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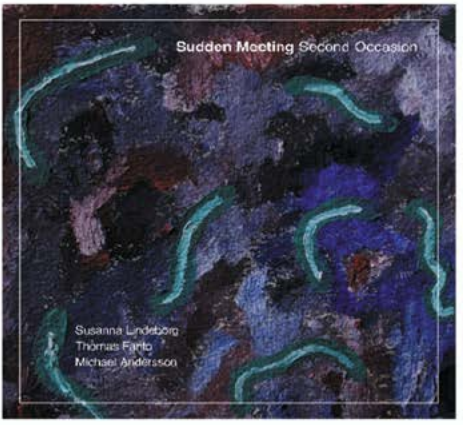
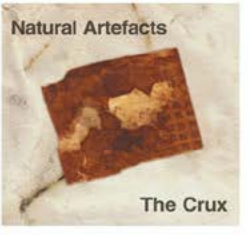


Susanna Lindeborg kb,elektr
Thomas Fanto elb, elektr
Michael Andersson perc, elektr

MWENDO DAWA TRIO
Silent Voice
Susanna Lindeborg p, elec
Jimmi R Pedersen b, elec
David Sundby dr

"Editors pick" Down Beat aug 2018



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Susanna Lindeborg p, elec
Merje Kägu guit
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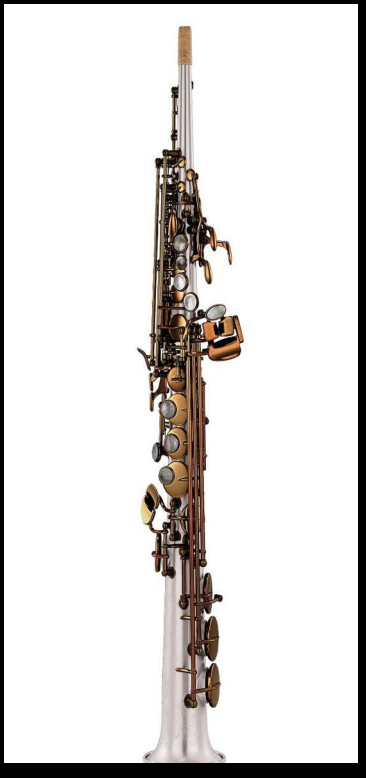

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BRILLIANT NEW WORK..

from Milton Marsh an artist you might remember from his classic Monism album for the Strata East label in the 70s; still sounding every bit as brilliant, all these many years later! The set has Milton still working in the larger, more ambitious ideas we love from his other records; a blending of spiritual jazz and additional string players, in a way that might be the closest approximation to the "black classical music" promised by Rahsaan Roland Kirk and others in the 70s! Yet Marsh is definitely his own visionary here, too carving out a sound that's as powerful as it is individual, with a unique sound that has us sitting up and taking notice all over again. Musicians on the recordings include David Eure on Violin, Stanton Davis on trumpet, Kevin Harris on piano, Carlos Averhoff on tenor, and Keala Kaumehi-wa on bass, with Marsh himself handling the Arrangements and Conducting his original compositions. Titles include: "Not Far From Home", "Great Expectations", "Dialogue", "Loving You", "By Design", "I Wonder Why I Care", and "Subtle Anomaly".

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Available as a digital album on all major platforms. Ratspack Records' Japanese import deluxe mini-LP CD with booklet, poster, Obi strip and bonus track "As Time Goes By" available at Laura Ainsworth's Bandcamp site.

Also now at Bandcamp, *Top Shelf*, the best of Laura Ainsworth's first three albums remastered by Jessica Thompson.

Available as digital download album or deluxe import mini-LP CD featuring Obi strip, 20-page full color booklet and unreleased bonus track, "You'd Be Surprised."

For more, visit **www.LauraAinsworth.com**

WINTER 2022/23:

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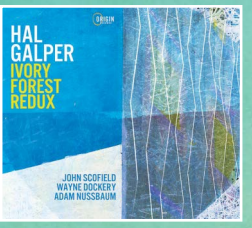
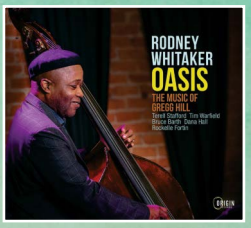
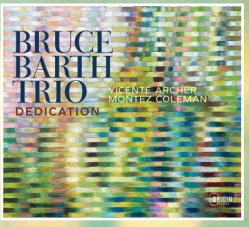


HAL GALPER
IVORY FOREST REDUX
HAL GALPER piano
JOHN SCOFIELD guitar
WAYNE DOCKERY bass
ADAM NUSSBAUM drums



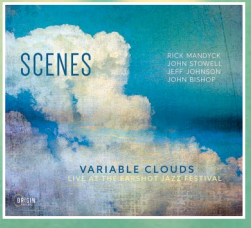
RODNEY WHITAKER
OASIS: MUSIC OF GREGG HILL
BRUCE BARTH piano
TERELL STAFFORD trumpet
TIM WARFIELD sax
ROCKELLE FORTIN vocals
RODNEY WHITAKER bass
DANA HALL drums

MIMI FOX
ONE FOR WES
MIMI FOX guitars
BRIAN HO organ
LORCA HART drums



BRUCE BARTH TRIO
DEDICATION
BRUCE BARTH piano
VICENTE ARCHER bass
MONTEZ COLEMAN drums

METROPOLITAN JAZZ OCTET
THE BOWIE PROJECT
featuring PAUL MARINARO
JIM GAILLORETO, JOHN KORNEGAY,
DOUG SCHARF, DOUG BISTROW,
BOB RUMMAGE, BEN LEWIS,
BOB SUTTER



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VARIABLE CLOUDS
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RICK MANDYCK tenor sax
JEFF JOHNSON bass
JOHN BISHOP drums

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110 Herb Robertson/Dominic Duval/Jay Rosen
111 Vinny Golia & Ken Filiano
112 Luther Thomas 4tet
113 Sonny Simmons Trio
114 Paul Lytton 4tet
115 Joe McPhee 4tet
116 Steve Swell 4tet
117 David White 5tet
118 Sonny Simmons 4tet
119 Mark Whitecage 4tet
120 Joe McPhee & David Prentice
121 Kevin Norton Trio
122 Joseph Scianni - Dominic Duval - Jay Rosen
123 Lou Grassi Sextet
124 Odean Pope Trio
125 Lee Shaw Trio
126 Ivo Perelman Trio
127 Mike Bisio & Joe McPhee
128 Marc Edwards Trio
129 Paul Smoker - Vinny Golia 4tet
130 Joseph Scianni
131 Bobby Zankel 5
132 Joe McPhee 4tet
133 Roswell Rudd Trio
134 Ivo Perelman Trio & Rory Stuart
135 Brandon Evans 4tet
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138 Frank Lowe Trio
139 Chris Kelsey Trio
140 Zusaan K. Fasteau/Noah Howard/Bobby Few
141 Dominic Duval's String Ensemble
142 Jon Hazilla & Saxabone
143 Khan Jamal
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145 Luther Thomas Trio
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147 Claude Lawrence Trio
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151 David Bindman Trio
152 Ahmed Abdullah's Diaspora
153 Elliott Levin 4tet
154 Tyrone Hill 4tet feat. Marshall Allen
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157 Mark Whitecage's Other 4tet
158 Arthur Blythe & David Eyges
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161 Rob Brown - Lou Grassi 4tet
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180 Marshall Allen4tet feat. M. Whitecage
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275 Frank Lowe 4tet
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317 Marc Pompe 4tet
318 Ken Wessel - Ken Filiano - Lou Grassi
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320 Trio-X: Joe McPhee - Dominic Duval - Jay Rosen
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322 Khan Jamal 5tet
323 Mike Bisio 4tet
324 Avram Fefer - Mike Bisio
325 Adam Lane Trio
326 Stephen Gauci Trio
327 Jay Rosen
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330 Prince Lasha & Odean Pope Trio
331 Byard Lancaster 4tet
332 William Gagliardi 5tet
333 Bobby Few & Avram Fefer
334 Ernie Krivda 5tet
335 Adam Lane Trio
336 Carl Grubbs Quartet
337 Lucian Ban-Alex Harding
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339 Burton Greene Quintet
340 Byard Lancaster 4tet
341 Sophie Duner 4tet
342 William Gagliardi 5tet
343 Joe Fonda's Bottoms Out
344 Lou Grassi's PoBand
345 Burton Greene Trio
346 Mat Marucci - Doug Webb Trio
347 Dominic Duval's String 4tet
348 Jimmy Halperin & Dominic Duval
349 Michael Bisio & Tomas Ulrich
350 Seth Meicht 4tet
351 Stephen Gauci 4tet
352 Steve Swell - David Taylor 4tet
353 Odean Pope 4tet
354 David Haney Trio
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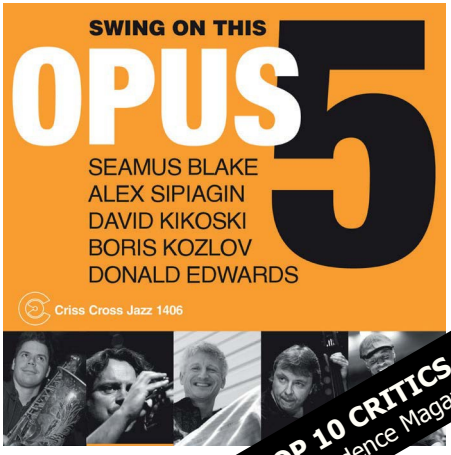

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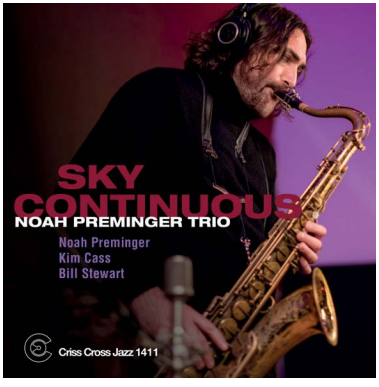

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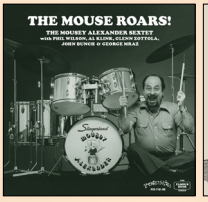

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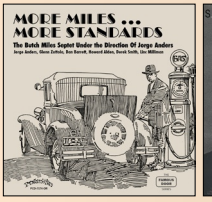

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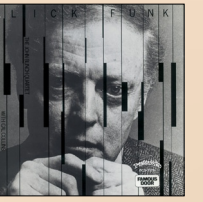

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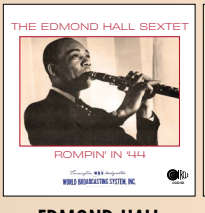
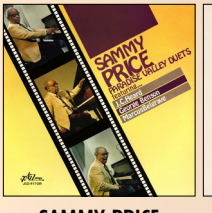


EDMOND HALL
ROMPIN' IN '44

BUD FREEMAN
THE COMPLEAT BUD FREEMAN



SAMMY PRICE
PARADISE VALLEY DUETS

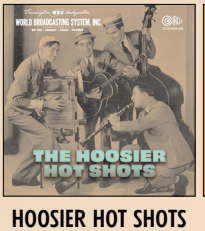
ERNIE & EMILIO CACERES

BARNES & KRESS
GUITARS ANYONE?

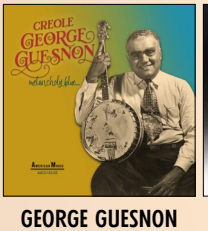
SADIK HAKIM
A BIT OF MONK

SKIP JAMES
COMPLETE 1931 SESSIONS

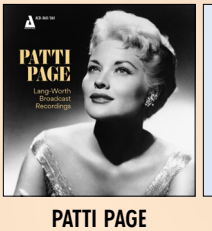
DEEP RIVER BOYS
SPIRITUALS 2-CD



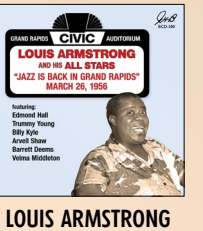
HOOSIER HOT SHOTS
WORLD BROADCAST



GEORGE GUESNON
MELANCHOLY BLUE



PATTI PAGE
LANG-WORTH BROADCAST



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New CIMPoL releases:

CIMPoL 5032-5036:
CIMPFest 2011: LIVE IN VILLACH, AUSTRIA

DISK 1: Ernie Krivda Quartet **DISK 2:** Avram Fefer Quintet **DISK 3:** Steve Swell Sextet
DISK 4: Ken Filiano Quinet **DISK 5:** Bill Gagliardi Sextet / Adam Lane's Villach Orchestra

CIMPoL 5037:
Trio-X - Live at Kerrytown
Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

CIMPoL 5038:
Trio-X - Live at the Sugar Maple
Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

CIMPoL 5039:
Trio-X - Live at Craig Kessler & Janet Lessner's
Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

CIMPoL 5040:
Trio-X - Live in Green Bay and Buffalo
Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

Earlier CIMPoL releases:

5001	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	AIR: Above and Beyond
5002	Odean Pope	Serenity
5003	Joe McPhee & Dominic Duval	The Open Door
5004	David Bond Quintet	The Early Show (live at Twin's Jazz)
5005	Salim Washington	Live at St. Nick's
5006-5012	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Live on Tour 2006
5013	Gebhard Ullmann + Steve Swell 4tet	Live in Montreal
5014	Ernie Krivda	Live Live at the Dirty Dog
5015-5019	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2008
5020-5024	CIMPFest 2009: Live in Villach, Austria	Live in Villach, Austria
5025	Seth Meicht and the Big Sound Ensemble	Live in Philadelphia
5026	Eric Plaks Quintet	Live at Bronx Community College
5027-5030	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2010
5041	Mat Marruci Trio	Live at Jazz Central
5042	Teresa Carroll Quintet	Live at Dazzle

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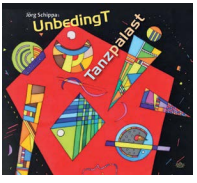
JazzHausMusik
RELEASES 2022

JHM 285
The Composers' Orchestra Berlin
Holding Pattern
Hazel Leach - cond

JHM 286
Stefan Bauer & Michael Heupel
tête-à-tête
Stefan Bauer - vib/marimba
Michael Heupel - fl

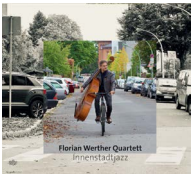
JHM 287
Niklas Roever Quartett
Hell's the Hippest Way to Go
Niklas Roever - p / Lina Knörr - voc / Roger Kintopf - b / Simon Bräumer - dr

JHM 288
KontraSax
Die Kunst des Reisens
Christina Fuchs - ss, cl, bcl
Romy Herzberg - b



JHM 289
Jörg Schippas UnbedingT
Tanzpalast
Jürgen Kupke - cl / Florian Bergmann - bcl / Jörg Schippa - g / Christian Marien - dr

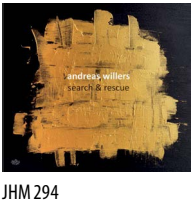
JHM 290
Hannes Zerbe Quintett
live im A-Trane Berlin
Jürgen Kupke - cl / Nico Lohmann - sax / Hannes Zerbe - p / Horst Nonnenmacher - b / Christian Marien - dr



JHM 291
Florian Werther Quartett
Innenstadtjazz
Heiko Hubmann - tp, flgh / Stefan Kowollik - g / Florian Werther - ac b, el b / Jens Biehl - dr, perc

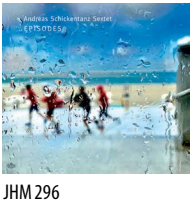
JHM 292
Sascha Ley
In Between
Sascha Ley - voc, p, micro synth & gadgets / Jean Pascal Buffo (#10, 12, 13, 15, 17) - live sound processing

JHM 293
Fine Arts Big Band
Minos. Die Flucht aus dem Labyrinth
Ferdinand von Seebach - comp, cond
Stephan Genze - cond



JHM 294
Andreas Willers
Search & Rescue
Andreas Willers - g, devices, b, dr, perc, voc, banjo / Boris Bell - dr (#10)

JHM 295
Jonas Hemmersbach
Stillsturm
Jonas Hemmersbach - g / Felix Fritsche - as / Moritz Götzen - b / Karl-Friedrich Degenhardt - dr / Ludwig Hornung - p



JHM 296
Andreas Schickentanz Sextet *Episodes*
Matthew Halpin - ts, fl / Andreas Schickentanz - tb, electronics, comp / Johannes Behr - g / Lars Duppler - p, rhodes / Volker Heinze - b / Silvio Morger - dr

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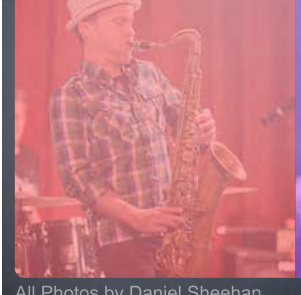


All Photos by Daniel Sheehan

This page has been left (almost) blank intentionally.
This page is a symbolic break, what precedes is advertising, (free of editorial influence), what follows is editorial (free of advertising influence).

Contributors

JAMES BENNINGTON (Feature, Jazz Stories / Interviews) *has collected oral histories and photographs of several artists, mainly published by Cadence Magazine and Modern Drummer Magazine. Bennington is also a drummer/ bandleader recording for SLAM (UK), Cadence Jazz Records/ CIMP/ CIMPoL (NY), Unseen Rain (NY), OA2 (Seattle), and his own ThatSwan! label (Chicago). Once mentored by Elvin Jones, Bennington celebrates nearly 30 years in the music field. He is a Dream Cymbals and Gongs Artist and is based in Chicago.*

PATRICK HINELY (Features, 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 (Album 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.*

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

FRANK KOHL (Album and Concert Reviews) *was born and raised in NY and is a professional guitarist living in Seattle. He is a graduate of Berklee College Of Music and has six CDs as a leader. Some of his recordings include Bassists Steve LaSpina, Michael Moore and guitarist John Stowell. Frank has performed at many notable jazz clubs and festivals from NY to Seattle.*

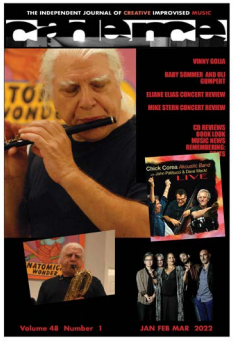
JEFFREY D. TODD *is Associate Professor of German and French at Texas Christian University. He plays saxophone locally in the Dallas / Fort Worth area, and is a lifelong jazz fanatic.*

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

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

ABBREVIATIONS USED IN CADENCE

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



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FRONT COVER
Clockwise from upper left
Vinny Golia,
Chick Corea Akoustic Band,
Daniele Del Monaco Band

Inside This Issue

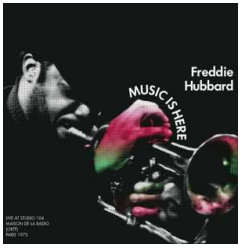
CADENCE MAGAZINE EDITORIAL POLICY

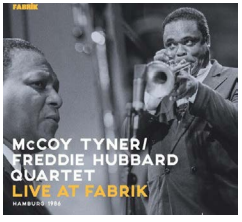
Established in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly publication. On January 1, 2012 Cadence Magazine was transferred to Cadence Media L.L.C. Cadence Magazine continues as an online publication and one print issue per year. Cadence Media, LLC, is proud to continue the policies that have distinguished Cadence as an important independent resource.

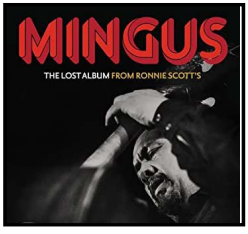
From its very first issue, Cadence has had a very open and inclusive editorial policy. This has allowed Cadence to publish extended feature interviews in which musicians, well known or otherwise, speak frankly about their experiences and perspectives on the music world; and to cover and review all genres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

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

Top Ten Recordings 2022







NEW RELEASES - LARRY HOLLIS

GADD/CUBER/GOMEZ+WDR BIG BAND-CENTER STAGE-LEOPARD
GOLDINGS/BERNSTEIN/STEWART-PERPETUAL PENDULUM-SMOKE SESSIONS
BURTON/MCPHERSON-SUMMIT ROCK SESSION-GIANT STEPS ART
VARIOUS ARTISTS-HONORING PAT MARTINO-HIGHNOTE
MICHAEL WEISS-PERSISTANCE-CELLAR LIVE
OPUS 5-SWING ON THIS-CRISS CROSS
T.S. MONK-TWO CONTINENTS ONE GROOVE-STORYVILLE
STEVE DAVIS=BLUESTHETIC-SMOKE SESSIONS
GRANT STEWART-LIGHSTING OF THE LAMPS-CELLAR MUSIC
ALAN BROADBENT TRIO-LIKE MINDS-SAVANT

REISSUES/HISTORICAL - LARRY HOLLIS

TUBBY HAYES-COMPLETE HOPBINE 69-JAZZ IN BRITIAN
DAVE BRUBECK TRIO-LIVE FROM VIENNA-BRUBECK EDITIONS
WES MONTGOMERY-NDR HAMBURG STUDIO RECORDINGS-NDR KULTUR
CHARLES MINGUS-LOST ALBUM FROM RONNIE SCOTT'S-RESONANCE
FREDDUE HUBBARD-MUSIC IS HERE-WEWANTSOINDS
ALBERT COLLINS-COLD SNAP-ALLIGATOR
DEXTER GORDON-SOUL SISTER-STEEPLECHASE
MCCOY TYNER/FREDDIE HUBBARD-LIVE AT FABRIK-NDR KULTUR
ROLAND KIRK-LIVE AT RONNIE SCOTT'S-GEARBOX
BILL EVANS-MORNING GLORY-RESONANCE

NEW RELEASES/REISSUES/HISTORICAL - GEORGE HARRIS

LAUREN HENDERSON: LA BRUJA
CLASSIC BLACK AND WHITE SESSIONS
MCCOY TYNER & FREDDIE HUBBARD: LIVE AT FABRIK
HANK WILLIAMS: I'M GONNA SING-MOTHER'S BEST GOSPEL RADIO RECORDINGS
GIACOMO GATES: YOU
AL COHN & JOE NEWMAN WITH FREDDIE GREEN: THE SWINGIN' SESSIONS
BOA SETE: SAMBA IN SEATTLE
ANAT COHEN & MARCELLO GONCALVES: RECONVIXO
JOEL ROSS: PARABLE OF THE POET
KURT ROSENWINKEL AND JEAN-PAUL BRODBECK: THE CHOPIN PROJECT

NEW RELEASES/HISTORICAL – BILL DONALDSON

CHARLES MINGUS – THE LOST ALBUM FROM RONNIE SCOTT'S – RESONANCE RECORDS
WAYNE SHORTER – LIVE AT THE DETROIT JAZZ FESTIVAL – CANDID RECORDS
CHARLES LLOYD - TRIO OF TRIOS – BLUE NOTE
BILL EVANS – MORNING GLORY AND INNER SPIRIT – RESONANCE RECORDS
KIRK KNUFFKE TRIO – GRAVITY WITHOUT AIRS – TAO FORMS

Top Ten Recordings 2022

TIGRAN HAMASYAN – STANDART – NONESUCH RECORDS
HONORING PAT MARTINO, VOL. 1: ALTERNATIVE GUITAR SUMMIT – HIGHNOTE RECORDS
ENRICO RAVA & FRED HERSCH – THE SONG IS YOU – ECM
SOMI – ZENZILE: THE REIMAGINATION OF MIRIAM MAKEBA – SALON AFRICANA
STEVEN BERNSTEIN'S MILLENNIAL TERRITORY ORCHESTRA'S COMMUNITY MUSIC SERIES. (VOL. 2) GOOD TIME MUSIC WITH CATHERINE RUSSELL. (VOL. 3) MANIFESTO OF HENRY-ISMS. (VOL. 4) POPULAR CULTURE – ROYAL POTATO FAMILY

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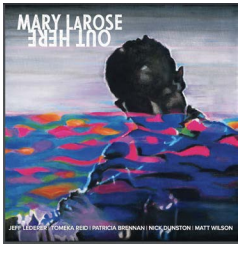
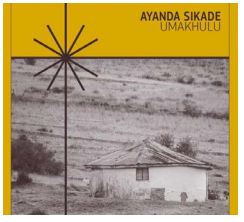
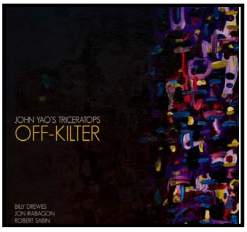
SAL MOSCA - FOR LENNIE TRISTANO - FRESH SOUND
HMC - HIGH AND OUTSIDE - CADENCE
WADADA LEO SMITH - SACRED CEREMONIES - TUM
RENE LUSSIER, ERICK D,ORION, ROBBIE KUSTER, MARTIN TETREAULT - PRTNTEMPS 2021 - VICTO
RICH HALLEY, DAN CLUCAS, CLYDE REED, CARSON HALLEY - BOOMSLANG - PINE EAGLE
MARY LAROSE - OUT THERE - LITTLE MUSIC
CHARLES MINGUS LOST ALBUM FROM RONNIE SCOTT'S RESONANCE
CHARLES MINGUS AT CARNEGIE HALL - ATLANTIC - ROGV 134



NEW RELEASES - LUDWIG VAN TRIKT

ASSEMBLY - JACOB GARCHIK - YESTEREVE RECORDS
ANATOMY - BILLY MOHLER - CONTAGIOUS MUSIC
RYAN KEBERLE'S COLLECTIVE - DO BRASIL SONHOS DA ESQUINA - SELF PRODUCED
AYANDA SIKADE - UMAKHULU - AFRO SYNTH
SWISS JAZZ ORCHESTRA &AMP - CHRISTOPH IRNIGER, "THE MUSIC OF PILGRIM" - STADT ZURICH KULTUR/ NWOG
JOHN ESCRET - SEISMIC SHIFT - WHIRLWIND RECORDINGS
BURTON/MCPHERSON TRIO FEATURING DEZRON DOUGLAS - THE SUMMIT ROCK SESSION AT SENECA VILLAGE - GIANT STEP ARTS
JASON PALMER - LIVE FROM SUMMIT ROCK IN SENECA VILLAGE - GIANT STEP ARTS
TYSHAWN SOREY TRIO + 1 WITH GREG OSBY - THE OFF-OFF BROADWAY GUIDE TO SYNERGISM - PI RECORDINGS
JOHN YAO'S TRICERATOPS - OFF-KILTER - TAO RECORDINGS

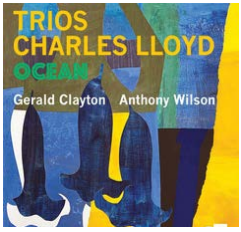


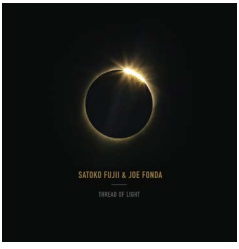


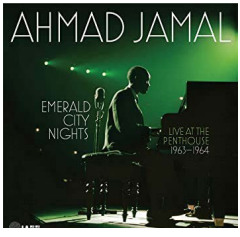
NEW RELEASES - JEROME WILSON

COLUMBIA ICEFIELD, ANCIENT SONGS OF BURLAP HEROES - PYROCLASTIC
CHARLES LLOYD TRIO - CHAPEL - BLUE NOTE
ZOH AMBA - O, SUN - TZADIK
TYSHAWN SOREY TRIO - MESMERISM - YEROS
JANEL LEPPINENSEMBLE - VOLCANIC ASH - CUNEIFORM
MILES OKAZAKI - THISNESS - PI
WAYNE SHORTER/TERRI LYNE CARRINGTON/LEO GENOVESE/ESPERANZA SPALDING - LIVE AT THE DETROIT JAZZ FESTIVAL - CANDID

Top Ten Recordings 2022







NATALIE CRESSMAN & IAN FAQUINI - AUBURN WHISPER CRESSMAN MUSIC
MARY HALVORSON - AMARYLLIS - NONESUCH
RANDAL DESPOMMIER - A MIDSUMMER ODYSSEY SUNNYSIDE

NEW RELEASES - KEN WEISS

GÜNTER BABY SOMMER & THE LUCACIU 3 – KARAWANE – INTAKT
TREVOR DUNN'S TRIO-CONVULSANT AVEC FOLIE A QUATRE – SÉANCES – PYROCLASTIC
JAMES BRANDON LEWIS QUARTET – MOLECULAR SYSTEMATIC MUSIC LIVE – INTAKT
SATOKO FUJI & JOE FONDA – THREAD OF LIGHT – FSR
DAVID MURRAY-BRAD JONES-HAMID DRAKE BRAVE NEW WORLD TRIO – SERIANA – INTAKT
AHMAD JAMAL – EMERALD CITY NIGHTS LIVE AT THE PENTHOUSE (1963-1964) – JAZZ DETECTIVE
WADADA LEO SMITH – THE EMERALD DUETS – TUM
MILES OKAZAKI – THISNESS – PI
FRANK KIMBROUGH - 2003-2006 VOLUME ONE LULLABLUEBYE VOLUME TWO PLAY – PALMETTO
TONY MALABY'S SABINO – THE CAVE OF WINDS - PYROCLASTICS

NEW RELEASES - SCOTT YANNOW

LAKECIA BENJAMIN – PURSUANCE: THE COLTRANES – ROPEADOPE
EVAN CHRISTOPHER – BLUES IN THE AIR – CAMILLE PRODUCTIONS
BRENT FISCHER ORCHESTRA – PICTURES AT AN EXHIBITION – CLAVO
CONNIE HAN - SECRETS OF INANNA - MACK AVENUE
SAMARA JOY – LINGER AWHILE – VERVE
CHARLES LLOYD – CHAPEL – BLUE NOTE
ROBERTA MAGRIS – MATCH POINT – J MOOD
HAL SMITH'S NEW ORLEANS OWLS - EARLY HOURS - SELF-RELEASED
BOBBY WATSON – BACK HOME IN KANSAS CITY – SMOKE SESSIONS
JEREMY WONG – HEY THERE – CELLAR MUSIC GROUP

REISSUES, HISTORICAL - SCOTT YANNOW

GEORGE AVAKIAN – ONE STEP TO HEAVEN –RIVERMONT
CHRIS BARBER - JUST ONCE MORE FOR ALL TIME - LAKE
DAVE BRUBECK TRIO – LIVE FROM VIENNA 1967 – BRUBECK EDITIONS
CHICK COREA – THE MONTREUX YEARS – BMG
MILES DAVIS – THE BOOTLEG SERIES, VOL. 7 – COLUMBIA/LEGACY
HERB GELLER – EUROPEAN REBIRTH – FRESH SOUND
FREDDIE HUBBARD – THE COMPLETE BLUE NOTE & IMPULSE'60S STUDIO SESSIONS – MOSAIC
AHMAD JAMAL – THE COMPLETE OKEH, PARROT & EPIC SESSIONS 1951-1955 – FRESH SOUND
CHARLES MINGUS – THE LOST ALBUM FROM RONNIE SCOTT'S – RESONANCE
VARIOUS ARTISTS - CLASSIC BLACK & WHITE JAZZ SESSIONS - MOSAIC

Top Ten Concerts 2022

1/27/22 Immanuel Wilkins Quartet (Wilkins (as), Micah Thomas (p), Daryl Johns (b), Kweku Sumbry (d) at PhilaMOCA (Ars Nova Workshop). *The leading Jazz alto saxophonist of his generation, with his own band, in his own town, coming out of the pandemic shutdown - made for quite the night.*

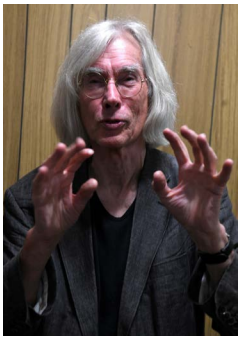
3/31/22 Immanuel Wilkins/Odean Pope (ts)/ Kresten Osgood (d) at RUBA Club Philadelphia (Ars Nova Workshop). *Osgood, the Danish-American drummer, was in town to promote a Danish-funded radio series and jelled well on stage with two of Philly's finest.*

4/9/22 Bobby Watson/Curtis Lundy Quartet (Allyn Johnson, p; Eric Kennedy, d) at Jacob's Northwest (Producer's Guild). A rousing two sets of original music performed by a tight group. Watson's "Love Remains" was a standout. Well worth the very delayed start.

4/12/22 Gwen Laster's 4Tet (Laster, vln; Melanie Dyer, vla; Alex Waterman, cel; Dara Blumenthal-Bloom) at The Rotunda (Fire Museum Presents). *Impressive, beautiful music that elevated the listener.*

4/23/22 Johnathan Blake & Pentad (Immanuel Wilkins, as; David Virelles, p, synth; Steve Nelson, vib; Ben Street, b) at the Philadelphia Clef Club. *A homecoming gig for Blake and Wilkins. An inspired night of intricate compositions with solid melodies yet maintained each members' original voice.*

Top Ten Concerts 2022



5/21/22 Sun Ra Arkestra Under the Direction of Marshall Allen at the Philadelphia Clef Club. *This was an especially inspired appearance with the focus on creative improvisation over the abundance of vocals that have dominated many of the most recent presentations. Allen, who was celebrating his 98 th year on the planet remains a force on stage and off.*

6/16/22 Craig Taborn/Mette Rasmussen/ Ches Smith at the MAAS Building (Ars Nova Workshop) *featured the Danish saxophonist holding her own with two of New York's finest. Their set was exciting and constantly evolving.*

10/7/22 Jaap Blonk at 2223 Fish (Fire Museum Presents). *The Dutch sound artist/Avant-Garde composer/performance artist was mesmerizing with his unique and unworldly vocalizations and use of the language he created. Hard to take your eyes of his expressive facial contortions.*

10/25/22 Zoh Amba with Luke Stewart (b) and Ryan Sawyer (d) at Solar Myth (Ars Nova Workshop. *The 22-year-old resident-of-the-world impressed with her sheets of angst tenor blasting as well as her more subtle playing- all of which rang true and human.*

10/27/22 Simone Weissenfels and Dave Burrell performing piano solos at the Philadelphia Argentine Tango School (Fire Museum Presents). *Two under the radar, roiling pianist veterans who play from the heart.*

ELIANE ELIAS AT TRIPLE DOOR IN SEATTLE

by Frank Kohl

As many of our most creative musicians begin to emerge from almost two years of repression I realize that when all is said and done we may be in store for a musical renaissance. Our life's, struggles and triumphs offer the experiences we draw on to transcend the gravity of life through music. Eliane Elias takes us there! With her joyous expression of multi cultural Jazz we can travel with her to a musical utopia.

The Triple Door in Seattle is a club that's not as well known as many of the other venues. It hosts different musical genres and shows along with some world famous Jazz acts. It has a sloped floor allowing for a mostly unobstructed view, great piano and acoustics and our seats were up front and personal.

Eliane is with her trio- Bassist and husband Marc Johnson and Drummer Rafael Barata. The level of communication between them was outstanding, among some of the finest I've ever seen. Eliane shares with us her life experiences with many of the icons of Jazz and Latin music. Antonio Carlos Jobim and Bill Evans were two of her greatest influences and she pays special tribute to both of them. Her latest CD "Mirror Mirror", a master work consisting of Piano duets with Chick Corea and Chucho Valdes is very special to her. Not long after this recording Chick Corea passed away and this effected her deeply. You can feel these strong connections in her rich and expressive playing, giving it all to us. I have nothing but respect and admiration for Bassist Marc Johnson. His sound and approach to interplay with the piano brings me back to his time with The Bill Evans Trio. I think of how that must of influenced and guided him to wear he is today. He performs a solo version of "Nardis" that bares witness to the power and depth of his playing. Drummer Rafael Barata is absolutely on fire ! His eye contact with Eliane and Marc is a sight and sound to behold, as he anticipates and enhances their every twist and turn. Whenever I get to see Eliane Elias it's always my hope that she will play Antonio Carlos Jobim's "Chega De Saudade" or "Desafinado". My prayers were answered as she played both of these incredible pieces with flawless technique and passion. As many Jazz musicians would know these are not easy pieces to master with their long forms and multiple chord changes. The trio demonstrated their level of artistry and proficiency as they sail through these tunes. Sometimes latin, sometimes swing then falling back to a stretched out two feel, creating waves of rhythmic energy and making it hard to believe a trio could sound so good. One could only imagine what Bill Evans and Chick Corea would think if they could hear this. Eliane Elias and Marc Johnson have seen and done it all in the world of Jazz and it shows in their performances. As we anticipate a return to normalcy a beacon of hope lights our way as we see what we've been missing. Maybe now that musicians and listeners know how it feels to do without live shows we can all agree how important they are to us. I did get the feeling that Eliane realized this and the performance was more then I could of hoped for because of it. I was glad to have my wife Suzanne with me and this is what she had to say:

A Reminder- Suzanne Kohl
Her hands on the keys
My worries melt away,
Her vibrancy brings me back to my roots,
My core
Who I was or maybe am.
A reminder how things can be…
Hoping to be more balanced soon
With people I love.
To dance again ?
Now I imagine rooms filled with life.

MIKE STERN WITH JEFF LORBER FUSION AT JAZZ ALLEY

by Frank Kohl

Excited to be back at Seattle's Jazz Alley to see one of my favorite guitarist Mike Stern with The Jeff Lorber Fusion. One of the hardest working, forward thinking musician on the scene today Mike always seems to push things to the limit and surrounds himself with the finest musicians on the planet. Tonights show is no exception, the lineup consists of Jeff Lorber- Keys, Jimmy Haslip- Bass and Gary Novak- on Drums. To make things even more special Mike is joined by his wife Leni Stern, a guitarist, vocalist and all round musical innovator. Leni has her own successful musical career with a vigorous touring schedule that adds to them spending a lot of time apart. Her music is quite different then Mikes and to see them perform together combining their creative energy was very moving. The show opens with Leni and Mike playing duet on an original folk sounding tune called "Like A Thief". Leni is playing an African stringed instrument called a N'goni which has a sound similar to a Sitar and Mike is on Guitar. My senses are awakened by this tantalizing sound as it's definitely not what I was expecting. After a few choruses of duet everyone joins in and the awesome sound of the full group is revealed. Next up we're transformed into a funk - fusion paradise with a Stern original. The intensity of the players is stunning, no one holds back and the sound of the bass and drums could not feel better. The piano and guitar are locked in playing the melody together and we get two blistering solos from Mike and Jeff. "Jones Street" another Stern original was especially nice as an easy tempo ostinado driven piece with an outstanding melody. Haslip gets first solo and we can immediately hear why he has reached the prominence he has. Using all six strings of his bass to deliver an exquisite solo and sound. Once again my wife Suzanne was able to join me for this show and I always enjoy her take on the music. Here is her-

Jeff Lorber throughout digs down deep and gives us some exceptional solos of great intensity and inventiveness. We also get a taste of Jeff's compositional skills on "Motor City" and "Runner" where he goes the extra mile to get us worked up. I could listen to drummer Gary Novak all night long with his hard driving and quick response to his bandmates. His solos with and without Mike are masterworks of the lyrical and rhythmic power of percussion. Towards the end of the set we witness another side of Mikes guitar virtuosity. That would be Jimi Hendrix's "Red House" and Mikes ability to sing the blues and crossover to honor the worlds most celebrated guitarist. The evening as a whole was full of great moments as they moved through challenging written melodies and rhythmic complexities. Each player performing as a stand alone soloist and also coming together as a cohesive unit.

I can't help but think of Mikes road to recovery from his 2015 fall and hand injury. A miraculous story in itself and a testament to his tenacity and love for music. In 2016 not long after his accident I had the pleasure of playing music with Mike. I was struck by his determination to overcome the damage that was done to his right hand thinking that so many of us would have simply given up. It's that determination that makes him the guitarist he is today and the inspirational figure he is to his fellow guitarists

The Life of an East German Jazz Musician, Part 1:

An Interview with Günter "Baby" Sommer and Uli Gumpert.

BY JEFFREY D. TODD

This interview begins a series of interviews that I conducted in the summer of 2013 with some of the top names in jazz in the former GDR — the East German state, which existed from 1949 to 1990. I am a jazz musician and a professor of German and French at Texas Christian University in Fort Worth, Texas, and these two commitments and their related interests gave rise to the project. What I was trying to understand through these interviews was not so much how the musicians approach their music, as I normally do, and did in my interview with Putter Smith (Cadence 46.4, 2020), but rather what the working situation was for a jazz musician in the GDR. Given that these musicians are now at least in their 70s, I wanted to document this knowledge before it became no longer accessible. My second overarching question was how music-making changed for them after the fall of the Berlin Wall in 1989 and 1990. I thought that asking such a question would shine light, not merely on the conditions of music-making on that side of the Iron Curtain, but also on the current state of the culture industry in the capitalist West, especially in West Germany.

My understanding of jazz in the GDR was greatly facilitated by Günter "Baby" Sommer's generous gift of a sizeable number of CDs and books on the topic. It became clear to me during the course of the interview that Baby Sommer was somebody who makes things happen, not merely on the stage with his astonishingly imaginative drumming, but also in other ways.

What I learned about the jazz of the GDR was that it was first and foremost a jazz of the moment — "free jazz" being the shorthand term. It was a music played often without tonal center, but I very much appreciate that it offers the listener formal nodes of orientation. It places buoys at various places in the middle of that vast ocean of tonal freedom. The result is a music that finds a balance between form and freedom. Although it is very often without a tonal center, it is not necessarily harsh-sounding. The musicians seek a balance between the dissonant and the consonant. It is also a confident music. They aren't merely tentative imitators of American jazz, but confident innovators of their own music.

The interviews took place in the summer of 2013.

The interviewees by no means constitute an exhaustive list of GDR jazz musicians.

The selection came from contacts made available by my good friend, the excellent Berlin drummer Ernst Bier. (Ernst is another one who is always making something happen, not only for himself and his own career, but for other people — a very selfless person.) There is no attempt to say by this selection: "these are the only musicians worth talking to." For example, that same summer I traveled to Peitz, a small town which had been during the '70s and early '80s the site of Jazzwerkstatt Peitz, which one might describe as the East German counterpart of the Woodstock music festival, except that the music the audience was listening to was free jazz and the festival was not a unique event, but was offered on 47 different occasions between 1973 and 1982. The occasion was a kind of revival of that festival, and some of the musicians that had participated in the festival during its GDR heyday were present. I was sitting in a café near the virtuoso guitarist, Uwe Kropinski, and thinking that it would have been good to interview him and others as well. Nonetheless, the figures interviewed were among the most prominent members of that scene.

In my defense, however, it was never my attention to be encyclopedic in my approach. Rather it was through the interview process to shed light on the two fundamental questions described above.

Many years have now passed since summer 2013. As to the reasons behind the wait for the appearance of these interviews: personal tragedies halted my work at the beginning — the deaths of close family members, followed by a series of professional challenges that required my full attention. All those things postponed the project for a few years. Once I was able to get back on the project, I tried first to publish the material in Germany, because that would allow me to avoid the extra work of translation. Jazz Podium expressed interest, but their publishing pipelines appeared to be backlogged. So I decided to approach Cadence with it, a publication with which I already had a working relationship. Publication in English, however, requires translation, and therefore more work. I am hoping however that the translation of the interviews into the world's current lingua franca will make these musicians better known throughout the world than they previously were.

The evening began with a convivial dinner at a Thai restaurant near the Friedrichstraße station in Berlin/Mitte. In this pleasant context, I got acquainted with my first interlocutors, drummer and percussionist Baby Sommer and pianist Ulrich "Uli" Gumpert, and we began talking about their experience of life as GDR musicians. I did not record our dinner conversation, so that conversation is not part of the translated interview. However, where appropriate I will interject notes from that part of the conversation in my own bracketed comments. Also, some less relevant parts of the conversation have been edited out and replaced by ellipses with brackets […]. Ellipses without brackets indicate a hesitation or an incomplete sentence.

After dinner, we walked around the area around the Spree river and chatted, then made our way to Uli's apartment, where the interview was recorded.

Some after-dinner wine loosened our tongues and greased the rails of communication.

The interlocutors were as follows: UG = Ulrich Gumpert, pianist; GS = Günter "Baby" Sommer, drummer and percussionist; JT = Jeffrey Todd, interviewer

The GDR had its own nomenclature for its bureaucracy and institutions. As a result, one often has to ask questions about those institutions and nomenclature before one can really understand the meaning of a GDR interviewee. In an academic publication, footnotes are usually used to insert such annotations. However, since Cadence does not use footnotes, the annotations will be given in the column to the left of the interview text.

The recorded part of the interview begins in medias res, as it continues our discussion of two institutions: the IGs (Interessen-Gemeinschaften = "communities of interest") and AGs (Arbeits-Gemeinschaften = "work communities"). These institutions served as hubs for people interested in various cultural issues. The ones we are talking about centered on jazz music in the GDR.

JT: So, there were these clubs. What distinguished these IGs or AGs from other clubs where you wouldn't play because they were …

GS: Too commercial? Well, the IGs or AGs that were connected to the universities always brought a student audience. And the student audience in the GDR period had a higher intellectual potential then there is today. What I have noticed is that students now come to clubs really only for relaxation because they have been studying hard for the entire day, and only want to drink beer and hear some kind of insipid music in the background for purposes of relaxation. So the student clubs today are no longer what they used to be in the GDR, where creative things happened. At the University of Rostock, at the Dresden TH, as it was called at that time, at the university in Ilmenau, and in Jena …

UG: In Freiberg in Saxony …

GS: Freiberg, of course, the Bergakademie — there we have already mentioned five places and cities that had universities with a jazz IG. We played those places because people came there in order to … It was really like a concert atmosphere! The people listened; beer was not served. At first there was no beer, then there were setups where you first got yourself a drink, then no drinks were served after the music started. These were always concert-like situations. After the fall of the Wall I have never played in a student club with a similar atmosphere. In fact, I don't think I have played a student club since then.

UG: That actually became a rarity in the '80s, as I remember, since the student clubs no longer were interested in jazz at all. They were only interested in — self-gratification might not be the right word [laughter] — but they were no longer interested. They only wanted to amuse themselves.

GS: I'm not so sure about that. In the 80s I was still playing in student clubs. While Uli is of course right to say that the tendency declined — I don't know why. Perhaps it became more relaxed, that suddenly other music was being

played from tapes or by disc jockeys. […] At the University of Rostock I played about 20 times in all sorts of formations, always with lots of publicity and people sat and listened as in a concert hall. Concerts there took place even in the student cafeterias.
UG: That's where we played our first duo concert.
GS: That was a cool scene! And where there weren't any universities or Fachhochschulen or anything like that, like the IGs in Greiz or Gera or wherever, the student clubs were bound up with an institution called the Kulturbund of the GDR, an institution which — I hope I'm not going out on a limb here …
UG: Please don't, I also don't know.
GS: They had a legitimacy that was a little bit removed from the party, it wasn't absolutely party-controlled. You still had the feeling in the case of the Kulturbund that people there could practice a kind of liberality and freedom. Whether that was really true or not, I don't know.
UG: Actually they couldn't, but for that reason they had to take other groups under their wing and even some that didn't know where they fit in the system, so that they also had some kind of legitimacy to do cultural work within the system. Exactly how they were organized, I don't know. I have no idea. You would have to do some research on that.
GS: Literary people were in the Kulturbund, then theater groups, then collectors of bookplates, all sorts of various cultural groups, divided up into small segments. All these small cultural interest groups were gathered under the umbrella of the Kulturbund. The Kulturbünde sometimes had their own houses, sometimes very nice villas. I remember a villa in Greiz for example.
UG: I remember one in Magdeburg.
GS: And there they had readings, classical concerts, chamber concerts. In this Kulturbund were also various divisions, such as for literature and chamber music and IG- or AG-Jazz, among others. That's how it was.
UG: And that's why a pianist could sometimes give concerts there. I can remember that I gave my first solo concert for example in Magdeburg in the house

[Fachhochschule = University of Applied Sciences. The FHs continue to exist and are more practically, less theoretically oriented and for that reason somewhat less rigorous in their training than the universities. / Kulturbund = Culture Association. The Kulturbund was established in 1945 at the behest of the Soviet Military Administration as the umbrella organization for all branches of intellectual and cultural work. It started out working in all occupation zones, but the communistic influences in the organization gradually led to its exclusion to the Soviet zone and the East German state after its formation in 1949.]

[There are good reasons for Baby's and Uli's uncertainty as regards the KB's ideological status. Leadership's intention was for the Kulturbund to gather cultural forces into a cultural wing of the SED (the official state party), but it often didn't fulfill that intention, and was often criticized as a source of "revisionist" tendencies. Source: SBZ von A bis Z. Bonn: Deutscher Bundes-Verlag, 1965.]

of the Kulturbund. They had a grand piano, the room was packed with a huge audience, and I had no idea what I was going to play. That was the most horrible experience of my life.
[General laughter]
GS: You hadn't worked up your Satie set yet.
UG: Someone persuaded me to do a solo concert. I had always refused, because solo piano …. Naturally, there was Keith Jarrett, all these solo pianists, and so everybody wanted me to play solo, and I said: "No, I need a partner." I couldn't fill up the time all just by myself. For example, I need somebody like this guy here [pointing to GS]. But someone persuaded me, I don't know who, and I did it. It was terrifying, but anyway: a huge hall of people who were expecting a solo concert from me. I don't remember what I played. I have no idea.
GS: This man here, Uli Gumpert, is to blame for the fact that I started doing solo concerts. He probably doesn't even know this. We were hired for a duo gig in Merseburg, in a wonderful vaulted building in Merseburg. I was there, but Uli didn't show.
[Laughter]
UG: Do you know why?
GS: No, I don't.
UG: I also don't remember. I should probably try to figure out why I didn't show up.
GS: We can probably figure it out, because I know who organized the gig. I was there, had set up my drums, but still no Uli. I waited and waited: fifteen minutes, a half hour, and so the audience asked me — there were a number of people there — to play something at least. And just like Uli, I had never played solo. They obligated me to play, and that was the beginning of my solo career. So I gradually became a solo artist, and have since played a great many solo concerts. But the first one happened because Uli didn't show up to a gig. Cheers, Uli!
[Laughter. Glasses clink.]
JT: Another question: How did one become a professional musician in the GDR? It seems to me that the community of jazz musicians in the GDR was like a small family.
GS: That's very true. And usually, when we look at the path of a young person in the GDR, we see that this path is actually predetermined in most cases. Naturally there were exceptions, and as the proverb says, "the exception proves the rule." But after your school years, if you were lucky, you could go to a college-prep school, the Gymnasium, which was called the "erweiterte Oberschule" back then. Then you finished the Abitur, and after that, the males did their military service, and after that you might have the possibility to attend university — if you came from an agrarian or a working-class background, or were a child of a physician or a professor who was close to the Party. There were a few exceptions to this, but this is how it was generally. Many doctors

and professors were Party members. That's how it was. And their children naturally had the privilege of going to university.

UG: But working-class and farmer children came first.

GS: And if you had the good fortune to be able to study music, and had finished your Staatsexamen, you automatically became a professional musician. That was the point where you went either to the orchestra — for the most part we are talking about typical configurations like theater, symphonic or philharmonic orchestras — and you were sent there directly after your graduation from the conservatory. So it wasn't at all the case that someone who finished their high school or their Staatsexamen was just turned out and left on their own to find work. That did not happen. Directly after the Staatsexamen you were told: "You go to orchestra A, you to orchestra B, you to the C orchestra in Meiningen, or to the pit orchestra in the state theater, to the Staatskapelle, the Philarmonie, and so on. It was precisely organized and carried out. […] From 1962 on you had the first jazz curriculum in the GDR in Dresden at the University Karl-Maria-von Weber. In fact, that was the first university jazz program in all of Germany, except that it wasn't at that time called jazz, rock, pop, or popular music, because the East was still very Stalinist in 1962. So the department was called the Abteilung für Tanz- und Unterhaltungsmusik, with the acronym TUM, but the teachers were jazz musicians.

UG: Already in 1962?

GS: I was the first student in that department, so I'm intimately familiar with the details.

UG: I thought it was in '63 or '64.

GS: No. It was in 1962, right after my Abitur. I was the very first student there. There's kind of a legend that they didn't have any drums available for the final jury. Something had gone haywire with the organization. I was so disappointed that there weren't any drums, and didn't want to be put off, so I fetched three wooden chairs out of the cafeteria and did my final performance jury on three wooden chairs. It's still a legendary tale in the annals of the University. I would not be refused. *[Laughter]*

UG: I didn't know that, never heard the story.

GS: It's written in the history of the University that

[erweiterte Oberschule = extended High School / Abitur = rigorous battery of examinations based on one's coursework taken at the end of high school. Successful completion of the Abitur is a precondition for advancement to the University.]

[Staatsexamen = State Exam. The Staatsexamen is a rigorous qualifying exam taken at the end of a university course of study by students in certain professions such as law, teaching, medicine, music, and a few others / Abteilung für Tanz- und Unterhaltungsmusik = Department of Music for Dance and Entertainment.]

Günter "Baby" Sommer did all this. Later they fetched me in and slapped a professorship on me. So, back to…
UG: To the placement of the students.
GS: Yeah, the normal pathway. How do you become a professional musician? So, the one path went according the official procedures established by the State. The other way, where an amateur suddenly switched over to the status of a professional musician, happened by way of the Kommissionen.

[Kommissionen = committees]

You could acquire the status of a working professional musician by acquiring a "permission to perform", and a classification, which established how much money you were able to earn was bound up with this permission. As you progressed in your profession — you would have to wait 2 to 3 years — you then had to audition before the commission, and then at some point you achieved the status of an independent professional musician with a classification of 5, 8 or 10 GDR marks. 10 marks was the highest or you could negotiate a rate with the concert organizers. I'm very clear about all of this.
UG: I missed all this because I was illegal. I never had to bother with it. I became legalized when I landed in the dance band.
GS: Oh yeah, Klaus Lenz's band.
UG: I then got a tax ID number.
GS: That was a professional orchestra.
UG: And then I also acquired the status of a professional musician, because I had the tax ID number, but I still didn't have my musician's ID.
GS: Ah, your papers, the musician's driver's license — you still didn't have that. So, you see, there were actually two different paths.
UG: Something else was very different in my case. I had studied French horn for about 3 years in Weimar. I went to Weimar when I was 16 years old, to the Stalinist boarding school, the Musikhochschule Franz Liszt by Schloss Belvedere. There I messed about for 2 years and was harshly reprimanded twice and threatened with expulsion because I played Louis Armstrong in the dorm, Louis Armstrong's Hot Five and Hot Seven. I had let the class enemy into the room.
JT: Louis Armstrong was still considered a class enemy?
GS: Symbolically, not personally.
UG: It was like this: the whole thing happened in about

1963. I just had 2 singles with Armstrong's Hot Five and Hot Seven. I had borrowed them from a classmate. I listened to them in my room. I had a little record player. The rooms were laughable: there was a bunk bed with two roommates, and they had a small space around it. It was terrible. Every morning we had to show up for roll call. The flag was hoisted, and we had to show up at 7 a.m. That was a Stalinistic exercise if ever there was one. Then we went to the classrooms, while the teachers checked the rooms every morning. So they found Louis Armstrong. At some point around noon in the cafeteria the loudspeaker boomed: "Gumpert, report immediately to the Principal's Office!" You had to hurry about 100 meters to the Principal's Office to meet Stalin in the flesh. "You have brought imperialistic ideas into our socialist boarding school! What do you have to say about that?" "I don't have anything to say." "You must address the matter!" What was I supposed to say to that nonsense? I received a harsh reprimand under threat of expulsion. And that happened to me twice. I don't remember exactly when it happened but about 9 months later the first LP with Louis Armstrong appeared in the GDR.

GS: That was strange. You have to understand that, on the one hand, the authorities held a hard Stalinist line, but they made a 180-degree turnaround when Martin Luther King was shot. They suddenly recognized that the music of the American blacks, which previously had been pejoratively called "nigger music" — that that music is the music of the oppressed proletariat in imperialism. Previously it was considered as part and parcel of the culture of imperialism, of capitalism, and suddenly it turned 180 degrees and was considered the music of the progressive proletariat in the land of the class enemy. All of a sudden we were able to hear concerts by Leo Wright, the saxophonist and flautist of Dizzy Gillespie's band; we heard the Golden Gate Quartet touring around here as a jazz group, which was actually a classic gospel quartet. Suddenly the music scene appeared to be liberalizing. The same turnabout took place when the authorities, who were always in need of hard currency, realized that they could also sell jazz music [from the GDR] on the Western market for hard currency. They had played both sides: they previously had forbidden the import of jazz, and now they were going to export it. When you ask me, "what's that all about", well…

UG: There was another aspect to this. In the official cultural politics there were guidelines that were partly set by Johannes Kepler, an Austrian Marxist who greatly influenced the GDR's cultural politics in music. There were also statements from Hanns Eisler, who had made disparaging statements about jazz. He may have heard a Benny Goodman concert in California or some such thing, drew his conclusions from that, and thought no more of it. Out of all of this came the culture-political guidelines which established how people were to deal with the matter in the GDR. When rock 'n' roll sprang up, it was at first seen as of a piece with jazz. But suddenly the idiots became aware that jazz was a bit different. Louis Armstrong was suddenly invited to make a tour in the

GDR and Ella Fitzgerald after that. That was in '65 and '66.

GS: Again, the ideological turnabout took place when Dr. Martin Luther King was assassinated. That was the turning point.

UG: The first sides I bought: Louis Armstrong, all the old American stars and I don't know what else.… I still got my reprimand in Weimar — that happened in this transitional period — and in the time thereafter jazz records started to… Have you seen Josh Sellhorn's catalogue [speaking to GS]? What all was available in the GDR?

[The reference is to the factbook by Werner Josh Sellhorn on jazz in the GDR: Jazz — DDR — Fakten. Berlin: NEUNPLUS1, 2005.]

GS: Not yet. You told me about it. I haven't got it yet. You have it, right?

UG: I've got it here. There's an incredible amount.

GS: Jazz — DDR — Fakten.

UG: So, the GDR brought out a lot of jazz records under the State label AMIGA that you never saw in the stores. You only saw a very small part of what was available.

GS: They issued the records in small numbers. By the way, "a lot" is a little much, Uli, because you knew when a Mingus album was coming, then Basie, then an Ellington album, and so on.

UG: But that's only what we knew about. Should I show you the book? Josh put it all together. There's an incredible amount. We had no idea how much!

GS: But…

UG: Blues had its own line of, I don't know, twenty, thirty, fifty blues albums that appeared in the East.

GS: A big wave came with the American Folk Blues Festival.

UG: That was just two albums.

GS: Correct.

UG: I've got one of them.

GS: There you go. But these liberalizing tendencies…. Ulbricht died in '62, then came Honecker, and then in '63 or '64 there was a Plenum that made all the culture workers in the GDR think that the whole thing was opening up.

[Walter Ulbricht (1893-1973) assumed the post of General Secretary of the Central Committee of the GDR after the establishment of the GDR as a state in 1949. He assumed this post in 1950. This was politically the most important position in the leadership of that state. Upon Ulbricht's death, Erich Honecker (1912-1994) assumed that role until his resignation in 1989. The Plenum referred to here is the 11th Plenary Session of the Central Committee of the SED. The SED was the leading party of the East German state, and the plenary sessions discussed and established the party line in the GDR. The 11th Plenum in particular is known for having a chilling effect on literary and film production, but as Baby and Uli are saying, the impact on jazz was quite different and much more positive.]

JT: So this happened after the death of Ulbricht.

GS: Exactly.

UG: Here is the foto I was telling you about (shows photo).

GS: Nice picture.

UG: You gotta get this, Baby. Toward the front you've got the whole catalogue of all jazz and blues albums that appeared in the GDR.
GS: That is really interesting. Here's Klaus Lenz, Uschi Brüning, and Luten. And Manfred Krug! Those are what you might call the "protagonists."
UG: Yep, that's them.
GS: I don't have the book, can't….
JT: Is the book available?
GS: He [meaning Jeff] should have this. This'll be very interesting for you, Jeff. It will be important if you want to take stock of what all happened in the GDR. I already brought the book about Peitz, but I forgot the one — what was it called? — "O Töne" or something like that?

[Rainer Bratfisch, ed. Freie Töne. Die Jazzszene in der DDR. Berlin: Links, 2005.]

UG: Freie Töne.
JT: I've ordered that one. Rainer Bratfisch wrote it.
GS: That's also definitely of interest. This is more a kind of discography and overview list of what all was available.
[…]
UG: Here's another great story [looking at Sellhorn's book]. It's the photo of a piece of manuscript paper, a "score by Mr. Gumpert" — me. It's really a page of manuscript by Luten Petrowsky, who's written all over it. You can't really read it, he still writes like…
GS: Luten's writing always looks like chicken scratchings.
UG: You can't read it. And somebody wrote underneath that it was a score written by me. [To Baby] There's a blues collection on AMIGA with 80 albums! Have you never seen this?
GS: No, I haven't.
UG: And here all the AMIGA stuff is listed…
GS: I definitely have to get that.
UG: There were so many jazz records in the GDR, and we only had about a handful of them.
GS: I have a few more. At that time in the GDR you knew that at such and such a time this or that record was going to be available. Ellington, Count Basie, Ben Webster, and what else…?
UG: Yeah, there was a Mingus album, very famous. What was it called?
GS: And Jimmy Smith, Organ Grinder Swing.

UG: That's one of the most famous albums of all time. We even got it in the East, but you would of course prefer the original Verve pressing. There was even Ray Charles. There was a whole lot, but we didn't get them all. I would guess that there were about 50 albums that I was totally unaware of.
GS: Jeff, your questioning, and our back-and-forth have brought things up that we generally don't discuss. Your questions have awakened memories.
JT: Thanks very much! That's the point, after all. One thing that I've noticed is that it seems as if no musical influences have come from Cuba, while Cuban music is a great influence in the States, by way of Dizzy Gillespie's music.
UG: And we knew about it only through Dizzy Gillespie. Cuba was the travel destination that all the GDR functionaries dreamed about.
JT: Exactly why I'm asking! Why no musical influence from Cuba?
UG: We weren't part of that scene. When the functionaries went to Cuba, they certainly didn't bring us along.
JT: I see.
GS: That is one aspect. In my case, I would explain it more from a musical and artistic point of view. It was….
UG: I said that I learned about Cuban music only by way of Dizzy. But there were others. Before Dizzy, there was of course also — do you guys know Perez Prado, "Mambo"?
JT: Yes.
UG: That's also part of it.
GS: I did go there.
UG: You went to Cuba?
GS: Yes. The music, the whole country and everything, I found it all very exotic, but from an artistic and musical point of view, it wasn't important for my own work. The musicians that were important for my own work were guys like Ronald Shannon Jackson, Rashied Ali of course, or Elvin Jones. So, the whole afro-cuban thing I enjoyed very much, but only as a listener for my own enjoyment, not for my own music.
JT: Why for example did the Lenz Orchestra not play any Afro-Cuban arrangements?
GS: The Lenz Orchestra was also oriented toward North America. So, just as Uli said, Blood Sweat & Tears, Chicago, and such, but we weren't oriented toward Latin America. All that, like Arturo Sandoval or Paquito, came by way of North America. So from Cuba to USA and then to Europe, but all that came later. In GDR times we weren't exposed to any of that.
UG: Even in Lenz's case, an awareness of Cuba only came through Gillespie. […]
This [pointing to a package] came from a package that I got from Klaus Lenz, with scores that I had written for his band, and with it came a score that Lenz himself had written for his jazz band of that time, or big band. What did he call that band?
GS: Modern Jazz Big Band?

UG: Anyway, he sent a score of his own along with my stuff. I have it somewhere. I thought it was in this package, but I still have it. I don't know why he sent it to me.
GS: So, but this Afro-Cuban music, just speaking for myself, didn't really have any significance for me, except as a listener.
UG: Same here.
GS: I really enjoyed those six old Cubans, Ruben Gonzales and these famous old men — what was the name of the group? Havana Club?
JT: The Buena Vista Social Club.
GS: That's it!
UG: Yeah, there's wonderful stuff from that time, and it has exercised a great influence on jazz. There are some great stories there, but otherwise it really didn't make an imprint on me either.
GS: The Latin music wasn't relevant for us. We studied and copied Mingus, but we didn't study and copy the Cuban tradition.
[…]
JT: One more question. How has life been for you as musicians since the so-called Wende?
GS: How has it changed or remained the same?
UG: Directly after the Wende, I had the great good fortune of having a friend. He had gone from the East to the West, and was a drinker, a fan of beer in particular. He went with his people to the West, he always came to me in the East to drink, and he was allowed to drink here with me. At home with his wife Eva-Maria he wasn't allowed to. He had studied film and wanted to become a filmmaker. The night that the Wall was opened, he lay here in bed drunk, and at some point after midnight, I woke him and showed him the TV footage of what was going on and said: "Look at this, Matti!" He groaned. He was totally wasted, totally uninterested in what was going on. And I had to leave the house the following morning at about 5 or 6, because I had to fly to Austria. I needed to go to the Schönefeld airport for some gigs in Austria. So I had to leave him behind in my apartment. I prayed to all the gods that he wouldn't smoke in bed or that he wouldn't fall asleep while smoking, but that's exactly

[Wende = turning point. The term Wende refers to the whole chain of events stretching from the fall of the Berlin Wall to the reunification of Germany and even a little beyond. This turning point resulted in the dissolution of the GDR and the incorporation of its states into the FRG, the West German state. It is of capital importance to note that the citizens of the former GDR had to acclimate themselves to an entirely new way of living and organizing their existence, since they were being incorporated into the West German state, and not vice versa. It is very much as if East German citizens were entering a foreign country.]

what he did. He drank every bit of alcohol that I had in the place. I caught up with him about a week later. He was doing everything he could to sober up, drank camomile tea and I don't know what else.… After that, Matti began to shoot a movie. His drinking was over. He began to make films. He brought me on to make the music for his first movies. That was a help for me after the Wende. You always need music in films. The first movie didn't make a big splash, the second was a TV movie I think, I don't remember what the third one was. Then he got involved in Tatort, this crime series produced by ARD, and did the segment filmed in Berlin. So I got involved in that too, and so the last five films I did with him were Tatort episodes. There were already three with the actor that had developed the Markowitz character. I did the music for the last five stories.

[These were episodes 269, 275, 287, 296, and 305 of the Tatort German TV crime series. Tatort is the most famous series of its kind on German television.]

That was my salvation, and that helped me over the Wende until about '95. That was the end of it all. Matti, the director, couldn't use me on his next films, because they were funded by a different Bundesland, and you had to use people from that Land. He then did work for WDR or NDR, and he couldn't use me on any of those either for the same reason. Klaus Doldinger and Prof. Manfred Schoof did the music for him on those. He was used to my stuff, and they might also be able to do it, but they were producing machine-music, as they always do. Whatever, I was pushed out. That's when the shit hit the fan for me. That was my downfall.

JT: So, about six years after the fall of the Wall?

UG: Five. And then you had to take a deep breath, and start telling people "I've done this and that", and I began seeking out and meeting the young musicians. I had to look around and ask myself, "What exactly is happening here?" The whole jazz scene in Berlin is starting to cook, but I'm not familiar with it; I don't know who all these cats are. Then I met Michael Griener. That was a start. OK, let's do something. We put a trio together. Matthias Bauer was back in town, we put together a trio and began playing. Listening back to what we did, you can hear that the musical level is still there. Then we started doing all sorts of things. I don't know when we

[Uli is abbreviating his period of difficulty here. Earlier in the evening, he related that this was a very difficult and depressing time in his life, and got to the point where he was playing in a piano bar just to make ends meet. A fan who knew his creative work came up to him and said: "But you are a great musician! You can't waste your talent here! You should be playing concerts!" Gradually he came out of his depression and started working creatively with other musicians again.]

started up again with the Quartett. We were always in touch, but…
GS: From my perspective — if I can add something here — the fall of the Wall marked a pretty big rupture for jazz musicians, and especially for those that we have been talking about: those who developed their own identity as musicians within the GDR system. It's the same thing with songwriters like Wolf Biermann or others, who developed their creative potential by confronting the tensions within the system. With the fall of the Wall, we were suddenly and unceremoniously shoved out onto the music market. The music market didn't care that we were GDR musicians that grew up behind or in front of the Wall, depending on how you look at it, and developed our creative abilities in that context. Rather, we were now just "musicians" like any others, and the "bonus credit" we initially received for being GDR musicians gradually faded. You had simply to prove your value on the world music market by the quality of your performance. For a while still people admired the fact that we had played this music already in the GDR, but that exoticism gradually lost its relevance to what we were doing. The only thing that counted came to be the quality of our music. And you have to say that those who had been able to take advantage of that exoticism, like us, the members of the Zentralquartett — who already were known individually as Petrowsky, Bauer, Gumpert, and Sommer — this band of four, who had already established themselves at festivals in the West — we had it much easier than those people younger than us by one or two generations who did not enjoy that "bonus credit" or advantage. These young people who now have steady work earned their place according to the same criteria as a musician coming from Frankfurt, Munich, Hamburg, Vienna, Paris or anywhere else. This bonus that we had as former GDR musicians fell away with the fall of the Berlin Wall. And for that reason you can say that there were quite a few individual careers that, if I can be permitted to say it, who have lagged a bit behind, relatively speaking, because they aren't conversant with these new promotional means. Uli is unfortunately one of those. He has no website, doesn't publicize his latest projects — "Here I am with my latest CD!" — and so on and so forth. Also, the whole system for organizing and promoting concerts is of course completely different. The promoters nowadays receive already finished self-produced CDs and demo tapes and everything from all the musicians and groups and are free to choose among them. So there has to be a promoter, in all this mass of material, with a special interest in Uli Gumpert. They've got to have the idea, "Yeah, we've got to get Gumpert in here. Where do we find him? Let's see…. No, there's no website. Does anybody know how to get ahold of Gumpert? Does somebody have his telephone number or his email?" And when they fail to reach him three or four times, they're going to lose interest, especially since so much promotional material is readily available to them. This change in the whole PR situation is brutally capitalistic and market-oriented, and we aren't at all used to that. Only a very few have gotten used to it, and, old fossil that I am, I have developed something of a feel for it and so I attempt to promote the Zentralquartett, which is completely underrepresented. But nobody else is doing anything for it: Conny isn't, Uli

isn't, Luten isn't. The only one who's doing at least something for it is me, because I have some idea of how you get on stage nowadays, and how you get a concert date. I sit constantly in front of my computer, making calls to this venue and that, but I don't know the new concert venues. I rely on my old contacts and try there. I do this for certain groups that I'm a part of, but nothing happens if I sit at home and wait on somebody to call and ask for the Zentralquartett, Baby Sommer French Connection or Baby Sommer Polish Connection. You've got to be really aggressive. And we GDR people aren't used to that. And the young people today, they know how to do all of this, they know how it works and what is needed, while among us old farts there's hardly anyone who does — I guess I do a little bit.

UG: He's [pointing to GS] the only one who uses this stuff the way it should be used. But I admit, I'm too dumb for it. For example, I went almost three weeks without internet. And today my drummer, Michael Greiner, came over. He knows how to deal with this stuff. I'm watching him, he turns on the computer and it works perfectly. He did absolutely nothing. Did nothing more than turn it on. All of a sudden it works. You ask yourself, what's the problem here?

GS: I would never have let that go for three weeks. On the second day, I would have taken my laptop to have it tested.

UG: I did all that, Baby. You wouldn't believe what all I did. I took this stupid thing everywhere in the city, had it tested and everybody said it's working perfectly. All of a sudden, it works for me. I could throw it out the window. I'd really like to, but I need it. But we keep going anyway. There have been many projects. Baby has done a lot. I've done some stuff, and we've played together as a duo, and have some CDs.

GS: And the Zentralquartett is still going! For forty years now. The old band!

JT: But now you're on the world market.

GS: And that is difficult for many musicians that previously could benefit from their status as GDR musicians.

JT: And in the GDR time you all were THE musicians.

GS: Yes. We haven't really talked about that. Some people in the population, just regular people, took a certain pride in and had a certain feeling about us. They were proud that there were such musicians. In Dresden for example, a lot of people know me, they say, "Oh yeah, Baby Sommer!" I won the Kunstpreis of the City of Dresden, there's also the list of 100 of the most important citizens of Dresden — those are all things that they take pride in, that someone from here has succeeded in making the jump onto the world stage. That's a very real thing, and is a local phenomenon. It might be more difficult for a musician from Berlin, because there are so many of them and Dresden is much smaller, a city of 500,000 inhabitants. How many does Berlin have? 3.5 million? How many?

UG: Something like that.

GS: That's a big difference. I'm as easy to recognize as a multi-colored dog in Dresden!

UG: You can say that Baby IS Dresden.

[Laughter]
GS: The people of Dresden are proud of that, it's true. But that is an aspect of local culture and I would guess that a lot of the people who are proud that Günter "Baby" Sommer represents Dresden in the world have never come to one of my concerts. They might even hate my music and find it dreadful, but I am a Dresdner. Following up on this, you can say that we jazz musicians received a lot of recognition from people within the GDR. So we were definitely no underdogs. Not at all. We had a certain status, and when we came to play, we were accepted with applause. But that renown and enthusiasm decreased after the fall of the Wall.

Vinny Golia Interview He Got Leg Tone

By Ken Weiss

Multi-instrumentalist Vinny Golia (b. March 1, 1946, Bronx, New York City) is the rare musician who moved away from New York City to make his musical statement. He's been a fixture of the West Coast avant-garde music community since the early '70s and a very vocal exponent of the scene's many talented players. Influenced by Jazz, contemporary Classical music and World music, Golia plays over 40 instruments, as well as many World instruments. A strong believer in documenting his work, Golia has been steadily releasing recordings, often on his own label - Nine Winds. He initially set out to be a painter but was overcome by music and taught himself how to play. His creative path is unique and he's been sharing his vision with students at California Institute for the Arts as a professor since 1991. Golia has performed with Anthony Braxton, John Carter, Bobby Bradford, Horace Tapscott, Bertram Turetzky, Nels Cline, Wadada Leo Smith, Tim Berne, John Zorn, Joëlle Léandre, Henry Grimes, Barre Phillips, Henry Kaiser, Ken Filiano, Ra Kalam Bob Moses, and Patti Smith. This interview took place via ZOOM on February 20, 2021.

Cadence: We're officially one year into the COVID-19 pandemic. How have you spent your time in isolation?

Golia: I wrote an orchestra piece which right now is over eight hours long. I think it will be between that and nine hours. That's the first part. The second part is only [Laughs] about forty minutes. The first part is an orchestral part, the second part is like Heavy Metal with orchestra, and the last part is more large ensemble with musicians from different cultures.

Cadence: And why is it so long?

Golia: Aghhh, well, I was stuck in my room and I started writing and it just kept going. The more I got to one part, I transitioned to another part and had to keep writing. So, it just ended up being that long.

Cadence: Ho w practical is that?

Golia: Well, I figure I'm not going to get my hands on an orchestra before I die, it looks like. Also, the musicians didn't have anything to do so I made something that allowed people to maintain some kind of community. It also allowed me to remain somewhat creative during this time. Practicality has never been an issue because somehow I've been able to do the things that I have in my mind and make them come to fruition and not just have them sit on the shelf.

Cadence: Is this a piece you think you will record or tour?

Golia: It's scored so I could take it to any of the twelve orchestras that are left in the United States, where we once had over two hundred. Maybe it's better to try in Europe where they have a better sense of culture, but I've never had

much luck touring a lot in Europe.

Cadence: How many musicians are needed to perform the piece?

Golia: There are twenty improvising musicians and a full orchestra so it will be about a hundred and twenty-five people because a lot of the sections are expanded and in some cases, doubled. The idea was to have the traditional orchestra with expanded percussion and woodwind and brass sections and then supplement that with the large ensemble musicians who improvise and fit into the reading and the execution of the parts.

Cadence: That's going to be a crowded plane or bus.

Golia: For my seventieth birthday, Rent Romus from the Bay Area, put together a band of seventy musicians. We did that and we only had about an hour rehearsal before. That was pretty exciting and he's talking about doing it again this year for seventy-five musicians, but we'll see if that happens with COVID or not.

Cadence: You've made a career out of doing things the "wrong way," often doing the opposite of what's considered the proper path for a "Jazz" musician. Somehow, you've made it work as a performer, composer, educator and record label owner. Would you recommend the route you took to one considering life as an artist?

Vinny Golia: No, everybody's different. When you do it yourself, there's a lot of shortcuts you take, and those shortcuts become painfully obvious when you're in circumstances with other musicians. That leads you to boosting up that aspect of your musicianship. You're constantly filling holes and putting your finger in the dike to hold the water back. There's no real way to do it. I switched from a visual art career to playing music and that was a slow process but now I'm incorporating more of the things that I did when I was starting out as a painter in the music I play. Everything is kind of useful to you, it just depends on the music that you're playing at the time. I play a lot with Bobby Bradford and he'll call a few tunes that he feels comfortable with, but I'll have to research. I'm not a real competent guy in terms of knowing all the Bebop tunes like him. You've got to always be on your toes and learn from your elders. I had a real personal way of getting into the music. Some people have to go to school and take lessons while other people like to research it on their own. Sooner or later, you almost always have to go to someone who knows more than you. There was a minute when I was playing bassoon and improvising on it, and I just had this idea about what to do with my thumbs when I was not playing with them. So, I asked a Classical player about that and he said, "Wow, I never thought about that. I don't know. I'll play, you watch my thumbs. What am I doing?" [Laughs] He had no idea either so that was a really interesting experience because that meant that, okay, I could learn just by observing. In those days we didn't have the Internet like we have now where you could just look it all up.

Cadence: Perhaps what's most striking about your work, in addition to your

playing and composing skills, is that you play so many instruments. How many different instruments do you play and do you have interest in playing the unusual ethnic instruments in your collection the way they are played in the various countries they originate from?

Golia: That's a good question. I really do not know. I use a lot of instruments from around the world but I use them for what I do, and not for traditional forms, so even though I know how to play them, it might not be seen that way by some others. As for Western instruments I have and play, there's the Db, C, (metal and wooden), Ab and G piccolos, fife, Db, C, alto (two- one is quarter tone), bass and contrabass flutes, Ab, Eb, C, Bb, A, A basset, alto, bass, two types to low Eb & low C, contra alto (two-wood and metal to low C), contrabass clarinets and basset horn, soprillo, sopranino, (three), C (two), Bb (six), and G sopranos, saxello, alto (four), stritch, tenor (three), baritone (four), bass and tubax, (contrabass), saxophones, English horn & bassoon, (on occasion I have used contrabassoon-but do not own one). I use the alternate models or makes for different ensembles and projects. I do so and don't look at it as collecting because I use everything I buy for specific projects and performances. So, you could say about 40 instruments, without doubles, no pun intended.

Cadence: Why do you play so many instruments?

Golia: Again, going back to the visual aspect, you wouldn't paint with just one color. Some people have, but I like colors. The woodwinds in particular to me speak because they have a real abundance of color. Unfortunately, no one instrument really has all the colors, although you can play one instrument and get all the colors out of it. When you are composing, you are really looking to bring colors to life and that's why I have all these instruments. The embouchures, the fingerings, all makes you think about playing quite differently, about sound, and that's the main thing with music. It's always the concentration on sound.

Cadence: Do you continue to add new instruments to your arsenal?

Golia: I am but the strange thing about this is I don't add them if I don't need them. I'm not a collector, although I have a collection. The thing is I use everything I have, and I build projects around them sometimes. I use for the sound and then I like to explore all the things that you can do with something. I've been exploring a lot over the COVID year with the basset horn and I just bought a different model. I've been experimenting with that and the thing is, now you have to create settings for it. I haven't had the opportunity to play it with other people in a real intense situation yet, so I don't know where I'm gonna put it in the grand scheme of things. It can really get rich in the bottom register and get really lyrical in the top register, and it's also very proficient at using, what they call extended techniques, I don't call them that, multiphonics and unusual sounds. It's a versatile instrument but it hasn't been explored. There are a few contemporary pieces, including Stockhausen and an Italian composer, who wrote something for it but mostly it's a forgotten instrument. Alto clarinet and the basset horn are instruments in danger because people are

Photo Credit: Ken Weiss

using them less and less now, but I find those areas really fertile for practicing and playing and fantastic for solo playing. There's a clarinet maker in Canada who is making a clarinet that tunes in thirteenths called the Bohlen-Pierce system and it will sound different than anything else. The audience will have to adjust to it because the overtones are set up in a different system. Once in a while, people have given me stuff which is really kind of cool.

Cadence: It's interesting that you don't like to use the term extended techniques.

Golia: What we Western musicians call extended techniques are sounds and devices that have been in use by other cultures for some time. Using the term "extended techniques", makes it seem like these ideas were never in use before but were extended out of Western music. In many cultures, the use of overtones, multiple sounds, just intonation, and complex time signatures, to name just a few, has been often the staple of other culture's music.

Cadence: How do you stay sharp on all the instruments?

Golia: I have a rotating system of making sure I cover opposites. In other words, if I'm playing a lot of clarinet, I have to make sure I spend a certain amount of time keeping my flute embouchure together because those muscles work opposite each other. I have a thing that I do, mostly built around long tones and overtones and things like that. Also, when I'm working on a project, there will be some instruments that take precedence over other instruments and they will drop a little, and then I'll have to bring them back up after. Mostly like the different instruments from other cultures, I don't use as much as I once did. My muscles know how to lock into place from practicing. It's almost like cross training in a weird way only it concerns all of your facial muscles. [Laughs]

Golia: Right now, it's all shot to hell because I'm spending a lot of time online teaching, but usually it's – wake up in the morning, do some work, check mail, and then go into the other room and practice whatever I'm working on, and that's the day. I'm not really a regimented guy, but there is a system to it. It's mainly concerned with the music I have to play nowadays. There's not a lot of recreational playing but there is time to discover new things. And that's another thing about having more than one instrument, because you might play something on one instrument and think, 'That's not really happening,' and you can switch to another instrument and that's a much better fit for that music. And that keeps you sharp. It's a looser methodology but it seems to work for what I do, and it keeps me on top of the horns. It's also good for me because I play a lot of the extremes. I don't really gravitate too much to the middle instruments, although just before COVID, Bobby Bradford wrote a suite of music dedicated to the one-hundred-year anniversary of Jackie Robinson breaking the color barrier in baseball. I had to play a lot of alto [sax], so I really had to bone up on that. That's not an instrument I play a lot because it's kind of right dead center in a lot of ways in the instruments I play. And then every

once in a while I get the idea to just play one thing, so I started a group where I just play tenor, and of course, as soon as we hit the recording studio, I brought in three or four other instruments so, that doesn't really work out so well for me to play only one anymore. [Laughs]

Cadence: How, if at all, has your concept of utilizing your vast collection of instruments evolved over the course of your career?

Golia: Yes, mostly because of the people I play with. In '84, when Ken Filiano came into the group, his prowess with the bow caused me to rethink some of the music I had written and to write new music that entailed using a wider palette of instruments to work with, not only the bass in a traditional way, but also the bass as a secondary voice that I could use. Each situation with different people opens up these areas that make me pick and choose what I'm gonna put in there. Also, for certain things, I've created groups. For a while I did a few ensembles that only did music for the same style of instruments. I had a flute quartet with three women that played from piccolo to bass flute in different combinations and used my unusual flutes. There was a group for clarinets where I could play my wide range of clarinets. I also did that for saxophones, only I broke it up with Eb and Bb saxophones. In the Eb band I could play the contrabass saxophone and sopranino, and in the Bb band I could play bass and soprillo. I also have a group with strings which has grown in size.

Cadence: Which instruments were hardest for you to grasp or incorporate into your work?

Golia: That's the thing, I get them because I already know how I'm going to use them. There's no point in getting it if you can't use it. By the time I buy something to put in an ensemble, I've already done the history of it, I've already seen who the players are in Classical and improvising [circles], and I know who makes the best one, what the instrument sounds like, and how I'm going to place it in this situation. I never have a problem with incorporating instruments.

Cadence: You've invested quite a bit into your vast collection of instruments.

Golia: It's been a good investment. I haven't paid at top dollar, with maybe the exception of my bass clarinet. That would be the only thing I paid close to what it's supposed to cost. Most of the time I've found pretty good deals. It's cool when people let me know that someone is selling horns. I've upgraded in increments. Also, when I was coming up, a lot of people weren't charging full price like they charge now. It's really out of control now. I don't know how some of the younger players can [afford them]. Well, you see less people playing more instruments. There're more people concentrating on one horn.

Cadence: Many musicians feel a spiritual kinship with their instruments. What is your relationship with your multitude of instruments? Is it possible to have an intense attachment to all that you play?

Golia: I like what I have. They actually let you know when you haven't been playing them. [Laughs] They have a way of contacting you somehow. I don't know how that is, but they say, "Hey, remember me? I'm here for you."

There is a spiritual connection to the instrument because you bring it to life. It's an object that has a life because most of the instruments, in particular the woodwinds, are made from living things. They vibrate and your air brings that vibration to life and creates this sound that wouldn't exist. it's your sound amplified through these instruments, and that's an amazing thing when you really think about it. This kind of communication of sound is one thing but to add the spiritual element to it, really lifts things up. I got into it because of the sound Coltrane had on soprano. I really love that sound. I especially like, not so much the My Favorite Things stage, but a little bit more after he'd had it for a while, tunes like "Your Lady" and "Afro Blue." Around there is my starting point into the sound of the soprano, and then, of course, finding out about the other masters of it including [Sidney] Bechet and Steve Lacy, and then hearing the difference of the sound, and trying to figure out where my sound is in this. If I lend my horn to somebody like Lacy, that horn will immediately become his because of the way he blows into it and the sound that he has. That's the beauty of the communication of sound, that you make yourself. The way things are now, there's a lot of people who just hear somebody else and just want to sound like that, and that's it. But if you can get more attention to detail in every instrument the music speaks more to people, I think, because they hear your voice.

Cadence: You've arguably received the most acclaim for your baritone and soprano work. Are those you favored instruments?

Golia: I started on soprano. I love soprano and baritone for that semi-Jazz kind of sound. For improvising, if I were going to a gig to just improvise, I would just play the clarinets. Especially the B-flat and bass clarinet. You'd have just about everything you'd need there. I gravitated to the baritone when I first heard John Surman play it. That remains a really good voice for me. If it weren't so hard to bring around, I would play the bass saxophone. I have five or six handmade instruments by German instrument maker Benedikt Eppelsheim. They're impeccable instruments and he has now made a C bass saxophone which has a baritone voice. If it didn't take a year to get one, I would get one because I hear that sound and it's really an amazing sound – it's the depth of the bass but the sound of the baritone combined. It's really brilliant. That's the sound I hear, but I don't have the time to wait for it. As you get older, you kind of worry a little bit about the knock on the door that's coming soon. [Laughs] And spending a lot of money for an instrument that you only have a little time with is a curious step to take but I'm thinking about it. To answer your question, I don't prefer them, I play a lot of music in that context, and to me, those instruments are the easiest to say it all with. But I still like sopranino too and piccolo. Like I said, I gravitate towards the extremes, especially in the improvising settings.

Cadence: Back when there were actual gigs, how many instruments were you travelling with? How difficult was it for you to have to limit yourself?

Golia: The limiting is hard. What I've done is I still own my mother's home

in New Jersey, so I keep some instruments there which lets me travel with a lighter load on the airplane. I have a case that will carry three clarinets – bass clarinet, Eb and either Bb or A clarinet. It's usually the Bb but if there are a lot of strings, I like the A clarinet. That's three there, and piccolo, alto flute, that's a good match. That's already five instruments, plus I have a sopranino, a soprano and a baritone in my mom's house. That's a nice set so I can get around pretty well. The last time I was in Europe I had three – sopranino, soprano and piccolo. I picked high instruments because they were small and easy to carry. Next time I go, maybe I'll just play clarinets. It depends on the people I'm playing with and the touring situation. I used to carry about nine when I went on the road, but the airlines have put a kibosh on that, and the profit margin is really small on these trips. I don't want to give the airline or the shipping companies more money than I'm making. So, I pare it down nowadays. If I'm playing at a college, I usually ask if they have a baritone or a contrabass clarinet, which most college have. Unfortunately, most of them are not in the greatest shape.

Cadence: As a child, you spent a lot of time at the Bronx Zoo, where your father worked as a mechanic. How did that time spent with animals affect you as an artist?

Golia: That's how I learned to draw because we didn't have homecare then. When I was younger or if we had days off from school, then I would go with my dad to his work and walk around the zoo all day. You'd hear and see things that you don't think about as a child, but the sound of birds, in particular, and some of the other animals that are more vocal, like monkeys and apes, even the larger reptiles like crocs and alligators, they're always bellowing, and those kinds of sounds actually come back in your brain after a certain time. It's not hard to get into that hippopotamus area with the bass saxophone. I'm sure that had a great deal of influence on my improvising! [Laughs] I spent a lot of time in nature there in the '50s, which was really unusual for a kid brought up in the Bronx. I had the best of both worlds. I could see exotic animals and still have the city environment. Also, across from the zoo was the botanical gardens, which was gorgeous. I spent time there also, but I didn't have the run of it like I did at the zoo.

Cadence: Any thoughts on the fact that you grew up seeing animals in cages, which was quite the opposite experience of the freedom you sought and found in your career as a free improvisor?

Golia: Yeah, although it didn't hit me until a little later. At the time, it was great just to see the animals. In the mid '60s there was a movement to create more natural environments for the animals. I actually got a job at the zoo working on the humane improvement on the World of Birds, the World of Bears and the reptile house which were all redone during that period of time before I went to college. I didn't like how the animals were caged once I became more aware of my own freedom.

Cadence: What was your early exposure or connection to Jazz?
Golia: My dad was a Jazz head. It turns out that when my parents were dating, they used to go to all these places in New York to dance and so they saw Artie Shaw, Benny Goodman, Duke Ellington, Count Basie, and Chick Webb. They just rattled off these names when I was a little older and started talking about all these things that they experienced, which was fascinating. My dad is a big Dixieland guy, and he was also really into Louis Armstrong. He really liked that music. Before I went away to college, I really didn't hear Jazz too much. R & B and James Brown were the big thing then. We would cut school and go see James Brown. The Jazz thing popped up when I got out to college. I was listening to a lot of pretty straight stuff like Cal Tjader until one of my friends came back from Vietnam and said, "Oh man, you've gotta listen to THIS," because he had hung out with all the brothers in Vietnam, and they had hipped him to Dolphy. So, I started going to record stores and buying all this stuff, and then one day, I saw this Coltrane album that just said Coltrane on it. I bought that and it was like, 'Holy crap! What the hell is this?' That started it, and then I was gone. I found Coltrane by accident, no less, that was like the mother lode! I couldn't stop listening to his soprano, man, that was exquisite! Coltrane was gone by time I got into his music but all these [Jazz] guys were playing in the Village, but it never dawned on me that I could go see them until I ran into one guy who told me that these cats were playing live. I don't know why I didn't realize that earlier. I was seeing all these Blues people before then. I saw Ravi Shankar, tons of music at the Fillmore, Hendrix, Cream, all those fantastic things that were happening at the time, and it never dawned on me that you could see Jazz guys. I was told Slugs was a good place, so I started going to Slugs. I became a regular there, drawing pictures there. When I moved to New York from New Jersey in the late '60s, I actually sublet Bob Moses' loft to paint in. That was at Bleecker and Broadway, and then it was just a short walk to Slugs every night. I had drawings of all these cats. That's how I met a lot of the musicians. And then I started making more of these paintings which were a bit more abstract, and from that, I started trying to use the paintings as graphic notation. I ended up getting a saxophone after I did the cover for the Chick Corea record. That's why when you asked me earlier if I'd recommend someone getting into it like I did, there's no way that would happen! I was a painter first and eventually it became easier just to have the saxophone than to try to paint.
Cadence: You've stated before that drawing Jazz performances served as on-the-job training for you later in life when you became a musician. How so?
Golia: If you're trained to be a visual artist, you're looking pretty intently at what you're drawing. You can see the embouchure and the muscles moving on certain cats. Now I can see who's an advocate of the Joe Allard school of learning how to play the saxophone by the way their neck moves. But then it was the difference between how people looked while playing. And then as their

fingers would move and they'd play lines, or if they were energy players, the way I drew changed. So, if the guy was much more intricate, like I have some drawings of Sonny Stitt and Joe Henderson, when they played they were very lyrical players. When they played, their shape would stay the same, but you could hear how the line would go, and that would make your hand move in a certain way. That made me learn the shape of lines even though not knowing what they were or how they were made until later. I even remember asking Liebman one time, right before I got a horn, 'How do you do the shapes?' And he was confused about what I was asking him. My girlfriend at the time was a flute player, she laughed and said, "He's talking about your lines." And he said, "My lines? That's just years of training and learning how to play chords and scales." But to me, they were shapes, and the way they played, they colored the shape with the sound of the instrument. To me, I was seeing it as kind of blocks of sound that created these geometric shapes. I didn't really understand it until years later when Ken Filiano made an offhanded remark. He said, "Well, you know, that's what you do." I said, 'What do you mean that's just what I do?' He said, "You don't write things the way other people write them because you see them as shapes." And that was amazingly astute. I didn't know that I did that but then it made sense to me. It's a whole different ballgame when you come at it from a visual point because you can actually hear the colors in a certain way. It was the best training ground in the universe at that time because the music scene was changing intensely. The early Fusion bands were just about to start.

Cadence: You mentioned that you first planned to be a painter. What type of painting interested you?

Golia: I was working at the Museum of Modern Art at the time. I knew all about the traditional painters, but the new concepts were really interesting. My favorite was Kandinsky because he was working towards a musical language and his conversations with Schoenberg, the series of letters they wrote before Schoenberg adopted the political things of his time and took a little bit of a dark path there, those letters where they talk about, not the differences, but the sameness' of painting and music, are illuminating. I had a soft spot for Kandinsky because I can hear the music when I looked at his paintings and I wanted to go in that direction. And there was a lot of other things happening too. There was a new Realism happening with people like Jack Beal and [Bernard] Perlin and a few others, but there were also others like [Robert] Rauschenberg and [Andy] Warhol. I was torn. I loved the Surrealists, so I started out doing that and really trying to hone my technical abilities to get more picturesque and more representative. I was decent at a certain point. If I drew a piece of fruit, you knew it was a piece of fruit, but I never got into the really technical Realism, the almost photographic Realism. I still had a bit of crudeness. Then, from my painting teacher, I started to incorporate some of the things that he was doing with color, and that led me to abstracting more. By

the end, I was using shapes and colors and freeform stuff in there and technical things. I was really into blending colors, but you wouldn't see the transition of color, it would be very gradual, and that would create a shape, and that shape you could mess with it optically. I liked that idea very much. I still do it in the music, actually, only it's done with time and rhythm. You can displace time so that people are playing in almost different dimensional space in a strange way. Their sound kind of overlaps and the overtones echo against each other. Things like that were fascinating to me at the time and I did a lot of study. Sometimes I wonder if I made the right choice. I don't really know. Now I'm working a little bit with video, putting the music I have to video which is kind of cool. I just finished one for three basset horns and carwash.

Cadence: As you said earlier, your artwork graced the cover of Chick Corea's Song of Singing. You also did the album covers for Joe Henderson's Black is the Color and Dave Holland and Barre Phillips' Music for Two Basses. How did your work find its way to those recordings?

Golia: Well, Dave had a picture that I drew of him and he liked it and he put it on the ECM record. I knew all of those guys pretty well at the time. Matter of fact, I even spent a little time at Dave Liebman's loft when I didn't have a place to live. He let me stay at his place for a month or so and Chick and Dave lived downstairs. I had met Dave at a Miles Davis performance. He saw me drawing and came over to look at what I was doing. At that time, he had a great interest in art. I was drawing Miles. He told me he was playing there next week, so I went back the next week. I became friends with Chick and Dave. Dave used one of the drawings I had given him for the album. And with Chick, he had a trio with Dave and Barry Altschul, and they were doing their first concert at the Vanguard, so I went down and drew some sketches. I went home and the music hit me in such a way that I made that painting. I kept seeing those shapes and I drew them out and painted them. Dave said they were going to record, and I showed him a drawing that I had made into a painting of that concert and he told Chick about it. Chick saw it and asked to use it. The record company photographed it and I got some money and bought a saxophone with that money. With Joe Henderson, Dave was playing on that session and I came and drew it and showed the drawings to Orrin Keepnews. He liked it and thought it fit the concept of the album and they used it. They didn't pay me as much as Blue Note but that was pretty cool. I needed the money then too.

Cadence: Why were you not credited on the Corea recording as the cover artist?

Golia: [Laughs] Because the art director took the credit for designing the cover. The painting was signed in the back. I didn't like signing paintings in the front because the signature had nothing to do with the painting. I didn't want to distract from the movement. There was a lot of movement in it.

Cadence: What can you tell us about living with Dave Liebman?

Golia: That was fun. Dave was working with a band named Ten Wheel Drive. It was a Rock band, and he was playing baritone and tenor. He was very kind. He knew me and my girlfriend, and when we split up he let me stay with him. He was eating really healthily, I think macrobiotic back then, and he got me into it. I think Dave [Holland] and Chick were into it and Dave got into it. Everybody was trying to expand and learn things and do stuff. It was a real interesting growing period. I learned quite a bit about the intricacies of the music and sat in on a couple lessons that people were giving in their lofts which became invaluable later on. He was living in the Garment District on Nineteenth Street and Mike Brecker lived a block over. John McLaughlin was on twenty first. These cats would just keep coming in. It was like a who's who of the Jazz cognoscente. I remember at one point, there were four tenors – Bob Berg, Stevie Grossman, Liebman and Brecker. It was phenomenal. I got my first horn at that time and it was a really great learning experience for me.

Cadence: That was your transition point. At age 25, you bought your first saxophone and started a pivot away from a career in painting to a career as a musician. Why did you do that?

Golia: [Laughs] I don't know. I was moving around quite a bit. You're talking about 1971, so there's a lot of transition happening. My friends moved to California and I came out to the West Coast just to see how it was different and to see all the colors. Eventually, I met a woman out here and we were travelling around. It was really like a hippie-esque lifestyle with the Volkswagen van. I went back and forth between the coasts until I had to figure out how to make some money. I had my provisional teaching credentials and I asked around. I knew this bass player Reed Wasson who told me about an open substitute teaching job. Well, I thought he was still in New York, but it turns out that he was living in New Mexico and the job was with the Zuni tribe there. So, I went to Zuni to audition for the teaching job, and I got it, but nobody told me that the Native Americans there were pretty healthy. They didn't have too many sick days, so I wasn't working a lot, but I had everything taken care of. I was staying at Reed's place. He saw my saxophone and said, "Oh, you play. Let's play!" I said, 'Whoa, I just got it.' This guy was transcribing Ravi Shankar sitar solos and playing them on the bass, so he was quite a bit more advanced. He said, "I'll write you out a couple exercises. You learn them during the day, and we'll play them at night." So, we started playing every day, and then his band showed up and it was liked a Folk-Rock Jazz band with Eastern overtones. I started playing percussion with them, just rhythm and stuff, and every once in a while they'd let me take a saxophone solo. They didn't mind. Then they asked if I could play flute and I said, 'I don't know. I guess so,' and I got a flute from my girlfriend and a book that literally said How to Play the Flute. I did my first concert one year after I got my first saxophone in Charlottesville, Virginia, and then we went to New York to record. When we were in New York, the

band just exploded. People wanted to produce us, but I was the odd man out because I was the weakest. I got replaced by Dave Liebman! [Laughs] Which is really kind of ironic. Who are you gonna get? A guy who's been playing a year or Dave Liebman! I ended up in Boston after the first band broke up, then to California, and then back for one more time on the East Coast and wound up in the animation job working on a cartoon. A bit complicated even for me! In 1973 I finally put roots down in California and met people and stayed out here since. I started to concentrate more on playing because I enjoyed it quite a bit. I was playing with all these cats who were really good, and I figured when I stopped learning from them I'd move back to New York and learn from those cats. I'm still here because I haven't stopped learning because the gene pool is really quite deep here. It's a very overlooked area of creative music. I was playing with really interesting people in the mid-'70s like Larry Klein and Billy Childs, and then I started playing with John Carter, Bobby Bradford and Horace Tapscott. They welcomed me very openly and I learned quite a bit from them.

Cadence: You taught yourself to play saxophone out of books, but you did take two or three lessons from Anthony Braxton. Why did you choose Braxton and what specifically were you looking for him to help you with?

Golia: When I was in New York, Anthony was one of the only guys that sounded different and that's why I gravitated to him. [Pauses] This is not a knock on the on the guys, who were more like stylists. They accumulated the Coltrane aesthetic and ran with it and formed their own ways of playing, but still their style comes from that thing. Anthony seemed to come from left field. Sopranino, contrabass clarinet, Eb clarinet – instruments I never saw before. All those colors fascinated me. He played the flute. Now, I have to say that I prefer a bigger, more robust sound than he has on the alto. I gravitate to that because of my Italian upbringing – I have the bel canto Italian shit. I heard that since I was little, so, for me, you have to have a big tone. Anthony has a kind of striated, thin sound but he needs it because you have to change the sound of the instrument to do what he does with it. He single-tongues everything like crazy. Being on the road with him was funny because when you're in the room with him, and he sees someone like Evan Parker, he'll discuss triple tonguing, because Evan's a big triple-tonguer, and Braxton does the same thing, only he does it with single-tonguing, so he sounds a little different. Evan will say, "Oh, Anthony, you still haven't done the triple-tonguing!" It's really funny to see them together. Back to your question. Anthony was uniquely different, so I wanted to see what that was about. We had two lessons that were a half-hour. First he showed me the C, Bb, Eb, G and D scale. The second one he showed me Ab, E and A scale. That was it. He showed me where the notes were. I probably would have taken more lessons with him, but he went to Europe, so I didn't have anybody to study with. I went over to Mike Brecker's house and he showed me stuff. He and Dave [Liebman] were really big on the Joe

Allard throat overtones and playing your own notes. Basically, I learned on my own. I bought a book called The Art of Saxophone Playing by Larry Teal, two books from Berklee on saxophone technique, and the Slonimsky book because Coltrane used it. That was it, and when I was back in the West Coast, my girlfriend at that time was studying at Sonoma State College could get books out of the library and the next book I got was George Russell's Lydian Chromatic Concept, which was interesting. I didn't have anything to do at that time, so I'd practice all day and wait for her. So, I started off, already out of the norm. Outside of the two lessons with Anthony we would also hang out and talk about all kinds of musical stuff. He was big on Stockhausen and the Schoenberg quintet was really big. He actually bought that from me as a present. He liked Frankie Lymon and the Teenagers and those kinds of groups that I had seen on television when I was a kid. We had a lot of pretty cool stuff to talk about. I liked his energy and approach to things, and his music was very inspiring in the way he was very different from the others who were playing at the time. It wasn't until more of the Chicago cats came in that I started to see that this was a different aesthetic. That led me to go back in history to look at earlier music. My time with Anthony really helped me when I started to play with John and Bob.

Cadence: You share a lot of commonalities with Anthony Braxton and it's obvious that he did serve as a great influence on you. You both record frequently, play a mass of woodwinds and have explored different methods of sound production and timbre.

Golia: Anthony is a good friend. I don't see him now, but it was a nice connection and I still feel it. I'm very happy that every once in a while he mentions my name. He's a person that loves music, and that love and exuberance is phenomenal. That's not easy to find because a lot of people who get into the music start to get a little – "well, I'm doing this, I don't get this" – and I don't hear that in him. He's totally impractical like me, which doesn't help him sometimes. He'll spend all his money on a project and then not have anything to eat except crappy food. He's not always taking care of himself. He's so obsessed with doing these things. He's voracious, he's like that "Planet Eater" from Star Track, going to different galaxies and just absorbing planets. [Laughs] He's very much like that, and you have to love somebody who does that. It's just so unique. He really instills a sense of wonder at the universe. I mean how many people can you talk about horror movies with and then talk about Egyptology and then talk about Stockhausen and James Brown and Frankie Lymon or the Drifters? Not a lot of people can jump around that many subjects in the same sentence. [Laughs] I didn't think about that, but we do have a lot of the same interest. He was there way before me, but I had the good fortune to have played in his group and I understand more of his music in a more intimate setting and brought back some of his concepts and hopefully put my own stamp on those things.

Cadence: You mentioned having contact with three master musicians – Bobby Bradford, John Carter and Horace Tapscott – while living in LA in the '70s. Would you talk about your experience with them?

Golia: Horace was like a shaman, he's an overlooked figure in the music. When Richard Abrams was forming the AACM, he called Horace to talk about Horace's organization [UGMAA] because he liked the pattern of having an organization that not only had music in it but also actors and doctors and lawyers. It was like one collective of Black unity. Horace transformed any place they were playing into a cathedral just by playing. Maybe he didn't have the Bud Powell right hand kind of thing, but he had his own thing, and he was very powerful. Very powerful, those vamps are hypnotic. You just got into the whole wave of how the music moved and it's very powerful. And it's a spiritual power because it's uplifting. The first record of his I heard back East was The Giant is Awakened [Flying Dutchman, 1969]. I said, 'Whoa! They have that music out there? Who the hell is that guy?' So, I knew about him and I wanted to know who he was, and John and Bob too. When I first came out here in 1971, who did I find but the Circle band with Chick, Dave, Braxton and Barry Altschul. They were already out there. I saw a little ad in the newspaper for Circle, but I didn't think it could be them because they were in New York. I went to check it out. I walked in with my drawing stuff and it was just like old times, like I'm back in New York City! And they go, "Huh?" Anthony had no transportation out here so me and my girlfriend were driving him around. The first thing he wants to do is see John and Bobby. We went to see them, and they were playing together. I had both their Flying Dutchman records, so I knew what to expect. And it was fantastic! Their music sounded like space age music. It was like space age Bebop. It sounded like one person playing the horn. It was so tight. Usually in New York, all the Free music was about Ascension and [cacophony] but these guys were playing shapes and forms. I feel like I owe a lot to them for how they changed the way I was conceiving music. They're a real bridge to Anthony's music because they're like the next step in the progression of this kind of Ornette Coleman school. So, they were playing this stuff and it was just mindboggling. Next, Anthony had me drive him to meet Warne Marsh and he got the chance to sit in with Warne and Gary Foster, who's a great saxophone player out here that people don't know enough about. Seeing Anthony with Warne and Gary Foster was really moving because Anthony had so much love for these guys. And the thing is, they did all the Bebop things to Anthony – starting at calling a tune and changing the key and saying, "Anthony, take it!" All those kinds of things. They really messed with him. I was a novice but I knew what was going on and I got mad at that. Afterwards, I said to Anthony, who was in the back of the room smiling, 'They did all this stuff to you! They changed the keys, they did all that,' and he said, "Oh yeah, wasn't it wonderful?" [Laughs] He was floating on a cloud because

he'd played with Warne Marsh. Anyway, John and Bob were really welcoming to me and when I finally settled in California, Bob was playing with Glenn Ferris and James Newton at a restaurant called the Magic Apple, which was right in Burbank, in the Studio District. All the studios were there, and the studio people would come to this place and have organic food. Bob and John were supposed to play on my last painting show in '72 out here but Bob got called away to do the Ornette Science Fiction recording. Bob knew me then as a painter and when I ran into him around 1976, after I moved back to California, he invited me to come and draw at a storefront he was renting so he'd have a place to play every week called the Little Big Horn. I hemmed around because he's one of the most amazing trumpet players. Trumpet's hard to begin with, and to create, not only your own sound, but your own stylistic way of playing this music, is a superhuman feat. I looked at him like a kid and finally blurted out, 'I'm not really drawing anymore. I'm kind of playing a soprano.' He took a step back and said, "Oh really, why don't you bring that soprano and we'll see what you can do?" [Laughs] I said, 'Oh, okay,' and I showed up and he didn't send me home, so I started coming every week and playing with Bob and John. It was an open session, it was fantastic. One time the lineup was me, John, Bob, James Newton, Glenn Ferris, Mark Dresser, Roberto Miranda and William Jeffrey. It was like a training ground for all of us. We played every Sunday. Then I started playing more with John. He had a West Coast version of the octet which I played in.

Cadence: How long had you been playing saxophone when you hooked up with Bobby Bradford in California and when did you feel proficient enough to belong on stage?

Golia: I had been playing four or five years when Bob first heard me. Being self-taught you have kind of an albatross on your back. You never feel that you know enough. And starting late, you never feel right. Being self-taught, you usually feel inferior. There's no way around it, and every once in a while, you play with somebody who proves it. I remember playing a duo concert with Mike Wofford. Everything was going pretty cool, and we got to a certain place in the music where Mike got really deep, and I didn't know how to get there. I had to figure that out. When you play with these more established or older guys, you have to learn how to get to "that" place. That gives you something to work on and gives you more parameters to hone your skills. Another situation was playing a radio show with Tad Weed, Ken Filiano and Billy Mintz, and they hit a groove and locked in as a unit and I felt outside the unit. When you start late, you know these things and what you have to do. The question is do you have enough time to really get there? These cats always open the door and it's up to you to go through the door or stay outside. Playing with John Carter forced my clarinet playing to be better. If you're gonna play bass clarinet next to him, you better have your shit together because he'll kill you. I remember

he did a clarinet summit in Europe and I asked how it was. He said, "Listen, those fellows all sound a little weak to me." [Laughs] I was like, wow! But I could see what he meant. He was coming at it from his very robust Dixieland clarinet sound, they're coming at it from a more Classical sound, which is a whole different style. And Bob, I still play with Bob and he sounds great, he's one of my good friends. His new suite for Jackie Robinson is a bit more inside music than I usually play, with some rhythm changes and a lot of Blues stuff with some Free stuff in there. He's a really astute historian of the music and can illustrate what he's thinking about. It's a constant history lesson whenever you play with him, plus he's the first guy to play with Ornette. A lot of the stuff that was developed and credited to other people is basically the way he plays. It took a while for the trumpet to find a home in freer music but there's been great players like Bob and Don Cherry, Paul Smoker, Herb Robertson, Baikida Carroll, Lester Bowie, and Hugh Ragin. There's a whole generation of trumpet players that people seem to forget about. They don't discuss these cats too much, just the people who came afterwards like Dave Douglas, who was an offshoot of these guys. It's an interesting thing about the history.

Cadence: At what point did you really feel confident on stage?

Golia: Never. [Laughs]

Cadence: Even now?

Golia: Yeah. [Laughs] I have serious Kenny Wheeler syndrome. I don't think most of this stuff is good and I always see the weaknesses rather than whatever strengths there are. It's a hard thing to get over. My wife actually says, "Are you excited?" I say, 'No, I don't get excited.' She says, "Well, what did you think?" I say, 'I could work on this a little bit more.' She says, "Don't you ever like anything?" I say, 'Yeah, I like the other people's playing.' [Laughs] Yeah, it's a weird thing. I played with Kenny Wheeler in Anthony's band and it was funny because we had this thing where at one point on a tune we trade 4's and afterwards I said, 'Oh, Ken, I'm sorry. I'll try to do better.' He said, "Oh, no. I thought I didn't play well." I said, 'You sounded good.' He said, "No, no. You were doing great." [Laughs] It was like two people [not believing they could play well].

Cadence: You've been talking about playing your instruments but your skill as a composer has been acknowledged for years. You design your compositions to create interplay between structured compositional elements and guided group improvisation. What strategies do you use when composing and how do you feel about your composing prowess?

Golia: Every time I write, I learn something. I'm learning all the time. I'm fortunate to be surrounded by really great players. In school, I'm working with young virtuosos. People who were once students are now on top of the new music game. In the Classical world there's Brian Walsh, Daniel Rosenboom, Gavin Templeton, Alex Noice, Andrew Lessman, the list goes on and on. There's tons of people I play with at Cal Arts, students and faculty, that are

really, really amazingly good, and they're in the large ensemble so I can write anything I want. I feel good about their interpretation of the music and sometimes I get more from them than just playing a piece because they know it's me and we have a long history. If I'm writing for someone I don't know, I do the research on them to learn about them because you need to know what people's strengths and weaknesses are when you start writing this kind of stuff. There's a long history of composers that you can use to compare your work to. There's all the "S" composers – Stravinsky, Stockhausen, Schoenberg, Scriabin. [Laughs] Just S. You can take one letter of the alphabet and just concentrate on that and you can see how your composition holds up. Strike one! Strike two! Then you have to go back and redo it. One thing that's helped me quite a bit is writing a lot. I try to write one or two pieces a week for my large ensemble at school, and that can range from fourteen to thirty-two players. I have a smaller group, so I write a book for that, and then I have my working group which I write constantly for. Matter of fact, they get bugged. "We have all these tunes, over a hundred tunes. Why don't we just play three or four?" But for me, once they're played and I hear what they sound like, then that opens the door for something else. Once they're recorded, I very seldom go back to them. I mostly work on the new stuff. I also do a lot of free playing where there's no music which makes for a good balance. From the free playing, you get into certain areas and conceptions that wouldn't expose themselves to you otherwise. The bad part is when you're writing, you don't practice as much so your proficiency can go down a bit. And when you're playing, you're not writing as much. There's no way to balance it. Both things take extreme concentration.

Cadence: You're one of the rare few who have been able to work with Free Jazz artists as well as those in the traditional Jazz and chamber orchestra communities. How have you avoided getting typecast into a genre?

Golia: Because no one knows who the hell I am. [Laughs] That's the main reason. I'm flattered that you're doing this interview and spending your time, but most people don't care what the hell I do. I have some loyalist fans, which is really great, and I'm really appreciative, but I seem to be stuck in a corner someplace and people don't think about calling me to play often, so I can do what I want because no one gives two shits.

Cadence: What did you think of Jazziz Magazine naming you as one of the 100 people who have influenced the course of Jazz in the 21st century?

Golia: [Laughs] That is a lovely thing. At that time, Nine Winds Records was going in full swing and I was touring in the States and going up into Canada and the West Coast, which is what the label was about. I think the label made a positive contribution to a lot of the musicians on the West Coast – and that's not limited to California. I'm talking about from Vancouver to Mexico. We covered a lot of territory and tried to represent who came to the label. I think at that time more people had an idea of what was happening on the West Coast.

That seems to go in waves. People forget after a time that we're still here. I was fortunate to have a large ensemble at the 2019 Edgefest in Ann Arbor but that's the first time any large ensemble music of mine's been played on the other side of the Mississippi River since 1991. That festival focused on the West Coast music that year and it was really exciting to be there and be included. The [Jazziz article] was a great honor. I was glad to be included with all these cats at the time. It's a really lovely thing when someone says that about you.

Cadence: Nine Winds is the record label you founded in 1977. What led you to start your own label?

Golia: John Carter and James Newton had both started their own labels. John put out one recording and actually I helped him get the studio time. I was working as a second in a recording studio where I didn't get paid, I mostly got studio time to do projects. I looked around and I saw no interest whatsoever in the West Coast at that time. I needed to do it myself if I was going to document any of the music I had made. John was putting out his own record, James had put out two and then he went to New York. I just figured I would circumvent the middleman and not have to go through having to send my tapes all over to people who would say no. I thought I would just put out my own stuff. Around the time of the third recording, one of the record distributors called me. Now, I didn't use my own name for the label [production crew], I used a pseudonym so that people wouldn't know it was me doing all this. I wanted to give it the illusion of being a label. This guy said, "So, [pseudonym], are you going to put anything else out besides this Vinny Golia stuff? I mean, this is the third one." I said, 'We've got something in the works that's coming out.' And I thought about it, and there were some people that I played with that didn't have any recordings and they were really playing well, and so I decided to branch out and create a kind of a model for the community to do stuff. It worked for a while and it created a number of splinter groups that started labels of their own like Jeff Kaiser, who started pfMENTUM, Jeff Gauthier, who started Cryptogramophone, and Tom Albach, who formed Nimbus. We would talk all the time about changing record pressing plants and traded a lot of information. One thing that Nine Winds did that a lot of the other labels didn't do, and I did it on my own dime most of the time, was I sent out promotional copies to everybody so people were aware of the West Coast. That became my mission. Back then, it wasn't too expensive to send a packet to Europe. I had to do this myself. The only one to ever ask me to do something was Hat Hut [Records]. They said they wanted me to record for them but that they were only doing special projects. I said I'd like to do the music of Eric Dolphy and they said, "Oh, that sounds expensive," and that's the last I ever heard from them. No one was interested, I did it all my own. At one point, I was in debt for a lot of money because I didn't have a job and I was doing the label. I worked it off, it's what you have to do. You have to have a document of what you do otherwise nobody knows what you do. It wasn't as easy back then as it is now with the

internet.

Cadence: What was the pseudonym you were using for the record label?

Golia: I don't want people to know because I still use it. [Laughs]

Cadence: How did you come to name the label Nine Winds?

Golia: That's what I played at the time, of Western instruments. I had some bamboo flutes and little trinkets, but I had nine horns, and that seemed like a no-brainer.

Cadence: It's a popular route for LA musicians to do studio work in order to pay their bills. Have you done much work as a studio musician?

Golia: I've done a little. The greatest thing is to be hired for what you do and usually they bring me in as a specialist for a film score. The phone call usually goes something like this – "Hi, is this Vinny Golia? Hi Vinny, this is such-and-such. I'm doing a score. Do you play contra alto clarinet?" 'Yes I do.' "Can you improvise on it?" 'Yes I do.' "Can you do multiphonics?" 'Yes I do.' "Can you read parts?" 'Yes I can.' "Oh, would you mind coming in and doing …" That's how it goes, just the instrument they want changes. In semiregular ways, I've played on Lost Boys. I was called in to do some special things before hand on Star Trek IV. I played on Ice Planet and some other projects. I don't like playing the same things over and over, so I never pursued that work. I'm not the world's greatest reader when it comes to that. I can learn things much better than I can by sight reading. You don't realize how high pressure it is. I've seen players get fired just because the guy didn't like the sound of their snare drum. It's really high pressure and it doesn't sit with my character at all. If I can do what I do on it, it's great. On my own scores? I play all the time. I've done about thirteen movies – scoring and hiring the people, recording, and all that. But that whole area of music has been eliminated from contemporary films because they usually do package deals, or the composer can do a synth score at home. I still use live musicians, and in the thirteen scores I've done, there's a fair amount of writing and a fair amount of improvising.

Cadence: You've led many different forms of ensembles during your career. The most dramatic one being the Vinny Golia Large Ensemble which has grown since 1982 to its recent 60 members.

Golia: Originally the idea was LA is a really wide geographic area and what was happening was there were pockets of musicians that never interacted. There was the Black community in Watts, there were people in Pasadena, there was a group of Classical musicians somewhere else, etc. I started this in '82 and at the time, everybody was claiming more of their geographic space and the large ensemble had people from everywhere, which was really great. I've continued to do that. Now it's a little bit more oriented towards some of the students that I have because they're amazingly competent, but I still try and bring as many people in from the other communities as possible and mix it up. That was the idea of the ensemble. It's grown in size over time and it's

hard to find venues for it to perform in. Right now, I get to do two concerts a year at school and whatever else I can get. What I've been doing is taking some of the music and going to other universities and doing it with their students. Before COVID hit, I did it in Vancouver in 2020 with students of Jared Burrows at Capilano University and that was really special because the kids were younger and we couldn't play all the real complex music but we managed to play this other music and they really played the crap out of it.

Cadence: Making money off of your music doesn't seem to be a driving factor for you. You work with huge ensembles that cannot tour or even perform.

Golia: [Laughs] I always keep smaller groups too which I've played a lot with. I also keep a pretty good schedule of playing as a guest with other people. In 2019 I played at Brigham Young University, the University of Missouri, the University of Idaho, I toured the East Coast and did a lecture in Texas on graphic notation. I've found a way to animate some of the paintings I used to do and I've made animated virtual reality music notation with it where a player can actually be in it and play or it can be projected for a group to play. I am pretty active touring and still keep my teaching job. I think its pretty cool that I am able to do all these things. I'm gonna play no matter what. I'm not gonna let the size be the limitation. Big projects are really fantastic to do but the smaller projects are the meat and potatoes of the music, it's like your laboratory.

Cadence: You noted earlier that you formed your large ensemble with artists from all over the area because you wanted to connect people. You've filled the role of a West Coast scene builder.

Golia: It's for my own benefit because the more colors you have, the greater your palette. I wouldn't say that I'm the Mother Teresa of the music because I have a hidden ulterior motive of bringing more people in so the gene pool is wider and I have more choices. I mean, why have one bassoon when you can have three?

Cadence: Since 2002, you've released a series of special projects under the heading of Music for Like Instruments where you've grouped instruments that are either the same or in the same key. You briefly mentioned this earlier. What attracts you to this concept?

Golia: I have some instruments that I would prefer to be more spotlighted. I like the music of Italian composer Giacinto Scelsi. He worked a lot with overtones. He was a serial composer first and then he had a nervous breakdown when his wife left, and at that time they didn't give people care, they put them in mental institutions. In order to keep his sanity, because he was basically only depressed, he found this old piano that he would just play the notes that worked on it and listen to the overtones. So, when he came out of the institution, he burned all his old music, his twelve-tone music, and he started working on a new concept where he used these overtones. His large

ensemble music is just phenomenal. He started me thinking about overtones. Plus, in our school we have a number of specialists in intonation and overtones like Andrew McIntosh and Wolfgang von Schweinitz who've influenced a lot of the students to pay attention to overtone systems. I was thinking that wind instruments that start from the same basic overtone could be a better match and make a larger sound. For example, saxophone quartets always have Bb and Eb instruments mixed. So, I came up with the idea of having everybody based on the same overtone so that everything would be a bit more large and somehow tonally organized. I started with the Eb saxophones and then flutes. Next I did clarinets, but I mixed them for some reason. I wanted to see what that sounded like. Then I went back to the Bb saxophones, and then I wrote music for the double reeds. For the newest one, I have a different conception. I want to get strictly Classical players to play the bassoon, English horn, oboe, and if anybody has extra things like the oboe d'amore or a bass oboe or a heckelphone or a contrabassoon. And I would play the double reed instruments from different parts of the world.

Cadence: You sublet [Ra Kalam] Bob Moses' loft around '69-'71, but never played with him until your 2018 Astral Plane Crash [Balance Point Acoustics] recording. Talk about Bob Moses and how it was to play with him.

Golia: Bob is a truly individual person and that carries out into his sound and into the music. He has boundless energy, and he comes ready to play. If you can't keep up, you are out. And here, I am talking about the quietest dynamic to full capacity. His sound evokes a spiritual force, and you have to match it or push it for him to be happy with the results of your efforts. He has studied so much and played with so many greats it's almost criminal how underappreciated a drummer, bandleader, and composer he is. I would like to do more playing with him and Damon Smith, and I have discussed playing as a trio, so I hope that happens soon. He's very inspiring and his large ensemble work is fantastic also

Cadence: Crafting odd song titles have been a specialty of yours. Some examples being – "When Elephants Then Came Waltzing Through Your Living Room," "Name Someone You Don't Know," "Clown Car Syndrome," "All the Things I'm Not," and "Monuments of Broken Balloons." How do you come up with titles?

Golia: The English language is fascinating to me. I don't see it as formal as many other people do so I like to create these kind of images with words. I like goofing around with it, actually like Kenny Wheeler. I like the surrealistic imagery of words. [Laughs] One critic kind of got pissed off because he thought all the titles were in-jokes with the band. The band has no fucking idea about these things at all. I thought that was very presumptuous with out him asking me. Another writer researched the titles [to a project] and he found out that every title had a reference to a science fiction movie. He found almost all of them. I was very impressed. It was a double CD, too. He found all the

connections there. It was really cool. So, sometimes I have hidden stuff. Also, some of the titles are ways to make social and political statements without effecting the music. It's a great way to say things and have people think about it.

Cadence: Are you very political?

Golia: I have been over the last couple of years because I see a lot of stuff that we worked for in the '60s and the '70s that are being trampled upon. I don't like to see the rights of other people being thrown away. I don't want to condone certain racial injustices. A lot of the cats that I play with are not white and they have struggles over things that [the rest of us] take for granted. I'm not overtly political but I like to speak my mind. For me, the music is an internal thing to get out my feelings and my opinions and observations. I'm usually reluctant to say this but I think nowadays, we have to make a stand and say what you're thinking so there's no confusion about that. But I don't like things to take away from the music. Some people like to talk to the audience, but I don't like to do that. I like to explain what I'm gonna do, and then for the next hour, we play. I want it to be like an orchestra concert where you start and people pay attention all the way to the end. There's no half-assed spiel in-between to break the flow of the music. If you go to the art museum, there's not a guide telling you jokes in-between the paintings.

Cadence: You've taught at Cal Arts for over 20 years. What do you teach, and do you utilize any unique teaching methods?

Golia: I think teaching is fantastic. I like being around newer musicians and seeing what they're into and what direction they want to go. I like being able to talk about the history of the music. I like the energy of the kids because they really want to play. I like this thing about the fastest gun happening every once in a while, where somebody comes in and they want to be the [thrasher], because that keeps you on your toes. You also get exposed to different ways at looking at the same thing. I use hand signals at times in the large ensemble to create transitions and I think that's really beneficial for the students to see different ways at looking at the same subject. I also think its really good for them to think about how to branch out to the other schools. I'm one of the few ones there at school who has done a lot of work with the theater department, the dance department, and the film department. I encourage them to go out into the other departments, rather than just being a musician practicing in a room all day. And I don't want them sounding like somebody else. I'm trying to find ways to incorporate what their music is, as opposed to the music that usually gets laid on top of them. "Oh, you have to know this." I want to know where they're coming from. As far as special techniques, I'm a circuitous talker, as you have seen, and I bring in a lot of analogy, and in the analogy I like to bring in other concepts into the system. I also try and make people aware of people who may be overlooked and not the latest color.

Cadence: Is it ironic for you to be a teacher in a university when you yourself

are self-taught?
Golia: Oh, yeah, without a doubt. Yeah. [Laughs] Yes, it's a source of great concern at times, but the faculty there's been very open to my approach, which again is a more visual approach for sound. I have a very different way of looking at things, it seems, people have said. I don't see it that way, but they do, and they enjoy that the music I play is different from theirs, so it's worked out very well.
Cadence: You certainly are unique.
Golia: [Laughs] I guess. There are other people who've come up through strange ways, but I've had a different journey and I'm pleased with most of it.
Cadence: Would you talk about working with Patti Smith?
Golia: Hah! That came about because I was hanging out with a poet here in LA, and I was doing some music behind him. He said, "Somebody I know is coming to town. Do you want to play [for them]? They would just be reciting and you could play behind them." I said, 'Okay. Who is it?' It was Patti Smith doing a special performance. I brought my tenor and soprano to the Roxy. I go to the dressing room and there's a whole bunch of people there and she came in and the first thing she said was, "Who are all these people in the dressing room? Get them out!" Everybody left and I'm sitting there, and she said, "Who are you?" 'I said my name is Vinny Golia. You wanted a saxophonist to play behind you.' She said, "Oh, great. Here's what'll happen. I'll be down doing my thing and I'm gonna call people one at a time to come down and play behind me. Just be ready." So, she called Ray Manzarek from the Doors, and then Buddy Miles from Jimi Hendrix's last group, and then she said, "Oh, I hear a saxophone here," and then her manager went, "Saxophone, bring the saxophone now!" So, I walked down the stairs and onto the stage and it was packed. It was like, 'Whoa!' And I played, it worked, and I came off. In between sets, she came upstairs, and the sound guy told me I could play up closer to the mic because I was a little behind, and Patti heard him and said, "I know what he's doing. You can come closer. You can play. As a matter of fact, I do this tune "Radio Ethiopia," I said, 'Yeah, I know you do.' She said, "Oh, you know it, have you ever heard of Albert Ayler?" And I said, 'Are you kidding?' She said, "No, I do this one thing, which I usually do with Lenny [Kaye -her longtime guitarist] as a duet but I'd like to do it with the saxophone. I said, 'Great!' So, second set, I come down and we're playing "Radio Ethiopia," and I'm doing stuff, and we got into it. It was a lot of fun, and then she left, and I never saw her again. [Laughs] She was really very sweet, very nice. I know you don't think of her like that, but she didn't have to put me at ease. It was really great show. At one point, they had nine guitarists on stage, and they all ended the piece by putting their guitars on the amplifiers, so it fed back and they brought it way up. You know, I was asked to do it again for Lou Reed but I had my own band rehearsal so I couldn't do it. I lost my chance to play with Lou Reed.
Cadence: Have you done work for any notable Hollywood celebs?

Golia: Dennis Weaver, the guy who played the role of Chester Goode in "Gunsmoke." He would play Country Western music and I backed him up with flute and saxophone. He was playing with a friend of mine who asked me to join them. That was fun, it was cool.

Cadence: What's the most unusual circumstance or setting that you've ever worked in?

Golia: I backed a magician in the early days. We had to play behind a curtain, so we couldn't see the magician. I remember we were playing "Crystal Silence," the Chick Corea/Gary Burton tune. We were playing that tune and we finished, and his assistant ran back and screamed, "He's not done yet! He's not done yet!" [Laughs] And we had to pick it up and play it again and try to figure out where he was because we couldn't see.

Cadence: What's been the biggest challenge for you during your career?

Golia: Learning how to play. If I have an "Achilles' heel," I'm not a great sight reader and I have to learn things. Sometimes with the musicians I play with, there's no time for rehearsal, and you have to sight read, which puts a strain on because of the way I learned. I have certain instruments where I don't have a problem with reading, flute for example. The way I learned to play flute was I taught myself from reading stuff, so I read better on that instrument. It's fine. It's cost me every once in a while but now I'm much better at it.

Cadence: What are your interests outside of music?

Golia: I see music as all-encompassing and I unify all the things I have interest in, like Eastern thought, physics, gardens, monster movies. I'm obsessed about music and how it goes. You can study the pyramids and that finds its way back to the music somehow. It's all one big ball of wax. I don't see a difference between things and that helps unify everything.

Cadence: What's your favorite monster movie?

Golia: I'm partial to the Godzilla movies. I'm waiting with bated breath to see what they do with this next King Kong versus Godzilla. I'm really looking forward to this. I was saddened that the Jurassic Park movie was pushed back a year because that would have been two biggies right in a row. I still like some of the old ones, like the original "The Thing". Oh, Man, I still get chills from that. Other ones like "Deadly Mantis" are great. "Human Vapor" is another. All the Frankenstein movies, and some of the Dracula movies are cool, but I would say right now, my Godzilla and Jurassic Park interests are peaked because they are coming out.

Cadence: What are your guilty pleasures?

Golia: Sweets, I like candy – licorice and good chocolate. We have See's Chocolate out here. I also like beer. I used to watch television, but since we moved … My wife's not a big TV person, however, in the pandemic, we're both working our asses off in our separate rooms, and at nighttime we watch British detective dramas. That's the latest thing. Also, some of the science fiction shows

have been really good, like "The Expanse".

Cadence: What does your wife do?

Golia: I met Kathy when she was dancing but she's an archivist. She's using archives as a study for the art of displaced people. She's intently researching people who have been forced out of their homes and forced to migrate because of wars. She's creating an archive of people's artwork done during this time. She has a website called the Amplification Project. Before that she was in Rwanda and created a library from both sides about the genocide that happened there. She had been doing modern dance, we had a duo, but after the dance started to slow down for her because of some injuries, she was the performing arts librarian at Cal Arts, and then went on to get her doctoral degrees in information studies and archives.

Cadence: The final questions have been given by other artists to ask you. The first three have questions related to your work as a painter:

Bobby Bradford (tpt) asked: "Do you feel a real connection between your painting and your music?"

Golia: I do because of the things we talked about before. Visual shapes and colors come to me in terms of sound, and when I compose, that's like painting to me, and improvising is like sketching. Those two things have been a consistent way for me to bridge from one seemingly unrelated art form to another, and I needed to do that in order to make the process more palatable. So, when I'm sitting drawing, which I still do occasionally, when I'm drawing figures, or something that's moving really fast, that's like improvising to me. You have to think quickly, you have to see the giant shape. In music, I have to see the giant shape, I have to suss out that person's vocabulary. I need to absorb it really quickly and get something finished that's solid. In composition, that's like painting. I'm turning the painting, looking at it and the shapes and progression of colors. I can enhance and create dimensional shapes with the various instruments.

Cadence: Have you sold your paintings?

Golia: I sold a bunch when I started out, but I don't know where the hell most of them are now. Liebman had one, he left it in the loft. I don't know if the guy there threw it out or what. There's some early work in my mom's cellar which I should burn. I remember selling one of a giant head of cabbage that I worked on for a long time. I took it from my mother's refrigerator. My mother was looking for it. She said, "Where's that cabbage?" 'Ah, I don't know mom.' [Laughs] I was still doing semifigurative work, putting things in different places then.

Cadence: The next question is from Scott Robinson…

Golia: Oh, man, all right. He's one of the greatest. Talk about somebody who's underrated, who can do anything. That guy is fucking amazing. I played with him on a piece of Roscoe Mitchell's with Roscoe. We did "Nonaah" with four bass saxophones for a festival in San Francisco. Scott's attention to

detail is really great. I first met him when he was working in Rod Balitmore's woodwind shop and I had his record where every chorus he plays a different instrument. He's amazing. I really like him because he's kind of a wierdo, in his own right. I still have some of his pencils that have his logo on them. He's really unique. What's his question?

Scott Robinson (multi-instruments) asked: "You were a painter before you were a professional musician. How do your previous experiences in visual art affect how you experience or approach music? Do you "see" the music when you perform, compose, or listen?" You touched on this earlier but perhaps you could go deeper into it?

Golia: I do see it, in a strange way. When I listen and play, I have my eyes closed quite a bit, and that sometimes creates things that are happening. But it's really vibrational shapes and sounds communicating in such a way. I don't know how to describe it so well, but it does take a shape, and I do see the sounds in some way related to the instrument that I'm playing at the time. It's a different thing, but it does have to do with the vibrational aspects of sound.

Henry Kaiser (guitar) asked: "What are the differences for you between making art paintings and playing solo saxophone?"

Golia: Wow, Henry. Okay, that's a good question. Solo saxophone is like a blank canvas. That's the only time you get to a place that you can bridge the composition and improvisation because when you're working at home, I usually leave a little time so that I can just find things. And then I have an area to work on for the next few weeks. While you're playing a solo concert, you have to deal with the limitations of your abilities. In painting, you have time to let the paint dry and reassess and look at it. When you're playing a solo, you can kind of reassess what's going on, but it's so much faster. You're playing, you're seeing the shapes, and sometimes you'll get yourself into a spot and you have to work yourself out. That's like Anthony [Braxton]. He'll have one specific thing he'll stay on for that one solo improv, and then he'll do something else for the next one. He likes to look at them as language studies. And Roscoe [Mitchell] will spend the whole time, maybe, working, something's not happening, and he'll work it until he either gets it or he'll just stop. It's an interesting difference. I like to work into these areas and see what's happening, but if it's not going to give it to me, I don't want to push it, or sometimes I push it and see what happens. Things bug me, like if I'm going to play a multiphonics, and something comes up that I didn't intend, I can make something up, but it will bug the crap out of me, and I'll go back and get it afterwards so that it's consistent. That's like painting because you have the option of going back later. When you're working these areas, it's really, really imperative that you can foresee the shape that you're going towards, and if you can't, the tendency is to meander, and that's the kiss of death for a solo concert. Once you start meandering, you lose the audience. In painting, the communication is between just you and the canvas. Playing

solo, the communication is between you and other humans, so that input has to be translated very quickly and you have to suss out where the audience is constantly and see if they're with you or not with you, and that creates almost a third tier that you can get to. Now, other cats like Evan Parker, for example, he likes to work finger rhythms against one another to get the odd beat thing happening that he can then improvise with. He has two things happening, and from that might emerge this overtone, and the overtone thing happens semi-accidentally, but he knows it's going to come out, but doesn't know how it's going to come out. I'm not Evan Parker, so I'm just assuming, so if it comes out, that's where, for him, the real improv starts happening. Not the finger stuff, but that other stuff. Let's say I'm playing, and I want to get to that kind of spot, it might be that I lose the audience there and I have to figure out a way to get them back in there, so I can either continue onward to try and get that thing or alter and go someplace else. I don't have that feedback at home from the canvas.

Henry Kaiser also asked: "Bonus question - Who are your lesser-known, more-obscure musical heroes and great ancestors?"

Golia: I like people like Pannalal Ghosh, the fantastic Indian flutist who made the bansuri a concert instrument, Harry Sparnaay, a nice friend and one of the players who put the bass clarinet on the map in terms of Western Classical music, and [bassist] Bert Turetzky. I like the shakuhachi players like Watazumi Doso Roshi, who tired of playing traditional shakuhachi music for his Buddhist studies, so he created his own sect of Buddhism using the untreated bamboo hotchiku and an 8-foot-long pole. I like people who are really individuals. Dizzy Gillespie would be right up there on my go-to list because unlike Charlie Parker, I think of him as the great architect of the bebop era. His harmonic knowledge was amazing, and his lines are sometimes incomprehensible how he could just rattle that off on the trumpet. I gravitate towards the ancients, some of the ancient people who were scholars during that Hindu periods of greatness, the Egyptians, and some of the Asians, although I'm not as versed in them. People who play the Daegeum, which is the giant Korean flute made out of bamboo with a membrane on it, they're astounding to me because that's an instrument that I've had a love-hate relationship with for a long time. I don't ever get it consistent so that I can bring it out in public. Maybe it's an instrument that I'm not meant to play. These are the things and the people that are exciting to me. Paramahansa Yogananda, I'm big into his philosophy and I've been a member of that organization since the '60s. It's a self-realization fellowship. He was one of the early pioneers of bringing the more spiritual aspects of yoga to the West. His methodology was based on the accumulation of knowledge and practical use.

Cadence: How did you first get involved with Paramahansa Yogananda's Self-Realization Fellowship?

Golia: I've been really into him since college where one of the kids had his

book Autobiography of a Yogi. It looked really interesting, but I couldn't find it anywhere back then. When I was living in New Jersey, some of our friends were in the group The Young Rascals, that was a big pop group in the '60s, and Eddie Brigati, who was the lead singer, went to the Spiritual Book Store in the East Village and bought out all the Autobiography of a Yogi books to give away to his friends as Christmas presents. I went to that store to buy the book, but he had bought them all and I couldn't get it. It wasn't until years later, when I first came to California, met this woman who was walking around with a big dog and this book under her arm. I asked her what she was reading, and she said, "Oh, Autobiography of a Yogi. Do you know it?" And I said, 'I've been trying to find that book for years! Where'd you get it?' She took me to the Lake Shrine to get the book, and that's the woman I was traveling around with after for many years. The Lake Shrine is a man-made lake in Pacific Palisades that had such a feeling of tranquility and calmness. It had plants from all over the world because one of the disciples was Luther Burbank who was a famous agriculturist. He's famous for creating a species of cactus that didn't have needles by talking to the cactus. No cross fertilization, just by talking to it, saying "You don't need those needles to protect yourself, No one's gonna hurt you." He did this and eventually, a cactus grew with no needles. This is true shit, no one can make this up. People like him have been very influential for my coming up. In fact, my feeling is, if I didn't have these yoga studies that helped me transition from being an idiot to being a little bit more realized person, I don't think I would have been able to play one instrument, let alone the fifty Western instruments that I play now.

Cadence: So, it's not a Buddhist philosophy.

Golia: No, its more Hindu. I do try to do some form of meditation and breathing exercises every day.

Ken Filiano (bass) asked: "The line of Free improvised music emerged as an outgrowth from the "Jazz tradition." Jazz improvisers and composers were plumbing the works of Western Classical music, and then expanding into African roots, global cultures, etc. Does this "common thread" still exist as we look at the scene now? Or has the "common thread" been changed/splintered/ gotten redefined?"

Golia: I'm not an expert so this is just my opinion. It seems that the common thread is really splintered and there is no common thread now. When it comes to improvising, you've got to be ready for just about anything. There are people who just do small fractal sounds. There are people who only do Wayne Shorter tunes. There are people who only do free stuff, and people who do electronics and lap book stuff, and there are a lot of people who can only work from composition. There isn't any common ground. Up until about ten years ago, all the musicians that improvised had some sort of Jazz background. Then the European improvising tradition kind of took over and a lot of people who were more coming from Rock and Electronica areas really gravitated towards

the British school of people like Hugh Davies, John Butcher, Evan Parker and Derek Bailey. That blossomed into a whole other school with the combination of explorers like Bhob Rainey and Greg Kelley, with them looking into this really concentrated improvisation. And out here, we have people like Michael Pisaro working in the Wandelweiser music with much more comprehensive use of space. So, all this exploration into these areas of minutia in one sense and expansion in another sense have kind of broken away from the Jazz tradition and gone into just pure sound exploration bordering on science in some cases. And sometimes to the detriment of the exploration of their own instrumental studies because its sometimes harder to do this kind of concentrated improvisation if you don't have really strong technique on tone creation and such. Sometimes cats get into it that just want to make sounds, just make sounds and then they're limited because they don't want to explore anything else. I would say the common thread is the exploration aspect of the music, as opposed to the Jazz traditional trend that was once the norm in improvisors from the United States. When you get to music from outside cultures, that all goes to pieces because everybody uses their own cultural awareness to create their own musical platforms. We don't have roots anymore. The roots have become the colleges. There are no more groups where you learn and come up through an apprenticeship. That's gone, those groups are gone. Everybody's working projects these days. There's no root and tree, it's more like a bush these days where it's very spread out.

Ken Filiano also asked: "How important is it for a free improviser to be connected to a thread(s) of history?"

Golia: Nothing exists alone. There's a book by Josef Albers called Interaction of Color and originally only a hundred were made and all the plates in the book were hand silkscreened. The book dealt with experiments in color and the plates were squares within squares. So, if he had a grey square with an orange square in the center of it, you would see the grey with a bluish tint to it because orange and blue are complimentary colors, and this would give off its opposite vibration. The grey would take its hue from this center square. He also put red against grey and the grey looks greenish. The eye picks up different hues depending on the colors it sees. When you start to play music, and this happened to me, so I know it, you need another person to play with because music [is a sharing]. Pauline Oliveros has these exercises where you play one note, and you listen for the next person, and then you play your next note. You don't think about what the note's gonna be, but it's influenced by the next person who's played the note before you, so you have all these influences, and it becomes imperative that you listen more deeply to the people who play around you. That's crucial in improvisation. There won't be any coherent improvisation if you're not listening to the person next to you and to the audience feedback.

Nels Cline (guitar) asked: "Whatever happened to that old Echoplex you left

in my room back in...1975? Perhaps you don't realize that it (along with the happenstance jams with Alex [Cline] and Brian Horner, AKA Spiral) became the "entry level" effect that led me down the garden path of effects pedals in general, for which I am now (sometimes irritatingly) known for."

Golia: [Laughs] Well, he may not remember that he gave me money for it and he bought it. I had a brief fling with electronic saxophone playing in the '70s, although I couldn't play very well. I had inherited a phase shifter, which is somewhere in Wayne Peet's attic, and an Echoplex and a wah-wah pedal, a Cry Baby, if I remember right, which is the one Jimi Hendrix used, and I played electric saxophone occasionally through a very large speaker setup. And Nels, over twenty years ago, he bought the wah-wah pedal and Echoplex from me and I never looked back on electronic playing. I remember that group that Nels is talking about really well – Spiral. It was really far-reaching at the time. It was fucking monumental music. As a matter of fact, one time they played at Claremont College, and during the concert there was a bad storm, and their music was loud as crap – there was like a wall of synthesizer, it was unbelievable. And when we came out, trees had fallen over and it looked like it was the effect of the concert! [Laughs]

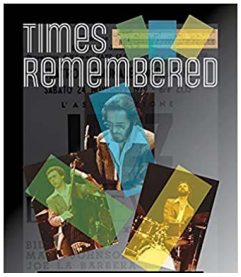
Nels Cline also asked: "Can you please tell Ken about "leg tone"?"

Golia: [Laughs] Anthony [Braxton] was playing Concerts by the Sea [in Redondo Beach] and I went to see him with Dave Holland, Leo Smith and Philip Wilson. I came early and after their rehearsal, I was hanging with Anthony and he asked, "Vinny, do you play flute? Play my flute, I can't get a sound out of it." So, I played his flute and told him it was okay but there was a leak on the G. And Anthony is very effusive, he's like, "Holland, check out Golia playing my flute! He plays it better than me!" Just then, the house music came on and they were playing flute. Anthony asked me who it was, and I told him Hubert Laws. He said, "Oh, man, Hubert Laws, he's got "leg tone." And Dave Holland asked, "Anthony, what's "leg tone?" And Anthony said, "I'd cut off my leg to have a tone like that!" [Laughs] So, I started saying, 'Yeah, that guy's got "leg tone," and cats would be asking me what that was. It was really funny. We were on the floor. Anthony's a very animated guy when he goes into these kind of things. I don't think he plays flute anymore because flute gave him a hard time. I thought he sounded fine, but he never liked his own sound.

Cadence: Any final comments?

Golia: Oh, man, I've been talking for four and a half hours, are you kidding? I'd like a couple more opportunities to play and to get some of the music out. I'd like the people to know the West Coast is happening. We don't really have many people who write about the music out here so the music just lays out here, and sometimes it's forgotten about, but it's thriving and it's really creative. Before COVID, you couldn't believe the number of concerts and new people coming up. A lot of the young cats won't be dissuaded from their legacy of playing this music, and I would like more people to know about that.

Book Look



TIMES REMEMBERED: THE FINAL YEARS OF THE BILL EVANS TRIO,

BY JOE LA BARBERA AND CHARLES LEVIN.

UNIVERSITY OF NORTH TEXAS PRESS.

As number 15 in the esteemed North Texas Lives of Musicians Series, this highly personal memoir by master percussionist La Barbera is the follow-up to the Pat Metheny volume covered in this periodical last years. Not that these two artists ever played together but they both carried highly individual musical credos.

William John Evans was a musical sorcerer. The only time this writer had the privilege of catching him live was in my hometown of Oklahoma City at a modernistic art museum on a Sunday afternoon. The crowd was smallish due to a lack of advertising and quite talkative but was reduced to a dead silence before the first number was completed. It was as if he had put us all in some kind of trance and it remained that way for the entire set.

This was the time when his trio consisted of master bassist Eddie Gomez and semi-obscure drummer Elliot Zigmund. Gomez was having a small problem with his upright which kept slipping forward on the slick tile floor but that was soon remedied (can't recall how) by the second or third tune.

It's impossible to recall specific selections as they all seemed to mesh into one wondrous suite. All I remember afterwards was my back ache from watching this keyboard wizard crouched over his instrument.

But to the volume at hand. More of a remembrance than a biography, this is a great read.

This is the unit with Marc Johnson and La Barbera that accompanied Evans for the almost last two years of his life. The drummer and pianist were tight as much as one can be with a musical genius.

There are plethora of bandstand stories, road anecdotes and cherished memories scattered throughout some over two hundred pages and I won't spoil it by spilling the beans. An extra bonus are the bracketed recollections of many musicians, an Appendix replete with essays from the main author, an Itinerary of the threesome from January 1979 to September 14th, 1980, a descriptive list of their recordings, helpful endnotes, bibliography and index. It was be easy to go on and on but you get the picture. I can't recommend this book enough.

Larry Hollis

CHICK COREA AKOUSTIC BAND
LIVE

CONCORD JAZZ CJA00291

[DISK 1] MORNING SPRITE / JAPANESE WALTZ / THAT OLD FEELING / IN A SENTIMENTAL MOOD / RHUMBA FLAMENCO / SUMMER NIGHT / HUMPTY DUMPTY (SET 1). [DISK 2] ON GREEN DOLPHIN STREET / ETERNAL CHILD / YOU AND THE NIGHT AND THE MUSIC / MONK'S MOOD / HUMPTY DUMPTY (SET 2) / YOU'RE EVERYTHING*. 2:14:44.

Corea, p; John Patitucci, b; Dave Weckl, d; Gayle Moran Corea, vcl*. 1/13/2018, St. Petersburg, FL.

Chick Corea's youthful, energetic, jubilant spirit, overflowing with inventive ideas, characterized his music throughout his career that spanned more than a half century, even throughout his final releases. Corea's passing in February, 2021, was unexpected, if not a shock, to legions of listeners, friends and fellow musicians around the world who were unaware of his declining health condition. Corea, whose musical output flowed as naturally as do words from most people, created an abundant discography ever since he went into Atlantic Studios in 1966 to record his sextet's first album, Tones for Joan's Bones, which was released two years later. Corea's album with Miroslav Vitous and Roy Haynes, Now He Sings, Now He Sobs, solidified the reputation this original, dynamic jazz prodigy, who had already recorded with Mongo Santamaria, Herbie Mann, Cab Calloway, and Stan Getz. His restless curiosity never waning, Corea started his journey, not only as an important composer, record label owner, and musical leader of ground-breaking groups like Return to Forever and Origin. He also was a fascinated explorer of disparate musical genres—such as classical with symphonies and chamber orchestras, hard bop, a bluegrass/jazz blend with Béla Fleck, fusion, solo and duet improvisations, Latin music with his unique "Spanish Tinge," straight-ahead jazz, R&B, children's songs, avant-garde, jazz/rock/funk, piano/vocal duos with Bobby McFerrin, investigations of Bartók, spontaneous musical portraits of people he met, and electric jazz. Each of his adventurous, unforgettable recordings confirmed his status. Three of those recordings involved Corea's Akoustic Band, a yang to his earlier Elektric Band's yin, with the same bassist and drummer, John Patitucci and Dave Weckl. In 2018, Corea reunited with his Akoustic Band members. The trio's special event took place during two shows in the SPC Music Hall in St. Petersburg, Florida. Fortunately, it was recorded for later release. As the producer, Corea continued to work on the album so that it met his satisfaction. And now Concord Jazz has released the two-CD package, Live, not only so that listeners around the world can hear the Akoustic Band's most recent performances, but also, unexpectedly, as a tribute to Corea's brilliance and constant joy—or as he calls it in the liner notes, the "Tingle." Tingled was the trio. The photographs in the liner notes document the musicians' expressions of blissful improvisational fulfillment. Their broad smiles, their upraised arms, their pointed fingers, and their shared laughter show their happiness in being a part of the reunion. Tingled would be we too. For the Akoustic Band performs with instantaneous cohesion and perceptible exhilaration, as if they had been playing continuously for the intervening twenty years. Corea, as an advocate

of first takes rather than repetitive, Tingle-sapping rehearsals, not only admits to, but relishes, the "missed notes." The point isn't the technical perfection of the improvisations (who would notice?). The point is the spirit of the music. From the start of the Live album with "Morning Sprite," which Corea's enthusiasts would recognize from the Akoustic Band's 1989 self-titled album, Corea's immediately recognizable scampering, treble-clef signature style emerges. Corea's solo introduction leads to the darting, frolicking possibilities for improvisation as each member takes a solo as well. The next track, "Japanese Waltz," which first appeared on Live from Elario's in 1996, doesn't artificially feature cultural gimmicks. Rather, it involves a flowing expression of Corea's own delight in visiting Japan. Corea plays builds the tension as he starts "On Green Dolphin Street" with a beautiful, classically influenced solo influenced by the melody but not directly expressing it. That tension is released when sparkling playfulness occurs during the swing of the first chorus. Then Corea's rat-a-tat-tatted staccato notes—and his rapid upsweep followed by a fluttering downfall, like a released kite's momentary flight—galvanize the trio to make their version of the song one to remember. It is especially gratifying to hear the trio playing at an undiminished high level of virtuosity, despite the interruption of a couple decades. Patitucci melodically crafts his own songs within the songs, and Weckl energetically provides distinctive textures and colors. The trio revels in the occasion to perform before an audience again. Patitucci, always providing solid support during Corea's performances, takes the lead on "Eternal Child," a pensive, minor-keyed piece, with a poignant arco performance of exacting intonation, melodic clarity, and fluid virtuosity. After Corea's first thirteen minutes of cavorting, Patitucci changes the mood on "You and the Night and the Music" to end with solemn, dignified, minor-key bow work. For a compare-and-contrast opportunity, Live includes two versions of "Humpty Dumpty," one on each disk, from Corea's 1978 The Mad Hatter album. With Corea's familiar plunging bass-clef anchors like those on "On Green Dolphin Street," an impish unexpected quote from "Milestones," and an upper-register tornadic upswept vortex of notes, version two of "Humpty Dumpty" allows Weckl time to develop a solo of spark and then fire. Corea's Spanish heart appears on "Rhumba "Flamenco," the longer-form composition from his Past, Present & Futures trio album. Weckl's conflagrations continue on that track as he helps to ignite the performance by vigorously reinforcing Corea's accelerated terpsichorean melody, powerful bass chords, and swirling treble phrases. On "Monk's Mood," Corea pays tribute to another jazz master of the piano, Thelonious Monk, one of his primary influences, also mixed mischievousness, individuality, and fun with deceptive complexity. And for the finale of the second concert, Corea's "sweetheart for 46 years," [quoting his term of endearment from the liner notes], Gayle Moran Corea, joins the band to sing his classic festive composition, "You're Everything." Ms. Moran Corea, who accurately described her husband as "forever young," nails the final sustained high note, first sung by Flora Purim on Return to Forever's Light as a Feather album. Corea starts the piece with a spritely introduction of children's-song simplicity. Everyone ends the piece together on the mark after improvising throughout the song without rehearsal—the way that Corea liked it. Live stands on its own as an important

addition to Corea's discography, even without the value of its status as one of his last releases. One wonders. Does the album's title, with a long "ī," have but one meaning, as a reference to their "live concert?" Is the title, with a short "ĭ," as in "to live an inspiring life," an exhortation? For Corea's last Facebook message urged, "It is my hope that those who have an inkling to play, write, perform, or otherwise, do so…. It's…a lot of fun." So is it live or is it live? Or is the title a teasing pun with both meanings? The choice is ours. After Charlie Parker passed, some of those whom his music deeply affected scrawled on buildings around New York City graffiti proclaiming that "Bird Lives!" Indeed, Bird's spirit has lived on. Similarly, Corea's posthumous Live album confirms to those who were passionate about his music that, still, Chick lives!

Bill Donaldson

New Issues

KRISTEN BROMLEY QUINTET
BLUISH TIDE

KRISTEN R. BROMLEY MUSIC

PILLAR OF FIRE/ GROOVE O'CLOCK/ O GREAT GOD-HOW GREAT THOU ART!/ FAITH PROCEEDED MY MIRACLE/ BETWEEN CANYON WALLS/ BLUISH TIDE/ PAINT ME A PICTURE MY LOVE/ JUST WALKIN'/ JUNKYARD DAWG/ THROUGH THE VEIL 80:06

Bromley, g; Ray Smith,ts & a flt; Steve Erickson, p; Matt Larson, bass; Jay Lawrence, d

2021 Utah

Kristen Bromley is a musician, composer and educator who has traveled a long and challenging road. From her extensive education and playing experience to a left arm injury that left her with a grim prognosis for her future as a guitarist. Thru hard work and a little help from her faith and perseverance she has gifted us with this amazing CD. "Bluish Tide" consists of nine original compositions and one traditional folk song. The composing throughout is heavy on clear and soulful melodies done mostly in unison with tenor saxophonist Ray Smith. Bromley goes through a variety of musical styles from swing to latin to contemporary and keeps the continuity of her style and musical voice ever present. The group as a whole is in top form and when it comes time to swing they can really put out. Bromley's guitar playing and sound is strong and melodic and is done in a style reminiscent of her predecessors yet clearly all her own. The recording itself is pristine along with her musical arrangements. The end result for "Bluish Tide" is a joyful journey into the heart and soul of a great guitarist and composer and her conrads.

Frank Kohl

New Issues

PAT BIANCHI
SOMETHING TO SAY

SAVANT 2190

GO HOME / UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GONNA DO) /SUPERSTITION(*) /MOON BLUE / ISN'T SHE LOVELY / IF IT'S MAGIC / SOMETHING TO SAY(*)/ JUST CALLIN' / RIBBON IN THE SKY. 46:32.

Bianchi, org; Wayne Escoffery (*)/ Paul Bollenback, g; Byron Landham, d. 7/2&3/2020. Paramus NJ.

Organist Pat Bianchi has never received the press some of his peers have despite paying dues for many years and a long tenure with the late great Pat Martino. Maybe this new one exploring the works of Stevie Wonder will do the trick. It's got everything us soul jazzers love, great tune selection, good guitaring atop percolating tubs and the extra added attraction of tough tenor on a pair of tracks. Gig-wise Bollenback and Landham are no strangers from the organ jazz milieu having spent time with Joey DeFrancesco and hitting the road with Bianchi for some time now. The former gets a little too rockish on the title number for my taste but settles down for the remainder of the album and Landham takes care of his usual business. There is an appreciative forward from Monty Alexander into the leader's depreciating liner notes. An organist buddy of mine agrees with me that the MAG portable organ has the best Hammond B-3 sound we've ever heard. There are no filler cuts present but three strong recommendations would be "Superstition" (right up there with another Stevie (Ray) cover), the original "Just Callin'" a clever contrafact of "I Just Called To Say I Love You" and the grooving shuffle of "Isn't She Lovely". If you don't think these cats have chops to spare just check out the eighth listed song. "Nuff said.

Larry Hollis

New Issues

LOUIS HAYES, CRISIS, SAVANT 2192. ARAB ARAB / ROSES POSES / I'M AFRAID THE MASQUERADE IS OVER(*) / DESERT MOONLIGHT / WHERE ARE YOU?(*) / CREEPING CRUD / ALIEN VISITATION / CRISIS / OXYGEN IT'S ONLY A PAPER MOON. 55:57. Hayes, d; Abraham Burton, ts; Steve Nelson, vib; David Hazeltine, p; Dezron Douglas, b; Camille Thurman, vcl(*)..1/7&8/2021. Astoria, NY.

If one were allotted one word to describe this veteran percussionist's musical credo it would no doubt be Dependable, Just take a look at the jazz icons that have availed themselves of his drumming services. Never super flashy or too busy, his persona always let you know he was there putting on the pots and pans while stoking the fires. Like Ben Riley or Jimmy Cobb, he wasn't a broken calculator, one could constantly count on him. For something like his twentieth outing as a leader, he has called upon young bloods for a tenor/vibes blending that steadily hits the mark. Comprising former Jazz Communicator members, Nelson, Burton and Douglas along with last minute sub Hazeltine who fits like the proverbial glove. Kicking off with little played gems from Joe Farrell & Bobby Hutcherson they soar through a ten tune set that pleases and never teases. Other pennings from fellow icons Lee Morgan (Desert Moonlight) and Freddie Hubbard's title number are in the mix with evergreens from Harold Arlen, Jimmy McHugh and Herbert Magidson/Allie Wrubell (who?) with the last two sporting capable vocalizing from tenorist Camille Thurman. From the band Douglas provides "Oxygen", "Alien Visitation" is a nifty ballad from Nelson and via Hayes "Creeping Crud" is dedicated to Detroit bassist Doug Watkins who died tragically in a car crash. If you dig straight-on, non-threatening certified jazz spiced with a pair of sweet sounding songs this is one you need to pick up.

Larry Hollis

New Issues

ACCORDO DEI CONTRARI
UR
CUNEIFORM RECORDS

TERGESTE/ COSI REPIRANO GLI INCENDI TEMPO/ PIU LIMPIDA E CHIARA DI OGNI IMPRESSION VISSUTA PART11/ UR/ SECOLO BREVE/ CONTRARI ADOGNI ACCORD 42:15
Marco Marzo Maracas, elec g; 12 string g; Stefano Radaelli as; Cristian Franchi, d; Giovanni Parmeggiani, Steinway p, Fender Rhodes org, minimoog
Guests: Alessando Bonetti, vln; Patrizia Urbani, v; Sergio Papajanni, elec g; Francescpo Guerri cel
Riolo Italy January 30 to February 2, 2020

Given the instrumentation I was expecting a classical influenced electronic jazz group. What we get is a classical influenced jazz-rock fusion group. The recording open with a piano pattern for a couple of minutes and then everyone comes in, heavy on the electronics. We then get a rock beat with electronic drone on the bottom with solos on top. Progresses it changes mood and tempo, like a classical piece. Cosi starts out reminiscent of what Frank Zappa might write, but then develops in different ways. I still hear the Zappa influence, which to my ears is a good thing, as I am a big Zappa fan. On top of the electronics we get a really burning alto solo. More ensemble playing and then some romantic piano, followed by another ensemble section and then a violin solo.

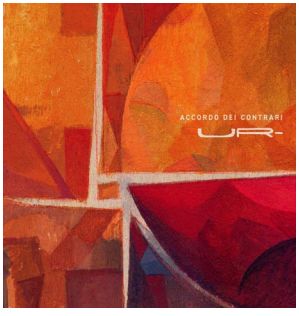
The title track perhaps sums up the whole recording. We get vocal melody over electronics, tempo changes, piano interludes, and a long section of solos over an electronic base with a solid drum-beat. In other words, a bit of everything.

Once I attuned my ears to what I was hearing, instead of my assumptions, I really enjoyed this recording. Giovanni Parmeggiani on piano appears to be the leader of the group, and the main composer. His piano is present throughout and he really likes ostinatos.

The group works well as they are always together during the mood and tempo changes.

For fans of Zappa, the Mahavishnu Orchestra, and other fusion groups, as well as classical music lovers who are into electronics.

Bernie Koenig



New Issues

DANIELE DEL MONACO
THE ZONE

STUDIO 3 RECORDINGS

A LOUD NOISE/ LOOK AT THE STALKER/ INTO THE ZONE/ WE ARE LOST/ SEVEN VALLEYS/ WHAT AM I DOING HERE/ THE ROOM 57:28

Daniele Del Monaco, composer, leader, kybd, synth; Kay Victor, vcl; Marco Capelli, g; Satoshi Takeishi, d; Ken Filiano, bass Rome 2018, 2019

This is going to be released as a double vinyl LP. But will also be available as a download. I am really looking forward to the vinyl, but am now listening to the download.

According to the notes the music is inspired by a 12th century poem The Conference of the Birds by a Sufi mystic named Farid al-Din 'Attar. Del Monaco has taken this narrative to create something of his own.

The songs and/or poetry do tell a story. To completely get the story I would have to listen a number of times as my concentration always goes to the music. What I did get sounds interesting and I am going to pursue the original poem.

And to the music. Given the instrumentation one would correctly assume it would be heavy on electronics. The music is primarily there to support the story telling, but it also stands on its own. The electronics can be both harsh and dissonant and melodic. Clearly del Monaco is in control of his music. The music itself, to my ears, is a real eclectic mix of jazz, pop, and classical, and del Monaco makes it all work. Del Monaco uses the synthesizer effectively as an accompaniment to the vocals, which are both sung and spoken. Kay Victor has a voice that lends itself to this ensemble. The drums have that heavy muffled sound which I usually do not like, but given its role here the sound fits in perfectly. And on What am I Doing Here the drums work beautifully with the organ sound on the synth, and the others fill in the sound behind Victor's soaring voice.

The group works beautifully as a unit. Judging by what I am hearing I am going to assume the music is largely composed, though it has an improvisational feel to it.

In short a very interesting recording.

Bernie Koenig

New Issues

DOM MINASI GUITAR QUARTET
EIGHT HANDS ONE MIND

UNSEEN RAIN

TITLE ONE/ SUCKER'S PARADISE/ OOH TASTES SO GOOD/ MISGUIDED HEART/ EIGHT HANDS/ DANCING ROSETTA 32 :32

Dom Minasi, Hans Tammen, Harvey Valdez, Briggan Kraus g

In the note to Cadence Minasi says he hopes his guy (me) is into this kind of music because it is totally different. I had to start off with this, especially since I am into this and while a bit off the regular path, it is not all that different. I should also say I do like acoustic guitars. I also recall the old Los Angeles Guitar Quartet. And there are Canadian and Irish guitar quartets as well. But this is not to take anything away from the distinct sound of this group.

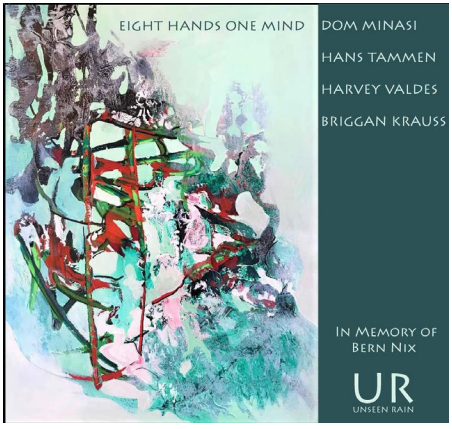
The opening is nice; all guitars in unison. As the piece develops we get some good solo work. Unfortunately there is no way of identifying the individual soloists. So I will just say they are equally good.

The interplay and ensemble work on Sucker's Paradise is very interesting. It suckered me in. And to continue with puns, Tastes So Good is very tasty indeed.

Misguided Heart really perked up my ears. There is some very intense ensemble work contrasted with excellent solo work. Eight Hands is probably the jazziest piece on the CD, with everyone getting solo space. And I think the Rosetta of dancing Rosetta is the name of one of the guitars.

I really enjoyed this record. The ensemble work is excellent as is all the solo work. Four excellent players working, to quote the title, as one mind.

Bernie Koenig



New Issues

GNP
CODES
EYES&EARS RECORDS

RISE AND GRIND/ DREAM VISIONS/ TAKEOFF/ OBEDIAH? MY KIN?/ PROLEPSIS/ JC/ THINGS TO COME/ UP HERE/ SCRUBS 49:17

Tyler Giroux, p; Matt Niedbalski, d; Dylan Perrillo, bass Catskill NY 2021

A good old-fashioned piano trio with roots back in the 1960s. I still love that style. The opening track is up tempo and introduces Giroux on piano with some nice fours with Niedbalski. Take off features a nice solo by Perrillo. Obediah is slow and features all the players in a lovely moody piece. There is lots of serious drum accompaniment and interplay with the piano with the bass providing excellent support. Prolepsis is interesting. Some good two handed piano with some very busy but always appropriate accompaniment by Niedbalski. And JC features Niedbalski. It opens with a drum solo and then after the piano solo piano and drums trade eights. And Things to Come features Perillo.

Over all a really nice recording. Nothing new here, just good solid playing by everyone and very enjoyable. All but one of the tunes is by a trio member; one by Perillo, three by Giroux and four by Niedbalski. As a trio they work well together.

Bernie Koenig

SARAH CAHILL, GAMALAN GALAK TIKA
LOU HARRISON CONCERTO FOR PIANO WITH JAVANESE GAMALAN
CLEVELAND MUSEUM OF ART'S RECORDED ARCHIVE EDITIONS

BULL'S BELLE/ UNTITLED/ BELLE'S BULL 26:00

Sarah Cahill, p; Djenet Bousnaaine, Jody Diamond, Donovan Edelstein, Alicia Garza, Nick Joliat, Minjae Kim, Andreas Liapis, Evemn Lynch, Ryan Meyer, Kep Peterson, Ponnapa Prakkamakul, Sachi Sato, So Yeon Shin, Christine Southwoth, Mark Stewart, Ilya Sukhotin, Daniel Wick, Evan Zioporyn, gamelan Cleveand, October 21, 2017

I should start by saying that I am a fan of Lou Harrison's music and I actually own, and play, a gamelan. So I am really looking forward to this recording. In part I was disappointed as I was hoping for more gamelan. But having said that I still found this piece quite interesting.

The basic themes are what one might expect from a piece with reference to Java: one hears the kinds of chords and harmonies one expects from that part of the world. And they are integrated into what Lou Harrison would do, from a twentieth century American composer's standpoint. In that sense the music works really well. A kind Asian-=American classical fusion.

The gamelan orchestra primarily provides support for the piano, except for the opening of the third movement, where it shines.

Anyone interested in Asian influences on twentieth century classical music would love this, as would anyone interested in hearing a gamelan orchestra integrated with classical piano.

Bernie Koenig

SARA SCHOENBECK
PYROCLASTIC RECORDS 16

O,SARIS/ SAND DUNE TRILOGY/ LULLABY/ CHORDATA/ AUGER STROKES/ ABSENCE/ ANAPHORIA/ SUSPEND A BRIDGE/ SUGAR 50:55
SARA SCHOENBECK BSN; HARRIS Eisenstadt, d; Nicole Mitchell, flt; Matt Mitchell, p; Nels Cline, g; Roscoe Mitchell ss; Mark Dresser, bass; Wayne Horvitz, kybd; Peggy Lee, cel; Robin Holcomb, p, vcl May 2019-April 2021

This is a record of duets all featuring Sara Schoenbeck on bassoon. Some of the pieces are fully composed by Schoenbeck, others are improvised. Schoenbeck's idea was to write pieces that would highlight her duet partners. The opening piece is a duet with bassoon and drums. Eisenstadt stays in the background adding percussive color to Schoenbeck's bassoon. This followed by a bassoon and flute duo. The contrasts between the two instruments are brought out beautifully, especially in the interplay sections.
Her duet with Nels Cline highlights her playing with Cline for the most part providing background chords. About half way through the piece the accompaniments picks up and the playing becomes more collaborative.
The duet with Roscoe Mitchell has both of them playing short bursts and squeaks. Again the contrast between the instruments is brought out beautifully. And this is followed by a much mellower duet with piano. This piece sounds very composed.
I really love those dense chords near the end. Schoenbeck's compositional skills are quite good. She clearly fits into the contemporary classical scene and into the contemporary jazz scene as well. As I have argued in many places, both jazz and classical musicians today are using the same musical materials and so overlap is natural.
The bass and bassoon really go well together. As I listened to this track I kept thinking of what Charles Mingus would have done in this situation. And her playing with keyboardist Horvitz is quite different than it is with Mitchell, clearly reflecting her different partner's musical approaches.
Peggy Lee's cello really sings behind, and with, Schoenbeck's bassoon. Ad the final track adds a vocal. Holcomb's voice is beautifully accompanied by the bassoon.

I really enjoyed this recording. Each track was different, which is why I reviewed it track by track. Schoenbeck is real talent. I look forward to hearing more from her.

Highly recommended.

Bernie Koenig

New Issues

GREG AMIRAULT
NEWS BLUES
SELF PRODUCED

NEWS BLUES/ TRIBUTE TUNE/ SWEET WAY/ SONG FOR NOVA SCOTIA/ UNINVITED/ MEETING THE MASTER/ IF YOU COULD SEE ME NOW/ REISSUED/ EMBRACEABLE YOU 42:33

Amirault, g; Steve Amirault, p; Adrian Vedady, bass; Jim Doxas, d. 2021 Montreal, Canada

It's obvious to me that Canadian guitarist Greg Amirault has spent a lifetime perfecting the finer points of Jazz guitar. I hear influences of all the great guitarists and then I hear Greg, loud and clear, soulful and swinging.

"News Blues" presents us with seven originals done with the quartet and two standards played solo guitar. The seven originals are strong lyrical pieces that allow for lots of open space for Greg and pianist/ brother Steve Amirault to soar. The rhythm section of Adrian Vedady and Jim Doxas supply the energy and support needed to take everyone to a higher place. The title track "News Blues" is a dark and swinging minor blues with a head that's rhythmically and harmonically very exciting. Greg solos first and I get a great feel for his ability to build a solo. By giving his phrases space to breath and a clear sense of direction I can appreciate every note. Likewise for pianist Steve Amirault, giving new life to this common Jazz form. The beautifully written "Sweet Way" takes us through a number of different rhythmic feels as the melody is stated. These rhythmic changes throughout the song give the soloists and rhythm section lots of diverse energy to work with. Everyone meets the challenge and then some, all resulting in a musical joy ride. "Song For Nova Scotia" and "Meet The Master" brings us another side to Greg's writings. Both are ballads with an almost country feel to them. Their strong melody's are beautifully executed on the guitar as it rings out and touches our hearts. "Reissued" takes us to kick ass swing heaven with its up tempo unison bebop head. Greg's solo is so well phrased with lots of slurs and pull offs that find their place within the changes. A powerful solo by Steve Amirault and some trading choruses with drummer Jim Doxas rounds this gem out nicely. I'm especially liking the two solo guitar pieces "If You Could See Me Now" and "Embraceable You" exposing more of Greg's musical abilities. Solo guitar is no easy task and in this case you can hear how enriching a musical experience it can be.

It's not often that musical proficiency and compositional skills come together with such clarity, Greg Amirault has done an excellent job of bringing these two elements together. I hope that "News Blues" gets the attention it has earned.

Frank Kohl

New Issues

ROY BROOKS
UNDERSTANDING

REEL TO REAL 007

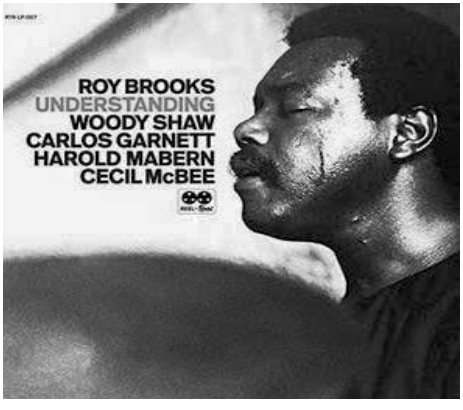
DISC ONE: INTRODUCTION / PRELUDE TO UNDERSTANDING / UNDERSTANDING / BILLIE'S BOUNCE. 63:17.

DISC TWO: ZOLTAN / TAURUS WOMAN / THE THEME. 60:15.

Brooks, d; Woody Shaw, tpt; Carlos Garnett, ts; Cecil McBee, b. 11/1/1970. Baltimore,MD.

Like the late, great Rudy Van Gelder, one has to wonder when record exec Zev Feldman finds time to eat or sleep. His contributions to jazz history have been staggering with valuable unreleased gems by Charles Lloyd, Bill Evans,Freddie Hubbard,Wes Montgomery and John Coltrane not to mention many others. Yet of all those items if one could have a single entry it would be this double disc package. One listen was all it took to convince me this belonged on my Best Of list. If these over two hours of prove nothing else it is the fact these cats came to play. There is more raw energy pouring from these aluminum platters than most contemporary players have stored in their complete discographies Shaw, Mabern and McBee are all givens performing here with their customary fire but the surprising standouts are the leader and saxist Garnett. The latter, wasting away in his native Panama and rumored to be almost blind is way overdue for a critical reassessment. His earlier albums for Muse would make a great Mosaic Select type box. Check out his outside harmonics on the title cut or his incendiary ride on the even faster following Bird classic. As for Brooks, his innovative Musical Saw with mallets should turn a few heads and will his propulsive trapwork on the second disc. One could always depend on Woody Shaw but he seems even more fired up than normally. Tulsa born McBee has been around and perpetually underrated as witnessed from his soloing here. This packet came to me to review late so it is undoubtedly gotten many well-deserved accolades already. You can easily add this one to the list. Wonderful.

Larry Hollis



New Issues

HOUSTON PERSON
LIVE IN PARIS
HIGHNOTE 7338

SWEET SUCKER / ONLY TRUST YOUR HEART / EASY WALKER / THE WAY WE WERE / LESTER LEAPS IN / SINCE I FELL FOR YOU / SUNNY / JEAN-JAURES SHUFFLE.59:02.

Person, ts; Ben Paterson, org; Peter Bernstein, g; Willie Jones III, d. 9/8/2019. Paris, France.

Lovers of soul jazz rejoice; Houston Person has a new disc out backed by organ, guitar and drums. Recorded at a festival in the City of Lights a a few years ago it catches him running down a program of mostly well-known numbers with a crack crew edging him on. Multi- keyboardist Ben
Paterspm Pete Bernstein continues the Kenny Burrell tradition with intuitive comping and tasteful soloing on top of WJ3's sturdy trapwork. In his eighth decade the leader shows no signs of starting to slow down as he tips his lips to Jug and all the other boss tenor men who came before him. Other than the first number (by the great Johnny Griffin), the setlist is a familiar blend of swingers and ballads pretty much in the standard mold. But these are not by-rote rundowns; some heavy improvising coated with a patina of blue infuses every title. I beg to differ with liner scribe Shelia E. Anderson in her assertion that this isn't soul jazz; to these ears this is hard core soul jazz to the bone. Love it. Larry Hollis

MIKE NEER
KEEPIN' IT REAL
NO LABEL NO NUMBER

PASSION DANCE / STOLEN MOMENTS / PEACE / NICA'S DREAM / WITCH HUNT / AFRICAN FLOWER / PENSATIVE / WEST COAST BLUES. 51:57.

Collective Personnel: Neer, lap steel g, g, uke, b, perc; Tom Beckham, vib; Anton Denner, flt; Chris Crocco, Will Bernard, g; Matt King, mel; Ron Oswanski, acc. No dates or locations given.

Fretmaster Mike Neer may very well be the ultimate DIY musician. If Joey DeFrancesco's new vanity album shows him to be adept on horns (sax,trumpet) and keyboards (organ,piano) then Neer is his equivalent in the string department. A quick glance at the instrument listings above should prove that assertion. He even goes Joey one better on this self-produced work by engineering and mixing it all. The theme of the album is in its title and sub-title, Songs From the Real Book. These eight selections are all composed by jazz players and jazz buffs should be aware of most of them. Yet Neer, who arranged them all, helps keep them fresh through much over-dubbing of some instruments not normally associated with the jazz idiom. Except for Beckham's vibes which are present on two tracks the other guests are only heard on a cut each. Known as an organist Oswanski plays fairly discreet squeeze-box on the Silver classic, there's a melodica solo on “Pensativa” and Anton Denner's flute-work mellows out the Oliver Nelson perennial Thankfully the uke is kept in the main to comping. Something off the beaten path for sure and the best jazz steel guitar playing these ears have heard since an old Buddy Emmons date with Lenny Breau from years ago. Larry Hollis

ABBREVIATIONS USED IN CADENCE

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

Cadence

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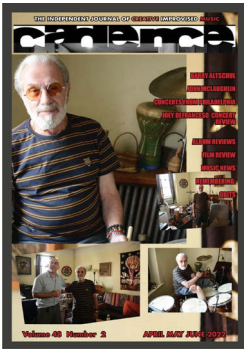

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FRONT COVER
Barry Altschul
with photographer
Ken Weiss

Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

Establised in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly publication. On January 1, 2012 Cadence Magazine was transferred to Cadence Media L.L.C. Cadence Magazine continues as an online publication and one print issue per year.

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

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

PHILADELPHIA, PA - It's with great pleasure and relief to have the opportunity to once again document Philadelphia's vibrant creative music scene after COVID-19 decimated live music around the world. My last column was exactly two years ago – the 2020 April edition of Cadence. Despite the pandemic, there's been a steady outpouring of live musical content across the city over the past year – mostly by way of Chris' Jazz Café's innovative and high tech streaming setup, although Chris' was closed to the public for a good portion of that time. Now venues are up and running all over town… Hometown hero and new media darling, 23-year-old saxophonist/ Blue Note recording artist, Immanuel Wilkins, had his longstanding and terrifically perceptive band — Micah Thomas on piano, Daryl Johns on bass, and Kweku Sumbry on drums —at PhilaMOCA [a repurposed mausoleum] on 2/10 with a packed like sardines, mask wearing audience of believers. Wilkins was well aware of his status – he started the night off saying, "We're the hottest act in the biz." Right he was, and he proved it with a powerful set of music featuring tunes from his second release…Orrin Evans, another local great, continued supporting the local scene. It was his healing summer "Club Patio" offerings, broadcast from his Mt. Airy home, that fostered a sense of normalcy to the small number of fortunate invited attendees who gathered together out of isolation and safely hung out on his lawn to enjoy a fantastic variety of visiting guest artists each Sunday for a time last year. His latest achievement was arranging a special happening at Chris' Jazz Café – a tribute festival to trumpeter Lee Morgan from 2/17-19. The 2/18 sets featured music from Morgan's album, The Procrastinator, with Robin Eubanks (tbn), Tim Warfield (ts), Sean Jones (tpt) Madison Rast (b), Nasheet Waits (d) and Evans on piano. The second set was no cuttin' contest - order was maintained - and the music, originally recorded in 1967, sounded fresh in the hands of the stellar cast…AACM heavy, Thurman Barker, made his third visit to Penn's The Rotunda on 3/17, this time with Philadelphia musicians Julius Masri (d), Dan Blacksberg (tbn), Tessa Ellis (tpt), Salina Kuo (marimba, perc), and Matt Engle (b). Barker wore a Chicago Cubs' hat on stage prior to starting the set and said he hoped not to rouse any hostility – no chance of that unless he'd worn a Dallas Cowboys' hat! He spent the majority of his night behind the drum set, which he admitted to never settling into, teaming up with his ex-student Masri, but the night's highlight came on a song composed for Barker's wife which found him pairing his vibraphone with Kuo's marimba for a haunting effect. Another memorable section came when he conducted the ensemble through his recently composed "Pandemic Fever" which ran through a gamut of emotions. Barker reports he's been busy - he still has his record label Uptee Productions, with which he's recorded 6 CDs. He has composed 2 pieces for Chamber Orchestra- "South Side Suite" and "Pandemic Fever". He is continuing to write for the Chamber Orchestra and continues to lead the Jazz program at Bard College since 1993 where he is Professor of Jazz Studies. He's

also been holding down a frequent playing gig with a trio – a wonderful thing these days – on certain Fridays at a club near his home in Sullivan County, New York called Rafter's in the village of Callicoon…TREFOIL means a thing having three parts - a set of three - (I looked it up) but in the Jazz world it means the trio of Ambrose Akinmusire (tpt), Kris Davis (p) and Gerald Cleaver (d). The three artists share careers that cover impressive work in a wide variety of musical forms. Their 3/18 appearance at the American Philosophical Society, Benjamin Franklin Hall featured tight improvisation without solos until topping off the night with an encore piece that seemed to come out of Akinmusire's catalogue. Maybe it was the thrill of experiencing live music again or the magic of the music that inspired one listener seated in the front row to exclaim frequent moans, laughs and yelps during the performance and then rush the stage at the end of the set, voicing his pleasure…Thollem (digital multi-timbral keyboard) returned to town on 3/19 at The Rotunda (Fire Museum Presents) with his wife Angela, a photographer, videographer and visual artist who appeared under her stage name of ACVilla, to present Thollem's Obstacle Illusion with projections accompanying his solo electric work. The nearly 50-minute piece of generated electronic sounds offered a sense of urgency while varying colorful images moved across the large posterior screen. A second feature brought Ravish Momin (electronic drums, percussion, production) to team up with Thollem. Momin, who now lives part-time in Philadelphia, started out as an acoustic drummer and percussionist a couple of decades ago, but he's been working under the 'Sunken Cages' moniker since 2019, in order to showcase his unique electroacoustic hybrid approach which splits the difference between live performance and production. He plays drums, triggers textures and clips, and layers live-loops while manipulating them in real-time to blur the lines between composition and improvisation.

Immanuel Wilkins Micah Thomas Daryl Johns at PhilaMOCA 2/10/22
Photo Credit: Ken Weiss

Robin Eubanks Sean Jones Tim Warfield at Chris' Jazz Cafe 2/18
Photo Credit: Ken Weiss

Thurman Barker (vibs) Julius Masri (d), Dan Blacksberg (tbn), Tessa Ellis (tpt), Salina Kuo (marimba, perc), and Matt Engle (b).
Photo Credit: Ken Weiss

Thollem and Sunken Cages (Ravish Momin) at The Rotunda 3/19
Photo Credit: Ken Weiss

Kris Davis Ambrose Akinmusire Gerald Cleaver at the American Philosophical Society, Benjamin Franklin Hall 3/18
Photo Credit: Ken Weiss

Thurman Barker at The Rotunda 3/17
Photo Credit: Ken Weiss

Thollem at The Rotunda 3/19
Photo Credit: Ken Weiss

Ambrose Akinmusire Photo Credit: Ken Weiss

Concert Review

Joey DeFrancesco at Jazz Alley with special guest Stanley Jordan 4/18/22

I always enjoy seeing Joey DeFrancesco. He's a phenomenal organist, pianist, trumpeter, vocalist and now he's playing tenor sax. How he can do all this is beyond me but he does! The man can swing and deliver the goods as good or better then anyone. In addition to all that I enjoy the way he collaborates with so many great musicians at his shows and on his recordings, elevating and diversifying the whole experience. This performance was no exception.

First we enjoy a half hour opener with renowned guitarist Stanley Jordan playing solo. Watching and listening to Stanley was mind boggling and so enlightening as to what can be done with the guitar. Stanley said he had injured his index finger and that it would somewhat hinder his performance. I never noticed anything amiss and was mesmerized by every note he played and the way he played them.

Joey's set was comprised of all originals, opening with "Free", a freewheeling up tempo delight that immediately got my attention. He started on trumpet and transitioned to organ as his bandmate Lucas Brown accompanied him, also on organ. This too got my attention and brings me to one of my points about why I enjoy his shows so much. He finds these great players and then gives them the stage. Lucas Brown is not only an incredible guitarist, he can also hold his own and then some on keyboards. I've even seen you tube videos of him playing the vibes. This all reminds me of Joey's cd "Legacy" where he shares the keyboard spot with the legendary Jimmy Smith. The point here being that Joey likes to experiment with many different musical combinations and personalities and all of us listeners get to go along for the ride. I try to see him whenever he's around and almost every time he has someone new onboard. Whether it be an iconic jazz figure like Pharoah Sanders, David Sanborn, Pat Martino or maybe someone not as well known like Lucas Brown or Dan Wilson, spotlighting his musical comrades is a big part of his music. In fact the list of world renowned musicians Joey has shared the stage with is long and diverse.

The show goes on with "Roll With It" a bebop marvel that is based on combining "Confirmation" with "Giant Steps". The melody is classic bop and it all swings hard with jaw dropping solos by all players. Then there's drummer Anwar Marshall who is another example of the kind of musicians Joey chooses to work with. I could listen to Anwar all day long as his drive and split second reactions to what he hears from his bandmates influences his playing. "More Music" shows the funky soulful side of this group. With outstanding solos by Joey and guitarist Lucas Brown and more of the driving force of Anwar Marshall, this piece brings it all home. Joey demonstrates his clear tone and lush phrasing on tenor with his beautifully written ballad "Lady G". Let's not forget Joey's trumpet playing which really shows his ability to be a virtuoso of different instruments and puts him in a class all his own. I was never disappointed with any part of this performance and Joey as always took it all the way to the top. I look forward to the next time he's in town so I can get more of the spirit and soul this man brings to the stage and the jazz world.

Frank Kohl

My Last Gig with Miles Davis
by John McLaughlin

We are rewinding back to around October -November, 1970. Now I had a gig with Miles just outside of Boston and that was the band with Gary Bartz, Keith Jarrett, Michael Henderson, oh who was on drums, it wasn't Jack., Anyway, well, you know, that night I really had a bad night, I mean I just could not get it together. Whatever I did it was just all messed up: I just couldn't get it together. So we're in the band room, I'm with Miles and everybody else is gone, you know, and I'm like you know, I said "oh Miles, I am so sorry, I mean I just didn't have it together" - and Miles says like "yeah I heard"- Just to make you feel better so you know. I didn't know what to say I said "I don't know what I was...I'm sorry." He said "you got to go with the flow John" and I said "yeah all right." We were sitting there at least 2 to 3 minutes went by just silence but that was him: he was like a Zen master, Miles, sometimes, and then all of a sudden he turns around and looks at me and said "it's time you formed your own band."

Shock... for me, that was... to hear Miles say that. He was the most candid honest man I've ever met before and to this day. just phenomenal; sometimes brutally honest, but you always knew exactly where you stood with him. So you know, it was like what? he said "You gotta do it."

That was orders for me. So I went home and you know, I took him very seriously because it was Miles. Miles was like my teacher, my guru, my godfather you know whatever; I revered him and everything he said to me. So I started and we had done the JACK JOHNSON album just shortly before that, before the gig, and that's where I met Billy Cobham - on that gig, it was the first time I ever met him and I love the way he played, and the way he plays on that JACK JOHNSON - you know we set up that jam actually, right off the opening of that thing, we just set it up in the studio. Anyway so I called Billy right away and I said "I gotta form a band, you know, do you want to be in it?" and he says "yeah I'm in, I'm in." And I said "Great" so, we started. I had already a lot of music actually, because of Tony - TONY WILLIAMS AND LIFETIME. God bless him, he encouraged me to write music during LIFETIME and I would say 75% of the Mahavishnu music- the preparation was done with TONY WILLIAMS LIFETIME. Really, that amount. So anyway I'm working on the music you know and I'm looking for a piano player and I get a call from Miraslov Vitous Remember Miraslov? We became friends already in London in '67, when he came over with Stan Getz; and he said "John, how you doing?" I said "I'm doing great, I'm doing great" he said "listen I'm forming a band with Wayne Shorter and Joe Zawinal called WEATHER REPORT- we want you to be in the band." I said "what? What a beautiful thought; but I am under orders. I'm under orders from Miles I gotta form my own band," and he said "then you gotta do it right away" so before he hung up, he said "do you have a keyboard player?" I said "no I don't, I'm looking for one." He said "there's a friend of mine from Czechoslovakia, it was at that time" he said "you should hire him" I said "You know, well, I've never heard how he plays" and he said "well he's out in California right now accompanying Sarah Vaughan," and I said "he's accompanying Sarah Vaughan? If he's accompanying Sarah Vaughan , I want him in the band." If you accompanying Sarah Vaughan, you're a real player because you know how great she was And that was it, I got the piano player right off the bat.

So this combination and the opportunity of WEATHER REPORT, coming in just at the time I was under orders from Miles, wow, the rest is history, isn't it.

Barry Altschul Interview Subways and Steam Pipes

By Ken Weiss

Barry Altschul [b. January 6, 1943, NYC] is a renowned drummer who was following the Hard Bop path in the late '50s and '60s until pianist Paul Bley unexpectedly hired him for a gig and thrust him into the burgeoning Free Jazz scene as a pioneering Free Jazz drummer. Proud of his South Bronx ghetto beginnings, which exposed him to a wide musical varieties, the primarily self-taught Altschul continues to embrace a love for Jazz's entire swath of genres and styles. His strong grounding in Bebop molds a solid base on which he assembles his Free playing. He prominently played with Bley and Chick Corea for years and in 1969, joined Corea, bassist Dave Holland and saxophonist Anthony Braxton to form the influential but short-lived group Circle. He went on to work extensively with Braxton and Sam Rivers throughout the '70s. Altschul has performed with many luminary artists of the avant-garde, straight-ahead Jazz and Blues categories including Andrew Hill, Dave Liebman, Julius Hemphill, Muhal Richard Abrams, Roswell Rudd, Ray Anderson, Mark Helias, Annette Peacock, Lee Konitz, Art Pepper, Sonny Criss, Hampton Hawes, Johnny Griffin, Buddy Guy and Junior Wells. Some of the important recordings he's participated in includes Paul Bley's Closer, Chick Corea's The Song of Singing, Annette Peacock's I'm the One, Dave Holland's Conference of the Birds, Sam Rivers' Hues, Roswell Rudd's Flexible Flyer, Julius Hemphill's Coon Bid'ness and Andrew Hill's Spiral. Moving to Europe in the mid-'80s for a decade did not further his career in the States but he found work and the satisfaction of artistic freedom. Upon his return to New York City in the '90s, he struggled to find gigs – eventually working with Adam Lane, Steve Swell and Jon Irabagon, and forming the FAB Trio with Joe Fonda and Billy Bang, the OGJB Quartet with Oliver Lake, Graham Haynes and Joe Fonda, and his own explosive trio The 3DOM Factor with Irabagon and Fonda. Altschul has released a small number of strong recordings under his own name, often used to explore his original compositions. This interview took place at his longtime Central Park apartment on July 27, 2021. Altschul sat at his most comfortable spot, behind his drum set, and openly spoke of his lengthy career, including his time on the early avant-garde scene, the trials of life as a musician, as well as his struggle with drug addiction.

Cadence: How have you been utilizing your time during the COVID-19 pandemic?

Barry Altschul: I've mainly been staying up in this little house we have in the woods in Orange County [New York]. I've been practicing drums and also messing around with the alto saxophone and the chromatic harmonica and doing a little composing. I'm fooling with the piano, that's the instrument I

compose on. I've been taking walks in the woods, going down by the Delaware River. Just looking around, taking a breath. It's frustrating not being on the road and not playing. Financially, it's been something to think about. It's been okay, i've been safe.

Cadence: Why are you picking up these other instruments? Are you planning to perform on them?

Altschul: No, the benefit is my own pleasure and outlet. They're something else to learn about and to be made fun of by certain people [Laughs] - other musician friends.

Cadence: We're doing this interview in your New York City Central Park apartment which has a bit of drum history to its location.

Altschul: Yes, this has been called "Drummer's Row" because from 102nd Street through 107th Street, on Central Park West, it housed a few generations of drummers. Starting with Art Blakey, and then Max Roach and Elvin Jones, they all lived in 415 Central Park West. Eddie Moore and myself lived here at 448. Paul Motian lived in the nearby building, and we all used to hang out, meet at the cleaners and other places and get little tidbits of information and history.

Cadence: You've often summarized your approach to music with the "From Ragtime to No Time" concept coined by the late drummer Beaver Harris. What does that notion mean to you?

Altschul: It goes with what my definition of what Free music is. For me, in order to be free, you have to have a very large vocabulary, so you have choices. It's like being a poet who has a hundred words versus twenty words to write a poem with. He's freer with those hundred words. So, for me, to be free is to be able to take the whole history of the music and use it when you feel like it.

Cadence: In your 2005 Cadence interview with Bob Rusch, you said, "I am a frustrated Bebopper. I wish I could really play that way at the time it was happening, but I just naturally hear this other (Post-Bop) stuff." Would you expound on that?

Altschul: It's true. I came up listening to Bebop and then Hard Bop and then Post-Bop. And when I started to play with my own groups, the phrase was coined Free Bop. So, I'm a Bopster, what can I say? [Laughs] I believe the way I conceived of what I'm doing is an extension of Jazz drumming. In other words, it's not from another culture. I hear myself as a Jazz drummer.

Cadence: As a fan of Bebop, as well as Free Jazz, in what way does your approach differ from other percussionists?

Altschul: I don't know. [Laughs] I was always made to feel by the masters that I was fortunate enough to have some relationship with throughout my life, to play yourself, to be yourself, to have your own sound. And so that's what I was always aware of - getting to that place. My influences have been the same influences as Billy Hart or Jack DeJohnette – people like Papa Jo [Jones] to Kenny Clarke to Art Blakey to Philly Joe [Jones] to Elvin [Jones]

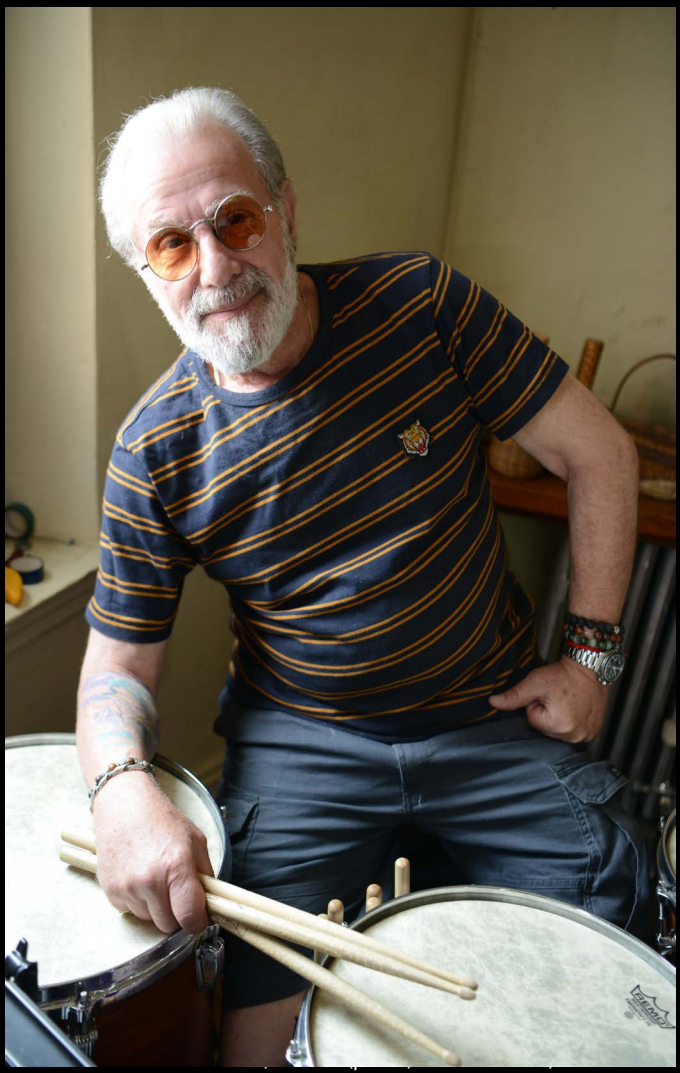

Photo Credit: Ken Weiss

Photo Credit: Ken Weiss

to Tony [Williams] and all the others playing Bebop and Hardbop – Charli Persip, Louis Hayes, Roy Brooks, Frankie Dunlap, Frankie Butler, everybody is who I listened to and tried to absorb, and I'm saying this because I did not listen to anybody playing Free music or even contemporary Classical music. But growing up here in New York City, I was also influenced by some other things – by the subway train rhythms, by the steam pipe rhythms, by being in the ghetto, hearing crashes of cars. All that became sounds to me and I was able to hear some kind of rhythmic pattern in whatever that was. Whether I made it up myself or it actually was, I put those things into a rhythmic pattern. My sister is a Classical pianist and that was an influence on me. I used to, with my drum pad, play to what she was practicing, and it wasn't keeping time, it was keeping a dialogue. She didn't really realize that, it was just in my head, but I was having a dialogue with Beethoven or Bach or whoever she was practicing.

Cadence: You're one of the few First-Generation Free Jazz drummers, along with Sunny Murray, Milford Graves, Rashied Ali and Andrew Cyrille. You sort of fell into that style out of necessity when performing with Paul Bley. What was the extent of your experience playing without keeping time when you took the stage with Bley?

Altschul: Zero, [Laughs] I had no experience except for playing with my sister on a drum pad. I was involved with a bunch of musicians from the [New York City] boroughs - people like George Cables and Frank Mitchell, who turned out to be wonderful artists in the Bop idiom. That's where I was heading. I was a janitor in a recording studio and Bley came in to do a couple of sessions, and we talked. He called me up to do this gig. I had heard him play with a group in the Village. At times, I was playing in a place called Take Three on Bleecker Street, a spot Bley also played a number of times with Gary Peacock and Paul Motian. That was one of the clubs I could get in for free at the time, and I heard them. I actually was quite impressed with what they were doing. I felt Paul Motian's stuff was a step away different than where Elvin had taken things. I sat in with Gary and Paul once and they played a very, very fast "Oleo," where time wouldn't have made it, but that's all I could do – to try to play fast time with it. It didn't really work out that well, so I don't really understand why he called on me, but he did. He asked me, "Do you want to play some standards or do you want to just play what I play?" I was from the South Bronx, man, I said, 'Do what you want.' [Laughs] I just responded [to what he played], it was very natural. I didn't listen to Contemporary Classical music. I wasn't into Robert Ashley, or whoever. I didn't know who they were until [Anthony] Braxton introduced me to them. It was a very natural way for me to come to this music. I didn't study it. I didn't listen to it. I just responded to what was happening around me. And due to my, I don't know, my listening backgrounds, as well as what I was practicing at the time, I was able to at least start, and then understand what was necessary, and then expand on what I was doing.

Cadence: Who besides Paul Motian had you seen play Free on drums prior to you doing so?

Altschul: The first gig I played with Paul Bley was an afternoon at Slugs' [Saloon], which was the opening of Slugs' on a Sunday afternoon. Now, somehow during that same week, I think I was able to hear Sunny Murray, maybe with Albert [Ayler]. Albert actually came in and sat in with Bley when I was playing with him once. No, I did not hear other Free drummers until I was already playing with Paul, and I made sure that once I heard them, that I followed Philly Joe Jones' advice – "Make sure you know what they're playing so you can stay away from it and find your own thing."

Cadence: What do you feel is the key to playing Free?

Altschul: It depends on what culture you're coming from. I think the key thing for a European Free drummer is different from someone who came up like me. And even newer generation Free drummers who do not have the influence of the history of Jazz. I mean a lot of the younger Free drummers start with people like Sunny Murray or myself or Andrew, if they start that far back, because there's now more generations. So, it really depends. The only thing I can think of for myself is a wide vocabulary to be able to really be able to listen to who you're playing with so you can develop a sense of what they're doing. Getting inside them, not from the outside, and have enough vocabulary to go wherever they want to go or lead them to places that they've never been or places that they're familiar with and to hang around a bit. I love that in my trio. We play totally out, totally spontaneous improvisation, or we'll hit on a tune, or somebody will hit on a phrase that reminds somebody of an actual tune, and we'll jump on the tune. But everybody has to have that vocabulary, and the feeling for that music as well, because if you're going to play 4/4 [time], make it swing, man

Cadence: Would you compare the feeling you experience playing straight time versus Free?

Altschul: Yes, if you're playing that type of a role [playing straight time], then there is a role that the drummer has playing tunes. First, that is to make the band feel good by swinging and keeping the time and accompanying. That's what that is about. So, you can become as Free within that as you can, until it starts to annoy [Laughs] the other people that you're playing with, I suppose, or they can't hear what to play if you start to stretch out more. In that situation, it's your job to make the band sound as good as possible. Now when you're playing Free, you're having a conversation, and whoever has the most creative energy at the moment is the bandleader, you're going in that direction. You also have the freedom to initiate a new place. So, if your energy is strong enough, you'll bring the band with you. If you're not, they'll bring you back.

Cadence: Is there a difference, as far as a spiritual or a physical release for you playing in one idiom versus the other?

Altschul: Spiritually, yes. It's not the same thing physically. It's not the same

thing conceptually or mentally, but spiritually, yes. It's all about digging into your feelings.

Cadence: How does one get to the point where their spirit comes through and they are able to play what they feel?

Altschul: You have to develop a technique to allow that, and that takes a lot of work. I believe also that after a certain level of practicing, performing, playing, getting your body attuned to a certain level of technique, and so on, you no longer are in charge. You become a vehicle for the music to pass through you from someplace else and you have to develop your body to be able to accept that and take that.

Cadence: You've had out of body experiences while playing?

Altschul: Yes, I have, twice. Once with Paul Bley and once with Sam Rivers. I remember watching myself and the band from the audience while I was playing. Twice, yes.

Cadence: What was the feeling when that happened? Did that confuse you?

Altschul: Well, if I reflected on it, it would have gone away, you know, because I'm thinking, and it wasn't about that. It was about being taken. Once you start thinking, it's gone. If I start thinking while I'm playing, I'm late, in this kind of music. When you're playing times and changes, it's different, but with this, it's right there. It's split-second stuff.

Cadence: Have you had much of a relationship with the other First-Generation Free Jazz drummers through the years?

Altschul: I have a pretty good relationship with Andrew Cyrille, and we've done a few things together. I had a nice friendship with Rashied Ali. Steve McCall and I were pretty tight at certain points. Oliver Johnson, do you know that name? He was with Steve Lacy for a number of years, living in Europe, but he's from California. I've played in Sam Rivers' bands with two drummers - Warren Smith and Bobby Battle. And one of the great experiences of my time with Sam Rivers was one of the drummers we went on the road with was Charlie Persip, who was my teacher, and so all of a sudden, we were both there. That was great.

Cadence: You've repeatedly expressed regret that you got pegged as a Free Jazz drummer and didn't get called for other gigs. People assumed you couldn't or didn't want to play time. Does that issue still hold true today?

Altschul: Yes it does. I'm an old guy, I'm gonna be eighty-years old. It still exists, but less. For example, for the past couple years, I've been in a group with Ricky Ford, Jerome Harris and Mark Soskin. We just did a recording, and that's all straight-ahead stuff. I've done a few other gigs here and there, but over the past year there's not been any gigs [because of the pandemic]. I've been playing [straight-ahead] a little more with people like Ricky Ford, Peter Brainin, Luis Perdomo and a number of others.

Cadence: Something you've consistently done throughout your career that differs from most other musicians is that you continually revisit and record

your original compositions. Most others cover their songs once or at most twice, but you record your songs over and over.

Altschul: [Laughs] I like doing it, especially with the different groups I've been with. I especially like doing it with this [current] particular group because each time, it's so different with Jon Irabagon interpreting the melodic stuff. The real factor is that I don't compose that much anymore. There was a period I wrote a whole bunch of compositions, and that was that. I consider myself a player, not a composer. I compose for the need of doing the record date. I remember being encouraged to compose by Sam Rivers and Chick [Corea] so I could contribute my compositions to their bands. When I started to form my first band is when I started composing, but it's not a driving need in me.

Cadence: You grew up in a poor South Bronx neighborhood in a home filled with music. Your father was an amateur mandolin player in the New York Philharmonic Mandolin Orchestra and your mother was a choral singer. Talk briefly about your early family life and the music you grew up with.

Altschul: The music I grew up with was on the radio – Yiddish, Russian and Classical music was all going on in the house. My first language pretty much was Yiddish. We were in the ghetto which was actually a very musical place. When you went out of the house, you heard Latin music down the street and around the corner was the Blues. What the radio was playing at the time was before Elvis Presley, so there was Rhythm and Blues and the crooners, Jazz, and the big bands. I grew up in the '40s. That was my first musical experiences. The first drummer that impressed me was Gene Krupa. My grandfather was very hip. My grandfather came from Poland, and he was a master craftsman jeweler. He was called to St. Petersburg to help put the clocks in the Fabergé eggs. When the Fabergé eggs were here in New York at the museum, me and my sister went, and we saw his name on display, so it wasn't bullshit. We thought it was bullshit, but it wasn't! [Laughs] He didn't mind me wanting to be a musician, but Gene Krupa got busted for marijuana, so my grandfather didn't want me to be a drummer because he thought I was gonna go that way. "All drummers…" [Laughs] But he was very supportive afterwards. But anyway, the neighborhood was full of music. The superintendent of my building was a Blues singer who was friends with John Lee Hooker and sometimes Hooker used to come. The superintendent had about seven children of his own and he was also part of the city system where if you adopted children, the city gave you money, so all in all, there were about sixteen, seventeen kids living there. It was fabulous. They were my babysitters. That was all part of it. I heard a lot of the Blues growing up.

Cadence: You were somewhat of a child prodigy. At two years of age, after your sister finished practicing the piano, you'd go and play what she'd played, however piano never resonated with you.

Altschul: It did resonate with me except I was psychologically forced out, I suppose I could say. When my parents realized that I had this talent, my sister

is six-and-a-half years older than me, and she was studying to go to Julliard. So, she was practicing eight hours a day and doing a lot of training with this particular teacher, Mrs. Willby. And when I was two years old, my parents told Mrs. Wilby to teach me the piano. That was a big mistake. I shouldn't have been forced into lessons at that age. I had a very good ear, I suppose, and instead of really learning to read the music, I used to ask the teacher, 'Could you play it so I know what it's supposed to sound like?' And she'd play it once or twice and I had it. I made her believe that I was reading the music, and I got away with that until I was five years old, when I quit. I just stopped and I didn't touch the piano again until I was sixteen. That, along with a couple of other things in my life, has slowed me down from learning how to read, as I should by now.

Cadence: You're not a good reader?

Altschul: I'm not a great reader at this point. I'm not where I should be.

Cadence: You played some clarinet at age nine, but it wasn't until age eleven, after a schoolmate showed you how to do a drum roll, that you found your calling. What was so enticing about drums?

Altschul: I believe that you don't really find your instrument, your instrument finds you. I don't know, drums got me and that was it. I started to seriously study. First there was this place called Bronx House, where for fifty cents you could get music lessons. So, I learned basic reading and the basic rudiments. From that point on, I studied on my own. The lessons gave me a way to go, and I studied on my own until I couldn't go anymore, and then I started to study with Charli Persip. We became close, it was more than just music learning, he was a mentor. That lasted for about two and a half years and then again I started studying on my own after Charli showed me things to study. When I joined Chick in the beginning, I studied with Sam Ulano, whose approach was very technical, and I felt I needed more of a technique than I had to go to the next level of music. That was my last time studying formally. I've done most of my learning on my own.

Cadence: What made you decide to study with Charli Persip?

Altschul: I heard he was teaching and I knew his playing from Dizzy Gillespie's large and small groups. I heard he was open for students. I went down to his studio, we talked, he gave me a little audition, and he took me on.

Cadence: Why didn't you have a full drum set until you were seventeen?

Altschul: Money. [Laughs] As a bar mitzvah present, I received a snare drum and a hi-hat. And there was a guy in the next building to me who had a bass drum and a snare drum that eventually I used as a tom-tom. He was looking to sell but I really didn't have the money, and my family didn't have any money, I didn't want to ask them for it, so I started to carry packages for people at the A & P supermarket. I got quarter and fifty cent tips. I did that for awhile and saved up some money to get his drums. That was the first set of drums I went to Europe with with Paul Bley. I left it there because I got an endorsement deal

after that.

Cadence: It wasn't all about drumming for you in high school. You were on the swim team. What was your specialty and how good were you?

Altschul: I did diving. I wasn't good, [Laughs] but I tried all the required dives – swan dive, back dive, flips, gainers, twists, all that kind of stuff. Oh, man, you know the saying if you get hurt, you get back on the horse right away? Well, I got hurt and I didn't get back on the horse. [Laughs] I said, 'Fuck this shit.'

Cadence: You were also a member of a Doo-Wop group at the time [called the Students, who later became called the Diplomats] which had a minor East Coast hit and played opposite top acts such as Frankie Lymon, The Platters and Little Anthony. Talk about that experience and why you've not sung in a Jazz setting?

Altschul: I don't think I have a good voice but I'm actually a very good scat singer and I sing very much in key. I criticize myself too much. I don't have that pleasing of a voice. I was in the background of the group, I wasn't a lead singer. I was doing doo-wop, shabaam, and all that stuff. It was a neighborhood group when we were in high school. One of the teachers wanted to be a producer, and he had some sort of ins in the music business. He liked the sound of our group, so he brought us into the studio and we did a record. They wanted us to sign a seven-year contract for all musical talents. I had been playing drums then for about three years and I asked if this includes my drumming. They said yes so I didn't sign the contract. I left the group and they eventually broke up. Some of the group are still alive and they still blame me. [Laughs] They could have found someone if they really wanted to, I was just a baritone singer in the background.

Cadence: A lot of your learning came from attending the nightly area Hard Bop jam sessions at clubs and bowling alleys. Talk about those sessions and who you played with.

Altschul: It was great. Each borough had a jam session, and they were hooked up so that each night it was somewhere else. The Bronx was Wednesday nights. People were there like Jimmy Owens and Jerry Jemmott, who was a great Bebop bass player who one day discovered the Fender bass and went on to play with Aretha Franklin and Roberta Flack and became an influence in the Funk field. Other people included George Cables, Lenny White, Al Foster, Leo Mitchell, Frank Mitchell, Steve Grossman, Larry and Harry Hall, Bobby Capers, Bob Ford, Dave Liebman, and Richie Beirach. There used to be a regular jam session on 124th Street led by Lee Young, Lester's brother, before he went out to California and became one of the head producers for Motown and movies. My first gig, coming out of the bowling alley jam sessions, was a New Year's Eve gig and I hired from the neighborhood – Larry Willis and Walter Booker. That was my first trio that I got paid for. [Laughs] I think it was five dollars. But those jam sessions were very helpful because each week everybody shared what they practiced the week before. "Oh, look what I learned!" And you shared it with

everybody, and they showed you something. It was great competition but there was nothing negative about it. [Saxophonist] Steve Potts told me that when he first came to New York, he heard about this young white kid that was sounding like Philly Joe Jones up in the Bronx. He told me this. He said, "And that was you." Okay, two or three years later, if I would have still sounded like Philly Joe Jones in that neighborhood, I would have been put down. It's okay if you're imitating somebody, you're learning for a couple of years, that's great. Now, where's your shit? I'll tell you a story about Circle. We were playing Slugs', that's a six-night-a-week gig. Philly Joe, who was kind of a personal friend and another teacher, came down to the gig, four or five nights in a row. I said, 'Philly, you're here every night. You're coming to steal my shit?' And he said to me, and it sounded so profound, it still rings in my ears, man. He said, "No, I'm coming to hear what you do in this situation, so when I'm in that situation, I'll keep away from it. Wow, but that was the philosophy – find your own shit and your own sound. You're defined by your sound – the sound of your soul.

Cadence: Elmo Hope lived nearby, and you hung out at his home at times. What was going on at his home and what did you learn from him?

Altschul: I just sat down, kept quiet, and listened to people who dropped by his house on Lyman Place. Jimmy Lyons, Monk, Philly Joe, Frankie Butler, Sonny Clark, Junior Cook, Arthur Sterling. I was never there when Bud came around. Donald Byrd lived up the street on Teasdale Place. These were the big guys of the South Bronx neighborhood. There was nothing Free in the generation I grew up with. The next generation in the Bronx had people like Billy Bang and William Parker.

Cadence: What was it like to hang with Elmo Hope?

Altschul: I quote from Jimmy Heath – "At the feet of the masters." I listened to Elmo talk about the stories, the intensity, about the commitment to the music, how they listened and learned from each other. They all learned from Monk, he was like the teacher, in a sense. I saw what Jazz is. Jazz isn't just a musical style, it's a lifestyle. That's what I started to understand. It's a way of life – opening yourself up to what Jazz puts in you, spiritually, is a way of life. To me, it's another spiritual path. It gives all the same things you get when you meditate or what one gets from practicing yoga, in a certain sense, or Buddhism. It's the same kind of concentrations and mindlessness, because when you're playing, when you've reached a level of playing, you don't think. Thinking gets in the way, it slows you down. If you think, you're not on the same speed as the other guys in the band.

Cadence: You got pointers from Philly Joe Jones and Art Blakey who took you under their wings.

Altschul: Well, Philly Joe was also teaching Rashied and Andrew Cyrille. He was the type of guy who'd be playing his solo and then he'd start to call out [Laughs] what he was doing rudimentally. He'd go, "Triple ratamacue!"

I just loved his feeling and his personal attitude when he played, the sound that came out of his drumming. Art Blakey was like a father-type teacher who had all these kinds of expressions that meant things. He actually, when I was playing Free with certain people, I'm not gonna mention names, he told my wife at the time, [Laughs] "Why do you let him do that?" And my wife, who was French, said, "Bu, what do you mean?" He said, "He's one of the only white cats who can swing, and you let him do this shit?" That was his attitude towards me. Free was okay if it swung. Its gotta swing for him.

Cadence: You brought up the issue of race. You're a white, Jewish Jazz guy…

Altschul: In the words of Charli Persip – "Exploit your own shit!" [Laughs] Yea, there was, I wouldn't say problems that really affected me face on, but there were problems. I can tell you one experience. I was very close with Sam Rivers and his family – Bea and all the kids. Sam went through a lot of flak having me and Dave Holland in his band. I told Sam, 'Look, any time you feel there's someone else that's doing it better than me, or for any reason, we're cool.' There were a few gigs he couldn't take us on because they were very into the political, cultural aspect of the times, but in general we were his trio. Bea used to call me up and say, "Someone else wants your gig. Come on down, let's listen to him.' And I used to sit in the back of Studio Rivbea. Sam knew I was there, but whoever it was who was trying to get my gig didn't know I was there. I'd listen and they would ask me, "What do you think?" Let me just put it this way – I had that gig until I left him – let me just put it that way.

Cadence: Why do you think it was so easy for you to be accepted?

Altschul: I've been thinking about that. At my age, I've been looking back at my life, especially since this pandemic. In the past few years, knock wood [knocks on wood], I beat, I am now cancer-free. I had a heart valve operation and I had a blood clot. All is gone and it makes you think about some shit, you know? First of all, from my era, 1940s to the 1950s, I'm one of the few white people, I suppose, who understands, as much as possible, Blackness. I grew up in the ghetto, and it was the real ghetto. It was the South Bronx, so it was a few white families and everything else mixed in at that time. I also had [a sort of] foster family. I had my family and then I had families of a group of friends that became family. There were eight of us - five Black guys, two Jews and a Filipino. And we became "it takes a village." All our families got to know each other. All our families said we'd rather you all be together than out on the streets. So we were able to go to anybody's house. If I had a fight with my parents, I could go to Sidney's house on 127th Street, behind the Apollo Theater, and stay with his mother. The same with Sidney, he could go to my mother's house. I've been to weddings where they were jumping the broom. White cats didn't know what jumping the broom was until the television show came on. I know a lot about Black history, not studying it, just by hearing the grandfathers of my Black friends talk. I knew what they went through. I

knew about racism and American apartheid, which is called segregation. I was accepted. I don't know why, it must have been a vibe.

Cadence: Were there racial related problems you encountered due to inhabiting a mixed crowd?

Altschul: When I started playing, knowing what I knew being a white cat, I felt a little inadequate from the get-go. But Okay, here's a little story from high school. We were getting flak for me hanging out with Black people. The teachers were this and that, and so on. So, we decided to mess with the teachers in the hallways in school and have a fight, an argument, and each of us using racial epithets to each other. That led to the teachers calling our parents to school. Our parents came to school and sat in the principal's office while the teachers explained, "He's calling him the N word. He's calling him kike." One of my friend's fathers looks at everybody and says, "They do that at the dinner table," and he got up and left. So, it was like that. It must have just been a vibe. I didn't try in anyway, I was just where I was. And I also knew from a musical Jazz point of view where it really came from. So, for me to be able to be involved in a more Black experience than a lot of white cats was good for the music and good for me as a human being.

Cadence: Did you have relationships with prominent players such as Monk, Mingus, Miles, Coltrane or Dizzy?

Altschul: No, not that generation. I did have a relationship with Hampton Haws and Sonny Criss. In Europe, I was in a band with Leo Wright and Carmell Jones. It was their band, and also with Babs Gonzalez. We had personal relationships.

Cadence: Earlier you touched on the fact that your first high profile performance came with Paul Bley, who you met in 1964 at Mira Sound Studio while you were working there as a janitor/assistant engineer. Bley called you for a gig a few weeks later. You were an established Hard Bop player, and he was playing Free Jazz. You mentioned you weren't sure how he came to use you. It seems odd that he hired you.

Altschul: I asked him once, and Sam Rivers said the same thing to me. Bley said, "I like the way you listen while we're playing." He also said, "I like the way you play Latin." That's because Latin is one of the musics I'd heard since birth, so I was able to stretch Latin out in my head to fit the way he was stretching out his playing.

Cadence: Would you talk about playing in Bley's trio with bassist David Izenson? How did it feel?

Altschul: I don't know how it felt 60, 70 years ago. I was excited. I was thinking I was playing with bigtime guys. At the time I did it, I used to take a little phonograph around so I could listen to Elvin. At one point, Bley did say, "You should start to listen to yourself." And there were certain ways he did that on the bandstand as well, which were interesting. One time we were

playing at the Berlin Jazz Festival, and it came time for my drum solo, so I played my drum solo. I finished and I turned around and I see Paul standing in the wings. I said, 'I'm finished,' and he yelled out, "Don't look at me for help, motherfucker!" [Laughs] So, it was dig deeper and play some other shit. Lessons like that I've had from all kinds of other people.

Cadence: How was it to play Free for the first time? How anxious were you?

Altschul: I wasn't anxious, not about the music. It was, 'Wow, I'm in Europe!' Wow, look at the audience!' That first time I played at Slugs', I didn't feel down, I didn't feel like I didn't make it. I felt like, 'Oh, this is far out.' And I was able to see where Paul was coming from, more than Izenson. I was able to see Paul's Bebop background, or feel it more, because I could space rhythms instead of putting them together in time. I could space things that were elongated Bebop things. Like some of Paul's lines, I could hear it if I would put it in time. And once I found out who Paul Bley really was, I mean playing from Charlie Parker through Ornette to him, with Mingus and Sonny Rollins in-between. There's another thing that I just reminded myself of - my Free playing has been with people who came out of the Bop scene. All, except for Braxton, and don't underestimate Braxton because, first of all, there's a tape from the Creative Music School with Chick, Braxton, DeJohnette and Lee Konitz from a benefit that they did, and Braxton is singing Konitz his own solo. He says, "What solo is this Lee?" And he's singing him one of his own solos. They played "Impressions," or something, where Braxton isn't playing jerky, it's more or less like Eric Dolphy. And I know, because I roomed with Braxton, that he practices Charlie Parker solos. He knows them by heart. Don't underestimate him because he came from there too, he just didn't want to present it that way. He had something else in mind. So, all the cats – Sam, Chick, Bley - all these cats come from the tradition and went out. I saw that and [connected with that] because I'm coming from the tradition, just not from the same working conditions that they had. Before I joined Bley, I was going up to Canada out of high school, playing with people like Linton Garner, Erroll Garner's brother, Freddy Coles, and the whole Canadian scene. I was eighteen, taking the bus up to Montreal on Fridays to play on the weekends and coming back. That was all in time, standard tunes playing.

Cadence: You started frequenting Slugs' Saloon, which had a well-deserved reputation as a great place to get knifed, shot or mugged. Did you have any negative encounters there?

Altschul: [Laughs] I didn't think it had that kind of a reputation at all. It was the Lower East Side, Alphabet City, and the Hell's Angels were right across the street. You don't mess around on that block, that's one of the safest blocks in the city. The most violent thing I know about that area at the time was Lee [Morgan] being shot, but the neighborhood? We walked around there at two, three in the morning. I was still living in the Bronx for part of that time and at

two, three in the morning, I took the train up to the Bronx.

Cadence: What are your memories of participating in the 1964 four-day festival famously known as the October Revolution in Jazz?

Altschul: It was a lot of fun and interesting. It was a great statement that here was some other music. Bill Dixon and those guys got a lot of venues together, little coffee shops, churches, little places that said yes, and all these people who were into another thing had a chance to perform and be seen. They could be reviewed and get on the map a bit. I was asked to play with three different bands - [Sam Rivers/Jimmie Stevenson and Valdo Williams/ Paul Bley and Reggie Johnson].

Cadence: You had the opportunity to play with legendary pianist Lennie Tristano near the end of his life when he was no longer performing.

Altschul: That was great. David Izenson brought me over. We just did some jam sessions. Lennie had a great sense of humor, with me, anyway. He didn't really like drums and drummers, which is ironic because his daughter is a drummer. He accepted them, he knew they were necessary, but most of them played too much for him. I knew people that knew him, so I knew how to approach him a little bit. The first time we got together, Phil Schaap drove me there. When we played it was like Bebop off to the side. [Laughs] He was really into Charlie Parker. He was really into these tunes, these heads - "Learn these heads," and he filled up a lot of the space so I could understand not to be too busy a drummer. It was great. It was another level of conception for me at the time. [Laughs] I used to move around his ashtrays. He was blind, and he'd scream, "Altschul!" [Laughs] Roland Kirk used to live down the street here too. He was another one that you couldn't get past, man. I tired to sneak by him a couple of times, you know, on purpose, and he'd say, "Altschul?" I said, 'How do you know, man.' He had like a computer of smells, and he knew your smell.

Cadence: You tried to sneak past him on the street?

Altschul: Yea, he lived like three, four blocks down from here, and we would always talk and hang out. He had a sense of humor as well, you can tell by his music. Sometimes I'd see him outside and I'd try to get past him. If I was to make it, then I would come back and say, 'I got ya!' [Laughs]

Cadence: How was it to play with Albert Ayler?

Altschul: At first, I wasn't sure about Albert Ayler. His sound was incredible, but I couldn't get where he was coming from. He wasn't coming from where I knew to come from, like from a particularly Jazz place. He was coming from someplace else. But once I got to really listen, it was really fun to play with. There once was a concert at a theater for four saxophone players – Coltrane, Pharoah, Albert and Shepp – and sitting in the audience, hearing them all tuning up and just playing, Albert's sound just cut through everybody. "Raaaghh!" But when you ask what did it feel like to play with those people? I don't know how to answer that. First of all, it felt great that I was asked to play with those people or that I was able to play with those people, but as far as the

actual experience? I don't know how to answer that. I can't go back to relate how it felt.

Cadence: What do you recall from being in a band with Hampton Hawes and Sonny Criss for nine months?

Altschul: Reggie Johnson was the bass player. For me, that was great, I always wanted to play Bebop. It was wonderful. We were out on the West Coast playing [all the major clubs]. We played the Keystone, The Lighthouse, no recordings, no tape. I've been looking for years and can't find anything. It was great. Also, on and off for thirty years, I was a junkie, so a lot of experiences I've had with some of the famous musician junkies of the world, [Laughs] were just that – junkie experiences. There were certain hookups, knowing what, oh yeah, I know what you're going through, you know what I'm going through. So, that was another kind of "togetherness."

Cadence: You found some jobs with other users because you used?

Altschul: Oh, no, jobs had nothing to do with that. We were hanging out. Whoever found a job, found a job, the problem was what happened with the money. And most of it, if you got it, it went up your arm, anyway.

Cadence: You started using heroin in your late teens. Would you talk about how and why that happened?

Altschul: First of all, the neighborhood was drug ridden. Secondly, I liked drugs. When we were in junior high school, some guy was sniffing Carbona cleaning fluid in a handkerchief. I said, 'What are you doing?' He said, "Try this," and I did, and I loved it. I didn't get into sniffing, but I loved the change of what happened. Okay, when I got into high school with a bunch of people, we were experimenting with all kinds of things, and we were drinking wine at the time. I was going to high school smashed [Laughs] on wine. We would meet in the morning, have a couple of drinks, and go to school. During that high school period I got introduced to speed and marijuana, and I liked it all. It wasn't interfering with my life at the time, it was on the weekends. We'd take some Benzedrine and have long discussions about Subud [Susila Budhi Dharma -an international, interfaith spiritual movement] or esoteric religions. Part of this group of people was a guy named Fred Stern. The Atomic Energy Commission wanted him because of his brains. He became a full professor at the University of Rhode Island at 22-years-old and he was one of the guys. When I went home to practice, he went home to study. We all hung out in the streets. A year out of high school, a friend of mine's parents got divorced and they told him if he could keep it up, he could have the apartment. He told them he would. There were a few of us who really wanted to get away from our homes and we got the apartment and we kept it up. I was a stock boy at a department store for six or seven months, got fired, and was able to collect unemployment. That's when I was able to practice and study. We were smoking pot at fourteen, fifteen, and when I got the apartment, I sniffed

heroin for the first time. I liked that too, but it was nothing, it was nothing crazy. There were no needles are anything. It was every now and then. Then when I started to go up to Canada, this guitar player I was playing with was a junkie. He played so good. I saw him shooting up a couple times and I said, 'What are you doing? Let me try that.' He said, "No, no, I don't want you to try that." Finally, I tried it, and again, I liked it. Also, when I looked around, everybody that I idolized, at one time or another, took heroin. At the time, some of them were still taking it. They couldn't stop because they really didn't know if you could stop or not in those days. But you could, especially today there are things that make it fairly easy, if your mind is set to do it. And so, on and off for thirty years… I remember I was in one of the first bands, aside from Paul Bley, I played in, which I don't know if anybody knows about either, the Tony Scott band. The clarinet player? The rhythm section was Richard Davis, Jacki Byard and me. That was in between gigs with Bley, around 1965 or '66. Years later, I'm playing in Paris, and I'm sober, and Tony comes to the club, and after the gig he says, "That's how you should play!" Yeah, I thought, like a lot of guys thought, that because so-and-so-and-so-and-so, uses drugs, you're gonna play great, or you'll at least have the potential to.' Which I'll tell you something, with all the negative shit that they say about drugs, there's also positives. There's positive shit about heroin, if you don't take too much where you're nodding out. And if you're not in the need, your concentration is a mother fucker. You hear great, your technique is fluid. I remember Ray Charles telling me, as far as he was concerned, he sounded best when he was using. But Charlie Parker said it don't make you play better, so it's all individual, but there's a certain point you go past, then you have no more choice. You're fucked because heroin has its own soul, and if you let it, it takes yours over.

Cadence: Did it ever get really bad for you? We hear the stories about Chet Baker …

Altschul: Yea, it did. I also knew Chet, I played with him quite a bit living in Europe. I've seen him nodding out in gas stations and all that kind of shit. Yea, it got bad, of course it got bad. Like what do you do for money when you need a hundred dollars a day just to be numb for it? Anything you can. And that means ANYTHING you can. There was a point in time where one could say that there was a very dark side because I would do things to get the money. You didn't really have a choice. It was either that or be really sick, and that's a different kind of sickness, one you really don't want to go through. Now there's some medicine where you don't have to go through the sickness and that's how I stopped. It wasn't legal in America yet, but it was in France where I was living, and I went on a program. It's been 28 years now.

Cadence: By the end of the '60s, you were working with Chick Corea and appeared on his Song of Singing album [1971]. How did you become associated with Corea?

Altschul: Chick and Dave were leaving Miles and they wanted to play more open music in trio format, and as far as they were concerned, they liked my approach with Paul Bley. Paul influenced all those cats in one way or another. They asked me to play, and I really loved playing with that trio. I would have loved that trio to last one more year before it became a quartet because what we were doing as a trio was, I felt, really nice and could still be developed. But then Braxton came in and we went to a whole other thing, and that was great too.

Cadence: That quartet with Braxton was known as Circle. Talk about that group's music.

Altschul: That was a great period for everybody at that time. Everybody was composing for that band, except me. And everyone was very serious about the whole thing. I remember me and Chick, you know Chick's a very good drummer, and I remember me and Chick getting together in his loft, and we must have spent hours and hours, finding the right pitch, the right tonality for my bass drum. And from there we went on to all the drums, so I could play as busy as I wanted to play without the sound of the drums interfering with the clarity of the other instruments. We worked on that and we found it. And now I read about myself [Laughs] sometimes where it says, "He played a very high pitched Gretsch set at the time." Well, the way to get that sound was to tune the drums up real high. It wasn't like I was hearing that at the beginning, but that was what was necessary for the music. Then improvising became like, it was similar to Bley in a certain way, where you could say this is a ballad, play it Free. This is a Latin tune, play it Free. It was taking regular standard music and opening it up, and then also taking contemporary Classic music, World music and throwing it all in there but still leaving space for it to breathe. We used to rehearse after the gigs, and at that time, gigs ended at two, three o'clock in the morning. You'd play two, three sets in the club, and after each set, we used to get together in whatever dressing room there was, immediately after we came off the bandstand, and talk about what happened. We talked about if anybody was upset about what happened. We rehearsed between sets. "Oh, we didn't play this one right," or work on new tunes. There were always new tunes coming into the book. After gigs, we would rehearse until at least four in the morning.

Cadence: Circle wasn't just a cooperative band, it was a communal association. You traveled around the world with your families, lived together and cooked macrobiotic food.

Altschul: That's right, we were like a commune that lasted a couple of years. We would carry fresh foods, especially when we went to Belgium, where they had a big macrobiotic place that sent food all over the world. We'd go there and stock up on rice and noodles, and every day, whatever town we were in, we'd get fresh vegetables and we cooked.

Cadence: Have you continued on living like that?
Altschul: No, [Laughs] absolutely not.
Cadence: It was during the time of Circle that Chick Corea joined Scientology, along with all the members of that group. Corea went deep into Scientology, whereas you, Dave Holland and Anthony Braxton only went to Grade Four. What was your experience with L. Ron Hubbard's religious movement?
Altschul: First let's say, Chick joined, and he wanted other people to join with him. They had a celebrity center type of meeting, Chick at the head of it. The Brecker brothers were there, Lee Konitz, me, Dave, Braxton, [Dave] Liebman, Richie Beirach, all kinds of friends of Chick's were at this meeting, and they were talking about Scientology. Now, Chick, at the time, was just coming off of Miles, and he and Dave had some money. I was coming off of playing with Paul Bley, I didn't have shit. [Laughs] That was the first thing. The way they talked about it, and from the books I read, it sounded interesting. I was willing to give it a shot, but I didn't have the money, so I said to them, in front of all the celebrities, because I'm from the Bronx, you know, this is some natural shit. I said, 'Listen, I can't afford this, but you are telling me right now,' because they said this, 'that you guarantee my success. Are you saying that I will be successful if I go into Scientology?' They said, "Yes, absolutely." I said, 'I'll pay you when I'm successful,' and they had to say yes because it was in front of all these people. I still owe them the money! [Laughs] Okay, so we entered this thing, and the course itself was called Communications, which was wonderful, I've got to say. It was a great course. Part of the course is you've got to sit in front of somebody, and first it was me and Chick, and Dave with Braxton. Each one of us had to sit there, with no attitude, looking into the other's eyes without blinking for two hours. And each time you blink, or you tear, you've got to start the time all over again. Then there's another exercise where you're doing the same thing and someone [he makes a sudden screaming noise] and if you flinch, you start time all over again. It was so nothing could bother you and that you're really there with someone. And I'll tell you something, when you're like that with someone for fifteen minutes and you blink, you realize how much attention is taken away from the moment for blinking. It's far out! It's really far out, so that was really appealing to me. Then, all of a sudden, Chick goes to the next level, and the next level, and we were watching his personality change. Chick, later in life got it all together. He became a very loving, beautiful human being, but at that time, man, we quit Scientology because of how he was changing. We said, "If that's what it's doing to him? We don't want any part of that." That's the story. Chick continued and became successful. [Laughs]
Cadence: So, you had concerns for Corea's wellbeing as he went deep into the program? Did you mention anything to him?
Altschul: There wasn't a chance to mention anything. Scientology dictated certain things, and he went for it [Snaps fingers] right away. Some of it

was don't hang out with anyone who's not a Scientologist. That was at the beginnings, and he did some very cold things that affected a couple people in the band, I'm not gonna talk about it, that to this day, affects them.

Cadence: Braxton talks about how Corea broke up the band and stranded him in L.A. at the time.

Altschul: That's right.

Cadence: So that's how Circle ended?

Altschul: Basically, Chick broke up the band and we were all stranded out there. Dave Holland and his wife, Claire, who was seven months pregnant, and who had already had five miscarriages, was stranded, along with Braxton and his lady, and me with my lady. All of a sudden, there's tax slips under the door with a note saying, "Please sign this and return it. I'm gone." He went with Stan Getz or Elvin or somebody. He had his gig and he left us stranded. We were about to do a tour of Spain for nice money and he left. So, we had to work, me, anyway. Dave didn't have certain papers so he couldn't work in certain places where the union was involved, but I could. Shelly Manne, a great cat, gave me a gig in his band as a percussionist. Then he hooked me up with an old friend of mine – Jimmy Cleveland, the old trombone player - who was looking for a drummer. David Frishberg was playing piano with eight trombones, including Kai Winding, a rhythm section and drums. I took that project for the couple of gigs they had and then me and Dave Holland went off with this lounge singer/piano player and played the Holiday Inns up in Seattle, Washington and Oregon, until I made enough money to buy a car, go back to L.A., pick up Braxton and his lady, and we drove back to the East Coast. Dave couldn't leave yet because he needed to get money together for his wife's pregnancy. He stayed in Seattle or Portland for a number of months until he got back to the East Coast. And when he got back to the East Coast, there was another problem we won't talk about because that's Dave's business. Yea, we bought this car and we jumped in it, and I dropped Braxton off in Chicago, and then went on to New York.

Cadence: Dave Holland's 1973 Conference of the Birds album featured the former members of Circle except Sam Rivers replaced Corea. Talk about making that classic album and why it's held up so well?

Altschul: It was Dave's first album as a leader and he wrote all that music. We had a couple of gigs. We went to the Antibes Jazz Festival, we did a couple of things at Studio Rivbea, we got the music together before we went into the studio. And to all of us, because I've spoken to the others, it was just another record date. It was a nice mixture of concepts for that particular thing. Why is it holding up? I have no idea. You'll have to ask the critics and the public that, I mean I don't really know.

Cadence: Holland was influenced by listening to birds when he composed that work. Did you tailor your drumming with that in mind?

Altschul: He never told us about that concept. We read about it on the back of the album like everybody else. [Laughs] No, there was no preconceived notion or idea, like what Wayne Shorter might put out some scenario. It was here's the music, 1-2-3-4-boom!

Cadence: The same year you recorded Holland's album [1972], you recorded on Buddy Guy & Junior Wells Play the Blues.

Altschul: Yea, that was great. Like I said, I've been listening to the Blues since I was a kid. The superintendent of my building would play guitar and sing the Blues. I could hear him singing when he was sweeping up the hallway. Michael Cuscuna [producer] put me on that gig. He knew my love for it and it was great. I had a great time. Nice cats – Buddy and Junior.

Cadence: You really brighten up when you talk about playing Blues and traditional Jazz music. If you could restart your career, how would you have liked to have spent it? What percentage of Free Jazz versus Blues versus traditional Jazz would you have liked to have done?

Altschul: I'm very fortunate, and I love my career, but I would have liked to have been called for more things that I can do and not just the specific areas that I'm known for. There is no specific percentage I can name. I try to do that all in my band – I'll play some Blues, I'll play some straight-ahead, I'll play some Free, because I can. [Laughs]

Cadence: During the '70s, you participated in some of the decades most important modern Jazz recordings including multiple albums with Anthony Braxton, who's in a league by himself as a creative genius. Talk about working with him and what makes him unique.

Altschul: People do say that about the recordings I've done. When I first met Braxton, he was talking about wanting to write for four orchestras at the same time, hooked up by videos in different countries. He was thinking like that back in the '60s and '70s. He was nurtured by the AACM and that whole scene over there in Chicago. He's just another kind of a cat. He's a true intellectual, a chess master, and he really knows the music – all the music. Santi Debriano told me that he was studying at Wesleyan for his masters or whatever, and he took a course from Braxton on the Blues. He said it was the greatest course on the Blues he'd ever heard of or imagined. Braxton knows that stuff, and what he plays and what he does, he does because he wants to and because he can. That's what he hears. So, playing with him was like, for the most part, I just had to play what I can play. There were times that I was playing straight-ahead time, and there were times that I was playing Free. But after a while, he didn't want too much straight-ahead time or swinging. There was a particular period of his where he didn't want swing to come into the music, and I don't know really how not to, for a white guy. [Laughs] So it was time for me to leave.

Cadence: What do you recall about recording Spiral [1975] with Andrew Hill?

Altschul: I loved Andrew, we hung out. We took acid together a couple times. [Laughs] He was a unique player, a great guy. That was the one record date, then afterwards we did some things where we played on the same festivals and we were able to hang out and talk. I wish I could have played with guys later on where I knew more of what to do in the situations instead of just feeling my way around. There're a few guys like that, Andrew is one of them, where I wish I knew more of what they wanted than what I gave them.

Cadence: When do you feel you really blossomed and could handle anything?

Altschul: Next year. [Laughs]

Cadence: You played on Annette Peacock's premier 1972 recording I'm the One, which featured really unusual music. I spoke with Peacock about that and she said, "Our musical involvement was mutually significant. His litany of punctuations defined the language of my compositions, which developed his style as well." How did you prepare to play her music?

Altschul: It's interesting because I was used to playing Carla Bley's music with Paul, and I could really relate to that. I knew where Carla was coming from, I even knew the tunes she based her tunes from. So, it was a big difference for me. I didn't know what to play when I heard Annette's music, and she kind of knew it. She knew I was a little frustrated and that I was more into Carla's music, but that's the music we were playing. I really didn't know how to approach her music until, [Laughs] I'm in Rhode Island on the beach and I took an acid trip. I'm sitting on the beach, just spacing out, and all of a sudden I start to hear the waves coming in from the ocean and the drops of water sprinkling off the rocks or whatever the fuck that was. And I started to get into the rhythm of the waves coming in, and all of a sudden I heard Annette's tune. I said, 'That's it, it's waves. I've got to play waves,' and that's when wave music was introduced, I guess. Yea, that's what happened. It made perfect sense for me to play wavey [Laughs] for her music.

Cadence: Did that experience affect your future playing style?

Altschul: It affected it not entirely, but it put another piece to my vocabulary. Free music to me has categories. It's not just [makes a blaring noise], there's ballads. There's the same styles of music as there always has been – Latin music, ballads, up-tempo, slow tempo, medium –I can relate to all of that and bring it into Free music. Also, space, filling space instead of leaving space. Starting out with the space and dropping things into it instead of a lot of stuff and leaving the space. But that all becomes part of what I consider vocabulary.

Cadence: You continued to work with Paul Bley who was a real character. Would you share some anecdotes about Bley?

Altschul: Oh, wow, none too great. [Laughs] He was a great musician. He was a great person to talk to, very entertaining, but, like a lot of those kind of cats, he was a prick. I'll tell you two stories where I had to grab him and hold him up against the wall, although he was much larger than me. I'm a small,

little guy, but I was from the streets, and I didn't care. We were in Spain, we played six weeks at this club called the Whiskey Jazz. At that time there were those kind of gigs. Annette was with him, pregnant, and she was due in a month or so. Next stop from Spain was Rome. I had set up with my personal friend, an apartment in Rome. Right? And Bley wrote about this in his book, but he turned it all around. We get into town, and we come to this apartment. I had the keys. I said, 'Here are the keys. I'm gonna bring my drums to the train station.' At the time, you traveled with your own drums but you could check them in at the train station and leave them there instead of filling the apartment with them. Anyway, I go to the station and come back, and I'm locked out of the apartment. I knock on the door, he opens it and says, "Sorry, you can't stay here. Annette feels uncomfortable," and he closes the door. I'm thinking, 'What the fuck? What is going on?' It was like one o'clock in the morning and he wouldn't let me. This wasn't my first time in Rome, so I thought, 'Okay, there's only one place to go – the Spanish Steps.' I went to the Spanish Steps and I decide to sleep there until the morning and then I would see what was happening. There was nothing else I could do. I found a little spot at the Spanish Steps and I fell asleep. People had to cross over me to get down the steps if they came a certain way, and all of a sudden I hear someone with a thick South African accent say, "Hey Johnny, look! Is that Barry? Is that Barry?" And I get kicked. "Is that you Barry?" Louis Moholo and Johnny Dyani, who were the rhythm section at the time for Steve Lacy, living in Rome, were walking down the Spanish Steps. Now, Louis and I have gone through like ceremonial brotherhood. I lived with these South African cats. Louis says, "What's happening?" I told him and he says, "Oh, you come. Come, come." He brought me to Lacy. Steve Lacy was fantastic. He set me up, and this was all within twenty-four-hours. He set me up with a restaurant that gave me one free meal a day. He set me up with the apartment of Bob Thompson, the painter who's work would be used for Lacy's The Forest and the Zoo album cover, although the door was locked and we couldn't get in. He was supposed to have been out of town, but it turned out that he had died inside the apartment, which we didn't know. Lacy also introduced me to a women known as the "Smoke Lady," she was selling smoke. I immediately hit it off with her and we started living together. She had a car, and she was the "Smoke Lady." Before all that, I was stranded, and that was fucked up to me. Luckily, in twenty-four-hours' time, I was able to do all that. Either because of who I am or the goodness of them or whatever. Paul Bley wrote in his Stopping Time book - "And I give my guys a test. I bring them out and I throw them out in the middle of some city, and I see what happens within twenty-four-hours." It's total bullshit. That was fucked up, and he could be that way. That's one anecdote about Paul Bley. Another thing is he used to be macrobiotic, and he used to take care of himself also. And I've seen him eat a complete steak dinner and order a second one.

Annette hadn't seen him for a number of years, and he had blown up, he got really big. So, Annette said to him, "Paul, how can you let yourself get like that?" And his answer was, "With great pleasure." Fantastic. [Laughs]

Cadence: Being that at one point you lived with Stu Martin on a houseboat in Amsterdam and were friends with Han Bennink, it's fair to ask who was funnier, who had a better sense of humor – Bley or Bennink?

Altschul: As a matter of fact, I used Han's set of Gretsch drums on Paul Bley's Blood album. Bennink is funnier. He's cool, he's nice, he's talented. I love Han. He's also a very interesting artist, and at that time, he had his laboratory. He had like a barn full of instruments and paintings that he was working on. They were both pretty funny. There's also cultural funny with both of them too. You could hear their sense of humor in their playing.

Cadence: How did Muhal Richard Abrams come to live with you for over a year when he first came to New York from Chicago in 1976?

Altschul: I don't really know. I think because of Braxton and George Lewis, they were telling me that Muhal is coming to the city and he's gonna need a place to stay, and I had a very large house at the time, in the middle of what's now Soho in New York. I had plenty of room and I said, 'Let him stay here,' and he did. I had a piano, and it was wonderful listening to what he practiced. It was great. He stayed about a year and a half. He was always interested in photography, and my lady at the time, showed him how to make a dark room under the kitchen table, which he really got into.

Cadence: Who else stayed with you?

Altschul: Nobody really lived with me except Muhal, but people stayed over for a while. People like Jean Paul Bourelly and Steve Coleman came to my house directly from the airport, moving from Chicago for the first time. George Lewis and Bobo Shaw were there for a while, and Philip Wilson hung out there.

Cadence: You finally started recording under your own name commencing with You Can't Name Your Own Tune [1973, Muse] with the impressive supporting cast of Abrams, Holland, George Lewis and Rivers. They all played Avant-Garde Jazz but were firmly rooted in the music's tradition. Was that an important factor when you decided on who to pick for your first recording?

Altschul: Yes. I wanted them to, whether we put it on record or not, to be able to play the history of the music, and not just deal with one small aspect of the avant-garde, or whatever.

Cadence: What's the meaning behind the title of the album?

Altschul: [Laughs] I don't know. There's no real meaning. I was trying to figure out what to name, not just the album, but the composition, and my friend Peter Warren, the bass player, said, "Hey, do you know you can't name your own tunes?" I said, 'That's it!' [Laughs]

Cadence: Well, the title sounds very deep.

Altschul: It can be construed as such. Actually, it's true, your destiny is your destiny.

Cadence: What was your connection with Chris McGregor and the Brotherhood of Breath?

Altschul: Around 1970, this was a few years before Louis Moholo found me on the Spanish Steps, I went to London with Circle. We all went to hang out and be based there for a while and I ended up living in London with Chris McGregor and Mongezi Feza, Johnny Dyani, Louis Moholo, Chris McGregor's wife, Maxine, and his daughter, Andromeda. We were all living in Chris' flat. I did quite a number of gigs with two drummers with the Brotherhood of Breath. One of the gigs was at Royal Albert Hall as a memorial for Mongezi Feza who died. At the time, Mandela was still in prison and I was very involved with the ANC, the African National Congress, while I lived in London, which was nine months. After I played there, Mandela sent back word to the ANC thanking me for participating and saying that I could play their music – the white guy that could play their music – because I studied quite a bit of their music and I was able to sit in with the cats.

Cadence: Why did you move to Paris in 1984? What was life like for you in New York at the time you left?

Altschul: I left at the height of my career here. [Laughs] I left before the Downtown scene started. I could have stayed and maybe been in a different position than I am now. Family made me move to France. But, on the other hand, the experience was fantastic. I spent ten years there. I did things there I could never do here, and I was able to not get pigeonholed. I was considered a drummer, so I was able to do gigs with people like Leo Wright, Carmell Jones, and Johnny Griffin. My one regret about being in Europe for ten years was that I didn't take advantage of studying with Kenny Clarke. That's my only regret. He was great at putting the finishing touches on you if you could already play. Art Taylor told me, "Go to Klook."

Cadence: Why didn't you study with Clarke?

Altschul: I just didn't. I got to see him play many times. I talked to him, I knew his son, his wife.

Cadence: Were you planning to stay away that long?

Altschul: No, I wasn't planning anything at that time. Actually, I didn't give up this apartment. I was always coming back and forth, but I didn't tell anybody. I was perfectly content being there. I was working a lot, but I wasn't getting the reputation over here. When I finally moved back to New York, one day I was walking on Bleecker Street, man, and all of a sudden, I'm grabbed. 'Aggggh!' I look up and hear – "Barry, Barry, I thought you were dead!" It was Jaco Pastorius, and he was serious. He was serious, man. It was a weird feeling. He really thought I was dead. Holy smokes!

Cadence: You found success in Europe. You were chosen to be the first foreign Artistic Director of the French regional big band in Nancy and recorded with standouts such as Kenny Drew and Niels-Henning Ørsted Pedersen. Talk about

living and working in Paris.

Altschul: My ten years there were great. I liked the travel, and the respect you get over there was great. There's a great fan base. The big band was fantastic, they gave me that. I was able to take some of my compositions, and with the help of a friend of mine, do the orchestrations for big band. His name was Coleridge-Taylor Perkinson. We were on the telephone, and the French government was paying for this. I'm on telephone in Paris, with my little electric piano, he's in New York with his grand piano, and we're writing all the arrangements together. He did all the orchestrations. I didn't know anything about putting the harmonies together, but we worked on the ideas of the arrangements together. It must have been five hundred dollars a phone call, [Laughs] but it worked out pretty well. As far as Kenny Drew and Niels, I became the house drummer for Black Saint/Soul Note Records, which was based in Italy. [Record producer] Giovanni Bonandrini and I were good friends, and he knew that I didn't only want to play Free music, and he put me on all these other record dates.

Cadence: While in Europe, you had the opportunity to tour Africa, the Middle East and Eastern Europe as a Cultural Ambassador for the USIS. Talk about that experience and what you were able to learn as a percussionist from that experience?

Altschul: I was able to make six tours in that role. As a percussionist, I learned technically some African rhythms that are very old. I also learned about an attitude that these people had that was inspiring. There was one incident [that came later in my life]. I went to Mali in 2004 with Roswell [Rudd] to play at the Festival in the Desert. It's sixty miles, which takes you about eight hours to get to over the desert, into the Sahara from Timbuktu. I spent a week there in a tent with the Tuareg people, who were migrating. The festival brings in food and water because you're in the middle of the desert, and the Tuaregs put on shows – archery shows from standing on a camel. It was fantastic shit. There was something that happened to me there that really touched me. I started crying. Sometimes I cry when I talk about it. I'm sitting in the musician's spot, under the stage, in the desert, and I'm with three guys who are teaching me this difficult rhythm. They're teaching and teaching it to me, and finally I get it, and someone took a picture of us, and I'm beaming because I got it. Then all of a sudden, a woman comes over, stands in front of me, and starts singing to me. She's a griot. The griot's thing is to talk about the history, the news, society, whatever it is that's happening at the moment. She's the newspaper reporter, in general. She starts singing in front of me, and she's crying. She's singing in African, not English or French, which I speak. So, after she finished, I asked what she was singing about and they said she was singing about how the White man comes to Africa, in the name of religion, tries to steal and change everything around, and here's this old white guy, who came to learn

something. [His voice cracks]

Cadence: Did you end up using the rhythm they taught you?

Altschul: Actually, I tried to incorporate it into a composition, but it was difficult for the other cats to really keep it up.

Cadence: You've had the opportunity to spend significant time in Africa.

Altschul: I've traveled there five or six times. In 1974, right before Muhammad Ali fought George Foreman in the Rumble in the Jungle in Kinshasa, Zaire, and during the time of Vietnam and Civil Rights and all that, I was able to get a blank plane ticket. At the time, some people were trying to upset society in a certain way so they were handing out credit card numbers of movie stars and this and that. I was able to meet someone who worked in the printing office for the airline's tickets. At the time there were no computers so I got a blank airline ticket and the guy said I could fill it out to go anywhere in the world and he gave me instructions on what to do. Eventually I went on a nine month trip, kind of on a drum sabbatical. As a student I was studying African drumming and I went to Africa, Haiti and Brazil on this plane ticket. It didn't cost me a penny. [Laughs] I was away for nine months, I left with five hundred dollars in my pocket and I came back with two hundred dollars nine months later. It was one of the greatest learning experiences that I had. I was living in Zaire, which is now the Republic of the Congo, in Kinshasa, and eventually I went overland by hiking or hitchhiking with a friend of mine who spoke five African dialects. Have you heard of Ray Lema? He studied Classical music and wrote an opera and became quite well known. His father was a master drummer living in the bush and I went to see him and hang out. So, during the trip I was able to learn drum rhythms in Africa, Haiti and Brazil and they're inside of me now. I've changed them to fit me and the music I play, they're in my vocabulary.

Cadence: Who actually ended up paying for your plane ticket in 1974. Was it billed to someone else?

Altschul: It was a free plane ticket. Do you remember the American terrorist group called the Weathermen? Well, one of the ladies associated with them was a friend of a friend and she worked for the printing office that printed up the airline tickets. There was one ticket for all the airlines and then you filled in the blanks for the particular airline and each airline received their batch. What she did was to take three to five tickets off each batch of each airline and she would give them away. With the blank ticket you had to do two things. You had to fill them out to where you didn't want to go but the destination had to have the same air miles of where you did want to go. I didn't know about that but I had a friend who did, so she filled out the plane ticket to say I wanted to go to Japan and China but what I really wanted to do was to go to Africa. For the first flight, you take the cheapest flight you can, and that was to London. London cost one hundred forty dollars at that time. You took the cheapest flight because if you got busted, you had to pay restitution for the plane. After your

first stop, you then had to go into any airline to change your next flight. I knew that Iberia Airlines was slow from my experience as a musician. So, I went to Iberia Airlines in London and changed my itinerary. They changed it and that's a completely legal ticket. That's what I did. [Laughs] They told me what to do and I was outlawish enough to do it. I'll tell you, another friend of mine did it and he had more of an air of joie de vivre than I did. When he did it, he went first class. [Laughs] I didn't have the balls!

Cadence: What was the most unusual thing that you experienced while living in Europe?

Altschul: Nothing while I lived there during that ten-year time, but that wasn't the first time I'd come to Europe. I lived in Europe about two-and-a-half years, all in all, before that, and there were times when I was there, living in Berlin, when the wall was still up, that some strange shit was happening. There was another time that I was traveling in Italy with Sam Rivers, and we were stopped with machine guns by the Italian police, for some reason, I don't know why. I'll tell you a story. I had a gig in Berlin in '65 or '66, and at the time, there was East and West Germany. I was living in Amsterdam, so we had to drive through East Germany in an old Volkswagen bus. A friend of mine told me, "If you break down, if you have some wine with you, if you have some smoke with you, whatever it is, drink it, smoke it, and just sit there and wait. The police will come." So, that's exactly what happened. We broke down. We had some grass, we smoked it. We had some wine, we drank it. We just spaced out waiting, because the car wouldn't start. All of sudden the police come and say, "You can't stay here," in their German, but I speak Yiddish, so I was able to deal. I said, "But we need a mechanic." They said, "You can't stay here. There's no mechanics around for you." I said, 'We're due in West Berlin at the Jazz Gallery,' -which is the club Eric Dolphy died in – 'How do we get out of here?' One of them said, "I'll get you out of here." Now remember, this is East Germany in the '60s. The guy goes and stands in the road with a submachine gun, waiting for the next car to come. He stops the car and says, "Tow them to the Jazz Gallery in West Berlin. Here's a pass so that you can get through and come back." And they did, they hooked the car up. If they hadn't helped us, they would have been fucked-up. We used to drive all over. [Laughs] We used to get in a [Peugeot] Deux Chevaux, which was a two-horsepower car. It went everywhere, it was fantastic. We used to drive to the Brandenburg Gate. We'd drive fast, fast, fast, until the flashlights went on, and then we turned around, because if we continued, they'd shoot us. We'd used to get drunk and do that. [Laughs] Those were the games in those days. There was another time I lived in Liege, Belgium with Jacques Pelzer, the saxophone player, for a couple of months. He had a house and all kinds of people came through to stay for a few days and we would all jam. People like Chet Baker, Stan Getz, Bill Evans, and Hank Mobley. As a matter of fact, I played a couple of concerts with Hank Mobley while living in Belgium. There's a whole bunch of stuff I did while

living in Europe. I lived there altogether about fifteen years spread over three separate times.

Cadence: You had plenty of work in Europe during your ten year hiatus there and you liked living there. Why did you move back to the States in 1993?

Altschul: For creative reasons. The cats that were available didn't want to rehearse, didn't want to jam, they just wanted to gig. I'm not talking about the Free guys, these were the younger guys. If you're playing with people with the same name and reputation as you, it's a different kind of a project. But if you're out with your band [and they don't want to rehearse…] One of the last bands I had there was with Glenn Ferris, Andy McKee and Sean Bergin, and these guys were ready to rehearse. They had an American attitude of let's play. The European attitude is how much is the gig and if we need to rehearse, okay. So, that finally got to me, and I came back. I came back to nothing.

Cadence: What was the nature of the music scene that you encountered in the New York after being away for so long?

Altschul: It was all about the Downtown scene and I had no part of it. There was a little club called the Internet Café in the East Village, I think it was [saxophonist] Hayes Greenfield setting up the programs, and I got some gigs there. I did that with various people – no rehearsals. I did it with Dave Douglas, Peter Yellin, a whole bunch of people who I knew. That was fun but there were no real gigs in New York for me for almost nine years. I was teaching as an adjunct at Sarah Lawrence College. That was the major thing I was doing.

Cadence: How had the music changed while you were gone?

Altschul: More Free became vocabulary for more people. Actually, I was talking about that with [drummer] William Hooker the other day. He asked, "What do you think the influence of your generation had on today?" I said, 'I hear more people using freer language in their music as their everyday language now.' The Downtown scene was a bunch of very good musicians trying to stretch the concepts. It was great. I found that to be different – people were stretching the concepts without being put down. Now there were a bunch of musicians doing that and getting play for it. Zorn, Joey Barron, Dave Douglas, and all those cats. I missed that whole thing.

Cadence: You took the teaching position at Sarah Lawrence College for ten years. Was that your plan or did you do it out of necessity?

Altschul: I was always teaching privately. I always had a bunch of private students coming. One of my private students was going to Sarah Lawrence and told me that they needed somebody in the music department. I said, 'Okay,' and it lasted ten years. It was great, I enjoy teaching.

Cadence: Have you taught any high-profile performers who's names we would recognize?

Altschul: Harris Eisenstadt, Jeff Siegel are a couple of students I had. I'm blanking on who it was, but one of the very good Bop drummers of today, Carl

Allen maybe, studied with me for two or three times. I asked him why and he said, "I wanted to check your shit out," which is beautiful.

Cadence: You were part of the Fab Trio, the collective with Billy Bang and Joe Fonda that formed in 2003, becoming your first regular performing band in two decades. How did that trio come to be?

Altschul: Joe Fonda called me up and asked me to do it. Billy and I had had a long relationship. He was from the Bronx, although I'm a couple of years older, we still were tight. When he first started playing violin again out of the service, he came and sat in with Sam Rivers when I was playing. He really couldn't keep up, but he said to me right afterwards, "Now I know what I have to do." And he was very appreciative of that time of him sitting in because he became "Billy Bang" after that. He was great, a lot of fun, and a great personality. Heavy shit happened to him in his life, more than Vietnam. First of all, Vietnam killed him, he died of cancer from Agent Orange, but there was more to it - his job in Vietnam, what he had to do as a soldier. Ever hear of a "tunnel rat?" Billy Bang's job, he was a sergeant, was to go into the tunnels that the Vietnamese built and kill anything that moved. Really – children, women, whoever it was. You couldn't see down there, it was dark. They gave him a .45 and a helmet. I was on the road with him for eight years and I never saw him sleep with both eyes closed. Heavy cat.

Cadence: One of the FAB Trio's five recordings is History of Jazz in Reverse [2005, TUM]. What is the meaning of that title?

Altschul: I have no idea. I don't know who came up with that title, but all of a sudden I saw that that was the title. I don't know if it was one of the producers or one of the guys in the band. It was not a concept for me, we were just playing. That was another open, Free trio based on a couple of tunes we had which were just a trigger for improvisation.

Cadence: The Sam Rivers Trio had a 25-year reunion performance at Columbia University in 2007. How was it to play with Sam Rivers and Dave Holland again after such a long time?

Altschul: It seemed like yesterday. We all talked about it. It was like nothing ever stopped. Sam had just gotten out of the hospital, a week before with pneumonia. Dave was already on another level of fame. He didn't like the sound we were getting after two notes of him playing so he brought his own soundman to do the sound in the hall, but he was the only one who did that. We did no soundcheck. We had no idea what to do. We came out and Sam went – BOOM – and we played. That was it – no discussion – there was nothing about the music at all – zero. It was, 'Hey, how you doing? You got anything to smoke? Blah, blah, blah.' That was all. [Laughs]

Cadence: Jon Irabagon's intense 2010 Foxy album includes a photo of you seated, surrounded by six, somewhat scantily clad young ladies. Any explanations on the photo? Was it your idea?

Altschul: [Laughs] That's right, the [Hugh] Hefner aspect. The photo was Jon's

idea. He has a very far out sense of humor. All these women were his friends, one of them was the wife of the bass player, and they just did it to have fun.

Cadence: You look like you were having fun too.

Altschul: Oh, yeah, well, how could you not? That was all Jon. That's the album where he's posing like Sonny Rollins on the cover.

Cadence: That whole album is filled with sustained, very intense music.

Altschul: At the end of the session, I asked him, 'Is this what you wanted? All intensity, no change, nothing else?' He said, "Exactly what I wanted." 'Okay, great.' It wasn't hard for me to be that intense for the whole record after playing with Sam Rivers for all those years, but I was surprised that's all he wanted. And that started a relationship that we've had that's really very nice.

Cadence: You celebrated your 70th year with your first recording as a leader in over a quarter of a century with the release of the first 3Dom Factor album The 3Dom Factor [2013, Tum]. How did you come to lead a band again after so many years?

Altschul: Joe Fonda asked me if we should find someone else to form a trio. I said, 'We can't replace Billy [Bang] but I know this saxophone player.' You see, Moppa [Elliott] was running a thing at the Stone, and one of the things he thought might be fun was for me and Jon to get together and play duo. I have found out since then that Jon always respected me for my ability to play inside and outside and wanting to do both. I didn't know that until later on, but he had this kind of affinity with me anyway. So, we get together at the Stone, no talking, no hellos or introductions. We just played as a duo, and we immediately knew that we had this chemistry together. At that time, I was gone, I was forgotten about. I was lost. Between FAB and until this, I wasn't doing much. I was down and depressed about not getting gigs, and Jon said to me, "I'm gonna get you back out there." That's the second time, the first time was when I was teaching. I wasn't gigging at all, and Adam Lane, who I'd never heard of, he called me up and said, "Do you want to do this record date with me?" I said, 'No, I don't really feel like it. Who's on the date?' He had John Tchicai and Paul Smoker and I agreed. I had played with John, and I wanted to play with Smoker. Adam got me out of my house, I have to say, and then we went on a tour. After that, nothing happened until I hooked up with Roswell and Dave Douglas. Steve Swell was in that project, and he hooked me up with Gebhard Ullmann, and I became part of that quartet for a while, but I was being lost somewhere until Jon got my name back out there. He was great. I did a duo tour with him and then came the trio, and then I had a record date for TUM records in Finland. I told Joe [Fonda}, 'If I do this date, it's my date, it's my project, it's my trio,' and he said okay. That's how me, Jon and Joe got together.

Cadence: What did you plan to focus on when you started 3Dom Factor? What were you seeking to do with your own trio?

Altschul: To play some music. All of the members of this trio are

knowledgeable of what I want them to be knowledgeable about – which is the whole history of the music. They're able to bring the art to their playing whenever the vibe comes around. It was not to do anything new, but to be fresh.

Cadence: Your fourth 3Dom Factor album is due out later this month – Long Tall Sunshine [Not Two]. The title track is a new composition of yours. What's the inspiration for the tune?

Altschul: A lady. [Laughs] She was tall, so there's a long, and she had this real sunny disposition with blond hair. I thought she was "Long Tall Sunshine," and I wrote this tune while we were together.

Cadence: What's been the main focus for your compositions? Has it been relationships?

Altschul: Actually, there's a ballad I wrote that I named after a relationship I had but it wasn't inspired by that. The tune made me think of it when the tune was finished, but no, I sit down at the piano, and I'll play some figures and find one I like. It depends on what I'm writing. If I want to write a tune that has chord changes in it, then I'll build the chord changes around the melody. I don't make the changes first and then the melody, I do it the opposite way, so a lot of the times it's not a standard sounding form, but when you hear it, it is. If you actually look at it, it's not. One of my tunes is called "That's Nice." It sounds like a regular straight ballad, but if you look at what it is, there's more bars in there then should be, but it works out in the end. That was all based off of melody and chords built to the melody.

Cadence: You also play with the OGJB Quartet [Oliver Lake, Graham Haynes and Joe Fonda], another pianoless band you frequent. Is there a reason you're not playing with pianists?

Altschul: At the beginning of my career, it was all about pianists – Hampton Hawes, Paul Bley, and others for years and years, but eventually, I felt a little freer without the piano. Also, finances had a lot to do with it. Bringing a quartet out on the road is much more difficult than bringing a trio, and I felt fulfilled with a trio. I didn't miss the piano. So, okay, why not?

Cadence: Creation Drum Company sells the Creation Barry Altschul Signature Drum Set. What was important to you in the design of that set and how is the set reflective of you?

Altschul: It was important to get the sound I heard in my head for the drum set. Being on the road so much, especially for the last thirty, forty years, you didn't have to bring drums. There were drums at the gigs, and you played on a different set every day. So, I got to know, not more of what I wanted, but more of what was missing from all these drum sets that I was playing. They were all name drums, they were great, but they didn't give me exactly what I wanted, even when I tuned them my way. So, I did some research about drum making, and my godson, who's a fusion drummer and the son of drummer Stu Martin, told me he found this company in New Jersey that made a set of drums for

him that he loved. I was playing a gig at Sweet Basil's, and I told my godson to bring the drum maker to the gig. He came to the club and we had a long talk. I agreed to have a line made but he had to agree to follow my instructions to make a drum set for me with my specifications. The sizes are a little off. It's made out of mahogany instead of maple. It's got five plys of wood, similar to the 1950's Round Badge Gretsch. The snare drum is a combination from the 1920's through 1970's technology. All the metal on it is airplane-type quality. And the most important part of it was the lacquer. I had it lacquered like a violin or a bass, instead of a drum set.

Cadence: Have they sold many sets?

Altschul: I don't really know. I don't think so because they would have contacted me if we had. I know we sold five or six snare drums to people in Europe, but I haven't really checked. It did get an incredible review in Modern Drummer Magazine. The reviewer was really complimentary. At the end, he said something like, "I advise any drummer to sit down behind this set of drums and start to play, and the music will automatically come out." It was something like that. It was really nice to hear what he thought about the drums.

Cadence: Inside information has it that you once had a dog named Jazz.

Altschul: I had a dog named Cymbal also. [Laughs] I had a dog named Bebop. Now I have a dog named Sassy after Sarah Vaughan. But yes, Jazz was an exceptional dog. He was a search and rescue trained animal and he was my granddaughter's babysitter, literally. He was taught how to grab you and drag you without breaking skin. And one day, my granddaughter, in France, crawled off into the woods during a family gathering. We didn't know where she was, so, we gave the dog a diaper to smell, he went off, and pulled her back. I have pictures of him nursing a bird for a week. The bird was sitting on his nose, it's on my phone.

Cadence: Would you share a memory or two from your long career?

Altschul: I learned about Indian and African music. I was able to spend time in Egypt and was able to sit in and play hand drums with some of the musicians there. One time when I was playing with Chet Baker, we were all eating in the former Yugoslavia, and these gypsies came by the table to play. They were going table to table. I know how to play the spoons, so I picked up a pair of spoons and I started to play with the gypsies. And somehow I got a lot of stuff right, because each time I did, they said, "Bravo!" Afterwards, they invited me to play with them at a gypsy wedding, which I did go to for two days. Incredible. They just told me what not to do.

Cadence: What were you not to do?

Altschul: They said the ladies will flirt with you but be careful because I could get killed. They said it was okay to flirt back but don't touch. I respected them and played spoons and it was great.

Cadence: Did they pay you for that gig?

Altschul: No, I don't know if they got paid, it was all family kind of stuff. I was just honored to be asked and then to have them show me part of their life.

Cadence: Prior to starting this interview, you mentioned you had a lot of recorded music from past performances. What do you plan to do with that treasure trove?

Altschul: Good question. I would like to get everything digitized and then see. There doesn't appear to be too many labels these days that want to put things out. There's a few in Eastern Europe that are a bit more progressive than any place else at this time. I don't know but something should be done with it because there's some great music there. I've got stuff in there with people you'd never think of. Ever hear or J. R. Monterose? I've got stuff with him, stuff with Atilla Zoller, with Nick Brignola, with Pepper Adams, all those kind of guys, as well a bunch of stuff with Muhal, George Lewis, and all of that. A lot of stuff with Sam. All kinds of stuff on cassettes. Any suggestions of what to do with them? I'm open.

Cadence: What are your interests outside of music?

Altschul: I like traveling. I like learning new instruments. I used to be a workout person, now I walk a few miles a day up in the country. I'm starting to like food. I always felt that you need to eat to live, not live to eat, but my lady lives to eat so I'm learning about food. [Laughs] I like art. I like reading, I read a lot. I like listening to music. I don't listen too much to new music, I listen mainly to either the Bach's or I like Flamenco or Classical guitar music. I like to watch certain sports and film noire movies or cinema verité. I'm seventy-nine-years old, how much can you still have the energy to do? [Laughs]

Cadence: How about guilty pleasures? What would we be surprised to hear that you like?

Altschul: Sex. [Laughs] On TV, I like to watch a lot of the forensic dramas and police shows.

Cadence: The final questions have been given to me to ask you by other musicians:

Jon Irabagon (saxophone) asked: ***"That's great you are interviewing Barry! He needs to be as famous as any of the living legends in Jazz these days. I've got some questions. What does LEGACY mean to you and how do you hope to be remembered and admired for?"***

Altschul: Legacy to me is the musical legacy that I'm leaving behind, which, to tell you the truth, I, for the first time, saw a whole bunch of stuff online about me and my body of work, and I said, 'Not too bad. That's okay.' My body of work, I hope, stands for me and shows my musical taste, my musical ability and my musical integrity. I hope to be remembered as a good musician who helped extend the progression of improvised drumming. I feel I am part of the Jazz drum continuum. That's how I'd like to be remembered.

Jon Irabagon also asked: ***"Who are some influential musicians that you feel people don't know about?"***

Altschul: Edgar Bateman, Bobby Moses, Don Byas, Lucky Thompson, Wilbur

Ware, Reggie Johnson, Oliver Johnson, Muhal Richard Abrams. I could keep coming up with names.

Jon Irabagon also asked: ***"What is some advice you would give to students and up and coming musicians that you hear as lacking in the new generations?"***

Altschul: First, don't be stylistically prejudice. Second, don't be afraid to try something, even if it's unorthodox or unpopular. Go for it, make it into something.

Oliver Lake (saxophone) asked: ***"What do you think about the two recording projects we did for TUM Records with our cooperative group OGJB?"***

Altschul: I think that there's a very natural ability that comes out in that band. There's a cooperative mentality that I don't really think has been even halfway developed because of lack of playing experiences. I think if we were really able to play a lot and be kind of like a working band, even if it's just for a few weeks each year, some very interesting and beautiful music could come out of that band.

Warren Smith (drums) said: ***"I have a vague memory of the two of us playing with Sam Rivers, probably a few decades ago. I also remember at that time that Cecil Taylor was in the audience. We had a long conversation afterwards. You and I were pretty good friends. You had a tympani in your apartment, that you eventually contributed to my studio. I still use that drum."***

Altschul: Oh, wow, beautiful. Yeah, Warren is a beautiful guy and one of the most underrated, great musicians on the planet. His ability as a true percussionist is fantastic. His knowledge of music is fantastic. His ability to play complicated charts, to me, it's incredible how easy he makes it look. And he's something else to be able to play solos on the tympani the way he does, man, he's unique. He's a beautiful person and he looks thirty years younger than he is. [Laughs] I remember playing with Sam Rivers in front of Cecil. I think Sam acknowledged Cecil at the concert too. Cecil loved that music, he loved that trio. He told me that one of his favorite trios of the '70s was my trio with Ray Anderson and Mark Helias – the Brahma Trio. He came to a lot of our gigs. You didn't ask me about the Brahma Trio. That was another wonderfully improvising band that had a very large book of written compositions that stimulated great places to improvise or stretching out arrangements of standard tunes. That band was together five years.

Joe Fonda (bass) asked: ***"Talk about the differences and similarities between all the amazing bass players you've played with."***

Altschul: The similarities being their knowledge of the musical language and repertoire. They all had a certain level of technique. They had different sounds, and all had different concepts. The similarities were not too many, really, because all of those musicians intentionally tried to play individually. So, if they had a similarity, at that level, they would try to change it. None of them had the same time feel and none of them had the same sound.

Nasheet Waits (drums) said: ***" I have a clear memory of you working with***

Sam Rivers and Santi Debriano. That concert still resonates with me. If you could reminisce on the time spent with Sam, that would be great."
Altschul: Oh, Nasheet, I think he's a great drummer. Sam was very knowledgeable and very schooled in music. He went to conservatory. He played a number of instruments that you don't know about like viola and bassoon. He was a wonderful pianist as well, and he believed in a flow of improvising. The secret to playing with Sam was to really listen and feel the vibe. For example, if Sam would play two or three notes, I would know if he wanted a rhythm behind the next part of improvising or if he would want something Free or if he wanted something spatial. And he insisted on that kind of communication without telling you so. There were times that we all lived in the same neighborhood – him, me and Dave Holland. At times we'd all get together at eleven o'clock in the morning and start playing. If you wanted to go to the bathroom or get a sandwich- go ahead - we'd be a duo or a solo, but we didn't stop playing music until five or six in the evening. What that meant was that we played for hours and hours and hours together improvising. Sometimes it was shit, sometimes it was great, sometimes it was dead space, but you learned what happened. So, when you played a concert for an hour-and-a-half, [Claps Hands] none of that shit is there. It's all intense, at the moment music. Beautiful. I don't just mean intense energy wise, because we also played soft and we played spatial, but it was all meaningful for that concert because all the bullshit was played away in rehearsals. I mean when you play for six hours and then you only have to play for one, essence is what you play.

Andrew Cyrille (drums) asked: ***"This might be a bit unfair to ask you, but do you remember the group that I played with or the Dizzy Gillespie tune we played at Charli Persip's tribute at the National Black Theater on July 20, 2019? You were in the audience."***
Altschul: Lovely. Yes, I remember him playing. First of all, Charli Persip was a mentor to me and to Andrew, and he and Andrew taught together at the New School, so they were pretty tight. Andrew played great. He was swinging and playing the music the way it should be played without trying to be something else of what he is. He has the concept to take things out, but he didn't, he just played the gig. It was nice. There was a saxophone player and a trumpet player, and it was beautiful for Charli. He was there and enjoyed it. It was a wonderful thing for Charli to feel all these people that were not only influenced by him but loved his stuff.

Annette Peacock (vocalist, pianist) asked: ***"What was your response to the deaths of Chick [Corea] and Paul [Bley]?"***
Altschul: My girl, Annette. Chick's [news] was a surprise. I didn't know he was sick. We had spoken, maybe a year before, and there was no sign for me. To me, he was still doing a million gigs and projects, so that was a big surprise. With Paul, I was saddened by Paul's death because for the last couple of years, I hadn't communicated with Paul because of something that I thought was his

fault that I found out afterwards wasn't. What I thought it was, hurt me, and I thought it was because of him so I didn't talk to him for the last couple of years of his life. I regret that. Once I found out the truth, I was very sorry that I wasn't able to [talk with him]. They were both great pianists and influences, and they're both gone.

Annette Peacock also asked: ***"Is there an intrinsic philosophy to which you've adhered?"***

Altschul: I'll tell you, whatever philosophy I have, that I really can't put into words, was brought about by all my experiences as an adult. The spiritual experiences, the musical experiences, the intellectual experiences, but there's an overall influence in my philosophy about street survival. I was brought up in the ghetto in the South Bronx on the streets. I saw my first person dead at eight-years-old, stuffed in the sewer. He was murdered because of some drug stuff. I was eight-years-old. Those kind of things have stayed with me all my life. I don't fear it, I'm not upset by it. It doesn't disgust me, it's just that I know it exists. I know what I have to be prepared for. I know how to walk through these streets, so that, in a certain way, is a philosophy.

Annette Peacock also asked: ***"Has your relationship with music been static or mutable?"***

Altschul: It's been mutable but there's a certain static mentality I have about what a musician should know. I feel there's a certain base root of things a musician should know to be part of the continuum. If I hear a musician who calls himself a Jazz musician and is trying to be advanced but doesn't have the foundation to do that… I don't feel Free music is a backwards step, I feel it's an advanced step, and for me, the musicians should be able to have that foundation to go to that advanced step. But I have to say that my musical tastes and values have gotten more open.

Cadence: Any final comments or memories?

Altschul: No, but I probably will when you leave. [Laughs] I'm glad that I'm able to be the focus of this kind of attention at times and to be interviewed.

Cadence: Well, you've had an incredible career.

Altschul: I guess so. To me, now that I'm looking at it, like I said, I saw a bunch of stuff online of my stuff and I said, 'That's not a bad body of work,' but to me, they were just gigs. What's more affecting to me is when I'm out of work and I'm not playing, because when I'm playing, that's the most safest, natural and best place for me on the planet. I feel so secure and safe when I'm playing drums – it's the rest of life that isn't. [Laughs] What's hard for me is when I'm not playing. In Jazz music, to complete artistic phenomena, you need an audience, and the past couple of years there's been no audience. And even when there were audiences and I wasn't working, there was no audience, and that's the stuff that gets to me. You can't do your artform because you need that energy from an audience that brings you to another level.

Film Review

RONNIE'S:THE LIFE OF RONNIE SCOTT AND HIS WORLD FAMOUS JAZZ CLUB

GREENWICH KINO LORBER
WRITER/DIRECTOR: OLIVER MURRAY
TOTAL TIME: 102 MINUTES

In the almost four decades that I have been associated with this publication this is, to my knowledge, the first film review I have ever penned, so please bear with me. As a lifelong film buff I have bemoaned the fact that very little of the music I love has been present on celluloid, especially of the American variety. My introduction to music documentaries came via Bert Stern's groundbreaking Jazz On A Summer's Day and has slowly grown with the output to today. Now some titles {I Called Him Morgan/The Case Of The Three Sided Dream/Time Remembered,etc.) are as cherished as beloved albums. The above-listed can now be added to that list. Founded in 1959, Ronnie Scott's Jazz Club has become as famous an institution as the Village Vanguard and is still open for business. The disc opens with Oscar Peterson pounding out some strong boogie-woogie before segueing into the early years of the British tenorist's life story which veteran readers of this mag will know was reiterated in the short interview in the May 1979 issue, Plenty of vintage black & white footage with numerous voice-overs from people like Georgie Fame, Quincy Jones, Kyle Eastwood and others. Co-founder/manager Pete King is heavily featured throughout. As the club gained exposure it moved from where the original location (a once late-night cafe) to more roomy digs in 1965. Some of the color shots are of Dizzy, Sonny Rollins, Mary Lou Williams,Johnny Dankworth with Cleo Laine, Sassy, Ella scatting with Keeter Betts' bass & Tommy Flanagan on piano bench, Buddy Rich kicking tubs, Nina S., Miles with Wayne, Chick (on electric keys), Dave Holland and Jack DeJohnette. My biggest kick was seeing an animated Pre-Rahsaan working his three axes before going to flute. There are also quick shots of Monk, George Benson, Max Roach, Barney Kessel, Stan Getz and others. Snippets of an interview from an obscure O.P. Television show interviewing Ronnie and a b&w clip of him locking horns with Ben Webster. His wife and daughter (Mary and Stella) speak of his manic-depressive bouts and Pete Kings sums it up with the statement "He was not easy to know". But he was an excellent musician and a funny mf. Only disappointment=No mention of Tubby Hayes or the Jazz Couriers he co-led. Recommended.

Larry Hollis

New Issues

a) BILL EVANS - MORNING GLORY

RESONANCE 2061

DISC ONE: RE: PERSON I KNEW / EMILY / WHO CAN I TURN TO?/ THE TWO LONELY PEOPLE / WHAT ARE YOU DOING THE REST OF YOUR LIFE / MY ROMANCE.41:50.

DISC TWO: MORNIN' GLORY / UP WITH THE LARK / T.T.T. (TWELVE TONE TUNE) / ESTA TARDE VILLOVER / BEAUTIFUL LOVE / WALTZ FOR DEBBY / MY FOOLISH HEART.50:19.

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

b) BILL EVANS, - INNER SPIRIT

RESONANCE 2062

DISC ONE: STELLA / LAURA / THEME FROM M*A*S*H / TURN OUT THE STARS / I DO IT FOR YOUR LOVE / MY ROMANCE / LETTER TO EVAN. 45:23.

DISC TWO: I LOVES YOU, PORGY /UP WITH THE LARK / MINHA(ALL MINE)/ SOMEDAY MY PRINCE WILL COME / IF YOU COULD SEE ME NOW / NARDIS. 49:44.

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

And the Bill Evans beat goes on, with these two double packets of unreleased tapings at separate locations some six years apart. (a) is the earliest date with the duo of Gomez and Morell on board for a baker's dozen of selections. Subtitled The 1973 Concert at the Teatro Gran Rex it holds four originals from the leader (Re:Person I Knew/The Two Lonely People/T.T.T.(Twelve Tone Tune/ Waltz For Debby) filled with the homogeneity of variance that their respective instruments provide.

Thus the cascading waves of sound from the keyboard is occasionally tempered by the pulse of the upright bass more so than the few drum outbursts heard. In the thick (over 40 pages) booklet provided well-known blogger Marc Myers gives thumbnail sketches of all the tunes after producer Zac Feldman furnishes an introduction. Also included are essays from Claufio Parisi, engineer Carlos Melero and Tito Villalba a local photographer and drummer. Yet the most interesting comments come from Gomez and LaBarbera and especially fellow pianist Richie Bierach whose commentary is most entertaining.

(b) is from another Argentinian concert this time from Teatro General San Martin some six years later.

With much shorter hair and different rhythm mates that made up his final unit, Evans plays another 13 numbers with no repeats from (a) other than "My Romance" & "Up With The Lark". The slightly thicker accompanying booklet is filled with different photos, descriptive paragraphs from Marc Myers once again, fresh writings from Claudio Parisi, more comments from house sound recodist Carlos Melero, a repeat of the short Tito Villalba segment, a Marc Vasey I from interview of Evans from that same year, personal recollections from both band members and an appreciation from keyboardist Enrico Pieranunzi. Every song is a highlight but mention must be made of Miles' "Nardis" and "Letter To Evan" making its first appearance here. Both volumes sport handsome graphics in keeping with the Resonance label standards.

Larry Hollis

New Issues

GEORGE NAZOS
SYMPOSIUM FOR PEACE

SELF RELEASE

A WARM WELCOME/ I SEE YOU/ SANTIE/ LONELY MOON/ BACK TO LIFE/ SI LALA/ PENT UP HOUSE/ ALMOST THERE/ WHOLESOME BLUES/ THE CHASE/ HOPE/ CALLING ME/ CLOSER TO HOME. 53:47.

Nazos, g; Harvie S.,bass; Joe Abba, d; Tamuz Nassim, vcl 2021 NY

Guitarist George Nazos brings the guitar to its full potential and glory with his new cd "Symposium For Peace". As a true pioneer of guitar technique and a pursuer of innovative guitar voicings George gives life to his beautifully written original compositions. With the help of bandmates Harvie S., Joe Abba and Tamuz Nassim our senses can travel on a peaceful journey through time and space.

The cd opens with a nylon string solo guitar original that sets the tone for what's to come. As a right handed guitarist, George has some unique ways of stretching out his left hand and thumb that allows him to play some very difficult guitar voicings. The result can be guitar sounds that are very different and not what we typically hear. With his right hand he can produce flurries of notes that at times can sound like a harp. "Back To Life" has a strong and passionate melody that's shared with Harvie S. The phrasing and sustain of the bass is superb, with excellent solos by both players and some insightful support from drummer Joe Abba. "Almost There" is a dark and mysterious gem with electric guitar and lots of sensitive interplay between the trio. It has a deep and pensive quality and is full of harmonic exploration. Vocalist Tamuz Nissim joins in on "The Chase" and "Hope". " The Chase" is a guitar and vocal dance with bursts of magical sounds and color. Tamuz's voice soars with effortless clarity and precision, taking us away with her graceful tone.

George leaves us as he began, with solo guitar and another meditative composition that gives us a sense of peace and tranquillity. "Symposium For Peace" is a finely crafted cd with twelve originals and Sonny Rollin's "Pent Up House." The musicianship all around is superb.

Frank Kohl

New Issues

NU BAND
IN MEMORY OF MARK WHITECAGE: LIVE AT THE BOP SHOP

NOT TWO 1019-2

PRAYER FOR THE WATER PROTECTORS / FIVE O'CLOCK FOLLIES / ONE FOR ROY / THE CLOSER YOU ARE THE FURTHER IT GETS / CHRISTOPHE AND ORNETTE / MINOR MADNESS / DARK DAWN IN AURORA. 62:43. Mark Whitecage – as, clt, Dine flt; Thomas Heberer - quarter-tone tpt; Joe Fonda – b, flt; Lou Grassi – d, perc. 1/18/2018, Rochester, NY

The passing of reed player/composer/band leader Mark Whitecage in March of 2021 took away one of the more creative players of the past 50 years, Although, not particularly well-known, one look at his discography will attest to a life of creativity and the respect of his peers. His early recorded alliances (1969-71) with vibist Bobby Naughton and Annette Peacock segued to a lengthy stay in the groups of Gunter Hampel and Jeanne Lee. His quintet Liquid Time (ca. 1990) marked his first recording with bassist Joe Fonda and included an early appearance by trumpeter Dave Douglas. He led a trio with bassist Dominic Duval and drummer Jay Rosen. He also co-led several groups with his wife, clarinetist Rozanne Levine. But arguably his most fruitful collaboration was Nu Band, a quartet formed ca. 2000, by four musicians who basically wanted to play together in a band. Original members were trumpeter Roy Campbell, Whitecage, Fonda and drummer Lou Grassi., It has survived as an ensemble for over 20 years despite the passing of Campbell in 2014. In Memory of Mark Whitecage is their twelfth release and the final one with the saxophonist. It was recorded in 2018 at the Bop Shop where the band's first release was recorded.

The album starts with a few words and an incantation from Whitecage. "Prayer For the Water Protectors" is a meditative piece featuring his Dine flute (a wood flute of Navajo origin). Heberer's micro-tonal trumpet meshes subtly and beautifully with it. It's a wonderful way to start the disc and is a good representation of Whitecage's diverse artistry. This segues nicely into one of Whitecage's smartly bopping numbers, "Five O'Clock Follies". The tightness of the group on this piece demonstrates how masterfully these four players swing together. But that's not their only metier. With four "leaders" in the band, their scope is wide-ranging. Fonda's "Christophe And Ornette" is in two parts, the first being a free improvisation, the latter part an effectively contrasting grooving section. Perhaps the most complex track is Heberer's "train" piece. "The Closer You Are, The Further It Gets." It's full of starts/stops, tempo acceleration and deceleration. Yet it never comes off as clever or contrived. Once again, the interplay between Whitecage and Heberer is remarkable. Fonda and Grassi maneuver the tempo trickery with aplomb, keeping the horn players grounded. The closer is one of Grassi's most effective compositions, "Dark Dawn In Aurora". It's a somber piece but with a strong melody and is played with an intensity and passion that gives it a power and defiance that places it in its proper perspective.

This is a well-assembled package (by Fonda) with excellent sound and liner notes by the band members. I must confess to having attended this concert and the recording captures the spirit of the band that evening. It works as both a tribute to a departed friend and as a fine introduction to a band that has been out in the open but operating under the radar for the past 20 years. Robert Iannapollo

New Issues

PETE MALINVERNI
ON THE TOWN

PLANET ARTS 302124

NEW YORK NEW YORK / LUCKY TO BE ME / SOMEWHERE / COOL / SIMPLE SONG / I FEEL PRETTY / LONELY TOWN / SOME OTHER TIME / IT'S LOVE / A NIGHT ON THE TOWN. 59:00. Malinverni, p; Ugonna Okegwa, b; Jeff Hamilton, d. 4/11/2021. Englewood Cliffs, NJ.

With material taken from three of Bernstein's Broadway musicals (save one-"Simple Song")
and subtitled "Plays Leonard Bernstein" this as much of a salute to the Big Apple as it is to the late music icon. Actually there's one number not from him with the inclusion of the final tune, an original from the pen of the leader. To be stereotype as only a classical cat Bernstein had highly eclectic tastes when it came to jazz digging all from Stan Kenton to Ornette Coleman. He just loved music period.
Malinverni couldn't have picked two other bandmates as sympathetic to his feel than upright pillar
Okegwa and busy session mate Hamilton. The latter has a holiday (save it for next year) album out with his long-standing trio that would have made this writer's Best Of list had it arrived in time. He sticks mostly to brushes for this program and the upright is spotlighted a few times throughout. The bulk of the material is what I term, "jaunty swing" which this threesome absorbs like a huge sponge. The pianistic debt to Bill Evans is most evident on the slow-walk ballad "Somewhere", the above-mentioned "Simple Song" and "Lonely Town" that heads into a slow drag with a jutting time feel.
Superb sound, as usual, from the RVG studio. Mention must be made of the booklet notes from the leader himself which are worth the price of the album alone. Highly commended.

Larry Hollis

New Issues

FLORIAN ARBENZ
CONVERSATION #4

HAMMER- RECORDING

BEMSHA SWING/ PANDEMIA/ FREEDOM JAZZ DANCE/ A SOOTHING THRILL/ HACKENSACK/ SCARLET WOMAN/ CLOSER/ WALTZ FOR DEBBY. 40:58

Arbenz, d; Maikel Vistel, ts,ss; Francois Moutin, bass. Basel, CH

The conversation continues with Florian Arbenz's explorations into the finer points of how individuals can come together to communicate in this language we call Jazz. Equality between all players is what's achieved here as our senses travel through the fourth installment of Florian's Conversation series.

Opening with a freewheeling, funk driven version of Monk's "Bemsha Swing" the trio sets the tone for what's to come. The time signature is changed, giving the whole piece an extra edge that allows the players to explore lots of interesting rhythmic possibilities. After some fine, uninhibited solos by Vistel and Moutin the two set up an ostinato type figure to accompany Florian's superb solo. Maikel Vistel's "Pandemia" is a perfect example of how the trio members all share in the statement of the melody and then work together as the piece takes on many different forms. I find myself mesmerized as I'm drawn into the dialogue between the musicians. Francois Moutins ballad "A Soothing Thrill" takes us to a different place. The rich and pensive opening statement of the melody by the bass gently guides us to calm. The saxophone's pure tone and phrasing contrasts the warmth of the bass and the sensitivity of the cymbals. The trio demonstrates the powerful effect of being able to play very slowly and choosing your notes carefully. Monk's "Hackensack" is given an exceptional run and it fits the group so well. I soon realize that Monk's music is the perfect vehicle for this trio. Individuality and the appreciation for unique composition and musical forms seems to be the fuel that drives Florian's approach. For those of you who recognize that exploration and appreciation for an artist's individual voice is what Jazz is all about, this cd is for you. Three outstanding originals by Vistel and Moutin along with two Monk tunes, Bill Evans "Waltz For Debby" a Joe Zawinul piece and Eddie Harris's "Freedom Jazz Dance" round this cd out nicely.

Florian Arbenz brings the drums to the forefront and demonstrates their power as a speaking voice on so many different levels. I realize more then ever the importance of percussion and it's ability to effect our musical landscape.

Frank Kohl

CHRISTOPHER HOFFMAN
ASP NIMBUS

OUT OF YOUR HEAD 009

DISCRETIONARY/ DYLAN GEORGE/ ASP NIMBUS/ ANGLES OF INFLUENCE/ ORB/ NON-SUBMERSIBLE/ FOR YOU/ THE HEIGHTS OF SPECTACLE 31:30

Christopher Hoffman, cel; Bryan Carrott, vib; Rashaan Carter, bass/ Craig Weinrib, d; David Virelles, p, track 2 Fredricksburg, VA March 26 2021

A recording with vibes and cello, not only one of my favorite combinations, but one I have played with for a number of years. The opening tune is a nice recurring pattern with Hoffman and Carrott soloing. Hoffmann gets a big sound out of his cello, but perhaps that is because it sounds like it is coming through an amp. At the end, it sounds like the tune is going to fade but it ends with a nice, short drum solo.

During the cello solos, the vibes acts as part of the rhythm section playing chords, but the cello stays out during the vibe solos. It would have been interesting to hear a complex bass line with both bass and cello. Carrott is an interesting player. He uses quite hard mallets, which jar my ears a bit on the high notes. That is not so much a criticism as just an observation. He uses the pedal a lot, but to my ears he is not using the motor. Which is probably why those high notes jar.

Hoffmann is an interesting soloist, creating nice lines and using harmonics. On the last tune especially he uses a nice pizzicato technique. And the tempos vary nicely, preventing any monotony.

The interplay between all four members is really good. Carter and Weinrib primarily provide great support. It would have been nice to hear each on good extended solo. But not every rhythm player is interested in soloing. Weinrib is quite deft with brushes.

Bernie Koenig

New Issues

DAVID LEON - AIRE DE AGUA

OUT OF YOUR HEAD 011

STRANGE AND CHARMED/ HORRIBLE, HORRIBLE SERVICE/ PINA/ AIRE DE AGUA/ FIRST YOU MUST LEARN THE GRIP/ A HUG A DAY/ EXPRESSIVE JARGON 11/ BLUEST BLUE 38:32

David Leon, as; Sonya Belaya, p; Florian Herzog, bass; Stephen Boegehold d, Bklyn NY Feb 9, '20

The recording starts with bang—short blips from the saxophone answered by all—and settles into a nice free piece. Horrible starts off free then settles into a nice groove with Herzog and Boegehold working beautifully together.

The title track, which I assume means air on the water, is quite interesting. Broken pieces of melody, a great bass solo, and some interplay. All I can say is that the water must have been anything but serene.

The recording over all is very interesting. Leon has a sharp tone, which I like, and all the players work really well together. I can only assume they have been playing together for a while.

Each player brings own talents to the group. We have four strong players each working well with the others. We get a couple of good bass solos, one very tasty drum solo, and beautiful piano piece on A Hug a Day. And the interplay between Belaya and Boegehold on Jargon, with Boegehold on mallets is really lovely. Leon comes in with short pieces of melody over the others, with Herzog joining in. No jargon here. Just great playing.

It is nice to hear original voices in this kind of setting. Great recording.

Bernie Koenig

JONATHON GOLDBERGER, MAT MANERI, SIMON JERMYN, GERALD CLEAVER - LIVE AT SCHOLES

OUT OF YOUR HEAD 005

LIVE AT SCHOLES/ PREVIEW EXCERPT 40:04

Jonathon Goldberger, g; Mat Maneri, vla; Simon Jermyn, elec bass; Gerald Cleaver, d Brooklyn NY Feb 24, 2021

This recording is basically one long track of free improvisation. The piece moves between tempos with everyone getting some solo space, along with ensemble playing. There are some really nice sections, but overall my main comment is that it lasted way too long. There are a number of places where they could have stopped and started up again as in another piece. I say this as a free player who all too often gets into the same position. One of the biggest problems with playing freely is that no one really knows when to stop. Thus comes with playing together for a long time and knowing how to read cues from the other players.

On the positive side all the players are competent. Many of the solo spots are quite good, especially those of Maneri and Goldberger. Jermyn and Cleaver stay mainly in rhythmic supportive roles and are felt throughout. I felt in spots Cleaver could have been much busier in his supportive role, but that is me as a free drummer talking. Different strokes for different folks.

Bernie Koenig

MARIO PAVONE
BLUE VERTICAL
OUT OF YOUR HEAD

TWARDZIK/ OKWA/ BLUE POLES/ ISABELLA/ PHILOSOPHY SERIES/ BLUE VERTICAL/ GOOD TREBLE/ LEGACY STORIES/ FACE MUSIC 61:40

Mario Pavone, bass; Dave Ballou, tpt; Matt Mitchell p; Tyshawn Sorey, d Queens NY March 25, 26 2021

What we have here is a good solid, quartet, with four solid players. The compositions are all by Pavone and the arrangements by Ballou. The recording opens with a nice medium tempo tune with solos by Ballou, Mitchell and Sorey. I really liked Sorey's solo. He started on the cymbals and then moved on to the drums. Nice development.

The over all sound of the group is interesting. The format is, of course, nothing new. But what I hear is young voices outing their stamp on the tradition. They are all trying to sound original, but what really comes though is how the work together. Pavone is a strong bassist, and comes through everything, and Sorey is a very busy but tasteful accompanist. Ballou has an interesting tone and moves from nice lyricism to being very busy, and Mitchell also solos well. All this really comes through on Isabella.

The title track is interesting. Very moody with melody stated in unison by trumpet and piano. Strong bass line by Pavone and some nice mallet work by Sorey.

Over all this is a very enjoyable recording. I enjoyed all the players both individually and how the interacted with each other. I kept listening for influences, and I am sure I identified a number, but decided not to name them as all four of these players have their own voices.

As a final note, Pavone died of cancer months after this recording was made.

Bernie Koenig

MICHAEL FORMANEK, PETER FORMANEK
DYADS

OUT OF YOUR HEAD RECORDS

TWO, NOT ONE/ WANDERING, SEARCHING, DIGGING,UNCOVERING/ AFTER YOU/ THE WOODS/ PUSH COMES TO SHOVE/ HOW WAS THE DRIVE?/ THERE'S NO THERE THERE/ HOARSE SYRINX/ WAVY LINES/ HURRICANE/ BALLAD OF THE WEAK/ DNA/ THAT WAS THEN
68:14

Michael Formanek, bass; Peter Formanek, ts, clt Montclair NJ, Dec 30, 2019

Duos. I love them. Some of my favorite playing situations have been in duos. And I love the combination of bass with a horn.

The recording starts off with a bass line, and Michael, who gets a good big sound, continues backing Peter's saxophone. The two of them really work well together. One never knows whether this is due to the fact they have been playing together for along time or they are on the same musical wavelength or both. This especially the case on Searching. It is not so much that one playing off the other but that both are playing together. There is some great musical conversation on The Woods.

Peter is a lyrical player who comes with nice melodies but who can also go off on nice improvisational tangents while Michael is a powerful player. Some of his patterns remind me of Mingus, but then I hear Mingus everywhere. His solo on Push Comes to Shove is interesting and fits in with what Peter plays both before and after the bass solo.

Peter's switching off from sax to clarinet keeps things interesting, but ultimately the duo combination started to sound too much alike. The recording could have been a couple of tracks shorter. But that is my only complaint. But having said that some of the most spirited playing can be found on the last couple of tracks. Over all some really interesting playing, especially interesting interplay.

Bernie Koenig

New Issues

NICK DUNSTON
ATLANTIC EXTRACTION
OUT OF YOUR HEAD 004

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

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

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

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

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

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

A very interesting recording.

Bernie Koenig

New Issues

NICK MAZZARELLA, QUIN KIRCHNER
UNTAMED

OUT OF YOUR HEAD RECORDS 006

ASTRAL PROJECTION/ SEE OR SEEN/ THE PERGRINE/ VIS-A-VI/ AXIOM/ SIMMONS' DREAM 30:36
Nick Mazzarella, as; Quin Kirchner, d Chicago, September 27, 2020

Another duet. And one of my favorite combinations as it is one I have played in a great deal.

Mazzarella has a nice tone and moves between a many note Coltrane style and a nice lyrical style. The combination works well. Kirchner accompanies effectively, more from a time keeping style than a free style. Time is always there, but he is busy enough to complement Mazzarella.

Tempos change nicely as well. Peregrine is slow with Kirchner using mallets effectively, with. Some nice work on cymbals. Vis-a-vis is up tempo and lyrical with Kirchner hard at work with brushes, but switches to sticks for his solo, which is quite melodic and Kirchner uses the whole kit effectively. The solo also builds nicely.

The last piece is a real barn-burner. I wonder who Simmons is. That is some dream.

A nice short recording. For once I could have listened to another track.

This is a live recording and the audience was quite appreciative as well.

Bernie Koenig

SCOTT CLARK
THIS DARKNESS

OUT OF YOUR HEAD 007

QUIET FRIEND/ WHO/ HAS COME SO FAR/ LET THIS DARKNESS/ BE A BELL TOWER/ AND YOU THE BELL 49:28 Scott Clark. D, Perc, hca Richmond Va, May 13, 2019

One person, obviously overdubbing, on harmonica and drums. I am really looking forward to this.

Quiet Friend starts off quietly on harmonica. At first I thought I was hearing something electronic, but it was just along-held chord on the harmonica. The piece is largely made up of long tones with some very nice percussion accompaniment. As the piece nears its end, the percussion gets louder. It sounds like a couple of well-tuned tom toms.

Who is very quiet using chimes and toms. Very subtle. Let this Darkness uses brushes in very creative ways, creating different textures on the drums. Be a Bell Tower uses chimes very interestingly, along with other sounds, which I think are distorted harmonica sounds.

Up to now I would have said that Clark is a classical percussionist experimenting with different sounds, but the last track, And You the bell sounds more like a jazz drummer playing a structured solo using an array of tom toms and cymbals.

I really enjoyed this recording. There is some very excellent but subtle percussion playing. I really like the use of the harmonica on the first track and would have liked to hear more of that. Some very interesting playing.

Bernie Koenig

WENDY EISENBERG
BLOODLETTING

OUT OF YOUR HEAD 012

BLOODLETTING/ OSTARA/ SCHERZO/ CODA/ BLOODLETTING/ OSTARA. SCHERZO/ CODA

84:30

Wendy Weisberg, g, banjo New Haven March 22 2019

This looks interesting. A tune with classical sections, first performed on guitar and then on banjo. The structure is that of a symphony in four movements. It is a double CD with one for guitar and one for banjo.

A very interesting composition using various techniques to create different sounds along with melodic sections on an acoustic guitar. The Ostara section is much more lively. The term refers to an Anglo-Saxon goddess named Eostre, who represents spring and new beginnings. The pieces uses some very interesting counterpoint, and features some virtuosic playing.

The Scherzo, which is usually the third movement of symphony, which replaced the Minuet movement in the late 18th century, is usually lighter in tone than the preceding movements. Here we get a bit more melody, with some interesting counterpoint.

A Coda usually recapitulates and develops the original theme. This Coda is very open and melodic.

The second version for banjo is quite interesting if for nothing else that the different sound the banjo makes. It is pluckier, if that makes sense, and has a sharper sound than the guitar. And when Weisberg does some of those percussive patterns on the instruments, the ones on the banjo stand out a bit more than the ones on guitar. And the slurs on the banjo seem more interesting as well.

As I listened I kept wondering if this piece is completely composed or partially improvised. On one level this question is irrelevant, as I have often argued, both improvisers and composers today are using the same musical language. But since the timings on the different versions are different I assume those sections are improvised.

In any case, what we have here is a very talented guitar and banjo player, as well as a composer.

Bernie Koenig

AS WE WERE
DAVE STRYKER
STRIKEZONE RECORDS 8822
OVERTURE/ LANES/ RIVERMAN/ HOPE/ SAUDADE/ ONE THING AT A TIME/ AS WE WERE/ DREAMS ARE REAL/ SOULFUL FRIEND 54:54
Stryker, g; Julian Shore, p; John Patitucci, bass; Brian Blade, d; Sara Caswell, vln; Monica K. Davis, vln; Benni Von Gutzeit, vla; Marika Hughes, cel
June 2021 Paramus, NJ

I've been hearing a lot about Dave Stryker lately and he's certainly gotten my attention in a big way. Fortunately I took the time to check out "As We Were" and it really hit the spot for me. My first impression is that I'm hearing some Wes with strings or maybe a throwback to a CTI recording. But No! I'm happy to report that this recording stands alone and presents itself so nicely that I can't stop listening to it. First you have some awesome original material, mostly by Stryker and two pieces by Pianist Julian Shore plus a really nice cover by Nick Drake. Secondly there's the incredible rhythm section of John Patitucci, Brian Blade and Julian Shore. As if that's not enough our ears are treated to a real live string quartet with amazing arrangements by Julian Shore.

The CD opens with a short and beautiful string quartet composition that makes me wonder if I'm even listening to Dave Stryker. I quickly realize that the strings are setting the tone for what's to come as they soon become an integral part of this recording. Next up is "Lanes", an up tempo Stryker original that hits all the right notes and then some. Stryker's solo soars with lots of incredible support from the rhythm section. A nicely composed backup figure helps showcase the exquisite drumming of Brian Blade and then does the save for Shores excellent piano solo. My head is spinning over "River Man"; cosmic string arrangements create the opening landscape for this tune and I can feel the pulse of the river and imagine what might have inspired this song. This perfectly constructed melody is stated by Dave with the accompaniment of John Patitucci and the string quartet. The full ensemble then joins in and my imagination is transformed to another time and place. The space and pacing the group creates within this 5/4 meter is absolutely hypnotic. Incredible solos by Stryker and violinist Sara Caswell make this river journey complete. "As We Were" is a sweet and lovely ballad that opens with the string quartet. Stryker's exquisite tone and phrasing treats this beautifully written melody with lots of love and then he brings that love to his solo. "Saudade" is a stunning bossa that would put a smile on A.C. Jobim's face. "Dreams Are Real" is another example of Stryker's compositional skills and keen sense of the importance of melody and lyricism. "As We Were" closes with "Soulful Friend". I don't know why this is the last track on the CD because it's an absolute masterpiece. Even though Dave's musical voice is clearly his own this track takes me back to some of Kenny Burrell's finest recordings. The guitar and violin play this strong and soulful melody in unison. Outstanding solo's by Dave and violinist Sara Caswell just really takes this piece over the top. Finally a blistering solo by John Patitucci leaves me with a big smile on my face! All the elements that make this such a fine CD come together on this track.

I'm so glad I took the time to have a closer listen to this memorable recording and the superb musicianship of Dave Stryker. Frank Kohl

EVAN PARKER ELECTROACOUSTIC ENSEMBLE WITH SAINKHO NAMTCHYLAK
FIXING THE FLUCTUATING IDEAS
VICTO CD 133

FIXING / FLUCTUATING

Sainkho Namtchylak, voice, Guy, b, Lytton, perc, electron, Wachsmann, vln, vla, electron, Vecchi diffusion sonore, live electronics, Prati, live electronics, Parker, ss, ts, May 19th, 1996, Victoriaville, Quebec, Canada.

Canadian label Victo has released an archive recording from the Musique Actuelle de Victoriaville International Festival. The ensemble featured Sainkho Namtchylak, an artist who has built her career on introducing distinctive features of Tuvan culture to the global avant-garde scene. Once again one has to see the unique command of her voice and its wide range, as well as make you think how important it is not to lose touch with your own roots. Namtchylak's voice is not even a synthesizer, as any synthesizer is somehow limited in its timbres, whereas Sainkho shows us the impossible, the ability to show us the story, a kind of sound documentary of hundreds of experiences, sufferings, joy and even landscapes of the homeland.

The creative potential of the other musicians, Barry Guy, Paul Lytton etc. was also really exposed, all because Fixing the Fluctuating Ideas is a concept album, and as a rule in any concept you need to gather a group of like-minded people who share your views. The team on this release didn't just do their job, but carefully framed the abstractions in the listener's mind, knowing that this is not another record for "passing grade".

Ilya Kudrin

EMIL MANGELSDORFF

April 11, 1925 – January 21, 2022

by Patrick Hinely

The saxophonist and flutist was a senior statesman of European and, particularly, German jazz. Enamored of swing music as a teen, he was punished for that by the nazis, who sent him to the Eastern front, where he was captured, and spent several years as a prisoner of war. When he finally returned to his native Frankfurt-am-Main, he became part of that original generation which created postwar jazz in Germany. Those folks not only made something from nothing - they made something good. He was a co-founder and long-time member of the Jazz Ensemble of the Hessian Radio Network. That was but one of the many ways he was at the hub of the jazz wheel in his home town for the rest of his life. While he was prominent among German musicians and known in Europe, he was not well-known in the USA, where the only mention of him in any edition of Leonard Feather's Encyclopedia of Jazz was as trombonist Albert's older brother. He did not make many records under his own name but was part of many recordings. The widest variety of his work on one album can be heard on 20 of the 31 pieces comprising the Hessian Radio Network's Atmospheric Conditions Permitting, a 2-CD set on ECM, featuring his work from 1967 to 1993. Jazz has had few more faithful friends than Emil.

Hinely wrote a longer feature about Emil Mangelsdorff for the July-August-September 2015 issue of Cadence.

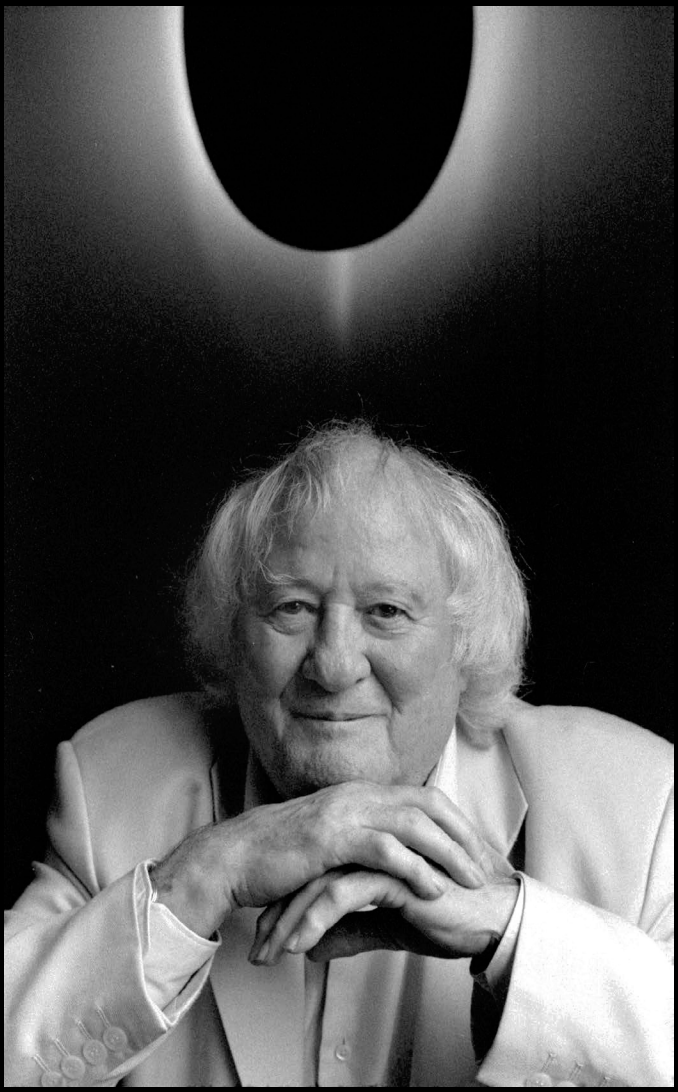

Photo Credit: Patrick Hinely

Obituaries


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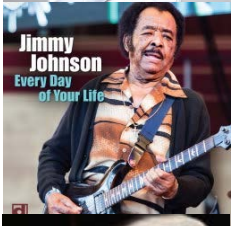

Jimmy Johnson


Jessica Williams


Ron Miles


Terry Teachout

BARBARA MORRISON, singer, *died on March 16, 2022. She was 72.*

BOBBE GORIN "BEEGIE" ADAIR, pianist, *died on January 23, 2022. She was 84.*

CHARLES BRACKEEN, saxophone, *died in November 2021. He was 82.*

ERNIE ANDREWS, singer*, died on February 21, 2022. He was 94.*

JAMES MTUME musician, producer, *died on January 9, 2022. He was 76.*

JESSICA WILLIAMS, pianist*, died on March 10, 2022. She was 73.*

JIMMY JOHNSON, guitarist, *died on Jan 31st 2022. He was 93.*

MARILYN KEITH BERGMAN, *died on January 8, 2022. She was 93.*

MARK LEVINE, pianist, trombonist, composer, arranger, and educator, *died on January 27, 2022. He was 83.*

PAUL WARBURTON, bass, *died on January 4, 2022. He was 79.*

PETER WELKER, composer, arranger, band leader and trumpet player, *died on January 12, 2022. He was 79.*

RON MILES, trumpet, *died on March 8, 2022. He was 58.*

SAMUEL JULIAN LAY, drums, *died on January 29, 2022. He was 86.*

TERRY TEACHOUT, drama critic for the Wall Street Journal *died. He was 65.*

WOODY MANN, guitar, *died on January 27, 2022. He was 69.*

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ABBREVIATIONS USED IN CADENCE

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

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Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

Establised in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly publication. On January 1, 2012 Cadence Magazine was transferred to Cadence Media L.L.C. Cadence Magazine continues as an online publication and one print issue per year.

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

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

Short Takes: Tasmania

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

Damien Kingston

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

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

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

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

Immanuel Wilkins 4/23/22
Photo Credit: Ken Weiss

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

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

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

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

Odean Pope Photo Credit: Ken Weiss

Bobby Watson Photo Credit: Ken Weiss

Concert Review

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

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

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

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

Frank Kohl

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

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

We are now living in a "virtual reality" which is utilitarian. However that "virtual reality" may attempt to distract one from conscious listening.

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

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

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

Jazz Stories

Memory from Michael Jefry Stevens

Taken by Ken Weiss

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

Memory number 2:

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

Micheal Jefry Stevens Photo Credit: Ken Weiss

Memory from Kresten Osgood
From Terror to Tranquility

Taken by Ken Weiss

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

Kresten Osgood Photo Credit: Ken Weiss

Cadence Questionaire

Taubman Approach expert Edna Golandsky

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

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

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

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

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

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

Cadence: Briefly describe the Taubman Approach.
E.G.: The Taubman Approach to piano technique, based on the physiology of the human body and the mechanical characteristics of the piano, focuses on the mostly invisible movements that govern a healthy technique. Specific fundamental motions of the fingers, hand and forearm enable the pianist to move quickly and easily from key to key without the stretching and twisting that cause tension, pain and injury. The technique also forms the basis for musical expression, showing among other things how to produce tonal qualities of every kind. As a result, it not only offers solutions that prevent and cure pain and injury but also the possibility for endless growth.
Cadence: What are some of your memories of working with musicians who suffer pain?
E.G.: Several years ago, a student came to me with eight fingers that didn't function because of dystonia. I have never encountered anyone with dystonia in so many fingers. Her mother, a nurse, had taken her to many doctors but none of them had been able to help her. Dystonia is a complicated problem that can take time to cure, since there is a breakdown in communication between the brain and the hand. However, working with the Taubman body of knowledge makes it possible to resolve the problem. This student followed my instructions precisely, and her dystonia disappeared in three months. And that was it! So, there is hope.
Cadence: If you haven't yet, please discuss phrasing. I was watching a YouTube video where you brought up the idea of solving the difficult technical issue/ problem through phrasing which is a brilliant yet simple solution. Please elaborate.
E.G.: Physical shaping is adjusting the height of the forearm over a group of notes. It is necessary due to different finger lengths, black and white keys, and the constantly changing directions of passages. The shapes are curvilinear, forming undershapes and overshapes.
Physical shaping is one of the basic elements that allow technique to function properly. In addition, it is also essential to shape the musical line. Together with tone production, shaping forms the basis for musical expression.
Cadence: What do you recommend that musicians do to protect their muscles and tendons and abilities over the long run of a career?
E.G.: Injuries are not inevitable, as long as we avoid incorrect positions and movements which cause tension and pain, such as finger isolation and stretching, hand isolation and twisting. However, it's not enough to say, "Don't isolate, stretch or twist," the question is, "What do you do instead?" The Taubman Approach not only answers that question, but offers the information that allows the pianist the possibility to reach new heights.

Dorothy Taubman and Edna Golandsky

Danielle Cavallanti, interview by Ludwig vanTrik

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

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

Nexus:

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

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

Awake Nu (1996)

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

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

Long Song Records
Black Saint
Nu Bop Records
Rudi Records
Felmay

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

Peppo founded Splasc(h) with the definite purpose to document the new scene of Italian musicians since the early '80s, and that it's really something! Peppo was growing older and unfortunately also got sick with Alzheimer since 2015 or so and passed a couple of years ago.

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

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

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

D.C.: Well, first of all I thank you for defining my playing "a post Coltrane playing style" which I consider a compliment.
I was born in 1952, so in my early teens I got deeply into the Beatles and Stones, later on I got into soul and R&B, Ray Charles etc. by the age of fourteen, after listening to Dave Brucbeck's, or to be more precise, Paul Desmond's, Take Fave, I started to study alto saxophone.
Soon after I discovered Ornette Coleman, and that was it! I like to say that it has been, for me, like John Belushi in the Blues Brothers in the church when he got hit by the light and had the vision: The Band!!
All kidding aside, soon I started to listen to tons of records:
Shepp, Ayler, Mingus, Monk, Parker, Ornette, Don Cherry, Charlie Haden, Dexter Gordon and, of course, Trane.
Plus, that was a time when in Milano you could see a lot of concerts. As a matter of fact, my first Jazz concert was the Ornette Coleman two basses quartet with Charlie Haden, David Izenzon and Billy Higgins and over a period of some twenty years or so I had the chance to see a large number of great musicians performing live.
Trane, of course, was something else.
In the mid seventies, for about three or four years, I just could not listen to him; it was just too much for me. Then I gradually started to listen to Trane again, and no doubt his playing and vision has been fundamental for me, as well as, I believe, for generations of tenor players all over the world.
As for my influences, I have to say that Dexter Gordon has been, and still is, one of my favourite "straight ahead" tenor players, and then Joe Henderson and Wayne Shorter and a real "story teller", as Joe Lovano calls him, like Dewey Redman.
In the end, except for my very early period, like I said, when for a few years I listened to the Beatles, who, by the way, I still like, I got hooked on Jazz and that decided my life.

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

There isn't any particular detail about that time when I couldn't listen to Trane. Like I said, he was just too much for me at the time; it was around '76/'77, though I had been playing, and already made a few records, for about 7/8 years, I was still in my mid twenties, still a young saxophone player.
In '78 I moved to Amsterdam, where I lived for about three years, the scene

there was exciting and my friendship with Sean Bergin, a great Irish/South African saxophone player, and playing and hanging out with a bunch of other musicians like bassit Harry Miller, drummer Petro Nikiruy, trumpet player Marc Charig, trombonist Wolter Wierbos and many others probably helped me to find a focus on myself.and try to develop a style of mine, I'm still working on that, but that's ok!
After a few years, when at the end of 1980, I moved back to Milano I could listen to Trane again, and I listened to him a lot.
And of course he still kills me. I mean, Michael Brecker was a killer, but Trane came from another planet.

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

D.C.: In '77 I met, in Milano, cello player Tristan Honsinger and dutch clarinetist/drummer Peter Bastian, when, a year later, I moved to Amsterdam, I met Sean through Tristan.
We soon got pretty close friends and I used to spend a bunch of time on Sean's house boat, talking and practising together; he used to give me advices on the technique of the horn both in terms of breathing and fingering, and we also used to hang out a lot, with other guys, both musicians or not; I remember an afternoon we spent in a pub with Elton Dean, drinking beer (mostly Sean and Elton...) and talking music.
I really don't know if there is any bearing of Sean in my playing, but certainly he has been a kind of an "older brother" for me in my Amsterdam days.
We stayed in touch in the later years, and we would see each other and get together every time he would drop in Milano, and I saw him him again a couple of times in 2000 and 2003 when we played at the old Bim Huis in Amsterdam with the Italian Instabile Orchestra, and that was the last time we met.

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

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

unfurtunately, but that is another, ugly, story...)-
Nevertheless, like I said, it has been an exciting period for a lot of us: in the early '70s I was playing in a band called Aktuala, a sort of World music band with which we were trying to make a fusion of ethnic/jazz/blues music, inspired by Trane, Pharoah Sanders, ethnicv music from India, Middle East and Africa. We used to tour in the Progressive Rock scene of the time, actually we were one of the three main bands in that circuit together with two other groups called Area and Perigeo. We were quite famous among young hippies fans and we all used to play often in left wing political festivals and so on.
Around '75/'76 I returned to play mainly in the jazz scene and by the end of the '70s and early '80s opportunities to get concerts and gigs started to increase to the point when, living in Amsterdam, were I would play some gigs every now and then, I started to come back to Italy to play, so that by the end of 1980 I decided to return to Milano, and that's when, in December '80, I formed the first nucleus of Nexus with trombone player Luca Bonvini, bassist Paolino Dalla Porta and Tiziano Tononi on drums. I had a similar quartet in Amsterdam with Dutch trombone player Wolter Wierbos, Italian bassit Roberto Bellatalla and Australian drummer Petro Nikiruy.

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

D.C.: No, I have been lucky enough to not have to get a day job, even if that has not been easy, as you can imagine.
Especially during the '80s and then again for about 15 years starting from 2006, like most musicians, I have been teaching saxophone both privately and in a music school, but that provided just a little more increasing in my usual income playing gigs.
Even today I'm lucky enough to have a wonderful wife with a steady income and who greatly digs our music and support me in every possible way.

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

D.C.: Yes, I have been making records since the early '70s (I made my first record in 1971 with Aktuala) . I have many vinyl records in my discography. We made our first CD, with Nexus, in 1991 "The Preacher & The Ghost" and since then we only made CDs, except that with our latest Nexus CD "The Call: For A New Life!" which will be soon released in vinyl, too, in a shorter total time, due to the old minutes problem with vinyl, of course.
Frankly, I have no idea how comes that some of my/our music is on iTunes, but certainly is not working out at all in terms of a monetary return, nor does the internet expose us to any larger audience. Unfortunately, I am afraid that

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

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

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

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

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

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

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

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

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

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

charts, but the music was very demanding and difficult.
As it turned out, we in the saxophone section (I was at the baritone together with Maurizio Gianmarco on 1st tenor, Mario Raja on 1st alto, Riccardo Luppi on 2nd tenor and Tino Tracanna on 2nd alto) had more problems than the brass, so we organized ourselves to work a saxophone section rehearsal during lunch break, so it turned out that we rehearsed something like 8 hours a day for the whole week.
What happened was that during rehearsals, Muhal changed the intro of a piece called Fanfare, that started with the baritone playing on the first beat a very loud low note that was supposed to bring in all the other wind instruments just like a fanfare, adding a 24 bars intro by the rhythm section before the piece started, and I said to myself, ok. I'll remember that and didn't write it on the chart.
After the week rehearsal the concert came, and Fanfare was the first piece; Muhal counted to bring in the rythm section and of course I forgot so I played as loud as I could my note, some of the other horns, hearing the baritone, started to play, some others didn't, in other words, I fucked it up...Muhal has been great, he did not panic at all, he stopped every body except the rhythm section and told us "I'll bring you in, I'll bring you in", and that's what he did.
Of course after the concert I went to him to apologize and all and he had been extremely kind and cool, told me not to worry and that could have been happening to anybody.
Sometime we still remember that with some of the guys and we laugh out loud!
Willem Breuker also used straight notation.
He wrote his piece "Where is the Mouse" especially for the Italian Instabile Orchestra. I can say that the music was average difficult to read but not that much, and that Willem was a very nice, gentle, worm hearted human being; we performed his piece with him playing and conducting a couple of times, at the Le Mans Jazz Festival and at the Instabile Festival in Pisa in Italy.
With Anthony Braxton we played some of his music he wrote for the Creative Orchestra; most of that music was in normal notation, more or less, thing is that, especially for the saxophones, some of the music was practically impossible to read exactly what was written... I mean that there were a lot of "specials" to be played fast, in the 3rd and 4th octave of the horn in irregular groups of notes like 9s,11s, 13s and so on.
We did our best, and it seemed that everything was perfectly ok with Anthony, and in fact, when we heard the recording (Anthony Braxton & the Italian Instabile Orchestra "Creative Orchestra Bolzano 2007") the music sounded pure Braxton.
On top of it, Anthony turned out to be a very nice, supercool guy; just a couple of hours after the band met him at the hotel, a bunch of us were in his hotel room, smoking, talking and hanging out just like with an old friend.

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

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

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

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

we started to get into his vision and things started to pick up.

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

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

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

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

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

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

time and world. Since 2013 or so, we are playing mostly clubs (which I like, but fees are different from a festival...) most of my live activity, in these last ten years or so, is with my A World of Sound Quartet, with Udu Calls Trio with Tiziano Tononi at the drums and Nexus, when the fee gives us the possibility to perform as a sextet; hopefully next fall we are quite positive that we might be able to have 3 or 4 festivals with the band.
The problem is, we don't have a management; we've been talking about this problem for the last 35 years, but still, for some reason, we don't have one, it seems like we don't fit anywhere, I mean; it's now 30 years or more that, for the Italian scene, we are too avant garde for some, too jazz for some other or too american for some other.
On top of this, I see that, after the pandemic, the musicians and bands that really have some kind of a "touring schedule" are musicians represented by one, or more, booking agents.
If you add that the media only considers just a little bunch of 4/5 musicians that are considered like kind of the" Italian Jazz stars" you can imagine that for most of us, even with a long career, has always been, and still is, difficult.
As for the current health of the jazz scene in Italy both economically and artistically, I think I already said what I think in my previous answer.
A small number of "jazz stars" play everywhere and get all the money, and the rest of us get what they can, besides, the scene is more and more conservative.
I'm sorry, but I'm not that positive about this music in this country.
As for the war going on in Ukraine, there are not, at the moment, any consequences in any aspect of our lives; I hope that that remains like this, but I'm not so sure. Let's hope for the better.

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

D.C.: Well, during the first lock down due to the pandemic in 2020, I kind of went back when I was much younger and, I guess like most of musicians, I went back to practising the saxophone 3 or 4 hours a day, more or less, for about 5 days a week, laying off in the weekends. Second lockdown has been tougher, but I managed to play some every day.
Now I'm back to the usual routine of these last 10/15 years or so; I try to practise and/or play every day for at least a couple of hours, thank God we're now back to normal, more or less, so we play gigs, rehearse and that is the main thing to keep going.
As for composing, I don't have a particular routine; years ago I happen to sit at the piano for hours, or try to get some interesting lines on the horn, and most of the time nothing would come out (sometimes I still do it...) then something would suddenly play in my head or on the piano or saxophone and a new tune would slowly take shape, some time quite complete, most of the time working on it for a few weeks to make it a finished tune. Of course then you always have to check it out with the band, play it and see if it really works, maybe changing

something or having new ideas.
Let's say that I must have some kind of "inspiration" or whatever you call it. As a daily practising routine, every day I practise long tones for about 40/50 minutes progressively moving upward and downward the horn, I consider working on long tones as a must for every player to work out, and keep, the best sound and chops you can get.
After that, I work on finger technique mainly on diminished scales and patterns generated by these scales and then I work on some tunes that I like to learn, memorize and play, even if some of them I never really get to play on gigs, like recently I am working on Sam River's Beatrice and Wayne Shorter's Virgo, for example.

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

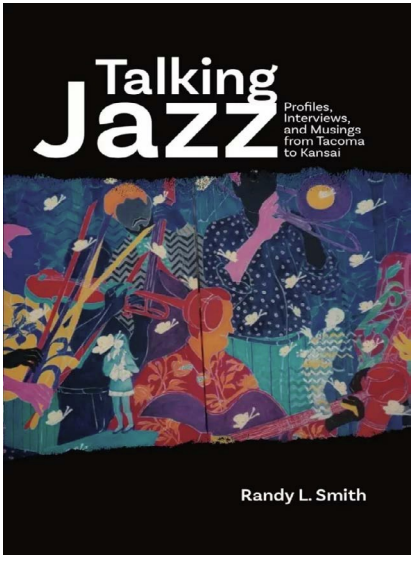
Black Saint/Soul Note owner and producer Giovanni Bonandrini, who is now in his mid '80s old, retired years ago, for a few years his son took care of the label, but didn't have a clue how to run a record label and about Jazz in general, so a few years ago (I don't know exactly, might be 8/9 years ago)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

Book Look

TALKING JAZZ
RANDY L. SMITH
SELF-PUBLISHED

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

Larry Hollis



New Issues

BILL EVANS 1)
MORNING GLORY
RESONANCE RECORDS HCD-2061

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

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

BILL EVANS 2)
INNER SPIRIT
RESONANCE RECORDS HCD-2062

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

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

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

musicians!). These circumstances lead to several questions. (1) How could the musicians perform at their peak abilities while blocking out the emotions of the political hostilities? (2) How could the musicians spiritually calm and/or excite audiences in these distracting conditions? Fortunately, Argentinian presenter Alejandro Szterenfeld Conciertos Gama had the foresight to retain sound engineer Carlos Melero to record the Bill Evans Trio's concerts in Buenos Aires, first in 1973 and then in 1979, so that listeners can now judge for themselves the power of the trios' music. The 1973 concert included bassist Eddie Gómez and drummer Marty Morell, and the second trio featured Marc Johnson and Joe LaBarbera. The audience's receptions for both concerts were resoundingly enthusiastic, perhaps as a respite from the clamor outside. Evans answers both questions as a pursuit of perfection: "I'm looking for that ideal performance. It's like a biorhythmic thing." Johnson answers the questions in spiritual terms: "It was a religious experience. That experience is a very Zen thing." And a succinctly apt phrase from LaBarbera must have jumped off the page when the producers of 1) and 2) read it, so much so that they named the1979 concert's CD package after Evans' "inner spirit." Yes, acclaimed Resonance Records producers George Klabin and Zev Feldman have done it again. Their reputations preceding them, Melero, the owner of the tapes of the trios' Argentinian concerts, until then unavailable to the public except from bootleggers, approached the producers to achieve wide-scale legal distribution. As is their respectful wont, never compromising on quality, Klabin and Feldman restored the tapes and now make them available in comprehensive, complementary, richly produced packages: Morning Glory (alluding to the name of a song the trio played that's descriptive of the 10:00 a.m. concert) and Inner Spirit. Both packages feature booklets with interviews by surviving musicians and concert participants, as well as original photographs, posters, programs, reviews, and admiring essays by pianists Enrico Pieranunzi and Richie Bierach. One might have expected Evans to play "Peace Piece" during at least one of the concerts, but he didn't. In 1973, the first slowly paced piece the trio played was the modal, ethereal "Re: Person I Knew," on which the 29-year-old Gómez took a melodic, supple, equally ruminative solo. The first song that Evans called for the 1979 concert, "Stella by Starlight," surprised both Johnson and LaBarbera; this is the only recording of the song by this trio. Nonetheless, the 25-year-old Johnson made a spirited, tuneful and technically virtuosic statement after Evans' delicately chiming introductory solo. Evans' immediately identifiable touch, his unparalleled style of elongated phrasing, and his classical allusions—noted in the Inner Spirit booklet by jazz icon Pieranunzi—are evident from the very beginnings of the concerts. The pieces that immediately followed each introductory song, "Emily" and "Laurie," are slightly more animated, with more dynamics, and they received greater audience response. As if the concerts themselves comprised elongated crescendos from beginning to end—from the calm initial pieces to the forceful final one—the audiences' responses, which the recordings include, gradually and consistently rose to higher levels until the concerts' conclusions. With three hours of music to review, it would be a lengthier challenge to describe all the recordings' brilliant highlights.

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

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

Bill Donaldson.

ALAN BROADBENT TRIO - LIKE MINDS

SAVANT 2198

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

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

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

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

Larry Hollis

New Issues

GOLDINGS/BERNSTEIN/STEWART
PERPETUAL PENDULUM

SMOKE SESSIONS 2201

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

Throughout it's history the yardstick by which many artists are identified is by their definitive sound. This identifying trademark can be in tone, phrasing or many other marks is what separates the men from the boys. After three decades as a performing unit the trio of keyboardist Goldings, guitar guru Bernstein and drum-master Stewart (hereafter known as GBS) should be nailed right off the back by most seasoned listeners. After numerous gigs and many recordings it is my considered opinion that this new one is their very best yet. Goldings is neither a screamer or noodler on the Hammond B-3.his laid back considered playing reminds this listener of the late great Shirley Scott. When talking about contemporary guitarist Bernstein is in my top five. His innate bluesiness is equal to that of Kenny Burrell or Grant Green. Never the recipient of much positive press, Stewart always displays the ease of Billy Higgins behind the trap set. The disk kicks off the catchy "United" penned by Wayne Shorter when he was a Jazz Messenger while two other jazzbros (Gary Bartz & John Lewis) are represented as composer later on down the line. Bernstein's pen strokes show up on the title track and a revisit to the previously waxed "Little Green Men" but it is Stewart who gets tune title honors for his "FU Donald"
and another sly (maybe) Maga reference in the other original "Lurkers". Good notes from Nate Chinen.
This one stays close by my cd player 24/7.

Larry Hollis

New Issues

LARRY GOLDING, PETER BERNSTEIN, BILL STEWART
PERPETUAL PENDULUM

SMOKE SESSIONS RECORDS

UNTITLED/ LET'S GET LOTS/ LIBRA/ PRELUDE/ F U DONALD/ COME RAIN OR COME SHINE/ LITTLE GREEN MEN/ REFLECTIONS IN D/ PERPETUAL PENDULUM/ LURKERS/ DJANGO 64:56

Larry Golding, org; Peter Bernstein, g; Bill Stewart, d. 7/15-16/21 NYC

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

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

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

Frank Kohl

New Issues

FLORIAN ARBENZ
CONVERSATION #5 ELEMENTAL

HAMMER- RECORDING'S

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

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

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

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

Frank Kohl

New Issues

CHARLES MINGUS
THE LOST ALBUM FROM RONNIE SCOTT'S

RESONANCE 2063

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

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

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

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

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

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

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

Larry Hollis

New Issues

MAYHEM AT LARGE ~ THE LAST BAHA'I
JORGE SYLVESTER SPONTANEOUS EXPRESSIONS

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

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

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

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

Zim Tarro

New Issues

(1) HMC - HIGH AND OUTSIDE, CADENCE 1265

MY MELANCHOLY BABY/ SMOG EYES/ LEAVE ME/ ORNITHOLOGY/ A GHOST OF A CHANCE/ APRIL/ MARIONETTE/ SAX OF A KIND/ HIGH AND OUTSIDE 59:11
Jimmy Halperin, ts; Don Messina, bass, Bill Chattin, d April 21, 2002, Metuchen NJ

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

KLACTOVEEDSEDSTENE/ SWEET AND LOVELY/ SIPPIN AT BELL'S/ A GHOST OF A CHANCE/ YESTERDAYS/ RIVERDALE/ LARRY'S LINE/ THESE FOOLISH THINGS/ SOUND-LEE 51:37
Larry Bluth, p; Don Messina, bass; Bill Chattin, d July 2001Teaneck NJ and MOMA NY Oct 1996

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

The notes on (1) state that this was recorded back in 2002 and was supposed to be released back then but somehow it got lost. And so here are today.
Halperin has a nice light, airy tone which I haven't heard in a very long time. It is clearly in the pre Coltrane mode. If asked when this recording was made, given the style, I might say late 50s or early 60s. The tunes are a combination of standards, and what I find interesting, a couple by Lennie Tristano, and Charlie Parker. It is nice to know that some things never grow old.
The trio has a nice light swinging touch. At times I thought he was playing alto, perhaps in the Lee Konitz mold. Halperin phrases nicely and Messina and Chattin move things along nicely. Messina is a strong player and his presence is felt throughout. Chattin plays mainly brushes and does a great job. His exchanges with Halperin are tasty. On Leave Me there is a section with just the two of them where Chattin's brushwork really shines. And Messina's solo on A Ghost of a Chance is also a standout.
The highlight of the CD for is Marionette where Halperin and Messina really stretch out and there is a nice exchange of fours with Halperin and Chattin. Chattin finally gets to stretch out a bit on Sax of Kind with sticks. He phrases very nicely. Coming from me that is high praise indeed.
In short a truly enjoyable recording. It is always nice to be surprised by people one is not familiar with.

2) is also from that period with a delayed release. The piano gives the trio a completely different sound. Chattin here uses sticks more than brushes, though the brushes are present. Bluth is a more modern player harmonically than Halpern.
He uses some very interesting dissonances, which really like. He does some great chording phrases as well. Every once in a while I think I hear a touch of Cecil Taylor. Or is it Tristano?
It is really nice to hear old Bird tunes played on piano instead of a horn. The opening track, Klactoveedsedstene, really cooks, with everyone getting good solo space. On Ghost of a Chance Bluth plays some nice single note lines which sound like a bit of a variation on the melody.
Overall this is a really nice record. I think it holds up today.
And I must go out of my way to praise the rhythm duo of Messina and Chattin. Not only do they keep things swinging but they also turn in some great solo work.

Bernie Koenig

New Issues

SAL MOSCA
FOR LENNIE TRISTANO

FRESH SOUND 5067

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

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

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

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

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

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

Bernie Koenig

New Issues

RICKY FORD
THE WAILING SOUNDS OF RICKY FORD: PAUL'S SCENE
WHALING CITY SOUND 135

RICKY'S BOSSA / FER /THE WONDER / THAT RED CLAY /THE ESSENCE OF YOU / THE STOCKHOLM STOMP / ANGEL FACE / PARIS FRINGE / I CAN'T WAIT TO SEE YOU / PAUL'S SCENE / FRUSTRATION / MABULALA. 51:30.
Ford,ts; Mark Soskin,p; Jerome Harris,b; Barry Altschul,d. 625,2021. Astoria, NY.

When this two-fold digi-pack arrived in my mailbox it was like reuniting with an old friend. After a feverish listen it emboldened me to dig out a healthy stack of vinyl dating back to his1977 debut album Loxodonta Africana on the New World label. As for this latest date I'm happy to report the guys still got it. Always employing strong pianists such as Jaki Byard, Kirk Lightsey, Albert Dailey & John Hicks among others he has Mark Soskin on board this time out. A veteran player who caught this listeners attention when gigging with Sonny Rollins that should be impressive enough. Equally seasoned, Jerome Harris provides the basic undertow while Barry Altschul, a name most Cadence readers will be familiar with keeps things cooking with the pots and pans.
Then there's the leader; on his first recording mentioned above he essayed a self-penned tune simply entitled “Dexter” and that's what comes to mind when listening to him now. That lush tone thick enough to swim in encasing a multitude of ideation over the horn keys. And he can write too. Of the dozen titles performed all but five are his writings. Mention must be made of the rather hefty accompanying booklet with commentary from Benny Golson, Shaun Brady and David Reis.
Attractive graphics and good sound make this a must have. Welcome back, Mr.Ford.

Larry Hollis

New Issues

BILL HEID
DEALIN' WID IT

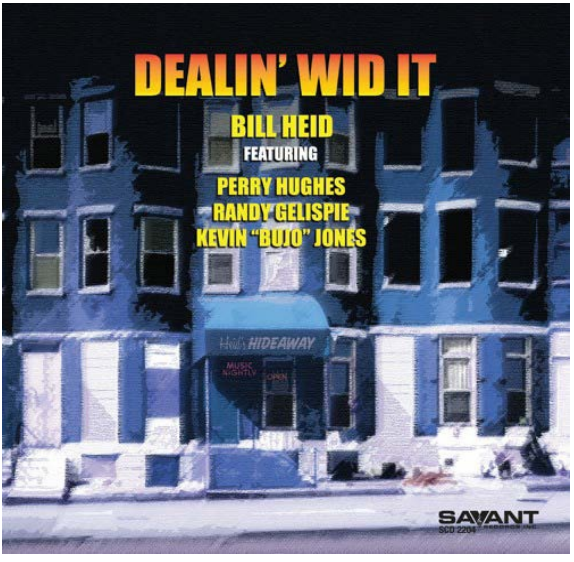
SAVANT 2204

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

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

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

Larry Hollis



New Issues

NICK DUNSTON
ATLANTIC EXTRACTION
OUT OF YOUR HEAD 004

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

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

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

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

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

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

A very interesting recording.

Bernie Koenig

New Issues

A)JOSE RAMIREZ
MAJOR LEAGUE BLUES

DELMARK 872

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

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

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

CAMBAYA KARONTE 6112

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

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

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

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

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

Larry Hollis

New Issues

SVOBODNI
MERCENARY BLUES

THATSWAN RECORDS! #1011

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

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

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

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

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

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

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

Stylistically, the record still fits the definition of acoustic Ambient with Jazz elements, although there is an electronic component in this music. The embodiment of ancient cities in the sound sense did not turn out obtrusive, and it played into the hands of the musicians. There are no obvious, sugary Middle Eastern references. Everything is neatly hidden behind a screen of brass passages, massive bass and synth parts. Mercenary Blues is a timeless sonic self-discovery that allows you to associate it with Russian literature. Quite curious work, worth listening to.

Ilya Kudrin

JIMMY BENNINGTON COLOUR & SOUND
EVERLASTING BELLE

THATSWAN! RECORDS #1010

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

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

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

Ilya Kudrin

New Issues

DAVID HANEY
CIRCADIAN WORLD CLOCK
BIG ROUND RECORDS 8970

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

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

David Haney is not on that list of musicians who will stand with a serious face showing the audience a familiar sound. That's not the case here: Haney is always trying to find new ways in his sonic explorations, catching between Free Jazz and live improvisation. In his new release, the author decided to add field recordings, which are an integral part of avant-garde and Ambient music.
This opportunity appeared thanks to the participants, who sent field recordings from different parts of the globe with the exact time.
Circadian World Clock contains no harsh noise elements and the field recordings themselves sound quite gentle to the human. The musical parts are, in my opinion, a flow of conscious thought expressed in sound. Haney went beyond playing the piano and decided to add an electronic bow and mallets to the overall list of instrumentation. The music was played as part of a small ensemble and then as part of a trio.
The main goal and strength of this kind of musical research has always been the element of a strong concept. In this case we see how sound becomes a persistent instrument of unity of society, despite the different geographical locations, each of us has the opportunity to hear the sounds of a single origin - whether it is the voices of people or the noise of machines.

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

Ilya Kudrin

Obituaries


Adelhard Roidin


Charles Andrew Eubanks III

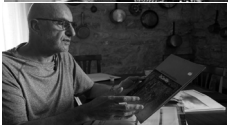

Charnett Moffett


Grachan Moncur III


John Barnes


Jose Luis Cortes


Klaus Schulze


Roberto Masotti

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

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

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

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

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

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

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

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

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

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

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

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

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

Thanks to Slim for Obituary Entries

ABBREVIATIONS USED IN CADENCE

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

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Clockwise from upper left corner
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Melanie Dyer
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Jaimie Branch
Justin Chart
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Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

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

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

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

Short Takes from Philadelphia

Review and photos by Ken Weiss

PHILADELPHIA, PA- The Phillip Greenlief (ts)/Trevor Dunn (b)/Michael Vatcher (d) trio was titled Boldt because all three had training in Humboldt County, California. Greenlief and Dunn share a rich creative history together and were augmented by Vatcher, who's had more of a presence in New York over the past year or two after a long and fruitful stay in Holland. Boldt at The Rotunda (Fire Museum Presents) on 6/15 focused on free improvisation to mine mid-tempo creations, leading to some repetitive sections before ending with a very powerful piece that peaked with Greenlief's circular breathing and blowing through the top segment of his saxophone. When taken as a whole, the early sections led up to the pleasing end..The Craig Taborn (p)/Mette Rasmussen (as)/Ches Smith (d) trio at the MAAS Building (Ars Nova Workshop) on 6/16 also featured a veteran trio of free improvisors. Rasmussen, a Danish saxophone player based in Norway, draws from a wide range of influences spanning Free Jazz to textural soundwork, had set up a short tour in order to play with the highly in demand Taborn and Smith. They began softly and by 8 minutes or so, coalesced into a crescendo to the delight of the audience. Taborn's hands were like "flying tarantulas" (I'm stealing an apt description from a learned listener next to me) during the most heated moments. The second piece began with some noodling and a feeling out stage before Taborn and Rasmussen traded melodic rivulets and soon Taborn was soloing and coaxing sounds out of the ivories - one fingertip at a time – skimming along the top of the keys and then quickly ripping his hand away. A raw sax/drum duo followed until the trio reformed into a searing portion that found Rasmussen opening her eyes to blow, and then emitting episodic blurts thru gritted teeth. A third piece was highlighted by prepared piano that sounded like gongs going off and Rasmussen blowing through the body of her horn without the mouthpiece segment…Drummer Marc Edwards apparently didn't get the preconcert Email warning to come dressed for the sweatshop that was The Rotunda on 7/8 (Fire Museum Presents) resulting in him ending his duet with local sax hero Bobby Zankel early. He said, "I think we're cooked, I really do." The short bit that the two dynamos played was great, however. Edwards' powerful percussion paired well with Zankel's trademark soaring, spiritually laced climaxes and power drives. He also mirrored Zankel's quieter rendition of the lovely Japanese traditional piece "Sakura Sakura" which Zankel refers to as "Prayer for Japan." Zankel and Edwards are both Cecil Taylor alumni and played together with the maestro in 1974 at a memorable Carnegie Hall concert that presented numerous drummers such as Sunny Murray and Andrew Cyrille, but only one other alto saxophonist in addition to Zankel – the legendary Jimmy Lyons. It must be pointed out that Edwards did make a major fashion faux pas by wearing a Los Angeles Lakers shirt. The opening group for

the duo was Toned featuring Nathan Corder (g, elec), Tom Weeks (as) and Leo Suarez (d). The complimentary bright orange ear plugs offered out of a huge container was a warning of the musical thrashing/ tasteful shredding to come… There was a lot more shredding to be found at tiny art gallery Pageant: Soloveev (Fire Museum Presents) on 7/15 with the Grassy Sound record release show with special guest Susan Alcorn. Grassy Sound consists of guitarist Nick Millevoi and keyboardist Ron Stabinsky who's music is a kaleidoscopic serving of surf and exotica with inspiration from the tuneful and rhythmic weirdness of Captain Beefheart and Thelonious Monk. Their original songs were melodic and lovely with portions where Millevoi went off on an inspired tear. Unfortunately, the duo relied on a canned percussive backdrop for each of the songs for the performance (something not done on the recording) and that, for the most part, was a hindrance. Pedal steel guitar trailblazer Susan Alcorn opened the night with a lengthy set of revolutionary songs, a good deal of which were of South American origin [she especially scored high on two Astor Piazzolla covers]. She spoke between songs, giving enlightening backstories and memories such as being on tour in Europe with guitarist Mary Halvorson and being asked if she was Halvorson's mom. At night's end, Alcorn joined the Grassy Sound on a take of Grant Green's "Tumbling Tumbleweeds" from his Goin' West Blue Note LP recorded in 1962. Alcorn's twangy steel was a perfect fit for the Country tune that got twisted inside out by the trio…The Philadelphia Clef Club of Jazz' monthly presentation for July 16 was a combo of Afro-Cuban music with a touch of New Orleans in the form of Kevin Diehl's Ashe Allstars w/ Special Guest Donald Harrison. Diehl is a Philadelphia-based drummer/percussionist dedicated to the Lucumi cultural drumming. His Ashe Allstar project featured his Sonic Liberation Front band [Elliott Levin, ts; Jameka Gordon, flt; Veronica Jurkiewicz, vin; Matt Lavelle, tpt, b cl; Matt Engle, b] plus percussionists Gene Golden, Skip Burney, Helder Martinez, Joe Toledo and Shakoor Hakeem. Most of the performance was undertaken by the Ashe Allstars, with its stacked percussion section pounding out droning exotic rhythms, and frequent additional statements featuring the caustic sax of Levin, the gorgeous musical swaths put out by Gordon and Jurkiewicz, and the thorny improvisations of Lavelle, a newcomer to the city, having moved here last year to avoid the high rents of NYC. Leader Diehl was all over the stage playing drums and other instruments while leading large ensemble. Donald Harrison made episodic appearances, playing on standard tunes such as "Syeeda's Song Flute" and "Afro Blue". He sounded great on what was basically solo features but the NEA Jazz Master seemed edgy, like he couldn't wait to get off stage. The night's mishmash of offerings also included the Lucumi Youth Choir made up of 7 very adorable young children dressed in white outfits and were based out of the Omo Orisha Ile Oshun Temple in Philadelphia. They sang on a couple tunes and nervously fidgeted/laughed on stage to the delight of everyone. There was also a surprise sudden appearance by a stunning dancer [Ama

Schley] who rushed on stage in bright costume to twirl and mesmerize with Cuban dance. For the finale, everyone made their way back on stage to put the cherry on top of the set. When asked why/how New Orleans' Donald Harrison was involved in this performance, Diehl said, "Why Donald Harrison? I love his sound. In the early '80s, there was a live series called "Salsa Mets Jazz" at the Village Vanguard. I saw Arthur Blythe with Conjunto Libre. Here was a prominent alto saxophonist from the "Jazz world" performing in a New York Afro Caribbean context. Our concert was informed by Jerry Gonzalez's debut album Ya Yo Me Cure of that same period. New Orleans has every type of music baked in, it's the northernmost city of the Caribbean. Donald Harrison seemed like a natural choice. In a recent interview, we shared the importance of how dance is at the core of Jazz and the Yoruba Cultural music"…Orrin Evans and his bride Dawn celebrated their 23rd wedding anniversary with 3 days of festivities - 8/19-21. I attended the 8/20 barbecue held at a local lodge, along with some prominent musicians including Jeff "Tain" Watts, who played a few tunes with Evans on the porch as a special treat. Orrin and Dawn have demonstrated admirable support for each other as a unit and they've magnanimously provided assistance to other musicians and the local Jazz scene in general for many years. Happy anniversary to a special couple - can't wait to see how they top this with their 25th wedding anniversary!...It wasn't all cake and dancing for Orrin Evans on 8/20, he had work to do. He appeared at the Philadelphia Clef Club of Jazz later that night as part of an Anthony Tidd (el b) performance based around the 20th anniversary of Tidd's debut album The Child of Troubled Times, a release that influentially fused Jazz and Hip-Hop. Tidd, British born but Philly-based, has played with The Roots and Steve Coleman and produced artists such as The Roots, Common, the Black Eyed Peas and Jill Scott. He has been active as a teacher locally and since April, has led master classes and rehearsals for the Clef Club's students. At his insistence, the performance led off with a set by 6 of his Clef Club students who ranged in age from 14 to 18, all of whom were excessively impressive. Keep a look out for pianist Justin Griggs who is about to enter Temple University - he's already got sick skills. Tidd brought his band out for the next set and announced, "We were supposed to have a little chat backstage about what we were gonna do but we didn't have it, so…? Apparently, having top notched talent – Orrin Evans (p), Greg Osby (as), Kokayi (rapper) and Sean Rickman (d) - makes it easier to wing it. Tidd was content to stay in the background, wearing a dark hat that covered a view of his face, and his quiet leadership led to pieces that had their own shape but showy solos were not to be had. Kokayi, the Washington, D.C.-based rapper/producer stole attention with his movements and wordsmith work. It was special to have Osby on stage from a historical standpoint as he was the first leader to take Tidd on tour back in the day. Ursula Rucker, the celebrated spoken word artist, came out for a couple songs and scored high with her

motherly aura and spread of love/kindness. It was her first appearance in some time, the first since the passing of her mother, a loss that is still heartbreaking for her. A late rendition of "A Love Supreme" by the band added closure to the night and another standout Clef Club monthly presentation that was a unique, one-off delight concluding the venue's current season…The Joe Morris/Ken Vandermark Duo at the Evangelical Lutheran Church of the Atonement (Fire Museum Presents) on 9/2 found the two veteran improvisors to be well matched in skills and mindset. They took a no nonsense approach on the hot stage, chewing up the scenery with impressive power statements. Vandermark took turns on tenor sax and clarinet, arching his back or bending his knees for emphasis while Morris favored an upright approach while his fingers blistered his fretboard. Vandermark used different techniques to alter his sound to keep the music varied and interesting. Both players let actions speak louder than words – they barely spoke from the stage. Vandermark did announce, "That's Joe Morris," and Morris said, "That's Ken Vandermark. That's it, that's all we have to say." Local trombone hero and hotshot on the national Klezmer scene, Dan Blacksberg, opened the night with his Perilous Architecture group which included pianist Maya Keren, bassist Matt Engle and drummer Mike Szekely. It was a special night for Blacksberg, having trained with Morris at the NEC. It was the trombonist's Jazziest set of music he'd done anywhere in a number of years. The young, up and coming Keren, who impressed with her extended technique, as well as Engle and Szekely's advanced chops, pushed the set into unexpected areas . Blacksberg dedicated the final tune "How Triumphant," a 10-year-old original composition, to Jaimie Branch, who had recently passed due to misadventure. The piece, a nigun, was a simple melody that looped along, sort of like a waltz, and proved to be a fittingly beautiful tribute to the late charismatic trumpeter.

Ken Vandermark - Joe Morris
Photo Credit: Ken Weiss

Anthony Tidd
Photo Credit: Ken Weiss

Orrin Evans and Jeff "Tain" Watts bassist is Nathan Pence at Evans' 23rd wedding anniversary party Photo Credit: Ken Weiss

Kevin Diehl's Ashe Allstars with Donald Harrison
Photo Credit: Ken Weiss

Grassy Sound (Ron Stabinsky - Nick Millevoi) + Susan Alcorn
Photo Credit: Ken Weiss

Marc Edwards - Bobby Zankel
Photo Credit: Ken Weiss

Mette Rasmussen
Photo Credit: Ken Weiss

Phillip Greenlief - Trevor Dunn - Michael Vatcher
Photo Credit: Ken Weiss

MARTIN TAYLOR LIVE AT THE IRIDIUM NYC 6/20/22

The fine art of solo Jazz Guitar has always fascinated me and there's no better example of this then Martin Taylor. The tone, phrasing, clarity and overall approach he brings to the guitar can be simply stunning.
I'm here in the heart of tourist land in NYC on Broadway at The Iridum. A warm and classic Jazz/ Blues venue that over the years has hosted many of the world's finest guitarists. Les Paul had a weekly spot here and I've seen one of my favorite guitarists Pat Martino here many times. The walls are decorated with vintage guitars; the audience is quiet, respectful and here to listen. The pandemic has kept the Iridum closed for two years and now it's back and looking good.
Martin opens with the bossa nova "The Dolphin'" and he's playing his 15" Fibonacci hand crafted guitar. His tone is sublime and the dexterity between his finger style playing and his left hand is mesmerizing to see and hear up close. As a solo guitar performer myself I can appreciate the level of concentration and sense of calm necessary to achieve a successful rendition of any composition. A certain mindset is needed to create a fluid and cohesive performance. Unlike other instruments, solo guitar has many unique obstacles to overcome. With some exceptions Martin plays mostly at tempo as opposed to a free interpretation of the time or what some might call "playing over the bar line". This at tempo playing also presents many challenges. When playing bossas or swing some form of in time rhythm and or bass line will be played or implied while allowing for freedom of movement for the melody and soloing. This form of playing is what really sets Martin apart from others and what makes him the exceptional guitarist he is. A good example of this is "I Got Rhythm" which he performs at this show. An up tempo walking bass line is maintained while he plays with the melody and executes some amazing solos. To elevate the excitement even more he changes keys and tempos multiple times. Other examples of this can be heard on "They Can't Take That Away From Me" and "Stella By Starlight". Martin also recognizes the importance of adding a personal touch with his humor and musical anecdotes. I liked the story of when he was asked if being on stage alone made him anxious and he answered "life is what makes me anxious, playing my guitar alone on stage is what calms me down". Martin also has the gift of playing ballads with the warmth and sensitivity of a seasoned artist. One of my favorites being "Georgia", as he presents it in a unique and expressive way that can be instantly recognized as the voice of Martin Taylor. Some excellent versions of "Someday My Prince Will Come" and Henry Mancini's "Two For The Road" are done with grace and ease. Martin speaks of how he first heard Art Tatum when he was very young and the way it left a strong impression on him. We get a great example of that influence with "Stompin' At The Savoy" as he demonstrates a guitarist's version of stride piano. The playful original "Down At Cocomos" rounds out the set on an up beat. I'm left in amazement as to how one person and their instrument can make so much music sound so good.

Frank Kohl

ALAN BROADBENT LIVE AT THE ZINC BAR NYC

It is a great think when you take the journey, one thing leads to another and very cool unexpected things happen. On my recent trip to NYC I tried to take in as much music as possible as I spent four nights in the West Village. My goal for the first night was to see Guitarist Jonathan Kreisberg at The Zinc Bar but that wasn't meant to be. That evening as I entered the club I was informed that my ticket for Jonathan was for the previous night. I panicked, got upset with myself and didn't know quite know what to do. The owner, Charles could clearly see I was disappointed. I asked "who's playing tonight?" He said "Alan Broadbent, one of the finest pianist in the world". I've always wanted to know more about Alan Broadbent and I had never seen him live before. Charles graciously said he would honor my ticket from the night before if I wanted to stay. I did stay and was glad I did! As an extra treat Harvie S. was on Bass and he is another musician that I have a great interest in. Harvie is one of the hardest working, sought after Bassist in NY who has worked with pretty much everyone. So now this unexpected turn of events is looking pretty nice.

I do need to take a moment to talk about The Zinc Bar. It's a fascinating place with with a long interesting musical history. It's extremely intimate, not to big, has a great in tune piano and most, if not all the seats are comfortable and allow you to see a hear perfectly. The musical lineup they present is impressive to say the least and this being only the second time I've been there I would highly recommend checking it out.

The set begins with Tadd Damerons "On A Misty Night". A spacious, medium tempo swing feel is laid down with lots of clean, expressive playing. There is clearly some telepathic communication between Alan and Harvie S. as they weave their way through the tune. Drummer Lucas Ebeling, who is new to the trio, adds the extra touch needed as he uses his intuitive sense to deliver a fine performance. The standard "Speak Low" is up next. The trio swings hard on this tune with some exceptional solos by everyone. "Stairway To The Stars" brings us the trios masterful approach to the art of playing a ballad with heart and soul, again with lot of sensitivity to each other's playing. Harvie S. delivers an outstanding solo with lots of support from his bandmates. "Prelude To Peace" is a soft and hopeful original that gently carries us to a calm and peaceful place. The trio does great versions of "My Little Suede Shoes", "I Love You" and the set ends with smokin' rendition of Charlie Parker's "Yardbird Suite".

Alan Broadbent presented a fine performance.

Frank Kohl

MEET THE ARTIST: JUSTIN CHART

Hi Eveyone!
My name is Justin Chart, born In Los Angeles
My Mom - an Opera Singer and Pianist. My Father - a lover of Jazz
My earliest memories are my mom teaching me to sing when I was just a baby. I have recorded tapes.
A turning point early on was switching from piano to clarinet and saxophone at 11 years old. I was chosen to record the alto saxophone solo on Bizet's L'Arlesienne Suite for The Los Angeles Honors Orchestra when I was 12 years old.
My heroes would be Sonny Stitt and Charlie Parker and Bill Evans, Pepper Adams and Billy Strayhorn.
My musical education started out being classically trained on piano and clarinet. Then I learned how to write songs using strong melodies using beautiful chord changes. As I got older my training turned to Jazz.
My current project is my new album KEEP THE BLUE set for a July 29th release.
I am signed to UMG and make albums as well as tour and do local gigs.
I have recorded a couple of great sessions featuring Baritone Saxophone, Trombone, Bass & Drums
A National and European tour are in the works.
I look forward to going into the studio to mix and master it for a future album.
I national and European tour are in the works.

These are the 5 submissions I have received to get a **Grammy nomination.**

The Midnight People
Best Jazz Instrumental Album
The Midnight People
\ Best Jazz Instrumental Solo
Justin Chart - A Blaze Of Well Being
Justin Chart - One Pure Star
Keep The Blue
Best Instrumental Jazz Album
Keep The Blue
Best Instrumental Jazz Solo
Justin Chart - Blast From The Fast

The 26th Annual Vision Festival: "A Light in Darkness"

Anthology Film Archives, June 19-20, NYC/Roulette, June 21-25, Brooklyn/The Clemente, June 26, NYC
Review and photos by Ken Weiss

Since 1996, the Vision Festival has steadfastly remained true to its mission to explore improvised art – the bulk of which is Free Jazz, but also dance, poetry, film and visual art – as a way to bring insight and inspiration, hope, sharing and a general kindness that embraces all people and cultures. The 2022 event was spread across 8 days and featured over 125 artists.

Past festivals have honored the careers of deserving musicians by way of LifeTime Achievement Celebrations but this year, for the first time, two iconic artists were feted – Wadada Leo Smith and Oliver Lake.

Wadada Leo Smith's evening opened the first night of the festival's music on June 21 at Roulette. Smith carefully curated the 6 sets and featured Pheeroan akLaff, his drummer of choice, and his string quartet – the RedKoral Quartet. Upon first taking the stage, the ebullient trumpeter encountered some low audio on his mic that led to a cry from the audience – "We can't hear you." He answered – "If you can't hear me, feel me." Smith and akLaff opened with a "healing" piece as a memorial reflection on Albert Ayler and closed with a "prayer" piece dedicated to Keith Jarrett. He cryptically announced that, "We're gonna do a prayer for you. It's not gonna be very long, maybe it's gonna be all night." Prior to that, he brought poet Thulani Davis out to recite her Billie Holiday sonnet along with the RedKoral Quartet.

Oliver Lake's tribute closed the festival on June 26 outdoors at The Clemente. Lake is no longer playing his saxophone due to chronic health issues but he remains spitting truth vibrantly with his spoken word pieces. JD Parran, who shares a St. Louis background and membership in the Black Artists Group with Lake, opened the day's festivities with a sextet [Bill Lowe, b tbn; Gwen Laster, vln; Kelvyn Bell, g; Hilliard Greene, b; and Oliver Lake's son, Gene Lake, d] performing the music of Oliver Lake. The set was further enriched by talented dancers Patricia Nicholson [a key organizer of the festival along with her brother Todd Nicholson and husband William Parker], Miriam Parker, Jason Jordan and Davalois Fearon all wore bright headdresses designed by Amir Bey and weathered the blazing heat. The next two sets included Oliver Lake on stage. He has a new recording out featuring his vocal works supported by Kevin Diehl's Philadelphia-based Sonic Liberation Front [Elliott Levin, ts; Veronica Jurkiewicz, vln; Jameka Gordon, flt; Matt Engle, b] and vocalists [Chaela Harris, Ravi Seenerine, Shanon Chua] called JUSTICE, a suite of compositions Lake composed and arrange that included him delivering his poetry. The Vision Festival concluded powerfully with two groups that featured

Lake for many years – Trio 3 and the World Saxophone Quartet. Lake joined Reggie Workman and Andrew Cyrille as Trio 3 to do his spoken word. It was heartwarming to watch the three veteran artists reconnect. A new formation of the WSQ completed the tribute- David Murray, Greg Osby, Bruce Williams and James Carter. David Murray, the last of the original WSQ, recalled that, "Oliver was one of the first people I met in New York. James Carter noted that he had assumed the role of all the original WSQ members except for baritonist Hamiet Bluiett, who's place he filled this day.

The other nights of the festival were all well-constructed, strikingly creative, and brimming with sonic immediacy. June 22, the second night of music began with the Matthew Shipp Quartet [Jason Kao Hwang, vln; Michael Bisio, b; Jay Rosen, d; and projected video of Katy Martin creating paintings with her body]. Shipp formed this new quartet with Rosen in mind – "I knew what Jay could do. I had a map in my head." Right he was as Rosen propelled the band while Shipp added knotty passages and Bisio and Hwang bowed/plucked with abandon during times of crescendo. At other times, Hwang's playing reached beautiful pinnacles, in harmony with Shipp. Whit Dickey followed with Rob Brown (as, flt) and Brandon Lopez (b). Dickey described the trio's aim to be a gradual staircase in space. Playing with his ever-present nose to the grindstone approach to drumming, Dickey led the way for explosive performers Brown and Lopez to explore. Brown, commented on the use of his flute – "Flute, it's a new old thing." A duet between reedist Mike McGinnis and dancer Davalois Fearon was inspired by Africanist forms such as Reggae and Dancehall and stood out due to the compassionate connection shared between the married couple. Next came William Parker's trio which he has renamed the Heart Trio [Cooper-Moore, homemade instruments; Hamid Drake, d, frame d]. Parker left his bass offstage to focus on his array of unusual instruments – gralla- a double reed instrument, guembri, donso ngoni, bamboo flute and hunting horn. Cooper-Moore, always a scene-stealer, had a number of his handcrafted delights with him – horizontal hoe-handle harp, mouth harp, banjo and the ever popular diddly-bow. Parker's intent with the trio is to, "Explore the landscape of Blues, Ritual and Meditation, looking at music as a form of prayer." The music was rich in melody and groove and at times, left our solar system. The night's finale found Ned Rothenberg (rds), Sylvie Courvoisier (p) and Hamid Drake (d) churning out cleansing, almost prayer-like music. Rothenberg enjoyed it as much as anyone, at times taking a break from playing to lean back in his chair to listen and smile.

Some of the subsequent nights strongest sets included a Jaimie Branch trio [Branch sadly passed 2 months later], James Brandon Lewis' Red Lily, which offered the always serious and black-clad Lewis blowing hard next to cornetist Kirk Knuffke with his bright red leprechaun hat and shoes, the Nicole Mitchell Ensemble with drummer Terri Lyne Carrington, Isaiah Collier, who was the jaw-dropping, festival revelation for me with his cathartic howls and new

music based on barcodes. There was also SPARKS [Eri Yamamoto, p; Chad Fowler, stritch, flt; William Parker, b; Steve Hirsh, d], Sun Ra Arkestra ex-pats Ahmed Abdullah and Francisco Mora Catlett leading a 9-piece band including Sam Newson, Bob Stewart, D.D. Jackson and Roman Diaz, the Angelica Sanchez Trio, Fay Victor, Jason Kao Hwang's Orchestra breathtakingly presented 25 strings under the guidance of Hwang, who learned conduction under the late Butch Morris, Knife & Rose [Patricia Nicholson, text, movement; Ellen Christi, vcl; Jean Carla Rodea, vcl; Francisco Mela, d, vcl], Watershed [Steve Swell, tbn; Karen Borca, bsn; Rob Brown, as; Melanie Dyer, vla; Bob Stewart, tba, Dave Burrell, p; TA Thompson, d] and Joshua Abrams' Natural Information Society which featured long-form, ecstatic minimalism that tunneled into a hypnotic space.

Pheeroan akLaff - Wadada Leo Smith
Photo Credit: Ken Weiss

Vision Festival #26

World Saxophone Quartet David Murray Bruce Williams Greg Osby James Carter
Photo Credit: Ken Weiss

Jaimie Branch
Photo Credit: Ken Weiss

William Parker on hunting horn
Photo Credit: Ken Weiss

Vision Festival #26

Aliya Ultan (cello) Yoshiko Chuma (dance) Emily Mare Pope (dance) Steve Swell (trombone) Miriam Parker (dance) Jason Kao Hwang (violin)
Photo Credit: Ken Weiss

Trio 3 Andrew Cyrille Reggie Workman Oliver Lake
Photo Credit: Ken Weiss

Vision Festival #26

Oliver Lake directing Sonic Liberation Voices and Front
Photo Credit: Ken Weiss

Vision Festival #26

Melanie Dyer Karen Borca
Photo Credit: Ken Weiss

Jason Kao Hwang's Orchestra Myths of Origin
Photo Credit: Ken Weiss

Vision Festival #26

Isaiah Collier
Photo Credit: Ken Weiss

Vision Festival #26

Kirk Knuffke James Brandon Lewis William Parker Chad Taylor
Photo Credit: Ken Weiss

A Memory from Harold Danko

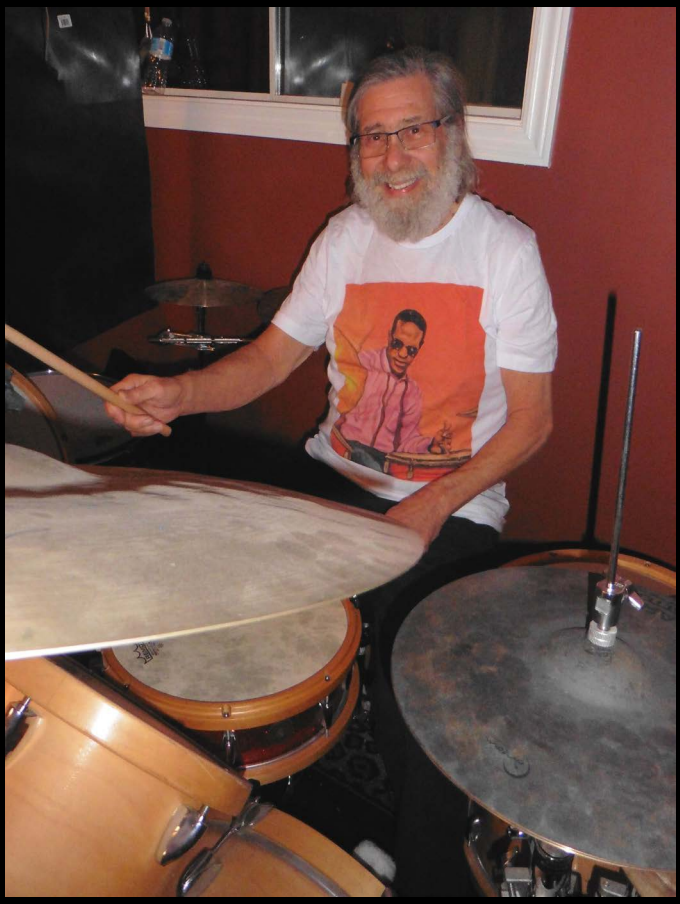
Taken by Ken Weiss

I've been fascinated by Brazilian music since I first heard Stan Getz' "Desafinado" and "The Girl from Ipanema" in high school. We must remember that these were hit tunes of the day and I was thrilled that girls in my school could actually say "stan gets." Then Sergio Mendez and Brazil 66 came on the scene and I started trying to play some of those tunes on gigs. In the mid-'70s, Milton Nascimento was a revelation to me on Wayne Shorter's Native Dancer record, and when I first traveled to Brazil with Liza Minnelli in 1979, I met two wonderful songwriters, Ivan Lins and Edu Lobo, whose music I knew from the Brazil 66 records. I acquired many LPs on that trip that I still treasure. Meeting the great Brazilian drummer Edison Machado at the Village Vanguard on one of the many Thad [Jones] and Mel [Lewis] Monday nights I played was one of the amazing perks of that gig. The brilliant trumpet player Claudio Roditi had introduced me to Edison's playing on a smoking quartet record and I became an immediate fan. (Probably Obras https://www.youtube.com/watch?v=AHSh5r4w5MI or Obras 2) I gave Edison a big hug and we started playing together soon after in trio with several top bassists of the day including Chip Jackson, Andy McKee, and Michael Moore. One of our gigs in NYC was at a very chic Brazilian club somewhere in the East 60s. I believe it was Michael that night playing some great half notes and Edison doing his magic for a beautiful and appreciative dancing audience. On a break I walked toward Edison, who was speaking with a group of people, and a gorgeous woman started speaking to me in Portuguese. After a few sentences, Edison interrupted and said something like "Astrud, Harold is an American." Because of my shock I can't remember the next few minutes, but only my inflated egotistical thoughts that Astrud Gilberto heard me play and thought I was Brazilian! How cool is that?

Harold Danko
Photo Credit: Ken Weiss

Drums and Me - Bernie Koenig

I started taking drum lessons in 1957. All my friends were taking instruments and I realized I related to music rhythmically, so I chose drums.
Around 1953 or so when I was about 10 I discovered the radio station from Harlem at the very end of the AM dial. They played rhythm and blues and gospel. Even then it was clear to me that while subjects were different the music was the same.
I loved rhythm and blues and doo wop. It was the solid beat and the harmonies. Growing up in Jewish home I was familiar with minor key melodies but for the first time I was hearing minor harmonies, and they really spoke to me.
My father had a butcher shop in Harlem at 135th St. I was able to walk to the Apollo theatre where I saw various rhythm and blues shows. And across the street in a department store there was a record shop which carried all those things.
I also heard about jazz but didn't know anything about it so I bought records featuring drummers. But the record that really blew me away was Charles Mingus' Modern jazz Symposium of Mmusic and Poetry. I was into the Beat stuff so the idea of poetry and music appealed to me. The main track, Scenes in the City was about a guy who lived for the music. But the other side was what blew me a way. There was a ballad which had an incredible emotional intensity I never heard before. And there was an up-tempo tune which to my ears, while the beat was steady, it had the sense of movement, which I called a pulse. This approach to rhythm is still a major influence on me, as I tend tom play on top of the beat.
In October of 1960, when I was still 17, my mother took me to see Mingus at the Showplace. The first set was great. In the second set the trio started playing without Mingus. A couple of minutes into the tune he picked up his bass and started playing. It sounded like the other players playing went up three notches. I turned to my mom and said that I want to be part of that. I am going to apply to music school.
That year I took three lessons a week with Stan Krell. One was snare drum and drum set, one was mallets, and the third was tympani.
To get in to Manhattan School of Music the audition consisted of having a prepared piece on each and then you are given something to sight read on each. Since I was applying to study with Morris Goldenberg, I auditioned for him. He then asked about my goals and aspirations. And I made it.
To backtrack a bit, I believe it was the winter of 1959-1960 that I bought a record by Max Roach, Deeds Not Words. I had been trying to formulate an idea that drums should be more than just timekeeping but should be incorporated as an integral part of the music. But I really no clear idea as to what I was trying to conceptualize. That record did it. I call it my three dent in the ceiling experience as I jumped for joy that I put three dents in the ceiling.



Max was constantly playing. I tried to describe it as his left hand was tied to the left hand of the horn players. And there was an unaccompanied drum solo. I was able to distinguish the melodic aspects of the piece even though I was not knowledgeable enough to get all the subtleties of the piece.

Then the Rich versus Roach Record came out. I remember a bunch of listening to it at Stan Krell's studio. Everyone though Buddy won. I said that Max won. People looked at me as if I was from Mars. One of my fellow students said that Buddy does all this great technical stuff and Max just plays something modern. And I said that is why Max wins. Buddy's solos are all about technique while Max is thinking musically.

My favorite comment about Buddy Rich comes from Ekkehard Jost in his book Free Jazz where he compares the free drumming of Ed Blackwell to that of Buddy Rich: "In this respect Blackwell's free-jazz drum solos are a good deal less 'free' than the long-winded solo excursions of Buddy Rich."

This experience got me thinking about how drums are taught and why people seem to be drawn to exercises in technique instead of musicality. This became especially important to me when I started teaching.

When one studies a melodic or harmonic instrument one first learns scales and chords and various exercises. But then one learns how to make melodies out of those scales and chords. So when a saxophonist or guitarist solos, they do not play scales and chords or exercises but create melody lines out of those scales and chords and exercises. If all they did was to play scales and chords and exercises in a solo they would probably get booed.

Yet that is exactly what drummers do. We are taught rudiments. These are basic exercises of rhythmic and sticking patterns. These exercises date from the late sixteenth and early seventeenth centuries and were developed for two main reasons. One was so that the drummers in marching bands could articulate the phrases played by the horns, and second when all the drummers would play together they would all raise their same hands together.

There is nothing wrong with the rudiments. Many are great exercises. But the problem is that drummers are rarely ever taught to use them melodically. But rather they are taught tom play them and play them in solos and breaks, which is why drum solos are often boring. They are just exercises in technique and do not represent musicality.

And for me that is what set Max Roach apart. In an interview in Cadence back in April 1999 Carl Allen relates when he first met Max, he asked Max what he practices. Max said single and double strokes, since everything he plays is based on single or double strokes. I found a more formal approach to this was of practicing from Andrew Cyrille, who developed what he calls the circle of time. First you play one stroke per beat, then two then three, and four and five and six and seven and eight. Then come down from eight to one. Then do the same exercise with double strokes.

This exercise allows you to be ready to play any figure in any time signature, or in no time signature.

To return to my historical narrative, I started listening to all types of music, all forms of jazz and all forms of classical music, as well and rhythm and blues. I found I love music from the Baroque era and I love the experimental music of the mid twentieth century, such as Berio, Stockhausen and especially John Cage. In jazz at that time in addition to Mingus and Max, I love Monk and Coltrane. I loved the hard bop bands of Art Blakey. And I started to absorb different influences. I love the idea of Elvin Jones' polyrhythms and taught myself how to play three against four at the same time. I though Frankie Dunlop was the ideal drummer for Monk as he really got into Monk's rhythm. Most people see Monk's influence in harmony, but his rhythm is also important. And then there is that rhythm great team of Dannie Richmond and Mingus.

Today I list my main influences on my drumming as Max Roach, who gave me a sense of how to approach the drum set, how to think melodically about the drums, and how to develop your way of playing as the music changes. Next would come Elvin for his polyrhythms. When I started to play free jazz, and I started listening, I found I absorbed much of Andrew Cyrille's playing. When it comes to my approach to rhythm, Mingus is still there. And when it comes to tuning my drums Monk is an influence. I love his chords. I decided I wanted to be able to play like Monk on the drums. So I decided that when I hit two toms together I want to get a harmonic sound. And the main reason I have two bass drums of different sizes is so when I hit two toms, I can answer with a harmonic from the two bass drums. Also I have wood hoops on all my drums to get a warmer, deeper sound.

And I have a ride cymbal corresponding to each of my toms. Which makes for a very musical kit.

When I started teaching a history of jazz course I looked into the history of drumming. I did a video back around 1994 called Drums: Melody, Harmony, and Rhythm Through Time. It got a great review in Cadence and in a now defunct magazine called Jazz Improv. Then in 2004 I did an updated version on DVD which included clips of the drummers I talked about: Baby Dodds, Dave Tough, Jo Jones, Kenny Clarke, Max Roach, Elvin Jones and Andrew Cyrille. It also got some good reviews, the best one from Drum!

I picked those drummers since they typified the styles of each era.

And then I started to make lists of my favorite drummers. Such lists constantly change as I heard new drummers. From an historical standpoint, I must start with Baby Dodds. He wasn't the first person to play on a drum kit but he took the syncopated rhythms he heard around him and brought those to the drum set. And his solo drum pieces are marvelous and stand up today. There are many other drummers of that period but he stands out for me.

In Chicago in the twenties, we got a mix of people hearing blues and jazz. Dave tough took the New Orleans rhythm and smoothed it out into what we know as the jazz rhythm or what some people call the single shuffle. Dave was followed by Gene Krupa, who though he was a great showman, his solos always reflected the tune. He once said that he played in a dance band, and people should be able

to dance to his solos. And we must mention Walter Johnson of the Fletcher Henderson band who claims he invented the hi hats, but he was the first drummer to record playing on the hi hats.

The swing era had some great players. Papa Jo perhaps more than anyone defines swing era drumming. There was Chick Webb who integrated the sounds of the kit. And Big Sid Cattlett, who continued in the tradition of Jo Jones and also made the transition to bop, having recorded with Bird.

Bop brings Kenny Clarke and then Max. Other drummers that I really liked back in the 60s included Shelley Manne and Roy Haynes. I still love Art Blakey. Another drummer I love from that period was Art Taylor. Great time and I loved the sound he got from his toms. And I must mention Grady Tate, a truly musical player.

There are so many drummers I like. A partial list includes, Ed Blackwell, Famadou Don Moye, Steve McCall, Pheeroan Ak Laf, Milford Graves, Han Bennink, Kahil El'Zabar, Paul Motian and Louis Moholo.

Since I grew up with Rhythm and Blues and doo wop I should mention some of those drummers. Earl Palmer was on so many of the doo wop recordings I had that I must list him. On so many of the Rhythm and blues records from Chicago Willie "Bug Eyes" Smith and Fred Below stand out. And as rock developed, and as I taught my history of jazz and blues through the sixties, there were the drummers of Motown including Uriel Jones and Benny Benjamin, and Stax drummer Al Jackson. Then came the British invasion. For me the defining bands of that invasion were, of course, the Beatles. I have always believed that the Beatles would never had made it without Ringo. Pete Best was a very loose player and the band needed someone with strict time, which Ringo provided. Then came the Stones with another rock solid player in Charlie Watts. Watts loved jazz and kept a great band going. There is a great 2 CD set Live at Ronnie Scott's with his ten piece group. Then there was The Who, with Keith Moon. He had a weird reputation but if you watch the Who in Concert you will see that Moon has his eyes peeled on Townsend's guitar, which he interacts with. Then came Cream with Ginger Baker, Led Zeppelin with John Bonham and Jimi Hendrix with Mitch Mitchell. I must admit that Baker is my favorite of this group with Mitchell a close second.

Beginning in the seventies when technology took over and drums were being muffled, I stopped listening to most forms of pop music.

In the classical realm I must mention two percussionists. First is Dame Evelyn Glennie, who I have had the pleasure of seeing live twice with the Toronto Symphony, and Ruth Underwood, classically trained but played for a long time with Frank Zappa executing incredibly difficult percussion parts.

My overall point is that drums must be considered a musical instrument and must be taught musically and not just technically.

Interview: Jutta Hipp (1925-2003)

By Bill Donaldson

Jutta Hipp approved the draft of this interview for accuracy before it was published previously in Marge Hofacre's Jazz News. Her suggested changes and corrections were incorporated into the published interview.

She seemed to be pleased with the respectful attention she received from the interview. As a result, Jutta regularly contributed to Jazz News cartoons and caricatures of jazz musicians.

In 2000, I visited Jutta in her apartment in Sunnyside, Queens. She served ginger ale.

We corresponded by mail regularly and exchanged Christmas presents. Hers were home-made ornaments.

She sent me selections of her artwork. She liked to share photographs that she shot anonymously when she visited Jamaica Market, where jazz musicians regularly performed.

She is missed.

Cadence: I understand that you spend a lot of your time painting.

Jutta Hipp: Yes. I draw and I paint scenery, people, whatever. I belong to different clubs and I have exhibits with them: The Salmagundi Club and the National Art League.

Cadence: Do you sell your paintings?

Hipp: Once in a while. I couldn't make a living at it. [Laughs]

Cadence: Do you present showings of your paintings too?

Hipp: All year around, they're shown somewhere. A couple of watercolors are shown in the museum of the city of New York.

Cadence: What do the paintings show?

Hipp: They have scenery in New York, you know. Some show Central Park, I think, and one's from the Village.

Cadence: Do you paint outside or in your apartment?

Hipp: I have to work at home. I've tried to do it outside, but people bother me. [Laughs] They make dumb remarks. I have to have peace of mind.

Cadence: You like to go to the seashore and paint.

Hipp: Yes. As much as I love nature, I'm nuts about the SST Concorde plane. [Laughs] I know when she leaves. I am there, and I get those butterflies in my stomach. I took so many pictures of that plane! Sometimes it flies right over my head. I go to the beach across from the airport, and the people will go around with their dogs. They come over to me already because they know I bring them some food. They're all over the place, looking in my bag. And the Canada geese are there. There are zillions of hungry, screeching seagulls gobbling up the food I bring along. I bring the squirrels nuts; I enjoy that. Boats come by, and there's always something to see. The only unfriendly people are the joggers, and they have these things in their ears. I call them

"hearing aids." [Laughs] They act like they're always in a bad mood and that they're working hard. Concerning the fast-food, fast-everything times we live in, I keep remembering an old German fairy tale: The Fisher and His Wife. "The fisher stands at the ocean, and a big, big fish comes up at the shore to ask him why he looks so sad. The fisher says, 'Meine Fraü die Ilsebill will nicht so wieichgern will,' which means, 'My wife Ilsebill doesn't want it as much as I want it.' She wants to be the mayor. The fisher goes home, and his wife is the mayor in a big house. Then the same thing happens again. This time she wants to be a princess and then a queen and so on. Each time, her wish is fulfilled, but the fisher is unhappy. Her last wish is that she wants to be God. The fisher goes home again and finds that they are back in the poor cabin where they lived before." This story reminds me of the times now because people are interfering too much with nature.

Cadence: And you still listen to jazz.

Hipp: Yes, I have records. Oh, my brother is a fanatic about it. He comes to see me once every year, and he sits all day here with his recorder and copies from WBGO because he needs it for his car. In Germany, there is not so much jazz on the radio. So he just sits there. It's what he likes.

Cadence: What's his name?

Hipp: Hajo. He lives in Hannover.

C***adence: And you go to Jamaica Market to hear jazz.***

Hipp: Yes. The market is inside now. They fixed it; it used to be outdoors. The last musician I saw there was Ray Bryant. He was the guest of honor. And Big Nick Nicholas—he just died recently—he was there. And I saw Charles McPherson; I like him. They always have two honored guests they give a plaque to or something. I take pictures of the musicians, and I sent them their photos. Stan Hope plays piano as a steady there. Harold Ousley plays saxophone, and he is the leader of the group. Earl Grice is the drummer.

Cadence: Do you go to the clubs too?

Hipp: No, I don't go out at night anymore. I go to the market, and in libraries they have jazz concerts too, you know. And there are so many good musicians that are not very well known. They are not the ones that run around and hang out with all of the so-called "important people." These people just love the music and play at the library. I hear Teri Thornton in Harlem outdoors during the day. I mean, she's been so good, and her accompanists are good too. I didn't know about her, but Hot House magazine said that she's back again after her cancer treatments. Her old recordings should be reissued. I mean, she's really great. I heard Jessica Reese there too. Nobody had heard of her. There are so many good singers around that no one has heard of. It's really horrible. They're often much better than the well-known ones. That's the problem: The record companies only get the musicians who run around all the time.

Sendesaal, Breman (photo, Josef Woodard)

Interview: Jutta Hipp

Interview: Jutta Hipp

Cadence: Have you heard Wynton Marsalis?
Hipp: Yes, he's one of the well-known ones. He's good, you know. He does everything. I mean, he wouldn't play at the library; it wouldn't be enough money for him. I don't go to those places [where the well-known musicians play]. I go to those little unknown places, where the musicians love to perform. There's nothing arranged there, you know. They just play and enjoy it. All these other places have arranged music, and [the musicians] always play it the same way. [The public] doesn't like it unless they do it the same way.
Cadence: Do you play piano anymore?
Hipp: No no. I stopped playing a long time ago.
Cadence: You don't even have a piano at home?
Hipp: Oh, no. I went to the Art Students League just to warm up again after all these years.
Cadence: Did it come back to you?
Hipp: It's like swimming or riding a bicycle. You don't forget.
Cadence: Is it correct that you were born in Leipzig on February 4, 1925?
Hipp: Yes, that's right. [Laughs] There's so much wrong information out there. I heard that Louis Armstrong wasn't born on the Fourth Of July. He just said that because it's a national holiday. Somebody else said he was born on August 4. I don't know.
Cadence: You started playing classical music on piano at the age of nine.
Hipp: Yes. A female church organist taught me. She came on a motorcycle to my house. My father played piano; my mother sang terribly. And we had the evenings at home. After four years, then I couldn't take it anymore, and I just listened to all of the forbidden radio station. I heard Count Basie and Fats Waller and Jimmie Lunceford.
Cadence: What do you mean by "forbidden?"
Hipp: In the Nazi times, we weren't allowed to listen to them. So I played the station in the dark house. It was dark because of the bombs too. I just sat in a dark room and listened to it, and I wrote down some of the tunes with a little light there. I had listened to music in a jazz club in my hometown. The owner had all kinds of records, and I don't know where he got them. He was a drummer. He had Count Basie and Duke Ellington. And there were a lot of Belgian and Dutch band records that were not too bad.
Cadence: Did you play jazz on the piano as you listened to the records?
Hipp: Yes, we had our little club with a piano, guitar, bass, and a girl singer.
Cadence: Did you brother play an instrument too?
Hipp: No, he just loves jazz.
Cadence: Did you still live with your parents at that time?
Hipp: Yes. It was funny. When the Americans came, we thought they were all jazz fans. And my brother and I took that phonograph we had out on the balcony, and we played all of the jazz records. [Laughs] Then the Russians came after four years, and I split. I left.

Cadence: How did you do that?
Hipp: I saw something similar in a movie one time. I forget which movie it was; William Holden was in it [The Counterfeit Traitor, directed by George Seaton, Paramount Pictures: 1961]. There was a group of us. We found out by word of mouth where there was a crossing. We had some money with us, and some liquor, and we had to give it to the guide. Some woman was too loud, and the guide told her to stay back. We tried to cross at one place, but guards were there. So we went to another place. At a certain time, we walked down the hill and across the dirt road in the country. And then we were in West Germany. The guide said that when we saw the barracks, we would be in West Germany. When we went into the barracks, we saw others who had crossed too. Oh, it was scary! There was a little boy who had a big full knapsack, and he crossed every day. He knew all the tricks. He knew when the guards came. He came through with us. He was smuggling, I guess.
Cadence: Who else crossed the border with you?
Hipp: There was one professor from the academy where I studied painting. His son played clarinet. And the drummer who owned all the records was with us.
Cadence: Did you experience a lot of bombings during the war?
Hipp: Oh, yeah. I wouldn't want to have to go through that again, even though I'm glad the Americans came. Otherwise, my God…. That was my happiest day. The Nazis were horrible. Then the Russians came, and it wasn't much different. General Zhukov was in the same building where the Americans first had their offices. Everything was red. Red! They had red tablecloths, red carpets. And Zhukov spoke perfect German with no accent.
Cadence: Did you feel free to play jazz when you went to West Germany?
Hipp: Yes, with the people from our club who crossed. But some of the others went back to East Germany after a while because they had no jobs. I don't want to remember those times. It was too hard.
Cadence: Did your parents stay in East Germany?
Hipp: They moved much later after things got better. First my brother came by himself, and he stayed with me.
Cadence: Where did you go after you crossed?
Hipp: Where was it? Oh, I went to the Tegernsee in the Alps. There was a jazz friend, and his father was a big furrier. He was supposed to bring all our things over for us. All I took with me out of East Germany were records, books, photos, and paintings. All I had when I arrived was what I had on. And the first dress that I could wear was made from an Army blanket.
Cadence: You didn't take a change of clothes?
Hipp: No, because we thought that this guy would bring it over, and it never came.
Cadence: Did you start playing to earn some money?
Hipp: Well, I started working for the American clubs in the Alps.

Cadence: You moved to Munich eventually.

Hipp: Munich and then Frankfurt, yes. The funny thing was that they always wrote about this Tristano music. I don't like it at all. If you work with other people and somebody else is the leader, you have to adjust, right? I love the hard-swinging organ trios with guitar and drums. I like Jimmy Smith, Jack McDuff and Jimmy McGriff. There are so many good organists. And I love still Lester Young and Count Basie.

Cadence: Did you play in the German clubs?

Hipp: In general, it was horrible. We had to play from, say, seven to five in the morning with one break. Sometimes we played seven days a week, and sometimes we played in the afternoon too. That was murder. We just worked, slept, ate, worked, slept, ate. That's all we did.

Cadence: Did they pay well?

Hipp: No, I never made much money. I'm not a businessperson.

Cadence: But you recorded in Germany.

Hipp: I guess so. I don't remember. I made a record in Sweden with Lars Gullin, and I don't even have it.

Cadence: I heard that you were a well-known German jazz pianist at that time.

Hipp: Because I was female, I guess. There were other good ones too. But the real good musicians were in America. I'm an amateur.

Cadence: You worked with Joki Freund and Emil Mangelsdorff in Germany.

Hipp: Emil was good. We worked together in Frankfurt and went to the Jazz Keller every night. I think Emil was the best in Germany. We were all friends. I don't think they liked the music I liked—the organ trios. I don't like free jazz; it bores me. An organist named Bobby Forrester has done some recordings, and he's a perfect accompanist. I just sent some of his recordings to Germany. He's another one who's not well known, but he's so good.

Cadence: Was that your group that toured in Germany?

Hipp: Yes, in my name only. But I couldn't do any business without the drummer, Karl Sanner. He did all the business because when I went to those countries, I couldn't handle the business end of performing. I gave the jobs away. The guy who handled all the musicians' bands—I don't know where they got him. He was a German guy; he was awful. They just sent us to the different clubs, here and there, on trucks. We came back on trucks too.

Cadence: You worked with Hans Koller in Germany.

Hipp: Yes. He's very sick now. He had a bypass operation and all kinds of things. He did a record in the United States once with Roland Hanna. A G.I. recorded us back then, and he sent the recordings to America. The G.I. that came over [to the United States] with our records—I even forgot his name—he's really the one I have to thank. I wish I could remember his name. Everybody used to go to the Jazz Keller every night for jam sessions. We worked in clubs, and we saw the Americans in the Jazz Keller. Lionel

Hampton came to the Jazz Keller in Frankfurt and played piano. On stage, he was always jumping around and putting on a big show. I love him too. But I was a very heavy drinker at that time. I was sitting at the bar, and he was sitting next to me. All of a sudden, he said to me, "You know, inside you're a very good person" or something like that. I never forgot that. Always the priests would try to tell me what to do. They didn't do a thing, you know. But Lionel Hampton could look through everything and see how nice I was. That did more than anything else for me. There's an old saying in Germany: "Vater werden ist night schwer, Vater sein dagegen sehr." In English, with no rhyme, it means: "To become a father is very easy, but to be a father is tough." Usually, the more one tries to tell kids what to do, the less they do it. "Don't drink." "Don't smoke." "Don't do this." "Don't do that." For each person, learning through mistakes is about the only way. Or else, you can tell someone when he or she does something good. What Lionel Hampton said to me didn't change me overnight. My life was too hectic and uncertain and insecure. But I never forgot what he said, and I was hoping to be the person he said I was someday. I had to make my own mistakes.

Cadence: Did you stay in Frankfurt most of the time you performed?

Hipp: About four years. We went to different clubs. Joki, Emil, and I also toured Sweden and Yugoslavia. That country was so poor! We couldn't get the money because it wasn't worth anything. But the people were so nice. I don't understand why they have a war there now. I was in all the parts where they're fighting each other now. And they ate well. Oh, what food! And then the country split, and now they have nothing.

Cadence: Attila Zoller joined you around that time.

Hipp: I can't remember the year. I remember that Attila was born on the thirteenth of June, 1927. I know my brother's birthday and some friends', but with numbers I am very bad. Did you know that Attila used to go snorkeling? One time when he went to St. Thomas, he was broke and starving, and he found a couple of hundred dollars down in the seas. [Laughs] He used to do handstands, and he drove like crazy too—real fast. And when he would get mad, he would start cussing and cussing and taking his hands off the steering wheel. He was driving so fast one time in the U.S. that the police stopped him even though he was sober. So he got out of the car, stood on his hands and said, "See, I can do handstands! Now you do them!" Another funny thing happened with Attila on the road. He loved to snorkel. When he was on tour, the band stopped for a break. They wanted to leave, but no Attila! All of a sudden, he appeared out of the river in his snorkel and fins. He was all wet. He got onto the bus like that and said, "OK. Let's go." I was in the hospital after his operation, and his whole body was cut in the front. It started as colon cancer, and then it went to his liver and prostate and all over his whole body. In the end, he was only skin and bones, and he was all bent over. He used to jog back and forth every day when he lived near Shea Stadium, and he was

sick already. He still jogged anyway. He was so health-conscious, and it didn't help him.

Cadence: You came to the United States in 1955.

Hipp: I got the green card when Leonard Feather brought me over to the United States. He met me in Germany. I lived in the same house that he did, but on the top floor. I had a little room, and I had to share a bathroom with a girl. The bathroom was in between us. She was from church, and she would always sing chorales. Those were miserable times. I don't want to remember them.Peggy Lee's sister, Jane, was the wife of Leonard Feather. In the beginning, I had a used dress of Peggy Lee's for club work. Lorraine, Leonard's daughter, was on a "swing" TV show once with Mel Tormé's son. They were very good. I don't know what happened to them, but they were great together.

Cadence: Did Leonard Feather help you get some jobs?

Hipp: I played half a year at the Hickory House. Alfred Lion and Francis Wolff, they were great. They were both beautiful people. The owner of the Hickory House was nice too. It wasn't a jazz club, really. Ellington used to come in every night to eat steak. I saw him a lot.

Cadence: You were in a trio with Ed Thigpen and Peter Ind.

Hipp: Yes. Peter Ind used to have a telescope. He'd go up on the roof of his house every night and look at the stars. And one time he got locked out. [Laughs] He told us that the next day, but he was able to come to the gig. Matthew Gee was like my brother. He took me everywhere, and he was such a good trombone player. He was with the Duke Ellington band at the Newport Festival. They wanted to have a big party, but I went home with the band in the bus.

Cadence: How did you meet Ed Thigpen?

Hipp: At first, I had a lousy group. They were worse than I was! Then somebody suggested Ed Thigpen and Peter Ind. I think Ed lives in Denmark now. He was good!

Cadence: Did you stay with Ed and Peter after the Hickory House gig?

Hipp: Oh, after half a year, the gig was over. That's when I really had fun here. Then I worked in those little clubs. I worked in Brooklyn in Bedford-Stuyvesant at the Continental. And everybody used to come there after work. You know, Coltrane came there before he was known.

Cadence: Did he sit in with you?

Hipp: Everybody came up there and played. It was really fun. And in Jamaica at the Copa City. Those were the clubs where I really enjoyed myself. Murray Jupiter was the owner. This was like the atmosphere of Jamaica Market where I go now. People just enjoyed playing. It was nice. They were good musicians. Irene Reid: She worked with us. I met Fats Waller's son, Maurice. And he played piano just like his father.

Cadence: Did you let him sit in?

Hipp: Oh sure! He was a lawyer, though. I think he died. Do you remember the play on Broadway, Ain't Misbehavin'? He was involved with that.

Cadence: And then you recorded with Zoot Sims on Blue Note.
Hipp: Yes, Zoot was great. He came late that day, and I was a nervous wreck. Alfred and Francis and I were standing on the street waiting for him. He was a top musician then. He played beautifully. He was a musician from the hard-earned school.
Cadence: How did you meet him?
Hipp: Oh, through jam sessions. We used to go to the loft of Larry Rivers, who also is a painter. I remember that Larry used to play tenor sax. Sometimes he played during the jam sessions, but he wasn't very good. No one said anything because we were playing in his place. He never stopped playing; he doodled along forever. Phil Woods came one time and left in disgust. But Zoot was always tops. He was always good, drunk or sober. He is music!
Cadence: So you played in New York until 1960, and then you stopped.
Hipp: Yes. All these clubs in Brooklyn and Jamaica and Bedford-Stuyvesant—they were the real thing. The rest were all nothing. But after 1960, there were no more clubs. I took the day job and still worked weekends. And then they died out. After that, I started painting again. I had given some drawings to a club on 52nd Street. Somebody found them lying around in the kitchen and got them back for me. Also, I had left some drawings at a club in the Village that closed. Nica de Koenigswarter and I were friends. Barry Harris had a little club downtown, where she went. He doesn't have it anymore. He was teaching there. I got a beautiful picture of James Baldwin there. I met Nica years ago in Brooklyn with Babs Gonzalez. She was driving like crazy, and he said, "Let's get out of the car." He was scared, and we took the subway home. She was like a race car driver that time. She used to hang around the clubs, and that's where I met her.
Cadence: Did she come to hear you play?
Hipp: I had quit already by then. I have a photograph, and that is from her.
Cadence: Did Babs Gonzalez introduce you to James Moody?
Hipp: James Moody I know. He used to hang around those clubs all the time. He ended up sleeping on my floor there one time.
Cadence: Did you meet Dizzy Gillespie?
Hipp: I toured with him in Germany. Dizzy and his wife were in the bus with me. Also, Milt Jackson was in the same bus one time. I bought them all Bavarian ties, and for Dizzy I got a Bavarian hat. They gave me a little heart-shaped cigarette lighter.
Cadence: Did you play some piano with Dizzy when he toured Europe?
Hipp: Not with him. He played with his band on the same tour that my band was on. I talked to a relative of his a little while ago—Ernest Gillespie [Dizzy Gillespie's cousin]. He paints also.
Cadence: Who was in your band at the time.
Hipp: I think they were the same musicians I had in the band before that: Emil and Joki.

***Cadence: Did you meet any other Americans when you were playing in Germany*?**

Hipp: I saw Billie Holiday. She was in bad shape at that time. It looked like she was mad at the world. She didn't talk to anybody. I met the guy who wrote the book, Lady Sings The Blues [William Duffy] once or twice when I first came to America. I met a lot of American soldiers at that time. In Munich, I worked at a club outside, and I learned how to play "After Hours" from a soldier there. I just listened to it until I got it down. I still love that tune by Avery Parrish.

Cadence: I understand that one of your ten-inch LP's is rare. Do you have a copy of it?

Hipp: I don't have much. And I don't care either. I also like classical music, but I like the Romantics: Ravel, Debussy—something where you can close your eyes and see some pictures. I don't care for Bach, Beethoven, or Haydn. They put me to sleep. They're good for practicing; that's my opinion. I wish we had a classical station that would play Romantic music, but they had to stop. And now I have to listen to half an hour of Mozart to hear one French piece.

Cadence: Do you play records too?

Hipp: Yes, I have some records. My brother always sends me tapes of some organ trios, Count Basie and Lester Young. Oh, I lived on 52nd Street one time at the Hotel Alvin for a couple of weeks, and Lester Young was there too. I saw him in his room. He had a tiny little room with a bed in the middle and no window. And on the sides of the bed were all kinds of bums sleeping. And when he came downstairs, he was all dressed up smiling and waiting. It was a musicians' hotel. It doesn't exist anymore. The Alvin Hotel was terrible. Then I lived in another hotel, and finally I got into an apartment. First I lived in Greenwich Village on Horatio Street. My tune "Horatio" is named after that street. A friend of mine was the super at that house, and that's how I got the apartment.We used to have jam sessions with Jay Cameron and Ira Sullivan in the basement there. It was full of big water bugs. Eek! We got a piano from a church. Jay also had an apartment there, and he played baritone sax. He was a very good musician. Jay went to Las Vegas later.

Cadence: Did you ever perform with Lester Young?

Hipp: No no. I love the way that he plays! He says so much with so little.

Cadence: Where was your day job?

Hipp: In a factory. It saved my life.

Cadence: Why?

Hipp: Because I couldn't survive any other way. There were no more gigs. Those clubs like the Continental and Copa City closed. The owner of Copa City had a chicken farm, and he would cook for us every night.There's an old German saying: "A mishap seldom comes alone." The police used to come looking for handouts. I don't know, he didn't do anything wrong. On the last night, he couldn't take it anymore. He took all the glasses he had behind the bar, and he smashed everything. He was a nice guy, though, you know. I met

everybody there, including Miles Davis.

Cadence: Did you ever get to play with Miles?

Hipp: No. He said, "Get out of my face." [Laughs] I wanted to talk to him, and he said, "Get the hell out of my face!" in a really gravely voice. He did.

Cadence: What about Charles Mingus?

Hipp: I only worked one night with him, but we got along great! We had long, deep conversations, and he wrote unique arrangements. Often, instead of notes or keys, we would imagine moonlight or walk down lonely streets. Charlie was kind of "painting pictures" with his music. That's how I knew Mingus—as a warm, nice, friendly man.

Cadence: How long did you work in the factory?

Hipp: Oh, it was for thirty years. I just stayed there because it was easy. It didn't take much out of me, you know. I still had enough time to paint. I did little funny things while. I was still working in the factory, such as when they presented awards.

Cadence: They made clothes there?

Hipp: Yes. I really didn't care what they made if the people were nice. I retired a few years ago.

Cadence: What was the name of the company?

Hipp: Wallach's. They went bankrupt.

Cadence: You didn't have a family.

Hipp: No.

Cadence: It's too bad that you don't play piano anymore.

Hipp: No, it's good that I don't because there are so many good piano players who are a thousand times better.

Cadence: But wouldn't you find piano playing to be relaxing?

Hipp: Well, so is painting and listening.

Cadence: You studied painting while you worked at Wallach's?

Hipp: I just warmed up again. I used to study in the evenings and the weekends at the Art Students League. In the Salmagundi Club, I took classes. But I didn't take instruction. I just wanted to warm up again. They were nice people, and I just belonged to the club. I belong to two more art clubs, but they are small.

Cadence: You studied painting at the Academy of Art in Leipzig.

Hipp: Yes. First on the street was the conservatory, and behind it was the academy. There was a street between them.

Cadence: So you have two primary artistic interests: music and art.

Hipp: Yes, music I just love. I took a master class in art in Leipzig. They put me right away in the master class. We had some very good teachers there. I studied illustration and stuff.

Cadence: Did the war interrupt your studies?

Hipp: Oh, it was the year that the war was finished, and the academy closed. It was when the Russians came. They wanted us to make big posters that said

"Hello" to the Red Army. I mean, now there is no more enmity between the countries, but at that time the Communists took over. It was terrible. I just hated it, although that's when I studied.

Cadence: But your school didn't close during the war?

Hipp: No. I remember that one time I came back, and the whole city of Leipzig was burning. I had to walk home, and we lived on the outskirts. We had a house there. I didn't even know if my parents and my brother were still alive. I had to walk for hours through all of those burning ruins to come home from the school. It was terrible. Still, I'm glad the Americans came. Thank God they came! I hope we don't have any more wars. I hope this idiot Hussein stops. You know, I don't believe in psychics, but I saw one on TV who said that Hussein had nothing. But we'll see what happens. I don't believe in the psychics, but I write down their predictions to see what happens. One of them said that after Clinton leaves, Gore will be President and then Clinton will be President again. And John Kennedy Jr. will get a divorce, she said. So we'll see what happens.I got a letter from the White House because Clinton was looking for a name for his dog. I sent something in with a drawing that I did on paper. It shows Santa Claus holding a cat, and she acts as if she doesn't like it. He said, "What would you like for Christmas?" and there's a mouse jumping away. I sent Clinton that, and I said, "Well, your cat's name is Socks and you love to play the tenor saxophone. So call the dog Sax." His staff didn't show it to him, but maybe somebody got a laugh out of it. So the people around Clinton finally sent me a letter. They sent that letter to everybody who sent in a dog's name. The letter said the same thing that Clinton said on TV—that his favorite uncle's name was Buddy. It shows a picture of him with the dog.

Cadence: Do you get any other calls for interviews?

Hipp: Sometimes. I don't really care for that. I've said everything I have to say already.

Cadence: What other interviews have you done?

Hipp: One time from Bremen there were two people here, a man and a woman. It was the only good interview of mine that ever happened. Everything came out the way it was supposed to be. It wasn't turned around with people putting their own ideas in it. Another interviewer wanted to kind of force me to say that my friends and I were freedom fighters and that we played jazz as a sound of revolution. That's baloney! We just loved the music and tried very hard to play like our idols. We were not politicians. I mean, if they want to ask me what I think, then let me say what I think and not put ideas in my mouth. If they think they know everything already, they should interview themselves. They don't let a person express his or her thoughts. They want people to repeat what is in their mixed-up heads.

Cadence: Is there anything else you would like to say?

Hipp: I'm getting old. I just want people to know that the real jazz happens in the little clubs.

February, 1998

For clarity, Jutta's letter about becoming an American citizen reads as follows: On 7. May 99 I finally became an American citizen. I know it is just routine for the judge and the people working there, Speeches, paperwork, etc., and I had no idea how deeply it affected me. At the moment when we were sworn in (350 people), I got butterflies in my stomach, and all those feelings came back to me like on the day, the Americans RESCUED us from those horrible times under the Nazis, it was my happiest day!!! I felt and feel like hugging everybody here with love, I felt like a prince charming had saved us from that sick dictator. I just can't explain it, if you would have lived through those years may be you could understand it. I can't say anything about what America is doing in Kosovo now, because if an insane egomaniac is at the helm, like Hitler, who will not negotiate or listen, there is nothing else to do but force, as much as I hate it, and even if some of us got killed, just imagine what would have happened if that madman Hitler would have survived or – worse – succeeded. I'm forever grateful to America and the soldiers who gave their life to rescue us. Jazz always sounded like the music of freedom to me, and us, and I think America should be more proud of its original music!!! We in Europe only copied what we admired, but it was BORN HERE!!! If all this sounds corny to you, I can't help it, but those were and are my true feelings, and that rush of long ago emotions really got to me. When I told this to American friends, they said, that people here don't understand or appreciate it like I do, because they have always lived here and don't really know how terrible it was. AMERICA, I LOVE YOU!!! I've never been homesick, even if things have changed over there now, but I always wanted to live here. I just have to tell how I felt and feel. Wednesday I go with Gundula Konitz to the Flushing cemetery, she wants to have pictures of and see the grave of Louis Armstrong (Lee loves him, surprise), and I called Ernie Gillespie, who gave me also the directions there for J. Hodges, Ch. Shavers and Dizzy, who is buried there under his mothers or mother-in-laws name, "Willis". We were at the Brooklyn Botanical Garden, and on the Celebrity Walk there is a stone for Max Roach. If the fotos turn out ok I'll send you some too. No operation on my bad eye, may be next month I hope. Love to you and your family, as ever.

New Issues

PASQUALE GRASSO
BE-BOP

SONY MASTERWORKS 19658721632

A NIGHT IN TUNISIA / BE-BOP / RUBY MY DEAR / SHAW 'NUFF / I'M IN A MESS / CHERYL / ORNITHOLOGY / QUASIMODO / LAMENT DELTA CAMPAGNIA / GROOVIN' HIGH 43:35

Grasso, g ; Ari Roland, bass; Keith Balla, d; Samara Joy, vcl. 2022 NY

I first heard guitarist Pasquale Grasso on some you-tube videos and a few live streams from NYC jazz club Mezzrow's. I was immediately struck by his approach and incredible technique. As I investigated further I discovered he had quite a lot of recorded music as a solo guitarist, trio and sometimes with vocalist Samara Joy. While on a trip to NY I went to see him perform at Mezzrow's and was very impressed. I introduced myself and invited him to do a clinic for The Seattle Jazz Guitar Society when he was in town to perform at Jazz Alley. He graciously accepted my invitation and it was quite an eye and ear opener for those that attended that clinic. His dedication to the guitar and what he has been able to achieve at such a young is truly remarkable! We had a great conversation before the clinic and his story was impressive. He spoke of his influences and what it was like growing up in Italy in a family that had a great appreciation for Jazz. I was surprised to learn how Tal Farlow, Charlie Christian, Art Tatum and Bud Powell had influenced his approach and that Barry Harris was a teacher and mentor to him. As I listened to more of his music I could hear the history of Jazz in his playing. It was all there and he had his own way of interpreting the music of legends like Parker, Gillespie,
Ellington and the rest. His freedom of movement and ability to take liberties with his phrasing and still attain great clarity was astounding. So with all there is to say about Pasquale I've chosen to focus on his newest cd Be-Bop.

Be-Bop is a trio cd with the exception of "I'm In A Mess" which is done with vocalist Samora Joy. Most the tracks are tunes by Dizzy Gillespie and Charlie Parker, one Monk tune and one original. Grasso's tone is dry with very little treble and no reverb. In this particular case the tone becomes almost irrelevant as it is completely overshadowed by Pasquale's brilliant playing. Using both his fingers and a pick we experience a new level of guitar proficiency in its purest form.

We start with "A Night In Tunisia" and right away I can feel that Pasquale and the rhythm section are a perfect match. A great Latin feel is established and Pasquale lays down the melody with rhythmic precision and some very thick and rich harmony that gets all my attention. His soloing is limitless with double time runs that are like a hummingbird in flight and totally in sync and clear. Ari Roland's arco bass solo is everything you would hope for and then some. Drummer Keith Balla trades sixteen bar phrases with Pasquale's dense chordal playing and it's all good. "Be-Bop" is a blistering up tempo romp showing what this trio is capable of. Everyone's soloing sounds effortless and I'm feeling the Be-Bop on a real deep level. Monk's "Ruby My Dear" shows Pasquale's brave approach to solo guitar and his trailblazing spirit for pushing the harmony to its limit. "Shaw 'Nuff" is more on fire tempo with everyone on board demonstrating be-bop at its best. Somora Joy, another young musician that will take us so nicely into the future brings an exceptional version of "I'm In A Mess". I'd like to think that Pasquale's rendition of "Ornithology " and "Quasimodo" would put

a smile on Charlie Parker's face. Can't say I've heard a guitarist express be-bop tunes with such ease and grace. Pasquale's soulful ballad "Lamento Delta Campagnia" is performed with great passion and an exceptional use of guitar voicings and harmonic sense. Dizzy's "Groovin High" ends the set as a medium up,hard swinging gem.

It's nice to know that the future of Jazz Guitar is in the hand of a guitarist like Pasquale Grasso. He possesses a deep respect for the Jazz masters that came before him while keeping an ear on what lies ahead.

Frank Kohl

New Issues

CRAIG DAVIS
TONE PAINTINGS: THE MUSIC OF DODO MARMAROSA

MCG JAZZ MCGJ 1056

MELLOW MOOD / DODO'S BOUNCE / DODO'S BLUES / ESCAPE / A DITTY FOR DODO / OPUS NO. 5 / COMPADOO / DARY DEPARTS / TONE PAINTINGS I / BATTLE OF THE BALCONY JIVE / DODO'S LAMENT. 50:52.

Davis, p; John Clayton, b; Jeff Hamilton, d. 5/1-2/2021, Glendale, CA.

Dedicated to the recognition of hometown jazz pioneers, and proud of their contributions to the advancement of the genre, fellow Pittsburgh native Craig Davis deepened his appreciation of the music of Michael "Dodo" Marmarosa when he prepared a New York concert called the Pittsburgh Piano Project. He presented the music of better-known legends like Billy Strayhorn, Mary Lou Williams, Erroll Garner, Ahmad Jamal, and Earl "Fatha" Hines. But Davis was intrigued most of all by the music of Marmarosa's, whose flame suddenly flared brightly on landmark jazz recordings in 1946 and 1947, when he was the house pianist for Lyle Griffin's Atomic Records in Los Angeles. Some of the hundred-plus records that Marmarosa recorded during his productive years before the age of 22 included: Charlie Parker's "Relaxing at Camarillo" (Dial 1012, 1030), "Yardbird Suite"/"Moose the Mooche" (Dial 1003), and "A Night in Tunisia"/"Ornithology" (Dial 1002); Lester Young's "D.B. Blues"/"Lester Blows Again" (Aladdin 123); Howard McGhee's "Dilated Pupils"/"Midnight at Minton's" (Dial 1011) (whose label states "Featuring Dodo Marmarosa"); and Lucky Thompson (and His Lucky Seven's) "Just One More Chance"/"Boppin' the Blues" (RCA Victor 20-2504). From 1946 to 1950, Marmarosa also recorded four albums as a leader on the Atomic and Dial labels with to-be-renowned young musicians like Ray Brown and Barney Kessel. And then his recorded flame flickered and died. Marmarosa chose reclusiveness after moving back to Pittsburgh in 1950. He recorded rarely after that, like other jazz musicians who abandoned the limelight such as Dave Schildkraut, Buddy Deppenschmidt, Jutta Hipp, Wardell Gray, and Lucky Thompson. Buddy DeFranco attributed Marmarosa's erratic behavior to a week-long coma in 1943 when both were in Gene Krupa's band. (Marmarosa was discharged from the military in the fifties for emotional problems and treated with electric shock during hospitalization. His marriage failed. He was reported to have given away money to strangers, disappeared for long periods of time, talked to inanimate objects, and destroyed pianos with poor sound quality [throwing one of them out of a third-floor window "to hear the chord it made" when crashing].) Nonetheless, Marmarosa, a prodigy with his own rhythmic perspective and classical music training from the age of eight, was praised by no less than Art Tatum, who named him and Red Garland as the fourth decade's promising new piano players. As one of the early bebop innovators with a sound of his own, Marmarosa's strong two-handed articulation and harmonic originality influenced unlikely younger musicians like Cecil Taylor. And then the awareness of his jazz contributions faded. Davis's mission is to create awareness of Marmarosa's music. Marmarosa's compositions never having been published, Davis

transcribed them directly from the recordings and learned that he and Marmarosa share stylistic similarities. Then, to complete his trio, Davis recruited prolific first-call bassist John Clayton and drummer Jeff Hamilton. The result is a revelation of Marmarosa's music, some of which is difficult to access without assiduous research. Now it's available to revive Marmarosa's legacy. Appropriately, Tone Paintings opens with "Mellow Mood" (Atomic A225), which Marmarosa wrote at the age of fourteen and which was on his first record in 1946 with Ray Brown and Jackie Mills. (Lucky Thompson joined the trio for "How High the Moon" on the B side.) With a light floating feel, Davis plays the first chorus as a bouncy solo, the tune outlined playfully with his right hand while his left suggests hints of the technique of Marmarosa's boyhood friend, Erroll Garner. After that, Clayton and Hamilton come in for a casual swing that allows for a melodic solo from Clayton. The same musicians performed on Marmarosa's second 78-rpm record, "Dodo's Blues" (Atomic A226, with the B side including Thompson on "I Surrender Dear"). Fully chorded with shifting warm internal voicings, Davis's trio develops a deep groove from Clayton's walking bass intro as it builds in volume and intensity, not to mention soulfulness, to a climax plateauing at 3:17. "Dary Departs" comes from Marmarosa's third record as a leader (Dial 1025), and captures Marmarosa's use of both hands for a melodic development with the seamless sense of joy that Davis's trio projects—Clayton starting his solo with a quote of "Jeepers Creepers," for instance. "Dodo's Bounce," from Downbeat 100A, moves at a faster tempo, Davis perhaps acknowledging Marmarosa's use of the full keyboard and precise articulation as he trades fours with Clayton and Hamilton. The more obscure recordings, which Davis uncovered, include "Escape," a quickly moving piece on which Davis alternates hands, as did Marmarosa; "Compadoo," with its "Sweet Georgia Brown" changes, the groove deepening with each chorus; and "Battle of the Balcony Jive," which proceeds with unceasing prestissimo bebop fluidity and verve, Hamilton soloing in exchanges with Davis. "A Ditty for Dodo," Davis's waltz paying tribute to Marmarosa, flows with sometimes sustained tones over the bar lines, occasional abrupt stops, and prismatic changes uncharacteristic of bebop. Marmarosa's "Dodo's Lament" (Downbeat), a serene ballad from 1947, attains more delicacy than his force and technical feats on the bebop records. And that delicacy leads to "Tone Paintings" (Spotlight 108 from a Dial master, apparently previously unreleased on a record). The Impressionistic solo piece, a rich tapestry, seems to have impressed Davis with its freedom, absence of rhythm, and dissonance, as well as its division into several movements influenced by classical music. One can imagine Marmarosa lifting his hands off the keyboard, as did Dr. Lonnie Smith with his theatrical flourishes, in search of sounds, unattainable on the piano, that he heard in his head. Engendered by civic pride, Craig Davis's Tone Paintings may renew awareness of the modest Dodo Marmarosa. His sister told jazz researcher Bob Dietsche—who called Marmarosa after the pianist falsely reported his own death to stop the phone calls—that "Dodo hates for anyone to make a fuss over him. When that happens, it embarrasses him, and he withdraws."

Bill Donaldson

New Issues

a) GEORGE FREEMAN - EVERYBODY SAY YEAH!

SOUTHPORT 0153.

PEAK / THERE WILL NEVER BE ANOTHER YOU /MY SCENERY / IT'S CHA TIME / SUMMERTIME / GEORGE BURNS! / GORGEOUS GEORGE / VONSKI / CHA CHA BLUE / MANTECA / PERFUME / A MOTHER'S LOVE / MARKO / LOW FUNK. 78:47.

Collective personnel: Freeman, g, vcl; Von Freeman, ts, p; Chico Freeman, ss, ts; Billy Branch, hca; Lou Gregory, Kirk Brown, p;Mike Allemana, g; Tatsu Aoki, Penny Pendleton, b; Harrison Bankhead, b,vcl; John Devlin, el b, acc; El Dee Young, b, vcl; Alejo Poveda, Michael Raynor, Hamid Drake, Phil Thomas, Joe Jenkins, d; Luiz Ewerling, d, perc; Reuben Alvarvez, perc; Joanie Pallatto, vcl. 1995-2021. Chicago,IL.

b) JAMES GAITER'S SOUL REVIVAL - UNDERSTANDING REIMAGINED,

JAWGAIT NO#

DING DOG / SOUL MAN / ALFIE'S THEME / CHITLINS CON CARNE / UNDERSTANDING / CONGO CHANT. 41:02.

Gaiter, d; Edwin Bayard, ts; Kevin Turner, g; Robert Mason, org. Circa 2021. No location listed.

If you've fallen behind in your George Freeman collection here' a good way as any to catch up. Curated within (a) are fourteen selections from four Southport titles among which are two numbers (one unreleased/one newly recorded). The bulk come from his 1999 album George Burns! which held El Dee young (of original Ramsey Lewis Trio fame) as a sideman and harmonica ace Billy Branch shows up on one cut. Like many jazz clans (Heath, Jones, etc.) the Freeman's are a musically gifted family with Von Freeman present on his nicknamed tune on his customary tenor before sliding onto the piano bench for "There Will Never Be Another You" while his son Chico adds soprano to "My Scenery" and his Bb axe to "Marko". The fresh tracks are Dizzy's unforgettable "Manteca" and the following "Perfume" a twin guitar ballad. Two vocals are heard from Southport mainstay Joanie Pallatto. At 92 years young there's no slowing George Freeman and his blisterstring guitar down. Check that badman out. Compared to the time-packed Freeman disk the self-produced effort (b) from drummer Gaiter is almost an EP. Since no location is furnished and the only date listed (12/8/21) is at the end of the extensive annotation my guess would be Ohio possibly Columbus. Each tune in the booklet is described in detail with only one Big John Patton script present and not the one in the album's title. Other than it and the opening boogaloo the rest are all well-worn items from yesteryear which were the lineup for John Patton's 1968 Blue Note record Understanding. Gaiter mostly tends to timekeeping duties but does flex his chops on the final number. Robert Mason doesn't mimic Patton's minimalist style but is no screamer either. The forceful saxophonics of Ed Bayard is keeping the tradition of previous Midwestern horn men like Rusty Bryant or Gene Walker but it is to the fluid string work of Kevin Turner (who was on Hank Marr's It's About Time for Double Time Jazz) that this listener's lobes were continually drawn. Further proof that not all good sounds have to emanate from either coast.

Larry Hollis

MARY LAROSE
OUT THERE
LITTLE MUSIC

GAZZELLONI/ 245/ OUT THERE/ MUSIC MATADOR/ GW/ SERENE/ OUT TO LUNCH/ LOVE ME/ WARM CANTO 52:35

Mary LaRose. Vcl; Jeff Lederer, clt, b clt; Tomeka Reid, cel; Patricia Brennan, vib. Elec; Nick Dunston, bass; Matt Wilson, d special guests Jimmy Bosch, tbn, vcl; Bobby Sanabria, perc; Isiah Johnson, clt; Cameron Jones, clt; Maya Rose Lederer, vcl Jan 15,16, 2020, NYC

Really looking forward to this. A bunch of tunes by Dolphy and an interesting mix of instruments.

The vocals move from lyrics that were written by LaRose with the two exceptions of poems written by Hallie Lederer and Patricia Donegan. Her voice blends nicely with the instruments, especially with the vibes. All instrumentalists turn in nice solo work. Lederer's clarinet is no match for Dolphy--but then who is?--but he turns in a nice solo on Out There.

The highlight of the CD is Matador, with most of the special guests supplementing the main band. It has a nice Latin flavor with nice slow sections highlighting LaRose with lovely accompaniment by Bosch. GW features some great vibe work by Brennan, with some very nice accompaniment by Wilson and great solos by Lederer and Reid and Wilson, who turns in a really nice solo on Out to Lunch.

As I listen to how LaRose writes and sings her lyrics for these tunes I am reminded of Jon Hendricks. And her reciting of the two poems written by others is also nicely done. And the arrangements by Jeff Lederer are interesting. Great blending of the different instruments.

This CD will stand up to many listenings. Very enjoyable.

Bernie Koenig

AVENUE B COLLECTIVE
FREE JAM

INKY DOT MEDIA 005

COLLECTIVE EXTENDED IMPROVISATION 78:40

Laurence Cook, d; Jacques Coursil, tpt; Warren Gale, tpt; Perry Robinson,clt; Steve Tintweiss, bass May 12, 1967 NYC

This is the kind of music I find difficult to review, perhaps because it is the kind of music I have been playing for the past twenty years. I love free improvisation. I love playing it but I must admit I have a harder time listening to it. This is mainly because good free improve should involve interplay and musical conversations between the players. I find that when seeing the performers the audience gets a clearer sense of what to listen to by looking how the musicians look and interact with each other. This is hard to do when listening to a CD.

There are two trumpets, a clarinet a bassist, and a drummer but it is hard to hear a bass in the recording. There is some nice interplay between the horns and there is lots of solo trumpet playing with drum accompaniment.

Clearly these musicians are having fun, but for the listener it doesn't always come across. One of the problems with these kinds of free improvisations---and as a free player I am guilty of this as well--is that they go on too long. As one plays and keeps going, and others respond, it is hard to know when to stop. And as a listener here, this is how I am responding.

There is lots of repetition, which is natural for a piece like this. As a drummer I am critical of the drummer here. He tries to keep time in an abstract way and does some reacting to the horns--something like an early Sonny Murray-- but more active interaction would have made the record more interesting.

Bernie Koenig

RENE LUSSIER. ERICK D'ORION, ROBBIE KUSTER, MARTIN TETREAULT PRINTEMPS 2021

VICTO 134

LA PREMIERE/ LA SUIVANTE/ CELLE QUI PRECEDE L'AUTRE/ L'AUTRE/ CELLE QUI SUIT L'AUTRE/ L'AVANT DERNIERE/ PIS LA DERNIERE 51:52

Rene Lussier, g, daxophone; Erick D'Orion, elec; Robbie Kuster, d; Martin Tetreault, turntable, elec May 21 2021 Victoriaville Quebec

To start, a daxophone is an electronic wooden experimental instrument in the idiophone category invented by Hans Reichel. An idiophone is an instrument which creates sounds through vibration, using a bow and air flow.
Electronic improvisation. Looking forward to this. I have played with electronic groups and was looking here for a comparison as well as to listen for itself.
It is hard to describe electronic sounds the way we describe acoustic instruments. We can talk about static, and electronic sparks, but to most people that would make little sense. So just let me say, as someone who has had lots of involvement with electronics, the players here work well together. There is lots of interplay. The use of the guitar is interesting as it changes the texture of the band. There are also some very nice melodic passages on the guitar.
Kuster on drums has the hardest job here. He has to decide how to fit in. Does he try to play some version of time? Does he interact with the other instruments in a full-fledged manner, or does he just add accents and try to complement the other players. I raise these issues in part because I am drummer and have my approach. I don't want to criticize someone for not playing like me. Kuster for the most part takes the third approach. While I would have liked to hear more drums interacting, his style certainly fits this band. And that is what counts.
This is not just electronic noise but there are some nice melodic passages as well. I am assuming they are on the daxophone, since I hear a sound I am not used to.
The final track is very interesting with some very quiet playing and voice like sounds. Kuster does a nice job here moving from accompanying to time keeping.

In short, this is a really interesting recording for anyone into electronic sounds.

Bernie Koenig

RICH HALLEY, DAN CLUCAS, CLYDE REED, CARSON HALLEY BOOMSLANG

PINE EAGLE RECORDS 014

CORROBORATION/ NORTHERN PLAINS/ THE DROP OFF/ SITUATIONAL/ DISPHOLIDUS/ THE LEAN/ INTERMITTENT/ THE CONVERSE/ QUINTUPLIFY 58:50

Rich Halley, ts; Dan Clucas, cnt; Clyde Reed, bass; Carson Halley, d Portland Oregon, Dec 7-8. 2019

This is very interesting record. It starts out with honking and then settles in a nice boppish piece Northern Plains sounds like an imitation of an indigenous melody with a steady tom tom beat and features good solo work by Rich Halley, Clucas and Carson Halley. Reed turns in some nice solo work in other places. Carson's solo on The Converse stands out, with his use of a repetitive pattern, which is maintained when Clucas comes in.

The four sound well rehearsed and like they have been playing together for a while. This especially comes out in some of the interplay sections and how each player supports the others.

Rich Halley has a nice muscular tone and is all over the horn, from Coltrane like lines to Joseph Jarman like growling. My only criticism of his playing is that he relies a bit too much on swirls. Clucas has a nice fat tone, brassier than most bop players, but not quite in Lee Morgan territory, but his tone works well with Halley's. His solo on The Lean stands out. Reed and Carson Halley provide great support and also turn in some fine solo work.

The tunes themselves are interesting. About half of the tunes are credited to Rich Halley and the rest are credited to the group as a whole, which shows just how well they all work together. This is especially true of Intermittent, which has an improvisational feel to it.

In short, some really solid playing by all.

Bernie Koenig

WADADA LEO SMITH
SACRED CEREMONIES
TUM RECORDS TUM BOX 003

CD 1 NYOTO PARTS 1-3/ BABY DODDS IN CONGO SQUARE/ CELEBRATION RHYTHMS/ POETIC SONICS/ THE POET: PLAY EBODY, PLAY IVORY (DEDICATED TO HENRY DUMAS 53:41
CD 2 ASCSNDING THE SACREDWATERFALL--A CEREMONIAL PRACTICE/ PRINCE--A BLUE DIAMOND SPIRIT/ DONALD AYER;'S RAINBOW SUMMIT/ TONY WILLIAMS/ MYSTERIOUS NIGHT/ EARTH--A MORNING SONG/ MINNIE RIPERTON--THE CHICAGO BRONZEVILLE MASTER BLASTER 55: 36
CD 3 SOCIAL JUSTICE-- A FIRE FOR REIMAGINING THE WORLD/ MYTHS OF CIVIIZATIONS AND REVOLUTIONS/ TRUTH IN EXPANSION/ THE HEALER'S DIRECT ENERGY/ WAVES OF ELEVATED HORIZONTAL FORCES/ AN EPIC JOURNEY INSIDE THE CENTER OF COLOR/ RUBY RED LARGE--A SONNET 64:35
Wadada leo Smith, tpt; Bill Laswell, basses; Milford Graves, d and perc West Orange NJ May 27, 2016 and Dec 11,12 2015

I am a big fan of everyone on this set. Smith loves big ideas. I reviewed another set of his some years back and saw him perform excerpts. He has a nice clear tone and phrases very nicely. Graves is one of my favorites. So I am really looking forward to this.

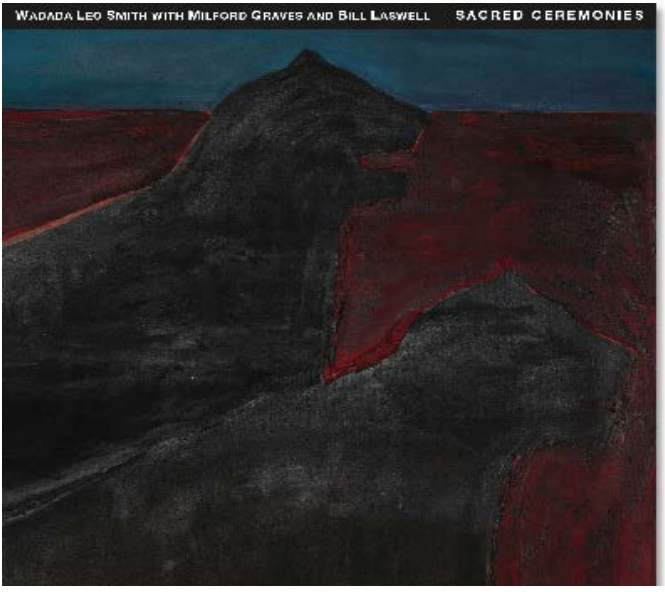
Disc 1 are all duos with Smith and Graves, who gets listed a co-composer on Celebration Rhythms and Poetic Sonics. Nyoto part one starts off with a great trumpet playing and excellent accompaniment by Graves and part 2 starts off with great drum work by Graves getting that African sound out of his drums. The tribute to Baby Dodds is interesting. Graves does manage to capture an African feel to his playing even if it is not what Dodds would have done. I am not sure if Graves is playing on an African drum along with his regular kit. It sounds like it, but I also know he can get all kinds of sounds from his regular drums.
Even though there are separate pieces I found while listening the tracks fed nicely into each other. I felt I was listening to a long seven-part suite. However on each track the feel is different and Graves' accompaniments to Smith are quite varied.

Disc 2 are duos with Smith and Laswell. Laswell plays electric bass and uses it effectively to support Smith. He plays distinct lines under Smith's playing. He also gets some nice effects, I assume with pedals, which work very nicely. And in some places it sounds like he is playing an acoustic bass. On Donald Ayer's Rainbow Summit he gets some nice solo space and it sounds like he is creating an organ sound behind his solo line. I assume he is using electronics for that. Very effective here. He also has a lovely solo on Earth and on Minnie Riperton, where he uses effects effectively. Laswell also get co-composer credits on Mysterious Night, Earth and Minnie Riperton.

Disc 3 is the trio. On all but the last three both members of the trio get co-composer credit. Graves starts out and the first piece is very lively compared to pieces on CD 2. There is a wonderful section with Laswell soloing with Grave pushing along, and they continue in that groove when Smith re-enters.
On a number of the tracks on this CD Laswell and Graves work beautifully together in open spaces. Smith's style is really interesting with nice melodic lines and short sound burst. He can be a very lyrical player while also leaving space for his accompanists. Indeed on this CD the accompanists are up front with Smith a great deal of the time.
I have long been a fan of Smith, and of Graves. Laswell is new to me and he is someone I am going to learn more about.
After listening to all CDs in a row, I am still not tired of this group. Thus is a masterful set. Smith is an excellent composer. And I wonder if the pieces that list his band mates a co-composers were all improvised, or was the idea of how the pieces were developed what got the composer credit.

In any case a wonderful set. Very Highly recommended.

Bernie Koenig



New Issues

A) GRANT STEWART 4TET;
WITH BRUCE HARRIS.
THE LIGHTING OF THE LAMPS

CELLAR MUSIC 110521.

LITTLE SPAIN / A PIECE OF ART / GHOST OF A CHANCE / OUT OF THE PAST / MO IS ON / I'M A FOOL

TO WANT YOU / BEARCAT / BITTY DITTY. 56:10.

Stewart, ts; Bruce Harris, tpt; Tardo Hammer, p; David Wong, b; Phil Stewart,d. 11/5/2021. Englewood Cliffs,NJ.

B) CORY WEEDS QUARTET,
JUST COOLIN'

CELLAR MUSIC 91521.

JUST COOLIN' / BEEP DURPLE / CHICKEN N' DUMPLINS / BITTER SWEET / WE THREE / STREET SCENES / VENDETTA / NIGHT WALK.

WEEDS, TS; TILDEN WEBB, P; JOHN LEE, B; JESSE CAHILL, D. 9/15/2021. VANCOUVER, BC.

A pair of tenor winners that have much in common. Both are on the same label, sport the distinctive cover artwork of Takao Fujioka and have the same producer. It is often bewildering to this writer how little respect certain players still don't receive. Case in point, the Canadian saxophonist Grant Stewart who has mucho leadership albums under his belt with around three times as many is a sideperson capacity but. like Mr. Dangerfield ,still can't get any respect. For his latest outing under the Cellar Music logo he's boosted his normal combo up a notch with the addition of up-and-comer Bruce Harris for their trip to the famed Van Gelder studio. The eight titles that resulted are a thoughtful mix of jazz numbers, a pair of standards and one Grant original. The former spring from Elmo Hope, Thad Jones, living legend Benny Golson and a pair from Clifford Jordan. Eclectic choices and not rehashes of overdone items like "Satin Doll", etc. As for the standard fare are scores from Victor Young and a co-written Sinatra "I'm A Fool To Want You" on which Harris lays out to feature the leader where he tips his hat to LTD with some sensual smokey tenor. The more overt salute is the second selection which celebrates the great Art Tatum. Will Grant Stewart finally get some overdue recognition with this top shelf release? I have my doubts. Fellow Canuck Cory Weeds shows up on (b) with copacetic accompaniment from the Tilden Webb trio. The most readily example of Webb's piano prowess can be heard on his Cellar Groove date with the largely ignored David"Fathead" Newman issued in 2005.The tune-list of eight titles springs from names like Hank Mobley, Cedar Walton, David Sanchez, Harold Land and the like. On the funky side is Ray Bryant's "Chicken N' Dumplins" with unison keys/sax head and some tenor preaching from Weeds. The backbeated boogaloo "Street Scenes" also contains considerable grease. Explained in the leader's inside notes is how this pleasing live gig's mission is as a fund-raiser for the Fraser MacPherson Jazz Fund. Another view of the jazz community caring for it's own.

Larry Hollis

New Issues

a) JASON PALMER, LIVE FROM SUMMIT ROCK IN SENECA VILLAGE

GIANT STEP ARTS-007

FALLING IN / LANDSCAPE WITH AN OBELISK (FLINCK) / KALISPEL BAY / SELF PORTRAIT (REMBRANDT) / PROGRAM FOR AN ARTISTIC SOIREE (DEGAS). 66:49.

b) BURTON/MCPHERSON TRIO FEATURING DEZRON DOUGLAS, THE SUMMIT ROCK SESSION AT SENECA VILLAGE,

GIANT STEP ARTS-006.

FLOWER / CURIOUS / LOW BRIDGE / IF YOU COULD SEE ME NOW / DANCE LITTLE MANDISA / SENECA BLUES / WILL NEVER BE FORGOTTEN. 57:43.

Abraham Burton, ts; Dezron Douglas,b; Eric McPherson, d. 6/20/2021. NYC.

Another pair of recent issues from the singularly unique Giant Step Arts label with slightly different twists. While several previous titles have been double discs this pair are single platters both from the same concert space. First off is (a)'s the third release from prolific trumpeter Jason Palmer who freelances for Steeplechase out of Denmark and other small indie companies. Formerly an immigrant settlement, Seneca Village it became part of the Big Apple's Central Park with it's high point Summit Park the location where a series of outdoor concerts (due to the COVID-19 plague) began in late 2020. This 30 event continuation named "Walk With The Wind" was eventually dedicated to the late John Lewis. Minus vibraphonist Joel Ross and Johnathan Blake in for Kendrick Scott on drum kit Palmer and tenorman Mark Turner return with bassist Edward Perez from their previous title The Concert for five selections. Owners of that release will no doubt be well-versed with the bulk of that program since Palmer's Giant Step catalog holds original versions of the tunes on the aforementioned album except for "Kalispel Bay" which was heard on Rhyme and Reason. The sole new composition is the opener, "Falling In" and it is a sizzler. As the old musician saying goes "They put on their aprons and cooked". As for the other four, all but one ("Program For An Artistic Soiree (Degas)") are longer than the originals which means in the years following those initial sessions the improv sections have expanded considerably. This writer once had listening buddy tell him repeated tunes were all the same. He needs to hear this one. Held a few weeks after the Palmer gig (b) features a threesome of well-known names among the contemporary jazz cognoscenti. Both in their fifties, McPherson and Burton are childhood pals that have matured into seasoned professionals and have recorded on each others albums yet only produced one work under both of their names over 20 years ago for the import label Enja. Burton's robust tenor infuses each of this bakers half-dozen with an unmistakable jazz vibe while the tight duo of Douglas and McPherson are a marvel of elasticity rhythmically. The tenors unimpeded lyricism shines on Tadd Dameron's beautiful "If You Could See Me Now" and for an example of his quicksilver explosiveness check out "Dance Little Mandisa" from fellow reedist Rene McLean. Lest we forget, he's a deft scribe with both "Curious" & "Will Never Be Forgotten" and with collaborative credit on haunting Seneca Blues". Ever the utility man, the remaining pair are furnished by bass ace Douglas. It's a shame most reading this couldn't have been in attendance for these shows but thanks to Jimmy Katz and crew now we can.

Larry Hollis

New Issues

KEITH OXMAN.
THIS ONE'S FOR JOEY

CAPRI-74168.

THE GOJON JAZZ MESSENGERS / LADY VERA / JOSHUA FOUGHT THE BATTLE AGAINST TRUMP & CO. / WALTZ FOR JOEY / CLARK'S SPARK / BLAME IT ON MY YOUTH / CHRISTINE / IN THE WEE SMALL HOURS OF THE MORNING / THIS ONE'S FOR JOEY /GARDEN SONG / KHALID / DEBUSSY /JOHN PAUL JONES(*). 75:57.

Oxman, ts; Jeff Jenkins, p; Mark Simon, b; Todd Reid, d; Joey Pearlman, b(*); Stevie Pearlman, d.(*).5/14/ 2021 Denver,CO. (*) 6/16/2014. Colorado.

Upon receipt of this compact disc the main question was Joey WHO? DeFrancesco? Baron? Alexander? After opening the package it was suddenly realized the answer was in plain sight on the cover. Explained in Mr. Oxman's thoughtful two pages; detailing the untimely passing of gifted bassist Joey Pearlman (24) who was one of the saxophonist's most prized music students. There are a pair of selections celebrating him; the album title number and "Waltz For Joey" penned by pianist Jeff Jenkins (also "Khalid" written for Larry Young). There are two easily recognizable standards among the Oxman originals plus a writing from the honoree, the lovely "Garden Song" which opens with toms. The tune before it is the title song that is not morose but taken at a happy trot while Trane's closer features both twin brothers and holds a nice upright spot after a tenor stroll before a series of fours between bass and traps. Mention needs to be made of Jenkins keyboard work but it is the Denver reedman who dominates with his horn that sometimes reminds of other NonClone-Tranes like early Hank Mobley and Warne Marsh. Another nice one. Larry Hollis

RAHSAAN ROLAND KIRK, LIVE AT RONNIE SCOTT'S 1963, GEARBOX 1004A.

CLOSE YOUR EYES / DAYS OF WINE AND ROSES / ANGELICA / THREE FOR THE FESTIVAL.
Kirk, ts, manzello, stritch, flt, nose flt, siren;; Stan Tracey, p; Malcolm Cecil, b; Ronnie Stephenson, d. 10/15/63. London.

Reedmaster Kirk was an erupting volcano of musicality spewing a torrent of notes like molten lava from the bells of his horns. Blessed with an encyclopedic knowledge of what he termed Black Classical Music his burning passion steered him both backward and forward simultaneously with reckless abandon apparent disregard for then-prevailing trends or fashion. Snubbed by most of the critical establishment it is my contention that had he concentrated solely on his tenor sax playing he would have attained upper echelon status on that instrument alone. As for his other two antebellum horns (manzello & stritch) there placement would not be far behind. He was certainly no slouch on clarinet either. This previously unissued taping finds Kirk (28 years old & pre-Rahsaan) leading a local pickup band of thoroughly professional players through four lengthy numbers. Pianist Tracey was the most well-known at that point in time but his bandmates carried healthy resumes also. Whether on vinyl or silver disc the sounds heard here are the result of an overseas tour that began with a 30 day gig at Scott's bistro on September 20th. These four selections were from the last week of the engagement to a"packed house" before departing for multiple countries including waxing a live date at Club Montmartre in Copenhagen, Denmark for the Mercury label with an entirely different rhythm section. Of the four numbers heard here only one was penned by the leader. A fan favorite and longtime staple in the hornman's book, "Three For The Festival" first appeared on the We Free Kings lp from 1961. It is slightly unusual that it is the last item performed since it was traditionally a set opener. . A popping minor blues featuring mostly manzello with piping hot flute in stop time it's easy to imagine how it wowed the Newport Jazz Fest in its debut the previous year. Ever the musicologist, Kirk went back in time to retrieve the opener "Close Your Eyes" by Bernice Petkere. It is not to be confused with the more recent pop song with the same title. Normally taken as a ballad, not so here. Horns with drum kit punctuation start it off before walking upright time and extended reed solos over busy drums. A faint Monkish piano ride from the piano leads into drum trades before the ending horn head. It is somewhat puzzling to this writer how undermiked Stan Tracey since was the then "house pianist" and had been since the start of the decade. The leader was often celebrated for his witty stage banter right up there with Dexter and Cannonball. He introduces the long form Hank Mancini from the year before "Days Of Wine And Roses" taken at a leisurely trot before ending with sax coda. The flip side holds two tunes also. From a Ducal chart book "Angelica" is noted for its presence on the 1963 Impulse waxing Duke and Trane. Massed horns signal its beginning with the leader eventually taking a spot with what sounds like he's blowing through the cork on his tenor neck. After piano and more horn statements the head is reprised and out. Kirk cooks the aforementioned "Three For The Festival" with the horns riffing up to short piano outing followed by a long flute exposition replete with vocal asides, clicking pads, nose flute interlude, various effects ended with the siren. The maestro introduces his sidemen over a tinkling break tune. That's as close as this writer can get on this platter. How does one describe the indescribable? Rahsaan has left us more gifts and messages. Bright moments, indeed.

Larry Hollis

New Issues

WALT WEISKOPF EUROPEAN QUARTET
DIAMONDS AND OTHER JEWELS

AMM RECORDS-42

SPARTACUS / BLACK DIAMOND / OTHER JEWELS / INCANTATION / THAD NATION / MY OLD FLAME /

BLOOD DIAMOND / EVERYBODY. 47:12.

Weiskopf, ts; Carl Winther, p; Andreas Lang, b; Anders Morgenson, d. 1/25/2022. Koln, Germany.

Over the years my listening relationship with this interesting musician has been rather hit or miss. His early big band tenures with the likes of Toshiko Akiyoshi and Buddy Rich but did manage to pick up most of his output for the Criss Cross and Positone label. Don't know how I managed to miss the preceding five albums with this foursome but fortunately scored a copy of this new one from my old Fantasy pal Terri Hinte who has turned me onto some sterling sounds over the years. Like the ancient pirate tally the "pieces of eight" in this like-numbered treasure chest of tunes are apply described by Walt in thumbnail paragraphs so I won't delve into them at any length save to say there's not a zircon in the lot. Two of the numbers are dedications; "Thad Nation" goes out to one of the last great cornet players, a certain Mr. Jones from Motor City and the lone standard "My Old Flame" from 1934 is dedicated to the unheralded Andy Fusco an alto ace that never received the recognition he deserved. The three Danes that comprise the rhythmic machine are all unknowns to me but as they down my way "they take care of plenty business". This quartet is right up there in the pantheon of fore bearers like the Phil Woods Rhythm Machine and Keith Jarrett's European 4tet. A perfect foil for the leader's "steely" (pun intended) tenor. Looks like yours truly has some catching up to do.

Larry Hollis

New Issues

FLORIAN ARBENZ
CONVERSATION #6 & 7

SELF PRODUCED

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD / AH-LEU-CHA / LUEGET VO BERG UND TAL / DANCING WITH KIRK / FEE-FI-FO-FUM / FREEDOM JAZZ DANCE / PEE WEE / EVOLUTION / SEEDS AND BLOSSOMS / PINOCCHIO / AH-LEU-CHA / MASBLUE / HABIBA / BLUES ON THE CORNER 77:25.

Arbenz, d,perc; Kirk Lightsey , p; Tibor Elekes, bass; Domenic Landolf, ts, b cl 2022 Basel, Switzerland

Drummer, percussionist Florian Arbenz has consistently put forward some outstanding music with his "Conversation" cd series. This new double cd release - "Conversation #6 & 7" features Florian and pianist Kirk Lightsey as a duo on the first cd and then adds saxophonist Domenic Landolf and bassist Tibor Elekes on the second cd. We get started with "Sometimes I Feel Like A Motherless Child". The groove is deep and powerfully morning, no holding back with this masterpiece of a performance. Really had to take a moment to absorb the depth of expression in Kirk's playing and Florian's ability to connect and enhance it all. We do need to keep in mind that this is piano and drums only, not a combo for the faint of heart. However in this case it actually makes the commutative connection between the players more interesting. A strong dialog is established with Kirk's right and left hand. His dense harmony and rhythmically intense left hand anchors the tonality as the right hand roams freely. Florian absorbs it all as he engages in a musical dance with the piano and the duo becomes one. "Dancing With Kirk" is a great example of how well the duo communicates, demonstrating some spontaneous improv at its best. Wayne Shorter's "Fee-Fi-Fo-Fum gets an especially nice run as Kirk gets funky and shows his ability to have fun with a tune that can be quite challenging. Throughout all seven of Florian's "Conversation" cd's the one consistent element has been the playing of Eddie Harris's "Freedom Jazz Dance" and this time we hear another great rendition of that with Kirk and Florian. For those of you unfamiliar with "Freedom Jazz Dance" let me say that the tittle describes it best. It's basically a tune that contains one chord and a really nice be-bop melody. The players are free to wander as they wish and it's their own creative ingenuity that makes or breaks the performance. With Florian and Kirk this is clearly their forte as they do such a fine job with this tune. After seven tracks with the duo we move to the quartet portion or "Conversation #7" which includes Kirk and Florian and adds to the mix bassist Tibor Elekes and saxophonist Domenic Landolf. The quartet begins with "Evolution", a tune that vacillates between up tempo swing and a introspective unison melody played by arco bass and tenor. Tibor Elekes takes first solo with a beautiful rich tone and some strong lyrical playing. We move to Domenic's solo and things get a little wild as the quartet is guided by Domenic's firery soloing. It's a straight joy ride with Wayne Shorter's "Pinocchio". The quartet sounds like their having the time of their life with this one. Lots of killer energy between the players and a breakthrough to double time gives this track all it needs. "MasBlue" starts with an exquisite solo by Florian before we move into a soulful, funky latin feel. The

recorded sound of the drums throughout couldn't be better. We get a wonderful solo by Kirk and then the drums get the spotlight again, this time with piano and bass accompaniment. As if to save some of the best for last we close with a screaming hot version of McCoy Tyner's "Blues On The Corner". The melody statement alone on this tune, with Landolf's tenor, will make your head spin. Kirk punches out chords with Tibor and Florian and it creates deep pockets of anticipation. Reminds me of being on a roller coaster cresting the top and the excitement you feel just before you descend. Monster solos by Kirk, Landolf and Florian leave me feeling breathless. One could only dream of soloing over this kind of rhythmic accompaniment. Throughout "Conversation #6 & 7" the musicianship stands tall in the world of contemporary jazz. Florian Arbenz's "Conversation" series has presented a panoramic view of the music and the musicians that strive to push jazz towards the future.

Frank Kohl

OPUS 5
SWING ON THIS

CRISS CROSS 1406

SWING ON THIS / PYTHAGORAS / MOONBAY / FERMATA / FINGER PAINTED SWING / SIGHT VISION / THE GREAT DIVIDE / IN CASE YOU MISSED IT. 60.02.

Seamus Blake, ts, Alex Sipiagin, tpt,flgh; David Kikoski. P, e;. p; Boris Kozlov, b; Donald Edwards, d. 9/7/21, Astoria, NY.

This all-star quintet is one of the best-kept secrets in jazz. That it has been seven years since their last release should attest to that statement. Over the years there have been numerous other small combos that never got the promotion or recognition they deserve seems to be a given in this business. Two random examples that come to mind are the MJT+3 and the New York Hardbop Quintet. Yet many of their members went on to attain name status whereas, as Ted Panken points out in his excellent booklet notes, all of OP5 players have leadership listings under their own names. As was the case in the previous four issues the bulk of the program consists of texts from the members, Edwards(2), Kikoski (1), Koslov((1), Sipiagin(2) with the title number courtesy of a certain G. Fontenette. Also in the manner of former titles with outside charts from jazzers George Cables & Freddie Hubbard the final track is a Bobby Watson staple "In Case You Missed It". There is no need for long-winded wordy descriptions of the individual playing heard here. The reputations of all concerned speaks for themselves. Looking forward to #6.

Larry Hollis

Obituaries


Abdul Wadud


Creed Taylor


Jaimie Branch


Joey Defrancesco


Monnette Sudler


Pharoah Sanders


Ramsey Lewis

ABDUL WADUD, *cello, died on August 10, 2022. He was 75.*
ADELHARD ROIDINGER, *bass, died on April 22, 2022. He was 80.*
ALLEN BLAIRMAN *died on April 29, 2022. He was 81.*

BILL PITMAN, *revered studio guitarist, died on August 11. 2022. He was 102.*
CREED TAYLOR, *record producer, died on August 22, 2022. He was 93.*
GRANÁ LEWIS *died on June 12, 2022.*

HOWARD STONE *died on August 3, 2022. He was 79.*
JAIMIE BRANCH *trumpet, died on August 22, 2022. She was 39.*
JOEY DEFRANCESCO, *Organ, Died on August 25, 2022. He was 51.*

MIKE LANG, *piano, died on August 5, 2022. He was 80.*
MONNETTE SUDLER, "Queen of Jazz Guitar," *died on August 21, 2022. She was 70.*
PHAROAH SANDERS *died September 23, 2022. He was 81.*

RAMSEY LEWIS, *piano, died on September 13, 2022. He was 87.*
ROLF KÜHN *died on August 18, 2022. He was 92.*

Thanks to Slim for Obituary Entries