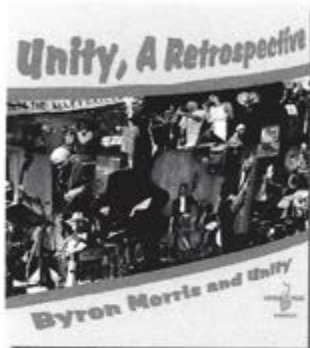
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Creative Improvised
Music Projects

#396 Bob Nieske 10 *Fast Track*

#397 Demian Richarson 4tet *Wake Up For Those Who Care To Listen*

#398 Jimmy Bennington Trio *One More Beautiful Ballad*

#399 David Schnitter 4tet *Nursery Rhymes for the 21st Century*

#400 Burton Greene with R*time *Burton's Time*

#401 Demian Richarson 4tet *All's Well*

#402 David Haney *Solo*

#403 Jimmy Bennington + Demian Richarson Trio *Exotic Coda*

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#405 Demian Richarson & Dominic Duval *A Moment in Time*

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#1237 Ernie Krivda *At the Tri-C Jazz Fest* w/C. Black, M. Hayden, R. Gonsalves

#1238 Steve Swell's Nation of We: *The Business of Here...Live at Roulette*

#1242 Barry Wallenstein *Luck These Days* w/A. Birnbaum, V.Chauncey, N. Haiduck

#1243 Kazzrie Jaxen Quartet *Callicoon Sessions* w/C.Krachy, D.Messina, B.Chattin

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#1245 Mack Goldsbury's Quintet *Feat. Maciej Fortuna Live At CoCo's* w/S.Mahoney

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Completely live and featuring Avram Fefer (alto + tenor saxophones), Bill Gagliardi (tenor saxophone), David Hofstra (bass), Dominic Duval (bass), Jay Rosen (drums), John Carlson (trumpet), John O'Gallagher (alto saxophone), Ken Filiano (bass), Ken Wessel (guitar), Lou Grassi (drums), Michael Bisio (bass), Stephen Gauci (tenor + alto saxophone)

DISK 1: Michael Bisio 4tet **DISK 2:** William Gagliardi 5tet **DISK 3:** Stephen Gauci 4tet
DISK 4: Jimmy Halperin & Dominic Duval Duo / John O'Gallagher Trio
DISK 5: Avram Fefer 4tet / CIMP Orchestra

CIMPoL 5027-5030:

Trio-X - Live on Tour 2010

Iowa City - Champaign - Waukeee - Ann Arbor - Mount Rainier

Completely live and featuring Joe McPhee (pocket trumpet, flugelhorn, tenor + soprano sax) Dominic Duval (bass), Jay Rosen (drums)

DISK 1: Trio-X - Live - Iowa City, IA and Champaign, IL **DISK 2:** Trio-X - Live - Waukeee, IA
DISK 3: Trio-X - Live - Ann Arbor, MI **DISK 4:** Trio-X - Live - Mt. Rainier, MD

New CIMPoL releases:

5026	Eric Plaks Quintet	Live at Bronx Community College
5041	Mat Marrucci Trio	Live at Jazz Central
5042	Teresa Carroll Quintet	Live at Dazzle

Earlier CIMPoL releases:

5001	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	AIR: Above and Beyond
5002	Odean Pope	Serenity
5003	Joe McPhee & Dominic Duval	The Open Door
5004	David Bond Quintet	The Early Show (live at Twin's Jazz)
5005	Salim Washington	Live at St. Nick's
5006-5012	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Live on Tour 2006
5013	Gebhard Ullmann + Steve Swell 4tet	Live in Montreal
5014	Ernie Krivda	Live Live at the Dirty Dog
5015-5019	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2008
5025	Seth Meicht and the Big Sound Ensemble	Live in Philadelphia



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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"Their best discs sound as clean and fresh and live as anything out there." Fred Kaplan, *Fi*

"...supreme recording... puts that of the major labels to shame." "hi-fi stunners..." "If jazz has been rocking in its cradle of compression & EQ-ed homogeneity too long, CIMP's turn to recorded truth is just the bucket of iced water the somnolent form requires." Ben Watson, *HiFi News & Record Review*

"CIMP packages bear a clear mission statement: **'What you hear is exactly what was played.'** The label means it.

The sessions are recorded live to digital two-track, with zero processing effects and no editing ... authentic performances with a vast dynamic range." Sam Prestianni, *Jazziz*

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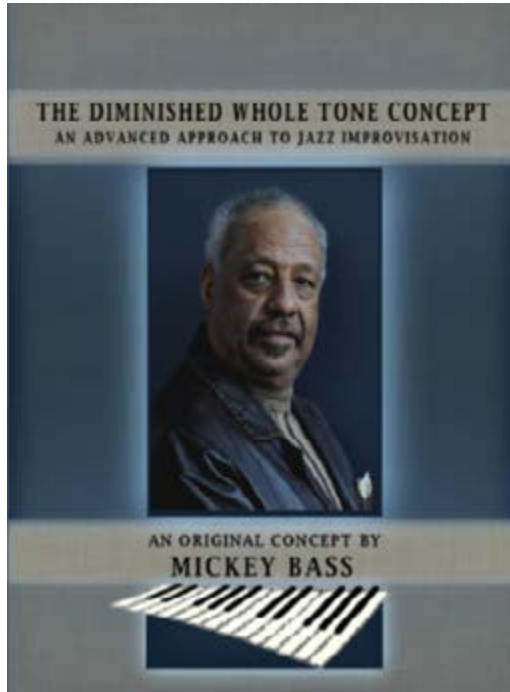
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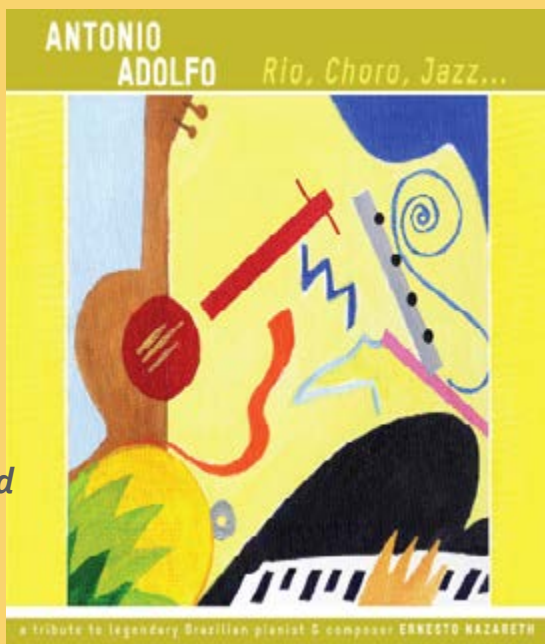
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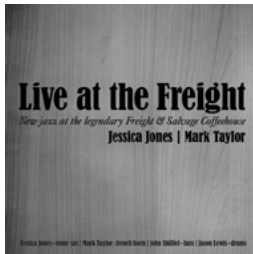
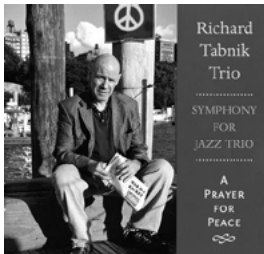
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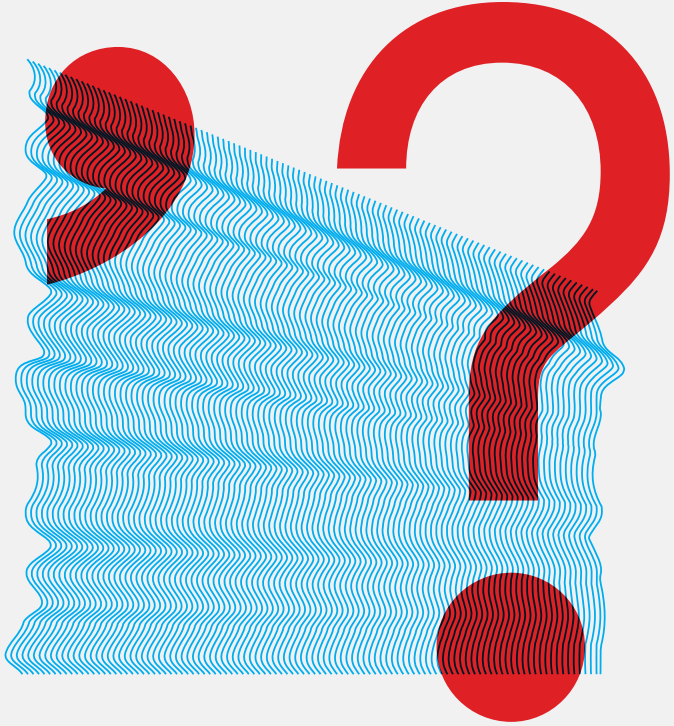
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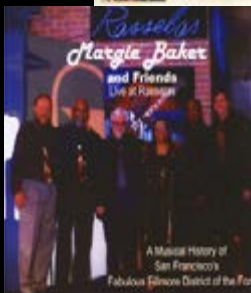
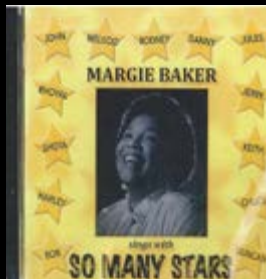
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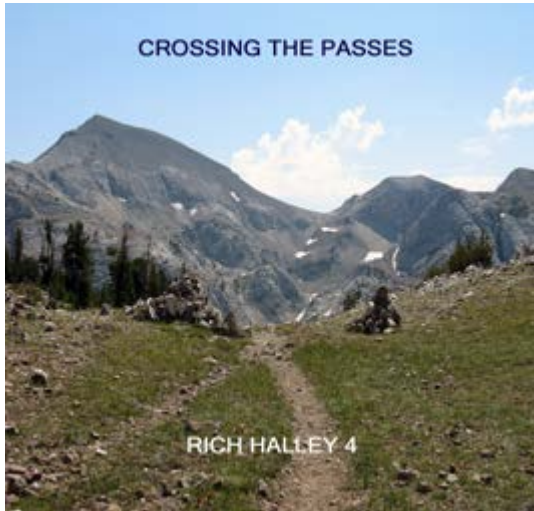
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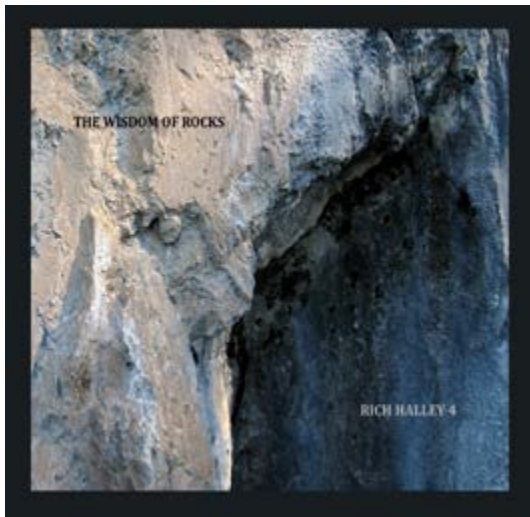
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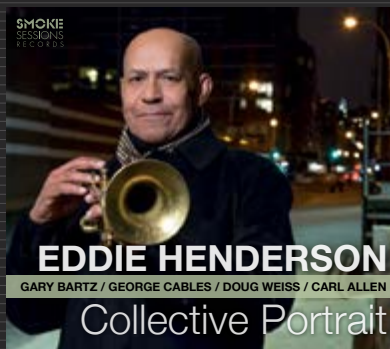
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This page has been left (almost) blank intentionally.
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ABBREVIATIONS USED IN CADENCE

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



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Cadence Magazine Editorial Policy

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

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

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JOHN SCHNEIDER & TOM WOPAT - HOME FOR CHRISTMAS (CLICK HERE)
KARIN KROG AND JOHN SURMAN - THIS AND THAT (CLICK HERE)
KERRY POLITZER - BELOW THE SURFACE (CLICK HERE)
KJ DAVE DORAN & CHRISTY DORAN:XL-TARGET (CLICK HERE)
LARRY GOLDINGS-PETER BERNSTEIN-BILL STEWART - RAMSHACKLE SERENADE (CLICK HERE)
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Contributors

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

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

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

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ROBERT IANNAPOLLO (CD reviews) *has been writing for Cadence for over 25 years. He also writes for New York City Jazz Record and ARSC Journal. He works as the circulation manager at the Sibley Music Library at the Eastman School of Music and considers himself lucky to be around all that music.*

Contributors

BERNIE KOENIG (CD Reviews, Short Takes) is a professor of music and philosophy at Fanshawe College in London, Ontario, Canada. He had two books published including *Art Matters* (Academica Press 2009). He is also a drummer/vibist currently performing in a free jazz group and in an experimental group with electronics and acoustic percussion.

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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MICHAEL G. NASTOS (Short Takes, Reviews) has been the Detroit correspondent for *Cadence Magazine* since 1980. Based in the Metro Detroit college town of Ann Arbor, Michigan, he is also a music publicist, promoter and entrepreneur, a 40 year veteran of radio, is published in various other on-line and print magazines, a CD reviewer including *Cadence*, and on-occasion is an electronic percussionist with the ensemble *Electrosonic*. He is hoping the Detroit Tigers win the World Series in 2013.

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

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

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

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.

Best of 2014

TOP 10 JAZZ ALBUMS

Michael G. Nastos

JASON ADASCIEWICZ-SUN ROOMS From The Region (DELMARK)

THE COOKERS Time & Time Again (MOTEMA)

MARY HALVORSON Reverse Blue (RELATIVE PITCH)

IBRAHIM ELECTRIC Rumours From Outer Space (ILK)

GUILLERMO KLEIN Live At The Village Vanguard (SUNNYSIDE)

RAYMOND MACDONALD/MARILYN CRISPELL Parallel Moments
(BABEL)

ELLEN ROWE Courage Music (PKO)

ROTEM SIVAN For Emotional Use Only (FRESH SOUND/NEW TALENT)

WADADA LEO SMITH The Great Lakes Suite (TUM)

ROSEANNA VITRO Clarity - The Music Of Clare Fischer (RANDOM ACT)

HISTORICAL

JOHN COLTRANE Offering - Live At Temple University (IMPULSE/
RESONANCE)

JIMMY GIUFFRE 3 & 4 New York Concerts (ELEMENTAL)

VARIOUS ARTISTS Creative Music Studio; Archive Collections, Vol. I
(INNOVA)

Ken Weiss

AURORA TRIO (AGUSTI FERNANDEZ – BARRY GUY – RAMON
LOPEZ) - A Moments Liberty (MAYA)

KEN THOMSON AND SLOW/FAST – Settle (NCM-EAST)

CONNIE CROTHERS – Concert in Paris (NEW ARTISTS)

CHRISTOPH IRNIGER PILGRIM – Italian Circus Story (INTAKT)

PHIL HAYNES – No Fast Food/In Concert (CORNERSTOREJAZZ)

BURTON GREENE WITH R*TIME – Burton's Time (CIMP)

DAVID HANEY – Solo (CIMP)

PETE ROBBINS - Pyramid (HATE LAUGH MUSIC)

TYSHAWN SOREY - Alloy (PI)

YEAHWON SHIN – Lua ya (ECM)

Jason Bivins

MARC BARON – Hidden Tapes (POTLATCH)

RAOUL BJORKENHEIM – Ecstasy (CUNEIFORM)

KYLE BRUCKMANN'S WRACK – Awaits Silent Tristero's Empire
(SINGLE SPEED)

JOHN COLTRANE – Offering (IMPULSE)

FRED FRITH/JOHN BUTCHER – The Natural Order (NORTHERN SPY)

JIMMY GIUFFRE 3 & 4 – New York Concerts (ELEMENTAL)

BARRY GUY NEW ORCHESTRA – Amphi/Radio Rondo (INTAKT)

WADADA LEO SMITH – The Great Lakes Suites (TUM)

AKI TAKASE – La Planete (INTAKT)

TOSHIYA TSUNODA/MANFRED WERDER – Detour (ERSTWHILE)

Best of 2014

Don Lerman

- BOB NIESKE 10 Fast Track (CIMP 396)
SCENES...But Not Heard (ORIGIN 82657)
MIKE DIRUBBO Threshold (KSANTO RECORDS KSR002)
LESLIE PINTCHIK In The Nature of Things (PINCH HARD CD-002)
DANIEL SZABO, PETER ERSKINE, EDWIN LIVINGSTON A Song
From There (DSZABOMUSIC 1001)
HARVEY WAINAPEL Amigos Brasileiros Vol. 2 (JAZZMISSION RECORDS
13001)
MITCH HAUPERS Invisible Cities (LIQUID HARMONY MUSIC LHM
072014-1 CD)
CHRIS BIESTERFELDT Urban Mandolin (BR1001)
METTE JUUL Moon on My Shoulder (CALIBRATED MUSIC CALI 123)
DOROTHY DORING AND PHIL MATTSON Compositions by Duke
Ellington and Billy Strayhorn (NO LABEL)

Jerome wilson

- JASON ROEBKE OCTET, High/Red/Center, (DELMARK)
INGRID LAUBROCK OCTET, Zurich Concert, (INTAKT)
CHARLES LLOYD, Manhattan Stories, (RESONANCE)
CHRISTINA DAHL, Life's Carousel, (STORYVILLE)
SYLVIE COURVOISIER TRIO, Double Windsor, (TZADIK)
SARAH MANNING, Harmonious Creature, (POSI-TONE)
KATIE ERNST, Little Words, (SELF-RELEASED)
JASON ADASIEWICZ'S SUN ROOMS, From The Region, (DELMARK)
THE BAD PLUS, The Rite Of Spring, (SONY MASTERWORKS)
MARY HALVORSON/MICHAEL FORMANEK/TOMAS FUJIWARA,
Thumbscrew, (CUNEIFORM)

REISSUES

- CECIL TAYLOR, The Complete Collection 1956-1962,
(ENLIGHTENMENT)
HAL RUSSELL NRG ENSEMBLE & CHARLES TYLER, Generation,
(NESSA)
GARY BURTON, Seven Songs For Quartet And Chamber Orchestra, (ECM)
KENNY WHEELER, Gnu High, (ECM)
IRA SULLIVAN, Circumstantial, (NESSA)

Best of 2014

Bernie Koenig

UDO SCHINDLER, KATHERINA WEBER Spielzeit, Atemzeit, Horizozzeit (UNIT RECORDS 4484)
TORBEN SNEKKESTAD, BARRY GUY Slip, Slide, and Collide (MAYA RECORDINGS 1401)
JIM DVORK, PAUL DUNMALL, MARK SANDERS, CHRIS MAPP Cherry Pickin' (SLAM 294)
GORZYCKI & GRUCHOT Experimental Psychology (FORTUNE 0021013)
FREDERIC BLONDY & JOE ROSENBERG Rouge et Blanc (QUARK RECORDS ORO2016)
JOE ROSENBERG ENSEMBLE Resolution (QUARK NO NUMBER)
ALBERT BEGER, GERRY HEMINGWAY There's Nothing Better To Do (OUT NOW 007)
EVAN PARKER GEORG GRAEWE Dortmund Variations (NUSCAPE)
ALEXEY KRUGLOV, JAAK SOOAR, ALEXEY LAPIN, OLEG YUDANOV Military Space (LEO 675)
GLEN HALL Live in Siberia (TARSIER J02)

Larry Hollis

ERIC ALEXANDER Chicago Fire (HIGHNOTE)
THE COOKERS Time and Time Again (MOTEMA)
OPUS 5 Progression (CRISS CROSS)
STEVE DAVIS For Real (POSITONE)
JOE FARNSWORTH My Heroes (VENUS)
CEDAR WALTON/FREDDIE HUBBARD Redfining the Moment (HIGHNOTE)
SCOTT HAMILTON Live at Smalls (SMALLSLIVE)
MIKE DIRUBBO/LARRY WILLIS Four Hands, One Heart (KSANTI)
ALEX SIPIAGIN From Reality and Back (5PASSION)
MEL BROWN B3 ORGAN GROUP More Today Than Yesterday (CDBABY)

REISSUES:

HERBIE HANCOCK/VSOP Five Stars (WOUNDED BIRD)
KENNY BURRELL Bluesin' Around Sessions (ESSENTIAL JAZZ CLASSICS)
WEBSTER/HOLMES/MCCAN Groove (AMERICAN JAZZ CLASSICS)
CURTIS FULLER/SLIDE HAMPTON Two Bones (BLUE NOTE JAPAN)
JEREMY STEIG Flute Fever (INTERNATIONAL PHONOGRAPH)
MILES DAVIS QUINTET/SEXTET Radio Broadcasts '58&'59 (RLR)
JOE PASS/LES MCANN Something Special (AMERICAN JAZZ CLASSICS)
FREDDIE REDD Redd's Blues (BLUE NOTE JAPAN)
GRANT GREEN QUARTET Nigeria (ESSENTIAL JAZZ CLASSICS)
STAN GETZ England '58/ Chicago '57 (SOLAR)

Best of 2014

TOP 10 GIGS OF 2014

PHILADELPHIA BY KEN WEISS

11/8/13 **James Carter Organ Trio** at Chris' Jazz Café – Carter has been a top performer for many years at this point and the opportunity to catch him in an intimate club setting is a rare treat. Hands down the best performance I've experienced at Chris' over the past 20 years.

11/16/13 **Omar Sosa Afri-Lectric Experience** at Montgomery County Community College – Sosa channeled his ancestors literally with an opening ceremony and with the help of Peter Apfelbaum, completed a varied, high spirited set.

11/26/13 **Shelley Hirsch/Jim Meneses/Mike Pride** at The Rotunda – vocalist/soundsculpter Hirsch stood between the two drummers and created unexpected sounds and a recitation on an Antarctic bird while maintaining musicality. She was able to maintain her cool when bashing her tooth on the mic and even worked it into her vocals.

3/8/14 **Celebrating Cecil** at Painted Bride Art Center (Ars Nova Workshop) – A tribute to Cecil Taylor's 85th birthday forged Dave Burrell, William Parker, Henry Grimes, Andrew Cyrille and Bobby Zankel. There was some talk that the great master might be present. He wasn't, but lots of love and respect for him was.

3/21/14 **Celebrating Ornette** at Painted Bride Art Center (Ars Nova Workshop) – Featured two bands acknowledging Ornette Coleman's 84th birthday. Denardo Coleman led Al MacDowell, Tony Falanga, Charlie Ellerbee and Antoine Rooney through a litany of his father's unique compositions while ex-Prime Timer Jamaaladeen Tacuma formed a one-off with Wolfgang Puschnig, Ben Schachter, Yoichi Uzeki, G. Calvin Weston, Wadud Ahmad, and special guest vocalist Asha Puthli, who was flown in from L.A. to sing one song – "What Reason Could I Give" for the first time in over 40 years.

4/19/14 **Still the New Thing** at Painted Bride Art Center (Ars Nova Workshop) – The final segment of a festival honoring iconoclastic heroes, this was in honor of Sun Ra in what would have been 100 had he remained in his Earthly body. Bobby Zankel led off with his Warriors of the Wonderful Sound and then Marshall Allen and the Sun Ra Arkestra took over like only they can.

4/26/14 **Milford Graves** at Bartram's Garden (Ars Nova Workshop) – The grand master percussionist returned to town after a 40 year hiatus and made the most of a riveting solo set that even had audience member saxophonist Steve Coleman shaking his head in disbelief.

8/8/14 **Burton Greene with Reut Regev's R*Time** at the Philadelphia Museum of Art – A real treat to hear the Amsterdam-based pianist in such an historic setting with a tight band that included Igal Foni, Brad Jones, and creative German vocalist Silke Rollig, who also contributed a few outstanding compositions that highlighted the night.

Best of 2014

9/27/14 **Rebellum** at The Painted Bride Art Center – This “splinter cell” tentet of Burnt Sugar Arkestra veterans rocked the stage with funk, soul, theatrics, original tunes, and covers by Sun Ra, Bowie and Prince.

10/25/14 **Li Daiguo/Rick Parker Duo** at First Banana (Fire Museum Presents) – Exciting new sounds off China-based Daiguo’s cello merged brilliantly with Parker’s trombone and electronic effects. Hard to fathom this was only their second gig.

WASHINGTON, D.C. BY JEROME WILSON

Sun Ra Arkestra, Lincoln Theatre, Oct. 31

Muhai Richard Abrams, Kennedy Center, Oct. 10

Satoko Fujii, Bohemian Caverns, June 15

Ingrid Laubrock, Bohemian Caverns, Sept. 7

Matthew Shipp Trio, Bohemian Caverns, Apr. 27

Youn Sun Nah, Howard Theatre, Sept. 14

Stephan Crump's Rosetta Trio, Bohemian Caverns, Feb. 16

Katie Ernst, Kennedy Center, Nov. 7

Miguel Zenon, Atlas Theatre, Nov. 5

Darius Jones, Kennedy Center, Oct. 9

TORONTO AND SOUTHERN ONTARIO BY BERNIE KOENIG

Randy Weston Trio at the Guelph Jazz Festival

Milford Graves, Kidd Jordan, D.D. Jackson at the Guelph Jazz Festival

The four month long series hosted by Eric Stach at Studio 105 in London, Ontario, featuring the **Eric Stach Free Music Unit** and guests from all over Southern Ontario

Top Gigs of 2014 in Photos



Dave Burrell - Bobby Zankel - William Parker - Henry Grimes - Andrew Cyrille by Ken Weiss
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Top Gigs of 2014 in Photos



Celebrating Ornette - Denardo Coleman led band by Ken Weiss copyright 2014



Milford Graves by Ken Weiss copyright 2014

Top Gigs of 2014 in Photos



Omar Sosa Afri-Lectric Experience by Ken Weiss copyright 2014



Li Daiguo & Rick Parker by Ken Weiss copyright 2014

Outbeat Jazz Festival



Bill Stewart, Bill Carrothers, Seamus Blake, Ben Street by Ken Weiss copyright 2014

OUTBEAT JAZZ FESTIVAL: AMERICA'S FIRST QUEER JAZZ FESTIVAL – SEPTEMBER 18-21, 2014

By Ken Weiss

History was made in Philadelphia with the nation's first queer jazz fest - the Outbeat Jazz Festival (September 18-21, 2014) held at eight venues around the city. It's fair to question the focus of the festival, just what is the relationship between Jazz and one's sexuality, but the broad overview is that ever since NYC's historic 1969 Stonewall Rebellion, the catalyst for the LGBT (lesbian, gay, bisexual, transgender) Movement, it's been an uphill battle for that segment of the community's fight for acceptance and equal rights, not unlike the black experience in America. Outbeat, two years in the making, thanks to the efforts of the Chris Bartlett, the executive director of the William Way LGBT Community Center, with full funding from the Pew Foundation, was envisioned, in part, to spotlight the huge impact LGBT artists, past and present, have had on Jazz. Attendance was an interesting mix of roughly half Jazz enthusiasts and half LGBT community, and the festival's safe haven atmosphere brought out the best in the "queer" band leaders who poured out their hearts on their instruments and spoke freely about their lives to different degrees. Outbeat opened quietly with critic Nate Chinen conversing with pianist Fred Hersch, whose trio (Johannes Weidenmueller, b; Eric

Outbeat Jazz Festival

McPherson, d) started off the festival's second day with a performance at the Philadelphia Museum of Art. Hersch's first set on 9/19 was a real joy to experience, a mix of beautiful compositions imbued with depth and emotion, offered up to honor past luminary masters. There were two early Billy Strayhorn tunes because, "Strayhorn in the Jazz world," Hersch explained, "is as close to a Jazz icon as we have." He also added Monk's "Let's Cool One," Ornette Coleman's "Lonely Woman," and a touching version of "Everybody's Song but my Own," by Kenny Wheeler, who had died the previous day. The museum's cavernous hall has been known to blanket sonic effects during past musical performances but this trio inhabited the space with quiet, crystalline sounds that never had the chance to drift away. Hersch, who came 'out' publicly two decades ago, was taken aback by the festival's use of "queer," stating in an open letter to the press that, "I do not play 'gay' Jazz," and that he does not, "self-identify as 'queer,' which to him, means 'odd.' [It was explained by the event's organizer that the word queer was used in place of LGBT for the purpose of brevity and clarity.] The day also included a panel discussion with pianist Orrin Evans and writers David Hajdu, John Szwed and John Murph and the Philadelphia Jazz Project's tribute to Strayhorn. Day 3 featured two drummer-led quartets – Bill Stewart (Seamus Blake, ts; Bill Carrothers, p; Ben Street, b) at the Painted Bride Art Center and Terri Lyne Carrington's Money Jungle (Aaron Parks, p; Antonio Hart, as, ss, flt; Zach Brown, b) at Chris' Jazz Café. The soft-spoken Stewart appeared more at ease than usual, he even dealt some good jokes – "My boyfriend has a good name for this band, because of [my bandmembers'] heterosexual tendencies. He calls it "Bill & the Breeders!" Stewart later added, "Here's a song by Cole Porter, who was gay. This tune has a title I am proud to announce at this festival – "My Heart Belongs to Daddy." Carrington, on the other hand, skipped the small talk at Chris'. Her resilient percussive volleys compelled each song with high spirit and her ever-resourceful playing triggered Hart's swarming sax and flute rounds. Her mixed bag of standards, such as Ellington's "Warm Valley," guided by Parks' gloriously delicate playing (post-set he revealed he was feeling so sick with a virus that he really didn't know what he was doing at the piano), along with Carrington's original goodies such as the first set's closer, "Grass Roots," which soared to dizzying heights on the back of the ever resourceful Hart's Arabian sounding alto segment that ultimately transitioned the band into a funky shindig portion. The bulk of the festival came on the last day with a monstrous production – 12 acts making a joyful (if not seemingly endless) sound from 1 PM through 10:30 PM at Union Transfer. Some of the standout presentations included Andrew D'Angelo's Gay Disco Trio (Trevor Dunn, b; Jim Black, d), which proved to be false advertising, what with no disco ball and none of the three getting flipped into the air to be caught after a good spin. D'Angelo did have on a glossy, satin shirt, so there was that. The music was raw and fabulous, and the leader spouted turbulent pulses as the rhythm section flashed dynamic tension. D'Angelo happily proclaimed, "It's a pleasure to be here at the first queer fest – own that shit! He also revealed,

Outbeat Jazz Festival

"I wanted to name [my earlier recording] Gay Disco but the record label wouldn't let me so I named it Skadra Dequis – my illuminati name for Gay Disco!" Next, vocalist-pianist Dena DeRose and her trio (Martin Wind, b; Matt Wilson, d) paid homage to influential vocalist, the late Shirley Horn, with a few songs before creating a special moment during John Lennon's beloved "Imagine," a composition tailor-made for the day. "It's a message that needs to go out to the world many more times," she added. Jennifer Leitham, best known in this town from time lived here as bassist John Leitham, before changing towns and gender, came up with the best one-liner of the festival – "We just flew in from Los Angeles... the things I have to do to get a gig these days!" No doubt she put the "T" in LGBT. She led her trio (Kait Dunton, p; Randy Drake, d) with a firm left hand, on the bass that is. Interestingly, she's only left-handed when it comes to the bass and that's due to the influence of Paul McCartney. Leitham's hard swinging pizzicato vibrated throughout the large building, especially on her popular tunes, "Beat the Meatles," a fun medley of Beatle songs, and the exotic "Turkish Bazaar." Celebrated vocalist Andy Bey held court with a very long solo set of well-known standards, including "My Foolish Heart," "Speak Low," and "Take the A Train." All were emboldened by his deep, distinctive voice, clearly enunciated words, and (just) enough piano skills to support himself. His emotive rendition of "Love for Sale" included – "I got love, but it's for sale. I don't give no freebies." At one point, while shuffling through his charts, looking for the next song, Bey pleaded, "I'm going to be 75 this year so have pity on me." No worries, he had the audience in the palm of his hand and he knew it. Another vocalist-pianist, Patricia Barber, followed with a strong set of uniquely arranged songs, humor, and an impressive quartet featuring guitarist Paul Piepe, bassist Larry Kohut, and drummer Anthony Pinciotti. "It's an honor to play here at the very beginning [of Outbeat] but not everything I do tonight is going to be gay," which led to a round of tongue-in-cheek boos. Barber's "Scream" started things off at a high level and continued with some Monk and a jivey "The Beat Goes On." The highlight came during her duet with Kohut on "I'm Gonna Make You Love Me," which Barber sang with such tenderness and promise that it felt like she was in the room alone with her lover and we were all guilty voyeurs. This very intimate expression of love from one woman to another, in my opinion as a non-LGBT member, was the most transcendent moment of the festival and the experience that best translated just what the "queer" festival hoped to communicate regarding love, acceptance and tolerance. Outbeat ended large and late with Terri Lyne Carrington's Grammy winning group, the Mosaic Project, featuring Rachel Z (p), Matt Stevens (g), Ingrid Jensen (tpt), Tia Fuller, (sax), Josh Harl (b) and vocalist Joanna Teters. Mosaic packed a lot of punch, much of it supplied by the leader, but also by the ever-changing subset of bandmembers playing at the time. Carrington applauded the diehards left in their seats, as well she should. Those who stuck it out to the end had seen and experienced a lot – musically as well as emotionally.

Outbeat Jazz Festival



Jennifer Leitham by Ken Weiss copyright 2014

Outbeat Jazz Festival



Patricia Barber by Ken Weiss copyright 2014

PHOTO JAZZ STORIES

TITLE: JAZZFEST BERLIN 2014

PHOTOS AND TEXT by Patrick Hinely

DATE: October 30 – November 2, 2014

This festival's overall program was wide-ranging, thoughtfully nuanced, and well-balanced, as have been all three editions conceptualized by departing Artistic Director Bert Noglik, though none as sublime as this 50th anniversary edition. He interwove many of jazz's myriad strands in a collectively harmonious and forward-thinking way, one rooted in history but not burdened by it. With all this in the context of a city that has, for better and worse, endured more radical changes just in the past century than some entire nations have seen in thousands of years, that can be a tough row to hoe.

During the past couple of decades, confluences by writers who didn't do all their homework have placed Dr. Martin Luther King at that first Berlin jazz festival, though he had already come and gone by the time it occurred. King did, however, write a preface for the 1964 festival's program book, and it timelessly remains the best 327 words ever written about jazz. It was reprinted in the 2014 festival's magazine, which is available online, with King's piece on page 10:

http://www.berlinerfestspiele.de/media/2014/jazzfest_2/downloads_26/jazz14_magazin.pdf).

The music got off to a strong start with the year's commissioned work, Elliott Sharp's 50th anniversary tribute to King's visit to what was then West Berlin. Sharp's guitar playing shone through, and he held his own on saxophones as well, conjuring plectrally those blues he loves, while delivering that same spirit through his reeds with an even more rough-hewn edge, suitable for invoking a Memphis connection at one moment and wailing like Ayler the next, both of which make sense in evoking the vibe of 1964. The band set up well the two poets who, in turn, rapped, recited, or ranted, presenting the greatest challenge to the audience, for they did so in English, often rapidly enough that even us native speakers could hardly keep up with the torrent of texts.

As befits many academics, Tracie Morris was polite in her delivery, but seasoned performer Eric Mingus made up for that. He has the sound of an angry man, not surprising for a son of Charles Mingus, and came across as understanding deeply both the musical and dramatic dimensions of what he was doing, which at times brought Leon Thomas to mind, at others David Moss. R. Luke Dubois' visual projections behind/above the band added to the overall effect, interspersing historical footage of the Civil Rights movement in the American south with scenes of the Berlin Wall being erected, and, finally, being toppled, taking things out on an ultimately optimistic note.

The opening evening's closing act was Francesco Bearzatti's Tinissima Quartet, whose renditions of Thelonious Monk tunes kept morphing into pop/rock tunes by the famed (or infamous), such as Led Zeppelin, Pink Floyd, Michael Jackson, done in an infectiously fun way, both clever and smart, irreverent but never disrespectful. To my ear, the most frequently-heard influence after Monk wasn't any of the aforementioned rockers: it was Fellini's soundtrack composer of choice, Nino Rota. They made the combination viable by being young enough for vigor but old enough for taste acquired through experience to temper their prodigious chops, and were most charming by not taking themselves too seriously.

Trumpeter Giovanni Falzone shone brightest; his wordless vocals, bird calls and mouthpiece antics were wonderfully evocative as well as entertaining, and his trumpet playing was fiery and riveting. He is no stranger to tributes, having done albums of his own dedicated to the musics of Jimi Hendrix and Ornette Coleman. Bearzatti led the charge, and the rhythm section was more supple than subtle in driving the band's relentless advance. They connected a new combination of historical dots in a way no one else has, and gave it all a new spin, with elan.

Between Sharp's and Bearzatti's performance was a set by drummer Eva Klesse's quartet, which I missed, as I did 12 of the festival's 23 offerings, but choices must be made. Nor did I get to any of the four nights at A-Trane, Berlin's nicest jazz club, a lovely if small room where I've heard some fine music over the years which has tended to already be overly full by the time I arrive. It's just a little too far off the beaten JazzFest path, but not as distant as the Academy of the Arts, though I did manage to get there for one of its three presentations. A complete listing of all the festival's offerings can be found elsewhere in the festival magazine via that same link provided above.

The next night began with Archie Shepp's quartet, standing in on very short notice for an ailing Benny Golson. Shepp is still filled with piss and vinegar, but now there's some honey in the mix too, and that is not a bad thing, for he retains his edge, but can also sound just as honest and sincere being a sweet older man as he could being an angry younger one. Drummer Steve McCraven served as a kind of interlocutor with the youngsters, bassist Darryl Hall and pianist Carl Morisset, while keeping things moving strongly along. All three gave supple support to Shepp, who made good use of the platform they provided, taking off on some unexpected tangents but always bringing it all, righteously, back home.

Shepp's vocals remain a taste I have not fully acquired, but they are from the heart and can be charming. His sax playing remains robust on tenor, and even more so on soprano. When I say his straight-horn playing made me think, more than once, of Oliver Nelson, make no mistake, I mean it as a compliment to both. Those who thought Shepp adrift in his middle years can celebrate his fulfilling the promise so many saw in him early on. He's evolved from a wild man into a wise man, one who knows a whisper can speak as effectively as a scream, and now he utilizes both.

Though there were two more bands on the big stage bill, I bailed, heading over to the Academy of Arts, for the late-evening tribute to Eric Dolphy (his death in town also being observed on its 50th anniversary) by two of Berlin's pre-eminent pianists, composers and arrangers, Alex Von Schlippenbach and Aki Takase, who also happen to be married to each other. Both pianists have histories at this festival, with Schlippenbach's the longer, going back to 1966 when he premiered his composition Globe Unity, a performance comprising one side of the festival's 50th anniversary LP (a Carla Bley performance from 1979 raucously fills the other). Takase has led tribute bands here before, most notably her Fats Waller project a decade ago, which was far more exploratory than Jason Moran's, but more on that in a minute.

The two took turns conducting the pieces they'd each arranged, ranging from duet to nonet, with an estimable ensemble including two bass clarinetists, Louis Sclavis and Rudi Mahall, and two saxophonists, Henrik Walsdorff and Gerd Dudek, who shone brightest on flute. They all played their asses off. Dolphy's music still sounds fresh and challenging today, and these folks explored it in ways that would undoubtedly have met with the composer's approval if, at times, also his puzzlement.

At this point, Von Schlippenbach has been playing 'new' music long enough to now be seen as a major figure in what has come to be known as traditional avant-garde. Go figure. His stature in both the jazz and 'serious' music (again: go figure) realms is solid enough that he doesn't have to worry about straddling any fences; he can simply be himself, and he has a way of vivisectioning a tune which is mindful of the composer's proclivities yet also unapologetic, much less reticent, about stretching it onto a framework of his own design. Attentive listeners were repeatedly rewarded, but this was not a concert for the faint of ear.

To catch the train back afterwards, I walked to the nearby station in the company of Dr. Ulrich Olshausen, de facto dean of Frankfurt jazz writers. When the train doors opened, the car was filled with dozens of young people fully decked out for Halloween. As we boarded, Uli sighed and said "We're the only ones not in costume," to which I replied "But we are: we're disguised as jazz critics..."

The new (1956) Kaiser Wilhelm Memorial Church sits right next to the old, bombed-out one (1895) which became a trademark landmark on the plaza in the center of postwar West Berlin. The new church's tower is now old enough to need restoration, so it was surrounded by scaffolding on this Saturday afternoon, but the sanctuary was not, letting the unseasonable sunshine divinely light the sanctuary through its 20,000+ panes of stained glass. Its organ has more than 5100 pipes, and while I couldn't tell you how many of those Jasper Van't Hof actually used, it was enough to make me wonder if this was what it was like to hear J.S. Bach improvise back in his day.

Van't Hof ecstatically elevated us all – Archie Shepp included – into a rarified and beautiful place, illuminated in a blue more divine than profane, the full-house congregation sitting peacefully, many with eyes closed, smiling, as the Flying Dutchman spiraled ever-upward, grinning as he took the sound further and further, somewhat like a kid in a candy shop, popping new stops and delighting in the discovery of yet more colors for his palette. It was enough to make one think that perhaps we do live in an ordered universe, watched over by a benign God...

Shepp took up his side of the conversation spiritedly, and when he dove in, Van't Hof gleefully and lovingly kept him afloat, which repeatedly required nimble, turn-on-a-dime moves which can only be executed by a good and able listener. All this, mind you, with only a couple of hours' preparation earlier the same day, for this was the other Golson gig Shepp subbed for at the last minute. The good news was that with players on this level, their spontaneously-shared vocabulary starts out wide and deep enough to lift even a room as magnificent as this, and they repeatedly pulled surprises out of each other, a process which is a delight to hear. All of this happened up on the balcony, at the back of the sanctuary, but they came down front for an encore, with Van't Hof on grand piano.

This concert was a highlight of the festival, a transformative experience, and, like all such things, far too short. Afterwards, upon exiting the sanctuary, it became clear how soundproof the double-walled church really is, because our ears were immediately assaulted by the blaring bullhorns of police trying to corral hundreds of chanting anti-ISIS demonstrators in the street and on the adjacent plaza. So much for that ordered universe.

The evening's offerings spanned from the sublime to the ridiculous, in that order, beginning with the best band performance of the festival, by drummer Daniel Humair's Sweet & Sour quartet. He's surrounded himself with incredibly talented younger players, and they collectively revel in taking things out on that proverbial limb without a net, be it a chamber-like miniature or something more kinetic. Before they played "Bunauara," Humair fondly mentioned its composer and long-time colleague, the late George Gruntz, who served this festival as Artistic Director for more than 20 years. They then ripped into it in a way that would have brought that famous grin to Gruntz's face.

The front line of accordionist Vincent Peirani and saxophonist Emile Parisien were virtually telepathic, with Parisien's snake-charming soprano bringing Charlie Mariano to mind just as Peirani's peregrinations evoked Dino Saluzzi. They were like yin and yang to watch: Parisien must have been one of those kids who couldn't sit still in school, but was a brilliant student, while Peirani barefootedly accommodated his squeezebox in a way more stoic to the eye while creating sounds that could move tectonic plates. Humair and bassist Jerome Regard were far more than back-line anchors, and their collective conversation was in turns driven, coaxed or ignited by Humair's infinitely versatile approach to his kit. It was as totally satisfying as a concert hall presentation can be, another highlight of the festival.

The other half of the evening's presentation on the big stage – Kurt Elling singing a set of 'freedom songs,' backed by the WDR Big Band, was well-intentioned but ultimately proved to be an embarrassment for all involved. In describing where culpability for this turd in the punchbowl lies, names have been omitted, since responsibility cannot be placed with enough certainty to assign paternity to this fatherless child.

All I know from 25+ years of hearing the WDR Big Band in all sorts of contexts – with guest stars including Kenny Wheeler, Benny Carter and Joe Zawinul - is that these folks can probably sight-read sanskrit. As a quartet, their rhythm section moves fluidly, maintaining a seemingly gyroscopic balance strongly enough to guide the phalanxes of brass and reed players, who are a distinguished group unto themselves. All together, they constitute a juggernaut. This is a top-drawer organization with a long and proud track record. So, as much as I hate to say it, I've never heard them sound so insubstantial. A more positive spin might be to say that they mastered scores offering only limited challenges, and when they hankered for something more, it never materialized.

It was the first time in years a portion of the audience – and Berlin is a tough house – got up and left during a concert, and did not do so quietly. To put it mildly, particular tunes also drew clearly audible indications of disapproval from those who remained seated. Whatever one thinks of Kurt Elling, he is gifted with a great set of pipes and proved his versatility across a wide swath of repertoire which defied being crammed into this context. Though its origins are Swiss – it was Germanized in the 19th Century by A.H. Hoffman von Fallersleben, who also wrote "Deutschland Ueber Alles, the German national anthem - I learned "Gedanken Sind Frei" (Thoughts Are Free) from Pete Seeger, and "Johannesburg" from its composers, Brian Jackson and Gil Scott-Heron. I love both tunes, but neither lent itself well to being presented in a program interspersed with lesser works. It was simply a bridge too far.

Whoever came up with the shotgun wedding set list – but even more so, whoever came up with the connecting spoken passages – seems to have done all their research on Google, in less than 20 minutes, using wrong keywords. If this was a trial by fire for the band's new director, he suffered at least second degree burns, with the band absorbing collateral

damage due to guilt by association. After the fact, if this performance was spoken of at all, it was with, at best, regret. Elling was moved to post a combined explanation and apology online, more of a class act than many Berliners might have expected. In the succinct words of an authoritative long-time aficionado of this festival: "Not right for Berlin." No matter whose fingerprints were on it, what was most unfortunate is that it unfolded before a Saturday night full house on the main stage, leaving less than an ideal taste in the collective mouth.

The closing day, Sunday, began with a woolly matinee featuring Mats Gustafson in The Thing trio, then again as part of the 26-piece Fire! Orchestra over at the Academy of the Arts. As one who has been, on and off since the 1980s, sampling what for many years were Free Music Productions' Total Music Meeting cognate presentations, I chose to not go, for reasons best explained by that same long-time aficionado of this festival, who likens listening to free improv to fishing: the listener spends a lot of time with a line in the water, awaiting bites which sometimes never come. No doubt a hearty cup of tea, but not a flavor I savor. Be all that as it may, everything I heard after the fact from many who attended was enthusiastically positive.

What I opted for instead was a couple of hours of rehearsal and soundcheck on the main stage by bassist Moppa Elliott's septet version of Mostly Other People Do the Killing (MOPDTK), and that was revealing as well as enjoyable. Joining Elliott and longtime cohorts Kevin Shea on drums and saxophonist Jon Irabagon was trumpeter Thomas Heberer, a local luminary, standing in for regular Peter Evans. Added to that founding quartet were pianist Ron Stabinsky, banjoist Brandon Seabrook and trombonist Dave Taylor. Elliott put them through the paces of several arrangements, making sure the myriad twists, turns, jump cuts and other sudden shifts were collectively well-choreographed. This proved to be good training for the evening's concert, and more on that in its turn.

The afternoon's other activity was to spend some daylight time with a five-photographer exhibition in the lobby of the main hall, images from across the 50 years of the festival by Ludwig Binder, Anno Wilms, Detlev Schilke, Barbara Eismann - and myself. It was curated by JazzFest's longtime associate coordinator Bianka Goebel, and I salute her for a beautiful, well thought-out installation. I was proud to be a part of it, and hope my colleagues felt their work to be in as good company as I felt mine was.

Pianist Jason Moran was the closing evening's opening act with his Bandwagon trio, Tarus Mateen on bass and Nasheet Waits on drums. They've worked together long enough to develop an empathetic telepathy akin to that of Keith Jarrett's Standards trio. When I say their hour seemed to pass in about 10 minutes, that is meant as a high compliment. Moran's hybridizing ideas went off in several directions, but never all at once; there was method enough for his colleagues to follow in support as well as redirect the proceedings when the leader seemed to be verging on ADHD. Their collective bubbling and fulminating was constant, keeping everyone, players and listeners alike, on their toes. No matter what stylistic rock one tried to pin Moran under, he would wriggle out from beneath it and head fearlessly elsewhere. Two names he invoked were his teacher, the late Jaki Byard, and another departed giant, Sam Rivers, a former colleague. Both would have loved this gig.

Moran was also in charge of the second act, his Fats Waller Dance Party, though it was, in comparison to the Bandwagon performance, a confection. Nicely done, yes, but perhaps more a propos for Broadway than this jazz festival. His CD with this aggregation has since been nominated for a Grammy, though in saying so I would also remind the reader that Grammy awards are primarily *industry* awards. But anything with rhythms evoking early Santana will meet with favorable predisposition from this ex-hippie, and it is hardly news that one of Waller's greatest gifts, besides being as engaging an entertainer as ever lived (like Louis Jordan's wit overlaid onto Dooley Wilson's Sam persona from "Casablanca", though far more fleet-fingered on the ivories) was an ability to transform pedestrian ditties into sparkling finished miniatures that played well on radio. Waller also penned several classics all his own, and Moran's repertoire encompassed both, while adding his own eclectic spin to all the proceedings.

What I couldn't get past with his Waller schtick was the big head, a papiermache grotesque of a sort one might expect to see on whatever the French call a carnival midway. It could have passed for silly and lighthearted except for two things which are not unrelated: The figurehead has a cigarette in its mouth, and when Moran took up the microphone to speak while wearing the costume, he held the mic up under its throat, looking for all the world like he was using one of those

devices for people who have had their larynxes removed - usually for reasons related to smoking. To my eye, that came across as borderline sinister, but the band partied on and was a great hit.

MOPDTK closed things out with a round-robin tour of tunes all named for towns in leader Elliott's native Pennsylvania, and all seven players got their turn in the spotlight, each setting off his own variety of fireworks in the process. Raymond Scott and the Marx Brothers came to mind, in the sense of orchestrating anarchy without trying to subdue it. They are pranksters with an edge rather than attitude, using their prodigious chops judiciously but generously. Their collective vibe is engaging, amusing and amazing. They can span whole decades of musical history as easily as falling off a log while leaping tall buildings at the pace of a speeding locomotive. Pianist Stabinsky's interlude was a whirlwind survey of 300 years of piano music. Drummer Shea's sense of stage theatrics leans toward Han Bennink from a Matt Wilson direction. Trombonist Taylor, the senior statesman of the group, is a master of his axe. Brandon Seabrook is widely known as an incendiary player, and with good reason. The core quartet burns on, brighter for these augmentations. It's all good.

If there is truly nothing new under the sun, these guys have at least found new ways to combine the old and the new, thoughtfully interpreting and building upon deep historical sources as well as more widely-known popular musics, reinterpreting and re-visioning, enjoying the present moment fully by being not unmindful of the past. This is the sort of music that disproves all those 'jazz is dead' jeremiads and makes me feel reassured for the future.

MOPDTK was a good choice to take things out on the main stage for 2014, just as the entire program was a high note for Bert Noglik to go out on. That 2014 also saw the best ticket sales in years - most concerts were sold out - was icing on the cake. 2014 also marked the retirement of long-time (30+ years) Production Manager Ihno Von Hasselt, a dedicated team player who has translated flights of fancy into what is possible for a varied succession of Artistic Directors. His unofficial retirement celebration featured, amongst much great bonhomie, a uniformed fife and drum band, spiked helmets and all.

It'll be interesting to see what the incoming Artistic Director, British writer Richard Williams, will do to lead JazzFest further into its sixth decade. The shoes to fill are large, and the heritage of this festival is a long and proud one - booing and all...

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Gerd Dudek and Aki Takase during soundcheck for Celebrating Eric Dolphy concert.



Kurt Elling warming up with the WDR Big Band.



Francesco Bearzatti's Tinissima Quartet in performance: Danilo Gallo, bass, Bearzatti, reeds, Zeno De Rossi, drums and Giovanni Falzone, trumpet.



Daniel Humair's Quartet Sweet & Sour in performance: Emile Parisien, sax, Humair, drums, Jerome Regard, bass and Vincent Peirani, accordion.



Mostly Other People Do The Killing in rehearsal/soundcheck: Brandon Seabrook, banjo, Dave Taylor, trombone, Moppa Elliott, bass, special guest Thomas Heberer, trumpet, Kevin Shea, drums (partially obscured), Jon Irabagon, saxophones.
Not pictured: Ron Stabinsky, piano



Jason Moran in performance with his Fats Waller Dance Party.



Vincent Peirani of Daniel Humair's Sweet & Sour Quartet at soundcheck.



Brandon Seabrook of Mostly Other People Do The Killing on tenor banjo at rehearsal/soundcheck.



Elliott Sharp at rehearsal/soundcheck for his Tribute: MLK Berlin '64.



Archie Shepp rehearsing (with Jasper Van't Hof) at the Kaiser Wilhelm Memorial Church.



Bassist Darryl Hall and pianist Carl Morriset of the Archie Shepp Quartet at soundcheck/rehearsal.



Jasper Van't Hof getting acquainted with the Schuke organ before his concert with Archie Shepp in the Kaiser Wilhelm Memorial Church.



Alex Von Schlippenbach warming up before the Celebrating Eric Dolphy concert.



Mattis Cederberg of the WDR Big Band at soundcheck.

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CD REVIEW

ARTIST: AARDVARK JAZZ ORCHESTRA

TITLE: IMPRESSIONS

LABEL: LEO CD LR 695

TUNES: 1.IMPRESSIONS/ 2.URBAN RENEWAL/LOSS & LAMENT/ 3.VISTAS/ 4.THE JOURNEY/ 5.PASSIONE/ 6.ELEMENTAL/ 7.NEANDERTHALEOLOGY; 71:33.

PERSONNEL: Mark Harvey (music director, tp, p), K.C Dunbar, Jeanne Snodgrass, Eric Dahlman (3 only) (tp), Bob Pilkington, Jay Keyser, Jeff Marsanskis (tb), Bill Lowe (b tb, tba), Arni Cheatham (as, ts, fl), Peter Bloom (as, fl, picc; out on 6,7) Michael Heller (as on 6,7), Tom Hall (ts on 1), Phil Scarff (ts, ss, cl), Chris Rakowski (ts, cl), Dan Zupan (bari s, cl, b cl) Richard Nelson or Peter Herman (2,4,5) (g), Lewis Porter (p on 7), John Funkhouser or Victor Belanger (3) (b), Harry Wellott (d) Grace Hughes (2,4) & Jerry Edwards (4,6) (vcl); April 20, 2013 (1,2,4,5), June 1, 2006 (3), or April 14, 2012 (6,7), Cambridge, MA.

The Aardvark Jazz Orchestra has been around for some time, led by composer and multi-instrumentalist Mark Harvey. As he writes in his liner notes for the band's latest release, the group's "aesthetic blends individual, collective, and conducted improvisation within complex notated structures to create a unique musical perspective while taking inspiration from historical and cultural dynamics." With material inspired by such disparate social causes as the housing situation in Boston ("Urban Renewal/Loss & Lament"), the civil rights movement of the Sixties ("The Journey") and the saga of Sacco and Vanzetti ("Passione"), Harvey's heart is clearly in the right place. The real question for me is how such important concerns lead to such static and uninvolved music. Maybe it's the academic setting: this music was recorded on three separate occasions on the MIT campus in Cambridge. Maybe it's the self-importance: hey, we're tackling the really big themes here. Or maybe it's as simple as missed expectations. When I see "jazz orchestra" on the front cover, I'm not really expecting the art song vocalizing by Jerry Edwards and Grace Hughes, the airy floating of the interminable "Vistas" or the ponderous massed sound of "Passione." Whatever. Even their attempt at funk rhythms on "Neanderthaleology" falls short of a convincing performance, plodding along for over seventeen minutes. Good solo by trombonist Bob Pilkington on this one, though, making for the most enjoyable few minutes of the whole session. If self-consciously arty orchestral music is your thing, then *Impressions* is right up your street. Otherwise, I'd steer clear.

Stuart Kremsky

CD review from Volume 41, No. 1: January issue
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CD REVIEW

ARTIST: AKI TAKASE & ALEXANDER VON SCHLIPPENBACH

TITLE: SO LONG, ERIC – HOMAGE TO ERIC DOLPHY

LABEL: INTAKT RECORDS 239/2014

TUNES: Les / Hat and Beard / The Prophet / 17 West / Serene / Miss Ann / Something Sweet, Something Tender / Out There / Out To Lunch. 67:06.

PERSONNEL: Aki takase (p), Alexander Von Schlippenback (p), Karl Berger (vibe), Rudi Mahall (bcl, cl, Tobias Delius/ts, Henrik Walsdorff/as, Axel Dorner/tp, Nils Wogram/tb, Wilbert De j oode/b, Antonio Borghini/b, Han Bennink/dr, Heinrich Kobberling/dr

A pair of pianists give a tribute to an avant garde reed player? Hey, it works! Aki Takaswe and Alexander Von Schlippenbach (from her on referred to as “AT” and “AVS”) put together a simpatico team that captures the sonic vision and passion of Eric Dolphy during a pair of June concert performances in Berlin. The size of the band is as flexible as a Dolphy solo, ranging from a duet to a full meghilla twelve member team with even a doubling of drummers (Heinrich Kobberling/Han Bennink) and bassists (Antonio Borghini/Wilbert De Joode) at times. The reed section of Rudi Mahall/cl-bcl, Tobias Delius/ts, Henrik Walsdorff/as, Axel Dorner/tp and Nils Wogram/tb is augmented by vibist Karl Berger, and the players move in and out like an Agatha Christie novel. As for the music itself? Thes guys mix the tunes of Dolphy’s solo career with the swagger and energy of his stint with Charles Mingus’ band. Tunes such as “Les” and “Out There” have an incessant bop pulse that is dipped in blues, while Walsdorff’s alto is sharp and poignant throughout. A wonderfully traffic jammed feel veers in and out of the assertive “Miss Ann” which as AKs piano searching for something just out of reach, and gloriously ragged “The Prophet” which includes Wograms languidly sliding trombone. A duet betweek AK and Rudi Mahall’s bass clarinet has some exciting interplay with each guy pushing each other in a way reminiscent between Mingus and Dolphy, while the closing “Pout to Lunch” thunders with Bennink’s drums and finishes up like a three legged race on an incline. Exciting music here, reflected of an era and attitude of experimentation that is sorely missing these days.

George W. Harris

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CD REVIEW

ARTIST: ALI BELLO

TITLE: CONNECTION: CARACAS – NEW YORK

LABEL: ZOHO 201313

TUNES: AMARE / IN G / KISS / GUAJIRA / MOFONGO / CAZON / ZAPATEAO / MOLIENDO CAFE / UNTRAVELED. 51:30.

PERSONNEL: Collective personnel: Bello, vln, palmas, minor perc; Jauncho Herrera, g; cuatro, bandola; Pedro Cortes, ac g; Alvaro Benavides, Sean Kupisz, b g; Luques Curtis, b; Neil Ochoa, quitiplas, culo'e puyas; Javier Olivencia, ts, ss; Raul Agraz, tpt, flgh; Luis Perdomo, p; Leonardo Granados, maracas, vcl; Willie Martinez, d; guiro; Jose Moreno, cajon, palmas, perc. No dates listed. Astoria & Brooklyn, NY & New Jersey.

Populated and slick production-wise, violinist Ali Bello could easily be classified as World Music tinged with Jazz and Classical overtones. Mentioned in the liner booklet are also “Pop, R&B, Middle Eastern, Flamenco and especially the many styles of South American music.” The Venezuela native has extensive credentials (all listed on his website) and currently leads two bands both based in Latin roots but slightly different in instrumentation. Fans of South American/Caribbean genres will recognize some of the sideman and even a jazzier like me found a pair of respected names in Luis Perdomo (a favored pianist) and excellent bassist Luques Curtis. All nine compositions (five from the leader) are described in detail in the inside booklet so I won't go into further explanation but will simply say, if one's preferences tend toward salsa-flavored fare, here you go.

Larry Hollis

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CD REVIEW

ARTIST: BEN ALLISON, MICHAEL BLAKE, & RUDY ROYSTON

TITLE: UNION SQUARE

LABEL: ABEATRECORDS JZ 111

TUNES: Strays/ No Other Side/ Compassion/ Flapper/ Big Smile/ Wig Wise/ Angry Angus/ Lucky Man/ Run Southern Boy/ Freedom From Exile 51:59

PERSONNEL: Ben Allison, bass; Michael Blake, ss, ts; Rudy Royston d April 2, 2012, Paramus N.J.

1960 here we come. This is a nice trio recording of original tunes by all band members with Blake the primary soloist. I must admit that this is not my kind of music, but I will try to be fair. First, the strengths: The three play together very well. They all come out of the same style and listen to each other. And they are well rehearsed. Blake is the main soloist---there are just a couple of short solos by Royston and Allison—I would like to have heard more of Allison--- and Blake becomes a bit repetitive. At times he tries to get a Coltrane type sound out of the tenor with some growls and an occasional harmonic, but mainly his tone is smooth, as is his soprano tone, where I didn't hear any Coltrane influence.

The tunes are nice, if not memorable, and are vehicles for improvisation, as most jazz tunes are. Blake contributes four, Allison two, Royston three, and there is one Ellington tune. The opening of "Compassion" reminded me a bit of Coltrane's "Naima."

On the negative side, while all three are clearly able musicians, there is nothing that stands out. This CD did not pass my listening test where I do other things and see if the music grabs me. In this case, it is largely for two reasons: One is because it is not my style, and two, it was repetitive. Although the last two tunes had some excitement.

Bernie Koenig

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CD REVIEW

ARTIST: BERNIE KOENIG/GLEN HALL
TITLE: OVERHEARD CONVERSATIONS
LABEL: SLAM 552

TUNES: HELLO, HOW YA DOIN / THE NEWS ISN'T GOOD / TIME FOR A STIFF DRINK / GOT ME THINKIN' / LOOK AT HER! / TRUST ME / C'MON LET ME CHEER YOU UP / THINGS ARE LOOKING UP / FOR GEORGE / GIVE IT SOME TIME / I UNDERSTAND WHY YOU ARE SO MELANCHOLY / THAT'S WHAT FRIENDS ARE FOR. 65:12.

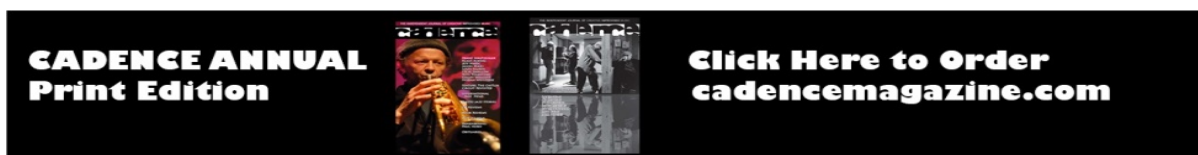
PERSONNEL: Koenig (d, vib), Hall (ts, ss, flt, b flt). august 19, 2013, London, Ontario.

Whether it's partly to do with the recording or not, Koenig's drum sound mars many of these performances for me. There's a distant, muffled sound that – when paired with his frequently busy, rolling style (not too dissimilar from Baby Sommer in approach, if not in success) – seems to flatten things out. There's certainly admirable synergy between the two, and Hall knows how to play for contrast (he often layers long tones atop Koenig's busy patter). But I found the results inconsistent. The heat and lateral energy of the opener suffer from the aforementioned tendencies, but elsewhere things sound rather good: the spare, reflective “The News Isn't Good,” the nimble “Time for a Stiff Drink,” or the excellent series of pieces tucked onto the album's latter half (all featuring Koenig shifting to vibes, significantly). Had these tunes (like the billowing “Give It Some Time” or the closer that features bass flute) been interspersed throughout the program, the composite might be more successful. But as is, the halting proto-swing of “Got Me Thinkin'” or the fairly anonymous church of “Things Are Looking Out” stand out in the wrong way.

Jason Bivins

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CD REVIEW

ARTIST: BOB AVES

TITLE: TRANSLATING THE GONGS

TUNES: THE OUTSIDER / SINULOG BY MIDNIGHT / ALL IN A DAY / CROSSING HOUSES / SLOW TIDU. 30:31.

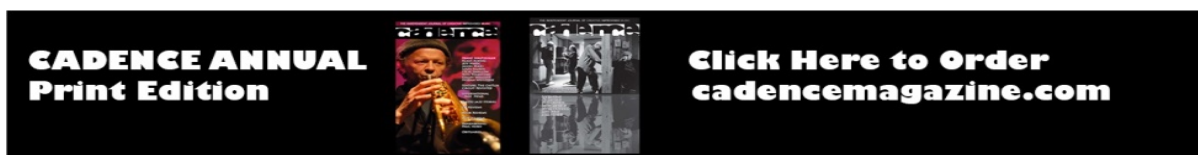
PERSONNEL: aves (g), dan gill (ts, ss), grace nono (vcl), faisal monal (vcl), tony maigue (flt, picc), roger llado (tpt), joey quirino (p), simon tan (b), koko bermejo (d), bo rason (perc), mlo matute (perc), grace bugayong (perc), karatuan kalanduyan (gongs).

Apparently the reissue of a 2006 release (in conjunction with his new release), Aves' recording arrived on a CD-R with a crude photocopied insert. Only five of the original nine tracks listed are actually here on this disc. So based on the production values, I had low expectations. The music, however, is quite enjoyable. It's brisk, bright grooving music for percussion (yes, gongs and steel drums are prominent) along with soprano sax, a 14-string octavina guitar that Aves plays very well, and vocals. In places it reminds me of some of the stuff that was happening in early 1990s, when younger musicians were reinvestigating 1970s fusion, plus Shakti and Codona. And elsewhere it strongly resembles some of Steve Tibbetts' work. Aves is Filipino (and Berklee-educated) and his tunes fascinatingly blend Southeast Asian music with muscular but lithe fusion, creating a heady, very compelling amalgam. After the racing opener, the sultry "Sinulog" is pretty infectious, with lovely fleet playing from Aves. "All in a Day" boasts some arch string textures and harmonies along with densely grouped horns (and a pretty nice turn from Gill). On "Crossing Houses" things change up with some nice textures of billowing clouds, clangs, and taut strings. The sound of kulintang and other traditional percussion instruments give this one a really distinctive flavor, and Aves the composer makes the integration far more seamless than one hears on similar projects.

Jason Bivins

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CD REVIEW

ARTIST: BOBBY BROOM
TITLE: MY SHINING HOUR
LABEL: *ORIGIN 82667*

TUNES: SWEET AND LOVELY / MY IDEAL / JUST ONE OF THOSE THINGS / MY SHINING HOUR / SWEET GEORGIA BROWN / THE HEATHER ON THE HILL / THE JITTERBUG WALTZ / OH, LADY BE GOOD / THE TENNESSEE WALTZ. 57:16.

PERSONNEL: Broom, g; Dennis Carroll, b; Makaya McCraven, d. 3/6-8/14, Chicago, IL.

Broom is one of the best mainstream jazz guitarists out today, sporting a lively, fluid sound. The loose and freewheeling treatments he gives to "Sweet Georgia Brown", "Jitterbug Waltz" and "Sweet And Lovely" are very impressive and the rhythm section of Dennis Carroll and Makaya McCraven give him strutting, bubbling support. "Heather On The Hill" gets a pretty ballad treatment and "Tennessee Waltz" is done in a measured bluesy rendition not far from how Bill Frisell might approach the song. Broom may not surprise much but he has a gorgeous full sound that always makes him listenable.

Jerome Wilson

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CD REVIEW

ARTIST: CEDAR WALTON

TITLE: RELIVING THE MOMENT

LABEL: HIGHNOTE RECORDS HCD 7265

TUNES: OPENING REMARKS / MIDNIGHT WALTZ / UGETSU / FOR ALL WE KNOW / BYRDLIKE / JACOB'S LADDER / IMPRESSIONS. 65:40.

PERSONNEL: Walton, p; Freddie Hubbard, tpt, flhn (3, 5, 7); Bob Berg, ts; David Williams, b; Billy Higgins, d. December 29-31, 1977 and January 1, 1978, San Francisco, CA.

The occasion back in December of 1977 for this performance on (1) by Cedar Walton and his quartet with guest Freddie Hubbard was a salute to the recently departed Rahsaan Roland Kirk held at the Keyston Korner jazz club in San Francisco. Walton's quartet for this engagement included bassist drummer Billy Higgins and David Williams, both of whom would play with Cedar for many years, and the dynamic tenor saxophonist Bob Berg, who would be with the group (sometimes recording under the name "Eastern Rebellion") from 1977-83. Freddie Hubbard, who was a band-mate of Walton in the early 1960s with Art Blakey and the Jazz Messengers, is reunited with Cedar here, joining the group as a guest on three selections. This session carried a good deal of excitement that often comes with a live date, especially one with such eminent personnel. Opening with "Midnight Waltz," a swift blues and one of three Walton compositions on the program, Cedar displays his remarkable ability to maintain interest with idea after idea over many choruses. Freddie also stretches out, playing with a lot of fire on his own "Byrdlike," an uptempo blues. Berg on tenor is a spirited and intense player who is also quite fluid harmonically, as he displays on Walton's "Ugetsu." Higgins and Williams generate great vitality in the over 13 minute-long version of Coltrane's "Impressions," and are similarly strong throughout. It is sad to note that Walton, Hubbard, Higgins, and Berg are no longer with us, but fortunate that listeners are able to "relive the moment" from this energetic 65 minutes of live music performed over 35 years ago.

Don Lerman

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CD REVIEW

ARTIST: BURNT SUGAR

TITLE: ALL YA NEEDS THAT NEGROCITY

LABEL: AVANTGROIDD MUSIC - AVANT GROIDD 2011

TUNES: SONGS: THE COLD SWEAT VARIATIONS/I'VE SEEN THAT FACE BEFORE (LIBERTANGO)/BURNING CROSSES/THE GURU'S LOVER/CLAUDINE/BLIQUES HAFF MOOR FUNN/WHUT ROUGH BEAST? (A)/WHUT ROUGH BEAST? (B)/BLIQUE STATEGEMS/THRONE OF BOOD 33 1/3 (ENCRYPTED VERNACULAR/BLOOD MUSIC
TOTAL TIME 77:51

Here's a band that tries to mix various parts of funk, jazz and soul into one big BBQ sauce of a disc. Some of it works excitedly, some of it comes off as a jam band that doesn't know when to end a tune. Of the former, the take of James Brown's "Cold Sweat" has a hot New Orleanish feel like "Tipitina" with soulful voices veering around Lewis Flip Barnes' trumpet. A latin drum groove allows the husky voice of Lisala" to deliver mystery and intrigue on "'I've Seen That Face Before" and before you know it, you get some other worldly chanting by Abby Dobson and Rene Akan on "Burning Crosses" and asoft spoken poem on "The Guru's Love," segueing into a tribal feel of horns and percussion on the trance like "Claudine." After that, material such as "Bliques Haff Moor Funn" (with Vijay Iyer's piano) and the angry and aggressive "Whut Rough Beast?" provide cataclysmic saxes and guitars that descend into a hard rock abyss. Funky grooves on "Blique Strategems" and Eno-inspired electronic noodles dominate "Throne of Blood 33 1/3" making the album listener wonder if there is one, two or three bands that got together here, as the atmospheres are as different on various songs as party hopping on New Year's Eve.

George W. Harris

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VINYL REVIEW

ARTIST: CHARLES LLOYD
TITLE: MANHATTAN STORIES
LABEL: *RESONANCE - 9016*

TUNES: SIDE A: SWEET GEORGIA BRIGHT(*). SIDE B: HOW CAN I TELL YOU / LADY GABOR(*). SIDE C: SLUGS' BLUES(+).
SIDE D: LADY GABOR(+) / DREAM WEAVER(+).1.25:25.

PERSONNEL: Lloyd, ts, flt; Gabor Szabo, g; Ron Carter, b; Pete La Roca Sims, d. (*) 7/3/1965. NYC. (+) Circa 1965, NYC.

Established some eight years ago Resonance is one of those rapidly increasing labels that release their titles not only on compact disc but on lavishly produced 180 gram vinyl long players. Since their founding there have been issues from Wes Montgomery, Bill Evans, Claudio Roditi, Scott LaFaro, Gene Harris, John Coltrane, Jaki Byard & Tommy Flanagan, plus many more. All of these are new recordings and previously unreleased items. This double lp is a prime example. When these sides were captured in the mid-sixties, reedman Charles Lloyd was on the cusp climbing his first career peak success wise with another future fellow musical travelers named Keith Jarrett, Cecil McBee and Jack DeJohnette. After sideman duties with Chico Hamilton and Cannonball Adderley, Lloyd was anxious to flex his leadership muscles and for his second album under the Columbia logo he employed the returning Szabo and Carter while replacing Tony Williams with Pete La Roca (Sims) on some tracks. His frontline partner Szabo had spent time with Lloyd in the Chico Hamilton unit so they were well-attuned to each other's artistic muses. The Hungarian stringman already displayed his unique style that matured even further in subsequent titles under his own name later in the decade.

One of the saxophonist's most heralded compositions, "Sweet Georgia Bright" inspired by Thelonious Monk's "Bright Mississippi" takes up all of side one with tenor/guitar interplay evolving into the theme followed by solos from both. There are two drum spots, (both punched by rejoined sax & guitar) the initial one brief followed by flurried notes from the leader, then a longer drum workout before the theme and chop ending. A love song to Billie Holiday, "How Can I Tell You" opens the second side with an unaccompanied tenor intro before it states the melody underlined by discrete six-string comps, light upright and tasty brushes. Ron Carter's big bull steps forward after the guitar solo with a thoughtful exploration before the rhythm section drops out for a tenor sax cadenza. The rest of the grooves are taken up by the first version of Gabor Szabo's "Lady Szabo" with flute from the leader over a vamp then the composer's almost sitar-like string work. An intricate script expertly rendered by all hands.

Disc Two moves from the concert setting of Judson Hall to the looser environs of the legendary Slugs' Saloon during the same year. The side-long "Slugs' Blues" has a more improvised feel than the previous numbers and, while not in the form or manner of blues Lloyd had played in his hometown of Memphis as a young man, it does reek with the ambiance of that revered genre. The following second rendition of "Lady Gabor" is almost exactly one minute longer than the Judson Hall version it carries different solo expositions in the tradition of all true jazz performances. The platter concludes with the iconic "Dream Weaver" which along with "Forest Flower" is arguably among the signature songs of Charles Lloyd's entire career. Not a funky romp like "Sombrero Sam" it somewhat signals the hornman's first steps into the Middle Eastern mecca of World Music (along with figures like Yusef Lateef and Ahmad Abdul Malik) and was recorded in the studio for Atlantic a year later.

The pristine pressing does justice to the previously unreleased archival find that fills a hole in the discography of jazz survivor Charles Lloyd.

Larry Hollis

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CD REVIEW

ARTIST: CHIARA IZZI

TITLE: MOTIFS

LABEL: DOT TIME RECORDS DT9026

TUNES: I GET A KICK OUT OF YOU / TRAVESSIA / EL CACEROLAZO / ANOTHER DAY / IT HAD TO BE YOU / CANTABILE / SEGNI DEL TEMPO / MY SHINING HOUR / IL PESCATORE / STOCKHOLM SWEETNIN' / DEEP IN A DREAM. 51:21.

Chiara Izzi sings both American and international songs on (2), her impressive debut album. Possessing an attractive voice with much youthful vibrancy, the talented Italian vocalist is clearly capable of scat singing J. Girotto's breakneck-paced "El Cacerolazo" as well as singing with great emotional depth the pretty Milton Nascimento ballad "Travessia." Izzi and her fine acoustic jazz trio provide fresh arrangements of many of the well-known American standards that fill out the set.

Don Lerman

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CD REVIEW

ARTIST: CHRISTINA DAHL QUARTET

TITLE: LIFE'S CAROUSEL

LABEL: STORYVILLE 10114290

TUNES: INTUITIVE SPRING / THUNDERING HEART / QUEST FOR THE TRUE NIGHTINGALE / LIFETILE / LIFE'S CAROUSEL / NEW SPACE NEW AGE / FOREST GLADE / BLUE LONGINGS. 56:20.

PERSONNEL: Dahl, ts; Niclas Knudsen, g; Jesper Lundgaard, b; Espen Laub von Lillienskjold, d. 11/19/13.

This release is a showcase for the deep, resonant tenor sax playing of Christina Dahl, a sound somewhat in the lineage of Sonny Rollins and Joe Lovano. She shares the front line here with guitarist Niclas Knudsen and they make a lively team, thrashing about together on the fast samba "Intuitive Spring" and play with fast unison lines and abstraction on "Thundering Heart". "Life's Carousel" contains billowing sax-guitar yearning reminiscent of Ornette Coleman's and Pat Metheny's collaboration before switching into a Spanish-tinged groove powered by Von Lillienskjold's excellent drumming.

"True Nightingale" and "New Space" have slow hymn-like progressions that Dahl gradually explores in elegant sweeping motions and Knudsen adds a country twang to "Lifetile" while Dahl hews close to the melody. "Forest Glade" goes from a slow introduction to a delirious Mediterranean melody with the tenor singing and the guitar doing arpeggios while the rhythm section increases the tempo. Dahl has developed a distinctive style of using folk origins to create intelligent music with wild swings of emotion.

Jerome Wilson

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CD REVIEW

ARTIST: THE CLAYTON-HAMILTON JAZZ ORCHESTRA WITH BARBARA MORRISON AND ERNIE ANDREWS

TITLE: THE L.A. TREASURES PROJECT: LIVE AT ALVAS SHOWROOM

LABEL: CAPRI 74132

TUNES: I LOVE BEING HERE WITH YOU/ EXACTLY LIKE YOU/ THE JUG AND I/ HAT'S DANCE/ I'M GETTING SENTIMENTAL OVER YOU/ GOT TO GET BACK TO L.A./ GOODBYE PORKPIE HAT/ RIVER'S INVITATION/ BEAUTIFUL FRIENDSHIP/ I AIN'T GOT NOTHIN' BUT THE BLUES/ TIME AFTER TIME/ FEVER/ JAZZ PARTY 64'

PERSONNEL: Morrison, Andrews, vcl; Bijon Watson, Gilbert Castellanos, James Ford, Brian Swartz, Jamie Hovorka, tpt; Ira Nepus, George Bohanon, Ryan Porter, Maurice Spears, tbn; Jeff Clayton, Keith Fiddmont, Rickey Woodard, Charles Owens, Lee Callet, saxes and woodwinds; John Clayton, arco b; Jeff Hamilton, d, Tamir Hendelman, p, Christoph Luty, b, Graham Dechter, g.. 9/15/13, San Pedro, CA.

The treasures alluded to are singers Barbara Morrison and Ernie Andrews, and what treasures they are. He's in his eighties and she's in her sixties, but they still demonstrate the great skill and musicianship they exhibited in their youth. Each one sings on four of the 13 tracks with instrumentals rounding out the remainder. Co-leader John Clayton wrote all the arrangements. Clayton is a seasoned, in-demand arranger whose charts for his own orchestra exemplify top-level straight-ahead big band jazz. They are consummately performed here by first-caliber Los Angeles musicians.

Of Andrews' four songs, Percy Mayfield's "The Jug and I," is the only actual blues, but the singer infuses all the others, "I'm Getting Sentimental Over You," "Beautiful Friendship," and "Time After Time," with bluesy soulfulness. Morrison does two blues tunes herself, her own funky "Back to L.A." and Mayfield's gospelly "River's Invitation," along with exquisite interpretations of "Fever" and "Exactly Like You." Both singers paraphrase melodies exceptionally well; when they depart from the actual tunes, their melodic lines fit the chord changes and context ideally. And they both can swing confidently.

Band features include the opening "I Love Being Here With You," that spotlights the trombone section collectively and individually; the barnburner "Jazz Party," where the two tenorists battle each other in a race to the finish line; and Charles Mingus's delicate paean to Lester Young, "Goodbye Porkpie Hat," with its bowed bass melody and mournful alto flute.

David Franklin

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CD REVIEW

ARTIST: CONTE CANDOLI

TITLE: SINCERELY, CONTI

LABEL: BETHLEHEM BCP-1016

TUNES: FINE & DANDY / NIGHT FLIGHT / I CAN'T GET STARTED WITH YOU / ON THE ALAMO / TUNE FOR TEX / THEY CAN'T TAKE THAT AWAY FROM ME / EVERYTHING HAPPENS TO ME / I'LL REMEMBER APRIL. 23:28.

PERSONNEL: Candoli, tpt; Claude Williamson, p; Max Bennett, b; Stan Levey, d. No dates listed. Hollywood, CA.

Just got done watching (for the umpteenth time) an old Jimmy Stewart/Kim Novak movie Bell, Book & Candle. Not only did it have the wonderful Elsa Lancaster and great Ernie Kovacs in the cast but also had a spot with the Brothers Candoli & a very young Jack Lemmon on bongos burning a flag waving take of "Stormy Weather". Veterans of the big bands and the Southern California "Cool School" scene, Conte was the soloist while the older Pete was chiefly concerned with arranging. They mainly participated in recording sessions as sidemen but they did manage to was a few albums under their own names. Here the trumpet man investigates eight charts, six recognizable standards plus a pair of lesser knowns "Tune For Tex" & "Night Flight" none of which were written by Candoli. Joining the 27-year old are three west coasters of considerable renown, Claude Williamson, Max Bennett and the almost forgotten Stan Levey sometime in the late fifties. The program holds few surprises, it opens and closes with fast clips that wind up with trades of fours with the drums, some muted horn on the following title plus a brief bass solo from Bennett, a pair of medium ballads with "I Can't Get Started" & "Everything Happens To Me" ending with the Dizzy version of the April anthem. A satisfactory but abbreviated introduction to an almost forgotten trumpet man.

Larry Hollis

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CD REVIEW

ARTIST: CREATIVE MUSIC STUDIO
TITLE: ARCHIVE SELECTIONS, VOL. 1
LABEL: *INNOVA 805*

TUNES: DISC ONE: UNTITLED 1-4* / MAY DAY+ / CHILD OF THE NIGHT+ / I AM A LEAF FOR TODAY+ / 7INC~ / ASHIATA# / OKIDANOKH#. 58:53.

*ED BLACKWELL (D), CHARLES BRACKEEN (SS, TS), NOVEMBER 22, 1980.

+DAVID IZENZON (B), INGRID SERTSO (VCL), KARL BERGER (P, VIB), APRIL 30, 1977. ~FREDERIC RZEWSKI (P), URSULA OPPENS (P). OCTOBER 1978. #LEROY JENKINS (VLN), JAMES EMERY (G). APRIL 23, 1977.

DISC TWO: UNTITLED 1-3* / CMS SCENE 1-3+ / TWO BY TWO+ / UNTITLED. 59:54.

*OLU DARA (TPT, HCA), CMS PARTICIPANTS. 1981. +OLIVER LAKE (AS, FLT), MICHAEL GREGORY (G), JAMES HARVEY (TBN), CMS PARTICIPANTS. 1976 AND 1979. #ROSCOE MITCHELL (REEDS), GARRETT LIST (TBN), CMS PARTICIPANTS. 1977.

DISC THREE: OY* / UNTITLED* / MERDEVIN* / CALL AND RESPONSE+ / BERIMBAU SOLO+ / KUUMBA SORA# / DEMBA TENKEREN# / DISCO GATE#. 58:55.

PERSONNEL: *Ismet Siral (ney, flt, ss), Steve Gorn (bansuri flt), CMS participants. July 1980. +Nana Vasconcelos (vcl, berimbau), CMS participants. July 1979. #Foday Suso (kora), Adam Rudolph (perc), Hamid Drake (d), John Marsh (b). 1980. All performances, Woodstock, NY.

What an absolute treat this one is. The fabled Woodstock, New York, institution CMS, which in the 1970s was a place for intensive musical collaboration and study once likened to an “alternative ashram,” has only rarely had recordings of its activities available to the public. The good people at Innova have charged out of the gates with this 3-disc treasure, tantalizingly named the first volume in an ongoing series. The music is by and large quite successful, featuring participants who are immediately recognizable to readers as well as numerous unsung improvisers. With extensive liners and documentation, and not overall marred by the release’s occasionally inconsistent recording quality, this is a treasure trove.

The first disc is devoted to “Small Groups.” A tart duo between Charles Brackeen and Ed Blackwell gets things started, opening with spacious and avian soprano set against Blackwell’s always amazing rhythmic patterns, that just plain rock. After a folkish second piece, they unveil a craggy, rapidly stair-stepping theme that vaguely recalls Lake’s “Zaki” but evolves into a more Ornette-ish performance. Izenzon’s solos are very robust and occasionally quizzical, as when he mimics knocks on a door and answers gruffly “go away, I’m practicing.” It’s a great opportunity to hear this distinctive bassist unfettered. When he’s joined by Sertso and Berger, things get just a shade more conventionally. There’s a bit of an Annette Peacock feel to Sertso’s vocals (elongated, slightly breathy), and Berger provides spacious and thoughtful commentary, especially his vibes on the abstract, whalesong-like “I Am a Leaf for Today.” The bracing, complex

piano duo is a real archival find, and the two “classical” musicians (each of whom has well-known and lengthy associations with improvisers’ collectives) create some seriously dynamic music. And the duos for Jenkins and Emery are exquisite, filled with real lyricism, lush lines and chords, and palpable empathy.

The second disc is orchestral, and most of the (uncredited) participants acquit themselves pretty well throughout. These kinds of workshop performances reflect the pedagogical and communitarian impulses of the 1970s fully, but the music is pretty good on its own merits. Olu Dara is in a sassy mood on the bluesy “Untitled 1,” with harmonica, vocals, and barrelhouse piano. “Untitled 2” lingers for a time in droning texturalism before sprinting forward. And there’s a kind of stuttering proto-funk on “Untitled 3,” with some grooving keys and spring-loaded guitar too. The four brief pieces with Lake and his frequent playing partner Michael Gregory are really satisfying. They get into a bit of a lurching groove on the first piece, followed by a spaciouly abstract number, concluding their ensemble work with a rousing, swaggering street-dance chock full of great horn section work (especially the righteous trombone solo!). The large ensemble disc is capped off by Mitchell at his most 1970s quizzical, darting and cawing and poking from the thick textural hive. Things boil down until there eventually just a duo for him and List, their music wrought of super-spare pointillism and squeak.

The third disc is characterized by serious jamming, with some blazing pieces led by Siral and Gorn (“Oy” has a wailing guitar solo that somehow works really well in the otherwise earthy textures). The music is shaggy in the right degree, and the participatory vocals and whistles are fitting overall. The untitled percussion and flute piece bears a strong resemblance to Codona, as does “Merdevin.” Speaking of that well-loved trio, Nana Vasconcelos’ solo piece is a pleasure. The workshop quality of the “Call & Response” piece is similarly infectious, reminding of some of the stuff Don Cherry used to get up to in his late 1960s and 1970s performances. One of the greatest pleasures is the opportunity to hear archival stuff from Suso’s Mandingo Griot Society, with funky interaction between Drake and Marsh’s electric bass, and loads of zesty kora and percussion. Best is the brisk, danceable “Demba,” but the mid-tempo “Disco Gate” features the most expressive work from Suso, and a winning explanation of his instrument’s lineage to the audience. It’s a fine conclusion to this release, one I imagine most readers will enjoy considerably.

Jason Bivins

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CD REVIEW

ARTIST: DANISH RADIO BIG BAND

TITLE: A GOOD TIME WAS HAD BY ALL

LABEL: STORYVILLE RECORDS

For complete personnel and tracks, go to: <http://www.storyvillerecords.com/products/a-good-time-was-had-by-all-1088616>

Yeah, I know...you think of a big band from Denmark and say to yourself, "sterile, unswinging and stiff." Let me tell ya-Denmark is SVINGING! They are one of the top three readers of this website, right along Israel and the Bay Area. Besides, to stay together for 50 years, as this jazz orchestra has done, you've got to be doing something right, and this 5 disc set shows they've passed the test of time.

What Storyville has basically done here is take selected highlights from albums that the DRBB performed on since the 60s on various labels, mostly on Storyville itself as well as Stunt and Hep. They come across sort of like a European version of The Tonight Show Band-the best studio studs around with great tone, a great collection of charts and an ability to adapt to whomever the guest artist is that they are serving.

To mention every album would take forever, but some of the strengths of the band are evident in that they can work with a 1966 Stan Kenton with some wonderful solos by Rolf Billberg on "Stella By Starlight" while the whole band can rollick on "Malaguena." A local lingo-ed take of "Music Maestro Please" with Lise Reinau and Otto Brandenburg is a bopping hoot, while Ben Webster growls like a well fed lion on "Cry Me A River" and "Old Folks." That combo was a match made in Ducal heaven!

Thad Jones gets the band strutting in 1978 at the Montmartre International Jazz Fest with some hip charts, and Ernie Wilkins builds a sonic frame for Michael Hove's alto on "Day Dream." Even Georgie Fame gets int the act, and he's cooler than hot on "I Put A Spell On You" and "City Life." Some sophisticated sounds are created when Eliane Elias and Bob Brookmeyer come together on "So In Love" and Phil Woods bops with delight on a Jim McNeely chart called "Tripple Metamorphosis." The band can even do samba as Brazilian vocalist Silvana Malta sounds wonderfully steamy on "Suingando" and "Back to Brazil." Artsy pianist Martial Solal modernizes up on some 1999 McNeely charts like "DRJO No. 1, and Latin Lover Michel Camilo caresses the ivories on a passionate 12 minute "Why Not." Through it all, the music, like the best of referees, is never overly noticed; you only appreciate the sounds and grooves they create. Sometimes they feel like vintage Woody Herman, other times the saxes are reminiscent of 70s Basie, but through it all, they keep the toes tapping and the head bobbing...for 50 wonderful years. Consider this set an invitation to check out the individual albums, especially the Webster encounters.

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CD REVIEW

ARTIST: DAVE LIEBMAN BIG BAND
TITLE: A TRIBUTE TO WAYNE SHORTER
LABEL: MAMA RECORDS 1047

TUNES: INFANT EYES / SPEAK NO EVIL / YES OR NO / NEFERTITI / EL GAUCHO / IRIS / BLACK NILE. 66:44.

PERSONNEL: Liebman, ss, wooden flt; Mats Holmquist, arr; Gunnar Mossblad, dir, ss, as, flt; Tom Christensen, as, flt; Dave Riekenberg, ts, flt, cl; Tim Ries, ts, cl; Chris Karlic, bari s, cl; Bob Millikan, Brian Pareschi, Dave Ballou, Danny Cahn, Patrick Dorian, tpt, flgh; Tim Sessions, Jason Jackson, tbn; Scott Reeves, tbn, alto flgh; Jeff Nelson, b tbn; Jim Ridl, p; Vic Juris, g; Tony Marino, b; Marko Marcinko, d. 2/2&3/14. Hoboken, NJ.

A jazz saxophonist saluting another jazz saxman, not the most novel of ideas was the first thought that went through my mind and it must be admitted up front that this writer is not the biggest fan of the fishhorn but Liebman has amassed quite an impressive resume with a massive discography over the years. His work with Miles and the group Quest were probably the high points so far and he seems to have gotten away somewhat from his heavy Trane trimmings of yore. Several of the player listed above have been on board for several years and eagle-eyed Cadence readers will no doubt see some familiar names among the personnel. The charts from arranger Holmquist are not all that adventurous but serve as good platforms for the soloists. Although Liebman is the main featured solo voice he leaves plenty of room for some of the other sidemen to make their personalized statements. Big Band buffs will enjoy this but there is a dvd from a couple of years ago that is even more exciting.

Larry Hollis

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CD REVIEW

ARTIST: DAVID HANEY

TITLE: SOLO

LABEL: CREATIVE IMPROVISED MUSIC PROJECTS #402

TUNES: PRANCING PRETTY HANGUP/KHARTOUM/HOUSE PARTY STARTING/HAT MINUS BEARD/CONFLAGRATION/FREEDOM #35/OLD 52ND STREET RAG/RUTLESS RUTLESS/VERY SPECIAL/BROKEN WEASEL/FREEDOM IMPROVE SUITE/BA BOO BE BA/CATFISH BLUES/GONE AWAY TIME: 69:21

PERSONNEL: David Haney (p)

This is a recording dating back from 2011 when pianist David Hanley put together fourteen of his own compositions as solo pieces. His touch and deliver comes across as a mix between an extroverted Claude Debussy and a slightly jazz Eric Satie. He uses thoughtful impressionistic moods on “Khartoum” and “Prancing Pretty Hang-up” but with a jazzy charm, while Satie’s playfulness pops up on the three part “Freedom Improv Suite” and the “House Party Starting.” Lovely hues similar to Bix Beiderbeck’s “In A Mist” are inted at on the dreamy “Broken Weasel” and “Gone Away” Haney can also get into a playful spirit on the bopping and swinging “Very Special” and the peek a booing “Ba Boo Be Ba.” A nostalgic touch is refreshing on “Old 52nd Street Rag” just before he trudges into a rivulet on “Rutless Rutless.” He’s got a fresh way of mixing up uses of block chords to sustain a theme just before bouncing of the dive board into single note runs, creating a rich tension on each piece. Very personal musings here.

George W. Harris

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CD REVIEW

ARTIST: DAVIDE MERLINO, DARIO TRAPANI, SIMONE PRANDO, & RICCARDO CHIABERTA

TITLE: NEST OF GIANTS

LABEL: MU-MUSIC NO NUMBER

TUNES: NEST OF GIANTS/ WHAT HAPPENED TO MABEL/ PP MY DEAR/ NEW LANDS (IMPRO #1)/ PENGUINS MATING SEASON/ IN LOVE FOR KIKI/ SNOW STORM/ OUT OF THE BLUE (IMPRO # 2) / MESHES OF THE DAWN/ SMILLA'S DREAM/ YOGA 48:34

PERSONNEL: Davide Merlino, vib, glock, celesta, Harmonium, d, rhodes; Dario Trapani, g, baritone g, harmonium, synth, rhodes, wurlitzer; Simone Prando, elec bass, acoustic bass, harmonium, p, wurlitzer, Riccardo Chiaberta, d, p, synth, rhodes, wurlitzer Mosfellsbar, Iceland 18---25 April 2014

Another jazzy pop record, which is not something I enjoy listening to. In this case the really hard, solid, rock drum-beat on some of the tracks got in the way of me trying to listen to everything else. Yes, it is because I am a drummer. But getting past that, the tunes, all written by band members, have a nice pop feel to them, almost crying out for lyrics. The improvisations on them are also fairly melodic, which just enhances the pop feel.

The players are all competent, but given the nature of the music, there is not a lot of stretching going on. The one thing I do like about this record are the textures the band gets using all the different keyboards, especially when the Wurlitzer backs up the glockenspiel or the vibes. I also like the noise from a synth to emulate the "Snow Storm." And perhaps the stodgiest piece on the CD is "Out of the Blue" with a very heavy rock drum-beat while the other musicians try to improvise in a looser style. And there is two-minute silent period in the middle of "Yoga." There is mention of a poem in the insert. Was it supposed to be recited here?

If you are into electronics in a rock type setting, then you might like this.

Bernie Koenig

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CD REVIEW

ARTIST: DENA DEROSE

TITLE: WE WON'T FORGET YOU: AN HOMAGE TO SHIRLEY HORN

LABEL: HIGHNOTE 7263

TUNES: YOU STEPPED OUT OF A DREAM / SUNDAY IN NEW YORK / QUIETLY THERE / A TIME FOR LOVE / DON'T BE ON THE OUTSIDE / YOU WON'T FORGET ME / I JUST FOUND OUT ABOUT LOVE / BIG CITY / YOU'RE NEARER / WILD IS LOVE / THE GREAT CITY. 50:28.

PERSONNEL: DeRose - vcl, p, org; Martin Wind - b; Matt Wilson - d + Jeremy Pelt - tpt; Eric Alexander - ts; Gary Smulyan - bars. 1/12-13/2014, Paramus, NJ.

In an era with far too many "jazz" singers floating about it gets hard to ferret out the good ones who know the music, not merely the image. Dena DeRose is one of the good ones. She should be a lot better known than she is. But at least she's been recorded consistently since her first release back in 1995 and has built a solid catalogue of recordings. Her latest, *We Won't Forget You*, a tribute to fellow jazz vocalist/pianist Shirley Horn, is her twelfth album.

Oddly, DeRose has been compared to Horn but frankly I don't hear it, vocally. Perhaps it's because, unlike most singers who accompany themselves on piano, DeRose, like Horn, is a fairly accomplished instrumentalist. Where she should be compared to Horn is in her individuality. It's obviously a lesson she learned from the late venerated singer. Also, like Horn, she chooses her accompanying musicians with great care. In this case, her rhythm section cohorts are bassist Martin Wind and redoubtable drummer-for-all-seasons Matt Wilson.

DeRose's program consists material culled from Horn albums both before her semi-retirement ca. 1965 and after her return in the 90s (with a slight emphasis on the former). She focuses not only on the ballads that Horn was noted for but there's also a nice sprinkling of her more uptempo numbers. Interestingly she strikes gold with three tracks from one of Horn's lesser albums: 1965's *Travellin' Light*. She's particularly effective on "Don't Be On The Outside" with a lightly swinging tempo, confident voice and solid, expansive piano solo. Apart from "You Stepped Out Of A Dream" and "Sunday In New York" she chose songs that are lesser-heard but deserving of wider exposure. (One of Horn's strong points was the programs she'd choose.) She's accompanied by several guest soloists: trumpeter Jeremy Pelt (with a nice counterpoint on the title track) and saxophonists Eric Alexander and Gary Smulyan, who delivers a particularly effective bari solo on "Big City". De Rose has come up with a winner and done something that can be rather difficult: she's released a tribute album that is not at all imitative and bears a sincere homage to someone who means a lot to her.

Robert Iannapollo

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CD REVIEW

ARTIST: ED PALERMO BIG BAND

TITLE: OH NO! NOT JAZZ!!!

LABEL: CUNEIFORM 380/381

TUNES: DISC ONE: INCA ROADS / THE UNCLE MEAT VARIATIONS / LITTLE UMBRELLAS / THE DOG BREATH VARIATIONS / CHUNGA'S REVENGE / LUMPY GRAVY / THE BLACK PAGE / AMERICA DRINKS AND GOES HOME*.

DISC TWO: MOOSH / PRELUDE TO AN INSULT / WHY IS THE DOCTOR BARKING? / A CATASTROPHE (IS JUST AROUND THE CORNER) / LET'S REPRODUCE / AN ESCAPE NONETHELESS / NOSTALGIA REVISITED (FOR SUSAN) / THE INSULT / GOOD NIGHT EVERYBODY! AND GOD LOVE YA!* / SHE'S SO HEAVY / UNTITLED HIDDEN TRACK. 111:44

PERSONNEL: Ed Palermo – as, arr; Ronnie Buttacavoli, John Hines, Bonnie Buttacavoli, Bonnie Hines – tpt; Charles Gordon, Joe Fiedler – tbn; Matt Ingram – b tbn; Cliff Lyons – as, clt; Phil Chester – as, ss, flt, picc; Bill Straub – ts, ss; Ben Kono – ts, flt, oboe; Barbara Cifelli – bars, b clt, clt; Katie Jacoby – vln; Bruce McDaniel – g, vcl; Ted Kooshian – kybds; Bob Quaranta – p; Paul Adamy – el b; Ray Marchica – d. + Napoleon Murphy Brock – vcl (Inca Roads); Gary Schreiner – acc (Chunga's Renvenge); Mike James – vcl (on *); John Palermo – mandolin.

Although he's been arranging for big bands since the 1980s as well as leading his own ensembles, Ed Palermo only really began to be known to the public at large since he started directing his big band in original arrangements of Frank Zappa material. They first surfaced on 1997's "Plays The Music Of Frank Zappa". What was surprising was how Palermo was able to dig right into the spirit of Zappa's music and even expand upon it without sounding like a slavish imitation or tribute band. Since then he has released three other albums of Zappa material. Oh No! Not Jazz!! is the latest. It's a two disc set, the first featuring Zappa material and the second Palermo's own big band charts.

The Zappa selections focus mainly on early material with "Inca Roads" and "The Black Page" being later. This man knows Zappa's music. It's there in the little details. During "Dog Breath Variations" he interpolates a linking phrase from "Call Any Vegetable", thereby neatly illustrating Zappa's idea of conceptual continuity. The album opens with a terrific take on "Inca Roads". It features a guest appearance by Napoleon Murphy Brock who was on the original recording (on Zappa's One Size Fits All album). I do have to say though, that as good as this is, it still isn't the best cover of this tune. That's to be found on Finnish Baroque Ensemble Ambrosius' Zappa Album. (It's amazing how adaptable Zappa's material can be.) Perhaps the only misfire on Palermo's disc is "America Drinks And Goes Home", a Zappa lampooning of country club culture. Mike James' vocals come off as a bad impression of the smarmy vocals on the Zappa original.

As for the second disc, Palermo's material shows he's not a one trick pony. He has his own ideas. It opens with a swinging big band chart on a composition by David Leone, "Moosh". Palermo subjects it to a variety of tempo shifts with solos by the leader on alto sax and violinist

Katie Jacoby. The band, which is solid, deftly even slips into a reggae mode for a few bars without sounding forced. Palermo's "Prelude To An Insult" begins with the closing phrases from the prior piece. Is Palermo going for his own version of conceptual continuity? After a bizarre and effective intro "Why Is The Doctor Barking?", the band adopts a fast 2/4. It recalls Raymond Scott. There is one misfire here as well, "Good Night Everybody, God Loves Ya!" It sounds like Palermo's take on Zappa's "America Drinks....". The Zappa original is from 1967 and its target of drunken country club sleaze was relevant but in 2014, it sounds forced. And Mike James reprises his pseudo- low rent Sinatra routine here (as he did on the first disc) with even more dismal results. But apart from those two lapses, this is a fine addition to Palermo's discography and it shows that Zappa's material has a life beyond his vision.

Robert Iannapolo

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CD REVIEW

ARTIST: ERIC STARR GROUP

TITLE: SUCH IS LIFE

LABEL: *BRONX BOUND RECORDS*

TUNES: CAN SPRING BE FAR BEHIND / THE CONJUROR / DREAM ME PART I / DREAM ME PART II / SUCH IS LIFE / COMMOTION / QUIETUDE / DRUM SOLO / IN THE SPIRIT / FOR BETTER OR WORSE (FOR M.A.N.). 54:38

PERSONNEL: Eric Starr - d, vb, kybds, p, perc; Nelson Starr - vcl, p, g; Iain Ballamy - ts; Ike Sturm - b; ETHEL - string ensemble (musicians unidentified) ; Alex Freeman - tpt; Greg Smith - frh; Jeff Miers - g. recorded 2013, New York, Garrison, NY and Buffalo, NY

It may seem odd that a drummer-led session be featured in a vocal round up but Eric Starr's *Such Is Life* qualifies since it features a liberal amount of vocals by his brother Nelson Starr (who also plays piano and guitar). As a singer, Nelson Starr seems to timbrally draw from rock singers (Sting might be a point of reference?) but he clearly has a jazz singer's way with a melody line. And when he cuts loose (*In The Spirit*), his jazz grounding comes to the fore.

The real strength of this date however comes from the arrangements. Although the core group consists of the two Starrs plus British tenor saxophonist Iain Ballamy and bassist Ike Sturm, the group is frequently rounded out by several other horn players. ETHEL, a New York City new music string quartet, adds a different dimension to several tracks. Ballamy contributes several meaty solos and a nice breathy take on the closer "*For Better Or For Worse*". That tracks also contains nice piano by Nelson Starr throughout. And behind everything is Eric Starr's drums, well-orchestrated and never dominating the music.

Robert Iannapallo

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CD REVIEW

ARTIST: THE EVERGREEN CLASSIC JAZZ BAND

TITLE: EARLY TUNES 1915-1932

LABEL: DELMARK RECORDS - JUMP RECORDS 12-37

TUNES: SOMP OFF, LET'S GO/ON THE BAY OF OLD BOMBAY/APEX GLUES/GOT EVERYTHING/BLUES IN THE AIR/MINOR DRAG/SWIPEY CAKE WLK/PLAY ME A FRIGID AIR/STOCK YARDS STRUT/NAPPY LEE/SHE'S FUNNY THAT WAY/EVERY EVENING/KANAGAROO HOP/ WA WA WA/ PUT 'EM DOWN BLUES/RING DEM BELLS/DIN DONG BLUES. 69:32.

Listening to these 17 songs from before The Great War into The Great Depression makes you realize how far music creation and listening has changed. Back in these days, each tune was a concise 2-3 2/2 minute statement, and every note and part of a melody meant something. A solo had to make every thought count as time was precious. The eight men that make up The Evergreen Classic Jazz Band don't treat the songs by Fats Waller, Scot Joplin, Jimmie Noone and Duke Ellington as museum pieces; rather, they spotlight the importance of a concise and cogent theme, mood and melody. In contrast to music today where never ending songs have never ending and pointless solos, each artist does what jazz originally set out to do, which was to "tell a story." These guys tell it!

Happy rhythms and breaks are provided by the team of Al LaTourette/banjo, Tom Jacobus and Dale Roach/tp, with happy moods and peppy solos on "Ring Dem Bells" and "Stomp Off, Let's Go." Steady two beats made for dancing with your partner mix with polyphony between Craig Flory's trumpet and David Holo's cornet on "Stock Yards Strut" and the gentlemanly gait no "Swipesy Cake Walk." The reeds cackle on the two beat ditties "Every Eveining" and they get fluffy on "Kangaroo Hop" while David Loomis" delivers a peppy and joyful solo on "Put 'Em Down Blues." Bouncing tubas and slinky trombones glide and stride like a parade and vintage Chicago jazz features Jake Powel's soprano sax on "Blues In The Air." Solos pop in and out amongst the polyphony like minstrels on a street festival, yet each instrument has its own voice, sound and style. Infectious, this disc makes you wonder when the music started taking itself too seriously.

George W. Harris

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CD REVIEW

ARTIST: FAREED HAQUE

TITLE: TRANCE HYPOTHESIS

LABEL: DELMARK DE-5012

TUNES: MELLOW MOOD / POONJOB IN THE PUNJAB / TRANCE HYPOTHESIS / CHITLINS 'N; CHUTNEY / GNOSSIENNE 1 / HYMN OF THE ANCIENTS / SABA / IN THE BOLLYHOOD / DOWN TO THE ROOT / COWBOYS AND INDIANS. 62:07.

PERSONNEL: Haque, g; Indajit Banerjee, sitar; Essam Rafea, oud; Shivalik Ghoshai, tabla; Zach Weiss, b flt; Tony Monaco, org; Willerm Delisfort, p, el p; Alex Austin, b; Greg Fundis, d, el d; Clarice Cast, perc; Nirmalya Roy, vcl; Mathew Tembo, vcl, kalimba. 6/2013. Chicago.

Without question, guitar master Fareed Haque is the most recognizable musician present on these compact discs. His career choices have been far from safe and he seems to delight in challenging settings, the more eclectic the better. Cadence readers perhaps know him best from his association with the fusion combo Garaj Mahal but he has also been affiliated with the California Guitar Trio, the Klezmonauts and the Flat Earth Ensemble. Liner note scribe explains everything that is happening on this particular disc in his thorough liner notes only slipping slightly when he mentions a Hank McDuff (perhaps a typo combination of Hank Marr & Jack McDuff?) between Jimmy Smith and Jimmy McGriff. This one will require more than a casual listening.

Larry Hollis

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CD REVIEW

ARTIST: FELIPE SALLES
TITLE: UGANDAN SUITE
LABEL: TAPESTRY 76023

TUNES: MOVEMENT 1: THE BUFFALO / MOVEMENT 2: THE ELEPHANT / MOVEMENT 3: THE LEOPARD / MOVEMENT 4: THE RHINOCEROS / MOVEMENT 5: THE LION. 53:48.


PERSONNEL: Salles – ts, bars, flt, v clt, handclaps; David Liebman – ts, ss, wooden flt; Nano Michelin – p, handclaps; Keala Kaumeheiwa – b, handclaps; Bertram Lehmann – d, atin bull drums, hanclaps; Damascus Kafumbe – a large number of African drums, fiddle, shakers, xylophone, handclaps; Lucas Apostoleris – handclaps. 8/29/2013, Acton, MA.

Saxophonist Felipe Salles is a transplanted Brazilian who came to the U.S. in the mid 1990s. He studied with Dave Liebman and is currently teaching at the University of Massachusetts Amherst and has put out a steady stream of releases since the the early 2000s. Ugandan Suite is his sixth album and further reflects his position as a jazz musician with a world outlook.

The piece grew out of Felipe's visit to the country. While there he researched local music, played with local musicians and absorbed the culture. Ugandan Suite is the result of these experiences. It's a five part suite, each movement based on an animal indigenous to the area. Salles uses his regular rhythm section (Michelin, Kaumehiwa and Legmann) in addition to guest, Damascus Kafumbe, on a variety of native Ugandan instruments and Felipe's saxophone mentor Dave Liebman. Opening with the strains of Liebman's wood flute (a nice stroke, Liebman seems attached to the instrument and will frequently use it in live performances) setting the tone. A strong percussion develops and soon the music is proceeding on a loping gait that provides a springboard for Felipe's tenor and Liebman's soprano to dialogue. In the second movement ("The Elephant") Kafumbe comes to the fore playing an African style violin (ndgini). During the movement, the instruments each play a pattern that interlocks with the others as a base for Salles' baritone and Liebman's soprano solos. "The Leopard" starts with a melodic piano intro (one several highpoints by Michelin on the disc) before bursting into a joyous, almost Afro-pop style melody and a rhythm that ignites the entire band. "The Rhinoceros" has a tenor dialogue between Salles and Liebman as its focus. This is a well-organized piece of music that reveals its depth with each movement. And the group sounds completely in synch with Salles' ideas. It's also great that Liebman is well-integrated into the band and his appearance isn't merely a "star turn". Ugandan Suite is a nice solid piece of music.

Robert Iannapolo

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CD REVIEW

ARTIST: FRANCY BOLAND
TITLE: PLAYING WITH THE TRIO
LABEL: SCHEMA RECORDS 148

TUNES: NIGHTS IN WARSAW / I'M ALL SMILES / MYRIAM DOLL / NIGHT LADY / GAMAL SADY'N'EM / LONELY GIRL / DIERDRE'S BLUES / THE GIRL AND THE TURK* / LIKE SOMEONE IN LOVE. 37:52.

PERSONNEL: Boland (p), Jimmy Woode, Jr. (b), Kenny Clarke (d), Fats Sadi (bongos on *). February 19, 1967, Cologne, Germany.

This release is a fine slice of period music from the under-regarded Boland and a killer rhythm team. Known for his association with Chet Baker and his graceful integration of classical training with hard-driving modern mainstream, Boland's playing received its greatest attention in the 1960s, when he and Clarke co-led one of Europe's most celebrated big bands (in which Woode also featured). At the peak of their popularity, the trio's interaction is absolutely seamless, and one is glad they occasionally took time out to record away from the big group (and fans of the group will also have the added pleasure of listening to trio arrangements of familiar repertoire). The lilting and folkish opener sounds almost like Weill in places, but Boland transforms its rhythmic language into something surging like Tyner or Weston. The music is polished and energetic, as with a lithe interpretation of "I'm All Smiles," with marvelous counterlines from Woode and brushwork from Klook. Indeed, Woode is a real virtuoso throughout, from his bright solo on the sinuously grooving "Myriam Doll" or his superb introduction to the infectious, multi-faceted "Gamal Sady'n'em." This isn't to slight Boland, though. Just check out his enthusiasm on the brisk, soaring version of Hefti's "Lonely Girl" or his dense harmonization on "D's Blues." Sadi's percussion makes for an excellent addition to the driving 7/8 on "The Girl and the Turk," and the sweet, heart-on-sleeve reading of the Van Heusen is a terrific way to close things out. And as if the above virtues aren't enough, it's worth point out how punchy and satisfying this concise set is, back when albums weren't a week long.

Jason Bivins

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CD REVIEW

ARTIST: FRANK KIMBROUGH

TITLE: QUARTET

LABEL: PALMETTO

TUNES: THE CALL / BLUE SMOKE / NOVEMBER KUDZU / TROUBLE MAN / HERBIVORE / ODE / BEGINNING / AFTERNOON IN PARIS / IT NEVER ENTERED MY MIND. 56:40.

PERSONNEL: Kimbrough, p; Steve Wilson, as, ss; Jay Anderson, b; Lewis, Nash, d. 5/27/14, Brooklyn, NY.

Another quartet, this one led by pianist Frank Kimbrough. The interplay between the four musicians here is lively throughout. "The Call" has piano dancing along a broken rhythm pattern with alto interjections from Steve Wilson, "Blue Smoke" is a highly dramatic piece that spotlights Wilson's and Kimbrough's fluidity while "November" is a tender ballad with delicate piano and soulful alto and "Kudzu" is a sideways slide into New Orleans funk. Most of the CD is Kimbrough's writing but at the end the group plays a multi-tempoed version of John Lewis' "Afternoon In Paris" and a fragile interpretation of "It Never Entered My Mind" that show their interpretive abilities. Jay Anderson and Lewis Nash provide excellent rhythm support for the entire affair.

Jerome Wilson

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CD REVIEW

ARTIST: FRANZ HAUTZINGER, JULO FUJAK, & ZSOLT SORES
TITLE: LIVE IN BRUSSELS

TUNES: HEVHETIA PART I / PART II / PART III

PERSONNEL: Hautzinger (quartertone tpt), Fujak (p, b, elec, toys), Sores (elec, vla, objects). November 6, 2011, Brussels.

Listening to the hushed noises that seem to have no instrumental source, alongside the delicate pianism of Fujak, you could be forgiven for mistaking this for an AMM date. But briefly! Because Hautzinger's quarter-tone trumpet is so distinctive (with quacks, slurs, hushed breaths, and fanfares), the suggestive music here becomes quickly distinctive. These three performances are filled with moments of scrapes and serrations, and others of ethereality, making for a suggestive mood of contrast that's realized both individually and collectively. The lengthy first section takes shape with slowly unfurling arpeggios, with steam escaping valves, rubbed metal, and little flurries of noise. Hautzinger plays for contrast for much of the duration, often employing a held tone (however morphed) spotlighting the texture or limning the frame. Things grow rather antic on occasion, but generally subside from there into a pool of welling, groaning metal, eldritch viola, and burbling, flatulent trumpet. The briefer second part flirts more closely with silent, tiny squeaks and so forth. It's well done but a bit desultory (even Hautzinger seems to sense this, as he cranks out some sputters and runs towards its conclusion). The 20-minute closer begins with close-harmony chords coalescing, a kind of detuned drone and a series of hissing, sucking noises. It all creates a kind of edgy, at times even claustrophobic sonic environment (garlanded by space electronics). For fans of this kind of music, it's a lovely disc.

Jason Bivins

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CD REVIEW

ARTIST: FRANK ROSOLINO

TITLE: I PLAY TROMBONE

LABEL: BETHLEHEM BCP-26

TUNES: I MAY BE WRONG BUT I THINK YOU'RE WONDERFUL / THE THINGS WE DID LAST SUMMER / FRIEDA / DOXY / MY DELUX / FLAMINGO. 37:39.

PERSONNEL: Rosolino, tbn ; Sonny Clark, p; Wilfred Middlebrooks, b; Stan Levey, d. 5/1956. Hollywood, CA.

There is no need to get into the tragedy of his life story but there should be no question that he was an undisputed master of his instrument. Personally, I would place him between J.J. And Curtis Fuller among the all-time greats. All of his attributes are on display in these four standards and two originals. Of the latter, both are on open horn but "My Delux" is a showcase for his formidable technique with its staccato theme and triple tongued slidework that will have other bonemen shaking their heads. There's even a short walking bass solo a la Leroy Vinnegar from Middlebrooks included. More double-timing is heard on Newk's "Doxy" along with a trapkit spot from Stan Levey who makes a return appearance. Rosolino's tasty mute employment is featured extensively but it is the piano of the great Sonny Clark to which this listener was continually drawn. Everything is pretty much medium up to very up tempo-wise except for the closer "Flamingo". Six worthwhile messages from two masters of yore.

Larry Hollis

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CD REVIEW

ARTIST: FRED HERSCH AND MICHAEL WINTHER

TITLE: MY COMA DREAMS - JAZZ THEATRE

PERSONNEL: Artists: Fred Hersch (p), John Hebert (b), John Hollenbeck (dr, perc), Ralph Alessi (tp, fh), Mike Chirstianson (tb), Bruce Williamson (cl, as, bcl), Adam Kolker (fl, cl, ts), Joyce Mammann (v, vla), Laura Seaton (v), Ron Lawrence (va), Dave Eggar (cello).
Recorded Live at Columbia University, March 2013. 87 Minutes.

Inspired by his own battle and recovery from being HIV positive, pianist/composer Fred Hersch teams up with Herschel Garfein to create a musically intriguing and theatrically satisfying “jazz theatre” based on a mixture of music and spoken word. Fred Hersch’s trio with John Hebert and John Hollenbeck/dr teams up with the ensemble of Ralph Alessi/tp-fh, Mike Christianson/tb, Bruce Williamson-Adam Kolker/reeds and the string section of Joyce Hammann, Laura seaton, Ron Lawrence and Dave Eggar to mix and match straightahead jazz with thoughtful modern musical passages interspersed with spoken passages by Michael Winther. The almost 90 minute show veers in and out of the “patient” ruminating about the disease, treatment and recovery from HIV, with the music serving as his weaving like a tapestry through the insightful observations about life, death and medicine in general. Satisfying both musically and theatrically, Hersch shows once again a way of being creative and provocative.

Extra features include interviews with Hersch and director/writer Herschel Garfein, actor Michael Winther, a speech by Hersch and even an insightful interview by Dr. Rita Charon from Columbia University. Every bass is covered here. Intriguing and stimulating.

George W. Harris

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CD REVIEW

ARTIST: FRETLESS BROTHERS

TITLE: FOOTSTEPS

LABEL: FN-1202

TUNES: EAST COAST BLUES / GRACE / FOOTSTEPS / EXTINCTION / STILLWATER / WHILE SHE SLEEPS(*)/ CAT'S BOOGIE / LAMENT. 46:22.

PERSONNEL: Jon Catler, Dane Johnson, g; Hansford Rowe, b; Brian Chase, Jim Mussen(*), d. No date listed. Hoboken, NJ.

Having once known a guy whose favorite group was the Five Chinese Brothers, who neither numbered five or were oriental and were unrelated) nothing much surprises me anymore when it comes to band names. Comprised of guitarists Jon Catler & Dane Johnson along with Hansford Rowe on bass and trapster Brian Chase the Fretless Brothers made me think of this almost forgotten memory. To my mind, they come much closer than the Terry Gillespie outfit as far as jazz content goes. Another facet that sets this project apart is the use of untuned instruments by all three string players. All of this is explained inside the digipak succinctly "All songs performed in the 12-Tone Ultra Plus tuning system, which adds pure 13-limit Harmonic Series pitches to the standard 12. ". In essence, this adds a richness to the tonal configurations of the eight Catler compositions yet still allows room for them to expand and swing. This is spelled out in more detail on the Microtones website for those wishing to pursue the matter more deeply. Both guitar players work together and independently of one another while "Extinction" is a solo guitar piece presumably performed by Catler. Bassist Rowe, who also uses a 12-Tone Ultra Plus model is a veteran of the Prog Rock scene while drummer Chase tuned his kit to correspond to the pitches of the stringed instruments. The opening number is self-explanatory, "Cat's Boogie" is a flagwaver blowout and the closing "Lament" holds classical traces. If you're tired of the Stevie Ray clones or Hendrix-derived string shredders this might hold some hope out to you.

Larry Hollis

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CD REVIEW

ARTIST: GREG NATHAN AND MIKE DENNY

TITLE: I'LL THINK OF SOMETHING

LABEL: SOARING MUSIC PUBLICATIONS

TUNES: GEORGIA ON MY MIND / LIKE SOMEONE IN LOVE / I'M GLAD THERE IS YOU / ALRIGHT, OK, YOU WIN / IF I DIDN'T HAVE YOU / THE SECOND TIME AROUND / I DON'T STAND A GHOST OF A CHANCE WITH YOU / I'LL THINK OF SOMETHING / MY OWN MAN / I'M GETTING SENTIMENTAL OVER YOU / THERE ARE SUCH THINGS. 48:38.

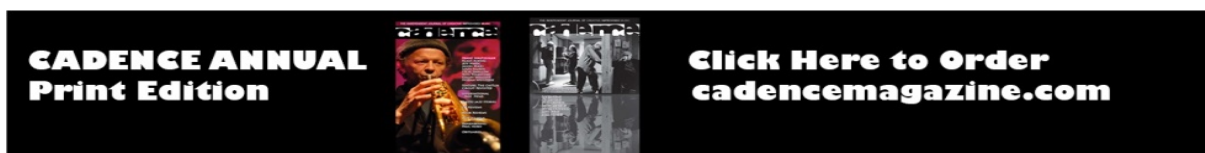
PERSONNEL: Nathan, b, vcl; Denny, g. June 2013, Eugene, OR.

Bassist Greg Nathan's father, Chuck Nathan, wrote musicals and composed "Say You're Mine Again," which was hit for Perry Como in 1953. On (2), Greg taps one of his father Chuck's later songs, "I'll Think of Something," as the title cut, and continues in his father's songwriting tradition with his own piece "My Own Man," along with nine other well-chosen standards. Nathan (the son) here sings and plays bass in a duo with the excellent jazz guitarist Mike Denny. Nathan, a long-time bassist in the Eugene Symphony in Oregon who comments in the notes he does not normally sing as extensively as on this CD, might have been better served allowing a stronger vocalist to handle the vocal duties for this program. The album is nevertheless a tribute to his dad which he movingly chronicles in the CD's liner notes, as well as recognition of Slam Stewart, who Nathan salutes by bowing while humming on "Ghost of a Chance."

Don Lerman

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CD REVIEW

ARTIST: GREGORY PORTER, DONALD SMITH, MANSUR SCOTT

TITLE: THE GREAT VOICES OF HARLEM

LABEL: PAO RECORDS – PAO CD 11210

TUNES: MOANIN / INTRO PEACE / PEACE / EXPANSIONS / SOMEWHERE OVER THE RAINBOW / DOING HARD TIME / STELLA BY STARLIGHT / WATERMELON MAN / MY ONE AND ONLY LOVE / DAYS OF WINE AND ROSES / MONA LISA / SONG FOR MY FATHER. 66:11.

PERSONNEL: Porter, Scott, vcl; Smith, vcl, p; Paul Zauner, tbn, ldr; Barney Grlinger, tpt, flgh; Klaus Dickbauer, as, b cl; Klemens Pliem, ts, a flt; Martin Reiter, p; Wolfram Derschmidt, b; Howard Curtis, d. July 2012, Stockerau, Austria.

Austrian trombonist and producer Paul Zauner first met Donald Smith 25 years ago at St. Nick's in Harlem, where the veteran pianist/vocalist was holding down a regular gig. When in 2005 Zauner heard and was impressed by the storied vocalist and "jazz mayor of Harlem" Mansur Scott and sometime later heard the Grammy Award-winning vocalist Gregory Porter, the idea of recording the three vocalists occurred to Zauner. Thereafter, the teaming up of these three "Great Voices of Harlem" with Zauner's seven-piece group Blue Brass took place in 2012 at an Austrian studio. Credit the creative writing of arranger/composer Peter Massink (ten charts) and pianist Martin Reiter (two charts) along with the excellent ensemble playing of the group and outstanding solo work from Klemens Pliem, Klaus Dickbauer, Barney Grlinger, and Reiter, for providing ideal instrumental backing for these "Great Voices."

On the vocal end, Porter, Scott, and Smith are featured individually (with one joint appearance on "Peace") on this excellent program of standards and jazz pieces. Porter, a Los Angeles native who also performed at St. Nick's, has a rich baritone voice which is well-suited for the opener "Moanin'." Having also been an actor on Broadway, Porter seems to evoke a theatrical dimension on ballads "Somewhere Over the Rainbow" and "Mona Lisa." Scott, who grew up a block from Minton's Playhouse in Harlem, sings and recites "Doing Hard Time," "The Days of Wine and Roses," "Song for My Father," and "Stella by Starlight" with a very distinctive personal style. Smith, who also plays piano on the recording, shows his versatility singing hard-driving "Watermelon Man," ballad "My One and Only Love," and "Expansions," a funky piece which he recorded in 1974 with his brother Lonnie Liston Smith. The appearance of all three vocalists, one-by-one, on "Peace" offers an interesting contrast in vocal interpretation of the Horace Silver classic by three storied performers.

Don Lerman

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CD REVIEW

ARTIST: HAL RUSSELL NRG ENSEMBLE & CHARLES TYLER

TITLE: GENERATION

LABEL: NESSA 25

TUNES: SINUS UP* / POODLE CUT*+ / SPONGE*+ / TATWAS*+ / CASCADE*+ / GENERATION* / THIS FENCE IS A LOVING MACHINE / UNCONTROLLABLE RAGES. 71:39.

PERSONNEL: Russell, ts, cnt, shenai, vib, d; Chuck Burdelik, as, ts, cl; Brian Sandstrom*, b, el g, tpt; Curt Bley, b, el b; Steve Hunt, d, vib; Charles Tyler+, bari s; as, cl. 9/9/82, 1/10/81, Chicago, IL.

Hal Russell was a Chicago iconoclast who left far too few recordings behind and (3) revives one of the rare documents of his NRG Ensemble. Like Frank Zappa, Spike Jones and the ICP Orchestra, Russell believed that humor had a place in music and in his case, that resulted in slapstick zigzags of free jazz wailing over madly unpredictable rhythms.

“Sinus Up” sounds like a Raymond Scott novelty piece stuck in a locked groove with saxes and vibes chugging away frantically under maddened bass, guitar and vibes solos. The saxophones of Russell, Chuck Burdelik and guest Charles Tyler roar and bellow at length over crashing bass and drums on “Poodle Cut”. “Sponge” starts with a heavy melodic bellow from the horns before Brian Sandstrom’s trumpet sputters over clockwork bass and the band resolves into a driving melody with the three sax players all soloing over slapstick drums and rubbery bass.

“Tatwas” is multi-tracked clarinets and trumpets impersonating a swarm of bees and “Generation” is Russell’s attempt at a Gang Of Four-like modern rock song that has not aged well. The CD’s big epic is “Cascade” which begins with a set of ominous fanfares before breaking into a series of solos that includes sweaty tenor from Burdelik, tipsy vibes from Steve Hunt, searing electric guitar by Sandstrom, a demented drum duet from Russell and Hunt, Curt Bley making squawking electrified sounds on his bass and Tyler soaring madly on alto.

There are also a couple of bonus tracks done by an earlier quartet version of the Ensemble containing just Russell, Burdelik, Bley and Hunt. “Fence” is a surprisingly cohesive and pretty ballad featuring flute and cornet that suggests Roscoe Mitchell’s early work while the long “Uncontrollable Rages” is full-on tenor screaming contrasted with delicate pauses of vibes and drums.

Jerome Wilson

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CD REVIEW

ARTIST: HALVORSON – FORMANEK – FUJIWARA

TITLE: THUMBSCREW

LABEL: CUNEIFORM 365

TUNES: CHEAP KNOCK OFF / ITHUMBSCREW / FLUID HILLS IN PINK / NOTHING DOING / GODDESS SPARKLE / BUZZARD'S BREATH / STILL...DOESN'T SWING / FALLING TOO FAR / LINE TO CREATE MADNESS. 55:34.

PERSONNEL: Mary Halvorson – g; Michael Formanek – b; Tomas Fujiwara – d. 4/7/2013, Brooklyn, NY

Since guitarist Mary Halvorson began releasing recordings under her own name, she seems to have gone from strength to strength. From various duo and trio recordings to quintets (Saturn Sings is an essential release) to a septet (same for last year's Illusionary Sea), she's proven her mettle as one of the most unique guitarists, a composer of first-rate compositions and a group leader with her own ideas. Thumbscrew carries on this tradition.

She's worked with various trios before but for this co-op aggregation is new for this disc: bassist Michael Formanek and drummer Thomas Fujiwara. Formanek's big rubbery sound has backed everyone from pianist Harold Danko to Tim Berne. Fujiwara's drive, unexpected flourishes and subtle coloration is an asset in any situation he plays. Halvorson and Fujiwara had developed their lines of communication as members of cornetist Taylor Ho Bynum's sextet for the past six years. Formanek, open musician that he is, fits perfectly into this music. And this is a true trio with compositional credits being evenly distributed and each member bringing some interesting material to the table.

Halvorson's guitar playing is unique. Earlier, her edgy, brittle, tensile lines betrayed the influence of fellow Bostonian Joe Morris (with whom she studied) but, like all great players, that influence has been subsumed into something that is uniquely hers. Her manner of slipping and sliding around the fret board makes something magical out of single note runs. Formanek keys in on this and often complements her with his own version (most notable in the free middle section of Halvorson's "Fluid Hills In Pink"). Meanwhile, Fujiwara patters away creating waves of cymbals and drums, slipping in and out of tempo. It's an effective performance. Formanek's wryly titled "Still...Doesn't Swing" belies Fujiwara's snappy brush work on this track. Thumbscrew delivers true trio music and this record is an impressive addition to each player's discography. Let's hope there's more down the pike.

Robert Iannapolo

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CD REVIEW

ARTIST: HARRY SOKAL, HEIRI KANZIG, & MARTIN VALIHORA

TITLE: DEPART/REFIRE

LABEL: INTAKT 241/2014

TUNES: TALKING 58/ CHAMBER'S ROOM/ CHORAL/ BARROCK/ FUNKY STRAIGHT/ BASS FOLK SONG/ ERZHERZOG-JOHANN-JODLER/ HAPPY HAPPY/ PEACE ON MY MIND/ JUGGLE IN/ GUGGISBERGLIED/ SEVEN IN HEAVEN/ ALPINE MOOD 54:52

PERSONNEL: Harry Sokal, ts, ss, effects; Heiri Kanzig, bass; Martin Valihora, d; Winterhur, Switzerland June 1-3 2013

This is a very old fashioned sounding session with its mix of bop and fusion. The band members work well together, playing tunes primarily written by Kanzig and Sokal. They are well rehearsed, and the effects used by Sokal make one sax sound like two or more, a process which adds depth to the trio.

But, as readers of my reviews will know, this record is not for me. Valinhora's drumming does everything I do not like, from stiff muffled sounding drums to constantly hitting the crash cymbal, to playing very technical patterns. He all too often sounds like a rock drummer. But I must admit his energy works well with the other members of the trio. His little solo on "Funky" is an example of just playing technique, though Kanzig's bass line throughout works very well. Sokal's playing throughout is consistent and Kanzig's bass is solid. And though I do not like Valihora's playing I must admit he and Kanzig do work well to set up a solid rhythmic foundation for Sokal's solos. And Kanzig's work on "Bass Folk Song" is excellent. And Valihora nicely surprises with his brushwork on "Peace."

For listeners who like that old boppish/fusion type sound.

Bernie Koenig

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CD REVIEW

ARTIST: HARVEY WAINAPEL

TITLE: AMIGOS BRASILEIROS VOL2

LABEL: JAZZMISSION RECORDS #13001

TUNES: MAMULENGO / BONECA DE PANO / NILINHO NA ALDEIA / PALAVRAS DE MENINA / TRIUNFANDO / NAS RUAS DE PERDIZES / ARVORE / PROCURANDO ENCRENCA / VELHO REALEJO. 52:23.

PERSONNEL: Wainapel, cl, as, ss, b cl; (1): Lea Freire, p; Tibo Delor, b; Guello, perc; Ze Pitoco, perc; (2): Beto Lopes, g; Eneas Xavier, b; Andre "Lima" Queiroz, d; Edson Queiroz, Vitor Dutra, vln; Carlos Aleixo, vla; Firminho Cavazza, cel; (3): Lucas dos Prazeres, perc; Spok, ss; (4): Weber Iago, p; Jeff Busch, pandeiro, perc effects; (5): Marco Cesar, Moema Macedo, mandolin; Maira Macedo, Joao Paulo Albertim, mandola; Leonilcio Deolindo "Pepe," cavaquinho; Rubens Franca, g; Gilson Chacon, mando-cel; Adelmo Arcoverde, Eduardo Buarque, vla caipira; Paulo Arruda, b; Joao Victor Goncalves, perc; (6): Gilson Peranzetta, p; Marcus Ribeiro, cel; (7): Wilson Lopes, g; Beto Lopes, b; Sergio Silva, perc; (8): Izaias Bueno de Almeida, mandolin; Israel Bueno de Almeida, g; Arnaldinho dd Cavaco, cavaquinho; (9): Silvia Goes, p; Thiago do Espirito Santo, g; Alex Buck, d. 2013, Sao Paulo, Belo Horizonte, Recife, Rio de Janeiro, Brazil, and Edgewood, Washington.

Saxophonist/clarinetist Harvey Wainapel brings us the treasures of Brazilian music on (1), volume 2 of "Amigos Brasileiros" released in 2013, a follow-up to his first volume done in 2007 of the same title. Since first traveling to Brazil in 2000, the San Francisco musician Wainapel has travelled and researched the country and its music extensively, meeting and performing with excellent musicians renown in Brazil or their region of the country but not necessarily known on the international level.

On both albums, Wainapel performs with different groupings of Brazilian musicians playing music by Brazilian composers. Each selection on the recent volume is a gem featuring different Brazilian rhythms and musical forms that are well documented in Wainapel's liner notes to the CD. In part reflecting Wainapel's rich background in jazz and Brazilian music, the program is diverse, including Weber Iago's "Palavras de Menina" with lush harmonies from three clarinets, Spok's frenetic Carnival-style piece "Nilinho Na Aldeia," and Lea Freire's upbeat "Mamulengo." The performances, by groups ranging in size from three to twelve, are outstanding, with Wainapel's excellent reed playing displayed on "Arvore" (alto), "Procurando Encrenca" (clarinet), and on all other selections. The only composition from a non-Brazilian is from Wainapel himself, "Nas Ruas de Perdizes," which was given recognition at a choro festival/competition in Brazil, and is here well-performed by a clarinet/piano/cello trio. A wistful 1940 song by Custodio Mesquita and Sadi Cabral, "Velho Realejo," featuring Wainapel and pianist Silvia Goes, ends the program on a beautiful note. Look forward to much enjoyable and enlightening listening from this recording from Wainapel and his Brazilian comrades.

Don Lerman

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CD REVIEW

ARTIST: HAT & BEARD

TITLE: REFLECTIONS: THE MUSIC OF THELONIOUS MONK

LABEL: TRIO RECORDS 018

TUNES: FRIDAY THE THIRTEENTH / WORK / REFLECTIONS / OFF MINOR / SAN FRANCISCO HOLIDAY / FIVE SPOT BLUES / PANNONICA / JACKIE-ING / BOO BOO'S BIRTHDAY / MONK'S DREAM. 39:28.

PERSONNEL: Ken Aldcroft – g; Dave Clark – d. 2/1/2013, Toronto, Canada.

Ken Aldcroft is another original guitarist. Based in Toronto he has been releasing recordings on his label Trio Recordings since the mid 90s in a variety of formats: solo, duo (including one with William Parker), trio and larger ensembles. Hat And Beard is Aldcroft's duo with drummer Dave Clark wherein they interpret the compositions of Thelonious Monk. Reflections is their second release and it's a tasty one.

It's hard to believe that at one time, the interpretation of Monk's music was reduced to a few tunes (Round Midnight, Straight, No Chaser etc.). It took deep exploration of his body of work by Steve Lacy (and to a lesser extent, Roswell Rudd) to show the gems to be mined. Now it's become almost a rite of passage for younger musicians to do all-Monk programs. Some are more interesting than others. Thankfully Hat And Beard falls on the more interesting side of the equation.

It was a good decision to explore this music with guitar and drums, stripping it down to its bare essence: linear, harmonic and rhythmic development. What makes this duo a success is that they don't necessarily handle the material as expected. What's most surprising is the almost punkish energy they bring to the music. A good part of this is due to Clark's sometimes explosive drumming. From the opening of the album's lead-off track, "Friday The Thirteenth" the listener can sense this is going to be something different. That is not to say that this duo is ignoring the vision of Monk. Aldcroft always seems mindful of the theme at hand. And on the title track (which is predominantly solo guitar with Clark entering toward the end) Aldcroft delivers a beautiful rendering of one of Monk's loveliest melodies. It's to their credit that the duo focuses on some of Monk's lesser-known pieces in addition to a few classics. And it's also to their credit that they've released two complete albums of Monk material and have managed to avoid the overplayed "Round Midnight". And it's to Monk's credit that his material is open to a wide array of interpretations and can accommodate an energetic guitar/drums duo such as Hat and Beard.

Robert Iannapolo

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CD REVIEW

ARTIST: HELEN MERRILL

TITLE: PAROLE MUSICA

LABEL: RCA ITALIANA LPM 10105

TUNES: NIGHT AND DAY / EVERYTHING HAPPENS TO ME / AUTUMN IN NEW YORK / WHY DON'T YOU DO RIGHT / YOU DON'T KNOW WHAT LOVE IS / THESE FOOLISH THINGS / APRIL IN PARIS / I'VE GOT YOU UNDER MY SKIN / SOLITUDE / WILLOW WEEP FOR ME / WHEN YOUR LOVER HAS GONE. 42:57.

PERSONNEL: Collective personnel: Merrill, vcl; Fernando Calati, voice; Piero Umiliani, p, celeste; Berto Pisano, Tonino Ferrelli, b; Sergio Conti, Ralph Ferraro, d; Gino Marinacci, flt, bari s; Nini Rosso, Nino Culasso, tpt; Enzo Grillini, g. Circa 1960. Rome.

Piero Umiliani shows up backing American songstress Helen Merrill helming two different groups; a sextet on five selections and Nino Culasso's trumpet with piano trio for the remainder. Each of the titles is introduced with spoken lyrics (in Italian) by Fernando Calatic (spelled Cajati in two other places) and are taken from television programs aired in Italy at the time. Most readers of this magazine will know Ms. Merrill from her sterling collaboration with Clifford Brown but she paid her dues in Big Bands of the Swing Era before easing into the Cool School in the next decade. Her tastes were eclectic as she cut an album tracing her Croatian roots and according to booklet scribe S.G. Biamonte sang in Japanese and Italian. Here she coos eleven certified standards in her crushed velvet voice that should please all of her advocates. An early example of European flavored jazz on the vocal side.

Larry Hollis

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CD REVIEW

ARTIST: INGRID LAUBROCK OCTET

TITLE: ZURICH CONCERT

LABEL: INTAKT 221

TUNES: GLASSES / NOVEMBERDOODLE / BLUE LINE & SINKER / CHANT / MATRIX / NIGHTBUS / DER ZAUBERBERG.

PERSONNEL: Laubrock (ss, ts), Mary Halvorson (g), Tom Arthurs (tpt), Ted Reichman (acc), Liam Noble (p), Ben Davis (clo), Drew Gress (b), Tom Rainey (d, xyl). December 10, 2011, Zurich.

Laubrock's exceptional program opens with a high-end oscillating drone that recalls some Alvin Lucier pieces, which is impressive given the instrumentation used to project it. After the intense drone of "Glasses," the slow-moving counterpoint and timbral feast of "Novemberdoodle" is glorious. It's particularly great to hear Rainey on xylophone, which allows him to create additional texture alongside the wood and strings and wheezing accordion. As it heats up, there's some suggestive tangling among the horns, but to my ears it's that playfully squeaking, craggy accordion perambulation that compels (sometimes the music even sounds like a concerto for Reichman, who is marvelous on the miniature "Blue Line & Sinker"). That is, until Rainey makes a startling move, sounding almost like Gene Krupa playing softly in your dreams beneath the tonal mélange. Halvorson flexes some of her technique with brisk runs to open "Chant," where Laubrock (generous almost to a fault as a bandleader) gives herself some space to stretch out here: her tightly wound, often highly intervallic phrases (ending with sharp punctuations) contrast marvelously with the busy patter of Noble and Rainey, and with the querulous groans of the strings players. Laubrock also smartly laces sub-groupings continually through these pieces, and some memorable ones feature gorgeous piano/cello exchanges and some spotlight turns for Arthurs, whose huge vocabulary sounds indebted to Herb Robertson. But this isn't to say that the tunes themselves are mere blowing vehicles. "Matrix," for example, begins as a steadily marching piece that articulates a kind of lyrical cool, only to subvert its own identity with challenging structural moves. And the group deftly navigates between explosion and repose at the outset of the long "Nightbus," which evolves at length into a killer Rainey groove and drone, ultimately providing a feature for the dexterous Noble. And the soft but tense "Der Zauberberg" lathers up into a modest percolation for piano, cello, and xylophone, with dark textures swirling just at the music's edge. It's one of the strongest offerings yet from a musician who's only begun to hit her stride.

Jason Bivins

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CD REVIEW

ARTIST: IRA SULLIVAN
TITLE: CIRCUMSTANTIAL
LABEL: NESSA 35

TUNES: THE GIRL FROM IPANEMA / MONDAY'S DANCE* / CIRCUMSTANTIAL / STRANGER IN PARADISE / ANGEL EYES / THAT'S EARL, BROTHER / BLUES FOR JOHNNY BRATTON. 57:52.

PERSONNEL: Jim Alfredson, Mixing Assistant, Transfer Assistant; Glenn Brown Mixing, Transfers; Wilbur Campbell, drums; Jodie Christian, piano, piano (electric); Chuck Nessa, producer; Mark Rubenstein, engineer; Simon Salz, guitar; Dan Shapera, bass; Ira Sullivan, flugelhorn, flute, soprano saxophone, trumpet; Steve Wagner, mastering

Here is a reissue of a 1978 set by trumpeter and saxophone player Ira Sullivan that features a young guitarist he knew from Miami, Simon Salz, as well as familiar Chicago players like Wilbur Campbell and Jodie Christian. Sullivan sticks to mostly trumpet on a largely mainstream jazz set and Salz's pinched acoustic guitar lines fit right in with the music's overall groove.

The title track moves from frisky trumpet and guitar to a Latin rhythm with Sullivan featured on driving flute. "Stranger In Paradise" starts out romantic but switches to a cool jazz tempo with Sullivan playing bluesy flugelhorn. The oft-overlooked Jodie Christian has strong spots in the elaborate piano solo that opens "Angel Eyes" and his dancing electric piano on "Monday's Dance". The previously unreleased "Blues For Johnny Bratton" is a different matter from the rest of the CD. It's an ambient blues that sounds something like Miles Davis' first tentative steps into electricity. Christian's resonant electric chords set the tone, Salz plays tangled electric guitar, Campbell drops bombs, bassist Shapera walks and Sullivan does diving runs on both trumpet and soprano sax. It makes for an intriguing digression.

Jerome Wilson

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CD REVIEW

ARTIST: IVO PERELMAN & MAT MANERI
TITLE: TWO MEN WALKING
LABEL: LEO 696

TUNES: Part 1 – 10. 47:35.

PERSONNEL: Perelman (ts), Maneri (vla). October 2013, Brooklyn, NY.

Perelman and Maneri have a long history making music together, so it's no surprise how bracing and sympathetic are the improvisations on (1). Each player is gifted at subtle alterations of tone and timbre within an otherwise propulsive, linear musical context. The effect is of a continual double-helixing, a lovely quality that often makes the performances sound as if the two are completing each other's phrases. But from the opening of "Part 1," they display a gift for space and contrast as well, not content simply to lean on echolalia as the chief form of dialogue. They frequently dig deep into the lower register and then sail up high, such changes often occurring in what sounds like mere microseconds. "Part 2" is both smeared and skittering, a real showcase for Perelman's gifts in the altissimo register and Maneri's lithe pizzicato (which manages somehow to be quite crisp even as he regularly explores microtonality). There's some finely abstracted swing phraseology on "Part 3" and "Part 9," the former seeming to short circuit at times, the latter now spacious and now erupting like a buzzing hive housed in a chamber duo. The pieces are terse and the program varied, from the melismatic miniature "Part 4" to the rapidfire cross-weaving "Part 7," to the complex "Part 8," the album's most tonally and harmonically varied piece (veering close to ballad territory in places). It's a really fine date overall, absorbing throughout.

Jason Bivins

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CD REVIEW

ARTIST: JASON AJEMIAN

TITLE: FOLKLORDS

LABEL: DELMARK 5016

TUNES: ASK MR. BLOUNT NOW (SUITE)/ ORANGE IS THE COLOR OF THE SUN, THEN BLUE SKY (SUITE)/ MATERIAL GIRLS/ PUNK THE BLUES/ FREEDOM IS A TRAIL OF TEARS 73:35

PERSONNEL: Jason Ajemian bass, voice electron; Kid Bliss as, vibrolux; Owen Stewart-Robinson, g, electron, voice; Jason Nazary, d Chicago, Deceber 17, 18 2012

Having no idea as to who Ajemian is, and being intrigued by his titles and use of the music of other people as part of his compositions, as well as his view on improvisation---"My scores are interactive sonic landscapes, to be played at each musician's pace and how s/he sees fit, and other forms of jazz---"bebop nazi schoolings and an overly conservative avant-garde," I was certainly looking forward to hearing something very original, with acknowledgements to the various influences as reflected in the compositions. And for the most part this is what I got. But it is not always successful. The two suites are based on other people's compositions: "Blount" features pieces by Monk, Sun Ra and Ajemian, while "Orange" features compositions by Mingus and Ajemian. The other three pieces are Ajemian originals.

I am sure, given the above quotes, that Ajemian would not want his music categorized, but some kind of description is needed. Influences range from bop, to free bop to free, and, given the use of electronics and collective improvisation, sometimes the music is noise. And on "Punk" we even hear a version of funk.

Many of the tracks have spoken word sections. In places I had a hard time hearing the words, but then I am not big on music with lyrics, except for blues and opera. On "Punk" one of the phrases sounded as it could have come from a Beatles song.

From a plain musical standpoint, the solos are by Bliss and Stewart-Robinson, and Ajemian and Nazary provide excellent rhythmic support regardless of the rhythmic, or lack thereof.

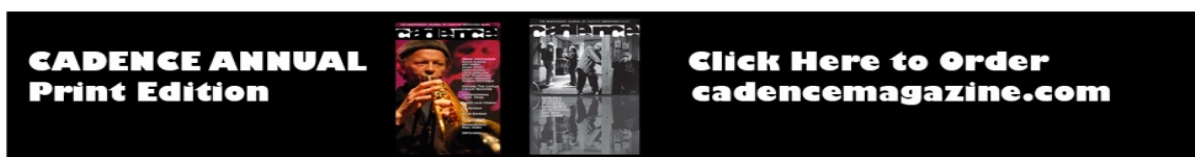
To my ears the two suites work best with the band working off, and developing, other people's material. On the originals there seems a bit too much going on. For example, on "Material" I kept looking to see if it had ended and another piece started. It went on too long and had too many different sections, like many extended free pieces.

In short, some real talent, but overall an uneven work.

Bernie Koenig

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CD REVIEW

ARTIST: JASON ADASIEWICZ'S SUN ROOMS

TITLE: FROM THE REGION

LABEL: DELMARK 5017

TUNES: LEEZA / CLASSIC ROUTE / THE SONG I WROTE FOR TONIGHT / MAE FLOWERS / MR. PB / TWO COMES ONE / OLD SPARKY / I FORGOT THE WORDS / CUBANE / JUST TALKIN' TO MYSELF / IS A BELL A ROSE. 56:47.

PERSONNEL: Adasiewicz, vib; Ingebrigt Haker-Flaten, b; Mike Reed, d. 12/12-13/13, Amsterdam, The Netherlands.

Jason Adasiewicz's established Sun Rooms trio has a personnel change on (3) with Ingebrigt Haker-Flaten replacing Nate McBride on bass but as always the group's focus is on Adasiewicz's driving vibes. He can produce a really tight and percussive sound, as on "Leeza" and "Two Comes One" but also relax into off-kilter dreamy blues like "Mae Flowers" and "Mr. PB".

Adasiewicz puts the lie to the idea that there are no good melodies in modern jazz by writing gorgeous tunes here. "The Song I Wrote" goes effortlessly from bluesy and melodic to icy and hard-hitting, "Old Sparky" is a Monk-like line of quirky, off-center notes held in place by a rock solid bass line, and "I Forgot The Words" is an old school ballad melody with glowing vibes colorations and a gorgeous bass solo. Adasiewicz is one of the most impressive vibraphone players around today as well as a fine writer. This is one of the best dates he's done so far as a leader.

Jerome Wilson

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CD REVIEW

ARTIST: JASON ROEBKE OCTET

TITLE: HIGH/RED/CENTER

LABEL: DELMARK 5014

TUNES: HIGH/RED/CENTER / SLOW / BLUES / CANDY TIME / DIRT CHEAP / NO PASSENGERS / DOUBLE CHECK / TEN NIGHTS / BALLIN' / SHADOW / BIRTHDAY. 61:54.

PERSONNEL: Roebke, b; Greg Ward, as; Keefe Jackson, ts; Jason Stein, b cl; Josh Berman, cnt; Jeb Bishop, tb; Jason Adawiesicz, vib; Mike Reed, d. 9/28/13, Chicago, IL.

An example of what some of the current crop of Chicago players are up to - in this case bassist Jason Roebke is leading an octet of musicians who are all bandleaders in their own right and get chances to shine here. Roebke's pieces are relatively short and cognizant of rhythm and melody but they still carry a cutting-edge swagger worthy of Charles Mingus.

The constant presence of Jason Adasiewicz's vibes provides a dreamier rhythmic ambience to the group than a piano would and gives an occasional whiff of Eric Dolphy's *Out To Lunch* when he plays against the horns. "Blues" sports ominous buzzing horn lines underneath a squeaking bass clarinet solo by Jason Stein before the horns come together in a singsong melody. The careening "Candy Time" is a brassy stomp that gives Jeb Bishop plenty of space to bray, "Double Check" is a bluesy bass and bass clarinet strut with Roebke really stretching out and "No Passengers" has Keefe Jackson and Josh Berman romping together over a hot, quasi-swing rhythm. A softer side to all this madness is shown by "Shadow", a sexy ballad that showcases Greg Ward unleashing his inner Johnny Hodges, and "Ten Nights" where Bishop strolls over a dreamy rhythm as the other horns close around him like a waterfront mist.

This is really robust and fun music that showcases some of the numerous talents in modern Chicago jazz as well as the formidable writing and arranging talents of Jason Roebke.

Jerome Wilson

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CD REVIEW

ARTIST: JIM DVORK, PAUL DUNMALL, MARK SANDERS, AND CHRIS MAPP

TITLE: CHERRY PICKIN'

LABEL: SLAM 294

TUNES: E.D's Muse/ If I'm Gonna have to Choose/ Love's Own Prayer/ Miller's tail/ Zapped/ Getty's Mother Burg/ AS Above, So Below 55:13

PERSONNEL: Paul Dunmall, ts, saxello; Mark Sanders, d; Chris Mapp, bass; Jim Dvorak, tpt, voice Birmingham, July 10, 2013

Given the players on this CD, and the label it is on, I was expecting some free blowing, which does come in the last track, which is almost half the length of the CD. But the first six tracks feature compositions by Dvorak with structured improvisation. Once I adjusted to what I was hearing, I really liked the music. We have four seasoned players, working extremely well together. The interplay between Dvorak and Dunmall is great and Sanders and Mapp provide excellent support. It is clear that these musicians know how to listen to each other. I recently reviewed Dunmall's Coltrane tribute CD and his tone here is much mellower, which is appropriate to this session.

"Love's Own Prayer" is a lovely bluesy ballad. Zapped uses words from Frank Zappa, and could be some kind of tribute to him, or perhaps something just inspired by him. And "Getty's" is a kind of parody, using the parody of the Gettysburg address by Lord Buckley. The parody uses jazz references, so is an appropriate vehicle to improvise behind. Whenever I hear improvisation behind spoken voice I always think Mingus's "Scenes in the City," though the sound here is not that of Mingus.

But, to my ears "As Above" is the highlight of the CD. It begins quietly with some growling, and some great ensemble playing, and each player has an extended solo. The long interplay between Mapp and Sanders is great. I only wish Sanders' solo was a bit longer. And everyone gets a second, shorter solo to end the piece.

A very enjoyable CD which features great playing and interesting compositions.

Bernie Koenig

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VINYL REVIEW

ARTIST: JOEY DEFRANCESCO
TITLE: PLAYS SINATRA HIS WAY
LABEL: HIGHNOTE 7105

TUNES: I GET A KICK OUT OF YOU(*) (#) / TEACH ME TONIGHT(*) (+) (#) / WHAT'S NEW(*) (+) (#) / WITCHCRAFT (+) (#) / DON'T WORRY 'BOUT ME(*) (#) / ANGEL EYES(*) 36:22.

PERSONNEL: DeFrancesco, org; Houston Person, ts(*) ; Melvin Sparks, g(+); Byron Landham, d(#).
8/5/98. Englewood Cliffs, NJ.

It's been a little over four years since Highnote Records released its last batch of vinyl, three titles by Houston Person, David "Fathead" Newman and Charles Earland all recorded at Rudy Van Gelder's Englewood Cliffs, New Jersey studio and pressed on 180 gram vinyl. Now comes another trio of reissued titles from Person and guitarists Kenny Burrell and Larry Coryell.

The pair mentioned were both recorded by RVG at his studio while the last is an on-location recording from the Catalina club in sunny California. As was the case with the three previous lps these new pressings are all reissued portions of catalog compact discs with a half dozen tunes selected from their longer programs. The Burrell album is the lone non-RVG recording.

When Joey DeFrancesco burst upon the scene during the seventies (?) with his initial issues on Columbia it was certainly a boon to lovers of the Hammond B-3 electric organ tradition. In fact, young Joey kicked off a soul jazz boom equal to the blues resurgence Robert Cray triggered in the mid-eighties. Since then he has amassed a large discography for various labels but most organ aficionados hold a special affection for his work for the Highnote/Savant combine. The half dozen Sinatra songs heard here are from his compact disc of the same name issued in early 2004 containing a total of nine titles associated with Old Blue Eyes. The front and back cover photos by R. Andrew Lepley are basically the same and the original liner annotation by Bill Milkowski is retained intact.

There are split between ballads and medium-to-up tempo tracks each; the Burke/Haggert perennial "What's New" finds Sparks present while the Matt Dennis opus "Angel Eyes" has trusty timekeeper Landham absent. The subtly swinging opener showcases Person's smokey tenor before the leader kicks on the afterburner, "Teach Me Tonight" is a lesson in blues connotation with Melvin Sparks again in attendance, Person summons up some Jug inspiration on the soulful "Don't Worry About Me" and lays out on the finger-popping "Witchcraft" with the Sparkman setting a few bluesy brushfires. If you dig vinyl, the RVG sonics on this one are superb especially from the sax and organ.

Larry Hollis

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CD REVIEW

ARTIST: JOHN SCHNEIDER & TOM WOPAT

TITLE: HOME FOR CHRISTMAS

LABEL: TOM WOPAT INC.

TUNES: Christmas Time Is Here / Santa Claus Is Coming To Town / Cool Yule / I'll Be Home For Christmas / Even The Snow (Falls For You) / Sleigh Ride / Christmas Waltz / Johnny, It's Cold Outside / The Secret Of Christmas / Blue Xmas / Holiday Season / On a Quiet Christmas Morn / Silver Bells. 42:41.

PERSONNEL: John Schneider, Tom Wopat, vcl; Dario Eskanazi, Tedd Firth, John Oddo, p; John Tropea, Bob Mann, Larry Saltzman, g; David Finck, Ed Howard, b; Victor Lewis, Jim Saporito, Clint deGanon, d; Kevin Winard, perc; Brian Pareschi, Bob Millikin, Jim Seeley, Kenny Rampton, Barry Danielian, tpt; Robin Eubanks, John Fedchock, tbn; Andy Snitzer, sax. New York, N.Y. - No recording dates displayed.

The accompanying press release advises that this release is intended to commemorate the 35th anniversary of an iconic TV show that featured Schneider and Wopat. That show, "The Dukes Of Hazard," is a popular entertainment I successfully avoided for all the years it ran, so I'm a bit out of the loop on this, although I am well aware of Tom Wopat's vocal ability (6/2001, p. 129).

But, here we have Bo Duke (John) and Luke Duke (Tom) both in excellent voice, offering a program of Christmas ditties, supported by a big band with string section. Some effort has been made to avoid the usual musical suspects in that the program includes Kay Thompson's rarely (almost never) heard *Holiday Season*, Steve Allen's *Cool Yule* (not as clever as he might have thought and/or hoped it to be), Bob Dorough's discordantly disconsolate *Blue Xmas*, and a corruption of Frank Loesser's *Baby, It's Cold Outside*, the only purpose for which is simply to give Bo and Luke an opportunity to demonstrate their easy-going, off-handedly hazardous camaraderie. A few Duke fans may be mildly amused. I was not.

Most of the tracks find the boys dueting. Schneider sings *Secret* on his own and Wopat goes solo on *Home* and *Blue*. If you're hoping for some "Jazz," you'll find it only in the discordancy of the *Blue Xmas* arrangement (by Rob Mousey) and some squawky tenor playing by (only my guess!) Bob Malach, who is credited as one of four woodwind players on the same track.

Alan Bargebuhr

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CD REVIEW

ARTIST: KARIN KROG & JOHN SURMAN

TITLE: THIS AND THAT

LABEL: MEANTIME MR20

TUNES: Mirror Song/ Cherry Tree Song / Question Song/ Circle Song / Happy Song / Moonlight Song / Rain Song/ Pebble Song/ Monk Song. 51:27.

PERSONNEL: Karin Krog, vcl; John Surman, ss, bari s, b cl, b recorder; Bjorn Klakegg, g; Ivar Kolve, vib; Terje Gewelt, b; Tom Olstad, d. Oslo, Norway, 4/23-24, 2013.

A perplexing program of original music by the Surmans (Mr. & Mrs.), full of small conceits, commissioned, according to info on the back of the digipak, for the "Voss jazzfestival 2010,"

I've worked long and hard on this review, playing certain tracks over and over, in order to try and transcribe lyrics because they are not necessarily the sort that stick in one's head after just one or two listens. No album notes by either Ms. Krog or husband, John Surman, and, of course, no page with their original lyrics transcribed which I foolishly have come to expect as more or less de rigueur in albums such as this, where all the material is original.

But, I did find some partial notes of a sort, with some information from Ms.K., on an English website selling the CD, I will be happy to share with you, dear reader and potential listener. Karin writes as follows: "The Pebble Song was inspired by my watching our grand-daughter playing on the beach and picturing myself doing just the same as a child - the Rain Song, simply by observing life through a window on a rainy day. The Monk Song is, of course, a tribute to Thelonious Monk and the Question Song reflects light-heartedly on some of the ways we could look at life. As to the others, well, we hope that you discover your own meanings in them - or simply just enjoy them." The notes, not necessarily by Krog herself, go on to say that "from the soundscape of the opening track, which has a Japanese traditional folk feel about it, through to jazz and theatrical rock with cabaret undertones, each track flows effortlessly into the next as though the varying styles are natural bedfellows. A 'suite' of songs with poetic and beguiling lyrics, the music is presented in different styles - some very structured, and others with a much broader improvised concept."

John Surman employs his panoply of listed instruments (see header above) variously, but Jan Erik Kongshuaug's digital engineering is so overly ripe that throughout the series of unfolding soundscapes, the acoustic values of most are negated in favor of something I hear as "environmental" reverb.

The Mirror Song's so called "soundscape" finds Ms. K. singing against an assortment of irritatingly sustained tones from one or the other instrument drawn from husband John's bag of horns. The lyrics - "I looked in the mirror to see nobody there but me / it's somebody strange I thought / it's somebody else not me." Haiku run amok? Alas, yes, but nothing I found myself humming as I set about my daily doings.

"Question Song, however," takes honors as the disc's most irritating track with variously modulated Krog voices repeating that "life is full of questions," from the left, right, above, below. A marvel of digital engineering? Not, I think. More Haiku, yes, and no thank you.

In the end, genuflection to T. Monk, with some jaunty Surman (finally!) on bari. Karin suggests that Monk recommends youngsters stay on the pathway, wherever that leads, as long as they're bold. Is this really good advice for the kiddies? I don't remember ever being praised for being bold, while I was grooving (sic) up. Quite the reverse, in fact. Oh, well. parenting wasn't then what it is now, in this enlightened age.. Overall,, Karin Krog's precisely clear voice matches up well to these simple lyrics, but I have the distinct impression that the adults within hearing range are being inadvertently patronized.

I listened to this disc and what did I hear?

Not much for adults, I sadly fear.

Too "strange" for me, -

I find I must change gear,

And go back back to play Krog with Warne Marsh ((9/82, p. 59), my dear.

Alan Bargebuhr

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VINYL REVIEW

ARTIST: KENNY BURRELL

TITLE: SPECIAL REQUESTS (AND OTHER FAVORITES)

LABEL: HIGHNOTE 7252

TUNES: KILLER JOE(*) / LITTLE SUNFLOWER(+) / THE SUMMER KNOWS / MAKE SOMEONE HAPPY(*) /
BYE BYE BLACKBIRD(*) / IN A SENTIMENTAL MOOD. 40:23.

PERSONNEL: Burrell, g; Justo Almario, ts(*), flt(+); Tom Rainer, p; Tony Dumas, b; Clayton Cameron, d.
11/2012. Hollywood, CA.

From the first rim shot crack into that distinctive “Killer Joe” walk, one knows they are in for a satisfying jazz listen. Our final vinyl is a location recording the Kenny Burrell Quintet live in Los Angeles at the Catalina club. In my humble opinion, this is the way to listen to jazz tucked inside the environs of an authentic nightclub with other warm bodies. That Burrell is a guitarist par excellence is a given, the guy has enough soul to go to heaven without dying. The personnel are all time-tested veterans, ex-Koininia tenorist Justo Almario and west coast staples Tom Rainer, Tony Dumas and Clayton Cameron. The six selections are just what the title of the record suggests, crowd favorites from established names of jazzers and wordsmiths well known. After Benny Golson's blues with a bridge Kenny calls up “Little Sunflower” a haunting line from the Freddie Hubbard songbook with Almario sharing solo duties on flute. Side one winds up with another memorable melody from Michel Legrand “The Summer Knows” begun and ended by a cappella guitar. The flip side contains a pair of swingers back-to-back; “Make Someone Happy” is as bright and breezy as its title while “Bye Bye Blackbird” sports a block-chorded piano solo from Rainer that alludes to the great Red Garland. Almario lays out for the finale, Duke's “In A Sentimental Mood” that starts with solo stringwork from the leader then nice solo spots from the leader and pianist before a smooth retard with KB taking it out like he brought it in. As one can surmise, there is not a dud among these three lps and let us hope that Highnote doesn't wait another four years before gracing us with another batch of fine vinyl.

Larry Hollis

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CD REVIEW

ARTIST: KERRY POLITZER

TITLE: BELOW THE SURFACE

LABEL: PICE 016

TUNES: TWO WORLDS / DILEMMA / MOMENT OF CLARITY / BELOW THE SURFACE / MEANDERING / EMPTY HOUSE / SECOND THOUGHTS / ECHO SAYS / IF YOU KNEW / IN SPRING. 53:39.

PERSONNEL: Politzer – p; David Valdez – as; Thomas Barber – tpt; Andrea Niemiec – b; George Colligan – d.; Precon City, OR. 9/2013.

Pianist / composer Kerry Politzer is based in Portland, Oegon. Below The Surface is her sixth album. Her earlier albums betrayed a Brazilian influence and (obvious) comparisons were made to Elaine Elias. She made an unexpected detour to singer/songwriter territory with her fourth album, You Took Me In which seemed a bit out of place. But with Below The Surface she seems back into solid jazz territory and it's all for the better.

The Brazilian influence seems to have been dampened but she still retains a strong melodic core that characterized her earlier work. For this date she has assembled a quintet with a sax/trumpet frontline that clearly enjoys playing her compositions. Their playing is very simpatico, especially trumpet player Barber who plays with a strong tone with a slight edge to it that fits the music. She's provided them with interesting material. The tunes move in unexpected ways. "Two Worlds" is a prime example its stuttering theme played over an unusual ostinato figure in the piano that seems almost to work in opposition to the horn line. And somewhere in there is a tempo shift for four measures. But it all seems to work and doesn't sound contrived. The rhythm section is also closely attuned to the music maneuvering the shifts and changes in character with ease. Oddly though, the track that caught my ears the most is the closing "In Spring". Less than two minutes, it almost encapsulates the entire album with its unexpected chord changes, drifting flow and unusual melody that lures the listener. It indicates that perhaps a solo album would be a nice follow up.

Robert Iannapallo

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CD REVIEW

ARTIST: KJ DAVE DORAN & CHRISTY DORAN

TITLE: XL - TARGET

LABEL: KJ DAVE DORAN & CHRISTY DORAN

TUNES: SONGS: G-BEAM/FIELDS/SCRACH MY BACK/STAY/HIGHEST/DUMBECK/SPACE TOYS/SOLAR 21/FEEDBACK/THICK. 53:16.

A lot of music is delivered by this tiny trio, but each guy works overtime. KJ Dave Doran plays drums, samples and programming, Christy Doran hits the guitar and “efx” and Joe Bowie sings along with providing some hip trombone work along with the abstract thing called “efx.” What this all mixes together to become is quite fascinating. You get a bit of hip hop and rap provided by the various drum beats and electronic noodlings, but the vocals delivered by Bowie lends the mood more towards vintage soul sounds of the 60s and 70s, even though at times they have the spoken text of rap. Then, when you throw in Bowie’s swinging trombone to the futuristic “Space Toys” or the stratospheric “Dumbeck” you get a healthy mix of modern urban sweat with heavy hitting jazz. The drums give a workout on “Highest” but with an electronic loop, while the rapid kinetic pulse of “Stay” also includes some cool guitar patterns. A jungle groove jams along with some spoken political testimony on “Feedback” hearken to the days of Gil Scott Heron and while Bowie gives no answers, he is asking the right questions. There’s definitely enough chops here for the jazz police in all of us, but the mix of synthesizers and loops and, of course “effects” gives the sound and vibe a feel that links 52nd Street with South Central.

George W. Harris

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VINYL REVIEW

ARTIST: LARRY CORYELL

TITLE: MONK, TRANE, MILES, & ME

LABEL: HIGHNOTE 7028

TUNES: STAR EYES(+) / TRINKLE TINKLE(*) / ALL BLUES / NAIMA(+) / FAIRFIELD COUNTY BLUES(+) / UP AGAINST THE WALL(*) 39:26.

PERSONNEL: Coryell, g; Willie Williams, ts(*) ; John Hicks, p(+); Santi Debriano, b; Yoron Israel, d. 5/28/98. Englewood Cliffs, NJ.

Like many jazz fans who follow the career trajectory of a favored player I labored under the assumption that guitarists Larry Coryell was a diehard fusionist and not much else. My real introduction to his work, after his membership in the Free Spirits, came with those Gary Burton RCA Victor records and catching that quartet live with Burton, Coryell, Steve Swallow and Roy Haynes. The way he leaned his big box Gibson into the Fender Twin Reverb amp that was tilted back in a metal folding chair to achieve shadings of feedback really appealed to me at the time. Having lost track of him briefly, he appeared in concert at a suburb of my hometown with Miroslav Vitous and Alphonse Mouzon after which we adjourned to his motel room where, after discovering yours truly was a be/hard bopper, he proceeded to give a history lesson/recital on an Ovation acoustic that was truly impressive. I left there with the knowledge that Mr. Coryell knew his onions when it came to the tradition and it wasn't long after that he started mixing up his releases between jazz-rock and straight ahead which leads us to this reissue from January of '99.

As with the DeFrancesco platter there are six selections (from the cd's nine) and there's an almost uncanny resemblance in repertoire to that after-gig solo performance of years ago, not so much in exact titles but in overall historical significance. Longtime listeners will have no problem associating the individual selections with the title of the album (Monk, Miles & Coltrane). The key link here is the presence of the late John Hicks who passed away in 2004 at the age of 64. He was the glue that held everything together and had a particular empathy with the guitarist having appeared with Coryell both before and after this session. His affinity for the Coltrane classic "Naima" that opens side two is a given since that is also his daughter's name. Check out Yoron Israel's malleted nod to the overlooked Vernell Fournier on this cut. As for the Miles and Monk references, "All Blues" is a trio performance arranged by the leader with an original "twist" mentioned in his self-penned back notes while "Trinkle, Tinkle" springs from Coryell's conversations with the composer in the kitchen of the famed Village Vanguard. Tenor ace Willie Williams, who despite leading a handful of fine albums is still rather obscure, really shines on this one and drops into a Trane strain on the blazing "Up Against The Wall". Normally rendered as a ballad "Star Eyes" sprightly employs the Latin tinge on the verses then swings the channel until piano portion which stays in straight four. Coryell's Gibson ES-5 doubletimes most of his follow-up statements. Don't ever let anyone tell you this guitarman is merely a fusion pioneer.

Larry Hollis

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CD REVIEW

ARTIST: LARRY GOLDINGS, PETER BERNSTEIN, AND BILL STEWART

TITLE: RAMSHACKLE SERENADE

LABEL: PIROUET RECORDS PIT3077

TUNES: ROACH / LUIZA / SIMPLE AS THAT / RAMSHACKLE SERENADE / MR. MEAGLES / SWEET AND LOVELY / BLUE SWAY / USELESS METAPHOR / PEACE. 62:31.

PERSONNEL: Larry Goldings (B3), Peter Bernstein (g), Bill Stewart (dr)

The trio of Larry Goldings, Peter Bernstein and Bill Stewart has been together and jamming in the LA scene for quite some time, and this latest release shows the benefits of long term friendships. The underlying blues permeate much of the material, as Goldings creates an oozy bedrock on “Blue Sway” and “Roach” while taking the forefront on the ruminating and pensive take of Horace Silver’s “Peace”. Bernstein delivers some delicately subtle musings here, opening up on his own “Simple as That” and spotlighting his lyricism on “Useless Metaphor.” The whole team coalesces with some elegant grooving on Tom Jobim’s “Luiza” and gets into the nuance of “Sweet and Lovely” by bringing out various hues like a light reflecting various parts of a painting. Softly smoking.

George W. Harris

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CD REVIEW

ARTIST: LENNY MARCUS
TITLE: SECOND SET
LABEL: LJM 023

TUNES: SMOKE AND MIRRORS / SECOND SET / VIENNA VAMP / AT THE GIG / SLOW ECOSSAISE / EMPEROR'S FAVORITE THINGS / MAPLE SYRUP / WHAT'S NEW / FULL SUN / APPASSIONATA JAZZ SONATA / WHAT IS THIS THING CALLED LOVE? / TRAVELING PLANS / THE EMPEROR. 58:31.

PERSONNEL: Marcus (p), Rick Eckberg (b), Larry Scott (d), Vladimir Espinosa (perc), Tom Artwick (ts, flt). Wirtz, VA

Interesting set from out of the blue from Marcus and mates. There are some telling features to the opening theme, which is a stealthily transformed blues with neo-classical asides that clearly suggest Marcus has studied Giuffre, Brubeck, and the MJQ. Like much of the music on this release, this performance is a bit overly polished and safe in many places, like a try-hard band you'd hear at your local. But there's talent here, from the sturdy rhythm team and Artwick, who acquits himself well in general. Marcus comps fairly imaginatively, and his solos are bright and emphatic. "Vienna Vamp" is by far the most spirited and inventive tune here, with something of the romantic flair of an early Corea tune in its nice percussion and powerful lines. The set is peppered with a few too many routine, mid-tempo numbers like "At the Gig," where the influences might be worn just a bit too much on sleeve. But even having said that, some of their overt reimaginings of standards are winning. "Slow Ecosystem" sounds like it's appropriated some of "Freedom Jazz Dance," though considerably reharmonized and set in a different rhythmic framework. They smartly reframe "My Favorite Things" and add some flavor to their reworked "Maple Leaf Rag." Best of these is "What's New," which benefits from the superimposed dark tinges. And they turn in some satisfying originals too, as with the graceful waltz "Full Sun" (with nice flute from Artwick) and the ambitious "Appassionata." Solid and unpretentious.

Jason Bivins

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CD REVIEW

ARTIST: MARK ELF

TITLE: RETURNS 2014

LABEL: JEN BAY RECORDS JBR 0012

TUNES: A LITTLE DITTY / IT WAS SO BEAUTIFUL / JACKY'S JAUNT / TIME ON MY HANDS / LOW BLOW / TITILLATING / THE BOTTOM LINE / PEOPLE WILL SAY WE'RE IN LOVE / THE SANDY EFFECT. 54:45.

PERSONNEL: Mark Elf (g), David Hazeltine (p), Peter Washington (b), Lewis Nash (dr), Steven Kroon (perc)

Guitarist Mark Elf leads a quartet of David Hazeltine, Peter Washington and Lewis Nash through a mix of originals and standards. He's got a sound as clear as a prism, and makes it shine on the bluesy bopper "A Little Ditty" and the flowing "The Sandy Effect." He can mix chords and single runs like he's shuffling a deck in Vegas on "Time On My Hands" and with the added percussion of Steven Kroon creates a sizzling mood on "Michellie's Mambo." Washington's bass takes you off to the races as "The Bottom Line" makes for a photo finish, yet Elf also shows his debonair side on the sensuous "Titillating." He even throws in some interesting textures when he switches to baritone guitar on a couple of tracks like "The Bottom Line" making for fun interplay with Washington. This guy's got it!

George W. Harris

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CD REVIEW

ARTIST: MARTY PAICH

TITLE: JAZZ CITY WORKSHOP

LABEL: BETHLEHEM BCP-44

TUNES: ZING! WENT THE STRINGS OF MY HEART / AUTUMN LEAVES / BLUES IN THE CLOSET / THAT OLD BLACK MAGIC (*)/ THE NATIVES ARE RESTLESS TONIGHT / SERENADE IN BLUE / LAURA / THEM THERE EYES. 35:34.

PERSONNEL: Paich, p; Herbie Harper, tbn; Larry Bunker, vib; Curtis Counce, b; Frankie Capp, d; Jack Costanzo, bongos; Mickey Lynne, vcl(*). Circa 1955. Hollywood, CA.

Pianist Marty Paich was far more well known for his arranging skills than on the keyboard. Of the trio of reissues covered here, this one has the most booklet annotation by Symphony Sid Torin who details the back story of Jazz City, a long defunct Hollywood club that he used to broadcast from as his notes wind up more as an advertisement for said nitery than anything else. In the liner Torin states that Larry Bunker is the real “sleeper” of the session and I would have to agree with him on that point. My awareness of his drummer dexterity has been long standing but his vibe virtuosity somehow alluded me. His solos are far and away more ear-catching than Herbie Harper's conservative tromboning and the leader's simplistic pianoing. To add insult to injury there is the plodding percussion playing of Jack Costanzo who is listed only on bongos but probably is doubling on congas. Those plodding thumps are mercifully absent on the ballad “Laura”. There is also a pedestrian vocal from studio guest Ms. Mickey Lynne on the Mercer/Arlen title. The sole Paich contribution to the tune list “The Natives Are Restless Tonight” left no impression negative or positive and the minimal arrangements are nothing to write home about either. No wonder there were no follow-ups to this proposed series.

Larry Hollis

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CD REVIEW

ARTIST: MICHAEL SCHIEFEL

TITLE: PLATYPUS TRIO

TABLE: BMC, 207

TUNES: LISTEN! / PLATYPUS DANCING / PLATYPUS ON THE BEACH / PLATYPUS MEDITATION / PLATYPUS SWIMMING / DREAMTIME PLATYPUS / PLATYPUS HAPPY / THE HOME OF THE PLATYPUS. 51:23.

PERSONNEL: Schiefel, vcl, electron; Jörg Brinkman, cel, electron; Miklòs Lukàcs, cimbalom. April 10-11, 2014. Budapest, Hungary.

Michael Schiefel delivers an organically trippy, labyrinthine soundscape with his 2014 release, Platypus Trio. The opening track, aptly named, Listen!, snags the ear early on with the cimbalom chiming on semi-tones and minor dissonance. Schiefel adds his metallic voice delicately, deliberately, seductively, as lubricant from the ear to the interstices of the brain stem, pulsing, delving, soaring smoothly, efficiently, excitingly. He achieves balance between the cascading musical composition, storytelling and improvisational singing. Complete with ear holding scats, blats and sa-doo-da-bloil-ba-da-hmmmm's, his voice weaves over and into the melodic themes held down by the cello, cimbalom and electronics.

The story of the Platypus stems from an Aboriginal tale, emphasizing a message of acceptance of self and others. Our uniquenesses and similarities hold weight in the musical motifs that toggle between consonance and cacophony. With each listening I am surprised at the tug of the music on my ear. He draws attention to the story on the longest track, "Dreamtime Platypus," weaving together words and scat vocables.

After more than six listenings, I am again drawn into the maze. I close my eyes and travel to places magical, open, cavernous, empty, like a Cirque Du Soleil planet with its funny, long, lively, colorfully strange characters. The last track, "The Home of the Platypus," ends energetically and abruptly. It urges the listener back to the first track with its mysteriously gentle, beautiful ping.

Marie Black

MARIE SWAN BLACK (CD Reviews) *identifies as a songwriter, lifelong singer, and a recording and performing artist. She teaches voice technique and vocal improvisation at her studio in Portland, Oregon. She considers the study of voice not only an artistic expression, but a holistic healing art.*

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CD REVIEW

ARTIST: MICHAEL VLATKOVICH

TITLE: HERE & HERE & HERE

LABEL: PFMENTUM CD084

TUNES: DRAGON BEWARE / HERE & HERE & HERE / RED CODA SOFT / BEFORE BUT AFTER / SPARK / BIG DOORS LITTLE WINDOWS / ORANGER THAN HAPPINESS / ROUND TRIANGLES / YOUR ARK IS WAITING / THREE IN FRONT FOUR IN BACK TOES / SALUTE / CHOIR HOSE / PFAZZU / THUNDEROUS SILENCE / POTOZO. 55:53.

PERSONNEL: Vlatkovich, tbn, perc; Anna Homler, vcl, perc; Jeff Kaiser, tpt, flgh; Scott Walton, b; Rich West, d, perc. January 20, 2014, Los Angeles, CA.

Trombonist Michael Vlatkovich leads acoustic sessions in the free jazz mode on his two recent CDs. A look at some of the tune titles, especially from the first recording, makes it no surprise that Vlatkovich's original music has a non-standard or enigmatic character. (1), released in 2013, features Vlatkovich and trumpeter Jim Knodle over an open-sounding two-piece rhythm section of Phil Sparks on bass and Greg Campbell on drums. It is a mostly unencumbered set, occasionally with some recognizable musical structure (as on "fools, drunks & angels") and interaction of horns (on "i liberate monsters"). On his more recent 2014 recording (2), Vlatkovich employs a quintet, with vocalist Anna Homler freely providing unusual vocal sounds on several selections. Vlatkovich and trumpet/flugelhornist Jeff Kaiser form an interesting duo on "Round Triangles" and on other selections play off each other with support from Scott Walton on bass and Rich West on drums and percussion. Vlatkovich and Homler double on percussion, so that three group members were available to provide sounds such as tapping, clicking, ringing, squeaking, and jungle and animal sounds which may be heard frequently throughout the recording.

Don Lerman

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CD REVIEW

ARTIST: MICHAEL VLATKOVICH
TITLE: MULTITUDES TELEPATHIC
LABEL: pfMENTUM CD078

TUNES: 2A/ POEM 2/ ALWAYS/ WRITING/ POEM 5 IS A DANCE/ CYCLES/ TREES/ CLICKING/ BREATHING
PYRAMID CYCLOTRON OF WATERMELON/ THE CIRCLE; 49:32.

PERSONNEL: Michael Vlatkovich (tb, perc), Clyde Reed (el upright b), Dave Wayne (d, perc), Mark Weber (poem cycle); instruments September 22, 2012, Santa Fe, NM, poems August 10, 2013, Los Angeles, CA.

With the instrumental trio of trombonist Michael Vlatkovich, bassist Clyde Reed, and percussionist Dave Wayne freely improvising a series of pieces in September 2012 and Mark Weber overdubbing snippets of poetry almost a year later, how could the resulting mash-up be anything other than unusual? And indeed, *Multitudes Telepathic* is a unique experience. From just a couple of clues, namely the titles to track 2 ("Poem 2") and track 5 ("Poem 5 Is a Dance"), it would appear that the poetry was generated in response to the music, but these tricksters don't bother to tell us how this all worked. Truth to tell, I'm not a huge fan of poetry and improvisation, and I admit I was expecting the worst, so it's a pleasant surprise to find how much I enjoy these tracks. Weber's gravelly voice flies in and out of the mix with laid-back readings of lines like "What am I doing here, telling you things you probably already know, don't need to know in any case..." Most of the playing time is given over to the trio's pungent exercises in sculpted sound, generally low-key with a keenly egalitarian feeling. Vlatkovich and Reed work together frequently in saxophonist Rich Halley's groups, and their extensive experience sharing the bandstand gives them a solid foundation to work from. Percussionist Wayne works extensively in the Santa Fe area, and his sensitivity and drive are a real asset to the music. "Trees" is a particular favorite, with its tensile groove and broadly phrased trombone solo. Only on the closing track, "The Circle," does Weber fall into the trap of overthinking and growing a bit pretentious, but even this piece is redeemed by the seductive mystery of Clyde Reed's unhurried bass part. When Weber intones "You don't expect that, but anything's possible" on "Clicking," it seems to apply not just to the random clicking device he found that provokes his poem, but to the entire project. No, you really can't expect anything in particular when improvisers are involved, and yes, anything is possible, including this decidedly uncommon gem.

Stuart Kremsky

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CD REVIEW

ARTIST: MICHAEL VLATKOVICH QUARTET

TITLE: YOU'RE TOO DIMENSIONAL

LABEL: PFMENTUM CD077

TUNES: VARIOUS MANIFESTATIONS OF THWART & OPINE FOR CURVED BILL THRASHER & TOY PIANO IN 4 PARTS / NO CANDY FOR THE WAGON FULL OF DEVILS / THE CURIOUS INTENSITY OF A REFRIGERATOR DEFROSTING / WISHING FOR 2 AT 5/3 / MOON JOOIIA / BLUE PEEPERS / THE STATIC EQUILIBRIUM OF THE VALUE OF SAVAGERY / I LIBERATE MONSTERS / BALANCE OUT OF LIFE OUT OF BALANCE / FOOLS DRUNKS & ANGELS. 59:37.

PERSONNEL: Vlatkovich, comp, tbn; Jim Knodle, tpt; Phil Sparks, b; Greg Campbell, d, Fr hn. February 2, 2013, Seattle, WA.

Trombonist Michael Vlatkovich leads acoustic sessions in the free jazz mode on his two recent CDs. A look at some of the tune titles, especially from the first recording, makes it no surprise that Vlatkovich's original music has a non-standard or enigmatic character. (1), released in 2013, features Vlatkovich and trumpeter Jim Knodle over an open-sounding two-piece rhythm section of Phil Sparks on bass and Greg Campbell on drums. It is a mostly unencumbered set, occasionally with some recognizable musical structure (as on "fools, drunks & angels") and interaction of horns (on "i liberate monsters"). On his more recent 2014 recording (2), Vlatkovich employs a quintet, with vocalist Anna Homler freely providing unusual vocal sounds on several selections. Vlatkovich and trumpet/flugelhornist Jeff Kaiser form an interesting duo on "Round Triangles" and on other selections play off each other with support from Scott Walton on bass and Rich West on drums and percussion. Vlatkovich and Homler double on percussion, so that three group members were available to provide sounds such as tapping, clicking, ringing, squeaking, and jungle and animal sounds which may be heard frequently throughout the recording.

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CD REVIEW

ARTIST: MIKE LEDONNE
TITLE: I LOVE MUSIC
LABEL: SAVANT SCD 2135

TUNES: BLUES FOR GENE / I LOVE EVERY LITTLE THING ABOUT YOU / I LOVE MUSIC / PUT ON A HAPPY FACE / BLUES FOR BALL / THE WORLD IS A GHETTO / DO I DO. 53:28.

PERSONNEL: LeDonne, B3 org; Eric Alexander, ts; Peter Bernstein, g; Joe Farnsworth, d. July 13, 2013, Paramus, NJ.

Organist Mike LeDonne and his quartet provide an outstanding set bringing to mind the groove-based music of Jimmy Smith, Jack McDuff, and Don Patterson on (2).

At the helm here is LeDonne, playing both the keys and the bass pedals at a masterful level, who along with drummer Joe Farnsworth makes this quartet worthy of its moniker “The Groover Quartet.” An infectious swinging esprit predominates in this program drawn from composers of both jazz (Milt Jackson and McCoy Tyner among them) and of the popular arena (Stevie Wonder on two selections and T. Allen and his co-composers of “The World is a Ghetto”). Guitarist Peter Bernstein’s solos fit the bill throughout, starting with his excellent yet relaxed effort on Milt Jackson’s “Blues for Gene.” Tenor saxophonist Eric Alexander is a more modern player who plays impressively here, perhaps best nailing the group’s more traditional idiom on his solo on Tyner’s “Blues for Ball.” LeDonne’s playing on the cleverly rearranged “Put on A Happy Face” indeed has a happy quality, his nimble solo lines clearly reflective of the tune’s contour. Farnsworth emerges from his stellar groove-making mode to take a fine drum solo on Stevie Wonder’s “Do I Do” to close the session on a very rapid swinging note. So while organ lounges may be hard to find today, LeDonne and his quartet provide a reminder of the exciting music that represents that heritage.

Don Lerman

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CD REVIEW

ARTIST: MITCH HAUPERS

TITLE: INVISIBLE CITIES

LABEL: LIQUID HARMONY MUSIC LHM 072014-1 CD

TUNES: VERONICA'S LAKE / DOWNTIME / ISLA MUJERES / INVISIBLE CITIES / LEOA / FOUR MINOR LOVE SONGS SUITE PART 1: TAKE COMFORT (IN ROSE'S GARDEN) / PART II: THE FARMER AND THE MONARCH / PART III: (IN CAME) LOVE, SO SILENT / PART IV: BEACON STREET / WALTZ FOR BILL / P.S. VITA (REPRISE). 58:11.

PERSONNEL: Haupers, g, p; Bob Mintzer, rds; Alan Pasqua, p; Darek Oles, b; Peter Erskine, d. Featured guests: Isabelle Olivier, harp (8); Brooke deRosa, vcl (8); Barbara LaFitte, Eng hn (6, 7, 8); Eugene Friesen, cel (6, 7, 8); Mike Miller, brasilian g (4, 11); Russell Ferrante, p (9); Jimmy Haslip, el b (9). Additional musicians during suite: Ann Bobo, flt (6, 7, 8); Sarah Brady, a flt (6, 7); Jan Halloran, cl (6, 7); Margaret Phillips, bsn (6, 7); Rika Ikeda, vln (6, 7); Drew Ricciardi, vla (6, 7, 8); Tony D'Amico, b (6, 7, 8); Winnie Dahlgren, bells (8); Brandon Fields, as (9); Jay Mason, bari s (9); Dan Fornero, tpt (9); John Daversa, tpt (8); Bob McChesney, tbn (9). Between June and October 2012, Granada Hills, CA and Boston, MA.

Guitarist/composer Mitch Haupers's recording is a collaborative effort involving twenty-five musicians and numerous other contributors, centering on the guitarist's compositions. For the portion recorded in California (six of the eleven selections, cuts 1-5 and 10), Haupers performed with Bob Mintzer on reeds, Alan Pasqua on piano, Darek Oles on bass, and Peter Erskine on drums, a top-flight ensemble that brilliantly renders the music of Haupers. As an example and on a selection with no specific improvised solo, Minzer joins with Haupers in stating the haunting melody "Isla Mujeres" with many subtleties and nuances. In addition, each quintet member is featured on other selections (Minzer, Pasqua, and Haupers being the principal soloists), each performing in a way which both enhances and stays within the musical context.

The portion recorded in Boston utilized twenty more musicians in total for his lovely collection "Four Minor Love Songs Suite" (cuts 6-9, with group sizes ranging from eight to ten musicians for these selections). Ayn Inerto, who orchestrated and directed this suite, did a masterful job of crafting harmonies and lush musical textures for the winds and strings in the classically-oriented Parts I, II, and III of the suite, adding brass and saxes for the more upbeat and jazzy Part IV "Beacon Street," with excellent performances in each section from this Boston contingent. Inerto also arranged the evocative Haupers title cut "Invisible Cities," using Mintzer on four woodwind instruments and Mike Miller on brazilian guitar, Miller's role being quite well cast. A short reprise of the program from the guitar duo of Haupers and Miller closes the CD, truly an outstanding one from start to finish.

Don Lerman

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CD REVIEW

ARTIST: NELSON RUDIAK

TITLE: WINNIPEGOSIS

TUNES: BBQ BOOGIE /GODZILLA SINGS THE BLUES / WHAT'S THE CATCH?(*)/ YOU NOT YOU / AARF AGAIN / NOTHING UP MY SLEEVE(#) / BAND AIDS FOR AN ATOMIC BOMB / THANKS BUDDY / WINNIPEGOSIS. 36:39.

PERSONNEL: Rudiak, saxes; g; kybds; bass; d programming; Tim "Sully" Sullivan, d; perc; Dave Fibiger, g(*); Alex Rudiak, tpt(#). No dates listed. Rome, North Bay, NY.

For his sophomore effort on compact disc, multi-instrumentalist Nelson Rudiak presents nine self-penned selections that run the gambit from Snooze Jazz to greasy Funk. Basically Rudiak works out with percussion ace Sully Sullivan with Fibiger's guitar or Alex Rudiak's trumpet sparsely utilized and while it is unclear exactly which means of expression is Rudiak's main choice it would be a safe guess to say the saxophone since many tracks are sax dominated. Out of King Curtis & Junior Walker, the leaders style made me think of Bobby Keys who added some welcome reedwork to basic rock and roll back in the day. The title, in case some are curious, comes from the name of a town in Manitoba where Nelson's father was raised. A perfect example of the Great American DIY/Homegrown tradition.

Larry Hollis

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CD REVIEW

ARTIST: PETER ZAK

TITLE: THE DISCIPLE

LABEL: STEEPLECHASE RECORDS SCCD 31791

TUNES: THE LOOP / MONTSERRAT / BARFLY / NUTVILLE / PRELUDE OP 35 #2/ REQUIEM / JACKIE / CRISS CROSS / NIGHTFALL IN KANDY / THE DISCIPLE. 65:10.

PERSONNEL: Peter Zak (p), Peter Washington (b) Willie Jones III (dr)

Pianist Peter Zak leads an interactive trio with Peter Washington and Willie Jones III through a soulful and thoughtful collection of originals and jazz classics. He's got a gentle and pensive touch, not unlike Bill Evans, which is reflected in his take of Chick Corea's "The Loop" and his own softly latin "Montserrat." He knows how to get into a groove with his buddies, as Monk's "Criss Cross" has the team bear down and Hampton Hawes' "Jackie" bounces with a lively bop. Washington shows some rich lyricism on Herbie Hancock's "Requiem" and Jones' restraint on Elmo Hope's "Barfly" hits a sweet spot. Zak shows how to do it alone with a thoughtful take of Scriabin's "Prelude," a clever call. This guy has a touch that puts a positive light on taste and class.

George W. Harris

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CD REVIEW

ARTIST: PIERO UMILIANI E I SUDI SOLISTI

TITLE: DA ROMA A NEW YORK

LABEL: RCA ITALIANA A10V-0103

TUNES: DA ROMA A NEW YORK / LA FANCIULLA DAI CAPELLI DI NYLON / SORAYA / BLUES FOR TONY SCIACA / KON-TIKI / ARIA DI DANZA / I SETTE PECCATI. 33:36.

PERSONNEL: Umiliani, p; Glauco Masetti, Eraldo Volonte , ts; Sandro Bagelini, bari s; Giulio Libano, tpt; Mario Midena, tbn; Alceo Guatelli, b; Gilberto Cuppini, d. 3/25 & 27/1957. Milan.

Leading off the coverage of these three reissues is a septet lead by pianist Piero Umiliani on what was originally a ten-inch album for Italian RCA. There are copious liners by the author (inside in English/on the back of the booklet in his native language) of the ten compositions which are described in detail. At this point in time Umiliani wanted to be seriously considered as an arranger and composer and these charts are deftly rendered by the assembled personnel with an emphasis on the ensemble rather on long windy solos. He also introduces the players along with their resumes mostly on the Italian jazz scene. Since the tunes are more than competently covered by the composer I won't add more unnecessary commentary. An interesting sidebar: "Blues For Tony Sciacca" is a tip-of-the-pisano hat to the much-admired Tony Scott covered above. Piero Umiliani passed away in 2001.

Larry Hollis

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CD REVIEW

ARTIST: PRIMITIVE ARKESTRA LIVE

TITLE: DOLPHY'S HAT

LABEL: SLAM 549

TUNES: RUTLESS OPENING / LEOPARD'S BOULEVARD / L.T. RUCKUS / DOLPHY'S HAT / CONFLAGRATION / KICKING THE TIN CAN ALLEY / DESOLATE ROW / SIR DRIPS A LOT / REMEMBER UNCLE TWO BRAINS / NINA ROTA LETTER TO FELLINI / FREEDOM THIRTY-FIVE. 71:30.

PERSONNEL: Collective personnel: David Haney (p, cond), Julian Priester (tbn), Steve Swell (tbn), Marc Smason (tbn, didg), Frank Clayton (b), Oleg Ruginov (tba), Nadya Kadrevis (d), Rosalyn DeRoos (cl), Doug Haring (contra-alto cl), Michael Wimberley (d), Matt Cercily (mand), Dan Blunck (ts, flt), Roy Campbell (tpt, flt), Juan Pablo Carletti (d), Adam Lane (b), Blaise Siwula (sax), David Bindman (sax), Avram Fefer (sax), David Arner (p), Liam Sillery (tpt), Bob Reina (p), Chris Jones (b), Mark Flynn (d), Jack DeSalvo (clo), Matt Lavelle (tpt), Nora McCarthy (vcl), John Murchison (b), Stan Nishimura (tbn), Diana Wayburn (flt), Frankie Wilson (ts), Constance Cooper (p). May 24, 2008 and February 17, 2012, Seattle; April 11 & 13, 2013, Brooklyn; and April 14, 2013, NYC.

When dealing with large ensembles and shifting personnel, it strikes me that two qualities are essential to a successful recording: lots of space and good fidelity. Of course, it goes without saying that you need smart charts as well. Haney has set up a bunch of fine features that seem to take in the craggy post-bop of the album's honoree and situate them for advanced large ensemble improv. And these recordings – culled from several years of live shots, featuring groups ranging from quintets to those numbering in the double digits – sound damn good.

Most of the groups feature quite nimble rhythm sections, and this puts the spotlight nicely on the spiky and inquisitive piano often heard (usually, but not always Haney himself) and the abundance of great horn work, alternating between texture and avian post-bop lines. "Leopard's Boulevard" is a fine example of this union, as is "L.T. Ruckus," with its spacious and drifting horns, and loads of textural variety (I particularly liked the contrast between Campbell's flute, Lane's groaning low end, and Swell's puckish mute work). The title track opens with a kind of ominous feel woven through layered tempi, with all the low brass on board and a nice changeup element in Sircely's mandolin (which sounds great alongside Ruginov's tuba on "Remember Uncle"). The musicians play admirably, leaving tons of space as they move between different pulse-based areas. The taught "Conflagration" has Haney conducting and Arner dropping bagatelles amidst Swell, Lane, Siwula, and Bindman. The pieces range from probing mid-tempo swing abstractions (like "Kicking") to textural essays (like the droning "Desolate Row," with subtle vocals from McCarthy) in a rich, detailed and satisfying release overall.

Jason Bivins

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CD REVIEW

ARTIST: PRISM QUARTET

TITLE: PEOPLE'S EMERGENCY CENTER

LABEL: *INNOVA 890*

TUNES: UNDER THE SUN: AWAKENING - LONELY PAIRS – JUDGEMENT / LYRIC / BEEN THERE: PEOPLE'S EMERGENCY CENTER – GYMNOPEDIE / SERIAL MOOD: REFLECTION – REFRACTION / BROWN EYES / MR. BOBS AND LORI ANN / BENEATH / ABOVE. 88:49.

PERSONNEL: Timothy McAllister – ss, as, bars; Zachary Shemon – as, bars; Matthew Levy – ts; Taimur Sullivan – as, bars, bs.

Guest personnel: Tim Reis – ss; Rudresh Mahanthappa – as; Jason Moran – p; Ben Monder – g; Jay Anderson – b; Bill Stewart – d; Francois Zayas – perc; Richard Belcastro – sitar. Recorded 2013, Brooklyn, NY; exc. Lyric: recorded 2011, Philadelphia, PA.

PRISM Quartet is a classical saxophone quartet that has been an ongoing concern since 1984. The personnel has shifted since their early days with Matthew Levy being the only constant. But the current edition of the group has been stable since around 2007 and it's been one of their most productive periods. Since its inception, the group has been at the forefront of commissioning new saxophone quartet music and Levy is an estimable composer for the ensemble in his own right. They have also never been hesitant to mix things up, frequently collaborating with jazz musicians including Matt Wilson, Ben Monder, Greg Osby and several others. People's Emergency Center arrives in time for the 30th anniversary of this ensemble. Among the guests on this two-disc set is soprano saxophonist Tim Ries who was one of the founding members of the quartet. But this is no nostalgic look back to where they've been. The program consists of recent works by Levy and the guest roster includes alto saxophonist Rudresh Mahanthappa, pianist Jason Moran and Monder.

Levy has assembled compositions that not only show the skills of the quartet but also how adaptable they are to other formats and guest musicians. The three movement opener "Under The Sun" features Moran, as well as percussionist Francois Zayas and on the last movement Richard Belcastro on sitar (although he's barely audible). The first movement has a minimalist cyclic flow. The second is a quiet soundscape with Moran hovering inside the voicings of the quartet until the end of the movement. The third movement picks up the tempo with some percussive emphasis, the quartet plays droning static phrases while Moran fills around the ensemble. It's a remarkable piece and even though it features Moran, he doesn't come off as a "soloist" except for the end of the second movement where he gets a brooding solo cadenza. Otherwise he's well-integrated into the quartet. Not quite jazz, not quite classical, it's the inability to define this piece that makes it successful. The two part "Serial Mood" which features Mahanthappa (on the first movement), Ries, Monder, Jay Anderson on bass and drummer Bill Stewart makes more overt jazz overtures, despite its 12 tone compositional origin. Mahanthappa's singular style is solidly featured on this track over a rhythmic loping gait with the quartet adding subtle commentary underneath. The second

movement features both Ries and Levy (on tenor) soloing. "Been There" is a strong piece. It's from a soundtrack Levy wrote for a documentary about Philadelphia (Levy's home town). It's the most aggressive piece. It sounds more like "soundtrack jazz" than the real thing but it's well-played with substantial solos by Monder and Ries.

Of the eight compositions on the disc, three feature the quartet alone. Most effective are the two tracks that close out the album, "Beneath" and "Above". For "Beneath" Levy had each member play long tones, which he recorded, then compiled them into a three minute sequence. It has an electronic ambience that makes it one of the most haunting pieces on the disc. "Above" is a companion piece that contains placid harmonies that concludes People's Emergency Center on a note of consonance.

So at 30 years PRISM Quartet perhaps has the right to sit back and reflect on what they've accomplished. But rather than resting on their laurels, they released People's Emergency Center, a resounding statement looking forward.

Robert Iannapolo

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CD REVIEW

ARTIST: QUARTETTO DE LUCCA

TITLE: QUARTETTO

LABEL: RCA ITALIANA PML-10361

TUNES: QUARTETTO / SOFT WINDS / NIGHT IN TUNISIA / ESTATE '61 / GABRY / BLUES FOR CAROLE N. 2 / LIKE SOMEONE IN LOVE / LULLABY OF BIRDLAND(*) / WEST BLUES(*) / ESTATE '58(*). 58:59.

PERSONNEL: Vito Tommaso, p; Antonello Vannucchi, vib; Giovanni Tommaso, b; Giampiero Giusti, d; Gaetano Mariani, g(*). Circa early '60's.

The cast is pared way down for out next title Quartetto which doesn't take a linguist to decipher how many members are involved. Their back story is chronicled in the writings of annotator Alfredo Luciano Catalani, so please read them first because a quick glance at the instrumentation might lead one to think this group is an Italian spinoff of the Modern Jazz Quartet. Of the seven main tracks, four stem from members of the band while jazz staples "Soft Winds" & "Night In Tunisia" are from Benny Goodman and Dizzy Gillespie respectively and "Like Someone In Love" the lone standard. A couple of wild guesses, the two Tommasos are probably brothers while bassist Giovanni is most likely the de facto leader and he is the strongest soloist as shown by his work on his "Blues For Carole Number 2" and the Jimmy Van Heusen classic. Vito penned both Estate titles and the title tune while the vibist wrote "Gabry" that hints more at Cal Tjader than Milt Jackson. The last three numbers are bonus tracks that were not on the original with some guitar from Gaetano Mariani who was an original member when the combo was a quintet. George Shearing's "Lullaby Of Birdland" is mistakenly credited to a certain Mr. Gershwin.

Larry Hollis

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CD REVIEW

ARTIST: RICH HALEY

TITLE: WISDOM OF ROCKS

LABEL: PINE EAGLE 006

TUNES: THE ATOLL / TRIP THROUGH TURBULENCE / A BRIEF NOTE / THE WISDOM OF ROCKS / FAINT SCATTERED LIGHTS / THE GET-GO / HEAT IN MAY / TALE BY TWO / RADIAL SYMMETRY / THE SEMBLANCE OF STEALTH / OF FIVES AND SIXES / CONVERSATION IN BLUE. 52:01.

PERSONNEL: Halley – ts; Michael Vlatkovich – tbn; Clyde Reed – b; Carson Halley – d. 2013.

One of the best kept secrets on the West Coast (Oregon creative music division) has been the Rich Halley 4, a quartet in which the saxophonist shares the front line with trombonist Michael Vlatkovich. They've turned out a series of three albums which show them to be a muscular outfit working on the edges of jazz. The Wisdom Of Rocks is their fourth release and it's the sound of a band firing on all cylinders.

The album follows the template of the previous quartet albums. That doesn't mean they're going through the motions. It just means that they've found a winning formula for presenting this band. The program consists of a dozen tracks that range from wild and woolly freebop to beautiful haunting ballads. The eight compositions are all by the saxophonist. There are also three free improvs and a duet with drummer Carson Halley (his son). The opener "The Atoll" is a tricky staccato theme with abrupt stops before segueing into a driving tempo that sets the stage for a pair of ripping solos from the front line. Vlatkovich's mute prowess is to the fore on the title track. The ballad "Heat In May" contains nice harmonies from Halley and Vlatkovich and the trombonist gets one of his best solos on this track. The free improvisations are miniatures (in the 2 minute range) and each has a different character. They show how finely the internal dialogue of this quartet has been honed. The rhythm section is superb throughout, giving the frontline the support, drive and color they need. If the reader has never heard this quartet, this is a good place to start. Well worth picking up to hear one of the best working quartets in jazz today.

Robert Iannapolo

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CD REVIEW

ARTIST: ROBERTO MAGRIS SEPTET

TITLE: MORGAN REWIND: A TRIBUTE TO LEE MORGAN, VOL 2.

LABEL: JMOOD 007

TUNES: CD 1: A BID FOR SID / EXOTIQUE / BLUE LACE / CUNNING LEE / THE SIXTH SENSE / SOFT TOUCH / GARY'S NOTEBOOK. CD 2: SPEEDBALL / LIBREVILLE / GET YO'SELF TOGETHER / A SUMMER'S KISS / ZAMBIA / HELEN'S RITUAL / AUDIO NOTEBOOK. 92:33.

PERSONNEL: Magris, p; Hermon Mehari, tpt; Jim Mair, ts, ss, fl; Peter Schlamb, vib; Elisa Pruett, b; Brian Steever, d; Pablo Sanhueza, perc. 11/1/10, Lenexa, KS.

Roberto Magris leads a septet in a tribute to the writing of trumpet legend Lee Morgan. The selections cover both sides of Morgan's work, classy hard bop pieces like "Blue Lace" and "Speedball" as well as African-flavored titles like "Exotique" and "The Sixth Sense". Hermon Mehari fills in the trumpet lines with melodic snap, Magris dances impishly along the melodies and Jim Mair plays solid sax and flute. Peter Schlamb's vibes add an attractive floating texture to the sound and Pablo Sanhueza's congas add an extra kick to Elisa Pruett's and Brian Steever's rhythm work.

Morgan's themes are really well filled out by this group. "Soft Touch" is notable for bluesy trumpet and slick soprano sax and flute while "Get Yo'self Together" comes out a soulful swinger with Schlamb, Mehari, Magris and Mair all excelling. Magris also contributes a couple of original compositions in the easy-flowing spirit of the Morgan pieces, "Libreville" with an African hard bop flavor and "A Summers' Kiss", a seductive samba. This music floats and stings with all the hipness of Lee Morgan's own records and is a really nice tribute to his work.

Jerome Wilson

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CD REVIEW

ARTIST: ROBIN JONES' LATIN UNDERGROUND

TITLE: SEVEN STOPS TO HEAVEN

LABEL: SLAM - SLAMCD 297

TUNES: NIGHT IN TUNISIA/ PASSION FRUIT/ LAURA/ SPUTNIKIN'/ MAMBO INN/ SONG FOR MELISSA/
NO TEXT PLEASE - WE'RE BRITISH/ WHICH IS BROOM?/ SEVEN STEPS TO HEAVEN; 52:47.

PERSONNEL: Gavin Broom (tp), Nick Walker (ts, bcl, fl) Chris Kibble (p) Jonny Gee (b) Marc Cecil (d)
Robin Jones (perc); March 2011, Brentwood, England.

There's one insurmountable problem with *Seven Stops To Heaven*, and it's apparent from the first few frenetic seconds of Dizzy Gillespie's classic "Night in Tunisia." The tempo is just too damn fast, and the music doesn't have much of a chance to breathe. "Passion Fruit," a tune by baritonist Ronnie Cuber, has the same problem of hyperactivity, in spite of spirited solo work by reedman Nick Walker, who also did most of the arranging for the date. If the first two tracks are too overbearing, the pressure is off completely for their reading of the classic "Laura," and not to the music's advantage. Most of the way through the song, the rhythms are slack and there's no tension or flow at all. Then, inexplicably, the tempo picks up for the last thirty seconds until the music fades. "Sputnikin'," an original by Walker, moves at an appropriate pace for dancers, which to my mind is a key requirement of Latin jazz. Alas, it's the only piece in the program that feels right, and on Mario Bauza's "Mambo Inn," the band is back playing at a tempo that feels more like a forced march than a propulsive dance rhythm. Walker's "Song For Melissa" is more of the same, with an exhaustingly insistent beat that forces fleet and driven solos by trumpeter Gavin Broom, pianist Chris Kibble, and most annoyingly, Walker on flute. Percussionist/leader Robin Jones and company just seem to have a knack for playing songs at tempos that seem to suck all the life out of them. Maybe they're more fun on stage than playing in your living room, but I somehow doubt it.

Stuart Kremsky

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CD REVIEW

ARTIST: RON MILES
TITLE: CIRCUIT RIDER
LABEL: ENJA YELLOWBIRD 7745.

TUNES: COMMA / JIVE FIVE FLOOR FOUR / THE FLESH IS WEAK / DANCING CLOSE AND SLOW / CIRCUIT RIDER / REINCARNATION OF A LOVEBIRD / ANGELINA / TWO KINDS OF BLUES. 56:42.

PERSONNEL: Miles, cnt; Bill Frisell, g; Brian Blade, d. 10/29-30/13, Denver, CO.

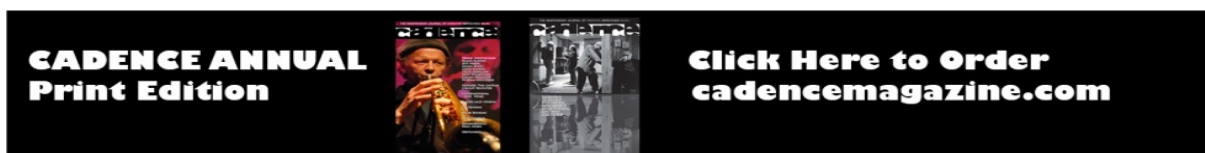
Speaking of Bill Frisell he is part of the trio on (2) along with drummer Brian Blade and the leader, cornetist Ron Miles. All three men are known in part for working with pastoral, folkish themes. They continue that here but also bring in more elements. Frisell plays a more percussive African style on "Comma" and Charles Mingus' "Jive Five Floor Four" has a lively, bebopish rhythm with Miles' cornet flowing over Blade's prancing drums.

"Circuit Rider" starts with a lively baroque cornet melody before Frisell adds a little country grease and Miles turns more to the blues. "Dancing Close And Slow" is, as the title suggests, a gorgeous slow grinder with a swaying groove and billowing guitar chords. Another Mingus piece "Reincarnation Of A Lovebird", is taken at a relaxed pace with Miles playing creamy lines over Frisell's thick note clusters and Blade's flowing rhythm while "Angelina" is a pretty ballad built on an understated Latin beat. The closing "Two Kinds Of Blues" plays out in both city and country style. First there's a subtle late-night urban groove with Miles playing sassily, then the music takes off for the mountains with Frisell leaning into his Appalachian country bag. The constant tight weaving of these three musicians is impressive and fun to listen to.

Jerome Wilson

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CD REVIEW

ARTIST: SQUAKK
TITLE: WILLISAU & BERLIN
LABEL: INTAKT 231

TUNES: NOVA SWING / BLUE CHILI OUT / DRAW / A DUNE, PERHAPS / MOSTLY HARMLESS / WAS AUS / SCHLIMMER GEHT NIMMER/SCHLIMMER GEHT IMMER / TRINKLIED / LARK'S WAIL / AUF DER SCHNERR. 62:20.

PERSONNEL: Michael Griener (d), Rudi Mahall (bcl, cl, bari s), Jan Roder (b), Christof Thewes (tbn). November 27, 2012, Berlin, and September 1, 2013, Willisau, Switzerland.

These musicians will be familiar as part of the recent, younger generation of Berlin improvisers who combine loving appropriations of various historical jazz idioms with the techniques and settings of free improvisation. While the material here isn't as overtly referential as their work (most of them) with Alex Schlippenbach, it's not far off from the zesty, craggy, almost free-bop of Die Enttauschung. The music is intensely energetic on the puckish, dashing, madcap 20-minute opener, where composer Thewes sounds righteously good alongside the wonderful Mahall. Roder throws all kinds of spanners in the works and Griener proves equally adept at texture and pulse (he and Mahall make excellent mischief throughout). The near-dirge "Blue Chili Out" makes for a nice change of pace before the tart, sprinting Griener piece "Draw" (which could almost be a Lacy tune in its structure and language). There's a smart changeup on the free improvisation "A Dune, Perhaps," with dark groaning and tone-bent low tom contrasted by some nice, tart horn statements. But while they are sensitive to pacing, and later give the listener another breather with the moody "Schlimmer" (Griener makes just-so accents to Thewes' fantastically querulous trombone), the disc's highlights are the more antic pieces like the sassy, almost Latin "Mostly Harmless," the near-dance "Trinklied" (where baritone and muted trombone intertwine with the suggestive pulse track), and Roder's "Was Aus," where the bassist polots a wending line as B-flat and trombone tussle mid-air. Fine stuff.

Jason Bivins

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CD REVIEW

ARTIST: STEVE FREUND & GLORIA HARDIMAN

TITLE: SET ME FREE

LABEL: DELMARK 837

TUNES: YOU GOT ME (WHERE YOU WANT ME) / THAT'S ALL RIGHT* / JAMMIN' WITH SAM* / THE WAY YOU LOVE ME / LET ME DOWN EASY / DR. FEELGOOD / WELL I DONE GOT OVER IT / NEW ORLEANS HOP SCOP BLUES / THE THINGS I USED TO DO* / KIDNEY STEW BLUES / HOMEWORK / KIDDIO / SHOPPIN' AND SNACKIN' / SWANEE RIVER BOOGIE. 53:31.

PERSONNEL: Freund, g, vcl; Hardiman, vcl; Ken Saydak, p, org, vcl; Ron Sorin, hca; Gary Heller, Bob Levis, g; Bob Stroger, Harlan Terson, b; Eddie Turner, Fred Grady, d; Sam Burkhardt, ts; Sunnyland Slim, p*; Diane Holmes, Gail Washington, Hardiman, b vcl.


This CD is a set of Chicago blues recorded at some unspecified point in the 1970s' or 1980s'. The main focus here is on Gloria Hardiman, a singer with an impressive gospel-tinged voice that shows up best on powerful numbers like "Let Me Down Easy" and "I Done Got Over It". Co-leader Steve Freund is a strong guitarist with a burrowing, incisive style. The large cast of musicians on this disc includes veteran Sunnyland Slim who plays piano on three tracks but the most impressive piano work is actually Ken Saydak's frantic playing on "Swanee River Boogie". No surprises on this set, but it is played with authority throughout.

Jerome Wilson

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CD REVIEW

ARTIST: SYLVIE COURVOISIER/MARK FELDMAN QUARTET

TITLE: BIRDIES FOR LULU

LABEL: INTAKT CD230

TUNES: CARDS FOR CAPITAINE, PART 1/ CARDS FOR CAPITAINE, PART 2/ CARDS FOR CAPITAINE, PART 3/ SHMEAR/ NATARAJASANA/ DOWNWARD DOG/ BIRDIES FOR LULU/ TRAVESURAS/ CODA FOR CAPITAINE ; 50:46.

PERSONNEL: Mark Feldman (vln), Sylvie Courvoisier (p), Scott Colley (b), Billy Mintz (d); November 27, 2013, NYC.

Given enough time, many married couples can finish one another's sentences on the fly. Imagine such a couple making music together, and you get a sense of the natural communication between violinist Mark Feldman and pianist Sylvie Courvoisier, who perform together in a number of ensembles, including a duo. Their flexible new quartet draws on the prodigious talents of first-call bassist Scott Colley and the inimitable Billy Mintz on drums. Feldman and Courvoisier split most of the composing for the unit, while Mintz contributes "Shmear." The disc begins with a furious dive into the first part of the violinist's ambitious "Cards for Capitaine." A blast of violin and rhythm and we're immediately immersed in the quartet's soundworld. Mintz on brushes, a tough repeated figure from Colley and stabbing piano chords set the stage for the first of Feldman's forceful and dynamic solos. Part 2 starts with a little free improvisation before Feldman pops up with a jagged figure and Mintz starts to lay down a furious beat. The nimble fingers of Scott Colley are well-featured on this one, and Courvoisier take the first of her always exciting solos, in a territory where the styles of Bud Powell, McCoy Tyner and Don Pullen converge. Part 3 begins with mysterious deep drums and scratchy strings. Some dark rumbling from the piano is met by plaintive arco statements from Feldman and Colley. There's a melancholy feeling throughout the piece, reinforced by the stately pace. Mintz's "Shmear" is a delightfully brisk and knotty theme with unexpected accents and rests. Feldman takes a stunning and slippery solo after the ghostly out of tempo section in the middle. Courvoisier follows with her own fresh and forceful statement. Feldman's "Natarajana" is a pretty melody given a sad and rather quiet treatment. The beautifully detailed recording by ace engineer James Farber is particularly welcome on a carefully modulated and nuanced piece like this one. Still, there's not enough happening to sustain the length of over nine minutes. The perky "Downward Dog," the first of three Courvoisier compositions in a row, has a wonderfully jumpy and twisted groove that provokes a great piano solo and a fine solo by Colley. Mintz's off-kilter approach to the beat serves the music really well here, and together, Courvoisier, Colley and Mintz whip up a storm. Her "Birdies for Lulu" starts out delicately enough. But it turns to more abrasive playing that seems, at least in part, to be a gloss on Bernard Herrmann's famous score for "Psycho." The quartet gets downright playful as they juggle the themes of "Travesuras," then proceeds to develop and comment on them in a tour de force of group interaction and dynamic invention. The finale, "Coda for Capitaine," features an emotionally wrought violin solo amidst a carefully poised accompaniment. At least until the wildness starts, just a minute before the end. It's a fittingly unexpected ending to a captivating session, and a gem of fearless improvisation and freewheeling interplay. Definitely recommended.

Stuart Kremsky

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CD REVIEW

ARTIST: TERRY GILLESPIE

TITLE: BLUESOUL

LABEL: *TEK1303-01*

TUNES: THE DEVIL LIKES TO WIN / WHAT WOULD BO DIDDLEY DO?/ EARLY IN THE MORNIN'/ MY TIPITINA / YOU'RE GONNA MAKE ME CRY / LET'S GET TOGETHER / MY MAMA / IT WASN'T ME / HER MIND LEFT FIRST / 16 DAYS / SHE WALKS RIGHT IN / MAGNOLIA TREE / THE DEVIL LIKES TO WIN (REPRISE). 50:33.

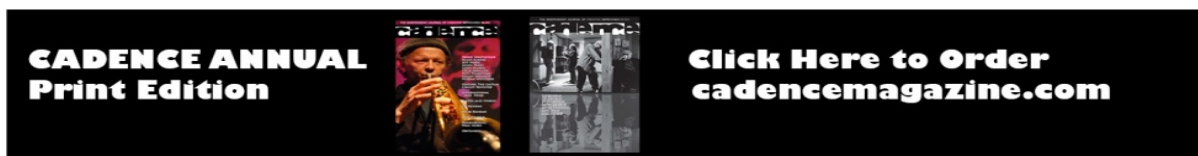
PERSONNEL: Gillespie, g, vcl, hca, tpt; Peter Measroch, p, org; Lyndell Montgomery, b, vln; Wayne Stoute, d, perc; Jody Benjamin, Ann Downey, Sally Robinson aka The Toasted Westerns, bg vcl. 2012. Maxville, Canada.

Although a product of Canada, Terry Gillespie paid his dues and assembled his influences in Michigan during the fruitful music decade of the sixties. He has several releases out under his name and quite a cult following among fellow bluesicians and music fans alike. His guitar playing has been heralded as blue chip and his singing voice has been compared to heavyweights like Bob Dylan & Van Morrison for starters. The Robert Zimmerman affiliation might be a stretch since I haven't understood hardly a word he has sang since Blonde On Blonde but the Morrison affinity may be closer to reality. On this latest issue Gillespie fronts three other players, who, like him, are capable of switching axes with ease and longtime associate Wayne Stout on tubs. The songlist is comprised of all original material from the leader save for Professor Longhair's "She Walks Right In", two traditional titles "Early In The Mornin'" & "My Mama" and the standard soul ballad "You're Gonna Make Me Cry" by a certain Deadric Malone which was the name Don Robey (of Duke/Peacock infamy) used to steal writing royalties from his artists. In his brief liner paragraph Gillespie notes he heard a bit of gospel in a Miles Davis number entitled "Trane's Blues" written by John Coltrane which first appeared on the Davis Quintet album *Workin'*. There is nothing heard herein that reminds this listener of that track but there is a good melange of roots musics and the blues in particular.

Larry Hollis

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CD REVIEW

ARTIST: TOM HARRELL
TITLE: TRIP
LABEL: HIGHNOTE 7261

TUNES: SUNDAY / CYCLE / THE ADVENTURES OF A QUIXOTIC CHARACTER: THE INGENIOUS GENTLEMAN - THE DUKE AND THE DUCHESS - ENCHANTED - SANCHO AND ROCINANTE - THE PRINCESS - WINDMILLS / COMING HOME / COASTLINE / AFTER THE GAME IS OVER / THERE. 61:18.

PERSONNEL: Harrell, tpt, flgh; Mark Turner, ts; Ugonna Okegwo, b; Adam Cruz, d. 10/24/13.

Trumpeter Tom Harrell also uses the quartet format on (4), a smaller group than he's been using on previous recent recordings but one he gets a big complex, sound from with a fine rhythm section in Okegwo and Cruz and front line help from the excellent Mark Turner.

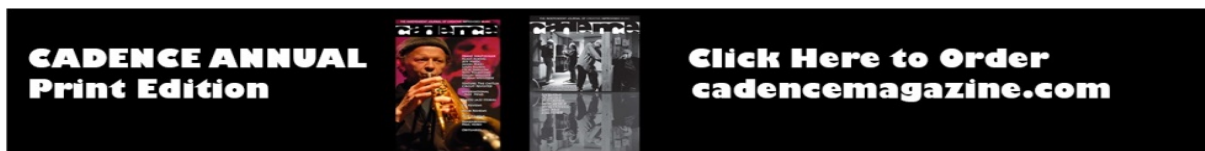
"Sunday" is a soulful opener with the horns playing sassy over a bluesy rhythm vamp, "Cycle" is a bracing exercise in fast repetition and "Coming Home" is a wonderful forlorn ballad with Turner and Harrell both taking beautiful solos.

The centerpiece of the CD is "Adventures Of A Quixotic Character", a suite based on Don Quixote that has Harrell writing a lot of horn counterpoint in the manner of the West Coast 50's "cool jazz" school, especially on the tightly arranged "The Ingenious Gentleman" and "The Princess". Turner gets plenty of room to show his eloquence and Okegwo also gets in a couple of nice solo spots. This is one of those works where four pieces are made to sound like much more and is one of Harrell's most impressive recordings of his long career.

Jerome Wilson

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CD REVIEW

ARTIST: TONY SCOTT

TITLE: LOST TAPES: GERMANY 1957/ASIA 1962

LABEL: JAZZ HAUS 101-743

TUNES: MOONLIGHT IN VERMONT (a) / THE MAN I LOVE (a) / LOVER, COME BACK TO ME (a) / YOU GO TO MY HEAD (TAKE 2) (a) / BLUES (a) / A NIGHT IN TUNISIA (b) / THERE WILL NEVER BE ANOTHER YOU (b) / BLUES FOR CHARLIE PARKER (c) / HONG KONG JAZZ CLUB BLUES (c) / ALL THE THINGS YOU ARE (c) / MOONLIGHT IN VERMONT (d).68:40.

PERSONNEL: Scott, cl(all); Horst Jankowski, p; Peter Witte, b; Herman Mutschier, d (all a); Commy Jackel, tpt; Gerald Weinkopf, ts; Helmut Brandt, Werner Baumgart, bars (all b); Mario Costalonga, tpt (c); Colin Stuart, tpt; Frankie Van Seca, g; Giancarlo Barigozzi, ts (c); Silvano Salviati, p; Sandro Paganucci, b; Alfredo Bendini, d (probable personnel) (c); unknown p, b, d; (d).Stuttgart (a). 4/24/57. Stuttgart (b). 4/23/57. Hong Kong (c) 1962. Singapore (d).

Licorice stick artist Tony Scott never got the kudos he would have received had he played a more popular reed instrument. Still, he and a handful of other clarinetists (Buddy DeFranco, Jimmy Giuffre, Eddie Daniels, Perry Robinson, etc.) managed to adapt the sometimes squeaky axe beyond the Benny Goodman/Artie Shaw syndrome.

The initial five tracks (four standards and an original blues) find Scott with a trio of Jankowski, Witte & Mutschier in a German radio (Stuttgart) studio, while the following two cuts are concert renderings with an added three piece horn section. All the players are competent but they audibly defer to the clarinetist who clearly was an artist of the first order. The remaining selections are live performances in Asia (Hong Kong & Singapore) a few years later and consist of two Scott originals and a pair of standards. Due to the utilization of only a single microphone and a portable tape recorder, the sound is not up to the level of the studio sessions but the excellence of the protagonist's playing more than makes up for any deficiencies. There is some question regarding some of the Italian personnel on a few of the numbers especially the last two. This writer has never been a big fan of Scott's instrument but his unique approach, most notably on the slower material and his ruminations in the mid-to-low registers, has made a believer out of me. Another stellar addition to the Jazz Haus series.

Larry Hollis

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CD REVIEW

ARTIST: TORBEN SNEKKESTAD AND BARRY GUY

TITLE: SLIP, SLIDE, AND COLLIDE

LABEL: *MAYA RECORDINGS 1401*

TUNES: Ultsira/ Skeam/ Ombo/ Gurumna/ Slida/ Achill/ Anda/ Cruit/ Lopra/ Gola/ Fedje/ Scatterry/ Senja 52:15

PERSONNEL: Torben Snekkestad saxophones, reed tpt, Barry Guy, bass July 4,5 2011
Copenhagen

This is a fascinating CD. Snekkestad pulls out all the stops on a variety of horns and Guy is with him every step of the way. Snekkestad plays lyrically and roars and growls. At times he sounds like a bird, at other a bear or a lion. Guy also is all over the bass, playing long lines, short spurts, plucking and bowing, and produces some great growls as well.

One of the tests of the record is if it makes me listen. As I started to listen, I received a chat on the computer. I wanted to chat, but the music drew me back, so I had to leave the chat.

I am quite familiar with Guy, have him on a number of recordings, and like his playing a lot. I have never heard of Snekkestad before, but after this CD I want to hear a whole lot more of him. I really like the reed trumpet. It produces an interesting vibrato not usually heard on a trumpet.

The basis of the recording, of course, is the interplay between the two and that is great. While Snekkestad usually leads each track Guy is right with him, both in terms of the feel of the music and with actual notes. Guy is all over the bass matching notes on all of Snekkestad's horns, even on the soprano. And on a couple of the tracks they get into proper conversations where one plays and the other answers.

In short a truly great record.

Bernie Koenig

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CD REVIEW

ARTIST: UDO SCHINDLER, KATHERINA WEBER

TITLE: SPIELZEIT, ATEMZEIT, HORIZONZEIT

LABEL: UNIT RECORDS 4484

TUNES: AN-UND AUSREISSTONE SPRECHVERSUCHE/ DER SCHLEIER SEITENTONE/ WETTERLAGEN AM FISTELGEBIRGE/ GEFLUSTER DER WURZSELSSTOCKE/ HOCH GESCHOBEN EIN STIRNHOLENPOCHEN/ SPERRGEBIET AUS WINKKEILEN UND PILZRINGEN/ DER SCHARDORNERWISCH TESTET DIE FLUGEL/ AM RUTTELKARST LARMSTIMMING/ UBER ZITTERNDEN LANGSCHATTEN 54:33

PERSONNEL: Udo schindler,ss, cnt, b cl, contra b cl; katherina weber p Krailling, Germany, July 27, 2012

I wish my German was better, but I got the title: Play time: Breath or breathing time: on the horizon or beyond comprehension. So we have music that is playful, which needs breath, and which is beyond the normal styles of music most listeners would expect. And that is exactly what we get.

Another great duet with two people listening to each other and working off of each other. And in this case, Schindler's multi instruments add a whole range of textures to the duo, making each piece distinct.

Weber plays in a variety of ways, from roaming the keyboard to single note lines, and Schindler similarly uses a variety of styles from single note lines, to clusters, to getting great vocal like sounds from his instruments, especially the cornet and the lower clarinets. At a couple of points I actually thought I heard a real voice.

In one sense, like so many freely improvised sessions, one tune leads into the next and I like to listen to these recordings as one long improvisation with a variety of sections. This is especially the case with CDs since the time between tracks is so short., and also since there are changes of music within each piece. And, as usual, the actual track names don't mean too much, though "Schwarzdonder" is a blackthorn berry, and the sounds Schindler makes on his cornet can be heard as sucking on berries, while Weber plays slow bass chords, and plays on the strings and hits the piano. Then Schindler switches to bass clarinet but continues the growling. So maybe the berries weren't very good.

But the music is very good indeed!

Bernie Koenig

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CD REVIEW

ARTIST: WESTERN WIND VOCAL ENSEMBLE

TITLE: BASKET RONDO / JUKEBOX IN THE TAVERN OF LOVE

LABEL: LABOR 7094

TUNES: Basket Rondo (Meredith Monk): Basket A - High Basket / Bells A / Calls / Bells B / Basket B / Bells C / Bells D / Basket C.

Jukebox In The Tavern Of Love (Eric Salzman): Storm / Brush Chug Shuffle / The Jewish Jesuit / Not Porcelain Dolls / Toast Love / Quodlibet / All That Is Left Of Me. 47:44.

PERSONNEL: Kristina Boerger, Laura Christian - sopranos; William Zukof - countertenor; Todd Frizzell, Richard Slade - tenors; Elliot Levine - baritone.

Fans of contemporary and early vocal music are well-served on the most recent release by the Western Wind Vocal Ensemble. They feature two recent pieces: Meredith Monk's "Basket Rondo" and Eric Salzman's "Jukebox In The Tavern Of Love".

Monk's piece (commissioned by the ensemble) is a striking piece of medieval/modern music (music ancient to the future). At times it sounds almost liturgical. The textures range from six beautifully blended voices to raw, almost primitive solo passages. Over the piece's eight movements the vocals merge, intertwine and spiral outward in an impressive display.

Salzman's piece is subtitled "A Madrigal Comedy" perhaps inaugurating a new genre. It surely is unique. It involves six characters (an Italian-American bartender, a nun, a Broadway dancer, an Orthodox Rabbi, and Irish poet and a utility worker) who meet in a bar in New York City during a summer blackout. With the ethnicity factor, it sounds like a bad joke is about to be sprung (did you hear the one about....) but the ethnicity is actually deftly handled as each singer reveals her/his character and story. The libretto is by Valeria Vasilevski and the comedy can be mildly funny as when the chorus sings about "romping with my baby" while the dancer shouts out tap dance steps. But it is also occasionally a little strained. But what makes this worth hearing is the ensemble's execution of the material. There are some interesting interludes with multi-part madrigal harmony and counterpoint. The ensemble blends beautifully and the writing is quite good. It's an unusual piece, to be sure and worth hearing, especially by those with a taste for contemporary vocalizing.

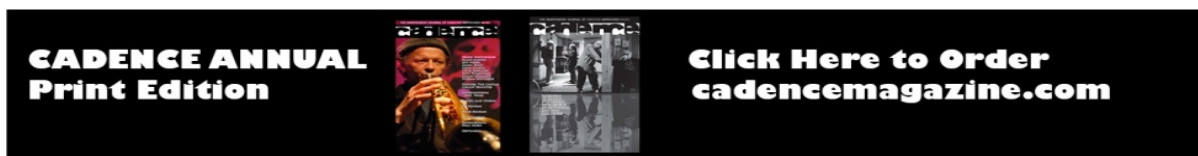
Robert Iannapollo

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OBITUARIES: January 2015

Acker Bilk (clarinet) born on January 28, 1929; died on November 2, 2014. He was 85.
André Paquinet (trombone) born on October 1, 1926; died on July 5, 2014. He was 87.
Bernd Köppen (piano) born on September 4, 1951; died on December 9, 2014. He was 63.
Brian Lemon (piano) born on February 11, 1937; died on October 11, 2014. He was 77.
Buddy Catlett (bass) born on May 13, 1933; died on November 12, 2014. He was 81.
Buddy DeFranco (clarinet) born February 17, 1923; died on December 24, 2014. He was 91.
Bunny Briggs (tap dance) born on February 26, 1922; died on November 15, 2014. She was 92.
Bunny Price (bass) born on February 10, 1932; died on September 27, 2014. He was 82.
Carlos Emilio Morales Tabares (guitar) born on November 6, 1939; died on November 12, 2014.
Chris White (bass) born on July 6, 1936; died on November 2, 2014. He was 78.
David Redfern (photographer) born on June 7, 1936; died on October 22, 2014. He was 78.
David Wessel (Berkeley CNMAT; R & D) born on October 6, 1942; died on October 13, 2014. He was 72.
Everett Carroll (saxophone, flute) died in 2014. He was 60.
Foxxxy Fatts (drums) died on November 16, 2014. He was 65.
Jay Flippin (multi-instrumentalist) born on February 15, 1946; died on October 16, 2014. He was 68.
Joe Locatelli (drums, vibraphone) died on November 23, 2014.
Joseph Leonard Bonner (piano) born on April 20, 1948; died on November 20, 2014. He was 66.
Klaus Kreuzeder (saxophone) born on April 4, 1950; died on November 3, 2014. He was 64.
Leigh Kamman (radio) born on September 2, 1922; died on October 17, 2014. He was 92.
Louis F. Kannenstine (founder of Boxholder Records) born on June 5, 1938; died on September 24, 2014. He was 76.
Mickey Champion (voice) born 1925; died in 2014. She was 89.
Mike Burney (saxophone) born on November 1, 1938; died on November 13, 2014. He was 76.
Mike Suter (tuba, bass trombone) died on September 24, 2014.
Paul Ferrera (drummer) born 1938; has died. He was 76.
Phil Stern (photographer) born on September 3, 1919; died on December 13, 2014. He was 95.
Ralf Bendix (voice) born on August 16, 1924; died on September 1, 2014. He was 90.
Ray DeForest (piano) died November 27, 2014. He was 90.
Ray Santisi (piano) born on February 1, 1933; died on October 28, 2014. He was 81.
Richard L. Evans (bass) born on December 30, 1932; died on October 5, 2014. He was 81.
Ruby Carter (voice) died on March 12, 2014. She was 77.
Rupert Stamm (vibraphone) born on October 8, 1963; died on November 23, 2014. He was 51.
Shiela Tracy (trombone, voice) born on January 10, 1934; died on September 30, 2014. She was 80.
Spanky Davis (trumpet) born on March 6, 1943; died on October 24, 2014. He was 71.
Tim Hauser (voice) born on December 12, 1941; died on October 16, 2014. He was 72.
Vic Ash (reeds) born on March 9, 1930; died on October 24, 2014. He was 84.
Will Connell (saxophone) born on November 22, 1938; died on November 19, 2014. He was 75.

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