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BOOK REVIEWS
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OBITUARIES

VOLUME 42 NUMBER 2

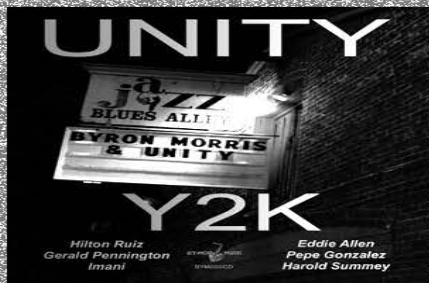
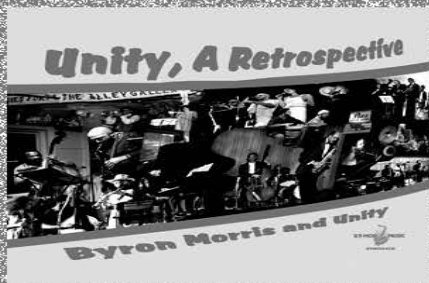
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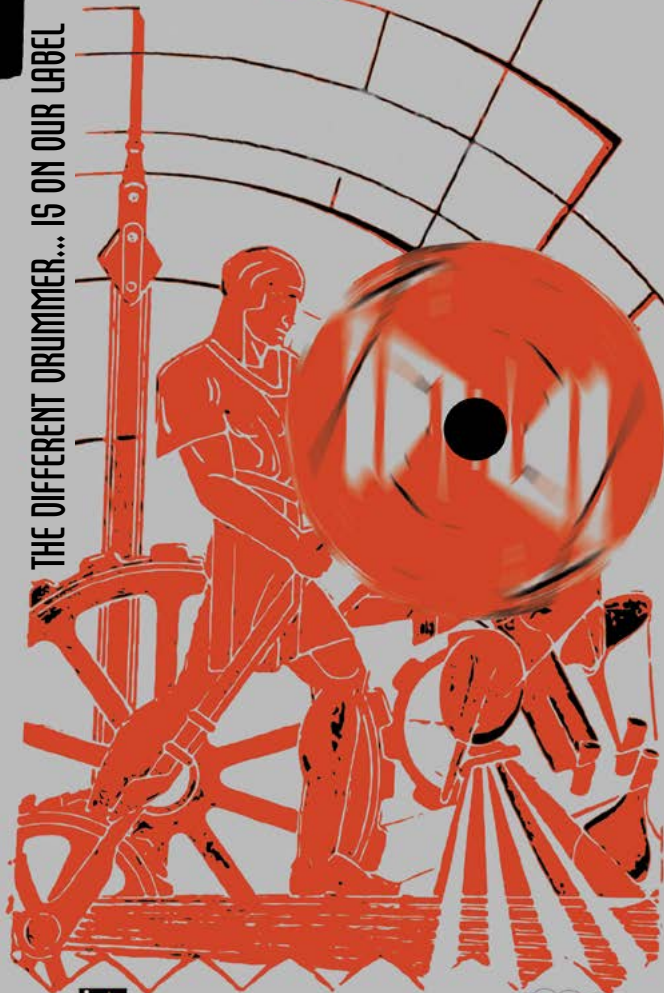
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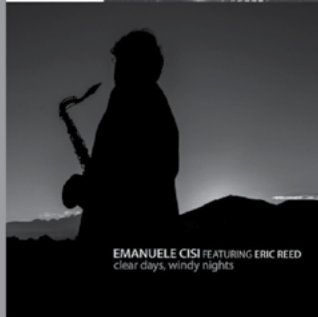
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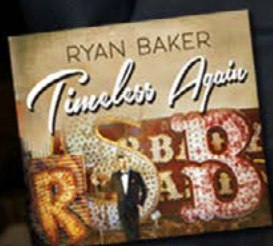
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— Scott Yanow, jazz historian & journalist

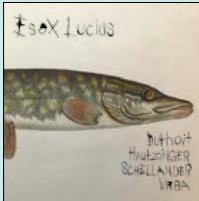


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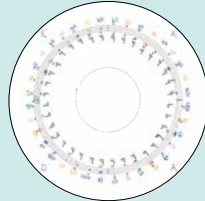
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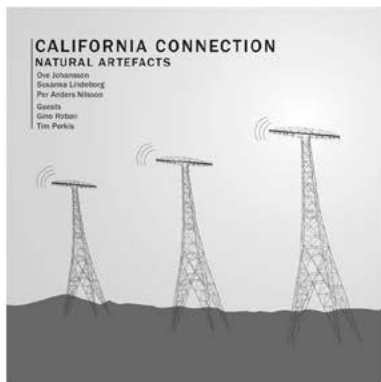
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Susanna Lindeborg

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Ove Johansson

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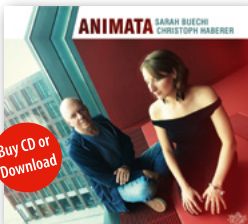
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JHM 231 Ruby-Pilz-Weber & Brochier Rimbaud #4

Michel Pilz - bcl / Georg Ruby - p / Daniel "D-Flat" Weber - dr/perc / Elodie Brochier - voice

Following the successful CD release "Deuxième Bureau" of Georg Ruby and Michel Pilz (Germany-Luxembourg) "Rimbaud #4" refers – not in total but centrally – to four poems of the great French writer Arthur Rimbaud, read by the wonderful, in France living actress and singer Elodie Brochier. The band improvises in different settings while she performs the poems thus concentrating musical and literary energy. In addition to that the trio integrates Elodie Brochier in some recordings as improvising vocalist without lyrics into the completely free improvised music, thereby creating further exciting tracks of improvisation.

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JHM 234 Christoph Haberer & Sara Buechi Animata

Sarah Buechi – voice, lyrics / Christoph Haberer – drums, electronics

The new duo project "Animata" comes from the commissioned composition of the same name that the renowned German drummer Christoph Haberer has realized and performed together with the young Swiss vocalist Sarah Buechi for Kunsthaus

Kloster Gravenhorst in the summer of 2014 with a quartet line-up. With pulsating rhythms and lot of eagerness to experiment the compositions of Haberer and Buechi – and the multiple interpretable lyrics of the singer writing in English for several years – frame the adventurous improvisation oddity that comes in form of songs, embedded in stories of Greek gods, fighting religions and talking walls.

www.sarahbuechi.com
www.christoph-haberer.de



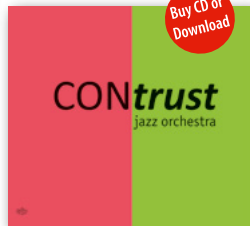
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JHM 236 JassLab de Cologne Eins und Eins

Barbara Barth - voc, megaphon / Markus Koch - tp, flgh / Sebastian Büscher - ts / Georg Ruby - p / Moritz Götzen - b / Vince Deckstein - dr

On their recent release "Eins und Eins" the musicians of JassLab de Cologne (Cologne/Germany) work together with piano player Georg Ruby on rearranging some of the most original songs of Hildegard Knef not only as instrumental versions but also extended by the voice of Barbara Barth. The JassLab versions of Knef hits as "Ich hab' noch einen Koffer in Berlin", "Für mich solls rote Rosen regnen" as well as "Eins und eins das macht zwei" reveal how flexibly and individually the adaptations deal with the original material still saving the charm of the original songs.

www.georgruby.de



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JHM 237 CONtrust Orchestra
Paul Berberich - cond

A highly original grand line-up around German saxophone player Paul Berberich from the area Berlin-Dresden. In opposite to a traditional big band line-up CONtrust features a rhythm section with vibraphone and a second guitar, tuba, trombone, three trumpets and flugelhorn as well as four reeds to create its sound. The ensemble is captivating by its homogenous orchestra sound and its repertoire that extends from exciting jazz and pop grooves, contemplative or free experimental sounds to the "missa perpendiculari", a mass for CONtrust, soloists and pendulum clock.

www.contrustjazzorchestra.de



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JHM 238 Meinrad Kneer Quintett Oneirology

Sebastian Piskorz - tp / Peter Van Huffel - as / Gerhard Gschlößl - tb / Meinrad Kneer - bass, composition / Andreas Pichler - dr

New release of the quintet of Meinrad Kneer, bass player from Berlin, with amazingly peculiar material. The repertoire consists of compositions by Kneer, of which he has written the greater part especially for this ensemble. His music is influenced by various styles as jazz, rock, contemporary music and free improvisation. That's why and how it inspires the quintet: by creating new interfaces of surprising ensemble playing and powerful improvisation.

www.meinradkneer.eu

5 New Releases

CIMP



Creative Improvised
Music Projects



391

Ran Blake & Jon Hazilla
Kaleidoscope

392

Adam Lane Quartet
w/Avram Fefer - Roy Campbell - Vijay Anderson
Oh Freedom

393

Bob Rodriguez Trio
w/Dominic Duval - Jay Rosen
So In Love

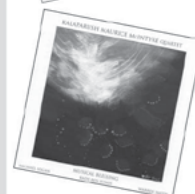
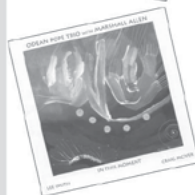
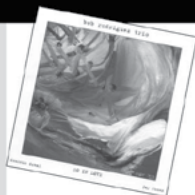
394

Odean Pope Trio feat. Marshall Allen
w/Lee Smith - Craig McIver
In This Moment

395

Kalaparush Maurice McIntyre Quartet
w/Michael Logan - Radu Ben Judah - Warren Smith
Musical Blessing

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- #1235 David Haney & Bernard Purdie *Selling It Like It Is*
- #1236 Jimmy Bennington Trio *The Walk to Montreuil* w/J.L. Masson, B. Duboc
- #1237 Ernie Krivda *At the Tri-C Jazz Fest* w/C. Black, M. Hayden, R. Gonsalves
- #1238 Steve Swell's Nation of We: *The Business of Here...Live at Roulette*
- #1242 Barry Wallenstein *Luck These Days* w/A. Birnbaum, V.Chauncey, N. Haiduck
- #1243 Kazzrie Jaxen Quartet *Callicoon Sessions* w/C.Krachy, D.Messina, B.Chattin
- #1244 JCA Orchestra *Stories* w/H.Honshuku, J.Hobbs, R.Stone, P. Scarff, N.Zocher, M.Cho
- #1245 Mack Goldsbury's Quintet Feat. Maciej Fortuna *Live At CoCo's* w/S.Mahoney
- #1246 Eهران Elisha Ensemble *Continue* w/H.Elisha, S.Bardfeld, D.Bindman, K.Filiano
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“Rosenberg immediately leads us into another temporality, like a musical meditation on the edge of stillness, bringing attention to focus on the smallest movements.”

Pascal Rozat
Jazz Magazine
France

“Rosenberg’s music has the breath of nature; trembles, murmurs, always searching in a meditative dimension, and at times ascetic.”

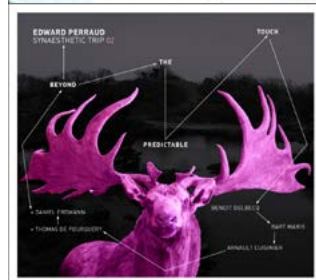
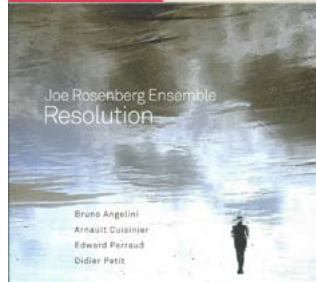
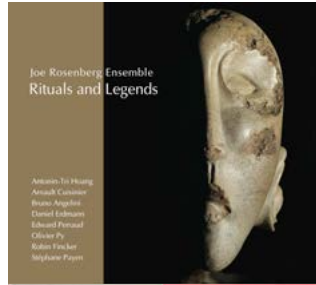
Vincenzo Roggero
All About Jazz Italia
Italy

“Rosenberg has released three recordings that perhaps include the finest of what avant-garde jazz currently has to offer.”

Benno Bartsch
Jazz Podium
Germany

“Ahead of the horizon of jazz, percussionist Edward Perraud and his trio sought to open their musical language to make an opus more universal and accesible. The gift enchants and multiplies the joy of listening.”

Bruno Pfeiffer
Jazz News
France



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Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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

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

"Most impressive, perhaps, is the sound quality. ... they all have wonderful sound."

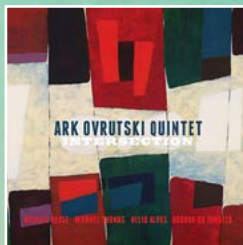
"Their best discs sound as clean and fresh and live as anything out there." Fred Kaplan, *Fi*

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

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

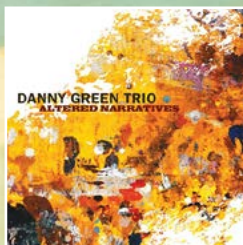
The sessions are recorded live to digital two-track, with zero processing effects and no editing ... authentic performances with a vast dynamic range." Sam Prestianni, *Jazziz*

NEW from ORIGIN RECORDS



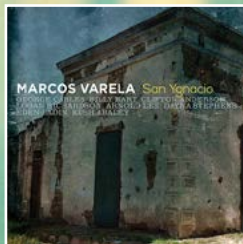
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MICHAEL DEASE trombone
MICHAEL THOMAS sax
ARK OVRUTSKI bass
DUDUKA DE FONSECA drums



DANNY GREEN TRIO ALTERED NARRATIVES

DANNY GREEN piano
JUSTIN GRINNELL bass
JULIEN CANTELM drums

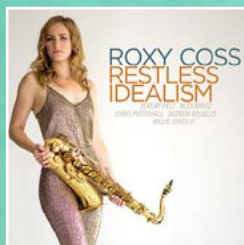


MARCOS VARELA SAN YGNACIO

featuring:
LOGAN RICHARDSON sax
CLIFTON ANDERSON trombone
GEORGE CABLES piano
BILLY HART drums

ROXY COSS RESTLESS IDEALISM

ROXY COSS saxes
JEREMY PELT trumpet
ALEX WINTZ guitar
DEZRON DOUGLAS bass
WILLIE JONES III drums
CHRIS PATISHALL piano



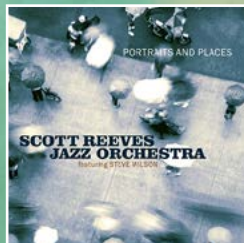
RAUL AGRAZ BETWEEN BROTHERS

GEORGE COLLIGAN piano
LARRY GRENADIER bass
JACK DEJOHNETTE drums



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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)

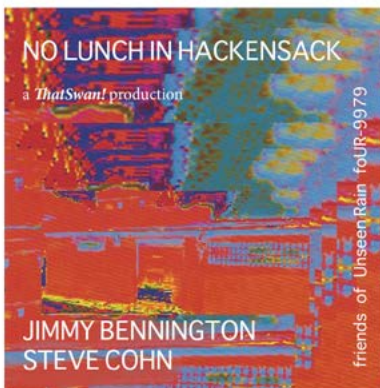
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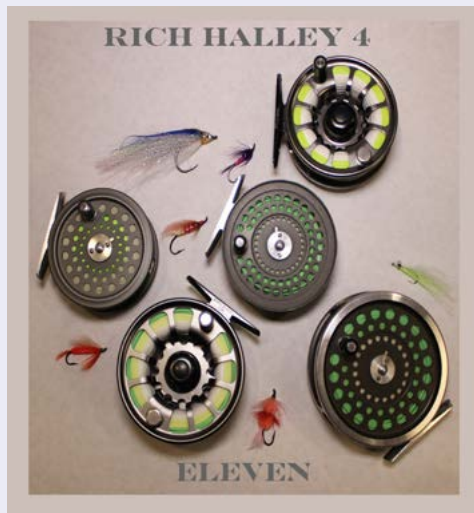
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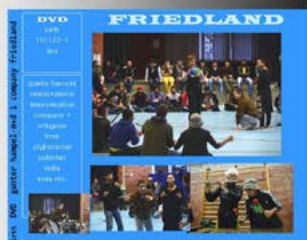
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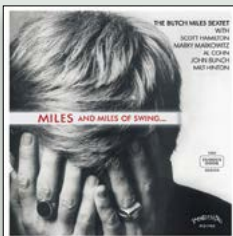
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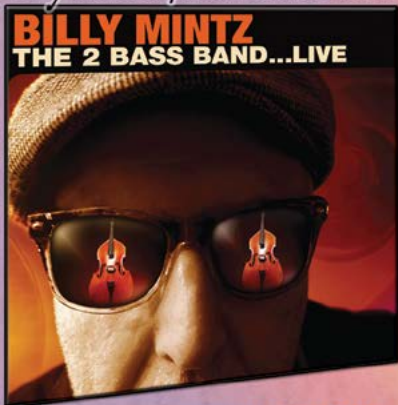
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12. Bob Dorough
Satoshi Fujii

Volume 27

1. Lester Bowie
Record Pool
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3. Johannes Bauer
3. Bob Brookmeyer
4. Randy Weston 2
7. Roger Kellaway &
Tommy Flanagan
5. Phillip Wachsmann
6. R. Gato Stevens
6. Fred Hersch 2
7. Dominic Duval
8. Kevin Norton
Jon Raskin
9. Bobby Zentgraf
Gary Peacock
10. Gary Peacock 2
11. Piene Fara
André Jaume
12. Hadley Caliman 1
Heiner Franz

Volume 28

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2. Mats Gustafsson
Hugh Ragin
3. Stefan Ivison
Fred Van Hove
4. Jay Rosoff
Chris Barber
5. Bill Kirchner
5. Chief Bey
6. Lou Grassi 1
6. Lou Grassi 2
7. Brad Taylor
10. Lou Grassi 2
8. Gunter Hampel
9. Louis McLinton
9. Jennifer Letham
Earl May 1
10. Earl May 2
10. Earl May 3
11. Eddie Allen
Earl May 3
12. Henry Threadgill
Brenda Bufalino
Bugs Wollaston

Volume 33

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Josh Roseman
2. Bruce Eisenbll
3. George Collianton
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3. Billy Bauer
4. James Fin
4. Don Cherry
Lauren Newton
5. Mary Wladimir
Guerrino Mazzola
6. Marco Enedi
Kris Adakomor
Sheryl Rogers &
Bud Shank

8. Moni Dinasi
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9. Joseph Bocca
8. Michael Weiss
10. Sal Mosca
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11. Malachi Thompson
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9. Steve Lacy
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11. Eddie Higgins 1
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Tina Marsh

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3. Alex Blake
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Pines Lasha
6. Dianne Reasder
7. Badal Roy
8. Rich Hallay
Loren Parker
9. Richard Taborik
Hillard Greene
9. Bob Brown
Mike Barone
10. Graham Moncur III
Henry Polzer
11. Bert Wilson
Jimmy Smith
12. Chris Keyes
Michael Mulliam

Volume 38

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George Collianton
Raymond Borli
3. Billy Bauer
4. James Fin
4. Don Cherry
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5. Mary Wladimir
Guerrino Mazzola
6. Marco Enedi
Kris Adakomor
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Bud Shank

Karl Berger
Rusty Grey
Chris Hill
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Buddy Catlett
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Laszlo Gardony
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Brad Goode
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Michael Mulliam

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Lawrence Evans
Gerald Wilson
Mike DiRubbio
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Charlie Kohlhase
Judi Silvano
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Eric Alexander
Michael Bram
Fredrik Nordstrom
7-8-9: (S15)
Matt Laville
David Sherman
Dave Frisberg
Scott Wendthoff
Royce Campbell
Jason Rigby

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

acc: accordion
 as: alto sax
 bari s : baritone sax
 b: bass
 b cl: bass clarinet
 bs: bass sax
 bsn: bassoon
 cel: cello
 cl: clarinet
 cga: conga
 cnt: cornet
 d: drums
 el: electric
 elec: electronics
 Eng hn: English horn
 euph: euphonium
 fgh: fugelhorn
 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

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

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

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Contributors

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

Short Takes Philadelphia, PA

Philadelphia, PA- The ever-respectful pianist Orrin Evans is curating Wednesday nights at new Jazz club South Jazz Parlor in the restaurant South and he's set the first Wednesday of the month as a tribute to the "elders" which he defines as those artists over 65 years of age. January 6 featured Oliver Lake with Evans, bassist Matthew Parrish and drummer Mark Whitfield Jr. Evans referred to his guest while announcing during the second set, "I hope that I'm playing this much music when I'm 73-years-old!" Lake switched between alto and soprano sax and drew from a broad lexicon that owed equal debt to Jazz' avant-garde as well as its solid tradition. The rhythm section supported the leader well but took on a different color during the times the leader stepped aside. At those times, Evans led the charge into a bluesy, church-inspired territory. Evans and Parrish share history together, they're both Philly area-reared and Rutgers trained. Evans couldn't help himself by pointing out that, "We're both Rutgers dropouts but after you do two albums, they call you alumni there!"... One week later, South Jazz Parlor offered young vocalist Milton Suggs whose been making a name for himself by way of smooth, soulful singing that's linked to past Jazz greats. He excels at digging into meaty tunes that are accepted standards (or should be) with weighty, original lyrics. The second set on 1/13 included "Firm Roots" by Cedar Walton, Duke Pearson's "Old Folks," Horace Silver's "Silvers Serenade," and also "Afro Blue." Supplying the backing for Suggs was a local stellar trio led by Luke Carlos O'Reilly (p) along with Nimrod Speaks (b) and Anwar Marshall (d)... The Nels Cline/Larry Ochs/Gerald Cleaver Trio at Boot & Saddle (Ars Nova Workshop) on 1/15 had the area's guitar-heads crowding to the front to watch Cline's every move and they weren't disappointed. It was quite the show. Cline was a blur of activity on his prodigious assortment of electronic controls that distorted his sound. His E string broke early - "Thank God we're not playing tunes," he offered when a listener asked about the broken string deficiency. Ochs masterfully responded immediately to whatever Cline presented, often mirroring back a pulsatile replication or sound field, while adding his own statements and colorations at times. Cleaver was his usual powerhouse, forcing and pushing ahead. The opening group was Chicago's own Nick Mazzarella Trio with Anton Hatwich (b) and Frank Rosaly (d). Rosaly said he made it a point to play with the younger musicians in town as a way of mentoring... Philadelphia born bassist and electric bass pioneer, Jymie Merritt, turns 90 in May and continues to practice with The Forerunners, the band he formed in 1962. His career, which spans over 60 years and includes stints with BB King, Art Blakey and the Jazz Messengers, Chet Baker, Max Roach and Dizzy Gillespie, was celebrated elaborately on 1/16 at World Café Live and recorded for an April edition of NPR's Jazz Night in America program. Billed as The Music of Jymie Merritt and The Forerunners and organized by local non-profit music organizations WXPN-FM, WRTI-FM, and the Philadelphia Jazz Project; the band featured current bandleader and son of Jymie Merritt, Mike Merritt, a longtime band member of late-night talk show "Conan," on electric bass, Colmare Duncan on piano, Warren McLendon on electric piano, Odean Pope and Terry Lawson on tenor sax, and Alan Nelson on drums. All the compositions were written by Merritt between 1964-2009 and the majority had rarely, if ever, been publically performed. Mike Merritt explained that playing the unheard tunes, "Is a process we do together because as musicians, we grow together." Previously recorded songs were "Nommo," "Absolutions," and the finale "Angela." Unfortunately, Merritt was not on stage for the event, he sat in the back of the venue wearing sunglasses (a handy tool to ward off the numerous flash photos aimed his way). Fortunately, the band had plenty of highlights including the inside-outside, breakneck playing of Pope and Lawson in tandem and as soloists, a gritty performance from Nelson, adding narrative to the pulse, and Mike Merritt's fleet runs up and down his axe. The electric piano harkened back to the band's roots and remains an acquired taste. The group will record later this year... Ches Smith (d, vib) led his trio at the Philadelphia Museum of Art on 2/26

Short Takes Philadelphia, PA

(Ars Nova Workshop) through two sets of music reflective of his new association with ECM Records. Commencing with delicate sounds off his vibes and Mat Maneri's viola, space and timing played key roles. Pianist Craig Taborn added major colorations until the music bloomed with force. The music see-sawed between minimalistic sounds, chamber music, elevated sections and even a short period of whimsy. Highlights late in the first set came with "Isn't It Over" and "I Think," both pieces that settled into a Rock frenzy... Noted German pianist Hans Ludemann presented his trio Rooms at Swarthmore College on 2/27 where he is currently a visiting Jazz professor. The trio, active since 2007, featured highly in demand Europeans – bassist Sebastien Boisseau (France) and drummer Dejan (de-Ahn) Terzic (Serbian & German roots) performing mainly Ludemann's multilayered compositions that ran thick with textures and tempo changes. Well-versed in Classical and world music, especially West African, Ludemann also expanded sound by way of his invented "virtual piano" which extends the acoustic piano sound into microtonal tunings, mostly quartertones. The band's working premise is to open new perspectives, create spaces (rooms), and undertake joyful musical discoveries, which they succeeded in doing. Their two sets of varied music presented some complex works along with fun improvisation and even the Blues, particularly on "Bad Times Roll," a gritty tune Ludemann wrote 20-years ago but performed here by the trio for the first time. Terzic's "One Note Shuffle," a playful ditty that stopped and started like a Bad Plus goodie, required detailed interplay. Two other Ludemann originals were particularly outstanding – "Arabesque" and "Crum." Later, at a post-performance celebration, Terzic had the joke of the night – "What happens when you play the Blues backwards? Your dog comes back, your wife comes back, your money comes back!"... Bobby Watson played South Jazz Parlor on 3/2 with Orrin Evans, Mike Boone (b) and Byron Landham (d). The second set commenced with his original tune "E.T.A." Watson explained that the composition, so popular with Art Blakey, was actually inspirationally written for Blakey's then soon to be born daughter. Also covered were two of his most popular songs – "In Case You Missed It" and "Love Remains," which featured Watson stopping in mid-solo when a portion of the same song somehow was played from the back of the room. Watson looked bewildered and an audience member to shouted, "You've got competition!" Watson earlier announced, "It does my heart good to be up here. This is where I live – my whole life – this is where I want to be." The set ended with a bit of a jam session as other local musicians popped up on stage and Boone's very young son impressively manned the drum set. Watson declared it would be the finale because, "I have to catch a plane to Kansas City and some of us have school in the morning!"... Incoming hits: Ars Nova Workshop (arsnovaworkshop.org) - 4/4 Ken Vandermark's Made to Break @ Boot & Saddle; 4/22 Vijay Iyer & Mike Ladd's Holding it Down @ Kimmel Center; 5/13 Allison Miller's Boom Tic Boom at Philadelphia Art Alliance; 5/24 Rhys Chatham-Tim Dahl-Kevin Shea Trio at FringeArts; 5/25 Peter Brotzmann + Heather Leigh @ FringeArts; 6/20 Tord Gustavsen w/ Simin Tander @ FringeArts... Chris' Jazz Café (chrisjazzcafe.com) presents - 4/11-2 Orrin Evans Trio w/ Kurt Rosenwinkel; 4/5 Tony Miceli Temple University Jazz Ensembles; 4/9 Jamison Ross; 4/15 Bootsie Barnes All Star Band w/ John Swana; 4/16 Bill Charlap Trio; 4/22-23 Jackie Ryan & Larry McKenna 4; 4/29 George Burton 4; 4/30 Chelsea Reed and The Fair Weather Five... Fire Museum Presents (museumfire.com) presents - 4/8 Dave Burrell @ Philadelphia Argentine Tango School (PATS); 4/9 Earth Tongues @ PATS; 4/12 Bob Marsh w/ Jack Wright & The Emergency String X-Tet @ The Rotunda; 4/17 Mamady Kouyate & Mandingo Ambassadors @ The Rotunda; 4/18 Laurie Amat / Anais Maviel & My Le Chabert / Nadia Botello @ The Rotunda; 4/19 Chris Corsano-Paul Flaherty / Nick Millevoi's Bug Out @ The Rotunda; 4/20 Peter Evans-Travis Laplante / Irreversible Entanglements @ The Rotunda; 5/22 Sam Shalabi-Amir El Saffar @ House Gallery 1816; 6/12 Susan

Short Takes Philadelphia, PA

Alcorn-Evan Lipson / Eric Carbonara @ The Rotunda; 6/15 Tatsuya Nakatani @ Icebox...World Café Live (worldcafelive.com) presents - 4/14 Charlie Hunter & Scott Amendola; 4/19 Brad Mehldau 3; 5/31 G. Calvin Weston/Phoenix Orchestra...South Jazz Parlor (southrestaurant.net) presents - 4/6 Steve Wilson-Mike Stern-James Genus-Lenny White; 4/13 Johnathan Blake 3; 4/18 Peter Bernstein w/ Larry Goldings, Bill Stewart; 4/20 Landham Brothers; 4/22-23 Lezlie Harrison 5; 4/27 Vincent Ector Group...4/19 Hans Ludemann's Trio Ivoire w/ Aly Keita @ Swarthmore College.
Ken Weiss



Jymie Merritt, photo credit, Ken Weiss

Short Takes Philadelphia, PA



Nick Mazarella -Anton Hatwich-Frank Rosaly , photo credit, Ken Weiss



Oliver Lake w/ Orrin Evans-Matthew Parrish-Mark Whitfield Jr, photo credit, Ken Weiss

April starts off with two events 4/1. First at Frankie's Jazz Club, tenorist Harry Allen joins Cory Weeds 4tet with Weeds tenor sax, Tony Foster piano, bassist Russ Botten and Joe Poole drums. Over at CapU, British singer Norma Winstone joins the "A" band directed by Brad Turner and the NiteCap vocal group directed by Rejean Marois. Other gigs at Frankie's include guitarist Alex Goodman's 5tet with Matt Marantz sax, bassist Rick Rosata & drummer Jimmy Macbride 4/2 followed 4/3 by bassist Steve Smith and Chris Gestrin piano, Dave Sikula guitar & drummer Bernie Arai. On 4/7, it's guitarists Tony Wilson & Bill Coon's 4tet with bassist Andre Lachance and drummer Dylan van der Schyff. Saxophonist/clarinetist Evan Arntzen's 5tet (Chris Davis trumpet, Tom Arntzen piano, bassist Sean Drabbit & Joe Poole drums) plays the music of Don Byas 4/8 followed by blues band Brickhouse 4/9 and Trilogy (Bill Coon guitar, bassist Jodi Proznick and pianist Miles Black 4/10. Vocalist Meghan Gilhespy has a CD release 4/14. On 4/15, clarinetist James Danderfer plays with John Stetch piano, vibist Joel Ross Vincente Archer bass & drummer Joe Poole followed 4/16 by Lesismore, 4/17 Brad Turner's 4tet (With Bruno Hubert piano, André Lachance and Dylan van der Schyff drums) and 4/21 The Boys of Benriach with trumpeter Kevin Elaschuk, Dave Say sax, Andre Lachance guitar, bassist Steve Holy & Joe Poole. Vocalist Tim Tamashiro is in 4/22-4/24 along with Tilden Webb piano, Jodi Proznick bass & drummer Jesse Cahill followed by vocalist Ellen Doty with Dan Reynolds piano, bassist Justin Kudding, drummer Adam Cormier & Eli Bennett sax 4/28; guitarist Paul Pigat & Daily Special 4/29 & drummer Albert "Tootie" Heath with pianist Randy Porter & bassist Tom Wakeling 4/30. In May, bluesman Steve Kozak appears 5/7, Mimosa 5/19 & Rob Montgomery & Incognito 5/21. Elsewhere, Chick Corea & Bela Fleck are at The Orpheum 4/22 and 5/1 Cecile McLorin Salvant is at the Chan Centre...Coastal Jazz has announced some of the groups coming to the TD Vancouver Int. Jazz Festival 6/24-7/3. Joe Jackson is at the QE Theatre 6/24 as are Ms. Lauryn Hill 6/26, Sarah McLachlan 6/27, the Tedeschi Trucks band 6/28 & Case/Lang/Veirs with Andy Shauf 6/29, all at the QE Theatre. The complete lineup should be on the Coastal site by early May. For Frankie's and Coastal Jazz info, go to www.coastaljazz.ca. Recent visitors to town include Power Quintet with trumpeter Jeremy Pelt, Steve Nelson vibes, pianist Danny Grissett, Peter Washington bass & drummer Bill Stewart, trombonist Steve Davis, Charles Lloyd, Branford Marsalis & Gary Bartz. Trombonist Steve Davis' group consisted of fellow NYC-ers Joshua Bruneau trumpet & Eric Alexander tenor with locals Tony Foster piano, Ken Lister bass & Julian MacDonough drums, playing the music of J.J. Johnson. The first set opened J.J.'s "Pinnacles" followed by "Love Walked In" and "You've Changed" which featured a coda by Alexander that was a highlight of the night. The set ended with "Daylight" a Latin tune by Davis on which Bruneau took a fiery solo. The second set started with "Hard To Find" by Leroy Vinnegar which had a Messengers feel. Alexander's quoted "Stranger in Paradise" in his solo while MacDonough played hand drums behind Lister's solo. Next was Duke Pearson's "Jeannine" with a fine solo by Tony Foster. The highlight of the evening was Davis' feature on J.J.'s "Lament" which was played with the reverence of a hymn. The final tune of the night was Alexander's "Trippin'" on which he channeled his mentor, George

Coleman. Gary Bartz' group was a time trip back to the 70's. The group had no set list but let the music's energy and flow determine what was played similar to Miles' groups of the time. Bartz played alto and soprano and also sang on a bluesy tune and Peggy Lee's hit "Is That All There Is?". With him were the amazing guitarist Paul Bollenbeck, bassist James King & Greg Bandy drums. Bartz did announce one tune – "I Concentrate On You" played in the manner of John Coltrane. The night ended with the bebop classic "Moose The Mooche". A wonderful, unforgettable evening.

TORONTO CANADA

January, Sundays the featured band is the Excelsior Dixieland Jazz band, Mondays, University of Toronto, or Humber College jazz Ensembles, Tuesdays Jake Koffman Quintet, Wednesdays, Nathan Hiltz Trio, Thursdays, Kevin Quain, Friday the Hogtown Syncopators, Saturdays the Sinners Choir. February, Sundays the featured band is the Excelsior Dixieland jazz band, Mondays University of Toronto Jazz and Humber College Ensembles, Tuesdays Chris Wallace's many Names, Wednesdays, Richard Whiteman four, Thursdays Yuka, Fridays the Hogtown Syncopators, Saturdays, The Sinners Choir

March, Sundays the featured band is the Excelsior Dixieland jazz Band, Mondays University of Toronto and Humber College jazz Ensembles, Tuesdays Tonight at Noon, A Mingus Tribute, Wednesdays The Ernesto Cervini Trio, Thursdays, Kevin Quain, Friday The Hogtown Syncopators and Saturday The Sinners Choir.

In addition to the featured bands, other, mainly local groups, also perform Karen Ng performed at the Somewhere There Festival Feb 28., with Ali Berkok, Joe Sorbara, Heather Saumer, Paul Newman.

CHICAGO, IL

*Wed Feb 24 Mayne Stage, Chicago - 2nd Story featuring Jimmy Bennington Colour and Sound

*Sun Feb 21 Redline Tap, Chicago, Jimmy Bennington Colour and Sound- 9-12midnight, \$5.00 cover

*Sun, Mar 20 Redline Tap, Chicago, Jimmy Bennington Colour and Sound 9-12midnight, \$5.00 cover

*Rhythm Room Bar and Bistro (1715 Maple Ave, Evanston, IL 60201 7-11pm, no cover)

Jimmy Bennington Colour and Sound Trio

Performance Schedule:

Sat Feb 6

Sat Feb 20

Fri Feb 26

Sat Mar 12

Sat Mar 19

Sat Mar 26

Fri Apr 1

Jazz Stories Bob Dorough

Bob Dorough
vocalist,
pianist, born
December 12,
1923, Cherry
Hill, Arkansas.
USA



HOW DID SO
MANY MUSICIANS
GET THERE START
IN THE ARMY ?

WHAT WAS THE
ARMY LIFE LIKE
FOR YOU ?

A lot of them got in the official navy or army band where they went to school and learned music. But I got it from my peers, I mean there I was in this camp in Texas, suffering, crawling in the mud and all that, until they found out I was of limited service. Then one day I heard this announcement, "Private Dorough, report to headquarters, bring all your gear." "Bring all my gear?" So I packed everything up. I had a clarinet in my duffel bag but I wouldn't get it out because I was afraid the other guys would kid me, you know.

They were fighting the civil war, the Northerners and the Southerners playing baseball and fighting about the North and the South, and I was staying on the sidelines as much as I could, haha. Anyway, he says, "Get in that jeep, you're going to the band." My college, I did three semesters at Texas Tech, majoring in band music. The bandmaster happened to know my warrant officer in that camp, and he said "You've got a good clarinet player in the artillery." I was in the coastal artillery unit, or anti-aircraft artillery unit, I've forgotten it all, haha???. So when I went to the band it was like being released. All the cats in the band were living kind of a loose life. I mean, they'd come out in their pajamas and answer roll call. It was a row of huts with a parade ground in the middle, you'd come out, then back to bed, six men in each bunk house. You know, some of them had record players, some of them had hotplates, cookin' their own breakfast. So that was great.

Jazz Stories Gordon Lee



Gordon Lee, pianist, composer, born in 1953 in New York City.

Gordon remembers an experience with teacher Tomas Svoboda.

So, I'm in the classroom at Portland State, and there's a few minutes left before the class begins. I had a piano transcription of Wagner's Prelude to Tristan und Isolde, which I think is one of the most beautiful pieces of music ever written, even though I detest Wagner as a human being. He was a racist, and I really cannot stand racism in any way. So it's a dilemma, but let's face it, there are many, many musicians who weren't great people, but were great artists. They were brilliant at communicating in their medium. Anyway, so I'm there playing on the piano, and it was actually part of, I think, a theory assignment from another class to analyze this piece: how the appoggiaturas and, you know, echappée, escape tones, and all this stuff, how it all works. So I was working on it, I was playing through the piece, and Svoboda heard me, so I said "What is this? What is he doing here with this chord?" you know, "What do you call this?" He said "Here, let me play it." So he sat down and he started playing. And he didn't even play through the whole thing, but many measures, I don't know, thirty or forty measures of the piece. And at one point he sort of gets to a point and just stops. And I could feel that both he and I, coming from very different places - he's Czech, I'm American, he's fifteen or twenty years older than me, so we have different perspectives - but we're both very moved by the music. At the same time, both he and I are very well aware who Wagner was, and he just sort of stops, looks down and sighs, and then looks at me sideways, and says, "You know, Wagner was a very egotistical man."

Jazz Stories Bruce Forman



BRUCE FORMAN,
GUITAR, BORN
MAY 14, 1956 IN
SPRINGFIELD MA,
USA

BRUCE TALKS
ABOUT
WORKING
WITH FILM
DIRECTOR CLINT
EASTWOOD

I've known Clint for a long time, and I was at his eightieth birthday party. And we're just hanging out and talking, Clint was there, I played the gig. We're talking for a while, and he kind of just out of nowhere said "That's right! Guitar!" And I'm going, well, I think Clint has lost it here, you know? He was thinking about something else, obviously. The next morning, he called me up and said "Bruce, I've got this problem with this movie, I've got a bunch of music that I'm really just not happy with. Do you want to come in and try and help me out?" And I said "Sure." So I went in the studio, and I realized halfway into the studio, I'd just brought my jazz guitar, because everything I'd ever done for Clint was jazz, and then I go "Man this movie could be about a bullfighter, or something!" You know what I mean? I called a friend of mine and borrowed a classical guitar, and a steel-string guitar, just in case. Turned out, he gave me what he called "Ozark Melancholy Searching Music," is what he wanted. Which says steel-string acoustic guitar to me. He also said back porch, and didn't even mention...so I pulled out this acoustic guitar. He played a theme on the piano that he'd written, that was the theme of the movie, and I just extemporaneously??? created an hour of variations on his theme. I mean he didn't even give me the harmony, he just played the melody on piano that he'd written, and I just harmonized it, and turned it around, and made it major, made it minor, you know, brought it into various time signatures, various textures, just sort of a suite of improvised variations of the theme. He took it, and that was the last I heard from him until the screening of *Million Dollar Baby*, in which, it turned out, what I played was half of the movie's music. Then I got a screen credit for it, and ever since then that's what we do. He calls me in, he's got a theme, he plays it, and I create these variations. It's a very jazz approach. And of course with digital stuff, he can cut it all up and use it to his heart's content. I've done three or four other movies with him like that. It's quite challenging, but it's really fun: to walk in to a melody and have someone tell you what they want it to feel like, what the story's about, and have you just sit down...It's jazz, you know. I just make it up. I just try to come up with stuff that serves that purpose.

Feature: Way Out West

WAY OUT WEST

In Oregon and
Washington,
September 23
– 30, 2015

Reportage,
Recollections
and Reflections
on visits with
David Friesen,
Glen Moore,
David Haney
and Buell
Neidlinger

all texts and
photographs
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As I write, at the outset of spring, that first week of last fall doesn't seem nearly six months past. That week I spent in and around Portland and Seattle was the first time I'd been on the ground between Vancouver and Malibu. I was able to visit with 2 of my favorite genre-hopping, -bending and, ultimately, -transcending bassists, as well as with the editor of this publication, himself an adventurous musician in his own right.

Though most of what is in the texts was known before the photographs were made, the conversations in the process of making the photographs rendered much into a new perspective, connecting many dots, and hopefully revealing some previously unseen facets of these wonderfully creative beings. Since the photographs came before the writing, the texts could be seen as responses to the images, though I like to think of them as starting points for describing the depicted. Ultimately, it is all inextricably bound together and – I hope – of a piece.

The primary inspiration for making this trip was to catch up with Glen Moore, a friend of long standing, who earlier in the year had shaken my firmament by stepping away, after 40+ years, from the band Oregon, of which he was a founding member. The ripples in my jazz pond began where Oregon's pebble hit the water back when Nixon was still president, and continue to emanate ever further today. All through those years when I could get to 4 or 5 Oregon gigs, or those times when I went 4 or 5 years between gigs, my conversation with Glen always picked up again, as though we'd just been hanging out the week before.

Over those decades, I also noticed that Glen's compositions were the ones which intrigued me the most: gnarly and eccentric, if not as often pretty as much of Oregon's repertoire, each one was challenging, always filled with a wit and sinew evincing deep knowledge of the history of music and, even more, an appreciation and love of it all, yielding a sound rewarding for anyone paying attention. Other than the late Collin Walcott, no one more relished the free improvisations Oregon always included in every performance. With time, I also came to notice how often it was Glen's thread that held the ensemble's weave together.

Following more than three decades of faithful

Feature: Way Out West

service to the group after Walcott's death, during which time Moore passed up or put on hold much substantial pursuance of non-Oregon musical activities, he finally decided, early in 2015, that everything else added up to a higher priority than staying in that long-standing context which had gradually but continually evolved further away from what drew him to it in the first place. In the early 70s, he'd also been the first eventual Oregonian to leave the Winter Consort. Oddly, now a full year now after Moore's departure, Oregon's website still lists him as the go-to contact for North American bookings. Go figure.

One of Moore's longest-standing involvements, predating even Oregon's late-60s genesis in Paul Winter's Consort, is with fellow bassist David Friesen, long a resident of Portland. My visit came at an opportune time to catch up with the both of them together, as their third duo album in 40 years, recorded during a European tour earlier in 2015, was about to hit the streets. They were working up to working on some new material for future projects, such as their tour of Arizona and engagement at Edmonton's famed Yardbird Suite earlier this year, and they already have another European tour slated for 2017.

In the interest of full disclosure, let me acknowledge that I wrote the liner notes for that new album, BACTRIAN, on Origin, a Seattle-based label, as well as for its 1993 predecessor, RETURNING, on Portland-based Burnside. (The notes for their 1975 debut album, IN CONCERT, on Vanguard, then an independent label in New York City, were written by by Mikal Gilmore. That album, label # 79383, has yet to be released on CD). Bactrian, by the way, is a species of two-humped camels native to the Mongolian region. Only a thousand or so remain extant. If I'd known that when I wrote my notes for the album, I would have mentioned it, since it would have been a no-brainer opening to say how musicians as gifted as Friesen and Moore are equally rare...

Having met up with Friesen at the coffee shop contained within a supermarket near his Northwest Portland home, we were joined by Moore, who, like myself, arrived in a rental car; he now spends most of his time at his new home in southern Arizona rather than in his old home town, to the point of renting out the house he and his wife built here. After some caffeinization and conversation, we proceeded to Friesen's home, specifically its music room, where the 2 photographs of them playing were made in the course of a very pleasant afternoon, my first in Portland. It was such a luxury to constitute the entire audience by myself, and be able to move about the room at will, in search of vantage points for my lens without having to worry about blocking anyone else's view.

Feature: Way Out West



First is the show of hands, which practically gives me calluses just looking at it. Here are two players who love the range of their instrument and know how to use it across the spectrum, from the sound of mountains breathing to the upward spiral of raptors riding thermals into the heavens. Their conversations were lively, loving and probing, passing through some tunes familiar to us all and others familiar only to one player or the other, drawing forth exploratory responses that made for interesting listening...

Feature: Way Out West



A more all-encompassing and documentary view which I hope gives some feel of the room. When I first entered, I worried that the ceiling track lights would present problems, so I hope this image presents proof that I could make good use of them, especially the arc of their track, which to my eye cusps on cosmic. Since the room, even with the lights cranked up, was on the darkish side, I have chosen to present both of these images in black and white, which is, in many ways, how I still think, visually, though I must say it's nice to have the choice digital photography gives. In general, whether in color or black and white, my digital photographs are not manipulated to any greater an extent than were my film images, and that was minimal. Regardless of medium, what's most important is to get it right in the first place. If you have to cobble things together after the fact, you probably missed it in the moment.

Feature: Way Out West



Friesen and Moore, after making music, in one of the side gardens of Friesen's home. The late afternoon light from behind and buoyantly splendid colors combine for a photograph I like to fancy would be just as much at home in *Better Homes and Gardens* as in a musical publication, be that a magazine or on an album cover. This wrapped up a productive afternoon, one so fine that if I'd had to fly home after less than 24 hours on the ground out there, I could have happily accepted such a fate – but I'm glad I stayed longer...

Feature: Way Out West



Glen Moore at David Haney's dining room table, September 25, 2015

Later in the week, Glen and I had the opportunity to sit at the dining room table in the Air B&B where I was headquartered (more on that below) and talk for a while, during which time I shot this portrait. Having experimented with converting it into black and white, I decided to keep it in color, since his skin tones, deepened by the southern Arizona sun, render out even more strikingly than they would in that abstracted-into-bronze which comes so easily with digital black and white, a tone so sublimely and precisely perfected – on film! - by Jousef Karsh of Ottawa in the middle of the last century. (If you've not seen Karsh's portraits of Ernest Hemingway or Winston Churchill, check 'em out).

This is the latest addition to a series of photographs which began in Nashville in 1973. A wider selection from those 40+ years will be presented more fully in a future piece which continues to evolve and gradually accumulate. The latest tidbit added to the Moore dossier is a Facebook posting from last week by Robert Sabin, depicting a handsome painting of Glen playing his bass now on exhibition at the Portland airport: hometown boy makes good. Moore's story should be told in full, and is taking a while to bring to a boil, so consider this presentation as the first bubbles gurgling to the surface. It may take a while longer to fully cook, but it will, hopefully, turn into a well-spiced stew...

Feature: Way Out West



David Haney, at his dining room table, September 27, 2015

A couple of days after Moore's visit, I had a chance to sit at that same table again with the landlord, my host, who also happens to be a Managing Editor of this publication, who kindly took his Air B&B apartment off the market to offer me accommodation during my visit, which made my trip far more feasible. If that, despite this full disclosure up front, constitutes conflict of interest, so be it. I would hope to be as straightforward and forward-thinking as I found David Haney himself to be.

Earlier in my visit, in passing conversation, I had come to feel a great empathy for this fellow seeker who, like myself, usually has his fingers in several pies at once to keep all the balls in the air. Some facets of jazz-related music are always among the balls being juggled, but seldom constitute all those balls at any given time. Yet it remains at the forefront of what we do as creative beings, above or at least beyond merely being consumer-participants in the economy.

On day one, Haney had introduced me to Portland by relating the local saying about Mount Hood: If you can see it, that means it's going to rain, and if you can't see it, that means it's raining. (Against all odds, during the week I was out there, it rained only one day – otherwise it was beautiful, sunny and warm. Amen.) He also introduced me to the New Deal Cafe, a wonderful neighborhood place with good coffee, good food, personable staffers, reasonable prices - and of course free wifi.

Haney was very generous in sharing his recorded music with me, and I must confess there is still more of it I have yet to listen to than I have already heard, so I will not try to put it into any boxes, large or small. I will say he relishes the adventure of it all and seems comfortable with the idea of encountering the unknown, especially in good company, which he has done, repeatedly and gloriously, while the tapes are rolling. And, as he says, it's different every time.

I hope a little bit of his good-natured impishness shows through in this image.

Feature: Way Out West

BUELL NEIDLINGER

Chronologically, the capstone of my travels came with a drive up Interstate 5, from Portland through and around Seattle, along the way hitting the Cascadia Plate volcanic trifecta, sighting, all within the space of a few hours, Mount Hood, then what's left of Mount Saint Helens' and finally Mount Olympia. After driving (and driving... and driving...) through the Boeing plant in Everett, I enjoyed the ferry ride out to Whidbey Island, where Buell Neidlinger lives in a splendid isolation with his wife, the sprightly Maggie, herself another distinguished bassist, and their cat, as well as the largest selection of welder's caps I've ever seen. Buell has actually given up the bass, and, approaching 80, is concentrating on cello, the instrument of his youth, playing everything from Bach to Hovhaness, anchoring a locally-based string quartet.

His career has covered more waterfront than any other bassist, nay, any other musician I know. After a year at Yale, he went to New York, lived amongst the Boppers and the Beats, worked with Cecil Taylor as the 50s became the 60s, then accepted symphony chairs in Houston and Boston, taught at the university level, and recorded for years in the studios of Los Angeles with everyone from the Beach Boys to Barbra Streisand to Frank Zappa, while also expanding the parameters of bluegrass with other progressive players such as Richard Greene, and establishing a record label, K2B2, in collusion with LA's best-kept secret on saxophone, Marty Krystall, with a collective repertoire ranging from Monk and Herbie Nichols to original compositions. By the early 90s, he'd had enough of the land and milk and baloney, and resettled here, where he can watch the sun set over the water with mountain ridges receding into the Canadian distance beyond. Though the Guinness Book of World Records recently declared Ron Carter to have played on more jazz recording sessions than anyone else, with all due respect, I don't think his total number of sessions approaches Neidlinger's, nor has his career had nearly the breadth. Neidlinger is also a supreme raconteur; in the course of my visit, I recorded a couple of hours of stories, and, over dinner and breakfast, heard several additional hours' worth, which I can only hope to retain. His stories would constitute a great book. I hope he'll write it. Had I the means, I would gladly help him with the task, just to hear his recollections at greater length. His story about seeing Henry Grimes in LA during that fellow bassist's lost years is worthy of a chapter unto itself, but I won't even try to tell it. He sometimes peppers his conversation with vintage Beat sayings such as "Solid, Jackson."

All of these photos were shot in his back yard late on the afternoon of September 29, 2015. I choose to present them in black and white because the open-shaded light that far north after the autumnal equinox goes so blue as to irreparably skew the color, in a way that might detract from the images by, if nothing else, not improving them, possibly distracting the viewer from more fully appreciating any graphic strengths the images might otherwise possess. The only influence I had on the shoot before the fact was in determining the placement of his chair on the lawn. After that, I just tried to keep up.

Now, well after the fact, I can't decide which of these 3 alternatives I like best, so I present them all.

Feature: Way Out West



BUELL NEIDLINGER

1. Skepticism and curiosity

We hadn't seen one another for 27 years, our only earlier crossing of paths having been in what was then still West Berlin, when he led his band at JazzFest Berlin 1988. His soundcheck banter on the stage of Philharmonic Hall caught my ear, and we tossed it back and forth for a few minutes, during which time I got a nice shot of him over Peter Erskine's shoulder, of which I sent him a print, an image he remembered when I got in touch to arrange this visit. He'd noticed in '88 that I worked with Leica cameras, and, early on this time around, he noticed that I was not. He seemed fascinated by my machine – one of Fuji's most versatile rangefinder cameras, which has rendered the prestigious German brand not only far overpriced but also technologically irrelevant – so his gaze is literally focused on my camera in this first, most distant of the 3 frames – but he is also looking, questioningly, into my soul...

Feature: Way Out West



2. Bemused acquiescence

I can only imagine the number of arrangements he'd had put in front of him in LA studios over the decades that would have brought on a similarly ambivalent expression, as if he could take it or leave it and, by the way, could we get on with it, please? Or perhaps this is a succinct visual expression of that old card player's lament: "Who dealt this mess, anyway?"

3. Intensity

After much aesthetic wrestling about the ambiguity of the fist his right hand appears to make (when in fact what he is doing is holding his bow), I decided if there were going to be one and only one image from that shoot, this would have to be the one, the closest-up and most in-your-face.

Some photographic history may be relevant here, beginning with Alfred Stieglitz's 1903 portrait of J.P. Morgan, in which the scowling banking magnate is seated in a wooden chair, the arm of which he grips, looking, in the reflected light, for all the world like he's brandishing a knife at the viewer. More recent is Henri Cartier-Bresson's 1971 portrait of Ezra Pound, made in Venice (Italy, not California) which is simply a distinguished-looking white-haired man sitting in a chair, gripping his hands together in front of him, but those hands are in a bright pool of light and look like a tangled pair of gnarled fists, their size exaggerated by being closer to the lens than

Feature: Way Out West



his face, which is in relative shadow, from which intense eyes glow burningly forth, either condemning the photographer for exposing his subject's age, or perhaps evincing a more general rage about time's dimming of the proverbial light, expressing more frustration than resignation toward a world gone mad. In Neidlinger's case, I like to think this stern-looking character could be the proverbial Zen master about to strike his pupil, as they sometimes do in hopes of inspiring sudden enlightenment. But he didn't hit me: he and Maggie took me out for a nice dinner, at a place where they are regulars, and, as such, are treated like royalty. This is as it should be.

In more than 4 decades of working in a field where appearances are everything, I have come to think of visible signs of age as acquired marks of character, proof that one has lived, loved and done something rather than simply collecting a paycheck while watching the parade of life pass by. For most anything you could name, Buell Neidlinger has been there, done that, and has done well enough at it to have arrived at this place where he is content to be, comfortably sharing command of his universe with the lovely Maggie. It was a gift to visit Planet Buell. Solid, Jackson...

In My Own Words,

Reflections from Byron Morris, part three of four

REFLECTIONS

Additional reflections back to my child hood, and beyond. I will do these reflections as they come back into my mind, stay with me folks.

Some of the musicians who would come and play the big upright piano in my grandmothers' living room; in Roanoke, VA, which was the same piano that Don Pullen and the legendary pianist Clyde "Fats" Wright, along with many others would play during that time period. My Dad had musician's friends in the various travelling bands during that time period (1950's). My Dad wrote arrangements for the Aristocrats Orchestra on that piano....

In Basie' Band there were Bill Graham (alto sax), Marshal Royal (alto sax), and "Wild Bill" Davis (organist). And in Duke Ellington's band there was Jimmy Hamilton (tenor sax & clarinet). When they were in town, they would come by our house, etc., to talk and listen to my Dad's record collection, and to tell stories of their travels around the world. The Aristocrats Orchestra and its band members were all friends of our family, and each musician would share his musical knowledge with me. My earliest recollection was seeing and hearing the Aristocrats band at "The Club Morocco", located on Henry Street ("The Yard") in Roanoke, when I was maybe four or five years old, an indelible impression was made on me forever about music, and especially about this music we call jazz.

When I went to high school (1955-59), I met some like minded students; Marvin Poindexter, Gordon Moore, Jimmy Lewis they had jazz record collections, and George Moore who had jazz LP's and a jazz photo scrap book...

Over the years I met and conversed with; Miles Davis, John Coltrane, Cannonball Adderley, Sonny Rollins, Joe Henderson, Billy Eckstine, Ahmad Jamal, George Duvivier, Count Basie, Earl Fatha Hines, Sun Ra, Freddie Hubbard, Art Farmer, Elvin Jones, Jimmy

FEATURE: Byron Morris, part 3

Garrison, Charles Mingus, they all shared ideas and information with me. I became friends with; Don Pullen, Jimmy Owens, Jackie McLean, Ornette Coleman, Mary Lou Williams, Rahsaan Roland Kirk, Cedric Lawson, Frank Foster, Percy & Jimmy Heath, Clifford Jordan, Philly Joe Jones, Joe McPhee, John Malachi, Kenny Barron, Ron Holloway, Andrew White, Wycliffe Gordon, and Hilton Ruiz, my very good friend and member of UNITY....

Jackie McLean and I became very close friends, Unity performed for Jackie, at the Hartt School of music, in the mid 1970s. Jackie, was head of the Jazz Music program at Hartt School of Music, now called; the Jackie McLean Institute of Jazz. (University of Hartford), in Hartford, Connecticut (1970-2006).

The Fall of 1976, the Bird's Nest night club, Silver Spring, Maryland. Rahsaan after the "stroke" playing "Giant Steps" with one hand! Yes, you heard me, one hand!!! This was too much! I was seated next to the front of the stage which was about 14 inches high, after that unbelievable performance on "Giant Steps" I jumped up and grabbed Rahsaan around the waist and hugged him. Michael Hill his singer/bodyguard came out and grabbed me! The three of us were locked in an embrace for a few moments (Bright Moments!). Rahsaan asked me; "who are you?" I said: Byron Morris.

Rahsaan told Michael Hill to release me. Rahsaan asked me to accompany him back to the dressing room. Once in the dressing room, Rahsaan told me that he had purchased the record album; "Blow Thru Your Mind" by Unity (see album cover photo under 1974 date on; part 3, page 1), earlier that same day. Rahsaan said that he had been most impressed with the musical direction of Unity, and in particular my approach and sound on the saxophone. I was totally in shock by all that I had heard in his playing, and now was hearing, as personal compliments directed at me, coming from this very great musician. Rahsaan. As time went on; his wife Dorthaan, his daughters, and I became very good friends, family even. Rahsaan visited my home and met my wife, sons, my grandmother and my father. Rahsaan was especially taken with my grandmother's cooking. It was a real Bright Moment for him. He and I would talk on the phone for what seemed like hours about the music, its history, and the musicians that were at the heart of the music's innovation. He was a total collector of the music, and had all the albums by all the greats... He knew the history and all the musical styles. Rahsaan is responsible for me learning the flute and adding it to my performances along with the alto & soprano saxophones. I wrote and recorded "Theme for Rahsaan" in his memory...Rahsaan visited me once

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during my Radio show: "The Bright Moments" Show. My friends Chuck Taylor and "Big" Ron Sutton brought him from a performance at Fort DuPont Park... He played the Didgeridoo and the kalimba at the same time, while circular breathing. That piece of history was captured on tape by someone listening-in, and was used or quoted in the Book about Rashaan called "Bright Moments" by John Kruth....



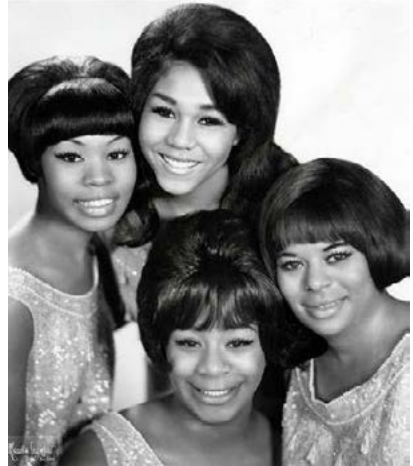
Bill Clark, Radio DJ, Rashaan Roland Kirk, Byron Morris at the Morris home in 1976, Photo by Betty Morris

Additional reflections back into my early days; 1962:

Spring 1962; Ray Charles and his Big Band in Concert, Atlanta, GA at the Rhythm Rink Auditorium. Two of my Tuskegee Institute Buddies; Calvert Jeffers and Fred Stone and myself drove over to Atlanta From Tuskegee, AL, to see Ray Charles. This turned out to be the first integrated concert in Atlanta Georgia History, meaning: Blacks & Whites were not assigned segregated seating, the seating was open. We were seated to the left side of the stage, and right across from us, more in the center of the auditorium was about four row of students from the University of Georgia. It was a grand and glorious performance put on by Ray Charles and his Band and the Raeletts. After more than fifty years I'm not sure who every band members was... Rhythm section: Edgar Willis; bass, Edward "Bruno" Carr; drums, Elbert "Sonny" Forriest; guitar. trumpets; Philip Guilbeau, Oliver Beaner, Roy Burrows, John Hunt. trombones; Grachan Moncur, III, Julian Priester, Frederic "Keg" Johnson; bass trombone, Henderson Chambers. Saxophones; Hank Crawford, alto sax/director, Rudy Powell; alto sax, David "FatHead" Newman; tenor sax & flute, James Clay; tenor sax, LeRoy "Hog"

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Cooper; baritone sax. The Raeletts; Margie Hendrix, Gwen Berry, Darlene McCray, & Patricia Richards. and of course the Master Musician, vocalist; Mr. Ray Charles on piano and the leader of the Band!! Of course when Ray did "Georgia on my mind" with "Fathead" doing a flute obbligato behind Ray's singing, and the Raeletts humming along softly underneath, the Rhythm Rink audience went a little crazy with glee.... The whole concert ended with Ray's big Hit of that time; "What'd I Say." We were all on our feet dancing and shouting!!! It was a good time, was had by all... a good time was had by all...



Ray Charles & The Raeletts

Spring 1963; Sam Cooke with Saxophonist King Curtis (Curtis Ousley) and the "KingPins" in a Club setting at the Royal Peacock Night Club, in Atlanta, GA. Two of my Classmates; Edmund "Greek" Leonard and William "Dap" Smith and I, went to see this show, we were students at Tuskegee Institute at the time... Sorry I don't remember the band members in the "KingPins." King Curtis & the "King Pins" opened the show with a couple of lively instrumentals and his hit "Soul Serenade," before Sam Cooke came on... "Twistin" the Night away was the order of Day, and that Song Resounded in every note which was played that night. Sam invited several very attractive young Ladies to come and dance with him... They and We all had a BALL!!! In Atlanta, GA, dancing the NIGHT AWAY... Sam Cooke left us way to soon, he

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was murdered in 1964... But, I will always remember Sam and King Curtis on that night in Atlanta, GA, all those many years ago, when I was young and life was sweet, and anything seemed possible, possible, possible.....

During the summer of 1962, I drove my Aunt Marie Taliaferro to Montclair, NJ, from Roanoke, VA, to visit family members. A college friend of mine lived in Montclair, and we got together to talk and exchange stories, etc. My friend Ron Fleming knew I loved Jazz music, and he made me aware that Thelonious Monk and his band were performing at the Village Gate Nite club, in New York City. My friend and I drove over to New York to hear Thelonious Monk. When we arrived at the club; The Village Gate, which was located in the Greenwich Village section of New York, City, we found out that in addition to the Thelonious Quartet, there were also two other bands playing there that night. The other two Bands; Herbie Mann and his Men; Herbie; flute, Chief Bey; drums percussions, Dave Pike; vibes, Ben Tucker; bass, Ahmed, Adul- Malik; bass, Ray Mantilla; percussions, Rudy Collins; drums, and the Eric Dolphy Quartet; with Eric on; alto saxophone, flute, and bass clarinet, Mal Waldron; piano, Richard Davis; bass, and Ed Blackwell; drums. Monk's band was; Monk on piano, Charlie Rouse; tenor saxophone, Butch Warren; bass, and Frankie Dunlop; drums. Butch Warren was on top of his music; solid, and on the creative side of the music of Monk... Boy! what a great night of music... What a great treat!!! What a great night of Music!!!! In the late summer of 1964, a friend; Billy Davenport, and I traveled to Baltimore, MD from Washington, DC , to see Jackie McLean and his band perform at the North End Lounge Club (club owned by Gary Bartz' Father & Mother) in Baltimore, MD. In Jackie's band were: Charles Tolliver; trumpet, Larry Willis; piano, Larry Ridley; bass, Jack Dejohnette; drums, and Jackie McLean on alto saxophone and the Leader of the Band. Some time towards the end of the second set, a very tall, thin, light skinned young man came into the club while the band was playing. Jackie became very animated and happy when he saw this young man, it was the Great bassist; Butch Warren. Jackie asked Butch to sit-in with the band, and Butch borrowed Larry Ridley's bass and began to play. The audience went crazy when Butch took a solo, which he used the bow to accomplish... Needless to say, Butch "brought the house down" with his playing... What great music!!! Butch Warren, what a great bassist, you will be missed Butch...

Meeting John Coltrane at the Bohemian Caverns Club:

It was in 1964 in Washington, DC at the Legendary Jazz Club; The Bohemian Caverns, is where I met and spoke with John Coltrane. The Band: John

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Coltrane; Leader, tenor & soprano saxophones, McCoy Tyner; piano, Jimmy Garrison; bass, Elvin Jones; drums. The classic John Coltrane Quartet. As I entered the club that night, in 1964 to see the John Coltrane Band, Jimmy Garrison walked up to me and asked if I had a cigarette?

I reached into my shirt pocket, and pulled out a pack of Newport's and offered him a couple. Jimmy asked; "was I a musician?" I told him yes, "what instrument do you play?" saxophone I said. "Have you ever met John Coltrane" he said, no I said, Jimmy started to walk toward a table in the rear portion of the club where John Coltrane sat smoking a cigar, this surprised me to see him smoking a cigar, because most younger men Coltrane's age smoked cigarettes during that time.

Jimmy said to Coltrane; "Chief, here is a young musician, and he plays saxophone, his name is Byron Morris, he wants to meet you." John Coltrane looked at me and said; "which saxophone do you play?" I told him that I played the alto saxophone. "Oh, I used to play the alto saxophone too," he said. He asked me if I enjoyed the way Johnny Hodges played the alto sax? I told him yes, but, that I also liked Charlie Parker, Cannonball Adderley, Eric Dolphy and Ornette Coleman. He asked me which make of saxophone I had?

I replied that I had a Conn with the tuner on the neck. He said that when he played the alto saxophone, that he also had a Conn alto... I told him that I also played a curved soprano sax, which was made by Gretsch, which I had with me. He asked to see the horn, which I then retrieved from my car, and handed-over to him. John Coltrane took the horn and looked it over very carefully, inspecting the instrument by opening and closing each key to see the response, looking at the pads, the springs, every small detail on the horn.

John Coltrane told me that my soprano sax was made by Conn for the Gretsch company, and that the horn was made out of very good metal, so that the sound quality must be excellent he said. I asked him to play the horn if he would like to. He looked at the cork on the neck of the horn and said; "the cork is too short & thin for my soprano mouthpiece, and your mouthpiece is a stock mouthpiece, which would not give me a true indication of what this horn would really sound like." He continued, "you need to have some work done on this horn, in terms of new pads, a new cork on the neck, and two or three springs need to be replaced, and overall adjustments need to be made, so maybe the next time I'm in town you could bring the horn by, and I will play on it some..."

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The next time never happened. During the ensuing years; John Coltrane changed Band members, to include; Alice Coltrane; piano, Pharaoh Sanders; tenor sax, Rashid Ali; drums, with Jimmy Garrison; bass, being the lone remaining member from the Classic John Coltrane Quartet. When I saw Coltrane with the new band, he was busy working through all the new musical material, and I did not approach him again about playing on my recently over-hauled soprano saxophone.

My short time talking with, and being in John Coltrane's presence was very spiritual, and most informative; he had a very calm & sincere demeanor, and he took time on his "music break" to speak with me, and to be instructive about the care and upkeep of my saxophones... This was a very important life's lesson that was not lost on me...

The Bohemian Caverns is located in the basement level of a four story brick building on the corner of 11th & U Streets, NW, Washington, DC, USA. The club first opened in 1926, and hosted most of the greatest musicians since that time. The list of Great musicians are too numerous to delineate here, everyone from; Duke Ellington to John Coltrane and everyone else in between and afterwards... Pharaoh Sanders is due to appear there sometime this spring of 2011. So, the legacy continues...

Meeting Miles Davis at the Bohemian Caverns

My historic meeting with another Icon of the Music; Miles Dewey Davis. It was early 1965, and the Jazz Music World was all a buzz about the "enfant terrible" drummer; Tony Williams who was 19 years old in early 1965 when I first saw him playing with Miles. A friend of mine, and an excellent bass player; Lenny Martin and I went to hear Miles' new group. Herbie Hancock; piano, Wayne Shorter; tenor sax, Tony Williams; drums, Miles the leader on trumpet, and we got a surprise, that Ron Carter the bassist was not present for this engagement... Instead, Miles had a substitute bassist whose name I have forgotten after all these years. However, I do remember the incident that caused Lenny and I to meet and speak with Miles Davis...

When Lenny and I discovered that Ron Carter was not with Miles' Band on this occasion, we were very disappointed, but, at the same time very happy to hear Tony Williams, and the other great musicians of Miles' second Great Band. True to the clubs name; Caverns, there were large columns from the floor to the ceiling in several places throughout the club. In a real Caverns; there are stalactites form from the ceiling. As the drops fall to the floor, deposits build forming stalagmites. When a stalactites growing down from the ceiling meets a stalagmite growing up from the floor, a column or pillar

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is formed.

The Club was so crowded that night that club manager; Tony Taylor , allowed us to stand and watch the Band next to one of those large columns. We were quietly taking in the music, and I was listening intently to Tony Williams drumming. Lenny came closer to me and said; "the bass player is playing out of tune, playing flat for the most part." I didn't respond right away, so I turned my attention from the drums to the bass, to try and hear what Lenny had mentioned. In my excited state I probably spoke back to him too loudly. I said yeah!! the bass player is a little FLAT!! To confirm what Lenny had said to me. The next thing I knew, I heard this other slightly hoarse voice say; "WHO IS THAT TALKING ABOUT MY BASS PLAYER"??? I leaned forward to look around the column and came face to face with Miles Davis, who was standing on the other side of the column which I was standing next to. OH!!! Mr. Davis I said. "You're a Musician?" he said. Yes, I said. My friend and I are both musicians. " Well, you have pretty good hearing, because that bass player is playing FLAT!!!" He continued. Why are you standing up and not at a table? I told him the manager let us stand because there were no more tables available. You two guys go sit at my table which is over there near the Band stand, Miles said." Miles went back on the Band stand to finish the song, which they were playing. Lenny and I waited for the song to end, and we headed to the table which Miles had pointed out to us.

We sat down, and then Miles came over and sat down also. I looked at Miles, the way he was dressed, tailored Italian cut high end suit and shoes, beautiful silk shirt and contrasting tie, his hair fixed just right, his horn had his name; "Miles Davis" engraved on the horn. A very attractive Waitress came over, Miles told her to bring three Cognacs. Lenny and I looked at each other and smiled. Miles said; why aren't you guys playing a Gig somewhere tonight? I responded that we were on our way to a Gig at a club down town DC, at 10th and K Sts., NW, which starts at Midnight, and last to about 4:00 am. Before I could finish the explanation, our Waitress with the three Cognacs arrived, with the drinks in three large brandy snifters, each one was half full of cognac. Miles picked-up his glass and said; "here's to you guys," and he drank a large portion from his glass in one swallow. Lenny followed Miles' example, and took down a large portion of his glass. I hadn't ever had cognac before so I sniffed the liquid first, then let a small portion go down my throat which seemed to burn all the way down to my stomach. I immediately put my glass down. Miles said, "so this Gig you guys have, any good looking women come in there?" Yes, I said. "Oh Hooooo!!!" Miles said,

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how do you get there from where we are? I explained how to get there from where we were at the Caverns. I pushed my glass of cognac towards Lenny, and it was time for us to leave for our gig at the "Crows Toe." We shook hands with Miles and thanked him for his hospitality, and told him we hoped to see him later that night at our Gig.

Miles didn't show, I don't believe we really expected him too. I can't speak for Lenny Martin, after all these years, he and Miles are both gone, as is Tony Williams. But, I will never forget meeting one of my all time favorite musician Icons; Miles Davis, and being an eyewitness to History...

Miles Dewey Davis

Julian "Cannonball" Adderley, and Wild Bill Davis Trio Summer 1965 The Wonder Gardens Club, and Little Belmont Club Atlantic City, NJ. In May 1964 when I graduated College from Tuskegee Institute in Alabama, my Dad asked me what would I do next? I told him, back to a job I had waiting for me in Washington, DC, with The Otis Elevator Co. as an electronic technician. My Dad liked to take vacations in the summer time, and his Job with the Norfolk & Western Railroad Co., afforded him that opportunity. As we rode back to Roanoke, Virginia on the train, we discussed the possibly of sharing our vacations together over the next several summers. I spent a few days in Roanoke, VA, and then caught a ride with a friend of the family's back to Washington, DC. I moved into my own apartment on the third floor of a semi detached house located at 1212 Lamont St., NW, Washington, DC, I checked back-in to my job at Otis Elevator Co., and settled-in to a routine there. During the summer of 1964, Dad and I traveled to New York City together to the World's Fair there. We stayed with Fred & Julia Thompson, our cousin's who lived in St Albans Queens, NY, not that far from the world's Fair site... Thus started our summer vacation travels between Father and Son. With others to come, until I was married in the spring of 1967. The next summer of 1965, we traveled to Atlantic City, NJ, where my Grandmother; Mattie Morris, Aunt Gerri Smith, and Sister; Deborah Morris, were spending some time with our "Aunt Marcella Jackson, to celebrate my Grandmother's 65th birthday. My Grandmother and Aunt Marcella had been friends since the 1930's, and each summer my grandmother would spent time there with her and her family. During our visit to Atlantic City, in 1965, was when we went to the Wonder Gardens Club to see Julian "Cannonball" Adderley and his band. I also got to meet a college friend (Tuskegee Inst.) of my Father's; William "Wild Bill" Davis, the great organist. Wild Bill Davis had been a fixture at The Little Belmont Club each summer season in Atlantic

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City, from Memorial Day until Labor Day, totaling all together twenty-five years... I believe we saw Wild Bill Davis before we saw Cannonball, which was a day or so later. Dad and I enjoyed listening to Wild Bill, with his organ trio; organ, guitar (Bill Jennings), and drums, really swinging, with a great sound. Which became the "Blue Print" for organ trios to come, with tenor sax added to that mix by some others. In fact Wild Bill added Johnny Hodges the great alto saxophonist to his group, when he was off from Duke Ellington's Band in the summer season. Wild Bill and Johnny recorded several highly acclaimed albums together during this time-off from Duke Ellington, for Johnny Hodges.. In fact Wild Bill added Johnny Hodges the great alto saxophonist to his group, when he was off from Duke Ellington's Band in the summer season. Wild Bill and Johnny recorded several highly acclaimed albums together during this time-off from Duke Ellington, for Johnny Hodges..

Dad had hadn't ever seen Cannonball Adderley in person before. I had seen him at Crampton Auditorium on Howard University's campus, in Washington, DC, a year or so earlier . At The Wonder Gardens Club, in Atlantic City, the band's personnel was; Cannonball; alto sax, Nat Adderley; cornet, Charles Lloyd; tenor sax, Joe Zawinul ;piano, Herbie Lewis; bass, and Roy McCurdy; drums. The band was really cookin', as the older musicians use to say; "they had the Pots on"!! The three horns, sounded like a much larger group. Their arrangements were great. Dad leaned in close to listen very intensely. My mind drifted back to 1956, when my Dad was the first to exposed me to the great saxophonist Julian "Cannonball" Adderley on an EmArcy sampler LP, with Cannonball playing; "The Song is You." Man, his sound and dexterity on the alto sax was a revelation for me. I looked around at my family members; grandmother, sister, aunt and they we were all enjoying hearing one of the great Band's of that era. My Dad was most elated to hear this great Artist at work, and he was taking in every note of music which they played. We hung on to every note which was played until the final song ended. Then came Cannon's theme song, which was played, and then, that was all for the night.

My Dad and I walked over to the bar, which stretched a long a wall towards the rear of the club. Dad ordered a drink and asked me if I wanted anything, I told him that a beer would be real tasty about now. As he beckoned for the bar tender to get me a beer, Cannonball slid in on a stool on the other side of Dad. I looked over at the rest of the family seated at our table, and they were deep in conversation. I made a motion towards them, indicating

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did they want anything to drink. No, was there signal back.. I turned to see Dad and Cannonball having a conversation. I stood up walked closer to hear their conversation. Dad told Cannonball that he had seen Cannonball's father playing trumpet with *"Belton's Syncopators" in late 1930's, when he (my Dad) attended Tuskegee Institute in Alabama. Cannonball was very delighted to hear this information. He said that this is great to hear. He started to talk about when he attended Florida A&M University, and my Dad and Cannonball started to sound like they had a lot of similar experiences. Cannonball was a very engaging and congenial fellow, and a awesome musician and Band leader... **** Cortlandt Sevelle Belton Sr., had a famous jazz orchestra (Florida Society Syncopators) AKA Belton's Society Syncopators, during the 1920's and 30's, performing nationally in the USA.

At one point Dad told Cannonball that I also went to Tuskegee, and had graduated last year (1964). He thinks he can play the saxophone also, my Dad said. Cannonball looked at me and asked if I played in the band at Tuskegee? Yes, I did I responded. I continued; I played in the marching band; alto sax, the concert band; bass clarinet, the Woodwind Quartet; bass clarinet, and the Jazz band; alto sax. Cannonball said you must have been a music major? No, I said Tuskegee does not have a school of music at Tuskegee. My major was Electrical Construction Engineering. Wow, Cannonball said, you must have been very busy at Tuskegee? He continued, who was your Band Director at Tuskegee? I said; Mr. Lucius R. Wyatt, who is a graduate of Florida A&M University, and with a Master's Degree from Eastman School of Music. Cannonball said you having a good FAMU Alumni, as a Band Director, I know that your musical education would be solid... My Dad and I had a great time taking with Cannonball. What a wonderful time we had that summer of 1965...

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L to R: Byron, Dad, Aunt Gerri Smith, Sister Deborah Morris, and Grandmother Mattie Morris. Wonder Gardens Photographer unknown



Cannonball & Nat Adderley
P/R Photographs unknown Photographer

Interview Joe Rosenberg



AN INTERVIEW
WITH
SAXOPHONIST
AND COMPOSER
JOE ROSENBERG
BY LUDWIG VAN
TRIKT

Cadence: Would it be fair to say that you arrived on the jazz scene (via recordings) as an artist who had not done the usual route of being a sideman?

J.R.: That's true, although it was not part of some master plan. As far back as I can remember I was trying to get my own gigs and organizing the musicians and choosing material. Which was the right approach, since no one was calling me, and it's still pretty much the way same today? With recording I started out making a demo to get more gigs, but after we were done the musicians I was playing with all said it was good enough to release as a cd. So I produced it, made the covers at home on my printer and brought it around to local record stores. I had no idea of how things worked, and since all the material was composed by other artists, I sent each of them a copy of the disc and asked them to tell me if I owed them any money for using their songs. The only one I heard back from was Anthony Braxton, who left the most generous and complimentary message I've probably ever received. He said that he now knew why his quartet was having difficulty getting work, because groups like mine were playing his music as well as him. Obviously quite an exaggeration, albeit very sincere. About a year later I got a call from Fred Maroth, the founder of Music and Arts Programs of America, telling me that he had heard of my recording and wanted to release it on Music & Arts. I thought it was a prank call because this kind of thing just doesn't happen. But it was on the level, and then I knew that Mr. Braxton had put in a word for me, although he denied knowing anything about it. Having that door opened for me, made it possible to release three more recordings on Music & Arts, which was quite an honor as far as I was concerned. Just to be in the same company as people like Mr. Braxton, Julius Hemphill and Oliver Lake encouraged me to continue searching for my own approach.

Interview Joe Rosenberg

Cadence: I wanted to expand upon any early bio information that needs to be fleshed out or is not correct. Let's just start with your early musical & personal history?

J.R.: I started on trumpet when I was 9 or 10, mostly because we already had a trumpet. My grandmother had played trumpet professionally and my father had played it in high school. But I had an older, and favorite, cousin who played drums and had given me a pair of drumsticks. So every time we would visit I couldn't wait to sit down behind his drum set. I had no real attraction to the trumpet and found it really difficult, so I dropped it after about a year and a half and started drum lessons. I took up the saxophone a year before attending Berklee College of Music because all drummers had to play some "melodic" instrument. There were actually a number of rock bands that I liked, before I started playing the saxophone, that had some saxophone, like Sam The Sham and the Pharaohs, Jim Pepper, Traffic, Coliseum, King Crimson and Frank Zappa. Although at that time I didn't think of any of them as bands with a saxophone. At the start of my second year at Berklee, after an extremely disheartening initial lesson with legendary drummer Alan Dawson, I switched my major from drums to saxophone. So while I was a sophomore at Berklee, I was essentially a beginner on the saxophone and even less proficient than I had been on drums.

Cadence: If you struggled with the tenor saxophone why did you then switch to the soprano saxophone, which is notoriously known for its intonation problems?

J.R.: My struggles were with the trumpet, not the tenor. I actually took up the alto when I first started with the saxophone. After a Christmas break-in during my first year at Berklee, I decided to replace the alto with a soprano. I had been interested in the instrument having heard it in a few of the rock bands I've mentioned as well as with Captain Beefheart, who I was also quite interested in back then. Plus I just liked that it was different from what most everybody else was playing.

Cadence: Did recording for Music & Arts result in any performance opportunities?

J.R.: For many years, with each new release and some favorable reviews I would hope that additional performance opportunities would come my way. Even more so after my third cd on Black Saint "Quicksand" with Mark Helias, Tom Rainey and Masako Hamamura. But it has never really happened and over the last few years I stopped expecting anything other than knowing that I was making music that was honest and relevant for me.

Cadence: Part of your studies were with the clarinetist Joe Viola, Buddy Collette and John Carter; could you please talk in depth about meeting and studying with each man?

J.R.: My first saxophone teacher at Berklee was a guy named Tom Anastos, a baritone player and refugee from Las Vegas Pit orchestras, who had played with Woody Herman. I remember more about

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various escapades with him than anything about my studies. But, as the only soprano major at the time, Tom recommended I request Joe Viola for my private teacher, and in the next semester I started studying with him. Mostly what I remember is playing all kinds of scales, modes and arpeggios, and while I'm playing one thing he would call out something different for me to switch to when I reached the top or bottom of my horn. Keep in mind I had only been playing the saxophone seriously for one semester, so this was like running an obstacle course while someone fired a gun at me. And the other big thing he told me, which in hindsight didn't work out for me, was that I had to play alto or tenor because you couldn't only play soprano. So I picked up a tenor and for the next 10 years or so the soprano became a double that often got neglected. After moving to Los Angeles a few years later I met Buddy Collette through a saxophonist friend and neighbor, Stan Karp. Stan is a highly respected saxophone teacher, now in Vancouver, who had studied with Buddy, Bill Green and for a time with Joe Henderson. Studying with Joe Viola had been all business, very serious and mostly about technique, at least with me. But I still remember the first time I went to Buddy's house, sitting in his living room waiting for him to finish with another student, and meeting him for the first time. Here was a musician who had been a friend and mentor to Mingus and Dolphy, the later being one of my idols. Buddy, like all of the really big name jazz musicians I've met, was as kind and generous, and respectful of me as a musician as could be, in spite of the fact that I couldn't make 1 and 1 equal 2. Buddy Collette was all about sound and everything related to that, breathing properly and embouchure. One day he demonstrated using a double embouchure, like on an oboe, and he slid up and down the horn like he had a pitch wheel. I don't remember why I stopped studying with Buddy, I guess just one of my many mistakes. Anyhow in the early 80's the jazz scene in Los Angeles was quite good. Lots of clubs, lots of big names coming to town, and a concert series at UCLA where I heard Old and New Dreams, Muhal Richard Abrams, Anthony Braxton, and the John Carter/Bobby Bradford Quartet, to name a few. I was so impressed with John Carter's sound on both clarinet and tenor that the next week I went to the music school he had with Red Callender and Charles McPherson and asked if I could study with him. He said, "Oh you should study with Charles he's the saxophone teacher here, I'm mostly teaching clarinet". I told him about the concert and that it was him that I wanted to study with. Once again stepping naively into deep water. With John Carter everything was a beautiful melody, which was not what I was expecting after witnessing his staggering runs up and down the clarinet and the intensity of the quartet's music. And like Buddy, as warm, respectful and generous as anyone could be. Whether working on a tune or some scales he wanted me to make no distinction, there were no exercises in the traditional sense, and they were all just melodies to him. While I never studied with David Liebman I feel the

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need to mention him. His book “Developing A Personal Saxophone Sound” brought all of the things I had been taught and crystallized them in a way that had previously eluded me. There was very little in his book that was new to me, but the way he presented it was so clear and applicable, it was like finally bring into sharp focus something that had always been just slightly blurry to me.

Cadence: Let's back track to what I imagine is a lengthy amusing but harrowing tale about your encounter with Alan Dawson?

J.R.: At the end of each school year everyone filled out a form selecting your preference for a private instructor on your instrument. So at the end of my first year I put down Alan Dawson, not actually expecting to get him. So I was pretty excited when I saw on a bulletin board that I had gotten my first choice. At that time Alan Dawson was the biggest jazz personality that I knew, he was a legend, at least at Berklee and in the Boston area. During the first week of the school year proficiency evaluations were conducted for everyone, so the teachers were just going non-stop to get them all done by the end of the week. So I went in for my evaluation and he asked me if it would be okay if he ate lunch while we did this, as he hadn't had time all day. And I couldn't believe he was asking me if it was ok for him to do anything. I sat down at the drum set, and he was at his desk behind me, and he told me to play a simple drum roll, starting out slowly and then gradually get faster. I began to play and after a few minutes he tells me that I can start to play faster anytime I want. Meanwhile I had been playing full out for probably 2 minutes. The rest of the evaluation didn't take very long. He told me that we were going to have to go back and work on some basics, and that it wasn't a problem. He could not have been any nicer about the whole thing, but I was completely demoralized. The next morning I went into the administration office and changed my major from drums to saxophone.

Cadence: Throughout your career have you been able to survive by just playing music?

J.R.: I have been very fortunate in that I have always been able to get a job and make money outside of music. This has enabled me to do what I want, more or less, when it comes to my music. I have had a few brief periods where I only played music, but that has always involved playing something more commercially oriented. I've also done a little teaching, but I don't adjust well to students that have objectives musically that are substantially different than mine. Which is another way of saying that I don't have enough patience with students that are not practicing a few hours a day?

Cadence: I am a baby boomer who grew up listening to jazz during the so called “the new thing” era; which was closely identified with the politics of the Civil Rights movement and black identity. If someone asked you a broad question of what your music is about? What would you say?

J.R.: Well I would say that that is certainly a broad question. What

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struck me about jazz from the very beginning were the individual voices and approaches, often identifiable within a few notes. Along with developing your own voice I was also drawn to the collective elements of jazz, particularly through my interest in Ornette Coleman. In 1991, coinciding with my return to music after a six year absence, I read Graham Lock's "Forces In Motion – The Music and Thoughts of Anthony Braxton". I was already somewhat familiar with his music, but his philosophies really helped me to start to define what I wanted to do and become, as an artist. Mr. Braxton's clarity about transmitting values through music, like developing your own voice (in life), continues to be a central principle of my work. A couple of other concepts of Mr. Braxton's that really resonated with me were that the music is not about me, or any individual, but the collective creation of something – an experience or journey. And Mr. Braxton's acknowledging his need or desire to exert his influence on creation while both leaving room for the other musicians to have their influence and by leaving a healthy segment, 33.33%, undefined. Thus insuring space for the unplanned, unexpected or unknown to influence the creation as well.

Cadence: You first established your musical name through the band Affinity; would you trace that bands development & recording history?

J.R.: Shortly after returning to music in 1991 I met the drummer Bobby Lurie (Billy Nayer Show) at a jam session in Berkeley and asked him if he was interested in doing something. He recommended the bassist Richard Saunders and then we tried a couple pianists. But we couldn't find what we were looking for and then Bobby and Richard recommended Rob Sudduth (Huey Lewis and the News), a very versatile tenor saxophonist, and that was the group. I knew that I was searching for my own thing but I still didn't know what that was, so we started with tunes from the artists who most influenced me. Our primary repertoire included compositions by Tristano, Monk, Dolphy, Ornette, and a few Anthony Braxton pieces. Our first gig was at the No Name Bar in Sausalito, CA and we did well enough to get a regular night there. I can still remember us charging into Braxton's Composition 58, his Sousa tribute, to a somewhat shocked audience. I don't remember exactly the sequence but at one point we decided that we needed a demo to get more gigs, and as I mentioned before, that turned into our first recording. We got a few unexpected and positive reviews, one being in Tower Record's Pulse Magazine and another in the UK magazine The Wire. Mr. Braxton also gave us very enthusiastic praise. Thus with a couple of regular gigs, one at a place called The Birdcage in Oakland, I felt we were on our way. There was a group of Cecil Taylor inspired players in the Bay Area at that time, and although I love Mr. Taylor's work, it's never really been my thing to play. But I went to hear some of them play and the bass player Michael Silverman (aka That One Guy) just knocked me out. He played so far in front of the beat that I felt like one of those ski jumpers hanging out over the tips of the skis as they fly through the air. So I said to

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my friend that brought me, Mathew Goodheart, I want that guy for my band, introduce me, and shortly after that I made the change to Michael on bass. There were a few guys in the Bay Area at that time getting some grant money so I took a shot and got a "Jazz Performance Fellowship" from the NEA on my first ever application. Between the time I submitted the application and the time the grant was awarded, the label Music & Art had re-released our self-produced cd. With the money from the NEA I put on six concerts, and then out of my own pocket I had them all recorded. We did two concerts with Buddy Collette on music associated with Eric Dolphy, two with Gary Foster on Lennie Tristano's music, and two sessions with Dewey Redman on music from Ornette Coleman. During the Dewey Redman concerts we also did a studio recording with Dewey but it didn't have the same fire. And consistent with the history of Tristano, the recordings of those concerts were not picked up by the record company (Music & Arts). I had planned to spread the concerts out over the better part of a year, but in the fall of 94 my wife got an offer from a client to move to Hong Kong and it seemed too interesting to pass up, just before the handover to China. So we ended up doing all six concerts and recordings over an eight-week period in the spring of 95; and just to take it over the top I also decided to record my first cd of my own compositions at the same time. In this eight week period we performed and recorded around 30 different pieces of music. Then I moved to Hong Kong and that was the end of the band.

Cadence: I want you to give us a glimpse into the art of improvisation by looking at one of your recordings – Joe Rosenberg Group "Groundwork" (Cadence Jazz Records #CJR1109) recorded December 16th, 1998. When there is a three horn line up (Jean-Luc Guionnet on alto sax & Oliver Py on tenor sax) there would seem to be a lot of trust that other players express the visions of the music. For a lay audience like me how does this musical interaction happen?

J.R.: First off of all I'm pretty sure that if you ask 10 musicians you would probably get 10 different answers. I've been very fortunate to have found a number of great musicians who are interested in trying to bring my ideas into a compelling experience for the listener. But for me the most important component is my clarity about the music, and this is something that continues to develop. Especially over the past 10 years I think there has been a distinct advancement in my clarity from one recording to the next. Second, I try to work with musicians that have their own personal sound and approach to improvising, as I have been trying to develop for myself, however they must believe it's about the music rather than an individual or a solo. The third component is being in the moment and making choices based on what is happening in that moment, which can mean sometimes choosing not to play in a particular moment, for example. And all of this calls for attentive and discerning listening. While I can certainly give some information about the concept or flavor of a composition, and some directions about how

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I think we should proceed, one has to be open to that. If not, you're fighting the whole way and that certainly comes through in the music. As long as those values that I mentioned are present I can be satisfied even though it becomes something other than what I had imagined.

Cadence: *When you recorded with the late Dewey Redman ("A Tribute to Ornette Coleman featuring Dewey Redman" by Joe Rosenberg's Affinity on Music & Arts CD-938 from 1996) what made him a superior improviser?*

J.R.: I don't know that I can really answer that question other than it was a great privilege to have the chance to play and record with him. I was drawn to Dewey because of his sound, and of course his association with Ornette Coleman. He was a very melodic improviser and often played quite tonally within a harmonically open piece and quite freely within pieces with a fixed harmonic sequence. Perhaps it's the tradition of R&B that he came from, along with Ornette and John Carter, to name just a few of the amazing saxophonists to come out of Fort Worth, Texas.

Cadence: *One of the terms that pops up in describing your music is "spiritual". What does that word mean to you in regards to your art & faith?*

J.R.: That, I believe, just happened in a recent review, and while I don't have a problem with it, it's not something I have thought about, certainly not in terms of faith. Of course I am always concerned about the "spirit" of music, the feel, the mood. I always think about the spirit of each composition, in fact of the whole recording, and in some cases honoring the original spirit of a particular piece of music. What's the point of the piece? How do we maintain the integrity of the piece while allowing for development and contrast? It's also very important regards the improvisation, how does the improvisation relate to the "spirit" of the composition?

Cadence: *What are your perspectives on the current international jazz scene? In 1993 Music & Arts released "Affinity plays Ornette Coleman's Little Symphony and eight other modern jazz classics" (CD-834). What are the new classics in your view? Who do you listen to and like on the soprano saxophone?*

J.R.: I know so few musicians outside of the ones that I usually work with that I don't think I have any real perceptiveness on the jazz scene outside of SE Asia. I'm sure there are musicians all around the world doing some really interesting work, and even more doing other's work really well. The title to my first cd was decided by Music & Arts, and I'm not sure how many people would agree that tunes like "Subconscious-lee" and "Little Symphony" are jazz classics, not to mention "Compositions 40B and 58" by Anthony Braxton. As for new classics, oxymoron aside, music is disseminated so differently today that I don't know that there will ever be new jazz classics. There is now access to everything from everywhere, which is both good & bad, and less of a center to the jazz world than there used to be. Not to mention

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that the aesthetic priorities today are much different than they were 40, 50, 60 years ago. There's a question that goes around in some circles about whether there would be any room today for Monk or Mingus, or even Miles for that matter. I'm not sure their level of individuality would be embraced as it was in the past. Although I think that the community is more open than it was during the homogenization that began in the mid to late 80's. But what do I know? I live in a very small corner of a corner of the jazz world. I have never seriously listened to other soprano players. I'm not saying that this was a good choice, but it's what I've done. And perhaps even more to the point, I don't listen to that much jazz and even less of what's been produced during the last 20 years. Mostly I listen to Hindustani Classical or Western Contemporary Classical music, and when I listen to jazz it tends to be things from the 50's or 60's. I think people will see with my latest recording, "Rituals & Legends" that came out last October, that I'm finding the differences in musical genres and styles to be less and less relevant for me.

Cadence: Part of our interview took place shortly after you released two disc on Quark Records in late 2014. Would it be fair to say that the Joe Rosenberg Ensemble's "Resolution" (Quark QR0201519) still reflects more of a jazz influence; while the duet recording with pianist Frederic Blondy "Rouge et Blanc" (Quark QRO201620) is more reflective of a new music sensibility?

J.R.: I can't escape the influence of jazz in any music I make, it's the music that I've been most dedicated to and that I'm most comfortable with. And while the approach on "Rouge et Blanc" is different, those aesthetics have had a place in my music for some time, and can be found on "Resolution". However, in the case of "Rouge et Blanc" it was the whole focus, and we tried to be very disciplined about it. My interest is in making music, and drawing from many influences to express what is important to me. As I have mentioned, of particular importance to both my improvising and composition has been Western Contemporary Classical and Hindustani Classical music. I am also very engaged in exploring freedom within the jazz tradition, and at the same time finding ways to shape music that has less predetermined parameters. My most recent release on Quark Records "Rituals & Legends" that was influenced by music from Burundi, India and Indonesia. My next recording, scheduled for December 2016, and another Hindustani artist. From my first recording I've been working with different styles to develop my music. My debut included music from Lee Konitz and Ornette Coleman, Art Blakey and Anthony Braxton, among others. As Steve Jobs said: "you can only connect the dots by looking back".

Cadence: How did you end up living in Bali? Are you a live performing artist? I can't imagine the logistics of recordings & touring?

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J.R.: My wife and I moved to Hong Kong in 1995 where we became permanent residents. We started coming to Bali for holidays and over the years kept increasing the amount of time we spend in Bali. I do perform live, never as much as I would like, but I've performed in Japan and China many times. After too long of an absence I recently returned to Japan for a couple of weeks, and as always, it was great. Hopefully I'll get to return there in the coming years. When I'm in Bali I play with the Jeko Fauzy Trio, comprised of some very talented local jazz musicians. We play mostly standards but try to maximize the group interplay and open things up as much as possible. They are also interested in playing more indeterminate music and we have done a few performances using some of my earlier compositions. I have never succeeded at building the relationships necessary to perform in Europe, although I certainly tried for many years. However, I continue to do most of my recording in France. I have been recording with my dear friend, percussionist Edward Perraud, for the past 15 years, and his contribution to my music is incalculable. Through Edward I met bassist Arnault Cuisinier, and through Arnault, pianist Bruno Angellini. These musicians in particular I feel are a perfect fit for my music. They all have a background in jazz, as well as contemporary classical music and some other music like Hindustani or Balinese music. But more importantly, while all being extraordinary improvisers their commitment is always to the music as a whole rather than themselves as individuals.

April 3rd, 2015

Brian Smith

Interview
Taken and
Transcribed
By
James
Bennington

Cadence: Some years ago now, you told me a great story about being on tour with the legendary drummer Beaver Harris.

Brian Smith: Yeah that was actually my good friend departed less than a month ago David Ware. That was David S. Ware's, I believe his first solo tour. And it was Beaver Harris, myself, and Gene Ashton who is now, he has another name now, I can't recall it (Ed. Note: Cooper-Moore), but yeah, that's who was on the gig. And it was quite an interesting expose', you know musically, and hanging out with Beaver (laughs). The thing that most rings in my mind, he didn't bring any drums over on the tour, everywhere we went they had drums for him, rightfully so, but when we came back to the airport at the end of the tour, he had at least three sets of drums that he had accumulated in Europe; you know companies had given him, or he was endorsing or something. And so we ended up, the band, having to pay to get his instruments back to the States, and David said that he would take care of us. And one day he called me up, about two years later, and he straightened me out, cause it cost over a thousand dollars to get all those drums back. Beaver didn't have Nan drum when he came, but he went back with about three sets plus! (laughing)

He was a wonderful guy and I think about him everyday... Bless his memory. He had one of the most beautiful wives I've ever seen (Ed. Note: Gloria 'Glo' Harris). He used to call her many times everyday from Europe... Boy, he'd call this woman everyday! We'd be missin' trains!

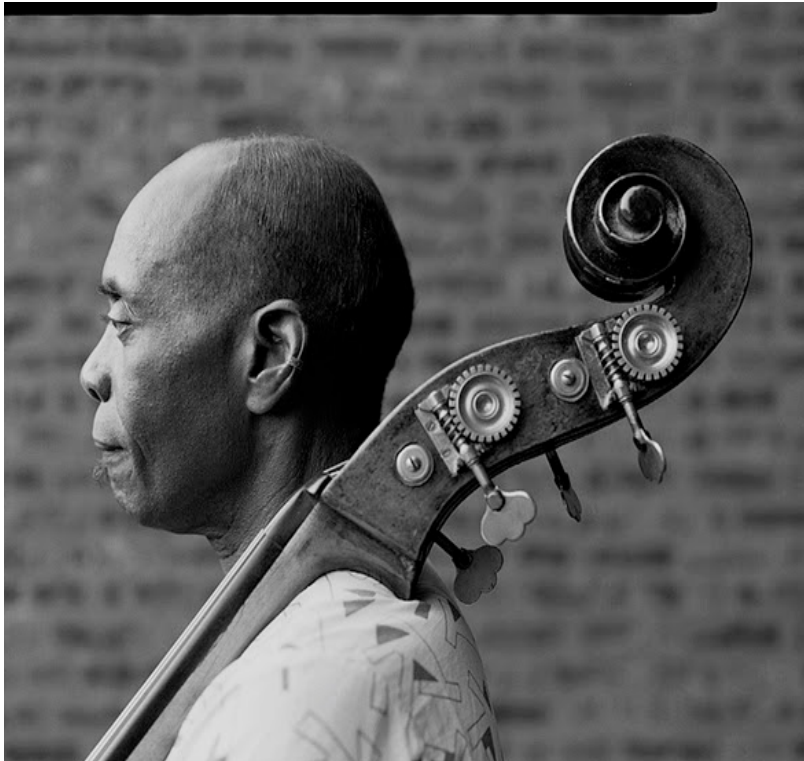
What next?

Cadence: You were neighbors with saxophonist Daniel Carter in New York for awhile, he told me he would run into you occasionally and that you had made some gigs together. Daniel said you are one of his heroes. Can you tell me about your relationship and your thoughts on his music?

I enjoyed the work we did together, the three of us (Ed. Note: Daniel Carter, Brian Smith, Jimmy

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Photo credit Kelly Weime



Bennington, performances/ recordings 11/2010 Chicago). And I wrote a piece for him called “Ole Danny Man” ... remember we did that? (laughs)

Cadence: *Brian, you were in New York a long time (Ed Note: 1976-2009). Where you were working, who with, and how did you survive there?*

Brian Smith: Well, I moved to New York in '76. I came back in July 2009. as I first went there in 1968 but it was a short stay there, I only stayed there about a year and I wasn't ready to focus in on playing, I was studying. But professionally I moved there in January 1976 and I played with a lot of various people, at that time there was an influx there where a lot of Chicago guys were coming to New York, so I played with them, the California and St. Louis guys, the New Yorkers, Sam Rivers, Sonny Fortune (He was mentored by Coltrane, used to go over to his house and rehearse...a great musician and bandleader who is underrated), you know, Philly Joe Jones, David Murray, Dewey Redman, Anthony Braxton to name a few...next.

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Cadence: *Please talk about your early days in Chicago and how your career developed to the point where you felt it was time to leave?*

Brian Smith: Yes, I played with, you know, with all the guys, Roscoe, and Muhal and all of em'. Ike Day, legendary drummer in Chicago... Max Roach's idol, he used to bring Clifford Brown and Sonny Rollins here just to hang with Ike.

Let's see...yeah. Oh I just, I don't know, I just looked up one day and thought I would try another venue you know. I was looking for a change.

Cadence: *Who had you been working with in Chicago before you left?*

Brian Smith: A lot of the same cats, I worked a once or twice with Von (Freeman), Troy Robinson, great alto/composer, trombonist John Watson, Ken Prince and a lot of different cats. I also did a lot of symphonic work, I played in the Chicago Civic Orchestra, the City of Chicago Orchestra...that was the orchestra that used to play over all the municipal functions, like Mayor Daley's functions when he'd have dinners, and I worked with the University of Chicago Orchestra (as Principal Bass) for some years, I also played in put-together ensembles/orchestras all up and down the North Shore and Suburbs of Chicago.

Cadence: *What about the AACM?*

Brian Smith: I played with Muhal Richard Abrams, he was a mentor to me, Henry Threadgill...they moved to New York after I did. When I got to New York the only people who were there were Kalaparusha, Steve McCall, and then Fred Hopkins moved. My wife (Judy) and I gave Fred and his wife Gizelle, a big going away party, and then I moved there the next year. Then a lot of the other cats started movin'... Muhal and Henry etc..

Charles Clark (bassist) passed-out in my arms and later died (on route to the hospital.)

He was one of the founding bass players of the AACM. He suffered from an aneurism on the platform of the Illinois Central train, we were coming from a Civic Orchestra rehearsal.

Charles was with Jarman's group which had Joseph Jarman, saxophone, Christopher Gaddy on piano, Thurman Barker, drums... there were two groups, the Roscoe Mitchell group had Lester Bowie, Malachi Favors on bass, Phillip Wilson was there on drums. Phillip Wilson then he left to go to play with Paul Butterfield...yeah... Wilson was murdered in New York... they tied him up. He ran in some other circles....but those two groups came out to be the Art Ensemble (of Chicago) from Joseph Jarman coming over into the group after Charles Clark and Christopher Gaddy's deaths. (Don) Moye joined the group in Paris... when the returned back to Chicago he, was with em'.

Cadence: *Tell me about your group, the Brian Smith Sextet.*

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Brian Smith: The last two groups that I had in New York...included Ray Anderson on trombone, Chico Freeman on saxophones, Harvey Kaiser, alto and clarinets, Reggie Nicholson drums, Bryan Carrott on vibes. Other groups (sextets) included Warren Smith, drums Mike Moshman, trumpet, John Stubblefield, tenor John Purcell alto...and Bryan Carrott. Bryan and I also did a lot of duo work together over the years, we had a group called "A Meeting of Brian's" (laughing)...the Sextets played through-out the Tri-State area, New Jersey etc., a few festivals...we played the Vision festival NYC and a AACM concert.

In Chicago, the band consisted of Ed Wilkerson, Dushun Mosley, David Schumacher, Steve Berry, Jeff Parker on guitar, and/or Bruce Nelson on vibes. I like vibes or guitar over piano...it's seems more flexible for me. Don't get me wrong, I Love to play with piano, piano and bass is one of the most beautiful things...but for my own groups...vibes and or guitar is more flexible. But we played two nights at the Velvet, one with Jeff Parker and the next with Bruce Nelson.

Early while in New York, I was in (pianist) Mickey Tucker's group, which was a sextet, and that inspired me to have a similar horn arrangement for my group. Mickey's group had Marcus Belgrave, Junior Cook, Clifford Adams, Billy Hart...I loved the group, this one piece we used to play called "the Secret Mind of Frauline Stein" (laughs) one of his great pieces...a Hell of a piece!

Cadence: Although many know of you as a bassist, few know what a prolific composer you are. Does one outweigh the other in terms your attention?

Brian Smith: Sometimes...but not necessarily. You know if I'm writing sometimes I'll be focusing on that, we were talking about tunnel vision comin' up here, so sometimes if I got a writin' project I get it finished and then focus on playing or vise versa... sometimes you know, it all depends on what it is.

Cadence: Do you think of yourself as a bassist or as a composer or both?

Brian Smith: Bassist / Composer

Cadence: Can you talk about some of your pieces, I know many have been realized in performance, are there any available recordings of your works?

Brian Smith: Let's see... couple things are out there. One thing comes to mind is a composition on record by Tom Buckner called "Sign of the Times"... he's performing a piece of mine entitled the "Panther" for voice and piano, that's recorded on Lovely Music. And then I have recorded some of my your work to be released. The thing is, if you do stuff with other groups like orchestras, the best you can get is a tape, you know, cause you can't reproduce it without permission, unless

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they record it. So I have a lot of my music out there, but I don't have recordings. You understand? In other words they give you a recording of the piece that you cannot use for any commercial purposes.

Cadence: *Where are some of the notable places your compositions have been performed?*

Brian Smith: Chicago, New York. San Francisco, Germany, Holland, London, etc..

Cadence: *You gave me some information about drummer Reggie Nicholson at the asking awhile back, and later, you told me about Butch Morris' and Julian Priester's current situations (Ed. Note: Mr. Morris suffering from illness at the time of this writing). How do account for your almost encyclopedic knowledge of the many artists and what has happened and what is happening with this music?*

Brian Smith: Well, I mean I have a modicum of a memory left so I just know guys, I know Julian, I knew he had been under the weather for a long time, even speaking to you about him, and then I got that email talking about the condition that had befallen him ...destitute... and its pretty horrible (Ed. Note: After years of service at Cornish College in Seattle, Mr. Priester retired with no pension and no benefits, losing his home and medical benefits).

Well, and I like History. You know, I mean, I think it's important to know what's going on around you at the time, and I've been around a little bit so I've seen and heard a few things come and go, a few people, like that.

Cadence: *I first met you and saw you perform with Douglas Ewart's Nyahbingi Drum Choir at Fred Anderson's Velvet Lounge. You were off to the side, doing your own thing, what I like to call 'contrapuntally melodic' playing. How did you develop this different way of playing bass?*

Brian Smith: Interesting, I didn't know that that was the case! (laughs). I was simply tryin' to keep up with all them percussionists, they was starin' at me (Laughs)! I just tried to lock in one or two of em' you know, and just go with the flow. Douglas and I grew up together in this music. I was best man at his first wedding. I've known Douglas now...we go back since the beginning. We kinda came on the scene at the same time.

Cadence: *What can you say about the late, great Fred Anderson and his club the Velvet Lounge?*

Brian Smith:

Well, as I was telling somebody, I always used to tell Fred that he was in the twenty first century and that he should modernize the Velvet, though I loved it and have missed it. But I started playin' with Fred in his basement when he lived in Evanston, we used to get together and have stuff out there, and have people over at his house, and he used to

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always say, "Hey man we need us a club, we gotta get a club." Ever since I've known him, which goes back to '1964 or somethin' like that, '65, "We gotta have a club." And to my amazement, when I moved to New York I started hearing about, the Velvet, and I said 'Hey Fred finally did it'. And I first played there with Hanah Jon Taylor, and I was only because I didn't get back to Chicago too often. Yeah, I played there with him, at the old place (Ed. Note: S. Indiana). Later, I played there at the new (on 22nd Street) with my own groups the Brian Smith Sextet...but I liked the Velvet and I think it's been a real void on the music scene here since it's been closed; I know for me.

Cadence: Please talk about your recorded output and some of the music you've made that you're most proud of.

Brian Smith: Well, let's see. I've recording mainly as a sideman and I've enjoyed, you know, Henry and I and Muhal did a couple recordings... Henry Threadgill, Muhal Richard Abrams, all fun things...

Henry (Threadgill) had the idea of four basses and four woodwinds, basses was me, Fred Hopkins, Rufus Reid, Leonard Jones, and woodwinds Henry Threadgill, Wallace McMillian, Douglas Ewart, Joseph Jarman, with added percussion, Don Moye, around 1975. There is a recording out under the title of "X-75".

We started in Chicago and went to New York. Maybe my thing inspired him cause in the early seventies I had the World Bass Violin Ensemble, that had, at different times, Rufus Reid, Eddie DeHass, Reggie Willis, Fred Hopkins, Bob Cunningham, Art Davis, Reggie Workman, and myself...we performed in New York and at Child City in South Shore, an auditorium, the AACM used to function out of there. In New York around 78' or 79' there were groups of like instrument ensembles such as the World Saxophone Quartet, the World Trombones, the World Piano Ensemble, so, yeah, the World Bass Violin Ensemble.

David Murray, has performed and recorded a couple of my compositions, and has performed them all over the world; 'Spanish Love Song' (Concion de Amour en Espanol) being one the other I am unable to recall at this moment. 'Spanish Love Song' was influenced early, when I lived down on the "Lower East Side". That's where a lot of Puerto Ricans live at the time.

Of my own groups, the Brian Smith Sextet, I have music that I've been threatening to put out. I am processing releaseing two albums to date. One, a jazz record; and a classical record of my written compositions.

Cadence: You've mentioned so many greats in this music, did you ever play with Sunny Murray?

Brian Smith: Sunny Murray...we had hits together throughout the years.... we toured Europe together actually, maybe with David S. Ware. Also with David Murray, he loved Sunny, and Amiri Baraka, on several occasions (Ed. Note: Mr. Smith appeared with Amiri Baraka in

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a duo setting recently at Columbia College, Chicago, 2011) ...we never recorded, but I liked him. Sunny was easy to play with. He was different.

Cadence: *Where are things at for you right now? You recently appeared at the 2012 Chicago and Hyde Park Jazz Festivals I know...*

Brian Smith: How are things for me? Well I was very honored to play both of those, working with the likes of Edward Wilkerson and Mr. Jackson sitting there, Fred Jackson (saxophone/ AACM), it was a lot of fun...(long pause)...but I haven't been too active since coming back to Chicago.

Cadence: *Any advice you can offer to any musician trying to play, or trying to keep playing, this music?*

Brian Smith: Good Luck! (Laughs)

Cadence: *Signal to Noise Magazine did a special feature on poster art (Ed. Note: Issue #58, Summer 2010) and I noticed your name appeared often in many different settings and ensembles...can you talk a little about that time and the Sound Unity Festival you were a part of? A few of the artists you played with included Ahmed Abdullah, Beaver Harris, Arthur Jones, Leon Brown, John Betsch, and others...*

Brian Smith: Arthur Jones, Ahmed Abdullah...yeah...well, I'm not really familiar with it, my recollection isn't too clear. Ahmed Abdullah and I played many wonderful years together in his bands. That was one of the small festivals in New York that started around, I don't know, that was early, cause I remember that place over there, that was, is it dated? I can't even remember, but I think that might have been a precursor to maybe Patricia and William Parker's (Vision) Festival. That might have been the precursor cause I remember the Cuando (Community Center, NYC) very well. I did some stuff there with Butch Morris.

All wonderful people. David (S.Ware) just left us maybe two three weeks ago.

But the funniest I recall, David... he had such a big sound...when we were going to Europe on this tour, he had rehearsals, in a rehearsal studio, and you know they had mikes and everything in there and David just had this big sound that was...he could blow walls down...playin' with Cecil (Taylor) and, you know, just his own thing. So we were in there rehearsing, and Beaver played loud, so the band was at a nice volume, and this place also had a lot of Rock people that played there and hung there, too. So they was use to hearin' loud stuff...sound booths was padded and everything, and David was playin' and the attendant came in there, he knocked on the door one day, he said, "Man you all are playin' too loud! You got the mikes up too loud!" And he went over to David and he looked, his mike board, wasn't even on, the whole system wasn't on, (laughs).

I remember looking at him, cause the guy was so amazed, he said MY GOD, he said when realizing the mikes totally were Off, you know,

Interview Brian Smith

David had that kind of sound.

Cadence: How do you feel your music is perceived now in 2012? Is this a good time for your music, or is it not so great a time for what you are trying to do, what do you think?

Brian Smith: Well, it's confusing. I've been trying to retire from playing the bass for about twenty years, but I can't seem to do it. I've playin' all my life so I don't know what else to do, but I'd like to retire from the business, and then someone would call me for a gig, I say I'm retired and they say 'hey make the gig and retire after this gig', and so back into it.

Cadence: What would you do if you retire?

Brian Smith: Well that's the thing. I'd like to do something, you know... maybe play some 'tiddlywinks' (laughs)! No, I'd like to compose.

Cadence: Any projects on the horizon, works that you would like to see realized before your career moves into the retirement you keep threatening?

Brian Smith: A few big pieces I'd like to try to have performed...some Operatic type things and some Big Band stuff...uh hmm...I'm writing a piece now for (Chicago bassist) Brian Sandstrom's wife Virginia, she has a brass quintet, so she told me if I put a piece together, she'd get it played... so I've never written a brass quintet, so I thought I'd try it. In addition I am writing a piece for the New Jersey Symphony Youth Percussion Ensemble, as well as a piece for Harp and eight instruments. I also constantly composing songs and tunes. That's about the only thing I'm doing now, in this area.

Cadence: Is there anything in particular that you look for in a group and the various instruments you regularly interact with that helps you to express yourself and develop this music?

Brian Smith: What do I look for? Mmm...like I say, I don't, I don't look for anything, I just try to, you know, go with the flow...and um, kinda like that... I don't really have any pre-determined thing that I'm looking for, that I can lay my finger on, I try to just get into the mix and take it as it comes.

*Editors Note: The following is information, or 'asides', not originally discussed in the interview.

Brian Smith: I played with Jaki Byard. He liked me. We always threatened to do something but it never materialized...in New York. He was adventurous...the things he did with Richard Davis and Alan Dawson; they had timpani, Celeste, everything etc.

I was talking to Douglas (Ewart) about a lot of cats who come back to Chicago... die. That's how I feel...but, Chicago is a great place to get an education- both institutionally and from the streets.

Raphael Donald Garrett, I mean, he recorded with Coltrane and many others.

Interview Brian Smith

Wilbur Ware, I saw Wilbur walkin' down the street with his bass in January or February in Chicago with no case on it...great cat... he lived and played with vibist Gordon Emanuel, step brother to Bob Cranshaw, the bassist with Sonny Rollins. They lived at 63rd and Cottage Grove up over a Walgreen's, where he died. He set the stage for bass players to come to New York....played with Monk.

I used to call Steve (McCall)...his old lady was a photographer...I would call him in the evening and he would be watering the grass, and he'd talk about how watering grass in the evening was best, he would give me the 411 on watering the grass. Next thing I knew he was gone. Fred Hopkins didn't want to move back here but he lost his place in New York, in Manhattan, and had no choice but to come back. Then he died.

Depression had a lot to do with it.

There's more of a blend in New York, where as here in Chicago, it's not so much...

New York has an exhilarating kind of scene, and here...it's a hard adjustment.

Chicago is another kind of energy.

Sunday, November 25, 2012, Chicago

PS This is my first published interview I have ever done!

***Available Recordings:**

Philly Joe Jones "Drum Night" 1977 (Japan-Mercury)

Anthony Braxton 1978 (HatArt)

David Murray "The London Concert" 1978 (Cadillac)

Barry Altschul "Another Time Another Place" 1978 (Muse)

Fred Anderson "Another Place- Live at the Moers Festival" 1978 (Moers)

Henry Threadgill 1979 (Arista)

Muhai Richard Abrams "Mama and Daddy" 1980 (Black Saint)

Henry Threadgill "When Was That" 1982 (About Time)

World Bass Violin Ensemble (Bass-i-cally Yours) 1983 (Black Saint)

Roscoe Mitchell 1987 (Lovely Music)

Thomas Buckner "Sign of the Times" 1994 (Lovely Music)

Luther Thomas "Realities Old and New" 2000 (C.I.M.P)

Luther Thomas "Leave it to Luther" 2003 (C.I.M.P)

Jimmy Bennington/Daniel Carter/Brian Smith "Tear It Down, Then Play a Ballad-

Live at the Heartland" 2013 (That Swan! Singles) *digital download only

**Special thanks to Bob Rusch for providing much needed information on available recordings.*

Greg Tardy

Interview
Taken and
Transcribed
by Ludwig van
Trik



Interview with Greg Tardy by Ludwig vanTrik for Cadence* NYC

Cadence: Please capture what New York City was like when you moved there in the 90's as a young musician?

G.T.: Actually I moved there in the fall of 1994. This was right before Mayor Giuliani cleaned up a lot of the city. My neighborhood in Fort Greene was pretty rough back then – it has had a complete metamorphosis since. This was a time when Smalls had just opened and Bradley's was in its final days. A lot of the musicians that were new on the scene, such as myself, Russell Gunn, James Hurt, Jason Linder and many others. They would let us sit in sometimes. The older musicians I found to be very supportive of me and encouraging. I shared a place with a lot of guys that were kind of moving in and out – Russell, James, Dana Murray, and Sherman Irby. JD Allen moved to town around the same time in a place near us with a trumpet player named Pevin Everett, Ali Jackson, and Carlos McKinney. We used to all play together a lot. I also used to jam with Omer Avital and Jason Lindner. Trumpeter Tommy Turrentine and some other older masters used to hang out at Smalls a lot, and they would give us a lot of feedback. A whole lot of cats would hang out at Smalls. Myron Walden and I spent most of the time in the kitchen practicing, while other musicians jammed onstage. Kurt Rosenwinkle and saxophonist Mark Turner were developing a big following, as well as Eric Alexander. Too many other cats to mention... Smalls was more like a university where people would rehearse all day long there. Then there'll be gigs at night, and a jam session that would go till morning. It was a very unique situation, and everyone who took part in that period grew tremendously. Mitch Borden (then owner) was very generous in this, and really helped a lot of people.

Cadence: How did you literally survive when

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you were in New York City? The small jazz clubs where young artist could perform certainly weren't paying much.

G.T.: This question is easy to answer. I lived very cheaply with a bunch of guys for the first year there. We were sleeping on couches and the floor. After that, my wonderful best friend and his wife (who has a Masters degree from Harvard) was able to keep us afloat for the next few years until I was established enough to where I could pull my weight.

Cadence: Let's flesh out your bio....

G.T.: I was born in New Orleans on February 3rd, 1966 where I lived for 11 years. After this point my dad's job moved us around a lot. First we moved to Indianapolis, and then we lived in Milwaukee for about 13 years. Then between 1990 and 1994 as an adult, I moved back and forth between St. Louis and New Orleans. I was at that time a jazz musician and I would live with my parents (who had moved to St. Louis) whenever I would run out of money; and moved to New Orleans for a while to try to get my musical stuff together. When I got picked up by Elvin Jones in 1993, I figured it was finally time to move on to New York City. I moved there in 1994, and lived there until three years ago. The last three years, I have been in Knoxville, Tennessee; teaching at The University of Tennessee, and continuing to travel and record. As far as my early musical memories, most of them had to do with classical; as my parents were both opera singers when I was young. They both sang with the New Orleans Opera Company. Many Opera greats would come through, such as Luciano Pavarotti, Nikolai Gedda, Justino Diaz and others. I was a child extra in Faust, and Manon Lescaut. I used to love to listen to the symphony because it was magical to me. I was brought up in a Roman Catholic family, and so I heard a lot of classical or folk music in church – although we could hear some more gospel tinged music when we would go to some of the black churches in Algiers (across the Mississippi River). Of course, I did come into contact with some traditional New Orleans jazz and Second line music plus the French Quarter. At that time, I took it for granted.

Cadence: Please capture your first major tour of your career with the legendary Elvin Jones? What kind of bandleader was Elvin? Give us an impression of him on a personal level?

G.T.: I was living in New Orleans when I got the call. While living there I was playing with trumpeter Nicholas Payton. Nicholas was his musical director at the time, and he put me in touch with Keiko Jones (Elvin's wife and manager). Two weeks later, I was in Chicago playing with Elvin at The Jazz Showcase. Elvin was a hero of mine, and seeing him was really overwhelming to me; and playing with him was almost too much. I was a Trane fanatic at this time, so this was a

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monumental experience for me. I used to be very insecure about myself musically, and so I really did not feel like I deserved to be there; but there was no way on the planet I was going to pass this opportunity up. I practiced almost nonstop, trying to sound better every time he heard me as to protect my position in the band. There were always tenor players hanging around who wanted my gig. So the time period I was in Elvin's band was a time of enormous growth for me. Elvin was supportive of me right away and used to always encourage me to practice. Elvin didn't always tell me musical things verbally. Like many of the other masters I have played with, it seemed that instead of talking about music, he'd rather us to just play and figure it out as we went along. When he did talk about the music, he usually talked about the vibe or emotion of the music. As a person, he generally was warm most of the time. He would tell many funny stories and jokes. Elvin was always ready to give someone a bear hug and a big smile. I am really sorry that we never recorded when I was in the band. I do know that there is some live stuff floating around somewhere, and I really hope someone puts that stuff out someday. But musically, this was a very important period for me. I am very thankful that Elvin allowed himself to be a mentor to young musicians. He could have used older, more seasoned musicians; but he chose to use younger musicians, because he cared about the future of the music; just as Art Blakey, Betty Carter, Ellis Marsalis and many others did. These masters knew how to build us up, but also know how to humble us when we thought we knew more than we did.

Cadence: When you moved to New York City was it divisive in terms of different musical camps? I think of two artists, who you worked with in particular; Steve Coleman & Wynton Marsalis both of whom represent that kind of polarity...

G.T.: I did play with Wynton and Steve some sporadically in the 1990's not enough to make a definitive statement on their views. But I actually think that they are more alike than most people realize; for instance they both come out of the jazz tradition. They just do different things with the tradition, conceptually. For fear of misrepresenting them, I will not say anything more about that, other than that they are both musicians I highly respect and have learned much from. I probably would not even be playing jazz if it were not for Wynton, and he did a lot to help me when I first came on the scene. I think a lot of people unfairly attack him for things he said when he was 19. Steve really forced me to think outside of the box, and taught me a lot about rhythm, in ways that I still employ to this day; especially in my compositions. He is a genius and is very inspiring.

Yes, there was some division on the jazz scene, and to an extent there

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still is some today. But that's just what happens when you have many creative genius minds with strong opinions. I personally feel that we can all learn from each other.

Cadence: When did your first venture out leading your own band?

G.T.: My first attempt at leading a band was in Milwaukee, all the way back in 1988 or 89, I believe. It was actually a pretty good group, for it included bassist Gerald Cannon, and Ernie Adams on drums and a pianist named Dean Lee. Gerald had already played with Art Blakey and The Jazz Messengers, and he mentored me. Ernie Adams went on to have a very successful career, and as far as I know he is still living in Chicago. I co-led many groups with mother after this. I also made many efforts to put together bands in St. Louis and in New Orleans. When I first moved to New York, I used to lead a jam session at Smalls. In these jam sessions, I would experiment with original material, before we would open it up for other people to come play. A lot of this music eventually appeared on "Serendipity" (Impulse 1998). The members of my various bands switched up quite a bit, and it would take too long to list the entire various artist, but many of them have gone on to have very well known careers. They were all phenomenal musicians! After "Serendipity" came out, the band's membership became more consistent. Two musicians have been associated with me for a long time. I have stuck by these guys for many years, because I felt that they had the flexibility to go any direction I wanted to go. I have used Sean Conly on bass since 1998. I feel that he is one of the most underrated musicians of this era. A lot of the music I performed in the past, I would not have been able to do without Sean. He has such a thorough knowledge of the history of this music, yet has a very abstract and original of approaching my music. Jaimeo Brown has been my drummer since 2001. He is very original, and will usually take my music directions that I would never thought of. Jaimeo always put a lot of thought and study into how he approaches my music. He is very spiritually/emotionally charged and listens to every note I play. Sean and Jaimeo have known and played with me for many years and usually know exactly what I need in a song without me having to say anything. The other chairs in my group have switched around a lot. The piano chair is usually George Colligan, Xavier Davis, Joel Weiskof or Helen Sung. They are all virtuoso musicians who each bring different flavors to the music. Each one of them is beautiful in their own way. I recorded a session in 2015 that includes a pianist named John Chin; who is another phenomenal underrated musician. The young trumpeter Phillip Dizack is someone who has a great combination of knowledge of jazz along with the music of today. He has a gorgeous sound that really brings life to my compositions. I always wanted to

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be a bandleader – from the very beginning. What really inspired me were the bands of Branford Marsalis, Kenny Garrett, and the great saxophonist in jazz history... Trane, Bird, Newk, etc. I never aspired to be a side man. Because of the realities of the music business, I have never been able to push my leader thing like I have wanted to. I came close when I was on Impulse. Then I had a great band, and some momentum behind it. But when Impulse and Verve merged and all the drops started happening that ended my exclusive leader ambitions for a while. This was a hard bill to swallow for me at first, for this was all I had been pushing for at the time. But now, I actually thank God for my extensive sideman experience. The various people that I've worked with over the years have really broadened my approach to music, and got me checking out things I would have checked out on my own. My time with Tom Harrell got me thinking more about different compositional angles. Omer Avital led me to an interest in Middle Eastern music. Jason Linder got me checking out things with more metric complexity. I learned composition from my time with Andrew Hill and Dave Douglas. Dave also hipped me to more 20th century classical music again. This is just a small sampling of all the of the different ways that my sideman experience has helped me. Both Dave and Andrew pulled me out of the box, as far as my playing is concerned... and got me taking more chances. There have been many playing experiences with lesser known but equally phenomenal players that have inspired me over the years and helped shape my musical conception. I have been blessed with many opportunities to record for small labels, so technically I have never stopped being a bandleader. The busyness of my schedule, I have not been able to focus on my band. My overall conception is growing. If I ever have an opportunity to focus exclusively on being a leader again, I feel that my music would be a lot more mature than it was back in 1997, and that I would be a better bandleader interpersonally as well.

Cadence: Looking at your musical resume there is such abroad artist sweep in your ability to work with all different types of jazz artist. Where does that openness come from?

G.T.: There is not a lot of music I do not like, stylistically wise. I like to play with musicians coming from all different directions. I try to figure out where people are coming from artistically, to connect with them where they are. I guess that comes from the fact that I lived in many diverse kinds of social circles; therefore I have always been exposed to an eclectic brew of music. I've had stages of my life when I have been deep into R&B, heavy metal, pop, fusion, classical music, gospel, contemporary Christian music, some world music and all different kinds of jazz. The jazz I like must be loosely connected to the tradition;

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and some stuff that people call jazz that I don't consider to be jazz, but I still like because it is interesting music.

Cadence: I wanted to back track to one of the iconic musicians who you worked with but very little is known about him on a personal level. Please if you can capture pianist Andrew Hill with any story that might illustrate the person behind the music?

G.T.: I miss Andrew a great deal –even more as a person than as an artist, for he was like a musical father to me, and a friend. He was very encouraging to me at times when I was discouraged. We rarely talked about music, but would spend a lot of time talking about business, spiritual matters, and just life issues in general. I started working with Andrew shortly after I was dropped from Impulse Records. I was very discouraged and was contemplating leaving the scene altogether. It was the excitement of playing with Andrew that kept me around. He tried to help to get a teaching position in an arts school once when I was struggling financially. He also tried to help me to find better apartment to live, because he knew that I was frustrated with my neighborhood at that time. We had disagreements sometimes, like any friends, but we'd usually make up in the end. He was a very loyal person, and he demanded loyalty from all of his sidemen. Andrew Hill had a very quick wit, and was one of funniest people I have ever known. He had a youthful demeanor, and although he was much older and accomplished than us, he would speak to us with a level of humility and openness that would make him seem as if he were on our level. It made for a very comfortable playing environment where we could be ourselves. For that reason, I believe he got a lot of good music out of us. I knew him well, but he still was capable of surprising me, musically, and personally.

Cadence: You have worked with some of jazz' leading artist – yet now you are in academia? Is this a situation where the work wasn't consistent enough?

G.T.: As far as the Academic sides of things go, I feel very blessed to be working at the University of Tennessee-Knoxville. They have a great music program in general, and the jazz faculty is first rate—with inspiring people like Donald Brown, Rusty Holloway, Vance Thompson, Mark Boling, and Keith Brown to work with. I love the city of Knoxville, and it is a wonderful place for me and my wife to raise our family. I am still performing a lot. Last semester alone I performed all over America, and toured Europe, Taiwan, and Canada – as well as recording on several CD's, including one of my own. So my biggest complaint is being tired most of the time... That being said; it is a hard era economically for most folks who make their living exclusively through jazz. Artist success does not always equal financial stability.

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This has been a case throughout the history of not only music, but the arts in general. For these reasons, there are definitely financial benefits to working at a major institution. But at UTK, I get plenty of room to still grow artistically, while helping young musicians to be equipped for successful careers of their own. People like Elvin Jones, Andrew Hill, Tom Harrell, Ellis Marsalis, Ernie Watts, and many others poured into me and passed on wisdom they received from their elders and peers.

Cadence: Please go into the history of your relationship with Steeple Chase records which you have recorded with for some time now?

G.T.: Sometime in 2003, I was on a great recording date led by pianist Richard Doron Johnson which eventually became Steeplechase Jam Volume #21. After the session me and Nils Winter exchanged numbers, and shortly afterwards he called me and asked me about becoming a Steeplechase recording artist. I have respected Steeplechase for its long musical legacy, and the timing was right, for I had many original compositions and hadn't recorded in years. We have had a great relationship for about a decade now, I really enjoy working with Nils. He has always treated me with respect and has not interfered with my vision in any kind of way. He once mentioned that I was getting some bad press because of my Christian views. When I mentioned to him that I expected this and that I realized that it was part of the package, he never brought it up again. Producer Nils Winter as my respect for letting me be myself, and I believe that is one of the reasons why we have stayed together for so long. He has been in this business for a long time and has worked with many greats. Nils has a very strong respect for the tradition, yet it is not afraid to embrace newer developments. In general, I support anyone who supports the music, for things are hard for a lot of folks right now not just musicians. A lot of musicians forget that these people don't have to support the music we call Jazz at all, yet do so out of love for the music. Without the people who support this music, a lot of artists would not be heard at all, but only those who have financial means to do it themselves. Without a Theo Van Gogh, we would not know Vincent Van Gogh.

Cadence: Looking over your discography are there any key recordings that reflect major development in your life and music?

G.T.: There are definitely several CD's that were very significant to me. The one that immediately pops into my head is a recording I did for JCurve entitled "The Hidden Light". This CD represents my first real attempt to combine my Christian faith with my music. I definitely mentioned my faith on my previous CD for Impulse Records - "Serendipity", but that one was different, for there was some compromise there. But with "The Hidden Light", I stopped trying to

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be so politically correct, and strove to be more of who I really was at that point. My first CD, "Crazy Love" was significant for me, although most people do not know about that one. It was a confidence boost for me. I was in a season of paying a lot of dues down in New Orleans. Stuff was not really coming together, and I was very disillusioned and was considering quitting music. Milton Battiste, who was the executive producer of the Young Olympia Brass Band (which was the forerunner of the now popular Soul Rebels Brass Band), used to hear me play with the band often and eventually asked to produce my first CD. He told me that he thought my career would be successful one day and he wanted to be the first to record me. That was the real confidence boost to me that I needed. At that time, I did not know that the following year I would be playing with Elvin Jones, that I would meet my future wife, and be touring all over the world. I was also blessed to have my mom singing on one tune (as she did much later on "Steps of Faith"). The CD itself did not do much in terms of giving me buzz. Musically, I was still very green. But it did mean a lot to me on a personal level, and it still means a lot to me that Milton believed in me enough to put that recording together. As a side note, my recordings with the Young Olympia Brass Band are much more accurate representations of how I was playing back then; I was actually holding back a lot on "Crazy Love", for I was very nervous.

Serendipity was very important too for it marked the realization of all I had worked for to that point. Although it was hard to lose the record deal with Impulse Records, it did serve to introduce me to the jazz community worldwide as a leader, since most people didn't know about my debut "Crazy Love". This worked to my advantage, for I had grown much musically in the interim between those two CDs. As far as my sideman recording dates; on a personal level, Bill Frisell's "History Mystery" was significant to me, for this was a live recording of last gigs I did before my hiatus. Andrew Hill's "Timelines" is very sad for me, for it marks the beginning of the end of our time together. To this day, it is very difficult for me to listen to. Recording on Tom Harrell's "Art of Rhythm" was of particular significance for me because I respect Tom on such a high level. I could say the same for so many of the other people that I have recorded with, but I will not name them, for I do not want to insult anyone whose name might be left out of the list. My first full length recording was by a great Milwaukee area guitarist/bassist named Don Linke this was a fusion CD. I sounded much different back then. These dates meant an awful lot to me and still do, for they started it all for me.

**Hugh
Masekela,
King of
Lions**
**Interview
and
Concert
Review by
Thurman
Watts**



Hugh Masekela's personality and artistry are seemingly as large as the continent from which he sprang. I first was able to interview Dr. Masekela, decades ago at the venue that was then known as Kimball's, in Emeryville, California. I had bagged the interview through my association with The Reggae Calendar, which, at the time was the premier World Music Journal coming out of San Francisco.

Though I had explained to my ever-edgy colleague who accompanied me, not to turn on his micro recorder, deep in the pockets of his trench coat until I actually informed the artist we were taping, he went for bad and turned it on as we stood at the dressing room door and knocked.

Hugh himself opened the door and ushered us in. "Come on in man. Hey man, are you taping man? 'Cause if you are we will have to kill you."

After the shock subsided we enjoyed a fruitful conversation which was subsequently published in the aforementioned Reggae Calendar.

Recently, prior to his Thanksgiving weekend engagement at SFJAZZ, I had the pleasure of interviewing Dr. Masekela again, this time by phone. Phoners can be a bummer because of the assembly line aspect of an artist's management scheduling several interviews in a row on a given day. Probably ho hum tedious for most artists. Understandably, his answers were much like the rapid fire elements of his playing. When I reminded him of our prior face to face at Kimball's he drew a blank

"Kimball's? Boy, that was long ago. I wouldn't remember that."

Detecting a slight chilliness to his tone we moved on to the questions.

Cadence: We understand that your biography Still Grazing, originally published in 2004, has been updated and a new edition has been released.

Masekela: No, it's just been re-released. I got the rights back and we re-released it in South Africa. (Author's Note: When originally published, Still Grazing quickly sold out and only 5000 copies were available in his native South Africa, where it quickly went out of print.) Masekela is currently writing an update to the book, as the original version ended chronologically in 2002. He explained how a large chunk was recently went missing while on a train traveling in Europe. "I had about 56 pages of what I've been writing," he said. "But I just came back from a European tour, and we were on a train after a concert in Frankfurt, in first class, eight of us, and we were very relaxed – this was a luxury train – but when we got to Paris my suitcase was not there. I got very homesick right away," he joked.

"I lost 56 pages, my expensive pairs of shoes, three of my favorite ties, my lint remover – the things I miss most!

"So my advice to you is when you travel, don't use an expensive suitcase. This is what I discovered after 60 years of travelling."

Cadence: In a conversation with your co-author Professor D. Michael Cheers, he asserted that the writing of Still Grazing was an eleven-year labor of love. Can you elaborate on that?

Masekela: Well we talked about it for many years. He was more interested in it than me. It started by him interviewing me. We submitted it to editor who decided we should start all over again and I should write and Cheers would flesh it out. I don't know about eleven years but it took us quite a few years.

Cadence: In an interview filmed by the Red Bull Academy, you stated that when you were a youth in South Africa, the people would tune in, en masse, to the Bantu Radio Broadcast on Saturday mornings. Music would be blaring from gramophones on porches in the townships. Is the South African music culture still as vibrant?

Masekela: Well yeah, but in a different way. This is the age of social media with streaming and trending, etc. Music as we knew it, all over the world is not the same anymore. Technology has made it so the only music you can really get is live performances. Some genres, like Country & Western or Classical, basically remain the same. Everything else has become technical and South Africa is no different. In the rural communities and deep in the townships, people still listen to native music and vernacular music. There is a big following for old style, so called Jazz, Rock & Roll and R&B. There is a lot of musical activity, but a lot of it has become digitalized. I'm more interested in the heritage

concept which is still as vibrant as ever. I'm very obsessed with its revival, renaissance and visibility.

Cadence: What prompted your switch from trumpet to flugel?

Masekela: I just liked the sound better. It was bigger.

Cadence: What is the genesis of the song, Blues For Huey?

Masekela: It was written by Kippie Moeketsi, a master musician who was one of our mentors when we were first starting out. In 1959 we started a group called the Jazz Epistles and we rehearsed, wrote music and played around the clock. We actually recorded it first back then.

Kippie wrote it for me as a tribute or whatever.

Cadence: In our prior conversation you indicated a fondness for ensemble playing. Can you restate that today please?

Masekela: Well, ensemble is really a relative word in music. Right now I'm playing with Larry on this tour. It's just the two of us but we are like an ensemble. By ensemble, I mean more like collaboration. It's like when two or more minds are on the same page. You've studied and prepared and know what you want to do with it. That is the essence of ensemble playing at its best.

Cadence: Two of your wives, the great Miriam Makeba and Chris Calloway were both from very musical backgrounds. You and Ms. Makeba were urged to go west by Harry Belafonte—

Masekela: Naw, we both came here through different circumstances. Belafonte was certainly helpful. He and Miriam brought me here to attend school, but when Miriam came here, she was invited by television host/piano player Steve Allen.

Cadence: In your book, you state that surviving your marriage to Chris Calloway was very difficult. In light of that, how was your relationship with her famous father, Cab Calloway?

Masekela: Oh, we got along great. I knew of him from way back so I enjoyed being with him. I showered him with endless questions.

Cadence: Your description of Nigerian music icon Fela, reminds one of Sun Ra, with his ability to meld diverse musical elements. Do you agree with that?

Masekela: Well, I don't know. I'm a musician, not a music analyst. I don't think that we analyze music as much as we are moved by it or not moved by it. I was fascinated by the music of Sun Ra but not moved by it. I can't remember a phrase or melody from him that I can repeat. Fela was more into our African heritage mixed with great musicianship. Some of his songs and lyrics were just amazing. Fela was also a rabble-rouser, complete antidisestablishmentarian and delinquent so we had much in common that we enjoyed about each other. Our relationship was mostly based on talking shit and laughing. For a month I was in Nigeria playing with his band and every night was pure magic.

Cadence: Speaking of magic and spiritual influences, your birthday and the anniversary of Martin Luther King's assassination are both April 4. In your mind, does that seem cosmically or spiritually connected to you?

Masekela: Ah, no. I was 29 years old when Martin Luther King was assassinated. There are many famous people with that birthday.

Authors Maya Angelou and Verta Mae Grosvenor as well as more than one dictator were all born on April 4. Those things are non-issues in my life.

Cadence: In your biography you state that your compositions Stimela and Bring Him Back were "sent" to you. You say out of nowhere Stimela was ringing in your ears and you ran to the piano and began to sing it. In awe, your band members said, "Wow, that's a mean song. When did you write it?" In between phrases you said, "I didn't write it. It's coming in now."

Masekela: I don't know how other people get their songs done but that's how it happens to me. The songs that are memorable, I didn't sit down and plan them.

Cadence: Finally—

Masekela: Finally? I'm happy that you said finally, but I know most journalists are like photographers who ask for one more shot!

(Author's note: Taken somewhat aback, I plunge ahead with the final question and make a mental note to ask his road manager later, if I overstepped my bounds.)

Cadence: You're on record as stating that you appreciate Gregorian chants.

Masekela: I think Gregorian music is amazing. Especially if you go to its source. I've visited Boinisi, Georgia in Eastern Europe, where every chapel and church has a Gregorian choir, quartet or trio. It's just amazing. I went to the region for a concert and spent all my free time in the chapels and churches. I appreciate it because it is beautiful choral music and I come from a choral country.

Author's note: I did manage to squeeze in an extra couple of questions regarding Dr. Masekela's flugelhorn hardware. He revealed that he plays an RS Berkeley flugel and a little research to the RS Berkeley website discloses that the model he plays is an FLU669. And although he did reveal that he has been playing the same Vincent Bach mouthpiece for forty years, we will keep the model and size a mystery as the artist emphatically stated he prefers not to discuss technical aspects of his playing, but instead to concentrate on the sound and making music as beautiful as possible for the people.

SFJAZZ REVIEW

On 11/28/15 Hugh Masekela appeared in concert in tandem with Larry Willis at the SFJAZZ Center in San Francisco, California. These two legends met at the Manhattan School of Music way back in 1960. They have since collaborated on two recording projects; HOME IS WHERE THE MUSIC IS, released in 1978 and four-disc box set FRIENDS, released in 2012.

The set on this night, split into halves was a rarefied experience. The backlit stage, tinged sky blue, was bare except for the grand piano and a couple of microphones. Then, in walked Larry and Hugh to a huge ovation.

“Thank you for greeting us with so much generosity and joy,” blurted a beaming Masekela above the gleeful roar of the audience.

The first set started with Billie’s Bounce, the Charlie Parker tune neutralizing perhaps, certain stilted agents of the Jazz police, who have in the past asserted that Masekela is not a Jazz player.

The second selection was call and response tune entitled The Ancestors. In between the vocals and playing of the duo the listeners were exhorted to praise those that came before with song.

You Make Me Feel Brand New, the R&B ballad composed by Thom Bell and Linda Creed was also given the Willis/Masekela treatment.

Masekela’s monologues in between songs, added another expressive dimension to the dazzling playing exhibited by the two masters.

Hugh’s description of the sizzling New York Jazz scene in 1960 when he arrived stateside was visually oh so stark.

“There were so many places for a young student see the Jazz Masters. On any given night of the week one might see Monk or Mingus at the Five Spot. Down at the Half Note Coltrane never took the saxophone out of his mouth for two weeks [sic]. Dizzy and/or Max would be at Birdland. At the Village Vanguard, Miles would show up most of the time.”

Masekela revealed his 1964 desire to play in the bands of Art Blakey, Horace Silver or Les McCann, only to be advised to start his own group when the subject was broached with any of them. It was Miles and Dizzy whose sage encouragement was turning point for Hugh.

Miles said, “Play some of that shit from South Africa and mix it with the shit we play here. Shit! You’ll be able to come up with something that none of us can do.”

When introducing Stimela-The Coal Train song, Masekela explained the tragedy of the African migrant workers who are brought under conscripted contract to Johannesburg to work the mines. They come

from Angola, Namibia, Botswana, Swaziland, Lesotho, Mozambique, Malawi, Tanzania, Kenya, Zambia and Zimbabwe to work 16 hours a day for low pay. Often, when the train returns them home months later, their families have vanished, never to be seen again, due to relocation or political strife or murdered by marauding gangs of no particular origin. After a twenty-minute intermission the second half of the set began with the Willis/Masekela jaunty rendition of Randy Weston's *Hi Fly*. Then, hearkening back to the 1968 flip side of his monster hit that will never let him go, *Grazing In The Grass*, Masekela sang the haunting lyrics to *Bajabula Bonke*, *The Healing Song*. Masekela's rich voice is a versatile instrument unto itself, capable of alto/soprano wails and shrieks, lower register moans, not to mention the Xhosa language clicks that we in the West find hard to fathom.

Next Masekela & Willis performed Hoagy Carmichael's, *Old Rocking Chair's Got Me*, in a tribute to Louis Armstrong. Prior to the Armstrong tribute Masekela embellishes for the SFJAZZ crowd, the story told in his book, *Still Grazing: The Musical Journey Of Hugh Masekela*, about how Satchmo sent a trumpet to South Africa for a young Hugh and his fellow music students. In the book it states that although Black people generally didn't make it in South African newspapers, the newspaper headlined the arrival of the trumpet thusly:

LOUIS ARMSTRONG'S TRUMPET ARRIVES—AND A JAZZ SESSION STARTS

HUGH CANNOT BELIEVE HIS LUCK—A TRUMPET FROM THE "KING" HIMSELF

With unabashed comedic timing "Bra Hugh" retold the story to the audience and said the headline instead read:

FAMOUS BLOWER SENDS BUGLE TO BANTU BOYS

The latter headline titillated the audience. Masekela and Willis, continuing in the tribute mode, segued into a tribute to Fats Waller with, *Until The Real Thing Comes Along*. At the end of the set Hugh Masekela and Larry Willis killed the crowd with their duet of *Grazing In The Grass*. This, of course was Hugh's first hit and he can never get away with not playing it. He dedicated it to "California musicians Stewart Levine," his and Larry Willis's fellow student from the Manhattan School of Music days. Levine, Hugh described "is a dear friend, producer and business partner from way back." The audience absolutely wallowed in it. The lushness of his flugelhorn, in evidence throughout the night as he hammered his patently unique triplets juxtaposed against Mr. Willis's swinging, chordal voicings gave us exactly what we expected from the duo. After exiting to monstrous applause, they returned to perform an encore performance of *Cottage For Sale*. As the houselights returned to normal, beaming smiles were everywhere.

Feature Hugh Masekela

We met with Hugh Masekela after the show. He was most gracious and outgoing. In the dressing room receiving area I met a cool Stewart Levine, Larry Willis and a host of musicians from the Bay Area and beyond. Curiously, none of the chilliness that was perceived in the phone interview was evident. I asked Nick Mendell, Hugh's road manager and asked his opinion of the seeming dichotomy.

Nick explained, "Hugh is a vibe guy, an energy guy. It's hard to measure a person over the phone. So if he seems warmer in person, it's because he is receptive to your vibe." Perception received and duly noted.

T. Watts



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REVIEWS OF CDS, LPS AND BOOKS

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

A NOTE TO READERS: I cover a lot of items in this column and it is only a fraction of what crosses my desk. I choose to only write about things that I find of interest, usually that is due to quality of music but not always. You can contact me at rdr@cadencebuilding.com. Mail received is subject to editing and may be included in the next column at my discretion. If you do not want your correspondence printed please let us know. Cheers, rdr.

The question, “what is jazz?”, calls for a very subjective answer. I grew-up with jazz, listening to the pre-bop world of Armstrong, Dodds (Baby and Johnny) and so forth. I quickly accepted bop, post-bop and free and eventually began to confront the new European music of Brotzmann, Bailey, Parker, Rutherford and Breuker. It was about then I began calling the music I loved, that irritated and moved me in so many ways, creative improvised music as a more encompassing term. Recently I got AIR [WhyPlayJazz rs 024] a set of 8 solo pieces [60:02] by PHILIP ZOUBEK playing prepared piano. The music here is percussive—sounding more like steel drums etc, than piano (yes, I know the piano is technically a percussion instrument). Oddly the music was soothing but of little interest to me. What gave me pause was that the record company is called WhyPlayJazz. At first I thought there was an implied we, so to say, “why we play jazz” and then perhaps it meant “why play jazz when we can play this way?” or “even why play jazz to listen to?”. Anyway the music here is not jazz, that is too confining—why play jazz?, indeed.

OLE KOCK HANSEN [p] and THOMAS FONNESBÆK [b] have joined forces on a quite lovely recording called, FINE TOGETHER//NORDIC MOODS [Stunt Records stucd 15182]. Overall, Hansen plays a straight roll, at times displaying an almost Baroque touch. Over Hansen’s playing, Fannesbæk plays counterpoint producing a wonderful harmony. The program of 16 tracks [71:27] is Nordic and consists of many folksongs plus originals as well as a Lars Gullin composition and 3 compositions by NHØP. ‘Bout time the Scandinavians show their jazz heritage extends into the 21 century and is not only ECM-ish. A beautiful date [summer 2015] and no grunting.

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In the January 2016 Papatamus I wrote quite positively of the trio KLÖKKEBLÖMST's 2015 recording, [SIC!] on the Danish label, ILK. Since then I've learned a few things: the English translation for the name of the group is Tinker Bell, and they had 2 other records on ILK Records. Now why the group titles itself Tinker Bell I fail to see, in this country the name has a gay connotation and there is nothing I perceive as effeminate about their music (gad, am I digging a bigger hole? I'm not trying to be PC here so give me some slack, please). KLÖKKEBLÖMST [ILK 205] is the group's [Anders Bankets, PETER DANSTRUP-bass gtr/ldr, Anders Provis-drm] eponymous first release [12/2012]. Except for a faded ending (annoying), the 10 Danstrup compositions [46:45] show off the same fine melodic based free music as their third release. It would seem the group came established fully on this music and this is reconfirmed by their most recent effort. Here on their first recording the music is inspired by songs sung in Danstrup's (Danish) school. Their second [12/2013] recording, ROMANTIKER [ILK 224] is different from the other two in that the music—8 Danstrup originals [42:46] sounds to be more written than free. There is a lightness and pre-meditated quality to much of the music and a greater emphasis on Danstrup's bass guitar. Whereas on the other two recordings, the music comes at the listener, this recording demands the listener bends toward the music. I bet there is a story about this particular music but unfortunately there are no liner notes which might address my observations. It is my hope that Klökkeblöms will stay as a group and make a new recording for 2016.

Also in the January 2016 Papatamus I wrote about the impressive pianist Fabio Giachino, on the Tosky label, a relatively new company out of Italy. Over the years Italy has had a number of impressive labels (Black Saint, Soul Note, Splasch, Horo, etc) which have had significance during and after their time. Some of those labels have concentrated mostly on Italian artists, which is a good thing. If Jazz ever gets judged on a mass world wide basis it would be great to have regional artists documented. GIANLUCA LUSI [sax/b. clt] leads a responsive quartet [Andea Rea-p, Reuben Rogers-b, Gregory Hutchinson-drm] on NEVER FAULT BEHIND THE SCENES [Tosky Records 014]. Lusi is a new name to me and I am surprised how confident and accomplished he sounds and what a fine lyrical writer he is judging by his 9 compositions [51:34] which make up this cd [2/16-17/15]. Pianist Rea has some fine solos, wiggling out while mindful of the changes. Lusi employs the bass clarinet only on the title track and it pushes him in post bop land and here he loses some of his lyricism. A very nice upbeat recording.

Stefano Preziosi [as] is another saxophonist who impresses me on DARIO GERMANI's [b] recording FOR LIFE [Tosky 009]. A 2/24-25/13 trio date with Luigi Del Prete [drms]. Max Ionata [ts] is featured on 3 tracks only [For life, Crepuscule With Nellie, Little Willie Leaps]. The 9 tracks here also includes "Bud On Bach" and 2 takes of Paul Desmond's "Late Lament" plus 3 Germani originals. Not a perfect date as it drags in places and "Crepuscule" adds nothing to a tune already presented hundreds of times. What does grab my attention is the way Preziosi plays out a story line stringing connected ideas into a longer narrative. It's my hope we will hear more from Preziosi.

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An earlier Tosky recording, which I'm just getting around to now, is MOON AND SAND [Tosky 004] by the MICHEL ROSCIGLIONE [b] Trio [Vincent Bourgeyx-p, Remi Vignolo-drms]. I mention this recording if for no other reason than the way Rosciglione tenderly unwraps Alec Wilder's title tune [9:09] into a swinger with orchestral suggestions. Other composers given space over the 9 tracks [55:49] are Kenny Kirkland [2 tracks], Bob Hilliard, Christian McBride, Strayhorn and Coltrane. Guests, David Sauzay [ts] and Renaud Gensane [tpt] appear on 2 tracks suggesting a Messenger like group. But it is really the trio that shines here. Bourgeyx has a wonderful touch and the trio really distinguishes itself on building dynamics. Make an effort to find this one.

When I first put on MARKUS BURGER's [p] and JAN VON KLEWITZ's [as] ACCIDENTAL TOURISTS [Challenge Records cr 73403] I was quite attracted to the writing and solo work but something didn't seem right to me so I left it as a default on the CD player. It stayed there for over a week where repeated listening didn't increase its pleasure but it did bring some clarity in my evaluation of the work. This CD is subtitled The Banff Sessions-A Tribute To Kenny Wheeler and is a vintage session [1993] from a Banff summer clinic with Wheeler [fluegelhorn]. So what is my ambivalence? The 8-part suite [45:41] is very attractive, perhaps its playing time could be shortened but compositionally it has power. Von Klewitz and in particular Wheeler have wonderful solos. Wheeler seems in a prime state. The problem here is the poor audio. The piano at times sounds sharp and there is a sense of incompleteness to the whole. Once I realized that this was an after-tribute to Wheeler, issued post mortem, I put aside its frailties and appreciated the work for what it is— excellent compositional lines and some excellent solos. It is a shame that the industry couldn't afford a re-do in better circumstances, but after nearly 25 years we now at least have this. Norma Winstone contributes some occasional vocal work. Repeated listenings continue to inspire and frustrate.

A group [Robin Baytas-drm, Kevic Sun-as, Isaac Wilson- p, Simón Willson-b] calling itself GREAT ON PAPER [Endectomorph Music 888295 379854], has issued a CD by the same name, recorded 3/7/15. This short [36:26] CD, tentatively led (I think) by Sun, offers a variety of originals and non-originals [I Hear A Rhapsody, O Sacrum Convivium] for a total of 6 tunes. While this is a short recording it offers lots to pay attention to. Great On Paper brings to mind some of the spareness that is often associated with Nordic jazz. There is also an element of late '40s Monk, at times of breathing inward while at times they seem intent on stretching a sound just short of silence. They really sound quite original with just a touch of Ran Blake obstinance. Solos are carefully crafted and thought out without sounding forced or pretentious. This CD doesn't offer an easy listen on familiar terms but like it or leave it, this offers an original approach and interpretations.

It has been awhile since LEW TABACKIN [ts/flt] has had a new release but that is now rectified with the 4/20/14&15 recording, SOUNDSCAPES [no label 888295316255] with his trio [Boris Kozlov-b, Mark Taylor-dms]. Fans of Tabackin's chewy Sonny Rollins influenced style will find much to delight in the program [60:40] of 3 originals and 8 standards [Afternoon In Paris, Yesterdays, Day Dream, Sunset And The Mockingbird,

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Three Little Words]. Most of the cuts feature Tabackin on tenor sax. Tabackin's flute work, which is quite haunting at times, has a field day on what the flutist calls "my derangement" of Ellington's "Sunset..." [8:20]. This nicely showcases not only Tabackin's ability on flute but his adventurous side. "Sunset..." is the penultimate track and is followed up with a wonderful up-tempo, "Three Little Words"; the cherry on this very tasty date. For the sake of accuracy "Yesterdays" was recorded 3/20/14.

It's also been a few years since ALEXANDER VON SCHLIPPENBACH [p] has appeared on record. Schlippenbach, 77 at the time of this recording [10/3/15], is one of the shapers of the European new music revolution. In the mid '60s he founded The Globe Unity Orchestra, which over the years housed and recorded a who's who of new music artists. In addition, for years he led a trio with Evan Parker and Paul Lovens. JAZZ NOW! [Intuition 71316] is volume 4 in Intuition's European Jazz Legends series. A free player coming out of Monk, Schlippenbach can and does play "inside" and "outside". Here among the 13 tracks [79:50] are compositions from Monk, Dolphy and Herbie Nichols plus 7 Schlippenbach originals, is the same sense of adventure that has always characterized his music, in addition there is an interview [7:50] as a 14th track in which Schlippenbach talks, in German, about his past and this particular concert. Joining the leader are Rudi Mahall [b.clt], Antonio Borghini [b] and Heinrich Köbberling [drm]. Wunderbar.

Fans of JOHN PIZZARELLI [gtr/voc], Paul McCartney & Linda McCartney [composers] and Don Sebesky [orchestrator] should seek out MIDNIGHT MCCARTNEY [Concord 37634]. This is very slick and soft on jazz but the 13 McCartney tracks [39:50] are often fun and/or emotional and I think the treatment of this material turns some of the compositions into gems. Pizzarelli's vocals gives improved meaning to the music as compared to Paul McCartney's vocals. Some of the contributors over the course of the recording include Helio Alves [p], Larry Goldings [p], Harry Allen [ts], Michael McDonald [voc] and many more, all credited.

NICOLAS BEARDE [voc] exercises his jazz chops on INVITATION [Right Groove Records 3660]. The 9 tracks [Come Back To Me, Dindi, My One And Only Love, Nature Boy, Invitation, Lush Life, I Want To Talk About You, Maiden Voyage, Save Your Love For Me] on this CD might suggest in what area he sings. If you guess a ballad singer part Billy Eckstine part Lou Rawls you'd be in agreement with me. Although there is various backup [Nat Adderly Jr., Vincent Herring, etc.] over the 4 sessions (East Coast and West Coast) that made this CD, this recording has a unified feel to it and it is a nice feel. What Bearde lacks in originality he makes up for in believability. Nice job, with no false hipness.

HEATHER MASSE [voc] is quite hip on AUGUST LOVE SONG [Red House Records 289] as she teams up with ROSWEL RUDD [tbn] on fun sessions with Rolf Sturm [gtr] and Mark Helias [b]. Masse is a wonderfully adept and flexible singer and Rudd is at his most conversant on this seemingly almost ad-lib set of 10 originals and standards [Social Call, Mood Indigo, Con Alma, Love Is Here To Stay, Old Devil Moon]. The non-standards are by Rudd, Masse and Verna Gillis and are engaging as well. Rolf Sturm, a

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guitarist of vast ability has some nice spots and Helias is solid in support. I suspect this was a lot of fun putting together as a sense of looseness and joy is suggested by the music.

STEVE CROMITY [voc] also sings, without pretension, jazz, but without the blues patina on ALL MY TOMORROWS [Cromcake Records 040232 190667]. Cromity is a crooner, in other words—more Sinatra than Rushing, and sings shakily but with an enthusiastic groove in this jazz setting backed by Patience Higgins [ts/ss/flt], Eric Lemon [b], Darrell Green [drm], Eric Wyatt [ts], Kenyetta Beasley [tpt] and Marcus Persiani [p]. Ten non-originals [44:26], including “Sugar” and “Jeannine”, make up this pleasant program.

Within the past 12 months a number of posthumous works by pianist SAL MOSCA [p] have been issued, much to the joy of Tristanoites and Moscaites. Now Zinnia Records has issued a 2005 recording of Mosca with singer ALEXA FILA. A WORK OF ART [Zinnia 120] has the duo covering 13 standards from the great American songbook [63:08]. As I am tangentially involved with this issue and a 5CD set of Mosca on CadenceJazz Records I’ll just use this space as an announcement of this CD release but one can expect much of the re-harmonizing, plodding and stumbling that has come to characterize Mosca’s personalized approach to music.

On the surface a collaboration between SCOTT HAMILTON [ts] and KARIN KROG [voc] called THE BEST THINGS IN LIFE [Stunt Records studc 15192] sounds delicious. And it is. Krog, who has continuously been recording since the early ‘60s and is perhaps Norway’s most recorded jazz singer, has previously (and successfully) recorded with a number of other tenor men in the past including the likes of Dexter Gordon, Warne Marsh, John Surman and Archie Shepp. Hamilton started recording in the late ‘70s and is now in his sixth decade of recording. Both are worn to their artistry and offer no unpleasant surprises here. Krog’s voice is aging and she adapts well. Hamilton was born to Ben Webster’s chair and remains wonderfully predictable. Here, Krog who has sung in settings trad to avant, joins Hamilton face front on most of the standards [including “Don’t Get Scared”], sitting out on “Will You Still Be Mine”, “Shake It, But Don’t Break It” and “We Will Be Together Again”. On “Sometimes I’m Happy”, Krog puts words to Slam Stewart’s solo which bassist Hans Backenroth had transcribed and plays Slam-like behind Krog. Jan Lungren [p] and Kristian Leth [drm] complete the quintet. This was recorded over 3 days [7/2,3,5/2015] and Karin Krog is only on 7 of the 10 tracks [50:00].

If perhaps Scott Hamilton was one generations answer to Ben Webster then perhaps HARRY ALLEN [ts] is another generations answer to Scott Hamilton. On SOMETHING ABOUT JOBIM [STUNT 15122] Allen leads a quartet [Helio Alves-p, Rodolfo Stroeter-b, Tutty Noreno-drm] celebrating Jobim on 10 tracks plus Gerry Mulligan’s, “Theme For Jobim” [56:55]. On 3 tracks the group is joined by Joyce, a veteran Brazilian singer simply known by one name. This is as expected—a pleasant pairing, and as might be expected Allen falls into Getz-gear. Special mention of the groups handling on “Dindi”, made even more touching than usual. Recorded 7/6&7/15.

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HAIKU [NPM-142102] is a collaboration between JENNY MAYBEE [p/voc] and NICK PHILLIPS [tpt]. The title of this CD suggests an ambiance of gentle contemplation and that could be accurate generally as Phillips' muted trumpet work suggests Miles Davis' sparseness. His playing combines happily with Maybee's wistful vocals (which in their punctuated style brings Sophie Dunér to mind) and piano work over the 11 tracks [60:06] of originals and standards [Blue Monk, The Meaning Of The Blues]. There is a nice allure to this music. Paul Eastburn's bass work nicely shadows the music. A lyric printout would have added to the contemplation of this music. I believe this 6/17/15 date is Maybee's recorded debut.

Previous to Haiku, NPM had released MOMENT TO MOMENT [NPM-142101], A quartet [Jeff Chambers-b, Jaz Sawyer-drm] co-led by CAVA MENZIES [p] and NICK PHILLIPS [tpt]. This is an even more intimate date, Phillips sounds close mic'd, his soft trumpet passions reach out directly to the listener. Menzies, a school teacher by day, a dynamic weaver of tales at night, gloves herself beautifully around Phillips' trumpet. She also impresses me as composer on her bluesy original, "Mal's Moon". Phillips also contributes 1 original among the 8 tracks [The Peacocks, For All We Know, You Don't Know What love Is, Almost Blue, Phantoms, Speak Low]. Recorded 7/8-13/13 this CD [56:02] is an intimate gem and beautifully recorded. Phillips is a vice president at Concord records and I can only speculate the many reasons why this record, and Haiku, were not issued on that label. Jazz balladry of the finest sort.

LYDIA LIEBMAN [voc] is joined by (her father) Dave Liebman's [ss, wooden recorder, p] group [Phil Markowitz-p, Vic Juris-gtr, Tony Marino-b, Marko Marcinko-drm] augmented by (Dave's wife), Caris Liebman [oboe] on FAMILIA [Vectordisc 030]. The 13 tracks [64:29] here are all by Jobim except two by Guinga /P.C. Pinheiro [Senhorinha and Passarinhadadeira]. While on the face of it this is a vocal album by Lydia Liebman—it is that and more. Her entry on tunes is often mid-way after the group has established the composition and on 2 tracks she is not heard at all. The senior Liebman's go it alone, on piano and oboe, very effectively on "Senhorinha", keeping with the mood of the recording. A sense of family is evident throughout by the care and sincerity projected by the group. Dave Liebman is at his most controlled in his accompaniment and solos. Lydia Liebman sings cleanly mostly in Portuguese, where I felt her nuance was more effective. One major fault, to my thinking, a fade out on "Desafinado".

For those who follow the work of guitarist GUINGA [gtr/voc] Acoustic Music Records has issued MAR AFORA [best.-nr 319.1546.2] a collaboration with MARIA JOÃO [voc], recorded 7/22-28/15. This collection of 14 Guinga originals, with lyrics by Aldir Blanc, are sung in Portuguese and seem intensely emotive. Not jazz and a translation of the lyrics in English would no doubt have aided interest as the lyrics seem quite interesting.

Vectordisc has another family affair, besides the Liebmans, in a 2/09 recording by the DeFRANCESCO BROTHERS [JOEY-org/voc, JOHNNY-gtr/voc]. The eponymous titled CD [Vectordisc 016] also has Glenn Ferracone on drums. This is a fun album (in spite of fade outs) of funk and blues of

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the most greasy nature. The 8 group originals [47:35] are all first takes and I suspect the trio could pretty much do this in their sleep. It is what it is, fans should apply.

Funky but more in a Herbie Mann circa late '60s early '70s manner is COMIN' HOME BABY [Vectordisc vd33] by the TOM REESE [flt/pennywhistle] Project [Kirk Reese-keys, Laurie Reese-cello, Glenn Ferracone-drm]. Here we have 3 compositions by Mann [Toot Stick, Push Push Pull, Memphis Underground] and compositions associated with Mann over the total 9 cuts [56:27]. This in effect is a modest tribute, with no imitating, to the pioneering flautist. The program ranges from a traditional Irish folksong to "Battle Hymn (Of The Republic)" with lots of jazz in the middle. A solid and honest project.

Acoustic Music Records has issued VIDA DE CARRUSEL [best-nr.319.1549.2] by the group ANTIQUARIAT [Marion Lenfant-Preus; voc/José Díaz de León; gtr/Julian Hahn-b, Alexander Sobocinski-gtr, Frank Brempel-vln]. This is a retro group in the Django Hot Five tradition. Most of the 13 cuts [65:25] are sung in German though the catchy opener "Zu Viel" is in French and is a bit of a bow to the Boswells. Catchy, charming, suggestive, even hokey all could describe this quintet, a fun listen even if you are only proficient in English.

It is always an odd experience when one hears familiar jazz sung in another language and such is the occasion with IN THE LAND OF OO-BLA-DEE [Mons 874582] by ERIC LEUTHÄUSER [voc]. Backed by various basic combos (usually trios) this 8/14 and 3/15 recording offers up 18 [76:52] mostly familiar standards [Confirmation, In Walked Bud, Misterioso, Moose The Mooche, St. Thomas, Ornithology, Yardbird Suite etc]. Ironically Leuthäuser's one original, "Our Place", is one of the pieces sung in English and as a result one becomes aware of his German accent. Leuthäuser has a modest cooing voice and often uses the international languages of scat. He has the basis of being an original stylist, and perhaps lyricist, but that will still have to refine itself. For now this is a bit of curiosity and a bit of fun and his "St. Thomas" is a real blast to hear sung in German.

MATT KANE [drm] calls his group The Kansas City Generations Sextet [Ben Liefer-b, Andrew Oullette-p, Michael Shults-as, Steve Lamberts, Hermon Mehari-tpt] but this group does not mean the generation of Territory bands like Basie, Parker, Turner and such, instead Kane means a more current generation. ACKNOWLEDGEMENT [Bounce-Step 88295240383], is the music of Bobby Watson, Ahmad Alaadeen and Pat Metheny—a grouping whose connection is tenuous as a K.C. tradition. The 9 tracks [64:18] here evoke a straight ahead bop session of indeterminate location. Good solid playing but ironically with no listenable hook or association, other than the band members went to the UMKC Conservatory Of Music.

ROXY COSS [ts/ss] turns out some engaging music on RESTLESS IDEALISM [Origin 82705], a sextet [Jeremy Pelt-tpt, Alex Wintz-gtr, Chris Pattishall-p, Dezron Douglas-b, Willie Jones III-d] playing 10 of her originals [59:05]. This 11/10&20/14 session projects a finished group who ably address the projections of this thoughtful writing. In the liner notes, Coss outlines the concepts behind each composition which I found suggested

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an impressionism that more often than not fit the music. Backing up all this suggested impressionism is a very capable band who had the advantage of an extended tenure together. This is a release of substance.

Step right up folks lets see who has the last recording PHIL WOODS [as] made before he died. The January 2016 Papatamus covered 2, one on Chiaroscuro from 6/13 and one from Deer Head Records from 11/10/14 (Woods died 9/29/15 and he was active almost up to that date). Now Whaling City Sound has issued a double CD, KINDRED SPIRITS LIVE AT CHAN'S [WCS 077], with WOODS, GREG ABATE [as/ss], Tim Ray [p], John Lockwood [b], and Mark Walker [drm]. The 2 sets [2:04:02] here were recorded 8/11/14 and as one might suspect it is yet another fine Woods date spurned on by another front line saxman. I did not realize how close in sound Abate was to Woods and I would have guessed my ear could have picked out one from another but I could not always. Fortunately Whaling City has provided help in identifying who is playing when. Oddly, Whaling City has chosen to put intros and some stage gab at the end of each disc and here there is no doubt whose voice is whose. What is not a surprise is how good the music is as both saxmen have good track records; Abate continuing his and Woods strong to the last moment. 13 standards and some chatter familiar and fine.

Yarlung Records, a label that claims to be as careful with their environmental concerns as they are with audiophile concerns has produced 2 fine CDs by the quartet of Andrew Boyle-drm, JJ Kirkpatrick-tpt/flg, Misha Adair Bigos-p, and Gary Wicks-b. Their initial release, SOPHISTICATED LADY, [Yarlung 65004] a 10/24-26/13 recording, mixes standards [I'm Old Fashioned, Isfahan, Strange Fruit, Sophisticated Lady] with 8 originals. This was followed up by SIMPLER TIMES [Yarlung 65006] which was recorded at the same time as Jazz Quartet and offers up 9 originals along with "Secret Love", Jarrett's "Bop Be" and a tune based on music by Bach. Both releases include multi-paged, high gloss heavy stock paper booklets extolling the virtues of the group and label. I think that the aim of the group is to produce music that is enjoyable to a wide range of audiences but which also has appeal to a serious jazz audience. If in fact that is their aim then I think they have succeeded, to an extent. The music here comes out of the tradition of Miles Davis for its certain mellow nonchalance. This is set by Kirkpatrick's horn work, which would never be mistaken for Miles in sound, more in attitude. The group suggests an after hours ambiance of playing for ones self. Unfortunately as soloists I find there is a certain lack of depth which becomes very apparent on repeated listings, after the initial pleasures have worn off.

JOE HAIDER [p] augments his nonet with the Kaleidoscope String Quartet on KEEP IT DARK [Double Moon Records 71172]. He opens with a lovely tone poem on Ellington's "The Single Petal Of A Rose" [7:42] followed by 8 of his own compositions [56:56]. Haider is a composer of the first order and makes excellent use of the strings and offsets them with the brass and reeds in a lovely jazz stroll. Matthias Spillmann [tpt/flg] offers some very effective solos over the nonet, Daniel Blanc is effective on flute on a

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calypso. There are some nice thematic compositions and even some fresh exchanges between the sections but all the goodies might be for naught were it not for the thoughtfully penned compositions. Haider is now 80 and deserves every bit of attention this seamless, and stimulating work should bring. More patting of the mind than the feet.

The Portland Jazz Composers Ensemble is tapping into the Pacific Northwest's active and vital jazz scene by presenting 3 concerts a year and one CD a month. PJCE's latest is TRICKS OF LIGHT [PJAC 678277 254020] by the JESSIKA SMITH [as/ss] Big Band. This is a 21 piece band comprising area jazz artists and teachers whom Smith got together [3/20&21/15] to record 8 of her originals [45:27] plus "If I Loved You" [6:26]. Again I am marveling at the talent in jazz writing and chops that continues to be exhibited around this country and the world. The realization that there is a slim chance for gainful employment (as musicians/artists) for most of these artists is unfortunate. Off hand I cannot think of any art form that produces or produced more art than a population can consume; of course that is relative to a definition of art and artist, but I digress. Smith has written and arranged some fine music, it roams and slithers around even integrating a melodica at one point (shades of Quincy Jones). She also very effectively uses a "Bolero" motif on one of her compositions and a touch of Basie on another. The writing leaves plenty of room for soloists; Steve Treseler [ts], Vern Sielert [tpt] Mark Taylor [as], Torrey Newhart [p], Tony Glausi [tpt], Sean Peterson [b], Jenny Kellogg [tbn], Paul Krueger [tpt], Joshua Hettwer [ts], Ken Mastrogiovanni [drm], Joe Freuen [tbn], Justin Woodward [tpt]. Welcome to the company, Jessika Smith, glad to make your acquaintance.

LESLIE PINTCHIK [p] has two things going for her: her piano work and her compositions. Both are in good evidence on TRUE NORTH [Pinch Hard cd-003] a recording [62:32] with her group [Steve Wilson-as/ss, Ron Horton-tpt/flghn, Scott Hardy-b, Michael Sarin-drm, Satoshi Takeishi-perc]. Pintchik has a soft but very directed touch and her 6 compositions are engaging and uplifting and fit well with the standards [Imagine, Falling In Love Again, Charade, For All We Know]. Wilson's and Horton's contributions are outstanding. The only drawback, the last track "For All We Know" was recorded live and is anti-climatic; while musically it is in touch with the rest of the CD the jarringly inferior sound is off putting. Reservation noted, there is magic here.

High energy, often with a latin beat, is what you'll find on POMONIO [First Orbit Sounds Music 262] by the JAMAL RAMIREZ [drm] septet [Warren Wolf-vbs, Howard Wiley-ss/as/ts, Joel Behrman-tpt, John Santos-perc, Matthew Clark-p, John Shifflett-b]. There is nothing subtle about the sound here. It is upfront as if the whole band is in a line, stage front. That said, the music [69:32] is engaging with some bang-up work from the entire group. Special mention of Wolf's work on his vibes, cum marimba sound, work that is strong and inventive. Recorded on April [6&7] 2015. This is party jazz with meat.

MIKE FREEMAN's approach to vibes is much on the mellow side on BLUE JADE [VOF 2015-6]. Here is a program of 10 originals [58:53] exploring

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Latin jazz as pioneered by Cal Tjader. Joining Freeman on this 2/10&11/14 recording are Jim Gailloro [ts/ft], Ruben Rodriguez [b] and Chemo Corniel and Willie Martinez [perc]. Easy listening in the Latin bag.

WENDY PEDERSEN [voc] and JIM GASIOR [p] have been playing and recording together (in various groupings) for over 13 years. WE TWO [Jimmy G' House of Sound 888295 388955] presents the two in duo on 12 familiar tracks [60:12]. This CD is quite entertaining and it brings to mind the Darlene and Jonathan Edwards recordings, not because of their parody and massacre (brilliant and hilarious) of tunes but because both artists take liberties with the time and tempo of the tunes. This is not a jazz recording per se, as Pedersen often has a studied delivery as opposed to a sense of real time spontaneity. However it does offer jazz interest in Gasior's modified stride work and for exceptional renditions of "Jitterbug Waltz", "Round Midnight", "My Favorite Things" and "Everything But You". Not fully jazz, nor Cabaret, but a fun and memorable listen.

Also a fun listen and definitely in the jazz genre is SARAH KING [voc] AND THE SMOKE RINGS [Alex Levin-p, Scott Ritchie-b, Ben Cliness-drm]. This eponymous CD [Alex Levin Music 888295351348] has 10 somewhat familiar tunes [Jersey Bounce, Tea For Two, Some Other Spring, I Don't Know Why, etc] but overall the recording is all too short [35:10]. Track times range from 2:22 [I Won't Dance] to 5:34 [Caravan]. The group conveys joy and the trio often veers into sampling other tunes during solos ala Dexter Gordon. King's voice projects almost a period sound and brings to mind a small, but not as brittle, voice like Mildred Bailey mixed with a touch of Blossom Dearie.

DIANA PANTON [voc] has issued a gentle set on I BELIEVE IN LITTLE THINGS [Dia-cd-5879]. Pantan's sound brings to mind Blossom Dearie. She has a light and relaxed voice which fits well with the material here. 14 tracks [54:47] of songs from a child's world including; "Alice In Wonderland", "Pure Imagination", "Sing", "When You Wish Upon A Star", etc; music containing the wisdom of adults but written for children. Some of the material is not imbued with great insight [Everybody Sleeps] and really does not move past a children's lyric but the accompaniment of Coenraad Bloemendal [cello], Reg Schwager [gtr] and Don Thompson [b/p/vbs] often brings it up to an adult level. I found myself moved by many of the renditions here and while Pantan's voice is gentle it never sounds jejune. Recorded August 2014. Most enjoyable.

DIANA PANTON's previous recording from August 2012, is RED [Dia-cd-5649]. Here she is again backed by Reg Schwager and Don Thompson plus a string group and Phil Dwyer [sax]. The theme here is love and included in the 13 titles [61:24] is one original by Pantan and Thompson. One of the notable standards; "Isn't That A Thing To Do" is by Blossom Dearie. Dwyer makes some nice contributions though on one number his work is truncated by a fade—what an indignity. Love songs lushly delivered.

DIANA PANTON's Red was a follow-up to, what else? PINK [dp 009cd1]. This was recorded in August 2008 again with Reg Schwager [gtr] and Don Thompson [b/p/vbs] and added to them is a wonderful player who never got, or perhaps went for, the recognition he deserved: Guido Basso

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[cnt/tpt/flg]. I have never met anyone who came across Basso's work who was not impressed by his sound and lyricism. Unfortunately he is not on all of the 15 tracks [55:51] as his presence fills out nicely the jazz aspects of the CD. It would have been more effective had Panton been less the feature and more just one of the players as part of the whole. My other reservation is the brevity of some of the material. A little more room to stretch out would have been a plus. As it is, this is a warm and intimate session.

Between Pink and Red came DIANA PANTON's, TO BRAZIL WITH LOVE [Dia- cd-1293] an August 2010 date on which Thompson and Schwager are joined in various groupings by Maninho Costa [voc/dms/perc], Bill McBirnie [flt], Kiki Misumi [cello] and Silas Silva [dms/perc] for a set of 14 songs given the Brazilian patina. This is a beautiful recording and Don Thompson's vibes are a significant presence in the success of the music. Panton and Thompson collaborate on one composition [Is It Really You?] which is quite effective and fits well in the genre. The lyrics are often sung in French but I was so taken in by the vocals encased by the instruments that to me it made little difference, the lyrics were just notes. Not all the music here is Brazilian in origin but it is almost all dressed up with the infectious rhythms of South America. A beautiful listen.

REBECCA KILGORE [voc] brings together 16 original tracks [55:04] written by her and/or Ellen Vanderslice and/or Mike Horsfall [vibes] on MOONSHADOW DANCE [CherryPie Music cpm 101]. The emphasis is on the lyrics, rather than on jazz. The Lyrics range from Dave Frishberg-like fun to the cutesy, thoughtful and poetic. While some of the compositions may find their way into the repertoire of other singers, I felt this was entertaining on first listening only. Back-up is mainly from a basic group of Randy Porter [p], Tom Wakeling [b], Todd Strait [drm] augmented by various other musicians.

It's hard to enjoy TOM LELLIS' [voc] latest, THE FLOW [Beamtide Music bt1014] as the mix has everything upfront making it difficult to hear the lyrics. The 13 tracks here are a combination of Lellis' originals and Lellis lyrics put to other peoples compositions. The CD comes with a printout of lyrics but reading them is less than inspiring. The main participants joining Lellis here are Toninho Horta [gtr], Orlando Valle [flute], Gary Fisher [p], Ed Howard [b] and Johnathan Blake [drm]. Tom Lellis doesn't record too often and considering that it makes this all the more disappointing.

RYAN BAKER [voc] states in the notes for TIMELESS AGAIN [no label 888295 358934] that "no auto-tune or pitch adjustment of any kind was used on the vocals...for this album". Hooray for Ryan Baker who goes on to write, "which means that every note may not sound perfectly in tune....every note you hear will be exactly the note I sang". Ryan has a slight nasal tone and if you listen carefully you can hear a very slight suggestion of Sinatra. The 14 standards and one original [An Ode to a Dog] are nicely offset by the jazz backing from Joe Lano [gtr], Jeff Davis [b], Jess Gopen [drm], Rocky Lombardo [tpt], Eric Tewalt [ts/ss] and Dave Loeb [p] in various combination over the program [57:13]. Recorded in 2014, Ryan scats occasionally and trades fours with the band and takes "Ain't Misbehavin'" successfully in an original direction, which has me wondering how a program of more jazz specific compositions would sound by Ryan. An honest production.

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Earlier in this column I wrote about a wonderful release by Heather Masse and Roswell Rudd. What I didn't know then was HEATHER MASSE [voc/b] was one of the three vocalists [Nicki Mehta-voc/gtr/perc/harm/uke and Ruth Moody-voc/gtr/bjo/acc/bodhran] who along with Jeremy Penner [vln/mand] make up the group THE WAILIN' JENNY'S. This group has produced 2 CDs for Red House Records: LIVE AT THE MAUCH CHUNK OPERA HOUSE [rhr cd 220] and BRIGHT MORNING STARS [rhr cd 234]. This is a modern traditional folk group and a good one at that. #220 draws on original material along with the traditional [Bring me Li'l Water Silvy, Racing With The Sun, Motherless Child] and popular [Summertime]. #234, a studio date from 2011, has all original material and adds a number of sounds from strings to trumpet and keys. Except for a touch of country and the missing prominence of Penner's lovely violin obligato this is very much in keeping with #220. The harmonized singing and a sense of yearning that marks the #220 recording remains on #234. Purists will prefer #220 but #234 is also quite lovely.

There is, as there often is, a certain amount of country suggested in the playing of BILL FRISSELL's latest, WHEN YOU WISH UPON A STAR [Okeh 888751 422124]. This 16 cut [63:33] release is Frisell and his signature sound taking on theme songs [You Only Live Twice, Bonanza, The Shadow Of Your Smile, Moon River, The Godfather, Happy Trails, etc]. The intimacy of this quintet [Petra Haden-voice, Eyvind Kang-violin, Thomas Morgan-b, Rudy Royston-dms/perc] is remarkable and it translates into unforgettable renditions of some of the most memorable themes. This is a carefully produced concept date first—jazz is incidental. A warm and fun listen without an ounce of fat.

I'm not familiar with IBRAHIM MAALOUF [tpt] but he seems to have a rather illustrious career abroad in jazz, classical and film. KALTHOUM [Impulse no # given] I believe is his first release in North America and consists [[51:32] partly of a tribute to Oum Kethoum, an Egyptian woman, used to symbolize women whose artistic influences have had an influence on the Arab world (though apparently not on liberation—editorial comment). Joining Maalouf are Mark Turner [sax], Larry Grenadier [b], Clarence Penn [drm] and Frank Woeste [p] on the labored and swirling music. It is the whole of the piece which takes precedence here and while there is improvising it is secondary to the composition. It brings to mind "Scheherazade" and how you react to that extended piece will largely inform how you might react to this extended piece.

BASTIAN STEIN is a young [b.1983] trumpeter whose latest release [2/3&4/15] on the French label, Pirouet, is VIKTOR [pit3091]. This recording is with Johannes Enders [ts], Phil Donkin [b] and James Maddren [drm]. The 8 tracks here [45:20] are all Stein originals except a piece from Mahler. Stein has a somewhat breathy mid-range tone and maintains tension well (as does Enders) on even the slowest of tempos. There is a sameness in ambience to much of the work here that is tiresome; a greater variety in tempo and sense of resolve would have held my attention better.

Jason Anick [vln], Olli Soikkeli [gtr], Max O'Rourke [gtr] and Greg

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Loughman [b] make up the RHYTHM FUTURE QUARTET on TRAVELS [Magic Fiddle Music 700261 435305]. This group takes as its base Django's Hot Club jazz and adds to it with some fine originals in that genre but also music which ventures for a moment just north of Bartok. The 13 tracks [59:58], which includes "Come Together," moves along in part because the irresistible Hot Club presence is always lingering in ambience, never far from mind. It is all quite delightful and flawlessly executed. The packaging, limited to a noteless slip cover could be improved by adding liner notes.

There are 4 pages of artist liners on JOHN HART's [gtr] EXIT FROM BROOKLYN [Zoho 201605] that covers background and program [58:48]. John Hart has been around jazz for decades, has been on hundreds of recordings and made a handful as leader, many on labels outside the USA. Here, he is joined by Bill Moring [b] and Tim Horner [drm] for a stunning date [7/7/15] of 7 standards and 3 originals only marred by a fade out on his fine jamming original [I Mean It]. This fade is particularly annoying as it really interrupts the momentum and this listeners enjoyment. The trio has a professional relationship that goes back years and their familiarity shows in their relaxed but direct attack of the music and solo work here. Hart has a wonderful way of deconstructing tunes (while being mindful of the changes) he calls it "re-imagined". There are times here when Hart opens a line and bass or drum step in and keep the integrity of the line during solos. If you enjoy standards that venture from the ordinary presentation then this is for you. One of the finest guitar bop dates I've heard in some time.

While John Hart may be exiting Brooklyn, LORI BELL [flts] is BROOKLYN DREAMING [no label #888295 334150]. Bell is joined by Tamir Hendelman [p], Katie Thiroux [b] and Matt Witek [drm] on 3 standards [Nostalgia In Times Square, 52nd Street Theme, Harlem Nocturne] and 6 originals [48:06]. Bell brings to mind pre '60s Herbie Mann in tone and most of all in hard driving spirit. This spirit is complimented and further enhanced by Hendelman's rambunctious piano work. Recorded [5/12/15] in Los Angles this is an excellent introduction to Bell, both in playing and composition. Jazz flute, no compromise.

And there is no compromise on HARMONICUS REX [Height Advantage 001] by HENDRIK MEURKENS [harm] and Dado Moroni [p], Marco Panascia [b], Jimmy Cobb [drm], Joe Magnarelli [tpt/flg] and Anders Bostrom [flt]. Just being released now but recorded 11/16&17/10 [58:35] suggests that Meurkens couldn't get a label to put it out so after 5 years he has done it himself. Such is the state of jazz releases: it is often the market that dictates when/if a release comes out—not artistic worth. From a jazz point of view this is first class, best when it is uptempo and when the other horn(s) is/are present it suggests a small band. The 11 cuts are a mixture of standards and originals. One of his best.

ENRIQUE HANEINE [drm] is Mexican of Lebanese descent and he brings some of those Eastern rhythms to his music on INSTANTS OF TIME [Elegant Walk ewrecords-001]. Recorded 7/14/14 with a strong sextet [Lex Samu-tpt, Catherine Sikora-ts/ss, Michael Rorby-tbn, Carlo de Rosa-b] Haneine, over 13 original tracks [74:37], negotiates in and out of all manner

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of rhythms and signatures. The band often plays free of the drummers time in a modified free time. This is very effective and I am impressed by the substantial quality of solos from this band of relative unknowns. Lori Cotler offers up wordless vocalizing of little consequence on 3 tracks. A CD well worth a listen.

CARLOS VEGA [sax] is impressive as he weaves his lines around his 10 originals [78:48] on BIRD'S TICKET [Origin 82708]. Victor Garcia [tpt] also has some impressive moments and the compositions are engaging. I am less impressed by the fades and the sometimes use of the electric piano [Stu Mindeman-keys] as it changes the straight ahead mood of the recording and the band [Josh Ramos-b, Xavier Breaker-drm] seems to play down to the soft keyboard sound. True—the Rhodes adds variety but I prefer an undiluted experience. But that's me and I just don't see what the Rhodes brings to half this date that acoustic piano could not have done better. Juan Pastor is added on percussion for one tune.

On EQUAL POISE [leo lr 745] SIMON NABATOV [p], MARK DRESSER [b] and DOMINIK MAHNIG [drm] all get equal billing and while in a collective free jazz session it is the collective contributions of the musicians that make the whole, here it is Nabatov who leads the direction. This five track [44:14] CD was recorded 5/31/14 live at Cologne's Loft. Even when a piece starts with drum and bass, once Nabatov begins his doodling he soon begins forging ahead and leading the direction of the improv. Perhaps this is of no surprise considering the instrument and the structure to which the pianist defaults. This is the first time this grouping has worked together and conceding that "three is one" I find it interesting how the group negotiates to make meaning from what I consider some sounds of little consequence. Now you hear it—now you don't.

CHRISTOPHER ZUAR [p] has put together a September [4&5], 2014 recording, MUSINGS [Sunnyside sac 1434], which finds him writing for, arranging and conducting a 17-piece orchestra. With the exception of one piece by Gismonti all the music [55:17] here are Zuar's originals. The music and orchestrations are pleasant enough but neither demanding or memorable. I believe this is Zuar's first release and it is an ambitious effort for this 29 year old. Soloist include: Dave Pietro [as/ss], Frank Carlberg [keys], Ben Kono [as], Jo Lawry [voice], Mat Jodrell [tpt], Pete McCann [gtr], Mark Ferber [drm], Rogerio Boccato [perc], Jason Rigby [ts/clt/ss], John Hebert [b] and Matt Holman [flg]. Professional if non-distinct.

The fluidity of KEN PEPLOWSKI's clarinet is a joy and it bounces right out of the box on Ellington's "The Flaming Sword" on his new Capri release, ENRAPTURE [#74141-2]. The title tune is by Herbie Nichols (unrecorded by Nichols) and gets a wonderful upbeat reading here. The other 8 tunes here are obscure items written by the well known [Harry Warren, John Lennon, Noël Coward, Bernard Herrmann, Fats Waller etc.]. Peplowski is joined by his quartet [Ehud Asherie-p, MartinWind-b, Matt Wilson-drm] on this gentle date [2/24/15] on which the leader switches back and forth between clarinet and tenor sax. For the most part Peplowski plays as if just dusting the reeds, with a reserve which might bring Lester Young to mind. This music is subtle and played with reverence and humor. A fresh pleasure.

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LARS EDEGRAN [p/gtr], along with the Palm Court Jazz All Stars [Topsy Chapman-voc, Gregg Stafford-tpt/voc, Kevin Louis-cnt, Sammy Rimington-clt/as, Robert Harris-tbn/voc, Robert Harris-tbn/voc, Richard Moten-b Jason Marsalis-drm] has released a very nice record in HELLO DOLLY [GHB Records bcd-539]. Recorded, 4/14&28/15, the 14 cuts [60:55] of mainly traditional jazz mainstays is handled with respect, something I had my doubts about by the album's title. However no Louis Armstrong imitative singing, no hoaky jazz-a-ma-tazz or dixie-ing it up. Edegran re-settled in New Orleans, as did Sammy Rimington, over 50 years ago and both have been championing traditional jazz ever since. This is traditional jazz but even so there are hints of later styles here. And three cheers for Rimington who is almost always interesting and here he has lost much of the George Lewis quiver for which he was first heralded. Old music freshly played.

LAJOS DUDAS [clt] has been recording for over 50 years and during that time it has been rare when he has not been the leader. He is one of the few clarinet players engaging in post bop music and he engages it very well. The proof is here on RADIO DAYS [Jazzsick records 5089]. This is a collection of undated radio checks [67:33] with a variety of groupings from duo to the Hungarian Radio Band. Dudas does not over blow but has a pure clarinet sound with a facility that makes me think of BG had he lived into the 21st century. His clarinet is a joy to listen to perhaps because he stays in the mid to upper registers. Yet another fine release from Dudas.

LAJOS DUDAS is also well versed in classical music as his quartet [Philipp van Endert-gtr, Martin Gjakonovski-b, Kurt Billker-drm] paired with the German Chamber Academy orchestra shows on BRUCKENSCHLAG [Jazzsick 5088]. On this 4/10/2005 live recording [47:10] he plays Webern [5 Sets For String Orchestra Op.5], Bartok [Hungarian pictures] and two of his own compositions. The title means bridging and while there is some jazz evident the music here was too amorphous for my taste. Fans of Webern may feel differently.

A Clarinet of a different color is DAVID KRAKAUER, an artist you can take out of klezmer but you can't take klezmer out of this artist. CHECKPOINT [Table Point Records tpr-003] is with his group Ancestral Groove [Sheryl Bailey-e.gtr, Jerome Harris-e.b, Michael Sarin-drm, Jeremy Flower-sampler] plus guests [Rob Curto-acc, John Medeski-org, Marc Ribot-e gtr]. Klezmer is infectious but tiz not jazz. Another chapter in Krakauer's examination of his Eastern European roots.

From Poland comes the HIGH DEFINITION QUARTET [Mateusz Śliwa- ts, Piotr Orzechowski-p, Alan Wykpisz-b, Dawid Fortuna-drm] playing 5 numbered [1-5] compositions [47:04] by Witold Orzechowski on BUKOLIKI [ForTune 0074/47]. This was recorded in April 2015. While there is too much music here that diddles around with momentary profundities played minimally and scattershot, there are moments of great power and emotion. I wonder how much of the composition this quartet is tied to or restricted to. The music is played well and suggest tremendous potential from the quartet, this is a hot group.....at times.

ADAM PIEROŃCZYK [ss/ts/zoucra] and MIROSLAV VITOUS [b] team together as a duo on WINGS [ForTune 0084/054]. This recording

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[8/31&9/1/15] offers up 10 originals [55:32] which has nothing to do with Paul McCartney's Wings. Except for the heads of the compositions this duo plays pretty independently of one other. When Vitous is not soloing, Pieronczyk goes his own way sometimes, while Vitous sometimes shadows and sometimes not. Playing parallel or together this is fine improvised music and over the record the two seem to work more in tandem and makes me think the record was sequenced in the order it was recorded. The zoucra is a reed instrument offering an eastern sound. It is used here only on one track. This is a quiet session, sonorous and good for contemplation, and that's how this recording won me over.

Also from ForTune Records comes the debut of PAWEŁ NIEWIADOMSKI [tbn] and his quartet [Jakub Skowronski-ts, Ksawery Wójcinski-b, Wojciech Romanowski-drm] on INTRODUCTION [0085/055]. The quartet is somewhat languorous with a rather plaintive tempo. Niewiadomski is a solid player who suggests a well thought out direction in his playing. He wrote the 6 tunes (one for Raphe Malik) [49:30] on the date. Skowronski's tone is lugubrious in keeping with the dolorous mood of the date which has the drummer keeping up a rolling percussive sound. Because the tempos were basically the same throughout the recording listening to this all at once is a Sisyphian task.

ForTune Records, which seems to be on track to produce over 100 recordings this year, has produced another winner in LIVE IN MIŃSK MAZOWIECKI [0080/52] by the MACIEJ OBARA [alto sax] quintet [Tom Arthurs-tpt, Dominik Wania-p, Ole Morten Vågan-b, Gard Nilssen-drm]. The 7 originals [63:13] dig deep into hard bop cum free jazz as every member of this band seems virtuosic in ensemble and solo work. Recorded live [11/8/14] in front of a pretty silent audience (which may be due to cultural differences or pure astonishment) the music is structured and goes in and out of moods but always retains flow and tension. This is the same person and group I singled out in the April 2015 Papatamus—the difference is the addition of trumpeter Arthurs, who sounds a bit like Kenny Wheeler in his playing. As far as music goes this is a super group.

DOUG WEBB [ts/ss/stritch] has done countless anonymous studio dates as well as a few credited jazz dates as leader or sideman. His playing is rooted in bop (pre sheets of sound) and is basically optimistic as opposed to brooding. His latest is the very agreeable SETS THE STANDARD [V.S.O.P. #128] with Alan Broadbent [p], Putter Smith [b], Paul Kreibich [drm]. This 5/26/14 recording contains 9 well worn standards [54:12] and one original. Stylistically there is a touch of Lee Konitz here, which I've never noticed previously in Webb's playing, on a set that is free of gravitas, albeit lovely. Pressure free jazz.

The pairing of a B-3 [Pat Bianchi] and guitar [Tom Guarna] plus drums [Matt Wilson] has had an allure for jazz fans since the 1950s. On BLUE INNUENDO [Label 1 11-2003-2] DAVE ANDERSON [ts/ss] joins such a trio for 10 mostly originals [57:47] which grooves along nicely. Mostly mid-tempo, this is a fleet group and when the tempo slows on one title [Stuck] the organ pots down and Guarna and Anderson engage in thoughtful and

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believable conversation while Wilson's drumming bring his usual rhythm and joy throughout. And unlike many groove orientated recordings there are no fade-outs to leave the listener with the impression of a tape-loop. An honest effort and notable in that.

TODD COOLMAN [b] calls his group Trifecta [Bill Cunliffe-p, Dennis Mackrel-dms] on his release, COLLECTABLES [Sunnyside 4025]. The 13 tracks [67:15] here are a combination of originals from individual Trifecta members, standards and compositions from other jazz folk. Recorded [7/10&11/15] in Saratoga Springs, N.Y., where the trio is on staff at the Skidmore Jazz Institute, the music goes down very easily. There is little indication that this is a bass led session as all the instruments get equal voicing making the groove here pretty obvious. Coolman has some nice solos but so does Mackrel, even so, blindfolded one might guess this is Cunliffe's date. It is really unimportant whose date it is what is important is that it is good solid improvisation and the element of equanimity gives variety and a nice breath and space to the music. One awkward moment for me was Coolman's bowed bass on the opening of "Prelude To A Kiss", Coolman also plays cello which, if I may presume, I think would have fit better. Accessible jazz with guts.

Dennis Mackrel also shows up on SYMMETRY [Addo Records 018] KIRK MacDONALD's [ts] 6/8&9/13 recording with Tom Harrell [tpt], Brian Dickinson [p] and Neil Swainson [b]. The 10 tracks [76:04] are all MacDonald's compositions. The leader remarks that the title is a reference to "thoughts in harmonic and rhythmic symmetry within music and used to create beauty as a result of harmonious arrangement". Well, beauty is subjective and in the ears of the beholder and I did not find beauty in it per se nor do I find it without beauty. I did find it rather blended, quiet and relaxing. That is not to suggest it is without energy. The quintet is energized but it is a gentle ambience, no smashing of notes or extreme registers. A bop date in the classic form, nice compositions well executed with a sense of reserve.

Bassist BRUCE GERTZ started his own label, Open Mind Jazz, and over a period of about 10 years has released 7 CDs. His latest EEPIN' AND BEEPIN' [OMJ 007] with his quintet [Phil Grenadier-tpt, Jerry Bergonzi-ts, Luther Gray-drm, Gilson Schachnik-p] plays 8 originals [51:26] evenly split by Gertz and Bergonzi and was recorded 1/16/13. Gertz draws from the rich field of artists found in the Boston area. He and Bergonzi obviously have a close working relationship as they have appeared on over 2 dozen recordings together including 5 on the Open Mind Jazz label. Gertz keeps a steady beat on this bop based music, occasionally stepping out for some grounded bass solos. Bergonzi, one of the most consistent players plays with just a hint of Coltrane, pushes the music at times to the outer limits of bop. Four months later [5/2&22/13] Gertz brought a quartet/quintet together substituting Gabriel Guerrero [p] for Schachnik and George Garzone [ts] for Grenadier for a set of 9 originals [61:19] on ANYBODY HOME? [OMJ 006]. Garzone is one of the strongest tenor saxmen around and when combined with Bergonzi, on the quintet sides they do not battle but play in tandem or in unison on the heads giving the music a Roland

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Kirk effect. Guerrero is not present on the quartet [5/2] sides. The lack of a chordal instrument really opens the group up with all members flying on a very exciting original, "Exit Strategy" by Gertz. This is a very interesting date and includes 2 bass features.

BRUCE GERTZ, JACK DIFENDORF [drm] AND STEVE HUNT [p] make up TRIO-NOW, a group that also recorded for Spice Rack records [c 2012]. Here we have THE HEART OF A CHAMPION [Open Mind Jazz 005]. Steve Hunt may be remembered for his tenure with the NRG Ensemble and Hal Russell before he left Chicago and became Boston based. With the exception of one track by Hunt, 6 of the 7 titles [42:57] here are by Gertz. It's a pleasant recording and wears well on repeated listenings. This recording had one of Gertz' composition printed on the overleaf of the digi-pack and I felt that a major motivation on making these CDs was to document and hear his compositions. All of these issues are loaded with his compositions. My feelings were further confirmed with OPEN MIND [Open Mind Jazz 004], a 10/25/12 session with Bergonzi, Grenadier, Guerrero and Austin McMahon [drm] playing 10 originals [63:47]—8 of them by Gertz. This CD includes a 16-page booklet containing all the charts on the recording. The music itself gets off to an inglorious start with a fade out on the first track but, after that annoyance, gets down to some very well executed and enjoyable music. Grenadier and Bergonzi are in fine form and there are some nice thoughtful bass solos. Good listening.

The JASSLAB DE COLOGNE [Barbara Barth-voc, markus koch-tpt/flg, Sebastian Büscher-ts, Georg Ruby-p, Moritz Gotzen-b, Vince Deckstein-drm] has issued EINS UND EINS [JazzHaus Music 236]. The 7 tracks here [65:29] include 3 Cole Porter tunes [Get Out Of Town, Love For Sale, In The Still Of The Night]. The other 4 tracks are unknown to me by tune or composer. Most the music here is sung in German which was not the barrier I expected as it is their approach to the music that holds my attention. As might be expected by a jazz lab there is a large element of experimentation involved as the group intentionally approaches this music from, what might be characterized as, left field angles. After a period of deconstruction the group inevitably straightens out and plays it more or less in a constructed fashion. The playing is excellent and even those with little patience for deconstruction should find enjoyment here. Recorded 1/23/15 this is a very challenging and worthwhile listen and a real surprise. Thanks JassLab!

Also from Germany comes PAUL BERBERICH [reeds/flt] leading the CONTRUST JAZZ ORCHESTRA [JazzHaus Music 237]. The 8 non-standards [53:11] here are approached by this 16-piece orchestra in a more traditional manner than by the JassLab—though there are moments that cross over to the outside. Basically the band sets up a heavy wall of reeds and trumpets underwritten by percussion and leaving room for soloists and climaxes but there isn't much by way of "release". I'm not familiar with this group and this may be their first release, either way it is an ambitious effort, though there is a heaviness to the music that becomes a bit tiring on repeated listening.

JazzHaus has also issued ONEIROLOGY [JazzHaus Music 238] by the MEINRAD KNEER [b] quintet [Sebastian Piskorz-tpt, Peter Van Huffel-as, Gerhard Gschlossl-tbn, Andreas Pichler-drm]. There is a wide range of

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musical backgrounds from members of this group. A range that covers hard core avant-garde to swing and it makes for a nice combination of post bop music with roots. Kneer wrote the 9 compositions [50:38] which exhibit a good use of float time, where a composition can suspend time while individual space is explored. All the members of the quintet are well exposed on the recording, with Gschlossl, who has (I believe) had the most traditional background, offering up some fine solos. It's a group effort and they are to be congratulated on offering music that rewards attention and involvement. A meaty offering.

Torbjörn Zetterberg [b] and Konrad Agnus [drm] are the rhythm on RESILIENCY [Moserobie Music 102] a live [7/29/15] date with the ALBERTO PINTON [bari/clts] quartet [Niklas Barnö-tpt]. I mention the rhythm section as they are unrelenting in keeping the flow of the music, except when the horns go solo. While the horns do their free thing, and they do it very well, it is the work of the rhythm section that holds everything together. Recorded at the Glenn Miller Cafe in Stockholm the program is 6 Pinton originals [58:47]. This release marks his 7th on Moserobie. Zetterberg has been the bassist on all but one. Barno and Agnas are new names to me but chances seem good they will show up on other Moserobie recordings as the label seems to have a family of musicians associated with this (seemingly) very independent label. Solid free jazz from a very compatible quartet.

The SFJAZZ COLLECTIVE [Miguel Zenón-as, David Sánchez-ts, Sean Jones-tpt, Robin Eubanks-tbn, Warren Wolf-vbs, Edward Simon-p, Matt Penman-b, Obed Calvaire-drm] is a changing, but more or less stable, ensemble which began in 2004 and operates under the auspices of SFjazz which began in 1983. Miguel Zenón is the only founding member in the current edition that makes up the 2CD issue of THE MUSIC OF MICHAEL JACKSON & Original Compositions [SFjazz Records 666449 916229]. Recorded live from various concerts in 2015, 7 of the tracks are Jackson associated pieces and the rest are by members of the collective who also contributed arrangements. Arrangements play a primary roll in this music [124:15] and give an academic sense to the whole. The arrangement to "Thriller" fails to surmount its sound gimmicks and backbeats. That aside, generally the arrangements are interesting and would seem to take precedence over solos. The result often gives the music a penned in feeling and heaviness with little release. As I'm solo oriented I found this only mildly satisfying.

THE ABYSSINIAN MASS [Blue Engine 0005] is an elaborate affair with 2 CDs and a DVD packaged in an oversized digi-pack containing a 60-page booklet of notes and lyric print out. The music is by WYNTON MARSALIS who is joined by the Lincoln Center Orchestra and Chorale Le Chateau; a 71 member choir directed by Damien Sneed. It was recorded live 10/24-26/13. There previously has been liturgical works by among others Vince Guaraldi, Mary Lou Williams, Phil Wilson, Eddie Bonnemere, and of course Duke Ellington to name but a few and even Wynton Marsalis had a previous go at this in 1993 with Marion Williams. Now if you enjoy liturgy, large choirs and jazz you're going to enjoy this. There are some catchy compositions making up the 23 sections [123:27] of the mass. These

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compositions I suspect will find themselves in forthcoming concerts and recordings. The mass ranges from operatic breaks to gospel and even a touch of soul and baroque rounds, it's all here and impressively so. There are times when Ellington's Sacred Music Concerts come to mind but perhaps that's inevitable when one considers the obvious Ellington influence on Marsalis' earlier work. This is a major work and is presented with care and with an inclusive message that should speak to the atheist as well as the theist. There's much to like here both inspiring in words and music.

Drummer BERND REITER played 16 concerts with his quintet [Eric Alexander-ts, Helmut Kagerer-gtr, Olivier Hutman-p, Viktor Nyberg-b,] and then recorded their final 2 concerts [2/27/15] live. The result is WORKOUT AT BIRD'S EYE [SteepleChase 33123]. Bird's Eye is a club in Basel. The program [61:50] is made up of 3 Hank Mobley tunes plus Dameron's "Super Jet" and "All The Way"[Jimmy Van Heusen] and "I Want To Hold Your Hand"[Lennon/McCartney]. This is an excellent date. Alexander and Kagerer are notable and have many fine solos on a program which is mainly uptempo. There are no surprises here just hard bop well executed and if I didn't read otherwise I'd assume this was Alexander's date. Like I said no surprises; just the good music one would expect from this crew with this material.

JOEL WEISKOPF [p] has put together a group [Joe Magnarelli-tpt, Andy Fusco-as/ss, Doug Weiss-b, Jaimeo Brown-drm] on WHERE ANGELS FEAR TO TREAD [SteepleChase 31813] that is exemplary in support and in stepping up on solos. This March 2015 recording features 8 rather pretty and for the most part up-beat originals along with Bill Evans' "Time Remembered". It's 70 minutes of enjoyable listening. His "Elegy For D Sharpe" is pouty and reflective but to my surprise his "Lonely Evening" is mellow and forward feeling. But what really sells this CD is the inventive support of Weiss and Brown who really do a very fine job of keeping things afloat. The horns carry the mood of the tunes very well on compositions that are well worth being considered by other artists. And well worth your attention.

DANNY GREEN [p] has a pleasant light (not meaningless) touch at times with an implied funkiness and a gift for composition on his ALTERED NARRATIVES [Origin Arts OA2 22128]. His 11 originals [58:47] are handled by the trio [Justin Grinnell-b, Julien Cantelm-drm] except for 3 tracks which are augmented by a string quartet suggesting the theme for a romance novel sound track. Pretty jazz for your enjoyment. Green writes that his writing evokes memories of his life which may account for the impressionism projected on this 6/23-25/15 date.

PÉTER POZSNYÓI [P] plays nicely with his trio [György Orbán-b, Zoltán Csórsz-d] on PAIN OF AN ANGEL [BMC 225]. BMC stands for the Budapest Music Center. This is a fairly soft recording date [8/4&5/15]. Rozsnyói plays light and bright over his 7 originals [49:18]. He doesn't walk on egg shells as much as floats over them. He is a very clean player who doesn't waste notes and there are no fade outs. This is a quiet solid trio and the bass and drum solos keep in with the whole ambience of the date. Nice composition delivered without pretension. Bop, timely and wise that holds

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up well on re-visits.

BMC has also issued INSPIRED [BMC CD 228] by the YVES ROBERT [tbn] trio [Cyril Atef- drm, Bruno Chevillon- b]. Robert is an inspired trombonist with excellent control. The 10 mostly originals that make up the program [59:04] range from instant composition to heavy percussion and tabla work to grunting and other unidentified sounds. I would have preferred less attempt at “exotica” and more free playing from the trio. What is here is well planned with little sense of playing for the sake of making noise. On the last track, which lasts over 10 minutes, someone announces “you want to get up and dance” and then the trio gets into an irresistible groove for the 6 minutes, similar to what Trever Watts’ did with his percussion group. Respectful.

OSCAR WITH LOVE [Two Lions records 844667 034738] is a 3 CD set recorded from October 2014 and September 2015 in Oscar Peterson’s studio on his Bösendorfer piano. The theme here was to record OP’s original compositions. Of the 37 works here, all but a few are OP’s compositions. Almost a dozen recorded here had not previously been recorded. A 24-page booklet of notes comes with this set. There are notes on each track by Scotty Barnhart plus producer’s notes by OP’s wife, Kelly, on why this project, reflections by OP’s daughter, Celine, and artist’s notes about OP. Now the pianists: Monty Alexander, Lance Anderson, Kenny Barron, Robi Botos, Bill Charlap, Gerald Clayton, Chick Corea, Benny Green, Hiromi, Oliver Jones, Justin Kauflin, Michel Legrand, Ramsey Lewis, Audrey Morris, Makoto Ozone and Renee Rosnes. Bassist Dave Young accompanies Monty Alexander and Oliver Jones and also has one track to himself. OP’s compositions are as a rule dreamy and sentimental and deserving of attention. The only times I heard playing suggestive of OP’s remarkable energy was a duet with Charlap and Rosnes, which made me smile remembering how at times it seemed OP had 4 hands. Ozone comes closest to OP in energy. On the CD packaging Kelly Peterson pays tribute to Norman Granz, bravo. For 50 years, Granz, though not a musician, produced and made available some of the finest jazz of the 20th century and it is no exaggeration to say without Granz some great music would never have been heard. The 2 lions are Granz and OP. As for this set it is fine and a nice way to spend three hours.

More solo piano comes from ENRICO ZANISI on PIANO TALES [Cam Jazz camj 7896]. With the exception of a piece by Wagner and “Spring Can Really Hang You Up The Most” the rest of the program [45:46] is made up of 9 Zanisi originals. His style ranges from Mal Waldron percussiveness to an impressionistic lightness. The tales on this 5/27&28/15 recording are in the mind of the artist and do not strike me as relating to the titles. I’m more on notice of Zanisi’s almost classical approach, a smidge of Baroque and a touch of Debussy. While I found a couple of works here had complex themes, they disappointingly went nowhere thus adding for me further laborious listening. The main exception was on “Spring Can Hang You Up The Most” in which the changes nicely developed after the theme (more Kuhn than Evans). At five and a half minutes it is one of the longer tracks here and maybe the upside is it had time to develop.

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Pianist STEVE COHN has a solo record out called ANSPRUCHSVOLL [Unseen Rain 9983]. 24 tracks [70:48] make up this CD with Cohn playing piano and occasional woodblocks and bells. Cohn sometimes detractively talks, sings or grunts while playing but my main reserve here is the lack of development of his compositions, some less than a minute long, not much chance of developing at that timing. There is very little tying of lines or ideas into cogent improvisation, it is sort of unconnected abstraction. I assume all the compositions are Cohn's except "Night And Day" (uncredited to Cole Porter). The standard works best here because there is a familiar structural frame off of which to hang the improv. A CD of standards might make for a more promising listen of Cohn's abilities.

BLAISE SIWULA [ts/ss/as] and ERIC PLAKS [p] have collaborated in duo on a 8/26/15 recording called TIME IN [No Frills Music nfm 0010]. The music [46:47] here is all spontaneous composition—in other words free music. One of the 7 compositions is "Sydney [sic] Bechet Types A Letter To His Mistress In The Middle Of The Night". The fact that it mentions Bechet is appropriate as Siwula has one of the most distinct sax sounds in jazz today. And like Bechet it is marked by a tremolo broad enough to roller skate on. Plaks does more than pound the piano and is closer to Matt Shipp than Cecil Taylor. These two seem pretty in tune with each other as they trade leads gracefully throughout and on the final tune, "Glorious Miracle", where they play a sort of lullaby which turns into a romp. A quick 47 minutes but long enough. A CDR.

UWE OBERG [as/ss] and SILKE EBERHARD [p] have turned in a rather cogent date [4/14/15] on TURNS [Leo cd lr 749]. Of the 11 tracks [53:39] here, 5 are originals, 5 are compositions by Carla Bley or Annette Peacock or Jimmy Giuffre and 1 is a melding of a piece by Bley and Oberg, but they are not easily or immediately recognizable in their present form. This strikes me as free playing off of a pre-established form and it works well and replays well. What you don't really get here is a clear indication of either player as they are so intertwined with each other. Nice interplay.

TIFFANY JACKSON [voc] joins the REX CADWALLADER [p] trio [Mike Asetta-b, Arti Dixon-drm] on an interesting idea on A BALM IN GILEAD [Stanza USA Music 15001]. The aim here was sing traditional spirituals with free jazz backing. 8 spirituals are sung by Jackson, an operatic soprano, over the trio. It is not a good fit as Jackson is about as far away from and ill-fitting to jazz as one might imagine. Between the spirituals are "Triologue #1-5" which serve as a respite from the vocals, and successfully so.

Drummer ALAN HALL and his band, RATATET [Paul Hanson-bassoon/ts, John Gove-tbn, Dillon Vado-vbs, Greg Sankovich-kbds, Jeff Denson-b/voc.] turn in an interesting listen on ARCTIC [Ridgeway records 002]. The 11 compositions are by Hall [49:06] and he quotes "it's great having this sonic versatility". And sonic versatility is what he has on this April and June 2015 recording. Part of that sonic blend is the doubling in the group as well as guests Paul McCandless [eng horn/oboe], Joseph Hebert [cello] and Jonathan Alford [keys] who all appear on one track; "Returning". What makes this interesting to me is Hall's use of pronounced yet muffled drum beats

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set prominently throughout and not just on the themes and solos. I am reminded a bit of John Graas' west coast third stream work in the 1950s. This is not open blowing jazz but more controlled composition.

ED PALERMO [reeds] has a new issue on Cuneiform Records called ONE CHILD LEFT BEHIND [C/Rune 420]. Drums play a major roll here as well. This is a big band playing the music of Zappa, Neil Young, Los Lobos, Leiber & Stoller and one penned by Palermo which, while it has an original sound also brings to mind part Blood Sweat & Tears, part stage band. Falling somewhere between pop and jazz it all works well and is nicely packed with substantial solos. Half of the 16 tracks come with vocals, which work well in context. Not being much of fan of Zappa's this was a pleasant surprise.

REISSUES AND HISTORIC

Mosaic Records [md 7-262] has done it again and maintains their impossibly high batting average of success with the CLASSIC JAMES P. JOHNSON SESSIONS [1921-1943]. Johnson is not only credited as the inventor of stride piano, he reaches not only up through Fats Waller and Basie but into later pianists Monk, Byard and many others. One might even make a case that Cecil Taylor uses some derivations of stride. Even Eubie Blake, whose style of piano was in some ways adapted by Johnson, ended up using stride. There was only one James P. and this set opens with 2 sessions with singer Lavinia Turner from 9/2 & 26/21 and then from 10/18/21. After that we get the real and unadulterated James P. thrown at us with solo performances of "Keep Off The Grass" and "Carolina Shout" (the first solo piano jazz recording, though prior to this he did make some piano rolls). With these sides, in hindsight, Johnson planted his flag as an important player in the history of jazz and it would be hard to find a pianist prior to 1945 who did not credit Johnson as an important force in jazz piano. Much of Johnson's early work was accompanying singers (Sadie Jackson, Bessie Smith, Rosa Henderson, Eva Taylor, Perry Bradford, Martha Copeland, Clarence Williams, Roy Evans, Ethel Waters, Clara Smith) and some of the early blues are almost laughable and great fun in their use of double entendres. The feature here is Johnson and unfortunately this Mosaic collection only draws material from labels then under contract and now under control of Sony. That's a considerable amount but was it not possible for Mosaic to work their magic with other labels? Yes, I know I'm greedy and it in no way diminishes the magnificence of this set, one will have to be content with lesser reissues of James P.. The transfers are excellent, though some of the early rare sides are scratchy, a producer's note explains what's what, there are also a good amount of previous unissued sides. The sound clears up by the mid twenties with electronic recordings. One thing a set like this accomplishes is to focus on recordings you have heard before but paid less attention to, however, with the constant changing of personnel and the excellent session notes by Scott Brown, one renews the joys of this music or the outright discovery in material never heard. For me one eye opener is "I Want You Just Myself" by King Oliver's Orchestra [11/6/29]. The orchestra's

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2 step is remarkably like stride or is it stride comes out of the 2 step? Either way Johnson's stride solo fits nicely after Hilton Jefferson's fine clarinet solo. There are some less than classic sides here and a good deal of novelty numbers but with the focus on the pianist it all has validity. 158 tracks offer a lot of interest and after reading the discography and the references one gets some idea what a mammoth job it takes to assemble these Mosaics and issue them with the quality and care they are noted for. This is New York jazz, not Chicago or New Orleans and it travels from its beginning up through the beginning of mainstream (that period prior to bop). The set ends with 12/18/43 and a pair of surprisingly scratchy solos, supervised by Bob Thiele (for his Signature label). These include two sober outings including "Blues For Fats" (Waller had died 3 days earlier). That and a solo set supervised by John Hammond from 6/14/39 are for me proof enough of what a monster pianist he was. This set is loaded with goodies and surprises. Indulge.

WILLIAM HOOKER [drm/voc] is possessed with a determined focus on his vision of music and I think he would agree with Ellington that it started with a drum. I have worked with him over the years and produced one recording and I have never gotten a sense that his visions have ever been swayed by thoughts of popular commerce. NoBusiness Records has now issued LIGHT [nbcd 82-85], a 4 CD sturdy box reissuing all his Reality Unit Concepts recordings along with unissued recordings from 1975 through 1989. The earliest material here is from 5/4/75, a drum trio outing with David Murray [ts] and Mark Miller [b]. This is one of Murray's earliest and most exciting recordings, made no less so by Hooker's barrage of drumming. When I reviewed this recording, [ruc-444] originally in 1978, I ventured it would be one of the best of year. Now almost 30 years later I find it still contains some amazingly exciting music. Besides this killer cut "Soy" [26:48] with the trio from 5/75, there was also a duo [19:27] from 2/5/76 with David S. Ware, another killer track; "Passages". Also included here is a reissue of Reality Unit Concepts #445 a recording that is marred by poor fidelity and less than brilliant music especially when following ruc #444. The rest of the material here is previously unissued starting with a trio date from 1980 with Jemeel Moondoc[as] and Hasaan Dawkins [ts] followed by a trio [2/22/88] with Booker T. Williams [ts] and Roy Campbell [tpt], both of these dates are marred again by poor audio, especially the 1988 date on which the horns are unidentifiable. The 1988 date is said to be alternates from his CadenceJazz record. The final disc in this set offers 2 lengthy [34:16] outings with Lewis Barnes [tpt] and Richard Keene [ss/as/ts/flt] from 2/12/89. Here the sound is acceptable, and although fine playing, Hooker seems less integrated with the horns. The set ends the same way it started, a drum solo plus some confusion [16:18], this from a 1981 broadcast which again shows his passion for percussion. Over the years I've been presented with numerous tapes of Hooker's work, some of which contained amazing playing of the rarest kind, all marred by drum overload, as if the recording mic[s] were situated next to or inside the bass drum. This box set reflects some of those problems but it also reflects some glorious music—the David Murray set in particular. The box also has a 24-page booklet with discography and a look

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at the drummers professional life. If you're a hard nosed free jazz fan this will satisfy that itch. From my view the outstanding outweighs the imperfect. A valuable reissue.

ESP Records has issued and reissued more ALBERT AYLER [ts] on BELLS/PROPHECY: Expanded Edition [ESP 4076]. This 2 CD set reissues the Bells [5/1/65] and Prophecy [1/14/64] dates and adds to them the remaining 6 tracks previously on the wonderful Revenant box. This is seminal material in any post bop collection. No more need be said as it's all been said before.

Resonance Records has released 2 vintage recordings from May 11-16, 1976 recorded live from the Keystone Korner featuring STAN GETZ. GETZ/GILBERTO '76 [hcd-2021] has JOÃO GILBERTO sitting in with the Getz quartet [Joanne Brackeen-p, Clint Houston-b, Billy Hart-drm] and he sings in his distinctive voice on all of the 12 tracks. Getz' roll is minimal, some obligatos and short solos and the rest of the quartet is more felt than heard. Consider this a Gilberto date, and depending on your passion, this may be for you. A 32-page booklet with photos and background plus interviews with Brackeen, Hart and composer/guitarist Carlos Lyra, are included. A nice production.

MOMENTS IN TIME [Resonance hcd-2020] again has a booklet [28 pages] of background and interviews with Hart and Brackeen. Here STAN GETZ is the feature with his quartet [Brackeen, Hart, Houston] playing compositions by Harry Warren, Shorter, Wheeler, Silver, Gillespie, Ellington, Rowles and yes, Jobim. This is a serious collection representing the quartet's ability culled from what I would guess was probably about 12 hours of recorded music from the week. Getz is, as you would assume, Getz—nothing wrong with that. There are also plenty of solos from Brackeen, who is fairly conservative here. In the included interview she talks of the difficulty of playing behind Getz on slow ballads. Good sounds and again nicely produced.

When the THAD JONES-MEL LEWIS Orchestra went from being a rehearsal band to its first hit in NYC (Monday night gig at the Village Vanguard) it caused a fair amount of interest among critics. Now we have proof of what all the fuss was about with the issuance of ALL MY YESTERDAYS: The Debut 1966 Recordings at the Village Vanguard [Resonance 2023]. This is an elaborate production containing 2 CDs in an oversized digi-pack [6" X 5 1/2"], a 90-page book[let] with background and pieces by, or interviews with John Mosca, Jim McNeely, Garnett Brown, Eddie Daniels, Richard Davis, Jerry Dodgion, Doc Holladay, Tom MacIntosh and Jimmy Owens. This is the story of the genesis of the band not the whole history of the band. The 2 CDs here cover the band's first Vanguard date 2/7/66 [48:49] and then a later date [3/21/66 total time 77:13]. If you think you have a solid grasp of the TJ-MLO you owe it to yourself to pick up this set as it shows an energetic band with tons of spirit and moments of playing that equals or eclipses the later bands in excitement. The production is, as with other Resonance releases, first class and in this case the music is totally up to that standard. Thad Jones' arrangements show occasional hints of his Basie tenure more than his later dates and he offers his share of fine solos as do Tom MacIntosh, Hank Jones, Richard Davis, Jerome Richardson, Bill

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Berry, Pepper Adams, Mel Lewis and others. With the exception of one title by Hank Jones and “Willow Weep For Me,” “Polka Dots And Moonbeams” and “Lover Man,” the tunes are all by Thad Jones. There is one audio fade on “Once Around” on disc 2, right at the end of a fine Pepper Adams solo, but it corrects itself and is the only flaw in the audio. The feeling of joy and excitement is present throughout, with shouts from band members and unidentified revelers. This set was worthy of release fifty years ago—don’t wait fifty more years to indulge!

Resonance Records had also issued, back in 2014, JOHN COLTRANE [ts/ss/flt/voc]: OFFERING [Resonance/Impulse 80019632-2], a 2 CD set of Coltrane’s 11/11/66 concert at Temple University. This was Coltrane’s (post classic quartet) expanded group [Steve Knoblauch-as, Arnold Joyner-as, Pharoah Sanders-ts/picc, Alice Coltrane-p, Sonny Johnson-b, Rashied Ali-drm, Umar Ali, Robert Kenyatta, Charles Brown-conga, Angie DeWitt-bata drm] playing “Naima,” “Crescent,” “Leo,” “Offering,” “My Favorite Things” [90:45]. An enclosed 24-page booklet by Ashley Kahn gives the back ground and post script to the concert and a blow by blow account of the music and makes this a very complete package. The 2 alto sax players were youngsters self-invited to sit in and are only heard sparingly. Coltrane’s “singing”/chanting is only heard briefly. The audio is fair and flat and without any inclusive scope for the band. This document is typical of Trane’s later live work—opening with a sort of musical invocation and then the music is passed around, without noticeable breaks for tunes, sort of an extended blowing containing compositions. Trane’s power is lost a great deal to the lack of good fidelity. Sanders’ playing seems to me rather mindless free blowing and get tedious. As suggested the post production on this set is first rate, the music/sound meh, though I have heard worse unreleased Trane. A Trane time capsule, reflective of its time.

V.S.O.P. Records has issued WADE IN THE WATER [V.S.O.P. 129] by the AMERICAN JAZZ QUINTET [Ellis Marsalis-p, Harold Battiste-ts, Alvin Batiste-clt, Ed Blackwell-drm, Richard Payne or William Swanson-b]. This 2/23/59 session is the mate to a previous release [V.S.O.P. 125] which was covered in the 7/15 Papatamus. The difference in the two issues is; this is not on CDR and the material here depends less on originals by Battiste. Although Battiste had a hand in most of the arrangements, here offered up instead is a program of traditional roots music [Lil’ David, I Got Shoes, When The Saints, Nobody Knows The Trouble I’ve Seen, etc]. The rather common playing of the themes hides some wonderful solos following. This is an important piece of important musicians musical history and in some ways pointed to the changes in jazz already begun a year earlier on the West Coast by Ornette Coleman. New Orleans modern.

In the January 2016 Papatamus I wrote about MAYNARD FERGUSON reissues put out by Omnivore Records, now they are onto creating a series with 2 more; BIG BOP NOUVEAU [ovcd-171] from 1988/89 and BODY & SOUL [ovcd-170] from January 1986. The ‘86 date adds 3 cuts previously not found on the original Palo Alto issue [Flight 108, Blues From Space, M.O.T.-live]. The ‘88/89 date [47:23] includes one track [Compared To You] not on the original

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Intima release; a blues with Luther Kent on vocals. This is a hot record with plenty of Ferguson's signature sound and some outstanding solos from Chris Hollyday [as] in particular. Other soloists are; Glenn Kostur [bs], Tom Bevan [gtr], Matt Wallace [ts], John Toomey [p] and of course Ferguson. There is lots of meat here and for nostalgia there is a 12 minute outing on "The Maynard Ferguson Hit Medley". Good to have back in circulation and for those who count him out in the later years (and I include myself here) this warrants another listen. The Body And Soul date is the third time around on CD and it pales next to Big Top....It's not without value but it's heavy on electric guitar, back beat and screech. For die hards.

Retrieval Records has made a history of issuing rare pre-war (WWII) rhythm music and just issued ROCKIN' IN RHYTHM [RTR 79079] by the MADAME TUSSAUD'S DANCE ORCHESTRA directed by Stanley Barnett. The 16 titles cover recordings from 6/22/33 through 2/34. This is the entire recorded output from the orchestra but Retrieval has omitted titles with no jazz interest and filled out the CD with a track by the Savoy Orpheans [Jig Walk-10/6/26] and 2 Spike Hughes Ellington titles [12/12/30, 4/8/31] plus 5 titles from Jack Hylton's orchestra from 10/5/32 - 11/18/33. Today these have a definite campy appeal but there is real jazz hidden in these one-two rhythms. Excellent transfers and very hep.

When I put on SHEILA JORDAN's latest release, BETTER THAN ANYTHING [There Records 0025] I was immediately taken by the vitality of her singing and then I realized this was a new release of vintage work. But great art is timeless and this release was recorded live from Kimball's (Oakland, CA) in April 1991. It is a recently discovered radio check. Backed ably by Harvie S [b] and Alan Broadbent [p] Jordan runs through standards [Better Than Anything, If I Had You, The Best Thing For You, I Concentrate On You, Confirmation, Waltz For Debby, Falling In Love With Love] and a medley of almost 14 minutes; a tour de force on which Jordan takes vast liberties with tempos and goes from vocals to vocalese. Also here is "The Caterpillar Song" by the very clever composer, Larry Gelb. This really is a trio and the work of Harvie S and Alan Broadbent (who joins in scatting with Jordan) is excellent but this is Jordan's party and she is at the top of her artistry as she effortlessly glides through this program [65:18]. A joyful and fun set well worth the listeners effort: a gem.

Multi-instrumentalist and singer DON ELLIOTT [meloph/vib/tpt/perc/voc] was a force in jazz in the 1950s playing and recording with just about everyone, doing studio work and was also a regular in the night clubs. Today he is pretty much forgotten and by the '70s he had pretty much vanished from view to do studio work and concentrate on establishing 2 recording studios. In 1984, in his mid fifties, he died of cancer. Avid has reissued a 2-CD set of some of the many dates he led on DON ELLIOTT FOUR CLASSIC ALBUMS [1185], a collection of his early albums [Don Elliott Quintet-1954, Mellophone-Jan/Feb 1955, Counterpoint For Six Valves-Mar/Apr 1956, At The Modern Jazz Room-8/16/56]. Elliott was a cool player and both his mellophone and unforced easy mid-ranged singing (Mel Torme-ish) fit in well with the hip cool sounds popular of the day. Today some of that

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work might be considered lounge jazz. It's not all easy listening but it all is pretty cool and there are some nice contributions from Hal McKusick, Rusty Dedrick, Mundell Lowe, and Dick Hyman. This set gives a pretty good look at the considerable talents of Don Elliott and special note should be taken of Dick Hyman who played piano and arranged the Counterpoint date. A nice collection of material that in some cases has not had previous reissue.

DOROTHY DONEGAN FOUR CLASSIC ALBUMS [Avid 1184] presents material that also has had little reissue. DOROTHY DONEGAN [p] came up through the '40s as a dynamic pianist and later in the '50s she added singing to her act. Her act was more of a gifted entertainer set to wow the audience with piano skills, vocals and later impersonations of other entertainers. The 4 albums reissued here are *At The Embers* [3/23/57], *Live* [195], *September Song* [1959] and *Donnybrook With Donegan* [1959]. If you have never heard Donegan, she sounds like Earl Hines on steroids with a touch of Garner and Tatum, lots of flourishes, some hard driving boogie woogie (usually a variation of "Honky Tonk Train Blues") but light on gravitas. There never was much available of her work and this set is a terrific offering. Good jazz and dynamic entertainment.

SVEND ASMUSSEN [vln] is 100 years and, as I understand it, is still playing. Usually when one thinks of jazz violin it starts with Grappelli, Stuff Smith, Venuti, Bang and so on. Asmussen never got a strong foothold in this country. Now Storyville has issued THE INCOMPARABLE FIDDLER [Storyville 108 86 18] a box set consisting of 5 CDs and 1 DVD plus a 16-page booklet outlining his life. Something I was not happy with was the photos needed subject listings, although reading the text by Kjeld Frandsen, one can sort of figure it out. Also the CDs were short. Storyville could have fleshed it out with more music or made it a 4 CD set with 1 DVD. That noted, this is an easily recommended set for what is here. This set starts out in 1937 and with gaps brings it up to 1996. The early years are full of the popular music of the day plus some fun hokum. I could have lived without "Carry Me Back To Old Virginia" [10/20/58] though I doubt the Danes understood the nuance of the lyrics. Other CDs include some meetings with Stuff Smith and Stephane Grappelli. The last CD has three dates from 1996 with his quartet of the time [Jacob Fischer-gtr, Jesper Lundgaard-b, Aage Tanggaard-drm]. The DVD comes from the club Montmartre [1986] with Kenny Drew [p] NHOP [b] and Ed Thigpen [drm]. At points it shows Asmussen holding the violin like a guitar and doing some duos with NHOP.

VINYL

Gearbox Records, out of England, produces audiophile records of previously unissued material. Recently they issued MARK MURPHY; A BEAUTIFUL FRIENDSHIP; REMEMBERING SHIRLEY HORN [gb 1515]. Recorded in Cape May, New Jersey in November of 2012, this will be Murphy's last issued recording. Murphy is very relaxed on the 12" EP [A Beautiful Friendship, But Beautiful, Get Out Of Town, Here's To Life-19:20] but it is distinctly Mark Murphy. The sound is a bit uneven and I'd guess it depends on Murphy's distance to the mic. Back up is Alex Minasian [p], Curtis Lundy

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[b], Steve Williams [drm] and on 2 tracks Till Brönner [tpt]. This is outstanding Murphy and "Here's To Life" is particularly moving, Murphy was not in good shape and he knew it and I'm sure he sang this with his mortality in mind. This is Mark Murphy at his inventive best. Unfortunately this has no CD issue. However, it should be noted that a purchase of the LP comes with an electronic download. A touching and beautiful set.

Gearbox has also issued TUBBY HAYES' [ts] quartet [Louis Stewart-gtr, Kenny Baldock-b, Spike Wells-drm]; LIVE AT THE HOPBINE 1968 VOL 1 [gb 1532]. This documents the only recorded release of this group formed after Hayes' drug bust and in a year [12/5/68] when there were no commercial releases of Hayes' music. It is always exciting when newly uncovered music of a giant is issued but I remember the surge of bird recording in the years following his death, while we were glad and excited to have them, we basically ignored the fidelity of the concerts and air checks. This also is an air check but fans of Hayes will be satisfied with the sound and especially Hayes' playing. There are four tracks [The Syndicate, The Gentle Rain, Gingerbread Boy, The Inner Splurge; 45:02] and they pass quickly, at one point Hayes shows a taste for Getz, as he wails away. This is also, I believe, Stewart's and Wells' first documentation, both of them acquainting themselves. Simon Spiller's liners set the stage and background for this fine release.

BOOKS

The 1970s and '80s were the last years for most of the remaining traditional blues people who had traveled north to Chicago and Detroit. By the new millennium they were dead—replaced by rock and roll; the bastard child of blues. WAITING FOR BUDDY GUY: Chicago Blues at the Crossroads [232 pages illustrated publ. by Univ. of Ill. Press, soft cover \$19.95] by ALAN HARPER, a 20 year old brit (at the time) who came to the United States in 1979 to search out the Blues. What follows is an enticing scene of the Chicago blues world; its players, clubs, producers and press. Fortunately Harper was ready with a tape recorder and notes to help document part of the last of the first part of Chicago's (black) blues. It is a glorious but sad tale of exhilaration and neglect and eventual death. I was somewhat involved with some of the blues folk of Detroit, Chicago and parts of the South and from my limited experience the narrative here is accurate.

The Univ. of Ill. Press has also reprinted CAFE SOCIETY: The Wrong Place for the Right People by BARNEY JOSEPHSON with Terry Trilling-Josephson [456 pages illustrated, softcover, \$19.95]. Cafe Society (downtown and uptown) were now legendary NYC night clubs that opened in 1938, a few years after the Village Vanguard, and offered a wide variety of acts on its bill as the Vanguard was wont to do in its earlier years. A victim of black listing, the clubs under Josephson's leadership closed during the HUAC/McCarthy Red baiting years. With its integrated policy and the fact that a number of its performers and guests were on the blacklist, business fell away. Years later Josephson open the Cookery also in NYC's Village with some of the old Cafe Society regulars in place. Politics and its toll is a

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reoccurring theme here which while hindering or destroying lives also built up a solitary between victims. The chapters are short making the book easy to pick up and put down and there is plenty about jazz artists, in particular Hazel Scott, Benny Goodman, Teddy Wilson and Billie Holiday. An invaluable entertaining and insightful read.

The New York Review Books has done a reprint of REALLY THE BLUES by MEZZ MEZZROW and BERNARD WOLFE [464 pages, softcover.\$17.95]. Mezzrow is legendary for his ego, his marijuana, his clarinet playing, his entrepreneurship, his desire to change his race, his coining of slang words, and for this part-fictional autobiography. The work, told in Mezzrow's oh so hip manner, is different in a number of ways from prior editions, that I'm aware of, in that it has an interesting intro by Ben Ratliff and an index. With bio-pics coming of Chet Baker and Miles Davis it is surprising that Hollywood has not seen to adapt Really The Blues. A fun read of moldy fig days.

LETTERS

In response to the Bob Rusch review in Papatamus January 2016 Cadence Magazine of my recent duo CD with co-composer/vocalist Silke Röllig on the Improvising Beings label "Space Is Still the Place". He is not enthusiastic about the recording and even refers to the music as "hemmed in" and the vocals and accompaniment as "child-like". I've spent many years now working with Silke (Syl) on some serious and different vehicles for freely improvised music. What's wrong with "child like"? What attracted me to Syl's music in the first place was the beautiful simplicity or innocence of her musical statements. Our music with various ensembles has appeared successfully on more than a few labels including Bob's label CIMP. The diversity on something like 8 different CD's clearly indicates the versatility of Syl's original compositions that I have arranged and often extended. There's no question that she is an original: not only her compositions, but as an improvising vocalist as well! It's hard these days not only for the production of original improvised music but even to get reviews in media as well.
Burton Greene Amsterdam January 4, 2016

Reissues

GEORGE LEWIS
SOLO TROMBONE
RECORD
SACKVILLE 3012

TONEBURST (PIECE FOR
THREE TROMBONES
SIMULTANEOUSLY)/
PHENOMENOLOGY/
UNTITLED DREAM
SEQUENCE/ LUSH LIFE
41:08

George Lewis tbn Toronto
November 21, 1976

A great re-issue. I have the vinyl in the house somewhere. I remember liking the record then and am anxious to see if it holds up after 40 years. And the first tune, with all the overdubbing certainly does. In this piece Lewis shows a keen sense of interplay. Indeed, what better way to play an ensemble but with one self. That way you insure all the parts work together as you want them to. "Phemomenology" starts as short riff and develops with great complexity. It sounds as if Lewis is following some chordal structure as much of the solo work seems to be arpeggio based, along with some interesting vocal sounds produced by the horn. And near the end he gets into a riff conversation with himself.

"Dream" has less structure as we follow the dream, which sounds interesting id a bit disjointed, as most dreams are. And "Lush Life" is indeed played lushly, in a way that would make Strayhorn proud.

Great to have this re-issued on CD.

Bernie Koenig

New Issues

Label Profile: Dreambox Media

Dreambox Media's clearly defined mission is to record and promote independent Philadelphia jazz talent. The label has been doing this for 20 years...or for 29 years, if you count those that Encounter Records, its predecessor, was in existence. Under Jim Miller's guidance, Dreambox Media has amassed a catalog of more than a hundred releases that include a wide range of instrumentalists and singers—some nationally known like Shirley Scott and Orrin Evans, and others who have remained strictly a part of the Philadelphia jazz scene. Dreambox Media continues its ambitious schedule of releasing new albums documenting eastern Pennsylvania's seemingly inexhaustible jazz talent, this time ranging from younger musicians to jazz veterans. The common thread for the label's most recent four albums seems to be the musicians' tributes to their jazz influences. Wayne Shorter's influence is evident in Dan Loeb's playing and in Jordan Berger's choice of "Infant Eyes." Joe Henderson infuses Mike Boone's *Heart and Soul*, even when his group isn't playing "Shade of Jade" or "Serenity." Though Tony Miceli and Diane Monroe may be expected to evoke Gary Burton (for Miceli's style is more lyrical than Bobby Hutchison's or Milt Jackson's) or Joe Venuti or Stéphane Grappelli, their song choices reveal interests in Thelonious Monk, Chick Corea and Vince Guaraldi. Although he switched from trumpet to piano at the age of 22, Steve Rudolph evinces the grace and fluidity of Bill Evans or Tommy Flanagan, for the sheer joy of performing infuses his recordings.

The following list of new Dreambox Media releases demonstrates the broad range of talent that this plucky label, which now goes against the tide of digital platforms, promotes in order to keep jazz vital to the spirit of its home town. (Has there been a Dreambox Media Appreciation Concert? There should be.)

New Issues

1) JORDAN BERGER FIRST

DREAMBOX MEDIA DMJ-
1130

QUALM / CONGREGATION
/ PLAYED TWICE / FIRST /
INFANT EYES / SECOND / A
LETTER TO ROBERT HUNTER /
PRIMONK / SELF-INFLICTED /
THIRD. 59:24.

Berger, b, elec b; Dan Loeb,
ts; Patrick Hughes, tpt; Tim
Wendel, g; Mike Frank,
p; Matt Scarano, Byron
Landham, d. No date given,
Wyncote, PA.

2) MIKE BOONE HEART AND SOUL

DREAMBOX MEDIA DMJ-
1142

SHADE OF JADE / TOT ZIENS
/ SERENITY / JOHN/WAYNE
/ BOLIVIA / THIS MOMENT'S
SWEETNESS / HEART AND
SOUL / REST IN PEACE /
LOONEY BLUES. 74:22.

Boone, b, elec b; John Swana,
EVI valve tbn; Tim Brey, p,
kybd; Anwar Marshall, d;
Rhonda Fearrington, vcl.
4/18/14, Philadelphia, PA.

First of all, congratulations to Jordan Berger for First. (1) introduces to the jazz world a bassist of note. Accordingly, Berger's first track on First is a brief solo introduction called "Qualm," whose quickness, precise articulation and melodic sensibility would command attention in a jazz club with comments like "Who was that?" or "Did you hear that?" But Berger wants his group to bring to life his compositions in its various shades and textures. And so, appropriately, "Qualm" glides into the next track, "Congregation," with its sections of five-four. The Jordan Berger sextet enters the track fully engaged. Its sound is not only matured as if they had performed together for years, but also distinctive with their own individuality of ideas held together by Berger's compositions. Nonetheless, the force of not just Berger's talent, but also his personality, remains undeniable, even as he steps into the background with firm, vibrant support. His trilogy of compositions, "First," "Second" and "Third," interspersed throughout the album, allows the musicians to improvise freely, though still governed by an overriding groove, like the six-eight sway made consistent during "First" by Berger and his imaginative drummer, Matt Scarano. The sextet's other members are just as professional, with attention to dynamics and harmony and individuality of sound. Tenor saxophonist Dan Loeb makes his presence known whenever he performs, his phrasing fluid and affecting and no doubt influenced by Wayne Shorter, and his harmonic involvement enhancing the group's unified sound. Sure enough, First includes Shorter's "Infant Eyes," sung by Chrissie Loftus. But Berger's influences include Thelonious Monk, it seems, and he performs "Played Twice" as a duo with pianist Mike Frank, switching from unison melody to darting interjections to their own swing. "Primonk" makes reference to Monk in name only as Berger moves to electric bass in his composition of contrasts between rock-influenced force and sections of calming modality. "A Letter to Robert Hunter" provides the best opportunity to appreciate the talent of these musicians as this minor-key bluesy track allows guitarist Tim Wendel, trumpeter Patrick

New Issues

3) DIANE MONROE & TONY MICELI ALONE TOGETHER DREAMBOX MEDIA DMJ- 1140

ICARUS / VINCE GUARALDI
/ SPAIN / FLEETIN' BLUES
/ EAST OF THE SUN /
BACHIANAS BRASILEIRAS
NO. 5 / TENNESSEE WALTZ
/ HERE'S THAT RAINY DAY
/ WADE (IN THE WATER) /
ERONEL / ALONE TOGETHER
/ MISTERIOSO / THEME FROM
STAR TREK. 66:20.

Monroe, vln; Miceli, vib. No
date given, Winslow, NJ.

4) STEVE RUDOLPH TRIO LIVE! DREAMBOX MEDIA DMJ- 1131

ALICE IN WONDERLAND
/ JUST IN TIME / CLOSE
ENOUGH FOR LOVE / COME
SUNDAY / THE LAMP IS LOW
/ HOW COULD YOU DO A
THING LIKE THAT TO ME /
YOU KNOW I CARE / BILL'S
BLUES 60:23.

Rudolph, p; Steve Meashey,
b; Joe Hunt, d. 8/2005,
Carlisle, PA.

Hughes, Loeb and, yes, Berger himself to solo with assurance and soulfulness. Consisting of first-rate Philadelphia musicians, Berger's sextet deserves a Second and a Third. Their abundance of ideas can't be contained in First's mere 59 minutes.

(2) captures the Mike Boone Quartet in a 2014 live performance at Chris' Jazz Café in Philadelphia, where his local followers cheer on song after song with the enthusiasm appropriate to the decorum of a nightclub where people go to listen to the music. Respected in Philadelphia for his commitment to the jazz scene there, as well as for his dedication to assisting younger musicians, Boone's years of professional experience, including with Buddy Rich and Mose Allison, have allowed him to immerse himself in the music to the extent that he himself becomes the instrument to the music's message. A believer in music's efficacy for healing and uniting, Boone aptly reflects his faith in music's power with the title of his most recent album, *Heart and Soul*. The performance teams Boone with John Swana, with whom Boone has performed often in the past. Another loyal Philadelphian who chose to establish a jazz career there, Swana, initially a trumpeter, plays EVI and valve trombone, showing an instantaneous communication with Boone created by years of work together. True to his commitment to the succeeding generation of jazz talent, Boone rounds out his quartet with next-generation pianist Tim Brey and drummer Anwar Marshall. Boone chose to open the engagement with Joe Henderson's "Shade of Jade," and Henderson's spirit in their music recurs. Henderson's "Serenity" appears too as Swana, on valve trombone, captures the composition's sense of ease and resolution, expressed through originality, slanting approaches to improvisational surprise, and swing. That Henderson influence carries through to their own pieces, like "John/Wayne," the group's confident immersion in the song instead of flash being an appropriate follow-up to "Serenity." A tribute to Cedar Walton occurs with the electrified version of "Bolivia," which features one of jazz's immediately

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recognizable bass vamps. Boone's slow minor-key meditation, "Rest in Peace," allows Brey to develop an extended solo of haunting beauty. The title track, a statement of Boone's belief about music's influence on the quality of life, contains its own memorable, lilting melody that, like the other compositions, veers between contained intensity and reassuring calmness. Marshall's fluid and respectful work on drums energizes the group, particularly on "Looney Blues," as he switches from free-rhythm soundscape to a fast swing. Fittingly, the off-the-beat ending reflects the accents of the album's first tune, "Shade of Jade."

Alone Together, appropriately titled, joins the sounds of two instruments infrequently heard in jazz contexts. Without back-up, Diane Monroe and Tony Miceli take those possibilities a step further by forming a duo, thus even more unconventional, of instantaneous interplay between just those two instruments, comparable in exploration, but not similar, to the Gary Burton/Chick Corea innovations with their vibes/piano duo. An incremental process, the formation of the duo solidified in 2009, even though Monroe and Miceli, two Philadelphia-based veterans of their instruments, had worked together on various projects since 1980. (3) is their first album together. One is struck by the fullness of the duo's sound, despite their initial worries about sustaining or varying sonic production. Actually, the resonance of Miceli's vibes contributes to harmonic continuity for fluidity of sound. Consummate professionals, Monroe and Miceli have worked out an ability to engage listeners through creative technical mastery. They even continue that musical feeling when they aren't playing as audiences would imagine moods, such as swing, during the rests, as in the "Theme from Star Trek." Speaking of which, the Star Trek reference allows the duo to grab an audience's attention with a recognizable theme, even though they both have performed in numerous other styles with the likes of Max Roach, Dave Grusin, Uri Caine, Dave Liebman and Joe Lovano. That diversity of styles is evident on Alone Together, as they vary genres from country music to blues to spirituals to standards to the non-categorizable music of Thelonious Monk. With fulfilling and original arrangements, Monroe and Miceli have figured out how to inject their personalities into the music. Monroe's "Fleeting Blues" not only features the wryness of her interpretation with end-of-phrase glissandos, blue notes and a vocalistic attack on notes she chooses to emphasize. It also includes a signature vamp for Miceli to play behind her. On Monk's "Eronel" they take turns with accompaniment, and Monroe comps on violin with piano-like jabs and Miceli solos with rippling ease. Both include on the album solo performances of three minutes, give or take a few seconds. Miceli chose "Tennessee Waltz," which he performs with slow, meditative affection and mellifluous grace. Monroe plays a tour de force version of "Wade in the Water" that combines soulfulness and folk-music fiddling with self-accompaniment and dramatic effects borrowed from classical technique.

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Keith Jarrett. Bill Evans. Tommy Flanagan. Hank Jones. Steve Rudolph. David Hazeltine. Marian McPartland. Kenny Barron. Fred Hersch. Steve Kuhn. Ted Rosenthal. Barry Harris. Ahmad Jamal.

Whose name doesn't belong in that list?

If you think it's Steve Rudolph's, you're right!

He's the only person on the list to spend twenty years playing piano in a hotel lounge out of the mainstream, instead of gaining recognition at one time or another in the New York jazz scene.

The quality of Rudolph's piano work belongs among that of the others' on the list, though. If his version of "Alice in Wonderland" were submitted for a blindfold test, there's absolutely no doubt that some of the names of the other pianists in the first paragraph would be ventured.

But the importance of family can be a powerful influence on career decisions, and Rudolph's regular gig at the Harrisburg, Pennsylvania Hilton provides him with the peace of mind that allows him comfort, challenge and local recognition. The same is true of Joe Hunt, who performed with Stan Getz and Bill Evans, but who settled in Harrisburg to be near his family. With Steve Meashey on bass, all of a sudden, a major jazz piano trio formed—but one heard only by the fortunate few in the Harrisburg vicinity.

An audience at the Carlisle, Pennsylvania First Presbyterian Church heard it too, and that concert comprises the trio's Live! Album. The Steve Rudolph Trio certainly was in fine form that day in 2005, for Rudolph performed with grace, swing, originality and the ease of a veteran jazz pianist. Not only has he developed a personal style, but also obviously Rudolph loves the opportunity to perform in front of an audience, for his diverse song list no doubt was designed to entertain.

Plus, he quotes. "You Know I Care" briefly recalls "Stella by Starlight," even as Rudolph fashions it into his own interpretation, at first without accompaniment as he employs his own counterpoint, moving chords, shimmering tremolos and glistening crescendos. Rudolph's solo on "Just in Time" glides easily into a phrase from "It Don't Mean a Thing" after the energetic drum-and-bass intro. On "Close Enough for Love," the give-and-take between Rudolph and Meashey takes on a Modern Jazz Quartet feel made so familiar by John Lewis and Percy Heath. "How Could You Do a Thing Like That to Me" features Rudolph's light touch as the song's rests allow "Cute"-like drum fills. "Bill's Blues" at a fast tempo excites the audience with its energizing pace, build-up of musical tension, quick development of ideas, and Rudolph's rapid-fire articulation. "Come Sunday" moves into a pronounced sway as the trio engages in the cohesiveness that develops (quoting "Willow Weep for Me"), and Rudolph's lyrical and soulful approach is entirely appropriate to the venue of the concert.

Unfortunately, Hunt moved on to Boston, and (4) documents their last performance. Fortunately, Rudolph continues to play at the Hilton. Lucky Harrisburgers.

Bill Donaldson

New Issues

KRONOMORFIC ENTANGLED OA2 22112

LUMPEN MOMENTUM /
CELLAR DOOR / RHIZOME
/ ENTANGLED: PHANTOM
LIMB/TRANSMIGRATION/
THOUGHT INSERTION /
CREEPING NORMALCY. 50:31.

David Borgo, ss, ts; Ben
Schachter, ts; Emily Hay, flt;
John Fumo, tpt, flgh; Michael
Dessen, tbn; Anthony Smith,
vib, marimba, glockenspiel;
Brad Dutz, vib, marimba;
Peter Sprague, g; Paul
Garrison, el g, effects; Andy
Zacharias, Mark Dresser, b;
Paul Pellegrin, d. 7/13-9/13,
San Diego, CA.

Following up on its previous album, *Micro Temporal Infundibula*, Kronomorfic remains consistent in its adventures in polymetric concepts, and one suspects that concomitant differing—but not conflicting—metrical phrases will remain its signature quality on future albums. Fifty-seven years ago, jazz listeners were enraptured by Dave Brubeck's "Take Five," an eventually mainstream recording in five-four—not to mention also by "Blue Rondo à la Turk" and "Unsquare Dance," among other compositions of unconventional meters—from the *Time Out* and *Time Further Out* album series. However, Kronomorfic's style is closer to the freer rhythms of Eric Dolphy's *Out to Lunch*, down to its instrumentation of sax and trumpet over vibes, bass and drums (although David Borgo and Paul Pellegrin's group adds guitar and occasional guest musicians as well). Kronomorfic's new album, *Entangled*, establishes its own identity, separate from others', by including exclusively pieces that assign separate meters to the musicians, while drummer Pellegrin combines the metrical strands into a reconciling mesh that, in the end, attracts the listener with its imaginative intensity. While this technique may seem to be compositionally limiting due to its notated metrical phrases, on the contrary, it frees the musicians to develop their own improvisational pathways, leaving the tracks' overall impressions to Pellegrin's stirring rhythmic mixtures in much the same way that clavé creates excitement by its three-against-four tension. And so, as a soloist's ideas are influenced by different simultaneous meters, the improvisational possibilities are expanded. While Kronomorfic's musicians negotiate their ways through, and actually revel in, the album's constantly shifting and on-the-surface conflicting tricky meters, their listeners can sit back and enjoy the result—the exceptional solos, the joyous acceptance of challenge—without at the same time analyzing, and perhaps being baffled by, the compositional methods, which are essential to their creation, but are irrelevant to

New Issues

their enjoyment. The title track, a suite of three movements, contains all of the group's elements that would fascinate discerning listeners, including remarkable solos, guest musicians like bassist Mark Dresser, shifts of mood (including the clavé intimations) over the suite's twenty-minute length, sonic contrasts like saxophonist Borgo's force over vibraphonist Anthony Smith's pillowy improvisational lines and soft chords, and a concise conclusion. Starting with the leisurely meter of 7-9-7-9-7-9 (et cetera) for its vamp by vibes, bass and drums, the first movement, "Phantom Limb," gradually grows over the repeated chords as more instruments join until Michael Dessen's trombone solo, as not-to-be-ignored as Borgo's, caps the growing build-up. The middle section, "Transmigration," evolves through several phrases. An initial meter of eleven moves into a free section and then into the most accessible phase that contains Latin references over a nine-beat meter as Emily Hay's flute adds to the apparently Cuban-influenced flair. Eventually Kronomorfic's performance, ever more impressive as the "Entangled" suite proceeds, dissolves into free bass and trombone solos before its semi-traditional jazz groove segment commences. As if it were allure to draw in the listener, or just an idea that occurs among many, the final segment, "Thought Insertions," moves into meter-less soundscaping before its complexity brings to a close this extended work of remarkable originality. Rather than being experiments in time, each of Kronomorfic's pieces not only make a statement in their own explorative ways, but also they recognize the sonic contributions of each instrument. The album's first track, "Lumpen Momentum," starts, intriguingly enough, with Anthony Smith's barely perceptible statement on glockenspiel of the eleven-beat melody, as if the seeming randomness of a wind chime contains its own meter and musical theme. Then the tune builds upon that theme with the interwoven counterpoint of Borgo on soprano sax and Ben Schachter on tenor sax over Paul Garrison's shimmering electronic effects. Similarly, "Rhizome" starts with what seems to be a conventional improvised solo, this time a two-and-a-half-minute rubato acoustic guitar lead-in by Peter Sprague. But we know that it will lead into the unconventional excursion that ensues as the melody expands in alternating patterns of nine and thirteen. It's no exaggeration to write that Kronomorfic offers its own style of music unlike any other. It continues to record distinctive music that combines listening accessibility with complexity, originality, remarkable musicianship and unpredictability.

Bill Donaldson

New Issues

NEW
TIES AND
BINDS
DON
ALIQUO/
CLAY
JENKINS
QUINTET
SELF
PRODUCED

NEW TIES /
SENIOR SILT
/ ANOTHER
COLD FRONT
/ CHEST
FRENZY /
THE BANDIT /
COOL HAND
LUKE / THE
GRAND
ENTRANCE /
GLORY. 66:00.

Aliquo, ts;
Jenkins, tpt;
Harold Danko,
p ; Rufus Reid,
b; Jim White,
d. 1/25-26/13,
Hoboken, NJ.

New Ties and Binds happens to be a superlative recording. Why write about dry facts like the recording date, the tracks' names, the musicians' biographies or stylistic comparisons? The importance of New Ties and Binds resides in the hearts of the musicians as they immerse themselves in their performances. Their consummate professionalism creates individualistic expressions of the album's original compositions, their playing being extensions of their own personalities and as effortless as their speaking voices. Tenor saxophonist Don Aliquo's solo introduction to his composition, "The Grand Entrance," plaintive, comforting, dynamically inviting and lyrical, intrigues the listener, and it certainly is grand. With a combination of "Chelsea Bridge" and "I'm Getting Sentimental over You" hints, "The Grand Entrance" creates a prefatory cushion for trumpeter Clay Jenkins's eloquent solo and bassist Rufus Reid's as-always masterful interpretation of this gorgeous piece. Beyond the strength of the deliveries, however, the original compositions vary in imaginative imagery and/or emotional content. "Another Cold Front" evolves from a heavily accented unison post-bop darkly minor-key scene-setting to Harold Danko's coruscating solo of dynamically expanding and contracting volumes through crescendos and tremolos, not for melodic appeal but for atmospheric depiction. In a lighter mood but no less accented with its darting assertions, Danko's "Chest Frenzy" takes the changes of "Just Friends" and provides the occasion for relaxed improvisation over the light tap-dancing-like rhythm set up by drummer Jim White. White's respectful understated style helps set up the success of Reid's "Glory," with its oblique melody and characteristic off-the-beat accents during the introduction and coda at the end of the chorus. White's brief introduction merges into the group's combined first chorus of originality and cohesion. Even the concise 16-bar melody of "Senior Silt," performed in unison by Reid and Aliquo over White's shuffle, evolves, or dissolves, into a slight freer expression of Aliquo's and Jenkins's counterpoint before Danko deconstructs the melody into equally light expression of the same medium volume before the improvisations start. With total control of their instruments, the entire quintet shapes the feel of the music with their own thoughts and subtleties, such as Aliquo's overtones on "The Bandit" or Jenkins's melancholy long-tone swagger to set up the mood of "Cool Hand Luke." New Ties and Binds, modestly promoted but expertly produced, should be considered one of the top jazz albums of the year.

Bill Donaldson

New Issues

INGRID
SCHMOLINER
карлицы
сюита
CORVO

STAMPA / GRUL
/ BALAENA
MYSTICETUS /
Баба-Яга / TEADIN
/ ZAMPAMUATTA.
47:22.

Schmoliner, p. 2013,
Vienna, Austria.

Austrian performance artist Ingrid Schmoliner has reconciled her country's pagan customs with original experimentalism. *карлицы сюита* entirely alters the conventions of the concert piano as Schmoliner adapts its interior to develop alternative means of performance for the depiction of native ceremonies and customs, as well as for the imitation/appreciation of seldom heard natural sounds. The first track, "Stampa," without a second of hesitation, charges ahead as Schmoliner creates driving percussive damped repetition on the piano's strings without overdubs or electronic effects. Summoning the energy of Perchten, the piece celebrates the ritual that recalls the country's forest-based traditions still enacted regionally during Carnival Fastnacht in Salzburg and the twelve days of Christmas. Attaining sounds from her prepared piano more akin to tribal drumming than melodic and harmonic production, Schmoliner creates an uninterrupted cyclical trance rhythm consisting of but two sustained tones. "Grul" continues the celebratory dance, this time suggesting coincidentally a Brazilian carnival or an Indonesian orchestra. With gamelan sonority, one conventional piano bass note provides ominous accents beneath the chiming frenzy, which is based on four quickly patterned repeated tones. "Баба-Яга" depicts the Slavic equivalent of Percht, Baba Yaga, another old female forest spirit with a dual personality for reward and punishment that enforces good behavior among the believers. Schmoliner performs "Баба-Яга" in the lower reaches of the piano for more darkly colored hammered and sustained tonal pulsation, less trance-like and incantatory than "Stampa" and more fearsome. Still, that doesn't explain the album's title, also written in Cyrillic, that seems to translate to mean Dwarf Suite. "Balaena Mysticetus," inspired by the Arctic's bowhead whale's calls, departs from Alpine native rituals. However, it's consistent with Schmoliner's fascination with unconventional piano sonorities as she bows the strings to simulate the whale's elongated swelling low-register song offset by higher-pitched dual overtones, flute-like in their similarity to bottle-embouchure breathiness. "Teadin" continues Schmoliner's experimenting with sustained tones as she uses an e-bow to alternate long quietly produced high tones with a lower-pitched harmonically balanced buzz. "Zampamuatta" takes the listener back to the propulsion of the first two tracks as Schmoliner regains energetic skittering and gonging movement, derived from the Perchta legend, her original inspiration for *карлицы сюита*.

Bill Donaldson

New Issues

KEN ALDCROFT
MISTER MISTER
TRIO RECORDS 5503

MISTER, MISTER/ GOSPEL/
O'NETTE+ SOLO/ A LONELY
DANCE/ WORK SONG/
PARKDALE SERENADE
49:58

Ken Aldcroft g Toronto
January 11 and 30, 2015

Ken Aldcroft is part of the Toronto scene and has appeared on a couple of CDs I reviewed in the past. On those he was part of a larger group, often with saxophonist Karen Ng. Here he is solo.

His style is fairly complex, mixing chords with solo lines, and, though since I am not a guitar player, it sounds like he is playing single notes with one hand while strumming with the other. In this manner it sounds as if he is creating his own accompaniment.

He plays this way throughout the CD, and while it is sometimes difficult to distinguish individual tunes, except maybe for the bluesy "Gospel", I found myself just drawn in by his playing. I love complexity and he gives the listener that in spades, but his single lines are also very melodic. He manages to create a balance between both. Perhaps the best example of this is on the long track "Solo" where he plays some serious chords mixed with some nice single note lines. Again, I think he creates the density I hear by using both hands to produce chords.

A must for guitarists.

Bernie Koenig

New Issues

WAYNE HORVITZ
SOME PLACES
ARE FOREVER
AFTERNOON
NO RECORD INFO

MONEY OR A STORY/
THOSE WHO REMAIN
ARE THE WORST/ YOU
DRINK UNTIL YOU ARE
MAYOR/ NOTHING
DIES AS SLOWLY AS A
SCENE/ ALL WEATHER IS
YOURS NO MATTER HOW
VULGAR/ THE BEAUTIFUL
WIVES/ FOR JIM AND
LOIS WELCH/ IN SOME
OTHER HOUSE/ THE CAR
THAT BROUGHT YOU
STILL RUNS/ LAST PLACE
THERE/ YOU MUST HAVE
STAYED HOURS/ SOME
PLACES ARE FOREVER
AFTERNOON 58:13

Wayne Horvitz, p,
Hammond B-3, elec;
Ron Miles cnt; Sara
Schoenbeck, bsn; Peggy
Lee, cel; Tim Young, g;
Keith Lowe, bass; Eric
Eagle, d Seattle Jan 6-9,
2015

Each tune listed has a second title and under that title in the notes there is a little story about that title or reference. I assume these stories were the inspiration for the music, but since I do not get program music, I largely avoided the stories until after I listened to the CD. Some of the pieces are interesting but most are not. And this is what I felt about the music. This record is definitely not for me.

There are some very pretty melodies and some very nice arrangements using the winds with the cello, but ultimately I found the record repetitious, and thus, boring.

The main soloists are Horvitz and Miles. Horvitz has an arpeggio approach to soloing which is nice but repetitious. Miles at times sounds like Miles. Which is fine, but again he seems to rely on certain patterns.

“Drink’ has some nice instrumental interplay, “Weather” gets into a nice blues groove and You has a bit of a rocky sound. But all in all too bland for me.

Bernie Koenig

New Issues

JOSEPH DALEY,
WARREN SMITH,
SCOTT ROBINSON
THE TUBA
CHRONICLES
JADA MUSIC 004

INTERPLAY/ MODALITY/
EMERGENCE/ SONOROUS/
TERRARIUM/ BEATRICE/
PROCLAMATION 60:38

Joseph Bailey, euph, tba,
; Warren Smith, d, bass
marimba, tympani, vib, perc;
Scott Robinson, ts, bass s,
theremin, contra alto clt,
Teaneck, NJ, April 3,4, 2014

One doesn't hear much jazz tuba playing. I remember Ray Draper back in the early 60s with Max Roach, and the occasional use of tuba in large ensembles, so it is really nice to hear tuba playing in a jazz context. I also love the use of tympani, another instrument rarely heard in jazz. Was Max the only jazz drummer to use tympani? I must admit to having a pair of tymps with my drum set on occasion.

The title of this CD says it all: what makes this record is the interplay between the three players. They maintain great musical conversations. With each track the conversations change. Sometimes Daley is out front, sometimes Robinson, and sometimes Smith. I especially like Smith's use of Tympani on "Emergence" and Robinson's noises on "Sonorous." I love Robinson's bass sax on "terrarium" where it contrasts beautifully with the marimba.

All through the record Smith and Robinson play beautifully. I especially like Smith's solo on "Terrarium." But this record is primarily about the tuba, and in that capacity, Daley shines, from his long single note lines to his staccato effects.

A very enjoyable record indeed.

Bernie Koenig

New Issues

BRIAN GRODER TRIO
REFLEXOLOGY
LATHAM 5901

WHAT NOT/ HEXADOX/
SOME OTHER WHERE/
HAITI-B/ VEER/ TARRIED
BREATH/ DEEPENING
APPEARANCES/ OPPOSING
MOTION/ SNOOKER 57:30

Brian Groder, tpt, flgh;
Michael Bisio, bass, Jay
Rosen, d Bklyn, NY Nov
22, 2013

The cover of this CD shows a foot with arrows pointing to different parts of the foot with names of influential jazz players, such as Dolphy, Mingus, Ornette, Ellington, Coltrane, Monk and several others. I guess Reflexology has to do with influences and how those influences affect the current trio members. The two trumpet players on the foot are Woody Shaw and Freddy Hubbard.

I am quite aware of Jay Rosen, but the other players are new to me. I always love hearing new people. And I like trio formats like this very much.

While Groder may reflect the influences of Shaw and Hubbard, I don't hear the influences of Mingus or Elvin Jones on Bisio or Rosen. That is not to say they don't have great chops—they do—but just not reflective of those mentioned on the foot on the cover.

Musically this CD could have come from the late 60s. It is very good music but there are no real innovations here: Just three excellent players working extremely well together. Groder carries most of the solo space, which means Bisio and Rosen must provide excellent accompaniment, which they do. Both turn in some excellent solos as well as great support work. "Breath" is a standout, for Bisio's arco playing and Rosen's brushwork. For his solo, Rosen uses mallets, and the tune is played in unison by Groder and Bisio. And the changing metres on "Motion" almost reflect a Mingus style composition. Very enjoyable.

Bernie Koenig

New Issues

LOGAN HONE
LOGAN HONE'S
SIMILAR FASHION
PFMENTUM 098

MOTHER FIGURE/ MJT/
MISSED THE BOAT/ FRESH
AND CLEAN/ SNAPSHOT/
MOVABLE WALLS/ PLAY/
DON'T TOUCH THAT/
MORNING BEAR 41:58

Logan Hone, as, bcl; Lauren
Baba, vla; Gregory Uhlmann
g; Mike Lockwood, d March
14, 2015 Los Angeles

This CD is a real mixed bag of styles. First, the compositions are all quite lyrical. Seven of them are Hone's, one is Baba's and the last one from someone not in the band. But they all have a similarity to them which makes them work together.

Each track starts with a composition and then gets into improvisation, mostly free, at least to my ears. At times Hone sounds like Coltrane, at other times, like himself, creating nice lines, with the occasional noise.

Uhlmann and Lockwood mainly provide support and they do a good job. I don't always like what Lockwood does, but that is personal preference, not criticism.

Baba turns in some excellent work in three ways: first as a soloist, especially on "Fresh" and "Bear", as an accompanist, and providing ostinato figures under the other players, especially under Hone's solos.

As for the different styles, I hear good old bop, especially in the compositions, good free playing, some heavy metal guitar playing, and an over all feel of the influence of Frank Zappa. I hear this both in the phrasing of the compositions and in the interplay between Hone and Baba. A couple of the tunes sound to me as if Zappa wrote music for a Fellini movie.

And it sounded like the musicians were enjoying themselves.

Bernie Koenig

New Issues

MICHAEL MCNEILL
TRIO
FLIGHT
NO RECORD INFO

PLACID, RUFFLED/ ZA/
SKIES/ NO DICE/ PICTURE
WINDOW/ LAND/ WILD
GEESE SUITE: CLOUDBURST,
PLACID, RUFFLED, FOLLOW
OUR SUN/ IN THAT NUMBER
62:09

Michae McNeill, p; Ken Fiano,
bass, Phil Haynes, d. January
18, 2014, Lewisburg, PA

“Placid” is an almost classical like piece, very moody and interesting. Then on “Za” the trio bounces along.

I am quite familiar with Fiano and like his playing a lot, but I do not know the other two members of the trio.

The trio plays well together and all three players get lots of solo space. McNeill has the most, of course. His playing ranges from classical influences---at least that is what I hear---to McCoy Tyner type chords, to nice flowing single note lines. He loves pauses and, at times sounds like a nineteenth century pianist using mild versions of Sturm and Drang: big build ups and nice releases, and he does it very well.

Fiano is a very strong player and turns in some great solo work as well and being a rock in the ensemble. Haynes keeps things moving very tastily and also turns in some nice thoughtful, solo work. On a number of tunes he and McNeill do some interesting trading.

The trio creates some nice moods but also cooks. A very interesting record which will stand up to many plays.

Bernie Koenig

New Issues

BLAISE SIWULA,
LUCIANO TROJA,
JOHN MURCHISON
BENEATH THE
RITUAL
NFM 0009

SOFTLY INTO THE NIGHT/
SHADOW DANCE(IF THERE
IS ONE)/ WHEN THE SONG
IS HOME/ THE CHALLENGE
IS IN THE ABSOLUTE/ A
GARDEN OF DELIGHTS
PLAYED AGAIN/ BENEATH
THE RITUAL/ WE OF THE
UNIVERSE IN TEMPO/
MIGRATION/ LOOP OF
DISTINCTION/ LIGHT IN
ASCENSION/ CHALLENGES/
IF IT WASN'T YOU 51:56

Blaise Siwula, as, ts clt;
Luciano Troja, p; John
Murchison, bass, April 26,
2014, Bklyn NY

This is a perfectly good record which, unfortunately, left me cold. The playing is fine, and there are some high spots here, but on the whole this more like background music than music I wanted to seriously listen to.

This is Siwula's session: he dominates the CD, taking most of the solo space. Troja and Murchison offer excellent accompaniment, but I would liked to have heard more of them. Troja did some nice almost classical phrasing and Murchison kept things moving.

Some of the highlights are "Home" which features great interplay, "garden" where the tune begins with Siwula and Murchison, and then Troja comes in with a nice tempo change, "ritual" features a melody almost Klezmer like, and "Loop" features a nice interplay loop.

Siwula's playing, though, was a bit repetitive. He used some good old Coltrane type swirls mixed with broken phrases and all too often I kept thinking he was going to go into that old 50s instrumental hit, Petite Fleur.

Bernie Koenig

New Issues

KEVIN
FORT
RED GOLD
SELF
PRODUCED

WHEN YOUR
LOVER HAS
GONE / RED
GOLD / I'VE
GOT MY LOVE
TO KEEP
ME WARM
/ CHEER UP,
CHARLIE /
NEVER LET
ME GO /
COASTIN' IN /
PENSATIVA /
VOYAGE / ALL
ACROSS THE
CITY / WHIRL
AND WHIRLED
ABOVE. 58:11.

Fort, p; Doug
Hayes, b; Jon
Deitemyer, dr.
No place or
date given.

After performing in Chicago venues for over 15 years, Kevin Fort has released his first album. Always performing with the tasteful elegance associated with a Tommy Flanagan or a Bill Charlap or a George Shearing, no matter what the song or style, Fort plays the music with an ease that suggests his high level of experience. While he never departs from the warmth that characterizes his work, staying within the songs' established rhythm or chord structures, Fort does vary the perspectives toward a song with moving block chords, rapid-fire quotes, his own calls and responses, ornamental tremolos or unexpected dazzling lines of improvisation. Plus, as a true leader of a piano trio, Fort gives bassist Doug Hayes and drummer Jon Deitemyer plenty of opportunities to shine. On "When Your Lover Has Gone," Fort's softened, casual approach over several choruses leads to Hayes's melodic arco solo akin to Major Holley's style but without the singing. On "I've Got My Love to Keep Me Warm," Deitemyer sets up the spirit of the piece with his brief underplayed intro and appropriately ends it too, but with a contrasting full-throttle fulfillment of the excitement developed throughout its five-and-a-half minutes. Moreover, Deitemyer's crisp, precise accompaniment accentuating Fort's interpretation on the first chorus's stop-rhythm establishes the immediate understanding between them. The result: Kevin Fort has established his own distinctive piano trio style, one in which all three members add their accomplished individual contributions that blend into a collective whole. While that style, the trio's established sound, remains intact, Fort varies his song selections to reflect shifting moods. The surging force of Kenny Barron's "Voyage," bright and imaginative with Fort's precise articulation, offsets the slow reflectiveness of Jim Hall's "All across the City," its minor-key melody stretched in adagio tempo. The gliding, comforting Latin appeal of Clare Fischer's "Pensativa" is appropriate for the talents of the trio, its confident ease adapting the song's jewel-like qualities to its interpretive discoveries. The centerpiece of Red Gold, though, appears to be, not so much the title track, but Leslie Bricusse-Anthony Newley's "Cheer Up, Charlie." Fort presents this song of melancholy awareness without accompaniment during the rubato first chorus. Hayes and Deitemyer join as a background whisper at the bridge when Fort embellishes the song with tremolos. Then Fort focuses his attention on the memorable quality of the song itself. And then the performance is over, its convincing statement made in but three-and-a-half minutes. Red Gold, an introduction to like-minded seasoned musicians, is convincing as an album that emphasizes song quality with unified expression.

Bill Donaldson

New Issues

ALEX
BABOIAN
CURIOSITY
SELF
PRODUCED

SPURS /
MULATU /
MYSTERIES
/ GIRL /
STREETLIGHTS
/ MOUSE / A
DREAMER'S
HOLIDAY /
ALBERTO
BALSALM /
ROCKWELL /
TREE RINGS.
69:11.

Baboian, g;
Michael Sachs,
as, cl, b cl;
Rafael Aguilar,
as, flt; Dylan
Coleman,
b; Thomas
Wandell, d. No
date or place
given.

A 2012 graduate in music performance from the Berklee College of Music, Alex Baboian eventually accepted the path of his father, John Baboian, also a guitar player, also a Berklee graduate and now a Berklee professor. Alex started his studies with the trombone, though preferring trumpet, but he gravitated to the guitar, perhaps initially trying to establish his separate identity. That identity is established. Absorbing cultural influences during his stays in Japan and South Korea, as well as residing in his ancestral homeland of Armenia, Alex has composed his own music, reflecting upon those influences and his musical interests. Curiosity abounds, Baboian observing and absorbing and putting his ideas to music. His Curiosity begins with an original slant—a “re-imagination,” in currently fashionable critics’ vocabulary. He performs “Spurs” with relaxed authority, Baboian’s lyrical style and technical mastery already evident. The piece allows country-blues influences to seep into the theme with professional ease as it evolves into originality. But it’s when Baboian adds horns that his pieces attain their full potential. “Mulato,” the next track, brings in reedmen Michael Sachs and Rafael Aguilar to bring to life Baboian’s complex composition employing a winding, shifting Middle Eastern theme. Sachs and Aguilar shift between instruments too, Sachs substituting the bass clarinet of the introduction for the concert clarinet for the solo. But the section of extended solos provides an opportunity to appreciate Baboian’s talent, as he improvises with casual ease and as his fresh ideas emerge. And so, the versatility of Baboian develops as he explores other styles. His trio performance of Lennon and McCartney’s “Girl” comprises free interplay with bassist Dylan Coleman and drummer Thomas Wandell in a dark, haunting, minor-key version. “A Dreamer’s Holiday” certainly departs from the feel of the other Curiosity pieces with its droll toe-tapping light swing. Though Baboian could have taken the easy choices and made “A Dreamer’s Holiday” a short novelty piece, he slows and lengthens the bridge into the rubato exploration. And “Mysteries” contains its own mysteries of unpredictable melody, free rhythm and chordal progression as Baboian’s sustained notes and tonal range lead into unexpected places, creating wonder about where the composition will go next. Through it all, Baboian’s thoughtful improvisation and unpretentious lyricism combine to create a singular musical personality whose recognition no doubt will grow.

Bill Donaldson

New Issues

PUCCI AMANDA
JHONES,
LOVE, JHONES,
CADENCE JAZZ 1254.

LAMP IS LOW / STRANGERS
WHEN WE MEET /
MOONDANCE / DON'CHA
GO 'WAY MAD / ALL OF
ME / AND I LOVE HIM /
KEY LARGO / SUMMER
ME, WINTER ME / GREEN
DOLPHIN STREET / UP
UP AND AWAY / CAROL
BURNETT SONG. 54:10.

Jones, vcl; Ralph Williams,
ts; Eric Lemon, b; Bobby
Sanabria, d; Joseph Vincent
Tranchina, p.

Sometimes it seems like there are more quality unheard jazz singers out there than anyone can keep track of and Pucci Amanda Jhones is definitely one of them.

On this CD her voice is mature, low and dramatic. Her material comprises both little known and more familiar songs, treated in unconventional ways which give her backing musicians plenty of room to shine. Van Morrison's "Moondance" is whipped into torrid Latin jazz by Bobby Sanabria's drumming and arranging while Lennon and McCartney's "And I Love Her" is turned into sophisticated bossa nova and Benny Carter's "Key Largo" becomes thick, tropical exotica featuring a classy tenor solo by Ralph Williams.

"Green Dolphin Street" is done explosively with Sanabria again rocking the beat and Jones sounding forceful amidst soaring background vocals. Sultry, swinging jazz grooves are heard on "Don'cha Go 'Way Mad" and "Summer Me, Winter Me" with Eric Lemon providing a heavy presence on bass. The CD ends with the old closing theme from TV's "Carol Burnett Show", Jhones gliding along the melody gracefully. Pucci Amanda Jhones is an excellent singer and she has a great band on this CD that really supports her work.

Jerome Wilson

New Issues

JOEY DEFRANCESCO,
TRIP MODE,
HIGNOTE, 7281.

TRIP MODE / WHO SHOT
JOHN / ARIZONA SUNRISE
/ IN THAT ORDER / CUZ U
NO / ON GEORGIAN BAY /
THE TOUCH OF YOUR LIPS /
TRAFFIC JAM / WHAT'S YOUR
ORGAN PLAYER'S NAME?
58:23.

DeFrancesco, org, p, tpt, vcl;
Dan Wilson, g; Mike Boone, b;
Jason Brown, d.

I'm not as up on the work of organ master Joey DeFrancesco as I should be, so this is my first exposure to how versatile a musician he is. He's a complete terror on organ, of course, but the surprise is how competent he is at playing trumpet and singing. He blows lyrical trumpet on the ballads "On Georgian Bay" and "Arizona Sunrise" and shows a commanding singing voice on "The Touch Of Your Lips".

The main focus though is still his hard-charging organ work. He plays turbo-charged bebop on "Trip Mode"; swaying lowdown blues on "Cuz U No" and stuttering funk on "Traffic Jam" with effortless style. Behind him the rhythm section of Mike Boone and Jason Brown is tight and guitarist Dan Wilson sounds fine both in accompaniment and taking solos like a greasy blues turn on "Cuz U No" and a wailing funk showcase on "Traffic Jam".

Joey DeFrancesco has the versatility to be a virtual one-man band but he sounds great with an in sync group like this behind him. This is a set of top-shelf organ grooves from one of the best.

Jerome Wilson

New Issues

VALERY PONOMAREV
JAZZ BIG BAND,
OUR FATHER WHO
ART BLAKEY,
ZOHO 201601.

OVERTURE / MOANIN*
/ CRISES / JORDU / NO
HAY PROBLEMAS / GINA'S
COOKING / BLUES MARCH*.
63:05.

Personnel includes:
Ponomarev, Josh Evans, tpt;
Steven Carrington, Peter
Brainin, Benny Golson*, ts;
Todd Bashore, as; Anthony
Nelson, bari s; Stafford
Hunter, Corey Wallace, tb;
Chris Rogers, tpt; Mamiko
Watanabe, p; Victor Jones, d.
8/14/14, 12/1/14, New York,
NY.

Russian-born trumpeter Valery Ponomarev got his start in America playing with Art Blakey's Jazz Messengers. On his first big band CD he tips his hat to his mentor by playing a set of mostly Messengers-associated tunes.

Basically this is Messengers-style hard bop expanded to a big band setting, even to the point of featuring another Blakey alumnus, Benny Golson as a subtle tenor soloist on "Moanin'" and "Blues March". The entire band has a precision and force befitting the music. Freddie Hubbard's "Crisis" gets a swaggering treatment with trumpeter Josh Evans featured heavily. Duke Jordan's "Jordu", once a feature for early Messenger Clifford Brown in his band with Max Roach, is arranged to have the saxes and trumpets harmonizing together on Brown's original solo. Another Jordan piece, "No Hay Problemas", has a Latin beat and slinky trumpet writing that leads to another soulful solo from Evans.

For some reason there is no full listing of the band members in the packaging I received so I can't cite everyone who plays here, but trombonist Stafford Hunter and baritone sax player Anthony Nelson are among the others who contribute fine solos. The spirit of the Messengers shines through on these fine treatments.

Jerome Wilson

New Issues

SVETLANA AND THE DELANCEY FIVE, NIGHT AT THE SPEAKEASY, OAZ 22126.

ALL I WANT / JUST A SITTING
AND A ROCKIN' / YOU
WON'T BE SATISFIED+ /
IT'S ALL GOOD (BIG NOISE)
/ DO NOTHING TILL YOU
HEAR FROM ME / UNDER
A BLANKET OF BLUE+
/ TEMPTATIONS / GOD
ONLY KNOWS / LADY BE
GOOD / BECAUSE / DANCE
INBETWEEN THE MOMENTS
/ YOU ARE LIKE A SONG
/ SOMETIMES I'M HAPPY
(SOMETIMES I'M BLUE)* /
TAE FOR TWO. 57:33.

Svetlana Shmulyian, vcl;
Adrian Cunningham, rds, vcl*;
Charlie Caranicas, tpt; Dalton
Ridenhour, p; Vinny Raniolo,
g; George Delancey, b; Rob
Garcia, d; Wycliffe Gordon+,
tb, vcl. 9/24/14-10/10/14,
Brooklyn, NY.

Svetlana Shmulyian is a singer with the kind of sweet, lilting voice ideal for the sort of sunny Thirties-style jazz she performs and the Delancey Five combo is also very adept at this style. The songs they play are a combination of period pieces and modern works, including several written by Shmulyian which mix in more advanced elements of strutting jazz like the boisterous horns on "Dance Inbetween The Moments". Then there are treatments of The Beatles' "Because" and Brian Wilson's "God Only Knows" that turn them into gently swinging jazz out of the past. "Because" even ends up sounding related to Ellington's "Black And Tan Fantasy".

All of the players get fine solo spots such as Dalton Ridenhour's dirty blues piano on "Do Nothin'" or Adrian Cunningham's hot clarinet on "Lady Be Good". Guest trombonist Wycliffe Gordon even kicks in a couple of gravelly vocal spots in the Louis Armstrong style on "Satisfied" and "Blanket Of Blue". There's a lot of old time fun on this CD but also enough modern touches to keep it from being a complete museum piece.

Jerome Wilson

New Issues

LEW TABACKIN TRIO, SOUNDSCAPES,

(No label or #).

AFTERNOON IN PARIS /
GARDEN OF LIFE TIME / BB,
WHERE IT'S AT / MINORU
/ YESTERDAYS / DAY
DREAM / SUNSET AND THE
MOCKINGBIRD / THREE
LITTLE WORDS. 60:54.

Tabackin, ts, fl; Boris Kozlov,
b; Mark Taylor, d. 3/20/14,
4/20/14, 4/20/15, New York,
NY.

Lew Tabackin is long associated with the big band efforts of his wife, Toshiko Akiyoshi but this is a rare and excellent chance to hear him work in a trio setting. His sound on tenor has something of the sly good humor of Sonny Rollins as he pushes out ideas effortlessly on "Afternoon In Paris". "Minoru" shows off his deep, luxurious ballad sound and he gets a welcome chance to stretch out on flute on "Garden Of Life Time" and Duke Ellington's "Sunset And The Mockingbird". "Garden" has a tinge of blues and a Japanese influence and is one of several places where Boris Kozlov and Mark Taylor really complete a cohesive trio sound. Meanwhile "Sunset" shows off Tabackin's ability to play rich melody and swing a low down groove.

Lew Tabackin is not heard very often in small group settings but this CD shows what an underrated master of his instruments he is.

Jerome Wilson

New Issues

**BEN STAPP & THE
ZOZIMOS,
MYRRHA'S RED BOOK
ACT II,
EVOLVER TG 011.**

A DRINK / MYRRHA'S PLEA,
DOCTOR'S THOUGHTS /
ANTHEM / ENCHANTMENT
/ DINNER DATE / STORY
LINES / EXPLANATION /
BREAKDOWN / OPERATION
TABLE.

Stapp, tba; Kristin Slipp,
Christopher Johnson, Tomas
Cruz, vcl; Satoshi Takeshi,
perc; Shoko Nagai, kybd,
elec, moog; Dustin Carlson,
g, pedals; Justin Wood, fl,
as, cl; Oscar Noriega, Vasko
Dukovski, cl, bcl; David Smith,
Kenny Warren, tpt, flgh;
Stephen Haynes, cnt, flgh,
alto hn.

When I heard the CD that comprises Act I of “Myrrha’s Red Book”, I wasn’t sure what to think. Now being able to hear the whole thing, I can appreciate what a singular fusion of music, voice and drama this work is.

The overall story is about a disturbed woman named Myrrha who goes to a psychologist’s office but is unaware he is using her a test subject in his experiments on the human mind. The narrative weaves together bits of Poe, Lovecraft, Greek mythology and the film “The Cabinet of Dr. Caligari” and constantly shifts between fantasy and reality. The CD booklet sketches out the story but the recorded version brings it to life with the spiky, semi-improvised music composed and conducted by Ben Stapp fleshing out what the singers are saying.

Act II is a bit more ordered than the sinister chaos of Act I. It’s largely told from the viewpoint of a detective who gets sucked into Myrrha’s situation. The music is mostly ominous but occasionally breaks into expansive, folk-like themes that sound like the compositions of Wayne Horvitz. The vocal work by Slipp, Johnson, and Cruz is as much spoken acting as singing with Johnson nailing a harrowing mad scene on “Break Down”. In the final section the placid mood gives way to storming electric rock intercut with periods of pulsing brass. It’s an eerie work that grows on you more with each listen. What the singers and musicians do with Ben Stapp’s dark and slippery scenario is really impressive.

Jerome Wilson

New Issues

CLARK GIBSON +
ORCHESTRA,
BIRD WITH STRINGS
– THE LOST
ARRANGEMENTS,
BLUJAZZ (no #).

Stardust / Repetition* /
You Go To my Head / Gone
With The Wind / I Cover The
Waterfront / Gold Rush /
Love Walked In / Yesterdays
/ Yardbird Suite+ / Ezz-thetic
/ They Didn't Believe Me** /
Scootin' / I've Got You Under
My Skin / When I Dream Of
You.

Gibson, as; Peter Carney,
cond; Chip McNeil, ts*; Evan
Tammen, ob, eng hn; Daniel
Colbert, Eliana Park, Johnny
Lusardi, vln; Andreas Ruiz,
vla; Ben Hayek, clo; Claire
Happel, hrp; Chip Stephens,
p; Samuel Peters, b; Matthew
Charles Endres, d.
+Barksdale Bryant, Dan
Wendelken, tpt; Euan
Edmonds, tb; Jonathan
Beckett, Maddie Vogler, as;
Pete Carney, ts; Chip McNeil,
bari s.

**Daniel Colbert, Chukyung
Park, Eliana Park, Sara Sasaki,
vln; Andreas Ruiz, Lauren
Pellant, vla; Haeju Song, clo;
Whitney Ash, p.

These are new interpretations of Charlie Parker's experiments with string orchestras from 1947-1952 that are the results of an impressive bit of scholarship by Clark Gibson. Parker played these songs live but only ever recorded four of them, most of those on poor quality live recordings. The music is pretty faithful to the sound of the "Bird With Strings" recordings with Gibson's alto dancing over a shimmering cloud of strings but there are a few different wrinkles. "Repetition" features a duet between Gibson and Chip McNeil's tenor sax while an interesting arrangement of "Gone With The Wind" emphasizes the rhythm section and turns the melody inside out. Also there are a few tunes by Bird's contemporaries that he never recorded. Gerry Mulligan's "Gold Rush", John Lewis' "Scootin'" and George Russell's "Ezz-thetic" are all up-tempo works that keep the strings well in the background as Gibson soars, even working some r'n'b licks into "Gold Rush". "Yardbird Suite" eschews the strings format altogether for a solid big band arrangement.

The arrangements here are ingenious and Gibson's take on the Parker alto sound is lively throughout. This gives far more depth to the "Bird with Strings" era than the usual picture of Parker fighting against a syrupy string section and Mitch Miller's oboe.

Jerome Wilson

New Issues

**EVERY SHARPE,
SHARPE MEETS
THARPE – A TRIBUTE
TO SISTER ROSETTA
THARPE,**

JKNM AS898912.

THIS TRAIN / SHOUT SISTER
SHOUT / MISS NUBLIN
/ UP ABOVE MY HEAD /
DOWN BY THE RIVERSIDE
/ SPIRITUAL DILEMMA / I
WANT A TALL SKINNY PAPA
/ A CITY CALLED HEAVEN
/ LONESOME ROAD / THIS
TRAIN (EXTENDED PLAY).

57:26.

Sharpe, b, el b, vcl; Meli'sa
Morgan, vcl; Charles Neville,
ts; Michael King, p, org; Cory
Cox, d; Charles Langford,
ts, ss; Jeremy Turgeon, tpt;
James Messbauer, tb; New
England Gospel Choir. West
Springfield, MA.

Here bassist Avery Sharpe pays homage to Sister Rosetta Tharpe, a woman who pioneered combining sacred and secular music, recasting gospel in the colors of big beat jump blues. Sharpe updates Tharpe's music to modern times in the form of present day gospel-soul featuring the powerful voice of Meli'sa Morgan backed by the New England Gospel Choir. The songs sound a lot slicker than Tharpe's old records but the joyous power of her work still comes through in versions of gospel tunes like "This Train" and "Shout Sister Shout" that feature ferocious vocals by Morgan while the choir alone is featured on a beautiful version of "Down By The Riverside".

It's not all straight gospel. "Up Above My Head" has a soul-jazz feel in its horn arrangement, "Spiritual Dilemma" is straight ahead jazz with gritty solos by trombone, trumpet piano and tenor and "Miss Nublin" has the simmering rhythmic urgency of Eddie Harris in his electric days. The only thing that really misses the boat for me is "I Want A Tall Skinny Papa" where, try as she might, Morgan's sensuous vocal is no match for Tharpe's roof-raising shouts on the original version. For the most part though this project succeeds in updating Rosetta Tharpe's music for modern ears, and hopefully it will lead some people to investigate her original work.

Jerome Wilson

New Issues

KOSI, GHOSTS APPEARING THROUGH THE SOUND – KOSI SINGS ABBEY,

(NO LABEL OR #).

LEARNING HOW TO LISTEN

/ AFRICA / DRIVA MAN

/ DOWN HERE BELOW /

CAGED BIRD* / BLUE MONK

/ WHOLLY EARTH / HEY

LORDY MAMA / DOWN

HERE BELOW (ACOUSTIC)

/ PRELUDE: A WEDDING

AONG+.

Kosi, Noel Simone Wippler*,

vcl; Brendon Biagi, ts; John

Lander, p; Aron Marchuk,

Domagoj Miskovic+, g;

Christopher Hall, b; Isaiah

Pierce, d. New York, NY; Long

Island, NY.

There are a surprising number of tributes to Abbey Lincoln around. Though never one of the biggest jazz vocal stars, she wrote an impressive body of songs singers seem to love to interpret. Here a young singer named Kosi takes her shot at the woman's songbook.

Kosi and her musicians really get to the drama of Lincoln's work. You hear that in the dark balladic sound of "Down Here Below" with John Lander leading a trio under the singer and the rolling African groove of "Wholly Earth" with Lander cascading in the background. Reflecting Lincoln's roots as an actress Kosi goes through several musical identities on these songs. She sings a light, playful duet with Christopher Hall's bass on "Blue Monk", conveys lilting beauty on "Caged Bird" with Aron Marchak's guitar lightly chording, and growls gutsy, soulful blues on "Hey Lordy Mama" with Marchak's laid back guitar slicing through like Stevie Ray Vaughan. Brendon Biagi's tenor squeals alongside her heavy shouts on "Driva Man" and "Prelude" is a moving duet with classical guitar. Kosi really shows her own versatility as a singer here as well as spotlighting the many sounds of Abbey Lincoln.

Jerome Wilson

New Issues

JEREMY PELT,
#JIVECULTURE,
HIGHNOTE 7285.
BASWALD'S PLACE /
EINBAHNSTRASSE / DREAM
DANCING / A LOVE LIKE
OURS / THE HAUNTING
/ RHAPSODY* / AKUA /
DESIRE. 53:13.
Pelt, tpt; Ron Carter, b;
Billy Drummond, d; Danny
Grissett, p, el p; Lisette
Santiago, perc*. 9/9/15,
Brooklyn, NY.

There is usually some kind of theme to Jeremy Pelt's recordings but this time the only hook is the presence of the ageless bass master Ron Carter. Carter's bass is prominent in the mix and he is in top form here, charging hard on the up-tempo pieces like "Baswald's Place" and "Einbahnstarsse" and gliding like an ice skater through "Dream Dancing". Perhaps inspired by his presence, Pelt, Drummond and Grissett constantly sound great as well, playing with equal amounts of fire and intelligence.

The pieces on the first half of the CD are pieces straightforward but there is a slight bit of experimentation on the second half in the off-kilter rhythms of "The Haunting" and the sly blues balladry of "Akua" which boasts another killer Carter line. "Rhapsody" has an intricate weave of Fender Rhodes, throbbing bass and martial drums that takes things slightly (and understandably) in the direction of the 60's Miles Davis quintet where Carter made his name. Pelt blows with real expressiveness on this set and with Ron Carter holding down the rhythm, this is one of his most purely enjoyable CDs.

Jerome Wilson

New Issues

LUIGI MARTINALE TRIO,

FACE THE MUSIC, ABEAT RECORDS

ASK ME NOW / CARESS / IN
WALKED BUD / FOR ALL WE
KNOW / CHRISTMAS BONUS
/ BREATH / CEDAR SEED /
INDIAN TRICK / IT COULD
HAPPEN TO ME. 54:53.

Martinale, p; Reuben Rogers,
b; Paolo Franciscone, d.
1/15&16/2014. Brichrtasio,
Italy.

OIR QUARTET,

ABEAT RECORDS

A SUNNY DAY IN BERLIN
TOWN / LA DANZA
DELLALUNA / I FALL IN LOVE
TOO EASILY/
CONVERSATION WITH DAVE /
REBUILT / TERZO PIANO / ONE
FOR MAX / LOST IN A VIOLET
SKY. 60:04.

Giovanni Perin, vb; Giulio
Scaramella, p; Marco
Trabucco, b; Max Trabucco, d.;
Mirco Cisilino, tpt; Tommaso
Troncon, ts. 2/5&6/2015.
Milan, Italy.

MEZZA MILZOW PROJECT,

ABEAT RECORDS

LINEA DI FUGA BLUES / IN
TENSIONE / NAUFRAGIO SU
UN ISOLA DESERTA DEL MAR
MEDITERRANEO / SERA CHE
VIENE / YOUNIQUE / DEEP /
RUN, RUN, RUN / DREAMIN'
STORDUCKS / ATONEMENT.
58:50.

Vittorio Mezza, p, el p;
David Milzow, ss, ts;
Ettore Fioravanti, d, perc.
6/25&26/2012. Trevignano
Romano, RM, Italy.

FIVE ABEAT LABEL CD REVIEWS

It's unquestioned that Italy has had its fair share of high quality record labels, Black Saint/Soul Note, Horo, Splasch, Philology and Red are just a few that come to mind. We can probably add the Abeat name to that list since according to their online website these five cds are just the tip of the iceberg concerning their catalog.

The main point of interest in the Martinale Trio (1) will no doubt be the presence of celebrated bass player Reuben Rogers which is emphasized by the "featuring" line just below the title.

Apparently he's cut with this same unit before since Martinale's self-penned annotation begins with "So here I am once again supported by the contagious energy of Reuben Rogers and by the percussive freshness of Paolo Franciscone"

The booklet shows his writing style is somewhat similar to his playing style, at times long and flowing then at other times short and choppy.

His spacious touch suggests many influences but this writer hears Alan Broadbent and Steve Kuhn at times. His descriptions of the tune titles will suffice with a pair of classics from Monk along with two standards supplemented with a half-dozen originals. Most impressive to these ears was "Christmas Bonus" and "Cedar Seed" inspired by the late Mr. Walton. Needless to say Rogers upright gets ample solo space throughout the program. It may be difficult for this music to get its fair share of attention due to the abundance of fine piano trio issues these days but one can hope.

Where the Martinale threesome warranted a hefty inner booklet the OIR Quartet (2) gets a mere page folded in half with a photo of the four protagonists. The players are identified under each image along with their instruments and three lines of instrument brand endorsements but that's it for the inside. Other than the Julie Styne evergreen

New Issues

**CIGALINI/
TESSAROLLO / DALLA
PORTA / ROCHE
QUARTET,
INITIATION,
ABEAT RECORDS
CARTOONS / R.C. FOR M.R.
/ TWO COLUMNS / JAZZ
SYNDROME / STAY QUIET
/ DECEMBER 10, 2013 –
CALYPSO JIM / THE GREEN
LINE / INITIATION / RAILWAYS.
55:16.**

Mattia Cigalini, as; Luigi
Tessarollo, g; Paolino Dalla
Porta, b; Manhu Roche, d.
3/16/2014. Milan.

**ATTILIO ZANCHI WITH
VARIOUS ARTISTS,
RAVEL'S WALTZ,
ABEAT RECORDS
(1) RAVEL'S WALTZ (2)
CHORINANDO (3) NERUDA
(4) AVE MARIA (5) L'ENIGMA
DIVERDI (6) POR ASTOR
(7) SECRET WHISPER (8)
HERMENTO (9) INSTINCTIVELY
(10) ROMANZA (11) LABIOS
DE FLORES (12) SOUND OF
LOVE. 60:46**

Zanchi, b all tracks; (1) Paolo
Fresu Quintet=Fresu, tpt;
Tino Tracanna,sax; Roberto
Cipelli, p; Ettore Fioravanti,
d. Cavalicco,UD,Italy.
(2) ARS3=Mauro Grossi,
p; Mauro Castiglioni, d.
Uboldo,VA,Italy. (3) Inside
Jazz Quartet with Max De
Aloe=Aloe, hca; Tracanna,
sax; Massimo Colombo, p;
Tommy Bradascio, d. Same
as #2. (4) Tommaso Starace,
ss, Michele Di Toro,p; **RONCO**
Biellese,BI,Italy. (5)
Tommaso Starace

all the selections stem from combo members with vibist Perin credited for four titles and one each from the remaining members. From the looks of it, Max and Marco Trabucco are probably brothers but that is just a guess. Trumpeter Cisilino and tenor saxophonist Troncon appear on some cuts like the standard, "La Danza Della Lune" & Scaramella's "Terzo Piano" an up-tempo item like "Conversation With Dave". Otherwise it's a pretty sedate affair more on the John Lewis side of the MJQ than the bluesy swinging Milt Jackson bag.

It's back to the trio format for (3) the Mezza Milzow Project but with a twist of sorts. It's a reeds, keyboards and percussion instrumentation this time. Like the Martinale disc, there is a fairly thick front booklet written in both Italian and English with a glowing quote from Dave Liebman stating, in part, "These three musicians sound like double their number as a result of the compositions and instrumentation." Italian pianist Vittorio Mezza has two previous Abeat albums, one in a conventional trio setting and the other solo piano while David Milzow is a multi-reed player from Germany who concentrates here on both b-flat instruments, soprano and tenor. He has three of his writings heard, Mezza clocks in with six and "Storducks" is co-composed by both. Italian Floravanti on the trap kit and additional percussion is equally important to the overall sound of these ten numbers and the aforementioned definition of their sonics by Mr. Liebman sums up the soundscape of this work in a nutshell.

The foursome under the surnames of the participants makes up the quartet moniker of (4). Unlike the OIR Quartet the instrumentation consists of alto saxophone and guitar atop upright bass and drums. Explained in the liners this project stems from a decade of musical collaboration between

New Issues

Quartet=Starace, ss, Di Toro, p; Bradascio, d. Same as #4.
(6) Same as #1. (7) Barbara Balzan Quartet=Balzan, vcl; Gregor Mujller, p; Tony Renold, d. Zurigo, Swiss.
(8) Same As #3. (9) Same as #7. (10) Carlo Guaitoli, p; Castiglioni, d. Same as #2. (11) Same as A#2. (12) Maria Patti, vcl; Giuseppe Emanuele, p; Castiglioni, d; Felice Reggio, Simone Ronzoni, tpt; Beppe Caruso, Giuseppe Cattano, tbn; Corrado Sambito, as;k Gilberto Tarocco, ts, bari s. Same as #2. No dates.

Tessarollo and Cigalini and joins the altoist with the guitarists trio. Judging from the book photos the fretman looks like he has graced many a gig while the alto players appears to be just a pup. Speaking of Cigalini, the shot of him playing shows his horn slightly to the left of his mouth which is not as near as radical as Milzow's embouchure which is pictured with just the tip of his metal mouthpiece at mouths side like Eddie "Lockjaw" Davis of yore. The nine number set list is the most collective of the batch with writing credits from all hands. Both leaders sport cutting tones, Cigalini's sharp alto sort of out of John Jenkins without the bebop references and Tessarollo's cutaway big box an extension of Jim Hall with a Grant Green edge. They certainly won't be mistaken for Desmond/Hall quartet of back in the day.

Attilio Zanchi's Ravel's Waltz is something of a puzzle. While it might be construed as a sampler for the Abeat label it is probably more accurate to say it is a retrospective of the veteran bass players work with various groups although there are no recording dates listed for the twelve sessions. Zanchi is more celebrated as a composer of note than as a double bassist but his upright is heard on eleven of the dozen tracks herein ("Ave Maria" a soprano sax/piano duet). That title and four others not composed by Zanchi. In his two pages describing the repertoire he mentions many classical figures that inspired the writings but there is also a dedications to Astor Piazzolla, Hermeto Pascoal and Charles Mingus. His concise explanations cover this expansive overview better than I ever could.

Larry Hollis.

New Issues

NU BAND THE COSMOLOGICAL CONSTANT NOT TWO 923

Yuma / Listen To Dr.

Cornel West / Dark Dawn
In Aurora / 5 O'Clock
Follies / Paregmenon / The
Unnecessary Correction /
The Path / Time Table / The
Cosmological Constant.

68:50.

Thomas Heberer - cor; Mark
Whitecage - as, clt; Joe Fonda
- b; Lou Grassi - d. recorded
4/18/2014; Paramus, NJ.

MOSTLY OTHER PEOPLE DO THE KILLING MAUCH CHUNK HOT CUP 153

Mauch Chunk Is Jim Thorpe
/ West Bolivar / Obelisk /
Niagra / Herminie / Townville
/ Mehoopany. 45:00.

Jon Irabagon - as; Ron
Stabinsky - p; Moppa Elliott -
b; Kevin Shea - d. 5/23/2015.
Yonkers, NY

The Nu Band was formed in 2001 under the most casual of circumstances. It grew out of trumpeter Roy Campbell Jr and drummer Lou Grassi's desire to play with each other in a regular band. After some searching, they recruited bassist Joe Fonda and saxophonist/clarinetist Mark Whitecage and they had the Nu Band. It was considered a cooperative group. All four were leaders of their own bands and all four were composers. One wondered how long a group with players as busy as these would find time for this band. But they all made time for this group and it stayed together for the rest of the decade, releasing six superb albums over the next ten years. Anyone who saw this group live would realize how much these four enjoyed playing with each other. They created an ensemble that played interesting, sometimes very intricate compositions and were able to take the material in wide-open directions and swung like hell. It was only with the passing of Campbell in 2014 that the group's existence seemed tenuous.

But Thomas Heberer stepped in to help them fill some booked dates and he worked out so well that all members felt that the band could continue in this configuration. What does Heberer bring to the table? Campbell was irreplaceable both as a trumpeter and composer. But Heberer (a 20 year member of the ICP Orchestra) brings his own sound on cornet: just as exploratory as Campbell but with a brighter edge. And he brings a very different compositional style that fits in nicely with the rest of Nu Band.

As for The Cosmological Constant, all four members contribute compositions. The real surprise is the emergence of Lou Grassi as a composer. He contributes three pieces including a brooding elegy to mindless violence "Dark Dawn In Aurora". Fonda also contributes three compositions to the album. "Listen To Dr. Cornel West" (a polemical title if there ever was one) is a musical

New Issues

BARRY ALTSCHUL'S 3DOM FACTOR TALES OF THE UNFORESEEN TUM 044

AS THE TALE BEGINS / A
TALE OF MONK: ASK ME
NOW / THE TALE CONTINUES
/ ANNETTE'S TALE OF
MIRACLES / A DRUMMER'S
TALE / AND THE TALE ENDS.
57:32.

Barry Altschul - d, perc; Jon
Irabagon - ts, ss, soprano
sax, flt; Joe Fonda - b. 2/11-
12/2014, New York City.

journey, starting out with a somber, purposeful theme and ending up with Fonda and Grassi locking into a hip groove to take the piece out. Whitecage's sole contribution "5 O' Clock Follies" is a freebop piece, the kind of music in which this band excels.

The Cosmological Constant continues the narrative of the Nu Band with a significant change that points to a positive future. And best of all it's dedicated to their now deceased brother-in-music, the late, great Roy Campbell, Jr.

Another long running group that has seen recent changes is Mostly Other People Do The Killing. Originally a quartet with bassist Moppa Elliot, trumpeter Peter Evans, saxophonist Jon Irabagon and drummer Kevin Shea, they stayed together for over ten years through nine albums. But Evans has left and his place has been taken by pianist Ron Stabinsky who played the piano role in MOPDTK's rendition of Kind Of Blue (aptly titled Blue).

Evans is one of the best of the young trumpeters that has arisen in the past ten years and his loss is formidable. And replacing him with a pianist may seem like an odd idea. But ultimately it's a solid one. First of all Stabinsky won't be getting compared to Evans. And secondly, replacing trumpet with a piano gives the group a different sound which could point to new directions. Most importantly though, Stabinsky is very much in the spirit of the group and is just as likely to push the music down unexpected avenues (a hallmark of this band) as any of the other players.

MOPDTK's latest album is Mauch Chunk. (In keeping with a "tradition" Elliott titles the group's albums after obscure towns in Pennsylvania. But don't go looking for it. In 1953, Mauch Chunk changed its name to Jim Thorpe, PA.) All compositions are by Elliott and they're a

New Issues

diverse lot. "West Bolivar," dedicated to Brazilian singer Caetano Veloso starts out almost like a samba but soon develops outward to the fringes. (Veloso would like that.) "Niagra" (sic) is dedicated to the late alto sax/arranger Will Connell and contains a beautiful heartfelt solo by Irabagon. Throughout, Stabinsky's piano is both fluid and manic. While he occasionally functions as part of the rhythm section, he seems to be out front with Irabagon more often than not. Elliott and Shea are a telepathic rhythm section and Shea always seems to be ready to throw a spanner in the works. Mauch Chunk finds the band navigating the changes of losing a member well, pointing to some interesting new directions in the future.

Barry Altschul's contribution to jazz is significant and undeniable. He was an architect that established the drummer's role in Paul Bley's groundbreaking 60s piano trios. He eventually formed a dynamic rhythm section with bassist Dave Holland forming the backbone to the Corea/Braxton frontline in Circle. The two further added dimension in the groups of Anthony Braxton and Sam Rivers. In the late 70s/early 80s Altschul led his own groups, tapping on the best of the rising young players of the era: trombonists George Lewis and Ray Anderson, pianist Anthon Davis, bassist John Lindberg a/o. In the late 80s/early 90s he moved to France and recorded sporadically. It wasn't until he moved back to the U.S. in 2001 that he began recording more extensively. First, as a member of bassist Adam Lane's quartet. Then along with bassist Joe Fonda and violinist Billy Bang, they formed the popular co-op group, FAB Trio

Altschul's most recent group is the 3Dom Factor. Joe Fonda returns as the bass player (they work so well together) and out front is reed player Jon Irabagon from Mostly Other People Do The Killing. Tales Of The Unforeseen is the second album they've released and it shows a band firing on all cylinders. Altschul likes to keep things loose and this allows both Fonda and Irabagon to stretch. The opening, "As The Tale Begins" is a 26 minute free improvisation that explores a myriad of directions. They roam through the various sections (loping Coltrane-ish gait, free blowing, solo sections for Irabagon's soprano and Fonda) in a kaleidoscopic fashion with each part folding in on itself and evolving into another section. Altschul pulls out two tunes that strike his fancy. Monk's "Ask Me Now" gets a respectful treatment with Irabagon's alto evoking a bit of nostalgia in its tone. The biggest surprise is a version of Annette Peacock's "Miracles", obviously something he's carried over from his days of playing in Paul Bley's trios (although they never recorded it on an album). One never knows what to expect from Tales Of The Unforeseen but it's a story well worth hearing.

Robert Iannapolo

New Issues

MIKE OSBORNE DAWN

CUNEIFORM 392

SCOTCH PEARL / DAWN /
JACK RABBIT / TBC* / 1ST*
/ TBD*

OSBORNE – AS; HARRY
MILLER – B; LOUIS MOHOLO
– D. RECORDED 8/1970 AND
(*) 12/1970, LONDON, U.K.
SEVEN BY SEVEN / AND
NOW THE QUEEN / AN IDEA
/ AGGRESSION.

Osborne – as; John Surman
– bars, ss; Harry Miller – b;
Alan Jackson – d. recorded
6/9/1966, London, U.K. total
time: 71:00

Alto saxophonist Mike Osborne is not as well known to U.S. audiences as he should be. He was a bright hope modernist on the U.K. scene when establishing himself in the late-60s as a featured soloist in Mike Westbrook's Concert Band. And he delivered on that promise in the 70s: with his own solid trio and quartet records, playing in bands (Chris McGregor's Brotherhood Of Breath, Barry Guy's London Jazz Composer's Orchestra), forming S.O.S., a trio with fellow saxophonists John Surman and Alan Skidmore and through many other associations. But his mental stability began to deteriorate and a diagnosis of schizophrenia put halt to his career in the early 80s. He died in 2007 of lung cancer. Since then, a number of his 70s recordings have been re-released and a number of new titles have surfaced.

American label Cuneiform Records has done its part to keep Osborne's name circulating in America. They issued a 2 disc recording of previously unreleased tracks by co-op sax trio S.O.S. in 2013. Additionally they've issued albums by groups where Osborne was a member: John Surman, Harry Miller's Isipingo and the Brotherhood of Breath.

Dawn is a collection of 10 tracks performed by 2 different bands led by Osborne. The first six tracks are performed by the trio of Osborne, Harry Miller (bass) and Louis Moholo (drums) and stem from two different sessions from the end of 1970. They come charging out of the gate with "Scotch Pearl" and Osborne sounds like a man possessed. His tone recalls Jackie McLean but the ideas are all Osborne's. He coherently spits out phrase after phrase at a breakneck pace. Miller and Moholo are right there with him, with Moholo accenting the ends of Osborne's phrases with sharp cymbal strokes. The energy these three put out is nothing short of astonishing. Even on a ballad like "Dawn" there's a tension and intensity in Osborne's mournful lines accompanied by Miller's arco bass

New Issues

and Moholo's cymbal washes. The sound quality of this session is excellent. While the sound quality on the second set of tracks with this trio is a little hollow, the music is no less exciting. On this date the spirit of Ornette Coleman seems to be hovering over the trio. "TBC" starts out sounding like a jaunty tune until it switches into fast tempo with Osborne delivering a solo that shows he'd been absorbing Coleman's ideas on repetition which he applies to this solo. "1st" sounds like a Coleman dirge where all three players bring a mournful pathos the proceedings.

The final session is even more revelatory. It's a quartet session from 1966 and is among the earliest recordings of Osborne. He leads a quartet with baritone/soprano player John Surman, Miller on bass and Alan Jackson on drums. What's fascinating is the repertoire this band plays. The nattily bopping head of "Seven By Seven" is from Pharoah Sanders' first recording for ESP, released the previous year. "And Now The Queen" was a Carla Bley composition frequently performed by Paul Bley's groups. And "Agression" is a Booker Little composition that he performed with the quintet he shared with Eric Dolphy on the 5 Spot recordings. It shows these players were keeping abreast of the new music emerging from the U.S. (More so than the many tradition obsessed players in the U.S. were.) This quartet plays with a more measured approach (than the trio) and their format is circumscribed. No track is longer than six and a half minutes. But it's clear that, once again, these players are absorbing the music and it's good to hear these tunes performed by someone with a different perspective. "Aggression" starts with a really slow reading of the theme, emphasizing a nice harmony in the horns before breaking out into uptempo.

Dawn is one of the more worthwhile historical issues of the year (2015). If the reader has not checked out Osborne this is a good place to start. If more this trio's music is needed, check out Osborne's best recording with them, All Night Long. And it's hoped there's more material available to be released to fill out this remarkable player's discography.

Robert Iannapolo

New Issues

1) FRED HERCH SOLO

PALMETTO 2180
OLHA MARIA - O GRANDE
AMOR / CARAVAN /
PASTORALE / WHIRL / THE
SONG IS YOU / IN WALKED
BUD / BOTH SIDES NOW.

60:23.

Hersch - p. 8/14/2014,
Windham, NY.

1) It's easy to see why Fred Hersch is one of the most popular pianists in jazz today. First of all, he's a melodist with a sense of adventure. He knows how to work an audience purely through his music. He knows how to put together a program with familiar but not overplayed standards, a few originals, a couple of quality jazz standards and a pop tune for good measure. But all of this is not calculated. It's obviously the way Hersch hears music.

Solo is his tenth album of solo piano and Hersch did not perform this live set from Windham, NY with the intention of releasing it. But he felt it was an occasion where he connected with the piano and the audience and decided to do so. It has everything one looks for in a Hersch solo piano performance (see previous paragraph). Highlights include a mysterious "Caravan", a lively version of Monk's "In Walked Bud" that goes off on some unique, un-Monkian variations and a rhapsodic "The Song Is You". It's always good to hear Hersch dig deeply into this material with his wonderful warm tone. Ultimately, one could pick up virtually any of the ten Hersch solo piano albums and be assured of an enjoyable set. And that includes this one.

2) KENNY WERNER THE MELODY PIROUET 3083

TRY TO REMEMBER / WHO? /
BALLOONS / 26-2 / VONCIFY
THE EMULYANS / IN YOUR
OWN SWEET WAY / BEAUTY
SECRETS. 56:48.

Werner - p; Johannes
Weidenmueller - b; Ari Hoenic
- d. 9/29-30/2014, New York
City.

2) Although a contemporary of Hersch's, Kenny Werner is perhaps not as well known to the general populace as Hersch. But he is highly regarded and well-respected in the jazz community. Not only for his piano and compositions but also as the author of *Effortless Mastery: Liberating The Master Musician Within*. Like Hersch, he has a highly developed melodic sense (hence, the title of this disc). He's perhaps a little more adventurous harmonically. And when playing with his trio (Johannes Weidenmueller - bass and Ari Hoenic - drums) he likes to stretch and toy with the material. The trio has been together since 2000 but this is their first recording

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3) MARIO PAVONE BLUE DIALECT

CLEAN FEED 319

SUITCASE IN SAVANNAH /
XAPO / REFLECTIONS / TWO
ONE / ZINES / SILVER PRINT /
LANGUAGE / TRIO DIALECT /
BLUE. 55:28.

Pavone - b; Matt Mitchell
- p; Tyshawn Sorey - d. 8/20-
21/2014, Brooklyn, NY

4) MICHAEL MCNEILL TRIO FLIGHT

SELF-PUBLISHED no #

Placid, Ruffled / Za /
Skies / No Dice / Picture
Window / Land / Wild
Geese Suite: Cloudburst
- Placid, Ruffled - Follow
Our Sun / In That
Number. 61:29.

McNeill - p; Ken Filiano
- b; Phil Haynes - d.
1/18/2014, Lewisburg,
PA.

since 2008.

The Melody is almost a statement of purpose as much as an album title. He explores a couple of his own compositions that he's done before: "Balloons", an attractive waltz, descriptive of its title and "Beauty Secrets" is one of the best demonstrations of how this trio effortlessly builds a performance. Of the standards, Brubeck's "In Your Own Sweet Way" gets a kaleidoscopic treatment with the trio constantly shifting tempo, veering off into strange interludes of dissonance, phrasing the theme in odd and oblique ways. "26-2" (a posthumously released Coltrane tune that has become a standard in its own right) is staggered rhythmically in its theme statement with the tempo speeding up and slowing down. This trio is a remarkable unit and all the more amazing for sounding so together in their first recording date in seven years.

3) As most Cadence readers probably know, Mario Pavone is a bassist not a pianist. But he got his recording start in the late 60s as a member of Paul Bley's trio. And while he's put out some excellent recordings with various sized ensembles in his discography, since 1990, Pavone has frequently turned to the piano trio as a group format. He even reunited with his former employer Bley in 2008 for Trio Arc. He's also used Craig Taborn and Peter Madsen in his piano trios.

For Blue Dialect, Pavone is using Matt Mitchell, one of the most creative pianists to emerge in the last decade. In the past few years, Mitchell has recorded with Tim Berne, Dave Douglas and Rudresh Mahanthappa, as well as releasing four albums under his own name. His presence (along with Tyshawn Sorey on drums) gives the album a creative, cutting edge newness, something Pavone was clearly looking for. Pavone composed all of the songs with the exception

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of "Trio Dialect" which is a free improvisation. Most of the pieces contain oblique, angular themes that point to every which way. Mitchell seems to relish them and the freedom they give him. Sorey (who proved his mettle in the piano trio format on his own Alloy release of 2014) is a perfect drummer for this trio. He gives the music an airy quality with spacious drumming, that accompanies and couches Mitchell's line in cymbal splashes and abrupt rhythmic flourishes. Pavone is the discreet force that holds the music together with subtle open phrasing, getting inside Mitchell's extemporizations and Sorey's subtle rhythmic forward momentum. The music is at its best when it is operating at the quieter end of the spectrum. "Zines" is a particularly effective subtle interlude. But this band can drive when the music calls for it. "Blue" "Xapo" and "Silver Print" build up and nice head of steam. It's ironic that what is perhaps the best piano trio album of the year is fronted by a bassist. Strongly recommended.

4) The least known among the four pianists featured here is Michael McNeill but he's definitely a pianist worth hearing. Based in Western New York, he studied with trumpeter Paul Smoker. His first release, *Passageways* was highly regarded by the fortunate few who got to hear it. *Flight* is a further demonstration of McNeill's abilities. Recorded with his trio of Ken Filiano on bass and Phil Haynes on drums (both of whom were on *Passageways*) they have developed an intimate form of communication that is heard in the best of contemporary piano trio music.

"Placid, Ruffled" opens the album with a thoughtful solo that uses space in a very Paul Bley-ish manner. The centerpiece of the album is "Wild Geese Suite" a three-part piece that seems to merge all of McNeill's ideas. "Land" which precedes the suite is so perfectly placed that it could be viewed as a prelude of sorts. Opening with a meditative theme played as a piano solo, the piece dissolves into abstraction with an incredible interlude by Haynes. The suite that follows contains three strong thematic pieces, among them an expansion on the opener "Placid, Ruffled", this time played as a trio with strongly defined parts for all three instruments. McNeill is definitely a player with technique and a composer with ideas. *Flight* is definitely well worth checking out.

Robert Iannapolo

New Issues

**STEVE SWELL
KANREKI:
REFLECTION AND
RENEWAL
NOT TWO 929**

Dragonfly Breath: Live At
Zebulon.

Swell - tbn; Paul Flaherty
- ts; C. Spenser Yeh - vln,
vcl; Weasel Walter - d, perc.
5/8/2012, Brooklyn, NY

Essakane

Swell - tbn; Magnus Broo -
tpt; Ken Vandermark - ts; Joe
Williams - b; Michael Vatcher
- d. 5/28/2011, Coimbra,

Portugal

Schemata And Heuristics For
Four Clarinets #1

Ned Rothenberg, Guillermo
Gregorio, Miguel Malla; Zara
Acosta-Chen - clt. 3/27/2014.

Brooklyn, NY

News From The Upper West
Side

Swell - tbn; Tom Buckner -
vcl. 1/28/2014. unidentified
location

Splitting Up Is Hard To Do
Swell - tbn solo. 9/25/2012.
unidentified location.

Live At The Hideout: #1 / #2
/ #3.

Swell - tbn; Guillermo
Gregorio - clt; Fred Lonberg-
Holm - cel, electronics.

8/29/2012, Chicago, IL

Composite #8

Swell - tbn; Darius Jones - as;
Omar Tamez - g; Jonathan

Golove - cel; James ilgenfritz -
b. 12/6/2012, Brooklyn, NY.

Trombonist Steve Swell was a bit of a late bloomer as far as his recording career was concerned. Although he was active during the 70s and early 80s, no recordings surfaced of his playing during this era. He was a member of various bands (Buddy Rich's, most notably) but was never recorded. His first work was as a member of Jaki Byard's Apollo Stompers during the late 80s. He started recording as members of several small groups including those of Tim Berne, Joey Barron as well as William Parker's big band. He didn't start recording under his own name until 1996 and he hasn't looked back since. Swell has amassed a large and diverse discography since that time and has turned in several classics including 2003's Suite For Players, Listeners And Other Dreamers, 2008's Planet Dream, a trio set with saxophonist Rob Brown and cellist Daniel Levin and last year's Turning Point, a set of duets with pianist Dave Burrell.

Probably due to his late start at recording, it's hard to believe that Swell has reached the ripe old age of 60. Poland's Not Two label is commemorating the event with the release of the double CD Kanreki: Reflection And Renewal. Kanreki is the Japanese name for the 60th birthday, a significant date in their culture. From the evidence on these two discs, Swell is reflecting back on his past but he is still an explorer and still a musician whose interests are wide and varied. The album consists of recordings done in the past five years. They present him in seven different settings with a variety of musicians and present a portrait of a multi-faceted musician who seems to be always looking for new and different ways to extend his art.

Two performances are free improvisations. The recording opens with the group "Dragonfly Breath" recorded live at Zebulon. It's a "take no prisoners" performance featuring Swell with saxophonist Paul Flaherty, violinist C. Spenser Yeh and drummer Weasel Walter. At over 31 minutes, it's a continuous

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piece that with wailing horns, omni-directional drumming and bass playing that sustains its intensity for almost the entire length. At one point it seems to end, only to revive itself for a five minute coda. The other free improvisation, "Live At The Hideout", is a trio with Fred Lonberg-Holm on cello and electronics and Guillermo Gregorio on clarinet. While a more measured performance (in 3 sections) and with a more spacious soundscape, it is no less intense than the previous track. Lonberg-Holm's electronics are particularly well-used on this set. Elsewhere Swell is well-represented as a composer for clarinet quartet on "Schemata And Heuristics". The quartet that includes Ned Rothenberg and Gregorio shows that Swell understands instruments other than the trombone. The composition, in two sections, puts the four clarinetists through their paces engaging them in jousting, massed choirs, slippery contrapuntal lines and using extended techniques. Elsewhere there's a bit of burly freebop "Essakane", an extract from a duet with singer Tom Buckner and a solo track of extended trombone technique (the humorously titled "Splitting Up Is Hard To Do") that gives an impressive demonstration of split tone technique on the trombone. The effect is almost trance-like.

Kanreki is an impressive program and each track offers a different facet of Swell's music. But those who have been following him since the mid-1990s shouldn't be surprised. This recording gives us seven unique tracks that present a nearly complete picture of one of the best trombonists working in improvised music today.

Robert Iannapolo

New Issues

1) STEPHAN CRUMP / MARY HALVORSON SECRET KEEPER

INTAKT 249

WHAT'LL I DO / EMERGE
/ IN TIME YOU YELL /
DISPROPORTIONATE
ENDINGS / A MUDDLE
OF HOPE / BRISGE LOSS
SEQUENCE / NAKATA /
TURNS TO WHITE GOLD /
ERIE.

Halvorson - g; Crump b.
6/16-18/2013, Brooklyn, NY.
49:28.

2) MARILYN CRISPELL / GERRY HEMINGWAY TABLE OF CONTENTS

INTAKT 246

SPIRINGS / WATERWISP
/ ROOFLESS / NIGHT
PASSING / WINDY CITY /
ASSEMBLY / EVERYTIME WE
SAY GOODBYE / TABLE OF
CHANGES. 65:52.

Crispell - p; Hemingway
- d, perc, m vb. recorded
5/5/2013, Ulrichsberg,
Austria; 5/14/2013, Arles,
Fr. 5/16/2013, Amsterdam,
Neth.; 5/12/2013, Le Mans, Fr.

3) IVO PERELMAN / MATTHEW SHIPP CALLAS

LEO 728/729

LUCIA / TOSCA / ROSINA /
MIMI / MEDEA / VIOLETTA
/ LEONORA . RECORDED
3/15/2015.

AMELIA / AIDA /
MADDALENA / TURANDOT

The improvised duo is the most intimate form of musical connection and when it works, it's a thing of beauty. Below are four duets of varying instrumentation and varying styles. And all achieve varying degrees of success.

1) With Emerge, Secret Keeper (the duo of guitarist Mary Halvorson and bassist Stephan Crump) is now two albums old. Halvorson is among the most interesting and adventurous guitarists to emerge in the past decade. She's put herself in a remarkable variety of improvising situations, each a bit different from the other. But despite the variety of contexts, she always sounds like herself (which means she sounds like nobody else.) Crump is probably best known as the bassist (and frequently anchor) of Vijay Iyer's trio. But he also has several of his own projects including the Rosetta Trio where he is surrounded by two guitarists. So Crump knows how to interact with fellow string players. And the work of these two as a duo is as good as the format can get.

The compositional chores are divided in half but the album begins with a pensive version of Irving Berlin's "What'll I Do". It slowly unfolds almost acting as an introduction to the album proper. The title track (by Crump) has a melancholy theme that gradually picks up steam until it becomes a dense web of lines crisscrossing each other. Crump's arco bass work is solid and figures in nicely on Halvorson's "Disproportionate Endings". The bass provides a deep, trenchant moan beneath Halvorson's hovering lines. And when Halvorson's fuzz kicks in (i.e. on "Bridge Loss Sequence") she delivers searing intense lines that gives the music an added dimension. But mostly, the emphasis is on thoughtful duo improvisation that shows there can be energy and intelligence even in the most quiet

New Issues

/ ABIGAILLE / NORMA /
ALCESTE / LOUISE / GIULIA.

REC. 2/27/2015,

Perelman - ts; Shipp - p. total
time: 79:00; Brooklyn, NY

4) LEE SHAW / RICH SYRACUSE LIVE AT CASPE TERRACE

CADENCE 1253

LOTUS BLOSSOM / EAST

OF THE SUN / ISFAHAN /

RAINTHREADS / DAY DREAM

/ BLUE HYACINTH / SLEEPER

/ BLOSSOM / JOHNNY COME

LATELY / EASY WALKER /

SATIN DOLL / A FLOWER IS A

LOVESOME THING. 78:32.

Shaw - p. Syracuse - b. 2012,
Wauke, Iowa.

moments.

2) Pianist Marilyn Crispell and drummer Gerry Hemingway were 2/3 of the rhythm section for the now legendary Anthony Braxton quartet of the mid -80s. Since that band split, the two have periodically continued as a duo releasing two previous LPs before their current release, *Table Of Changes*.

The new disc is culled from live performances at four different venues but the entire disc plays almost as a suite. The first three tracks are from a sequence in Ulrichsberg, Austria and are a perfect illustration of how the two have an almost telepathic reading of each other. Consisting almost entirely of free improvisation (except for a lovely reading of the standard "Everytime We Say Goodbye") the music ebbs and flows with assured forward momentum. While they build up heady, intense sections, it's in the masterful way they release this tension that everything comes together. "Waterwisp" (which naturally develops from the active opener, "Spirings") consists of Hemingway on vibes and Crispell playing in the upper register of the piano. Although a "quieter" interlude, the intensity of the section matches any louder section (i.e. the subsequent section "Roofless"). The energy level never flags and that's the strength of this duo. "Night Passing" starts as an impressionistic interlude (Hemingway again on vibes) before developing into a more expressionistic vein with Crispell playing rich, dark chords before entering a lengthy solo interlude that almost becomes rhapsodic and carries the piece to its conclusion. Hemingway is an ideal duo partner. He knows when to lay out as when to take over and steer a piece. *Table Of Changes* is the sound of this duo working at the top of its game.

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3) Saxophonist Ivo Perelman and pianist Matthew Shipp have honed their musical partnership through a series of various group recordings and several duet albums since the mid-1990s. They, too, have an almost telepathic communication when playing as a duo. Each seems to anticipate the other's moves.

Callas, a set of 16 improvisations revolving around the output of operatic soprano Maria Callas. But, why Maria Callas? It seems the year before these recordings (February - March 2015) Perelman began having problems playing which were traced to his larynx which he was damaging due to the intensity of his upper register forays. During therapy, he discovered that this was a frequent problem for opera singers. He began taking voice lessons and learned different techniques for breathing while playing. He also began to listen to opera and became enamored with Callas' singing, and her combination of technique and emotionality. His medical problem began to resolve itself and he is quoted in the liner notes as saying "Now, I breathe as if I were a singer." What effect does this have on the music? Each section is named after a role Callas played in an opera. While Perelman and Shipp do not focus on the music of Bellini, Verdi etc., they try to achieve an emotional arc that would be demanded by the role. The net effect compared to their previous recordings is that there is a more lyrical focus in their playing. Shipp seems to draw on the expressive side of the classical palette (but his chords are more Berg than Bellini) but what he is doing is entirely appropriate considering the remit of the music. Perelman does seem to be phrasing differently and there is more of a vocal and lyrical quality to his lines. Whatever, it is clearly different from what has come before but it has the force, the power, the beauty and the fierceness that

New Issues

has characterized Perelman's and Shipp's music since his emergence in the U.S. in the early 90s. Callas is a well-considered set of duets from two contemporary masters.

4) Sadly, a little over two months prior to this writing, pianist Lee Shaw died at the age of 89. Shaw had a fascinating career. Born in Oklahoma, classically trained, she claims she discovered jazz through a chance encounter with Count Basie. She married Stan Shaw and for most of their time together, they maintained a trio that would play in New York (and elsewhere). But Lee Shaw never pursued a career for herself, instead performing in the trio and teaching. Among her most famous students was pianist John Medeski. Stan Shaw died in 2001 but Lee Shaw continued playing and teaching, forming a trio with bassist Rich Syracuse and drummer Jeff Siegel, based in Albany, NY. And it was during the ensuing decade that Shaw had several recordings released that garnered positive attention and appreciably raised her recognition level.

Live At Caspee Terrace (in Waukeg, Iowa), was recorded in a duet with Syracuse when Shaw was 86. Age plays no role in her music. She sounds vibrant and assured. The tempos never flag, the harmonic invention always front and center. On this night, she was obviously in a Strayhorn mood since half of the selections were composed by him. Shaw always considered Oscar Peterson her biggest influence but, refreshingly she developed an attractive style of her own with a rich harmonic resonance, deftly flowing lines and an unerring sense of how to approach a tune. However, the one misstep on this release is her version of "Isfahan". One of the most attractive tunes in the Ellington/Strayhorn canon, she handles it at mid-tempo which has a tendency to shortchange the melody and the beautiful harmonic palette contained in the song. But apart from that lapse (which isn't too severe), this disc is a solid 78 minutes of piano/bass duets on timeless material, played with grace and elan.

Robert Iannapollo

New Issues

EDSEL GOMEZ ROAD TO UDAIPUR

ZOHO 201505

TERTULIA SAMBA / UDAIPUR
/ HOMESICK NOSTALGIA
/ SEARCH AND BUILD
/ NINIBILO MAJULOLO
AND THE BRIDGE / FOUR
SEASONS AND A FIVE /
SPAIN-ISHED CUBES (FOR
CHICK COREA) / ON SECOND
THOUGHTS / CHARLES
CHAPLIN / SMILE ON /
BAHIA / BROTHERS / THE
CHANT. 51:47.

Edsel Gomez – p, perc;

Walmir Gil, Nahor Gomes

– tpt, flgh; Roberto Pitre

Vazquez – flt, picc, vcl;

Roberto Cassio Ferreira –

as; Felipe Lamoglia – ts;

Roberto Araujo – oboe;

Fabio Tagliaferri – vla; Edu

Martins – b; Alex Apolo Ayala

– b; Sizao Machado – el b;

Arismar Do Espirito Santo

– el b; Bruce Cox – d; Tuto

Ferraz – d; Douglas Alonso

– d; Felix Gibbons – conga;

Roberta Valente – Latin perc;

Chacalzinho – Latin perc.

recorded 7-8/2014, New York,

NY, Sao Paolo, Brazil.

Puerto Rican born, American resident, Edsel Gomez is a highly respected pianist working primarily in the Latin music vein but not exclusively. He's been a member of clarinetist Don Byron's groups (around the time of Tuskegee Experiment). And he lived and recorded in Brazil during the 90s for a number of years before returning to America. In 2006 he released his first American album *Cubist Music* which was well-received and even garnered a Grammy nomination.

Road To Udaipur is his first album since *Cubist Music*. It's surprising he's waited so long. But I'm sure his other gig as Dee Dee Bridgewater's music director/accompanist is a full-time job. But Gomez has finally delivered a follow up of sorts. It consists of 13 tracks, with varying personnel.

Gomez' piano is to the fore and that is the strength of this disc. Chick Corea's virtuosity is a point of reference and it's not surprising since Corea was an early advocate of Gomez. His other prime influence is the titan of Latin piano, Eddie Palmieri. He's felt in Gomez' dense piano chords and his explosive fills and commentary that seem to spring out of nowhere. But ultimately Gomez is his own player. "Spain-ished Cubes" dedicated to Corea, refers to not only Corea but Gomez' own "cubist" conception of his previous album.

The tracks sounds like the elements of Corea's Spain are disassembled and then put together in multiple perspectives. It's a nice piece and Gomez's solo isn't beholding to Corea riffs, it's clearly coming from within himself. Another highlight is "Homesick Nostalgia", a melancholy ballad with lush piano work by Gomez. The rhythms throughout most of the disc are dense and complex. But with these multiple bands and personnel shifts from track to track, it's difficult to make a coherent statement out of the disc as a whole. And with recording in multiple studios from New York to Brazil there is a variance from track to track. Sometimes, on the tracks with horns, the horn section sounds grafted on (i.e. "Search And Build").

But throughout it all Gomez' piano shines through and some of his compositions are truly memorable.

Robert Iannapolo

New Issues

KATIE BULL GROUP
PROJECT
ALL HOT BODIES
RADIATE

ASHOKAN INDIE 001

THE CRAZY POET SONG /
VENUS ON A TRAIN / KOKO'S
CAN-DO BLUES / GHOST
SONATA / THE DRIVE TO
WOODSTOCK / IF I LOVED
YOU - WHAT IF? / TORCH
SONG TO THE SUN / LOVE
POEM FOR APOLLO / I
GUESS THIS ISN'T KANSAS
ANYMORE / SOME PERFUME
HOME / DING DONG THE
WITCH IS DEAD / RAPTURE
FOR THE DAVID / THE SEA IS
FULL OF SONG. 64:56.

Bull - vcl; Jeff Lederer - ts, ss;
Landon Knoblock - p, kybds,
electronics, vcl; Joe Fonda - b;
George Schuller - d. 4/2013,
Paramus, NJ.

We live in an era where jazz vocalists seem to be the coin of the realm, and a dime a dozen. They tend to be overbooked at jazz festivals, score high on the jazz charts and even make it onto TV. Unfortunately, much of the music these singers dish out is laced with rock, pop and country stylings and the true jazz content is a minimal factor, perhaps a solo for each of the accompanying players. It would be nice if someone who was truly a jazz vocalist backed by strong players would be given some credence. Someone like Fay Victor. Or someone like Katie Bull.

All Hot Bodies Radiate is Bull's sixth album and it's her best yet. The fact that she's still not as well known as she should be (she's been recording since 2003) is surprising. As has been the case on all of her albums, she's backed here by a crack band. Bassist Joe Fonda has been a collaborator with her since the first album. George Schuller, a frequent partner of Fonda in several group rhythm sections (Conference Call, guitarist Michael Mussilami's Trio) is on drums. Jeff Lederer's burly tenor and soprano saxes are an important component to the music. And keyboardist Landon Knoblock is a rich accompanist, going for the unpredictable, adding unexpected touches with electronics and backing vocals (on "Ghost Sonata".) This is truly a group music with Bull at the helm. She knows the value of a great band and she allows them ample space to make their own statements.

Bull has always been a strong singer with great phrasing. She handles standards well and uniquely and her originals are unlike anything else around. All of this is true of her most recent release. The originals here handle knotty topics such as (and I'm quoting the liner notes here) "Love. Nature. The Nature Of Love.". She handles these topics with stark frankness, a razor sharp wit and even a little wistfulness and melancholy. She delivers

New Issues

the material in an attractive voice that's flexible, never hitting the listener over the head with empty virtuosic displays even though it's clear she could (check out the little interlude on "KoKo's Can-Do Blues".) The two covers on display point to another aspect of Bull's individuality. "If I Loved You" is done in a medley with the original "What If". She handles "If I Loved You" with sensitivity in a free a cappella. Then she proceeds to expand on the lyrical theme with her original. It's a nice treatment. "Ding Dong The Witch Is Dead" is given an eerie cast with Lederer's soprano sax sounding a bit like an Armenian duduk and Fonda's arco bass and Knoblock's electronics adding to the eeriness. This is a track where Bull gets to stretch out as well. This is one of the strongest vocal albums in recent memory. It's a good place to start if the listener has never heard Katie Bull before. Then proceed from there.

Robert Iannapollo

New Issues

ERIC PLAKS QUINTET SOME ONES

CADENCE 1223

42ND. STREET / MINIATURE

JALAPENO / MINIATURE

NISPERO / MINIATURE

GARLIC / MINIATURE

LASAGNA / ALL THE THINGS

YOU ARE / LECO'S BIG

IDEA / MINIATURE RAIN

/ MINIATURE BLIZZARD /

AFRICAN FLOWER / LAONI'S

TUNE / MINIATURE PERIL

/ CECILIAN MAFIA / MY

SHINIGS HOUR / LOVE THY

NEIGHBOR. 64:52.

Plaks - p; Don Chapman - ts,

ss; Alan Davis - ts; Leco Reis

- b; Jon Panikkar - d. 4/23-

24/2008.

Eric Plaks is a pianist with a broad sense of the history of the instrument. His quintet on *Some Ones* sounds right there with him. That's evident from the first notes of the opening track, the standard "42nd Street", a song usually taken at mid-tempo but here taken uptempo from the start. A blustery tenor courtesy of Don Chapman takes the lead, the rhythm section falls in and they're off. Plaks' comping is all over the place, starting fairly tame before blasting out in multiple directions. It's an invigorating opener and Plaks and his band deliver on the promise.

Of course all is not bluster and energy. There's a rather sweet rendition of "All The Things You Are" performed in 3/4 with a breezy solo by Plaks and some snappy brushwork from drummer Panikkar. There's also an unusual take on Duke Ellington's "African Flower". It's one of Ellington's later compositions and is usually performed as a flowing ballad. But here Plaks has re-arranged it so that rhythmically, it sounds like a distant cousin to Ellington's "Black And Tan Fantasy". Peppered throughout the program are little "miniature" pieces that are duets between Plaks and drummer Panikkar. Here one gets a sense of where Plaks is coming from. There's a strong influence of Cecil Taylor ca. early 1960s. This is especially true of "Miniature Rain". But Plaks is not merely aping Taylors lines. One can feel there's more, including the lineage stretching back from Taylor through Monk and back to Ellington as a piano player. This is especially evident in Plaks' unorthodox comping.

Some Ones is a solid recording and is well worth checking out. This is a strong quintet but the recording is from 2008. One wonders what they sound like now.

Robert Iannapollo

New Issues

**MIKE HOLOBER,
BALANCING ACT,
PALMETTO PALM-22058.**
BOOK OF LIGHT / IDRIS /
LULLABYE; GOODNIGHT
MY ANGEL / GRACE AT SEA
/ PIECE OF MY HEART /
CANYON /SIGHS MATTER /
WHEN THERE WERE TRAINS.
39:13.

Holober, p; Kate McGarry, vcl;
Marvin Stamm, tpt, flgh; Dick
Oats, ss, as, flt; Jason Rigby, ts,
cl, b cl; Mark Patterson, tbn;
John Herbert, b; Brian Blade,
d. 4/21&22/2914. NYC.

Pianist Mike Holober is an adroit juggler of musical moods on this disc. He masterfully mixes opposites throughout these mostly original eight compositions. His use of the female voice invigorates the textures of the other instruments and while not a pioneering or innovative effect, (think Norma Winstone, Shelia Jordan, Linda Sharrock, etc.) it retains a degree of tonal freshness. The remaining instrumentalists are pretty much an all star gathering with all hands contributing to a successful outcome. Tenor player Jason Rigby penned "Idris" while there are intelligent covers of a Billy Joel script ("Lullabye; Goodnight My Angel") and the golden oldie "Piece Of My Heart" which received its definitive reading from the great Irma Thomas. While Brian Blade is not my idea of a swinging drummer one can't go wrong with heavyweight veterans like Marv Stamm and Dick Oats. The title of this package says it all.

Larry Hollis

New Issues

MAX DE ALOE
QUARTET,
BORDERLINE,
ABEAT RECORDS AB JZ
141.

BORDERLINE / SMELLS
LIKE TEEN SPIRIT / LITTLE
MONKEY SMOKES A PIPE /
RUBY, MY DEAR / IN WALKED
BUD / DUE DI NOI / WOLFLI
/ ALL APOLOGIES / ATEA
PRECHIERA(*) / BLACK
AND WHITE / DI LEGEND
E ANIMA(*) / ANDANTE
CANTABILE / SEE EMILY PLAY
/ ATEA PREGHIERA—REPRISE.
59:01

De Aloe, hca, acc(*); Roberto
Olzer, p; Marco Mistrangelo,
b; Nicola Stranieri, d.
7/21&22/2014. No location
listed.

This Abeat (For Jazz) release differs from five others under the same logo this writer got for review mostly in presentation. Where that batch was all similar in packaging (black & white photo covers encased in jewel cases) Borderline is in a three-flap digi-pak festooned with artwork by Carlo Zinelli who De Aloe states in his self-penned liners was the main inspiration for this project (most notably #7,9&14), One of the five Abeat issues mentioned above (Ravel's Waltz by bassist Attilio Zanchi) has a pair of tracks with the harmonica player with the Inside Jazz Quartet. With close to an hours playing time and just four instruments there could be a risk of sameness to this disc but that is erased due to the cleverly varied tune selection containing covers of jazz classics, pop songs, a contribution from double-bassist Mistrangelo ("Black & White"), a classical piece by Robert Schumann and a half dozen numbers from the principal. The two Monk items are deftly placed together, the chromatic harp is replaced or overdubbed with a bass model on the two Nirvana titles and "Wolfi" one of the Zinelli dedications while pianoman Roberto Olzer switches to an organ for the stately reprise. The leader also plays accordion on his scripts "Atea Pregarhiera" and "Di Legno E Anima". A nice little package if one is so inclined.

Larry Hollis

New Issues

**EYAL VILNER BIG
BAND,
ALMOST SUNRISE,**

GUT STRING GSR-019.

THE RABBITT / STABLEMATES

/ IT DON'T MEAN A
THING / LUSH LIFE / IT BE
FEELING LIKE THE BLUES /
STRAIGHTEN UP AND FLY
RIGHT / THE GYPSY / THE
DISTRICT OF THE BLUES
/ I'S ALL RIGHT WITH ME
/ CENTERPIECE / TEE PEE
TIME / ALMOST SUNRISE /
CENTERPIECE. 61:40.

Collective personnel: Vilner,
cond., as, flt; Charenee Wade,
Nadia Washington, Charles
Turner, vcl; Dan Block, ss, as,
cl, flt; Andrew Gould, as, flt;
Asaf Yuria, ts; Lucas Pino,
ts, cl, flt, b cl; Eden Bareket,
bari s, cl; Bryan Davis, Greg
Gisbert, Matt Jodrell, Wayne
Tucker, tpt, flgh; John Mosca,
Nick Finzer, tbn; Max Seigel,
b tbn; Tadataka Unno, p;
Jennifer Vincent, b; Joe
Strasser, d. 6/2&3/2014.
Brooklyn, NY

There seems to be a trend of late in the placing of at least half or more vocals in recent big band outings. That is true of this date as six of the tracks sport vocals featuring one or more of the singers.

Ms. Wade is on all half dozen, Turner on three and Washington on a pair that joins all three together. Elsewhere the opener and last cut are impressive charts by the leader with inventive arrangements on Benny Golson's "Stablemates" & "Tee Pee Time" from the late Clark Terry. My two picks would be the Jimmy Owen's pair, both blues with ear-catching rides by up-and-coming boneman Finzer and overlooked trumpeter Gisbert. All set in an attractive package but I look at it this way; if I want a big band album with vocals there are plenty dating back to the thirties or forties available.

Larry Hollis

New Issues

SAL MOSCA: TOO MARVELOUS FOR WORDS; JUNE 1981, FIVE CONCERTS FROM THE NETHERLANDS,

CADENCE JAZZ

Mosca, piano

Of all the jazz pianists around, Sal Mosca has got to be one of the most overlooked of the pioneers. He was born in 1927, so he's got the heart of a bopper, and it's palpable on this sumptuous feast of solo concert recordings on 5cds from the Netherlands. He's best known for his team work with Lennie Tristano, Lee Konitz and Wayne Marsh, which was the band that was one of Charlie Parker's favorite during his lifetime. These concerts from 1981 summarize his musical world view, bringing together standards, boppers and originals that reflect the style of an artist never to be copied again.

How can that claim be supported? Well, while there are many pianists that still take a swing at pieces such as "Donna Lee" or "Hot House," there are none living anymore that have it developed in their dna. All present artists have been leavened by the influence of rock, fusion and other subsequent WWII styles. Not Mosca, there is no cream in the coffee as he lets his fingers take breaths at just the time that a true bopper should, with an in-bred bounce that can only come from growing up with the music.

The canon of music presented here is quite impressive; of the 56 songs done during the five concerts and four (!) dates, only a small handful are repeats, with variations of pieces such as "You Go To My Head" and "Hot House" keeping these pieces fresh. Being weaned on the swing era, he delivers a crystalline and romantic chime on "Moonlight in Vermont" while bouncing like the Harlem Globetrotters on "Sweet Georgia Brown." His own material is sprinkled throughout most of the concerts, with "KLM" reflecting references to "Limehouse Blues."

Then you get to the June 20, 1981 concert, in which everything except the closing piece is one of Mosca's own compositions. Some of the pieces sound spontaneously composed, such as "So Nice" with its incessant drive and thunderous double fisted accents. "A Family Song" veers into a reference to the standard "Cherokee" while "MFM" mixes digital dexterity with fire, and "SAM" makes you think "Where have I heard that melody before?" His touch has hints of Claude Debussy, dashes of Bud Powell and a treasure trove of stride that wins over every song.

This is music from hands that were never tarnished by subsequent styles that confused "freedom" with chaos, "cacophony" for adventure and too many notes for "exploration."

George Harris

New Issues

(1) JAKOB NORRGREN
JAZZ ORCHESTRA
FEAT. JONAS
KULLHAMMAR
PATHFINDING
WIME RECORDS

PATHFINDING / SOME KIND
OF DANCING / SERENDIPITY
/ PARADE / SECRET WALKS,
PART 1 / SECRET WALKS, PART
2. 42:57.

Norgren, bari s, cl, contra a
cl, comp/arr; Kullhammar,
ts; Peter Fredman, as;
Lina Lovstrand, flt, as;
Kai Sundquist, ts, bsn, cl;
Christian Herluf Pedersen,
ts, cl; Fredrik Oscarsson, tpt,
flgh; Jonne Bentlov, tpt, flgh;
David Ljunggren, tpt; Oscar
Lindblom, tpt, flgh; Mats
Aleklint, tbn, euph; Michael
Rorby, tbn; Johan Astrom,
tbn; Klas Eriksson, b tbn, tba;
Mathias Lundquist, p; Lars
Ekman, b; Isak Andersson, d.
March 6-7, 2014, Stockholm,
Sweden.

(1) is an outstanding CD, with top-notch modern big band writing from leader and baritone saxophonist Jakob Norgren and superior performances from his Jazz Orchestra. Norgren establishes wide-ranging rhythmic and harmonic moods in his compositions, including intriguing middle-eastern sounds in "Some Kind of Dancing," buoyant energy in "Serendipity," and a slow minor blues groove in "Parade." Norgren's rich orchestrations on large classical ensemble sections in parts 1 and 2 of "Secret Walks" make significant use of the bassoon, other woodwind doubles, as well as the brass and rhythm sections, with interesting musical motifs recurring throughout these two selections. The first-class orchestra does an excellent job of rendering Norgren's sometimes intricate works, which often contain changing meters or time conceptions (as in "Pathfinding" and "Serendipity"). Tenor saxophonist Jonas Kullhammar leads a cast of several fine soloists from the group. Kullhammar, featured on five of the six selections, shows much creativity and staying power in his solos over sections with largely open harmonic content ("Secret Walks, part 1"), follows the swinging Cannonball-like alto solo of Peter Fredman in "Parade" with a strong solo of his own, and trades ideas well with trombonist Mats Aleklint in "Parade." Other highlights are solos provided by trumpeter Jonne Bentlov in "Some Kind of Dancing," pianist Mathias Lundquist in "Serendipity," and clarinetist Kai Sundquist in "Parade."

Don Lerman

New Issues

(2) BOP

ARTIST SHARE AS0138

STRAIGHT NO CHASER / A
NIGHT IN TUNESIA / DONNA
LEE / 'ROUND MIDNIGHT / ST.
THOMAS / CONFIRMATION /
NOW'S THE TIME / ALL THE
THINGS YOU ARE / GIANT
STEPS. 49:14.

Jeff Lorber, p; Chuck Loeb,
g; Everette Harp, ts; Harvey
Mason, d; Brian Bromberg,
b; Rick Braun, tpt/tbn; Till
Bronner, tpt. Special guests:
Eric Marienthal, as (6); John
Patitucci, b (9); Brian Dunne,
d (9); Randy Brecker, tpt (9).

No location or date.

Guitarist Chuck Loeb has been involved in the Berks Jazz Festival in Reading, Pennsylvania for the past fifteen years, and along with pianist Jeff Lorber organized this benefit session for PKD (Polycystic Kidney Disease). In the spirit of a day of the festival devoted to "Berks Bop," Loeb and Lorber partnered with many of the top players in contemporary jazz to record (2), featuring the music of Charlie Parker, Dizzy Gillespie, Thelonious Monk, and other jazz greats from the era. Some interesting re-arrangements and precise playing mark these well-done performances of several bop classics by these top-tier active jazz performers. Soloists (not all clearly indicated from the album information) are all in excellent form, with the solos of Chuck Loeb particularly faithful and authentic to the musical idiom. All the musicians, recording engineers, and graphic designers involved in this project donated their time to help fund the PKD cure foundation.

Don Lerman

New Issues

(1) GIACOMO GATES EVERYTHING IS COOL SAVANT SCD 2146

EVERYTHING IS COOL / IF I
WERE YOU, BABY, I'D LOVE ME
/ WHEN LOVERS THEY LOSE /
SOCIAL CALL / HAZEL'S HIPS
/ ALMOST BLUE / TAKE FIVE
/ WHO THREW THE GLUE?
/ HERE TODAY AND GONE
TOMORROW / PLEASE DON'T
BUG ME / ALL ALONE / WELL
YOU NEEDN'T/IT'S OVER
NOW. 48:20.

Gates, vcl; Grant Stewart,
sax; John Di Martino, p; Tony
Lombardozi, g; Ed Howard,
b; Willard Dyson, d. March 21,
2015, Paramus, NJ.

Vocalist Giacomo Gates sings in an informal jazz style characterized by humor and a wry observation of nature, much in the manner of vocalists/pianists Mose Allison, Dave Frishberg, and Bob Dorough (with Blossom Dearie being a distinguished female vocalist of this style). But it is clear from his recent recording (1) that Gates derives a special influence and inspiration from another singer, Babs Gonzales, a unique musician and personality from the bebop era. On three originals from Gonzales included here, Gates imparts Babs's wisdom on the need for finance over romance ("Everything is Cool"), on the fleeting nature of relationships these days ("Here Today and Gone Tomorrow"), and on "infatuation" often leading to "ruination" and "devastation" ("When Lovers They Lose"). Gates displays influences from Bab's vocal style on other cuts, such as "Take Five," the Paul Desmond classic given a fresh reading by the group in which solos are done on the entire piece rather than on a repeated vamp. Gates's program also includes entertaining songs written by himself (an original co-written with J. Eaton), Lenny Bruce, Q. Basheer and John Hendricks, Frank Rosolino, and Monk, and yet the support from Gates's excellent quintet is delivered not with overt hilarity but with sincerity and dedication to each piece. Outstanding solos are performed in that spirit, with saxophonist Grant Stewart exhibiting a Dexter Gordon-like quality, and pianist John Di Martino an impeccable Hank Jones-like eloquence.

New Issues

(2) WHITNEY MARCHELLE DIG DIS

BLU JAZZ BJ3421

Whitney Marchell Jackson, vcl (1-15), p (1, 6, 7); Terreon Gully (11); Matt Rhode (11); Kofie Burbridge (11); Ramone Pooser (11); Sabu Adeoyla (4, 6); Carmen Intorre (3, 4, 5, 6, 12); Camile Thurman (6); George Caldwell (3, 4); Ricky Gordon (6, 12); Marcus Naylor (3); Patience Higgins (3); Frank Lacy (3, 8, 12); Danny Mixon (3); Russell Hall (3, 5, 12); Terry Smith (11); Wolfgang Muthspiel (9); Sean Blair (8); Ben Rosenberg (8); Obie Addy (8); Barry Sames (1, 2); Najib Saleem (1, 2); Michael Bloom (1, 2); Clark Terry (1); Wycliffe Gordon (1); Jeremy Pelt (5); Kinah Ayah Bota (10); Riza Printup (12); Tarus Mateen (10); Gary Motley (10); Mel Henderson (7); Jason Smay (7); Walter Blanding Jr. (14); Sylvia Cuenca (13, 14); Don Freidman (13); Marcus McLorin (13); Eric Durham (14); Dan Nimmer (14); Neal Cain (14). Dates and locations not listed.

SUDDENLY IN WALKED BUD / MY LITTLE BUTTERFLY PANNONICA / CHARLIE PARKER'S CHICKEN / THE MONK SWING / ROMANCIN' IN JAZZ TIME / PUT A RING ON IT / HOME / BLACKMAN BLACKMAN (IN MEMORY OF NELSON MANDELA) / HELLO DELORUS / ALL FOR ONE / GIANT STEPS / HOPE (IN MEMORY OF MICHAEL BRECKER) / DON'T GET AROUND MUCH ANYMORE / WHAT JAZZ IS. 69:34.

Vocalist Whitney Marchell Jackson got a lot of people involved in this recording, namely 39 musicians, 11 engineers, 15 studios, and others, in what appears to be both live and studio performances, to bring about (2), which liner notes writer Dean Williams II calls "an educational, dancing, swinging, listening journey dedicated to trumpeter Clark Terry." Terry does appear for a brief solo on the opener "Suddenly In Walked Bud," sounding good in what appears to be an informal club date situation. And it is indeed the live-sounding selections on this recording (as opposed to the more highly produced and remixed cuts) that feature Whitney Marchelle at her strongest, such as her heartfelt and well-sung "My Little Butterfly Pannonica," the swinging version of "Don't Get Around Much Anymore" toward the end of the program, and the opener with Clark mentioned earlier. Each of these has excellent rhythm sections and soloists which merit attention but are difficult to identify because of the incomplete album documentation on the CD.

Don Lerman

New Issues

(1) SAMUEL BLAIS -
DAVID LIEBMAN
CYCLING
EFFENDI RECORDS FND

CHLI-BLI / SIDONIE /
INTERLUDIO OBSCURIO /
ET VOIT LE JOUR / CYCLING
/ RETURN TO NAPANOCH
/ TASTE OF HONEY / THE
CRUSHER. 49:06.

Blais, bari s, as, ss; Liebman,
ss, ts; Morgan Moore, b;
Martin Auguste, d. October
14, 2012, Montreal, Canada.

(2) NOAH
PREMINGER
PIVOT: LIVE AT THE
55 BAR
NO LABEL LISTED

PARCHMAN FARM BLUES /
FIXIN'TO DIE BLUES. 64:23.

Preminger, ts; Jason Palmer,
tpt; Kim Cass, b; Ian Froman,
d. June 2, 3, 2015, July 13,
2015, New York, NY.

Saxophonists Samuel Blais and David Liebman were joined by bassist Morgan Moore and drummer Martin Auguste to record (1) in Montreal, where Blais and Liebman were on a saxophone quartet tour in 2012. The group turned in excellent performances of compositions from Blais and Liebman in the modern jazz idiom. The title cut, "Cycling," is a spritely Liebman piece well-crafted for two sopranos, with Liebman in superior form and later joined by Blais in trading with drummer Auguste. "Et Voit le Jour," a beautiful melody with a melancholy feeling, is one of four originals by Blais, with outstanding solos from Blais on baritone, Liebman on soprano, and bassist Moore. Blais, who studied with Liebman at the Manhattan School of Music, trades improvised phrases with his teacher on a darkly ominous version of "Taste of Honey," the popular song from the 1960s. Blais's haunting "Sidonie" and Liebman's "Return to Napanoch" are other pieces of note from this fine cutting-edge offering.

In his notes to (2), tenor saxophonist Noah Preminger credits the "heartfelt and honest" compositions of Bukka White for inspiring him significantly over the past number of years. Preminger and trumpeter Jason Palmer utilize long tones to interpret two fundamental blues pieces co-written by White and Booker T, performed obliquely over an energetic rhythmic base supplied by Kim Cass on bass and Ian Froman on drums. Primary soloists Preminger and Palmer demonstrate great creativity and virtuosity in their extended solos of about ten minutes per solo on both cuts. Performing over a briskly-paced rhythmic background with a modern/progressive conception in largely open harmonic space, both soloists also demonstrate more deeply-rooted experience and understanding of jazz foundations in their playing. Bassist Cass, who is also featured in briefer solos, and drummer Froman play with great strength and endurance on these two 32 minute excursions, which were performed and recorded live at 55 Bar in New York City.

Don Lerman

New Issues

**(1) DANIEL CARTER
AND FEDERICO UGHI
EXTRA ROOM
577 RECORDS 6786**

IT'S GOT TO BE BETTER OUTSIDE / EXTRA ROOM / GYPSY DRIVER / SWEAT IT OUT / CHASING THE DREAM / LIGHT IT UP, WATCH IT BURN / NEW SHOES / TAKING OUR TIME / EXPANSION. 52:44.

Carter, as, ts, ss, flt, tpt, p; Ughi, d. November 24, 2012, New Jersey.

**(2) OMRI ZIEGELE
BILLIGER BAUER
SO VIEL SCHON HIN
15 HERBSTLIEDER
INTAKT CD 247**
HERBSTLIED 1 / HERBSTLIED
2 / HERBSTLIED 3 /
HERBSTLIED 4 / HERBSTLIED
5 / HERBSTLIED 6 /
HERBSTLIED 7 / HERBSTLIED
8 /
HERBSTLIED 9 / HERBSTLIED
10 / HERBSTLIED 11 /
HERBSTLIED 12 / HERBSTLIED
13 / HERBSTLIED 14 /
HERBSTLIED 15. 61:12.

Daniel Carter and Federico Ughi have been voices together in New York avant-garde music for the past 15 years, having previously released duo albums in 2001 (studio) and 2007 (live). (1), their third duo recording, is a studio release on the independent 577 Records label. Drummer Ughi supports and complements the playing of multi-instrumentalist Carter, who brings a rich reservoir of ideas and concepts on saxophone, flute, muted trumpet, and piano. In free-flowing fashion, the two provide interesting contour and shape to the nine varied selections, which is apparent for example on the nearly ten minute piece "Taking Our Time."

Ziegele, as, vcl; Isa Wiss, vcl;
Jurg Wickihalder, ss, as, ts;
Nick Guttersohn, tbn; Yves
Reichmuth, g; Gabriela
Friedli, p; Jan Schlegel, el
b; Herbert Kramis, b; Marco
Kappeli, d; Dieter Ulrich, d,
bugle. January 2-5, 2014,
Germany.

Saxophonist/composer Omri Ziegele and his ten-piece group present eclectic music characterized by both musically structured and avant-garde elements on (2). Intriguing horn lines, contrasting rhythmic backdrops and grooves, and an odd and unsettling vocal presence are displayed on these fifteen vignettes, averaging four minutes in length, which bring to mind the music of Sun Ra or Mingus. The recording has a natural acoustic quality, is well-performed, and often features startling changes in mood from peaceful to cacophonous.

**(3) LINA ALLEMANO'S
TITANIUM RIOT
KISS THE BRAIN
LUMO RECORDS LM**
THE BRAIN / INTO THE SPRIG
OF PARSLEY / KISS / FOR
HEAVEN'S SNAKE / FUMES /
NOSE-COLOURED GLASSES.
35:51.

The unconventional continues on (3), with free improvisation from trumpeter Lina Allemano and the members of Titanium Riot. Allemano's fiery trumpet drives the tumultuous set, while Ryan Driver's playing on the analog synth contributes to an other-worldly quality of the music, which was recorded live on two dates at the Tranzac in Toronto.

Allemano, tpt; Ryan Driver,
analog synth; Rob Clutton,
b; Nick Fraser, d. January 12,
2014 and December 8, 2013,

Don Lerman

Obituaries

- Alan Haven, organist, died January 7, 2016. He was 80.
- Alfredo "Chocolate" Armenteros, trumpeter, died January 6, 2016. He was 87.
- Annie De Revere, vocalist, died January 1, 2016. She was 98.
- Bill Dunham, pianist, died January 11, 2016. He was 86.
- Dal Richards, big-band leader, saxophonist/clarinetist died Dec. 31, 2015. He was 97.
- Dan Hicks, guitarist and songwriter, died February 6, 2016. He was 74.
- Dave Hubbard, jazz saxophonist, has died in 2016.
- David Bowie, guitarist and songwriter, died January 10, 2016. He was 69.
- Delle Haench, saxophonist, died March 1, 2016. He was 89.
- Don Carter, jazz drummer, died December 26, 2015. He was 72.
- Eddie Baker, trumpeter and pianist, died February 2, 2016. He was 71.
- Edmund "Leon" Henderson, saxophonist, died February 5, 2016. He was 75.
- Ernestine Anderson, jazz and blues singer, died March 10, 2016. She was 87.
- Francis Wayne Sinatra, "Frank Sinatra, Jr."; singer, songwriter, and conductor; died March 16, 2016. He was 72.
- Frank Collett, pianist, died January 25, 2016. He was 74.
- George Robert, jazz saxophonist, died on March 14, 2016. He was 55.
- Gerald Borsuk, pianist and teacher, died January 30, 2016. He was 95.
- Hannes Beckmann, jazz violinist and composer, died March 17, 2016. He was 65.
- Hans Reffert, musician and composer, died February 22, 2016. He was 70.
- Harold Devold, saxophonist and flutist, died February 19, 2016. He was 51.
- Hugo Strasser, bandleader and clarinetist, died March 16, 2016. He was 93.
- Jack Feerman, trumpeter and conductor, died January 18, 2016. He was 91.
- Joe Ascione, drummer, died March 11, 2016. He was 54.
- John Chilton, trumpeter and writer, died February 25, 2016. He was 83.
- Judy Day, jazz and blues singer, died December 10, 2015. She was 71.
- Kathrin Lemke, saxophonist, died January 25, 2016. She was 44.
- Kira Payne, saxophonist, died January 2, 2016. She was 50.
- Kitty Kallen, vocalist, died January 8, 2016. She was 94.
- L. C. Ulmer, guitarist and multi-instrumentalist, died February 14, 2016. He was 87.
- La Velle Duggan, vocalist, died February 4, 2016. She was 71.
- Leon Francioli, composer, died March 9, 2016. He was 69.
- Lester "Rusty" Paul, musician, bandleader, and son of Les Paul, died January 31, 2015. He was 74.
- Long John Hunter, guitarist and vocalist, died January 4, 2016. He was 84.
- Lutz Büchner, saxophonist, died March 11, 2016. He was 47.
- Maurice White, drummer and vocalist, died February 4, 2016. He was 74.
- Mic Gillette, trumpeter, trombonist, and founding member of Tower of Power, died January 17, 2016. He was 64.
- Moe Wechsler, pianist, has died. He was 95.
- Nana Vasconcelos, percussionist, died March 9, 2016. He was 71.
- Natalie Maria Cole, singer-songwriter and actress, died Dec. 31, 2015. She was 65.
- O'Donel "Butch" Levy, funk and jazz guitarist, died March 14, 2016. He was 70.
- Otis Clay, R&B and soul singer, died January 8, 2016. He was 73.
- Ove Gunnar Johansson (Karl Ove Gunnar), tenor saxophonist and composer, has died. He was 79.
- Paul Bley, jazz pianist, died January 3, 2016. He was 83.
- Percy Hughes, jazz saxophonist, has died. He was 93.
- Roland Schneider, jazz pianist, died on December 25, 2015. He was 78.
- Signe Anderson, vocalist, died January 28, 2016. She was 73.
- Theodore "Ted" David Wald, bassist, died January 19, 2016. He was 86.
- Timmy Makaya, guitarist and co-founder of Jabavu Drive, has died in 2016. He was 67.
- Tommy Brown, blues singer, died February 12, 2016. He was 84