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VOLUME 40 NUMBER 1A

ANNUAL EDITION 2014

CORINA BARTRA & HER AZÚ PROJECT TRIBUTE TO CHABUCA GRANDA

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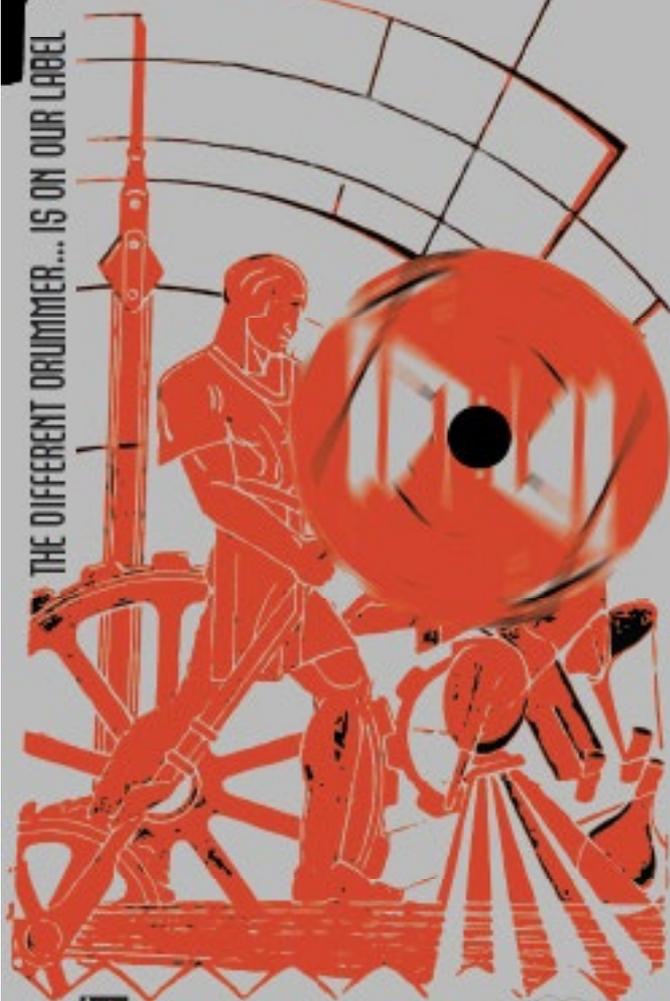
Ms. Bartra's voice perfectly conveys the emotional messages found in the songs, and her jazz group, which includes pianist Yeisson Villamar and tenor-saxophonist Matthew Steckler, helps her do justice to this spirited music.. Scott Yanow



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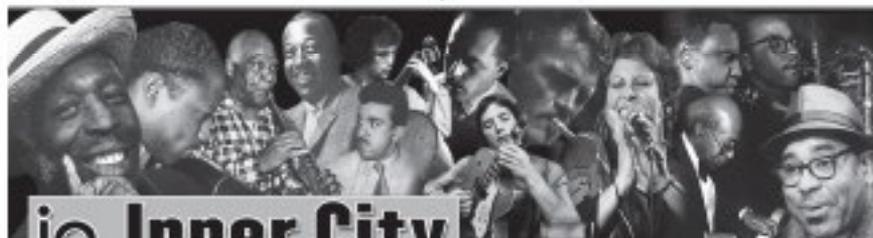


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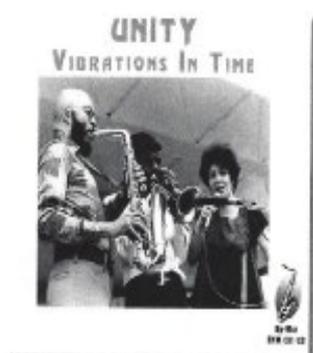
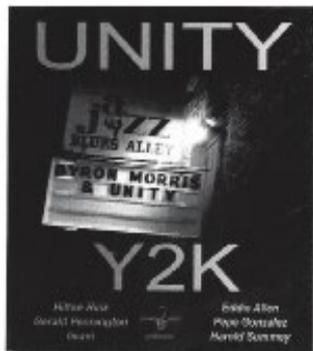
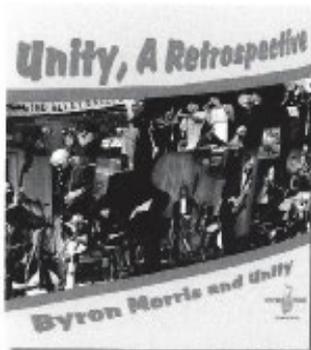
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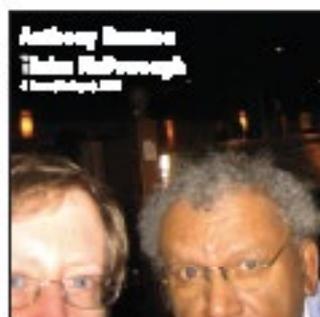
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Michael Bess
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Lee Green

Setting:
Jerry Waldman
David Harkin
John O'Malley
Jay Patten
Kathy Maxwell

CIMPfest 2009
Live in Villach, Austria

CIMPoL 5000-5004: CIMPfest 2009: LIVE IN VILLACH, AUSTRIA

Complete with Producer and Engineer were recording all the action.
Completely live and featuring Arnan Feller (sax + tenor saxophone), Bill Goggin (saxophone), David Harkin (sax), Dennis Paul (sax), Jay Patten (drums), John Carter (trumpet), John O'Malley (alto saxophone), Ken Frazee (sax), Dan Wilson (guitar), Lee Green (drums), Michael Bess (sax), Stephen Gould (drum + alto saxophone)

DISK 1: Michael Bess 4:57 DISK 2: William Goggin 5:04 DISK 3: Stephen Gould 4:47
DISK 4: Jerry Waldman & Dennis Paul Duo / John O'Malley 4:16
DISK 5: Arnan Feller 4:47 / CIMP Orchestra

CIMPoL 5057-5060: Trio-X - Live on Tour 2010

Live in City - Champaign - Waukegan - Ann Arbor - Mount Pleasant

Completely live and featuring Joe McPhee (pocket trumpet, bagpipes, tenor + soprano sax)
Dennis Paul (sax), Jay Patten (drums)

DISK 1: Trio-X - Live - Inver City, IA and Champaign, IL DISK 2: Trio-X - Live - Waukegan, IA
DISK 3: Trio-X - Live - Ann Arbor, MI DISK 4: Trio-X - Live - Mt. Pleasant, MD

More CIMPoL releases

- | | | |
|------|-----------------------|---------------------------------|
| 5005 | Edie Peltz Quintet | Live at Bronx Community College |
| 5011 | Mat Maxwell Trio | Live at Jazz Central |
| 5012 | Teresa Carmil Quintet | Live at Decade |

Earlier CIMPoL releases

- | | | |
|-----------|---|--------------------------------------|
| 5001 | Trio-X Joe McPhee - Bombin' Crew - Jay Patten | A/R Above and Beyond |
| 5002 | Robert Pope | Serenity |
| 5003 | Joe McPhee & Dennis Paul | The Open Door |
| 5004 | David Reed Quintet | The Early Years (Live at Paris Jazz) |
| 5005 | Edie Peltz Quintet | Live at St. Nick's |
| 5006-5007 | Trio-X Joe McPhee - Bombin' Crew - Jay Patten | Live on 'Tear 5006 |
| 5008 | Richard Williams + Steve Davis 4:37 | Live in Montreal |
| 5009 | Ernie Ervin | Live Live at the Dirty Dog |
| 5010-5013 | Trio-X Joe McPhee - Bombin' Crew - Jay Patten | Trio-X - Live on 'Tear 5010 |
| 5014 | Bob Mervin and the Big Sound Ensemble | Live in Philadelphia |



Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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

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

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"...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.

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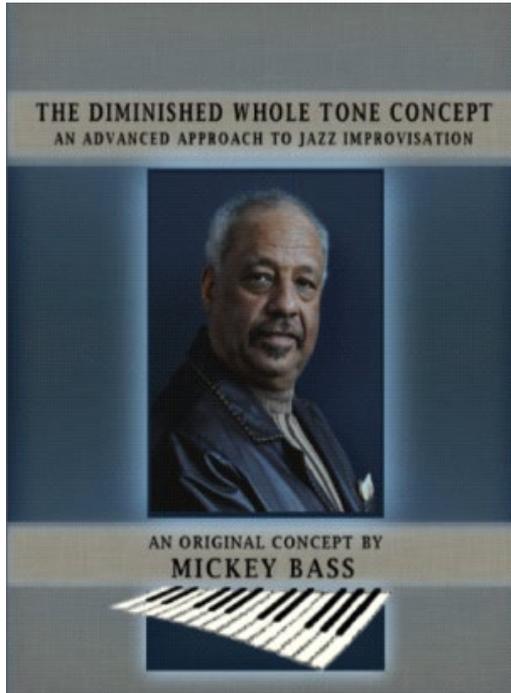
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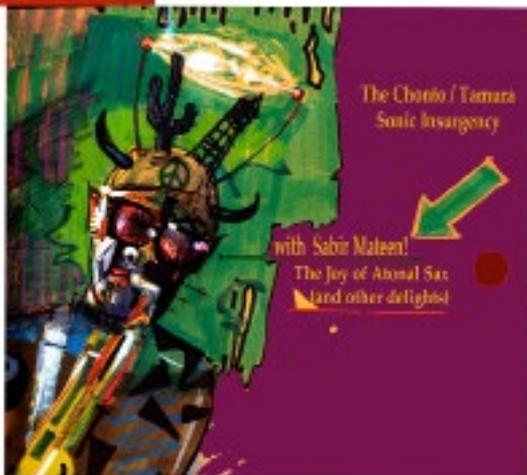




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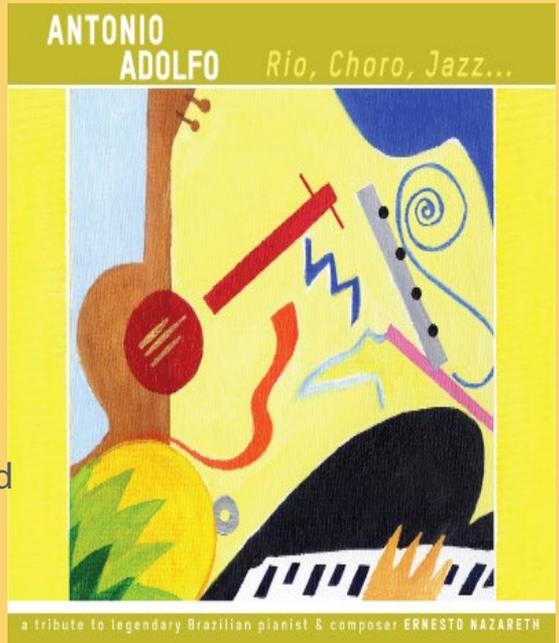
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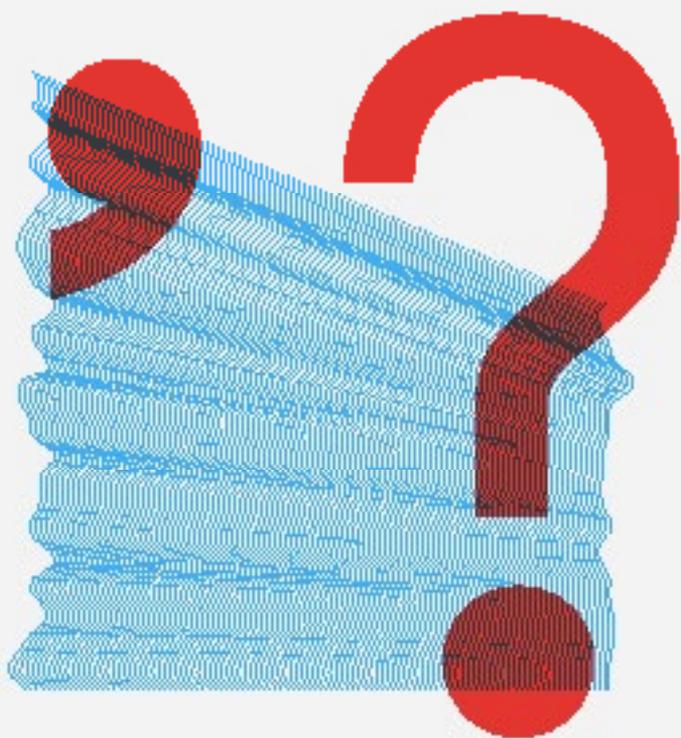
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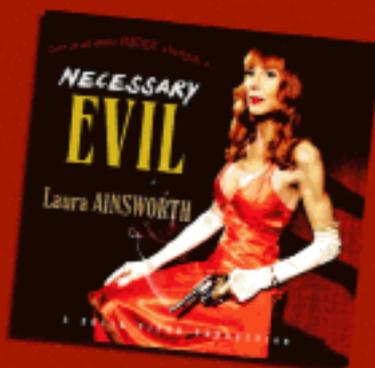
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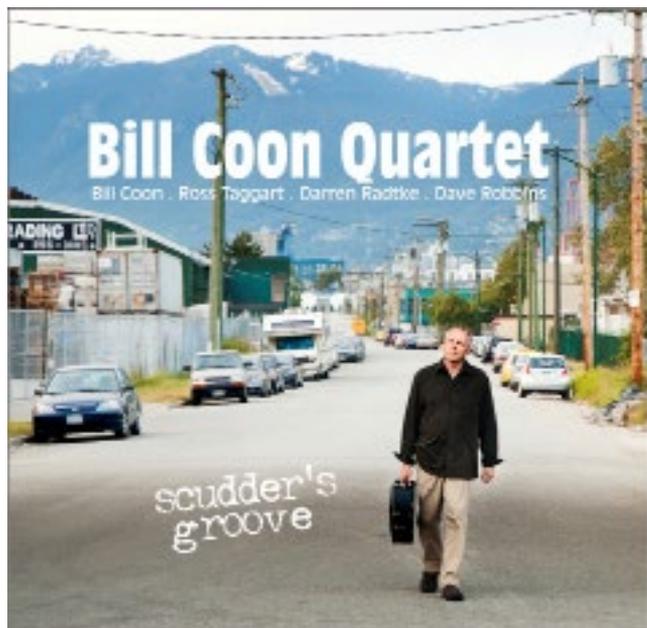
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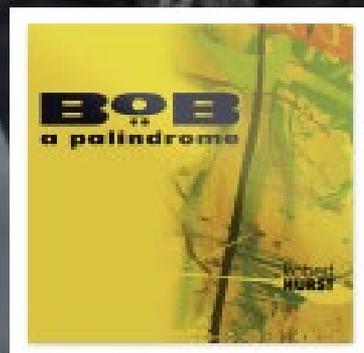
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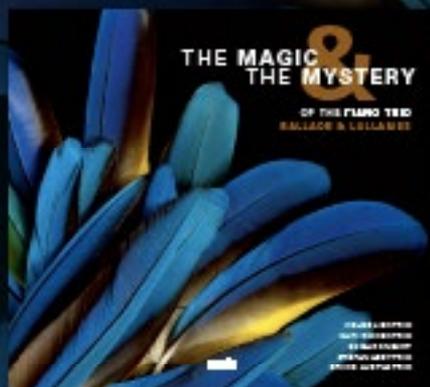


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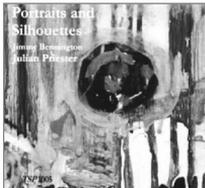
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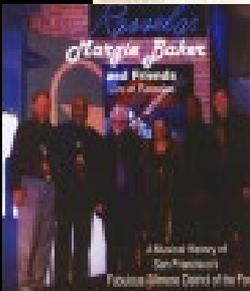
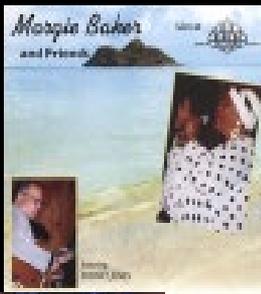
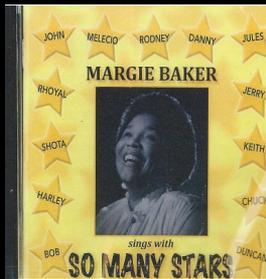
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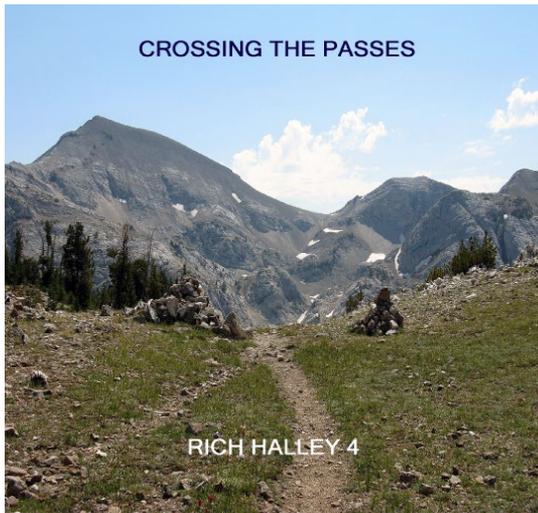
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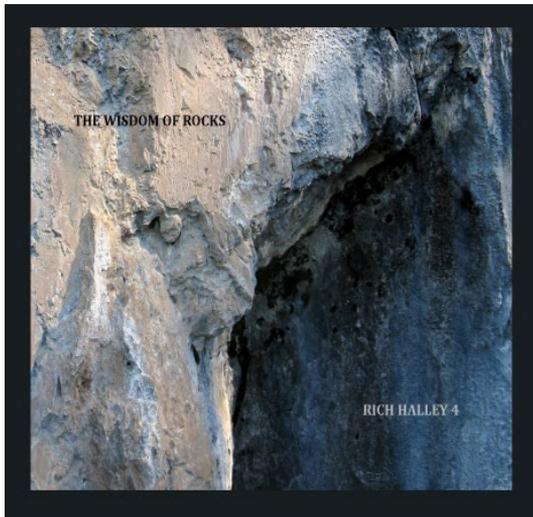
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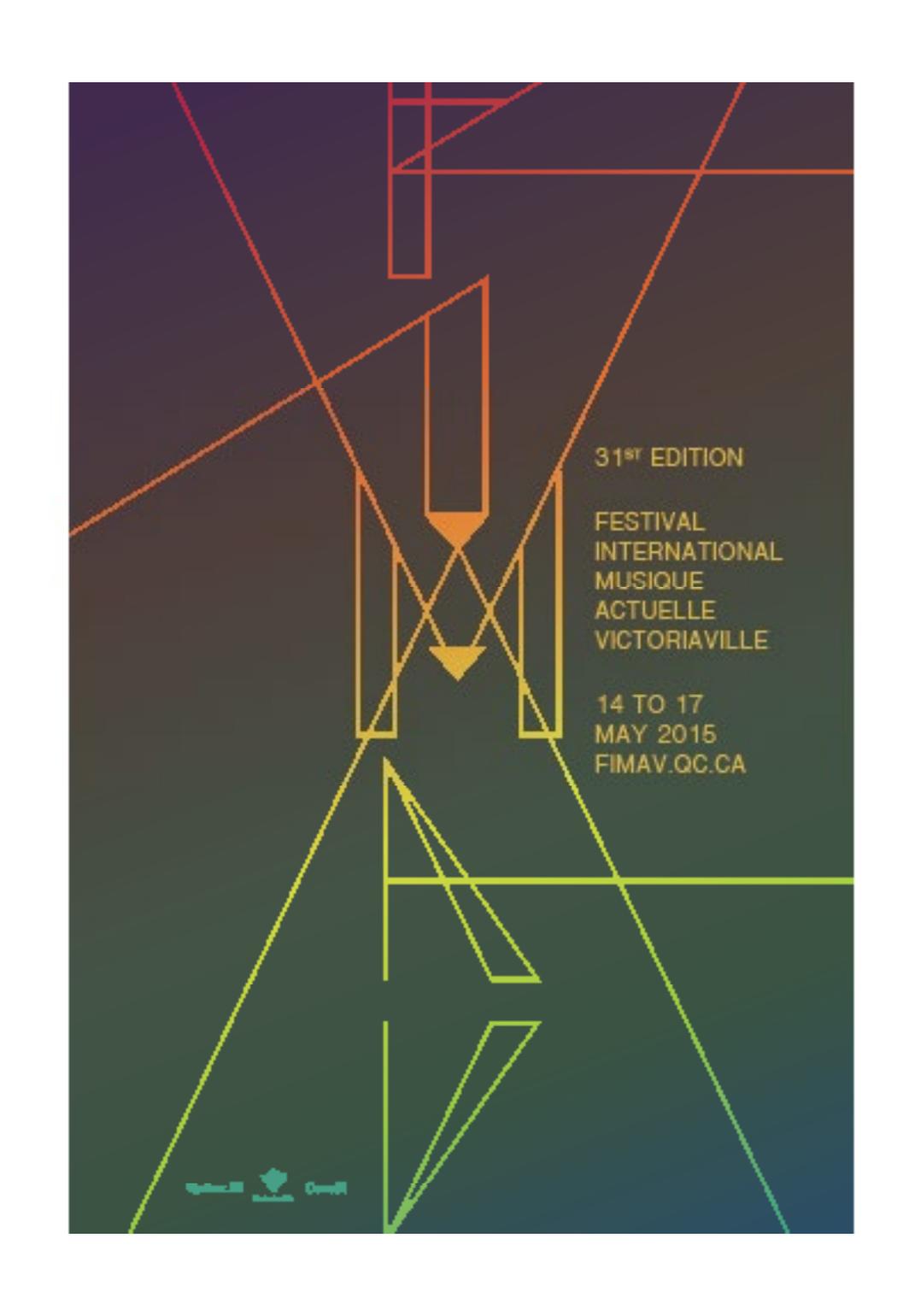
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339	Burton Greene Quintet
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This page is a symbolic break, what precedes is advertising, (free of editorial influence), what follows is editorial (free of advertising influence).

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: flugelhorn
 flt: flute
 Fr hn: French horn
 g: guitar
 hca: harmonica
 kybd: keyboards
 ldr: leader
 ob: oboe
 org: organ
 perc: percussion
 p: piano
 pic: piccolo
 rds: reeds
 ss: soprano sax
 sop: soprano sax
 synth: synthesizer
 ts: tenor sax
 tbn: trombone
 tpt: trumpet
 tba: tuba
 v tbn: valve trombone
 vib: vibraphone
 vla: viola
 vln: violin
 vcl: vocal
 xyl: xylophone



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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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J AMES BENNINGTON (Feature, Jazz Stories/ Interviews) has collected oral histories and photographs of several artists, mainly published by Cadence Magazine and Modern Drummer Magazine. Bennington is also a drummer/ bandleader recording for Cadence Jazz Records/ CIMP/ CIMPoL, Unseen Rain, OA2, and his own ThatSwan! label. He is based in Chicago.

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

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Contributors

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

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

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

Best of 2014

TOP 10 JAZZ ALBUMS

Michael G. Nastos

JASON ADASCIEWICZ-SUN ROOMS From The Region (DELMARK)

THE COOKERS Time & Time Again (MOTEMA)

MARY HALVORSON Reverse Blue (RELATIVE PITCH)

IBRAHIM ELECTRIC Rumours From Outer Space (ILK)

GUILLERMO KLEIN Live At The Village Vanguard (SUNNYSIDE)

RAYMOND MACDONALD/MARILYN CRISPELL Parallel Moments
(BABEL)

ELLEN ROWE Courage Music (PKO)

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

WADADA LEO SMITH The Great Lakes Suite (TUM)

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

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

JIMMY GIUFFRE 3 & 4 New York Concerts (ELEMENTAL)

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

Ken Weiss

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

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

CONNIE CROTHERS – Concert in Paris (NEW ARTISTS)

CHRISTOPH IRNIGER PILGRIM – Italian Circus Story (INTAKT)

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

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

DAVID HANEY – Solo (CIMP)

PETE ROBBINS - Pyramid (HATE LAUGH MUSIC)

TYSHAWN SOREY - Alloy (PI)

YEAHWON SHIN – Lua ya (ECM)

Jason Bivins

MARC BARON – Hidden Tapes (POTLATCH)

RAOUL BJORKENHEIM – Ecstasy (CUNEIFORM)

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

JOHN COLTRANE – Offering (IMPULSE)

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

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

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

WADADA LEO SMITH – The Great Lakes Suites (TUM)

AKI TAKASE – La Planete (INTAKT)

TOSHIYA TSUNODA/MANFRED WERDER – Detour (ERSTWHILE)

Best of 2014

Don Lerman

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

Jerome wilson

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

REISSUES

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

Best of 2014

Bernie Koenig

UDO SCHINDLER, KATHERINA WEBER Spielzeit, Atemzeit,
Horizonzeit (UNIT RECORDS 4484)

TORBEN SNEKKESTAD, BARRY GUY Slip, Slide, and Collide (MAYA
RECORDINGS 1401)

JIM DVORK, PAUL DUNMALL, MARK SANDERS, CHRIS MAPP
Cherry Pickin' (SLAM 294)

GORZYCKI & GRUCHOT Experimental Psychology (FORTUNE 0021013)

FREDERIC BLONDY & JOE ROSENBERG Rouge et Blanc (QUARK
RECORDS ORO2016)

JOE ROSENBERG ENSEMBLE Resolution (QUARK NO NUMBER)

ALBERT BEGER, GERRY HEMINGWAY There's Nothing Better To Do
(OUT NOW 007)

EVAN PARKER GEORG GRAEWE Dortmund Variations (NUSCAPE)

ALEXEY KRUGLOV, JAAK SOOAR, ALEXEY LAPIN, OLEG
YUDANOV Military Space (LEO 675)

GLEN HALL Live in Siberia (TARSIER J02)

Larry Hollis

ERIC ALEXANDER Chicago Fire (HIGHNOTE)

THE COOKERS Time and Time Again (MOTEMA)

OPUS 5 Progression (CRISS CROSS)

STEVE DAVIS For Real (POSITONE)

JOE FARNSWORTH My Heroes (VENUS)

CEDAR WALTON/FREDDIE HUBBARD Rethinking the Moment (HIGHNOTE)

SCOTT HAMILTON Live at Smalls (SMALLSLIVE)

MIKE DIRUBBO/LARRY WILLIS Four Hands, One Heart (KSANTI)

ALEX SIPIAGIN From Reality and Back (SPASSION)

MEL BROWN B3 ORGAN GROUP More Today Than Yesterday (CDBABY)

REISSUES:

HERBIE HANCOCK/VSOP Five Stars (WOUNDED BIRD)

KENNY BURRELL Bluesin' Around Sessions (ESSENTIAL JAZZ CLASSICS)

WEBSTER/HOLMES/MCCAN Groove (AMERICAN JAZZ CLASSICS)

CURTIS FULLER/SLIDE HAMPTON Two Bones (BLUE NOTE JAPAN)

JEREMY STEIG Flute Fever (INTERNATIONAL PHONOGRAPH)

MILES DAVIS QUINTET/SEXTET Radio Broadcasts '58&'59 (RLR)

JOE PASS/LES MCANN Something Special (AMERICAN JAZZ CLASSICS)

FREDDIE REDD Redd's Blues (BLUE NOTE JAPAN)

GRANT GREEN QUARTET Nigeria (ESSENTIAL JAZZ CLASSICS)

STAN GETZ England '58/ Chicago '57 (SOLAR)

Best of 2014

TOP 10 GIGS OF 2014

PHILADELPHIA BY KEN WEISS

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

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

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

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

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

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

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

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

Best of 2014

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

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

WASHINGTON, D.C. BY JEROME WILSON

Sun Ra Arkestra, Lincoln Theatre, Oct. 31

Muhai Richard Abrams, Kennedy Center, Oct. 10

Satoko Fujii, Bohemian Caverns, June 15

Ingrid Laubrock, Bohemian Caverns, Sept. 7

Matthew Shipp Trio, Bohemian Caverns, Apr. 27

Youn Sun Nah, Howard Theatre, Sept. 14

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

Katie Ernst, Kennedy Center, Nov. 7

Miguel Zenon, Atlas Theatre, Nov. 5

Darius Jones, Kennedy Center, Oct. 9

TORONTO AND SOUTHERN ONTARIO BY BERNIE KOENIG

Randy Weston Trio at the Guelph Jazz Festival

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

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

Top Gigs of 2014 in Photos



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



Dave Burrell - Bobby Zankel - William Parker - Henry Grimes - Andrew Cyrille by Ken Weiss copyright 2014

Top Gigs of 2014 in Photos



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



Milford Graves by Ken Weiss copyright 2014

Top Gigs of 2014 in Photos



Omar Sosa Afri-Lectric Experience by Ken Weiss copyright 2014



Li Daiguo & Rick Parker by Ken Weiss copyright 2014

Top Gigs of 2014 in Photos



Jennifer Leitham by Ken Weiss copyright 2014

Top Gigs of 2014 in Photos



by Ken Weiss copyright 2014

Cory Weed's Cellar Jazz Society has announced a series of Fall concerts starting with 9/18&19 with George Cables 3 (with bassist Chuck Deardorff and drummer Victor Lewis) at Pyatt Hall. On 10/4 pianist Larry Fuller with bassist Russ Botten and drummer Joe Poole are at Blue Frog Studios in White Rock. Tenor player Eric Alexander and pianist David Hazeltine are in from NYC and are joined by bassist Ken Lister and drummer Jesse Cahill 10/24&25 at Pyatt Hall. Montreal-based guitarist Mike Rud brings Notes on Montreal 11/14 at Pyatt along with Chad Linsley piano, Sienna Dahlen voice, Adrian Vedaddy bass, drummer Dave Laing and the Babayaga String Quartet. NYC pianist/vocalist Johnny O'Neal's 3 (Paul Sikivie bass and Charles Gould drums) are at Pyatt 11/28&29. In December, trumpeter Joshua Bruneau and trombonist Steve Davis are in from NYC 12/5&6 and join Cory Weeds on tenor, Tony Foster piano, bassist Adam Thomas & Julian MacDonough drums. For more information, go to <http://cellarjazzsociety.com/>... Capilano University starts its series of jazz concerts starts 10/19 with the Dave Douglas-Joe Lovano 5tet (Lawrence Fields piano, bassist Linda Oh and drummer Joey Baron) at the Kay Meek Centre. On 10/26 Convergence presents the Capilano jazz faculty in concert at the BlueShore Centre. Singer David Linx performs 10/31 at the BlueShore Centre with the "A" band directed by Brad Turner and the NiteCap vocal group (Rejean Houle director). Pianist Michael Kaeshammer is at the Kay Meek Centre 11/21. On 11/26, guitarist Bill Frisell appears in a duo performance with trumpeter Brad Turner at the Blueshore Centre. Other local jazz can be heard at the Seventeen89 Restaurant on Tuesdays (with blues on Fridays), Ten Ten Tapas on Thursdays, Guilt & Co. on Wednesdays and Pat's Pub on Saturdays 3-7PM. On 8/30, a benefit concert was held at Pat's Pub for Kenny Wheeler, who is ailing and in need of support care. Though he has lived in England for decades, he was born in Canada and retains his Canadian citizenship. The concert was organized and led by trombonist Hugh Fraser. The band also included Brad Turner trumpet, Bill Runge tenor sax, Bob Murphy keyboards, guitarist Ron Samworth, Andre Lachance bass, Buff Allen drums and Monique VanDam vocals, all of whom played two sets of Wheeler's compositions. Highlights included "Aspire", a dedication to Rahsaan Roland Kirk, "Smatter" from the album Gnu High and "Gentle Piece" on which Brad Turner played lyrical, sensitive flugelhorn solo. The concert is part of a global to raise funds to help Kenny. Donations can be made via Paypal at friendsofkennywheeler@gmail.com. ...For local jazz info and links, go to www.vancouverjazz.com or <http://cellarjazzsociety.com/>.

Ron Hearn



Ginger Baker 6/28/14 at Havana in New Hope, PA, photo credit Ken Weiss, copyright 2014.

Ginger Baker's Jazz Confusion band was back in New Hope for the second time in 9 months on 6/28. This time at Havana with the same band (Pee Wee Ellis, ts; Alec Dankworth, b; Abass Dodoo, perc), same set list, and same stories, although they were shortened this time – "We're nearing the end of an extremely grueling tour and I'm not doing very well," he announced. After opening with "Footprints," Baker implored the audience to throw money in place of applause, to which a listener yelled, "A silver dollar coming your way!" The temperamental drum legend wasn't having it and screamed back, "Go fuck yourself!" That was the end of the yelling section of the night and some pretty powerful drumming followed. Ron Miles' "Spice" was introduced by the leader as, "This is the number which is a Baker killer," and right he was as it required epic pummeling, after which, Baker was helped up and off the stage for a short intermission. The highlight of the second half came after Baker stated that, "Mr. Baker regrets he is unable to play today but he will try." "Aiko Biaye" offered a very tribal feel and some very eat drove in from Cleveland, Ohio to catch a night with his hero. He paid the \$90 cover and his goal was to touch Baker, which he did, stroking the legend's right arm as he left the stage, much to the displeasure of the large security guard leading the escort... Young Russian alto saxophonist Dmitry Baevsky merged with local tenor saxophone force Victor North and his organ trio (Lucas Brown, org; Byron "Wookie" Landham, d) on 7/12 at Chris' Jazz Café for an opening set stoked in standards and tunes from great artists that should be standards. Starting with "All or Nothing at All" and "Stablemates," Landham's drum set partially dismantled and North was overheard to say, "They do that so if the gig isn't going well, they can pull you off!" North was a standout on sax but admitted, while announcing the band members, "I'm bad at names, I'm just a little tentative over pronouncing Dmitry's name." (It's By-EV-ski). The two horn men called the compositions on the fly and struggled at times to come up with a choice but once they did, it worked well. George Coleman's "Amsterdam After Dark" and Grant Green's "Minor League" were seldom heard songs that were executed with swagger and came off really hip. Baevsky is a standout player with superior technique, fleet fingers that don't seem to move, and a creator of music steeped with complexity with soul... Azar Lawrence (ts, ss) was the headliner for the 8th Annual Lancaster Avenue Jazz & Arts Festival on 7/19, his third hit in the area over the past 2 years, each arranged by The Producer's Guild of Philadelphia. Lawrence has built quite the fan club here with his spiritual Coltrane-esque performances and his band of like-minded ringers – Benito Gonzalez (p), for whom every gig is an opportunity to set the ivories off like a Fourth of July fireworks display, and Essiet Essiet (b), who's deep pizzicato work resonates in line with the leader's grounded tone. Lawrence keeps his drum chair constantly turning, he's had Gerry Gibbs and Gerry Hemingway as his previous drummers in town, but this time it was Brandon Lewis on drum duty and his aggressive work was impressive, especially his one long solo. Trumpet veteran Eddie Henderson was added this visit and proved to be a fitting foil for Lawrence's weighty saxophone playing. Lawrence showed his sense of humor when announcing Dr. Henderson – "I go to his office because I had a cold and come to find out he's a psychiatrist and couldn't help me!" The music was no joke however, mainly drawn from a new CD, and the extended songs allowed the band to stretch out. A late ballad, Coltrane's "Say it Over Again," revealed the large man's tender side... Later that night, another grizzled master of the tenor sax was displaying his wares and making his own personal spiritual quest – Odean Pope played Chris' Jazz Café for the very first time. Pope, Max Roach's longtime saxophonist, lives in North Philly and

although he's played a number of times in town over the past couple years, it's mainly been special one-off features with visiting Jazz dignitaries and not as a group leader. This night featured him as a leader of a quartet of local musicians, including bassist extraordinaire Lee Smith. Unlike previous shows in years past, where he's played with his large working ensembles, Pope didn't focus on his own original tunes in the first set, mainly standard fare that began with deep traditional roots and sprouted late with full-throated bouts of fiery play and circular breathing, all done with respect to the club setting he was in. A nice surprise was the sudden appearance of Eddie Henderson who had heard about Pope's gig earlier that day and headed over after the Azar Lawrence performance. Henderson had last played with Pope four years ago on a trip to Lebanon. At Chris', while Pope was taking a breather off stage during a late tune, Henderson tapped him on the shoulder and was welcomed on stage to the delight of the audience. Playing trumpet on two tunes, oddly the first was "Say it Over Again" for the second time in two hours, and, even more oddly, he next played "Blues For P.C." for the first time ever. . . Dave Douglas (tpt) and Uri Caine (p) played at the Mass building (Ars Nova Workshop) on 7/25 to an audience sitting/standing in the backyard on a beautiful summer night enjoying craft beer and a bonfire crackling in a pit (not really sure why we had a fire going as it was summer). The agenda were tunes derived from sacred communal singing music mashed and somewhat improvised. "You know, Uri is actually a very good improviser," Douglas stated early. As they were about to start, the musical call of a passing ice cream truck was heard, bringing laughs all around and a thumbs-up sign from Caine. Douglas pondered over the lettering on the large industrial smokestack across the street - "Does anyone know what the SHCO stands for? It can't be Scofield. This is gonna bother me, I'll be looking at it all night." The music played was lovely and allowed Douglas to add his "tricks" to alter tone. He was especially striking on a piece he composed in response to the train that passes 10 miles from his home. Whistling through his trumpet (he curls his tongue to generate the sound - "Sometimes it just won't come out right") and at other times, holding the trumpet away and using it to magnify his whistle, he mirrored a distant train. Douglas also noted that the folk songs all ended with a hook and he composed "End to End," a composition inspired by only the end phrases and their hooks. . . Veteran tenor and soprano saxophonist George Barron rarely plays and that's a sin because his hit at Chris' Jazz Café on 7/26 was a real tour-de-force of old fashion Dexter Gordon/John Coltrane inspired Jazz. The Jazz Barrons included wife Janet, who sang a couple songs in the first set and got a cake served and a rendition of "Happy Birthday" to celebrate her birthday (the audience each got a free cupcake as part of the deal). She wasn't about to announce what number she was up to (it's 70 but don't tell anyone) but she looked young and sounded authentic. Also playing was son and Sun Ra Arkestra member Farid Barron on piano, Paul Klinefelter on bass, and Webb Thomas on drums. Barron hadn't played the club for many years but he'll be back - he packed the club and wowed 'em with a bold sound on both horns and a raw sincerity. "Recorda-Me" was a thrilling soprano ride which touched on late Trane explorations while "Hackensack" and the ballad "Say it (Over and Over Again)" were done large and filled with interesting pushes into new territories. . . The Philadelphia Museum of Art's Art After 5 series of presentations each Friday isn't known for venturing into the sector of "free" Jazz, although they did have Wayne Shorter a few years back, but they had a real gem on 8/8 with Reut Regev's R*time and special guests Burton Greene (p) and Silke Rollig (vcl). Presented in partnership with the Consulate General of Israel, R* time opened the concert with

Short Takes

USA: PHILADELPHIA



7/19/14 Odean Pope & surprise guest Eddie Henderson at Chris' Jazz Café
photo credit Ken Weiss, copyright 2014.



8/8/14 Burton Greene & Reut Regev at Philadelphia Museum of Art
photo credit Ken Weiss, copyright 2014.

Regev's blurring trombone on "Elephant Steps." (Her answer to "Giant Steps" perhaps?) Brad Jones, who rarely plays with the trio these days but was the group's original bassist, and drummer/husband Igal Foni, stepped in and the tune turned inward for a bit more mainstream but lively run. After a very fanciful take on a traditional Israeli dance, Regev continued her charming banter with the audience between songs, prompting hubby to (loudly) whisper, "Let the music do the talking." Eventually, Burton Greene came out to play following Foni's detailed announced list of Greene's many accomplishments – "OK, I want 50 bucks for that," he said as Greene sat at the piano. Regev's "Montenegro" featured her on slide trumpet and Greene's beautifully constructed solo traversing space and texture, while "Clean Dirt," described as based on the ugly beauty concept, was a knotty tune filled with atonal chord strikes and highlighted by a piano – trombone duet. Before the performance was done, Regev and Foni would march into the audience à la the Sun Ra Arkestra (there's a band that needs to play at the venue), climbing the great staircase between the seated listeners, making music and moving along the balcony. As they returned, Foni dragged a plastic chair down the stairs for percussive effect. German expressive vocalist Silke Rollig participated on Greene's "Free Bop-aroonny," helping to push the envelope significantly with her voicings as the quintet took it out. Greene took a break from playing inside the piano to stand, smile, and look out into the audience to see how they were holding up to his bold composition. It turns out the audience did surprisingly well – they even gave a loud response in return. The performance peaked with Rollig's "Little Song," a ballad no less. Greene propelled the composition to life with simple but glistening building blocks, embellishing the stirring melody... Vinny Golia never travels light. The LA-based multi-instrumentalist had flute, piccolo, clarinet, bari and soprano sax at his disposal for his 8/8 gig at First Banana (Fire Museum) hittin' duo with experimentalists Bbob Rainey (ss) and Heath Watts (reeds). Golia and Rainey's collaboration was surprisingly tight and fluid. The small space tailored the sounds – Golia announced he brought his bari but wasn't going to play it because it would get too loud. The audience egged him on – "Be careful what you wish for," he warned as he picked it up. The good news was that no blood was shed. Their soprano – clarinet combo was especially noteworthy with Rainey exploring sound by removing the top of his horn a few times to blow into the second segment. The grand finale had all three avant-gardist pumpin' their horns... The first Community Unity Music Festival took part from 11 AM to 8 PM outside in Clark Park on 8/17. The free event featured drummer Justin Faulkner in a few bands, his mother organized the event, including the finale – a trio with Jacky Terrasson (p) and Ben Williams (b). The threat of rain explained the presence of a Fender Rhodes in place of piano for the day but Terrasson said he felt at home on it, he frequently requests a Rhodes and a piano at his gigs (but he's never played synthesizer). The trio's set was lively and very varied. A fun medley mixed updated versions of Michael Jackson's "Beat it," the theme to Harry Potter, and a few more unexpected tunes. "Smoke Gets in Your Eyes" and the finale of "My Funny Valentine" had a funky bite to them. The festival included a long list of talented young, local artists including Faulkner's drummer brother Nazir Ebo, who will make a name for himself soon, and other talents including spoken wordists, face painters, stilt walkers, and fire dancers. Ms. Faulkner plans a bigger event on the Parkway next year around the same date so as to catch the college kids before their exodus... Orrin Evans had a CD release weekend event at Chris' starting on 8/22 with Tim Warfield (ts, ss), Vincente Archer (b), and Bill

Stewart (d). Their first of the four sets was dominated by Warfield's searing sax work (he switched horns from song to song to mix it up). Evans commenced with Paul Motion's "Mumbo Jumbo," before moving on to his original "Meant to Shine," and then the night's highlight, and a longtime favorite of Evans, the Carter Sister's heart-tugger "Wildwood Flower," done for the first time by Warfield and Stewart. Stewart and Archer, both known as more traditional players than the fiery leader, kept the music grounded. It's always a treat to hear Evans playing at home, especially on Chris' piano which he handpicked... Museum Fire mixed a tripleheader of experimental music at Pageant: Soloveev Gallery on 8/30. The main threat was the Steve Baczkowski/Bill Nace Duo. Baczkowski, a conduit for creative music in the Buffalo, N.Y. area, summoned the lights down low, saying, "I don't want you to see me, I want you to hear me," as Nace, the well-known avant-garde guitarist and fav of Thurston Moore and Kim Gordon, startled the listeners off with an opening guttural scream before twisting and striking the strings of the electric guitar that sat on his lap. Baczkowski used bari and tenor sax as sledgehammering sound devices at times, utilizing formidable breathing techniques, and for the downloading into a program to spit out textural items at other times. The night also offered the debut of Nick Millevoi's Bug Out! with Dan Blacksborg (tbn), Julius Masri (elec), Pete McRae (el b), and Ricardo Lagomasino (d), which Millevoi announced as, "This is our Labor Day party band. Get ready for fun," before the quintet started with a sudden burst that never really let up much through 4 pieces. At times they played like the wheels were about to fall off and at times they soared with rock infused elements. Flandrew Fleisenberg opened the event playing percussion on an assortment of everyday ephemera and modified drum parts. Playing in the dark, except for an under lit floor tom, he scraped the wall, twirled cymbals on the floor, and used a heavy metal stand to push/pull across the wooden floor to deliver sonic variations streaming back and forth, wavelike... In case you haven't been paying attention, Snarky Puppy has popped up on what seems to be the majority of this summer's Jazz festivals, especially those a sold-out, it was sold-out way in advance. The standing/screaming audience of 25-30 year-olds seemed to know every song as they started, an impressive happening as these were instrumental songs. It was blazing horns and electrical guitar, bass, keyboards, and two drummers. It was fusion with jams, vamps, and some definite "out" stuff at portions that really excited the devoted throng. Leader, bassist Michael League, announced he used to live down the street from the venue and that this gig was the second stop on a two and a half month tour. No matter what your views are on fusion, this band deserves credit for indoctrinating a whole new generation of listeners to the wonders of instrumental music and brass ensemble work... Incoming hits: Ars Nova Workshop (arsnovaworkshop.org) presents: 10/17 Sam Amidon/Bill Frisell/Shahzad Ismaily @ FringeArts; 11/2 Dans Les Arbres + Kim Myhr @ Phila. Art Alliance; 11/9 Peter Evans' Zebulon Trio @ Phila. Art Alliance; 11/13 Abraxas @ Shivei Yeshuron-Ezras Israel, 11/20 Travis Laplante's Battle Trance @ The Rotunda... Chris' Jazz Café (chrisjazzcafe.com) presents: 10/3 Mark Allen/ John Swana; 10/4 Monnette Sudler; 10/10 Tom Lagana Group w/ George Garzone; 10/11 Nir Felder; 10/17-18 Grazyna Auguscik; 10/24-25 Kenny Werner Trio w/ Ari Hoenig; 11/14-15 Jackie Ryan w/ Larry McKenna 4; 11/28-29 Pat Martino... Painted Bride Art Center (paintedbride.org) presents: 10/18 Mark Allen 4 w/ strings + Andres Cisneros' Timbalona Collective; 11/1 The Cookers; 11/15 Oran Etkin (Israeli JazzPhest); 11/16 Yemen Blues (Israeli JazzPhest)... Montgomery County Community College (mc3.edu/arts/lively-arts) presents: 10/18 John Pizzarelli; 11/15 Diane Schuur; 11/22 Papo

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Vazquez Mighty Pirates Troubadours...Penn Presents at the Annenberg Center (Annenbergcenter.org) presents: 10/4 Chucho Valdes; 10/5 Zakir Hussain; 11/1 Patti Austin; 11/16 Arturo Sandoval...Keswick Theatre (keswicktheatre.com) presents: 10/2 Esperanza Spalding; 11/8 Mike Stern/Eric Johnson...Fire Museum Presents (museumfire.com) presents: 10/1 Mecca Normal + Oceans Roar 1000 Drums @ Random Tea Room; 10/16 Tipple (Frode Gjerstad/Kevin Norton/David Watson) + Keir Neuringer @ First Banana; 10/19 Colin Fisher/Mike Gennaro/Nick Millevoi + Bad Luck + Skyler Skjelset @ First Banana; 10/25 Li Daiguo/Rick Parker + Northern Valentine + Fatima Adamu @ First Banana; 11/1 Thollem McDonas @ House Gallery 1816; 11/15 Junzo Suzuki + Kohotek @ The Marvelous...Philadelphia Museum of Art (philamuseum.org) presents: 10/10 Natalie Cressman; 10/24 Rhenda Fearington; 11/14 Ted Rosenthal 3; 11/28 Larry McKenna.

Ken Weiss



8/8/14 Bhub Rainey/Vinny Golia/Heath Watts at First Banana in Philadelphia
photo credit Ken Weiss, copyright 2014.

LOCAL ARTIST SPOTLIGHT

Argentinean writer Julio Cortázar's main influences were Surrealism and the improvisatory aesthetic of jazz, particularly the music of Charlie "Bird" Parker.

Tots Tolentino, who likewise was inspired by Charlie Parker's improvisational genius, was featured on August 26th in a collaboration sponsored by the Embassy of Spain and Instituto Cervantes with Ateneo de Manila University and the Department of European Languages of the University of the Philippines, in a presentation on the Ateneo campus of an important cultural event, "Queremos tanto a Julio", a jazz tribute to Argentinean writer Julio Cortázar (1914-1984).

The program featured a recital of his writings combined with a concert of jazz themes that inspired Cortázar, and performed by saxophonist Tots Tolentino. Although Cortázar wrote poetry, drama, and various non-fiction works, he is mainly praised for his novels and stories. A modern master of the short story, his work influenced an entire generation of Spanish-speaking readers and writers in the Americas and Europe. Cortázar's main influences were Surrealism and the improvisatory aesthetic of jazz. This last interest is reflected in the story "El perseguidor" ("The Pursuer"), which he based on the life of Charlie Parker.

The Program:

Giant Steps (John Coltrane) Texto 1: La vuelta al día en ochenta mundos

Lady, Be Good Texto 2: Conversaciones con Cortázar

Mahogany Hall Stomp Texto 3: El perseguidor

All the Things You Are (Charlie Parker) Texto 4: Continuidad de los parques

Autumn Leaves (Stan Getz) Texto 5: Rayuela ("Gregorovius suspiró...")

Body and Soul (Coleman Hawkins) Texto 6: Rayuela ("Y la Maga estaba llorando...")

Oscar's Blues (Oscar Peterson) Texto 7: Rayuela ("Es capaz de creer en el progreso del arte-...")

Stack O'Lee Blues Texto 8: Aplastamiento de las gotas

Final piece --- Charlie Parker

Tots reported, "As you can see (from the program), I play between readings.

The songs were selected based on the texts which mention either a jazz artist or the song. So I would do an interpretation after each reading. All solo sax. It felt good, like I was interpreting the text rather than just doing my own thing away from the literary work. Students from the Ateneo did the readings."

On the question of whether the texts were in Spanish or English? Tots reported, "They had a second speaker doing the English read. So, yes, I could understand the texts." "The references to the songs and artists were very clear and simple."

How did the audience respond to the programmatic concept? "Very warm,"

Tots said. "I think the solo sax added more of a dimension to the readings."

Charlie Parker also played a major role in the career of Filipino musician Tots Tolentino. Having heard the great Charlie Parker at the age of 16, Tots decided that saxophone was to be his chosen instrument. He then pursued his career to become the most prestigious jazzman in the Philippines.

The concept of the presenting the juxtaposition of a major jazz figure, namely Mr. Tolentino, with a literary or cinematic work of art is not completely new

to Philippine audiences. The Goethe-Institut, for example, trail-blazed with their production of Manila's second edition of its unique silent film festival, where silent films are accompanied by a live music score done by some of the country's best groups. This iteration of the German Silent Film Festival featured classic Films by Fritz Lang, including the 1922 film, "Dr. Mabuse, the Gambler, Part I: A Portrait of Our Time" that is a portrait of German society at the depth of the postwar inflation of the 1920's. It chronicles the adventures of Dr. Mabuse, a criminal who constantly reinvents his own identity in order to manipulate the destiny of others. The film was accompanied by a jazz score by Tots Tolentino and his acclaimed jazz group Buhay on August 18, 2005.

Tots Tolentino's first experience with creating and performing an accompaniment to a classic German silent film was with "Nosferatu". 'Blood is a juice of rarest quality...'

...and like the best improvisation, it's only fresh once.

The line is not from "Nosferatu", but from Faust: the German silent film masterpiece by F.W. Murnau, one of a series with live music accompaniment arranged by Goethe Institut for Philippine viewers in August, 2004.

Faust is a devoted village doctor who sells his soul to the devil Mephisto -- at first for just a day, to help his village survive a plague Mephisto created, only to give it up for eternity after being seduced by pleasure. Guilt-ridden hero; seductive villain; riffs on public hypocrisy, empty appearances, and how having everything makes you appreciate nothing -- for a movie released 78 years ago (1926), Faust is pretty up-to-date.

That night, BUHAY*--- the group led by saxophonist Tots Tolentino, with one album and various international festival appearances to their credit -- played the accompaniment. Capturing mob hysteria with a jittery cascade of sax notes or getting funky for a big-deal wedding festival, BUHAY's music brought out the modern undertones of the ancient tale -- an attitude that's definitely jazz, whatever inspires it and whoever plays it.

*"Life" in Tagalog

Some thoughts on that night's jazz, from Tots Tolentino himself:

Can you briefly describe how you chose/arranged the music you played Thursday night? How did you begin?

"I started by writing out the whole plot, scene by scene. Bawat (Each) scene may (has a) pre-set mood, so madaling mag (it is easy to) decide ng (the) instrumentation and rhythm concept. The whole thing was mostly improvisational, nothing written out. We worked it out during rehearsals. Yung maganda ditto (The good thing about this is) the actual music could change every performance dahil sa (because of the) improvisational aspect." Did you rehearse a lot for that night's show?

"We rehearsed twice. I wanted it fresh and uncontrived. Kaya makuha lang ang flow (So long as the flow is determined), bahala na mga boys sa tunog (it's all up to the boys)."

Is this the first time you've accompanied a silent film? Would you do it again?

"First time, and definitely we would do it again."

Are there any other films you'd love to write scores for (silent or not)?

"Personally, I would love to write for cinema, given a chance. Maraming magagandang pelikula (There are many great films), kaso may mga score na ito (but these already have scores). Silent film mas (is more) challenging and at the same time mas (more) interesting kasi (because) you can do a lot due to the absence of the sound track."

Who were the players for the evening?

"BUHAY is Wowie Posadas on keyboards, Meong Pacana on bass and Mar Dizon on drums. The press release had to go out and I couldn't confirm, at that time, the availability of BUHAY, so the release listed "Tots Tolentino & Friends." I'm glad BUHAY did it, since we kind of border on the avant-garde. Shoot na shoot siya (Very compatible), in my humble opinion."

Tagalog Translation by Mon Cabrera and Collis Davis.

Grateful thanks to Rocelle Aragon for her reporting on the screening of "Nosferatu" and follow-up interview with Tots Tolentino. CHD

ASEAN Scene

Once again, the Island of Penang comes alive with music with the 11th Edition of The Penang Island Jazz Festival, to be held from 4th to 7th December 2014! Performers for this year's "Jazz By The Beach" stage (Saturday, 6th and Sunday, 7th December) include Richard Bona Group, Carmen Souza, Crystal Bowersox, Laila Biali Trio, Monoswezi, CNIRBS, The Fresh Dixie Project, Jo Yeong Duk Trio, JazzHats & Ray featuring Man Kidal and others.

Supporting musical related activities held during the period of the festival are Workshops, Exhibitions, Sunrise @ TSG, After Hours Jazz Jam, Creative Malaysia Fringe Stages and the "Island Music Forum Sessions". Some of the Speakers for this year's "Island Forum Sessions" include Professor Tony Whyton (Director of the Salford Music Research Centre at University Salford UK) and Victor Kye (Assistant Artistic Director of Jarasum International Jazz Festival, Gwangju World Music Festival and Jarasum Rhythm & BBQ Festival).

The Penang Island Jazz Festival 2014 is supported by Malaysia Major Events, a division of Malaysia Convention & Exhibition Bureau, an agency under the Ministry of Tourism and Culture Malaysia; Perbadanan Bekalan Air Pulau Pinang (PBA), Penang Global Tourism Sdn. Bhd., British Council, Goethe Institut, Japan Foundation, KK Jazz Festival, LBS Music World, Roland Asia Pacific, The Guitar Store, JS Music & Little Penang Street Market; with Venue Partners, Bayview Beach Resort, Hard Rock Hotel Penang, ParkRoyal Penang Resort, Tropical Spice Garden; Media Partners Homegrown Productions, Smoothjazz.com, Lifestyle Asia, Rentak Sejuta.

For more information on the Festival activities, visit [HYPERLINK "http://www.penangjazz.com"](http://www.penangjazz.com) [www.penangjazz.com](https://www.facebook.com/groups/PenangIslandJazzFestival/). Join us on [HYPERLINK "https://www.facebook.com/groups/PenangIslandJazzFestival/"](https://www.facebook.com/groups/PenangIslandJazzFestival/) <https://www.facebook.com/groups/PenangIslandJazzFestival/>

NOTE: This writer will be flying to Penang Island to report on the Festival in December, so please lookout for a review of events in next issue of Cadence.

Other Festival Dates

JAVA JAZZ FESTIVAL: "Paul Dankmeyer, Artistic Director of the Java Jazz Festival in Jakarta, announced that the next Java Jazz Festival dates are 6, 7 and 8 of March 2015. He added that the Singapore Jazz Festival will take place on the same weekend again as the Java Jazz Festival, and that both festivals have a partnership in programming artists. The Bali Live International Jazz Festival will happen again, in the week after Java Jazz Festival as was the case this year of 2014."

Collis H. Davis, Jr.



Remembering Charlie Haden, August 6, 1937 – July 11, 2014 with band at Town Hall, NYC circa 1980. Photo credit: Collis H. Davis, jr.

Jazz Stories: A Photo History

Paul Horn

portrait, Riverside Park, New York City, November 1985

by Patrick Hinely



Photo credit Patrick Hinely, copyright 1985

The afternoon almost got away from us without any pictures.

We'd been sitting and talking for several hours. I don't think Horn said anything that he didn't also write, later in that same decade, in his own book (*Inside Paul Horn*, Harper Collins, 1990, ISBN 0-06-250388-X). I can't be absolutely sure of that, since some of the tapes I made that day remain, 29 years later, still not transcribed. In any case it was our first meeting, and I did much more listening than talking, as hard as that might be to believe for (too) many who know me...

Once I noticed that the sun was heading toward the horizon over the New Jersey Palisades, I knew that if we were going to do an outdoor shoot, it was time to get moving. This Upper West Side apartment where Horn was headquartered during his visit to New York City was on Riverside Drive, adjacent to the park of the same name, so we decided to cross the street and take a stroll in that park. Horn asked if he should bring a flute. I said yes. Little did I know.

We soon found ourselves in a part of Riverside Park far enough above the Henry Hudson Parkway for the traffic noise from below to virtually disappear, and far enough west of Riverside Drive to yield relative silence from that direction as well, at least on this particular afternoon in November. We had the place all to ourselves, in my experience a rare occurrence during daylight hours anywhere on the island of Manhattan.

After advising me to tell him what I wanted him to do for the pictures, Horn began

Jazz Stories: A Photo History

to play his flute. I don't recall any specific tunes, but every note sounded pure, and comfortably familiar, as if I'd heard this music a million times before, yet every note still sounded brand new in its unfolding.

Even more uncanny was how, time and time again, I would think, while peering through the viewfinder, that it would make a better shot if Horn turned one way or another – and he would then proceed to do exactly that, though I had not given him a single word of direction. It happened too many times to be mere coincidence. He couldn't have been following my eyes, because both were obscured by the camera body. To this day, I still have no explanation for this, except to use a term I learned from a Japanese friend of a friend: it was beyond science.

We were simply there, in the moment, at once both being and doing. To all appearances, not much was happening – but there was a lot going on...

Thinking back on it now, trying to approach that situation from strictly either Eastern or Western perspectives doesn't really work, and may best be explained via another totally different and unique belief system, one which predates the East/West twain that shall never meet: the native Australian concept of walkabout, in which the nomadic journey along ancestral paths itself becomes its own destination, and only by the singing of the songs as one traverses the land are the people and the land brought fully into existence.* I ask pardon from skeptics if I cusp too closely on the mystical here, but I have no other - rational - explanation for what was a very real personal experience.

Soon after the sun dropped below the horizon, the light went flat, and Horn stopped playing. Though the temperature was now in the 40s, I felt warm as I packed up my gear and the three rolls – more than 100 frames - of film I had shot. He asked if I thought I had gotten anything good. I replied: "If I didn't, I don't deserve to" and thanked him for his time – and his music. To this day, that's still the only outdoor concert I've attended in New York City for an audience of one, and I still feel blessed to have been that audience.

- Patrick Hinely

* As futile as trying to explain walkabout may be, a comprehensible stab at it can be found in Bruce Chatwin's final book, *The Songlines* (Penguin, 1988, ISBN 978-0140094299).

Jazz Stories: A Photo History

A QUARTET OF PORTRAITS by Patrick Hinely

29 years after the fact, Paul Horn remains unsurpassed as the most intuitive portrait subject I have ever encountered, – with results I still find pleasing. My hope is that the following four portraits offer proof that he has not been my only success. I have come to think of portraiture as a collaborative act between subject and photographer, though no two have been alike. With Horn, our communication during the shoot was almost entirely non-verbal. Each of these other portraits involved differing amounts and varieties of collaboration between subject, shooter and location, yielding, to my eye, images which each possess their own unique charms.



Photo credit Patrick Hinely, copyright 1977

COLLIN WALCOTT

set-up and sound check before Oregon concert

Tampa Theatre

Tampa, Florida

November 1977

Walcott, like all four of the Oregonians, knew I was working while they were setting up, and we had a long enough history by this point that they trusted me to not step on their instruments or trip over wires, et cetera, so I felt myself in harmony with the musicians as we all went about our tasks. Collin, gone 30 years now, told me this photograph showed more clearly what he liked best about being on the road than any other he'd ever seen, which I have always taken as a great compliment, since he was a pretty good photographer himself. He said I showed him as much at home as he got on the road, afloat in the middle of his array of instruments. Though his back is turned, I still consider this a portrait, because I know the subject did too.

Jazz Stories: A Photo History



Photo credit Patrick Hinely, copyright 1995

KLAUS KOENIG
en route
on a Deutsche Bahn train
between Koeln and Hannover, Germany
October 1995

Since we'd made an unannounced stop between stations, composer and bandleader Koenig was getting a bit antsy about making it to his teaching gig on in Hannover on time, and I don't know how long we sat there on an immobile train, but I do remember there was another train, a freight, going in the opposite direction on the next track, between us and the sun. The direct sunlight came through only in those fleeting intervals while the space between cars was passing. Klaus doesn't like to pose, so this is him simply as he was, wondering when we'd get rolling again, perhaps with a hint of impatience, but not with me - with Deutsche Bahn. My unofficial title for this one is "Beethoven on the Train."

Jazz Stories: A Photo History



Photo credit Patrick Hinely, copyright 1997

NORMA WINSTONE
at a friend's apartment
having a cup of tea
New York City
February 1997

When we met up for this shoot, Winstone, a first lady of song both as vocalist and lyricist, was somewhat at loose ends in New York City. The trio Azimuth, one of the 20th Century's more innovative amalgams of jazz and chamber music, with Kenny Wheeler, John Taylor and her, had been booked for a week at the Blue Note, but at the last minute, Kenny ended up staying home in London, down with the flu. John got word in time to not catch his flight, but Norma was already en route. We sat and had a nice chat, during which the curtains behind her began to dance in the breeze while the sunlight played across them. It was, to quote her lyric from a tune she wrote which is included on the Azimuth '85 album, "Breathtaking," adding just the right kinetic element in the moment.

Jazz Stories: A Photo History

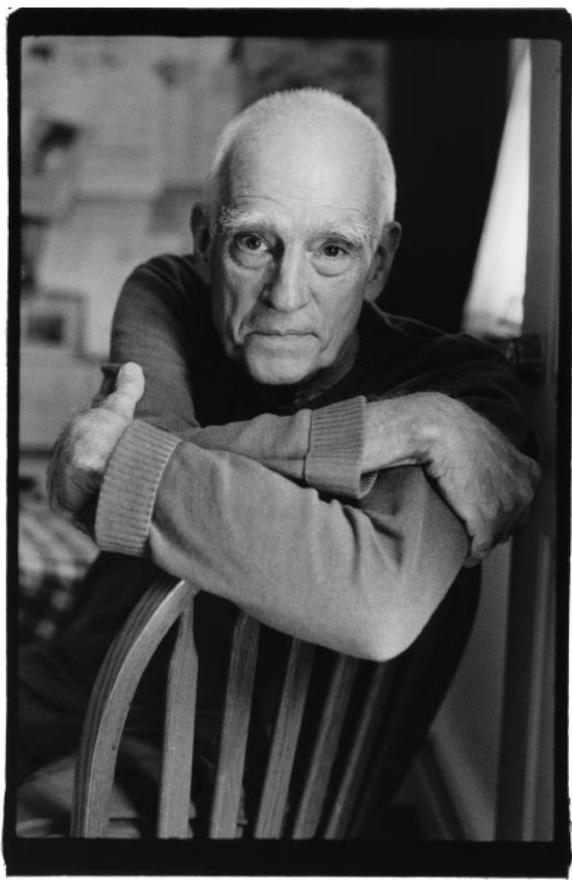


Photo credit Patrick Hinely, copyright 2009

STEVE SWALLOW

break during rehearsal with Ohad Talmor
Adam Nussbaum's kitchen
Highland Mills, New York
September 2009

As I recall, we were waiting for the coffee to brew, hanging out after the trio had wrestled several new tunes into submission. This is as nearly perfect an example as I've yet created combining simultaneous serendipity in feeling, light and geometry. It is totally circumstantial, yet at the same time it is totally with intent; the two are not mutually exclusive, and in this case I find them inseparable. I didn't make this happen; I had the patience to wait and let it happen. I would refer anyone wanting to further explore these paradoxes to Henri Cartier-Bresson's book *The Mind's Eye*. He comes closer than anyone else to explaining the inexplicable. It pleases me to no end that Swallow likes this image so much he's been using it as his publicity shot.

The Chitlin Circuit Revisited by Karl H. Stober



Throughout mankind the affect of sound has cemented memories in one way or another. Good or bad generationally, it's where legends were born or torn. Such was the Chitlin Circuit (CC) where genres were created, styles became habit, and music sheets afforded generations with a meaning to their existence, both past and present but not without complexities. In many cases, mankind's music served as a political soapbox, a voice if you will, for the masses. In the 20's it was prohibition and music kept the hidden the depressed moods of a nation, as the nightlife of song helped to forget keeping spirits roaring and flowing. In the 40's it was music that kept the homeland together as worlds collided in fire with patriotic anthems overflowing within compassionate hearts. In the 60's the young were given a voice through their music and the entire globe was listening to those voices that spoke with national advocacy. Yet through it all, music was simply an art, a way of expressing man's emotions, history, and passions.

One of these classic music eras that shaped not only a generations but also coated in racial injustice dramatically, and in some cases forcefully, was the Chitlin Circuit, a little known historical blip on the historical radar screen but now looked upon with eyes wide open, as a major musical and societal event. The Chitlin Circuit was for the most part the heart, soul, sweat, tears and roots for many Afro-American artists careers and audiences. Virtually every celebrated entertainer of the era played the circuit: Bessie Smith, Louis Armstrong, Duke Ellington, Josephine Baker, Ethel Waters, Fats Waller, Jackie Moms Mabley, and scores of others. No matter if it was the Cotton Club, Apollo, or little broken down shacks in parts unknown, this was the Circuit. Wherever a stage could be placed, it was the scene for the Afro-American culture to enjoy music in its highest form, void of the ignorance and stench of prejudice in most cases.

There is very little historical documentation on the Chitlin Circuit, scattered at best but there is a book recently documented by investigative reporter/writer Preston Lauterbach titled "The Chitlin Circuit and the Road to Rock 'N' Roll" that is a finely comprehensive report of the period between the 40's and 60's which best illustrates the time, feel, and emotions of the Chitlin Circuit. I had a chance to speak with him in length about this period of music that time, for a while, forgot; here are portions of our conversation.

We started off talking about what the Chitlin Circuit meant to the artists, audiences, and the business

owners as well in an effort to define the Chitlin Circuit. Each in their own way took something from their experience on and off the stage of the Circuit that was unique. As Preston put it "I think they all shared a similar perspective as it was the reality of race in America at that time between two worlds, the whites and the black. The black audiences, business owners and performers had to carve out something for themselves. Which was not given to them nor did it exist. This was his or her business; the black music business, totally separate from mainstream and everybody understood that." For the performers it was their home, for it was difficult to near impossible to break into the mainstream. For audiences, it released them from the concern of being barred from numerous clubs, and for the business owners, it was a chance to bring great music and performers to those who had little chance of seeing this entertainment live. It was their home and venue for which they called their own. I asked Preston what surprised him most about his investigation into the Chitlin Circuit history since there was very little written about it. As he pointed out, this was not his world growing up. He grew up in white America in Southern California, and so this was all new to him. Yet Preston was quick to point he knew about today's CC, as he was a music fan at heart. As a reporter, he wanted to know where this all came from. I asked him what surprised him most during his investigation. The one surprise was, as he puts it, "How connected the music business was to the vice trade in black America. The nightclubs that showcased these performers in the 40's and 50's were also where liquor, gambling and prostitution was going down. I had no idea about that! It was another layer to the story that kept me interested."

At this point we went off to talk about the Dark Side of the Chitlin Circuit. I encouraged him to explain what I labeled the Dark Side and what he discovered, Preston goes on to elaborate, "It's a complex question for me, the Dark Side and the more legitimate public thought that, in the sense that the same person who is out hustling to get B.B. King to perform was soliciting and offering prostitutes. Like I said the Dark Side and the more publically known aspects are closely intertwined. The most important thing to understand is that the Chitlin Circuit is part of black America, a part of history. Also one should also understand, the guys behind the Chitlin Circuit were not the musician's, it was the guys, the King Pins, the guys who ran the clubs, the guys who ran the gambling, who ran the artists. They were guys like Don Robey in Houston, Sunbeam Mitchel in Memphis, and Denver Ferguson in Indianapolis... who were brilliant men, visionaries for there was no blueprint for the CC, no rules to it. What it was raw capitalism and they made it good, as they went along. They needed the Dark Side in order to fund it. It was not happening otherwise." As Preston explains the Chitlin Circuit was in need of this Dark Side in order to survive and bring audiences what they wanted, performers what they needed, and as time went on, giving the music business more talent to enhance their growth and power. It was a win/win situation for most involved. Understand they had to choose these paths due to racism and how many obstacles racism put in their way.

As far as the fans, it was rough with shootings and killings. In fact there was one major instance where there the well-noted Rhythm Club fire took place. "Midget Maestro" Walter Barnes was not to play that fateful night but was called in when a fire broke in the club and to keep the people subdued. Barnes band started playing a Irving Berlin tune, very much as to the lore of the Walter Hartley band playing

Feature The Chitlin Circuit Revisited

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while the Titanic sunk, in order to keep things orderly and organized. Unfortunately Barnes and his band mates, as did Hartley's Band, except for the drummer, who escaped the club, perished and upward to over 200 fans were killed in the club. Sometimes there is a risk for equality at times and comes with a cost.

The circuit for the performers was simply a way of making a living. From stages set in churches, trailers, shacks, to any number of venues, it was the only place to play and be heard. These performers were not allowed, for the most part, on any stage in mainstream America. As for the fan it was the end of a hard workweek and they needed a place to relax. Again, mainstream America extended the barriers, barriers the Chitlin Circuit broke down, not by joining but by inventing a new path built for them. With options few, the Circuit extended them that venue, albeit sometimes coming at a cost.

As Preston points out, "It was the era before integration (40's and 50's) and you had very few black figures in the Jackie Robinson mold that were permitted into the white world and able to show and refute racism and the idea of inferiority. These brilliant artists did the same thing for their audiences. The audiences in these times knew these guys were geniuses. The white man out there said these guys were not capable of genius and brilliance. The guys up on those stages demonstrated this was not true. So this was extremely meaningful for those people in the crowd." So as proven to many artists later, the Circuit was the breeding ground to many major talents that crossed the race barrier, some at the same level as a Duke Ellington or Little Richard.

So where does the Chitlin Circuit descend in the annals of history? How will it be remembered and studied; fully knowing it should be. It was the growing fields for some of the iconic music and performers ever to cross a stage. It was the home to many jazz and blues idols, not to mention comedians and other acts. It had strong political and civil rights effects on the world we live in today, a catalyst if you will, for the shaping of future decades. The Chitlin Circuit opened doors that were shut throughout history. It was a period in time which ignorance finally started taking a back seat to common sense. Preston offers his views on where it will lie, "I think it has a spot right next to the Underground Railroad and the Negro Leagues. Its one of the great cultural institutions and without that (CC) America is not where it is today." I think that Preston is right on with

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Feature

The Chitlin Circuit Revisited

this statement for its impact since the 20's to today have numerous chapters to it. Like the Underground Railroad and the Negro Leagues, the Chitlin Circuit has one common denominator ...escape from ignorance by way of freedom.

For some the peak of the Chitlin Circuit was after World War II, some say the 1930's swing era, others state the blues period. Preston believes the most exciting period was that transitional period to Rock N Roll, truthfully and with all logic collected, it was without a peak or high period for it is a century of musical, political, and human development second to none. It influenced great artists, music labels, audiences of all races, and in the end is known as a time when music took to the American highways with the fury of a runaway train in order to let all races enjoy the most stunning of musical equality itself. For some they cherish the Great American Songbook but the Chitlin Circuit can best be embraced historically as the Peoples Great American Performance...

In the next supplement we will explore The Artists and their rides from town to town making music work along the Chitlin Circuit. KHS





Photo credit Ken Weiss, copyright 2014

Franz Hautzinger, Everything in One Interview and photos by Ken Weiss

Franz Hautzinger, born March 11, 1963 on an Austrian farm, had his world turned upside down while attending a Marvin Hannibal Peterson concert during his youth. Determined to play Jazz trumpet, he schooled at the Art University in Graz from 1981-1983 and practiced relentlessly until his lip was blown, requiring an end to the trumpet for years. In 1989, he revisited the instrument and found that he could make non-traditional sounds and started to aggressively explore the horn again with great intensity. With time, he recovered enough lip strength and improved his playing technique to develop into a star on the European creative music scene. Utilizing a hand build quartertone trumpet, he reaches sounds and moods that are uniquely his own. This interview took place on March 6, 2014 at Philadelphia's Slought Gallery. Hautzinger was on a short American tour, playing in partnership with French clarinetist/vocalist Isabelle Duthoit.

Cadence: You play an unusual instrument – the quartertone trumpet. How does that differ from the standard trumpet we're used to hearing?

Franz Hautzinger: I can use it as a normal trumpet but it has a 4th valve so, in addition, I can play quarter tones. By pressing the 4th valve, the air has a longer way to go and with that air, I can reach quarter tones.

Cadence: When you play, how often are you using your trumpet in the standard way?

FH: [Pauses] More or less never [laughs]. I got a new [standard] trumpet two years ago and I missed the quarter tones, I missed the melodic possibilities so I went back to my quartertone because, of course, the quartertone is a quartertone [laughs].

Cadence: So all you play these days is just the quartertone?

FH: Yeah, if I play Jazz music, which in the last years is more and more, which I like very much, and had very nice adventures with Hamid Drake and Jamaaladeen Tacuma and Keiji Haino. It was fantastic for me to play Jazz with the masters.

Cadence: How were you introduced to the quartertone trumpet?

FH: It was by chance about 20-years-ago, a trumpeter friend of mine in Munich said, "You know there's a guy who has a quartertone trumpet that he wants to sell." So I called the guy and it turns out

Interview Franz Hautzinger

that he had a friend who was a trumpet maker and he, himself, had an Arabic girlfriend and he wanted to play Arabic music so he got the trumpet maker to build him this instrument. It took years and when the trumpet was ready, they were split and he didn't want to play it. The idea of playing Arabic music was now an enemy for him so he sold it. He sent it to me in a plastic bag by post in the hope that it would be destroyed but the post guys saw that it was a trumpet in a plastic bag and took special care of it so I got it. I started to play it and I found out that it's very good for me but I had to learn to listen very carefully in a chromatic way and then in quarter tone way. It was very interesting for me and a challenge, especially for my ears in the beginning.

Cadence: So it wasn't possible for you to go the music store and buy a quartertone trumpet?

FH: No, was not possible, it's a unique instrument that you cannot get. [NOTE: The quarter tone trumpet is now commercially available] Back in the '60s, we remember that Don Ellis had a quartertone trumpet made for him by the Holton company. Fantastic! I don't know how he got it but he was playing with a lot of East European guys.

Cadence: The quartertone trumpet goes naturally well with Arabic music.

FH: In the beginning, I thought, 'Oh, I have a quartertone trumpet so I can play Arabic music,' but, of course, there is never exactly a quarter tone in Arabic music, or even in the Balkan/Slavic music. You have different tunings. You have to hear, you have to listen and understand the tuning, more or less. It's not just a matter of pushing a valve. The button doesn't do anything. If you understand the music, you have help with the 4th valve. My trumpet is a construction, it's not a natural quarter tone because the quarter tones in the Turkish, Persian and Arab music are very different. Sometimes they are a little more high or more low, so there is no exact measure with the technique.

Cadence: What other known artists play the quartertone these days?

FH: My first favorite was not Don Ellis, he was my favorite in Jazz, but there was Nassim Maalouf, he's still alive. He's a classical trumpeter from Beirut and he was a student of Maurice Andre who was a great French classical trumpeter and a big star. Maalouf played Arabic music and there is still one record you can find called *Improvisations Orientale*. His son, Ibrahim Maalouf, also plays and he is now a big star in France. He plays real Arabic music with the trumpet and he's fantastic. Also, in contemporary classical music there are some trumpeters that use this such as Markus Stockhausen.

Cadence: Do you know of other musicians in the Jazz or creative music scene using this trumpet?

FH: No.

Cadence: Why isn't the instrument more popular?

FH: I don't know but the 4th valve means it's more heavier and exhausting to play. If I were to ask someone to make me a new one, I have very clear ideas [on adjustments]. I'm on the way to create a new one but it's not so easy. It's costly. I don't know why it's not more popular, [perhaps because] there are easier and lighter instruments.

Cadence: Your interest in pursuing music came about as a child while attending a Hannibal Marvin Peterson concert in Austria. What was it about his performance that attracted you?

Interview



Photo credit Ken Weiss, copyright 2014

Interview Franz Hautzinger

FH: It was super. I think it was 1974 at the Jazz club in Nickelsdorf which was completely in the countryside. They had just started to make concerts there and I was just beginning to play in that area in a Czech brass band and my cousins said, "Hey, Franz, you have to see different music!" So I came there and I remember when Hannibal came on stage, it was the first time that I saw African-American people live. We had a TV at that time, it was black and white, and I had no idea. I was eleven and my cousins said, "You know, his trumpet bag is made out of the skin of an elephant's penis." I said, 'Wow!' I was really totally attracted, and then he came and played like incredible. I remember very well. He played the music, I would say now, in the spirit of John Coltrane's music. Really inspired and in the first second, I was inspired too. I knew this is what I had to do too because it was so strong at that time. He came and played like 40 minutes solo and then the band came. I have never seen before or after, such a trumpeter, it was incredible. I was born on a farm in a village with no music, just brass music. There were no books or education so for me, this concert opened a real world. It was an initiation or something. It was clear that I should go this way but at the same time, it was also my death too because when I saw him, I thought that this was the way someone has to play trumpet. I went home, the next day I got really lucky. I went to the next village and they had a record store with a record of him! I mean, you cannot imagine this [laughs]. So I bought this record but there was no record player, so for 2 years I had this record always with me. I was a Jazz fan already but I couldn't play it so whenever I was somewhere that I could play the record, I would play it. I heard what he did and I said, "Oh, that's how you play. You play it like a saxophone." Of course, 8 years later, I started at the university to study trumpet and I started really to practice and 2 years later I was completely kaput. My lips were done. I had no breathing technique, I had no knowledge, I had very bad teachers, and I had a strong will. I practiced and within 2 years, my lip was finished for, more or less, 10 years. So it was an initiation and death, all in one.

Cadence: Your website biography notes that you have, "Taken long and bendy detours and turned to many dead ends." Would you elaborate on that? You're referring to the lip palsy?

FH: Yeah, it was really tragic for me. I had no other special wish in life, no career plans, I just wanted to play this music that I thought was really something great. So I had to stop. I started to compose but I knew that I'm not a composer, so I started to write arrangements for any kind of music for 2 years. I made some money and there was a chance to survive but then I stopped and said, 'No, there is another way.' Every Monday at 3 o'clock, I practiced. Sometimes it took 20 seconds, one tone, "Pfffffffffff," finished. I was frustrated but I was sure that this trumpet is my instrument, music is my destination, you see. So I started and stopped. I tried to play bass but it wasn't mine, flute, no, composing, no. At that time, I finished composition study and I never gave up. I had one octave, I went back on stage- very bad! I was already 30 [laughs], that's really late for something like this. Finally, I made a tape in the late '90s without the conventional trumpet sound and I gave it to a guy in Berlin who said, "You must make this CD, it will change your life!" So we put out this

Interview Franz Hautzinger

record [Gomberg] and suddenly I played like 70 solo concerts a year. I realized that music and art has lots to do with knowledge but it's not the only case, it's the musicality, the ideas, it's what you do with something. I was really thankful that art gives a chance if you have an idea, you can do it. You can play on a matchbox. I was in Vienne, which is a city very strong in classical music, on each corner you have a string quartet playing. It's very clear how the trumpet sounds in classical music but I did the complete opposite. I worked with air, it was my survival.

Cadence: Have your lips totally recovered?

FH: Never, but as I practiced relaxation exercises, a little sound came and I could feel it more and more, and I started to practice conventional trumpet and my sound started to come back. I realized that my lip was not completely kaput so I built it up more and by the end of the '90s, I found I had a sound but no power. I am still working on it, going to teachers. I found a good teacher, French trumpeter Jean-Luc Cappozzo, he helped me to set up breathing technique, so more and more it's coming. I cannot say it's coming back [totally] but there is some sound, power and embouchure and now I am coming back to my old love, Jazz, so whenever it is possible, I go to the free Jazz people.

Cadence: What kind of Jazz were you playing before you had the lip issue?

FH: Of course, I was strongly connected with Hannibal Marvin Peterson, along with George Adams, Don Pullen, this kind of music. I don't know how you call this music but I call it spirit Jazz music.

Cadence: So, in the later '80s, you left behind your trumpet training and began to explore the instrument in a radical way. What was your knowledge of experimental music?

FH: When I started back I had no idea of experimental music, I didn't know, is this free Jazz? I had no idea. I liked Miles Davis and also Woody Shaw, Wilbur Harden and Chet Baker, Fats Navarro, Louis Armstrong, Booker Little, Lee Morgan.

Cadence: If your lip strength was back to normal, what would you be playing now? Who would you like to sound like, besides yourself, of course?

FH: It's the same as what I'm working on. It's about the phrasing of the music, the quarter tone systems of different scales, all the noise, all the modern sound. Good question. I have too many influences including John Cage and Morton Feldman along with the history of Austrian music from Mozart on. Anton Webern was very strong for me. He played very reduced music, a very strong influence for me. I love ethnic music and have played lots of things with Arabian people. Now I'm with the African, before I was with the Latin people, so everything in one. I never say this is my music and all the other music styles are not interesting. I'm mainly an experimental guy, anything I do, I do it different, so I have not to think how it would be, only how to integrate everything I like. Dogma is not good for me and my heart is strong for music and the other musicians. There is no music that can involve everything I feel. For many years, I was in the strict experimental, reduced, non-emotional [playing style] but it didn't feel well for long, especially when I listened to John Coltrane. In Vienna especially, I play lots of different music, including with a singer songwriter, which took me awhile to learn how to play with.

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Cadence: You noted earlier that you are playing more with Jazz musicians now. How do you change your playing when performing in a Jazz setting?

FH: The melodic, of course. Each music has an idiomatic essence and I like melodic. Take the traces of someone like the great Roy Campbell, if you hear him, you know exactly from where he comes, what tradition. In Europe, with the Jazz players, often it's not clear. They don't want to be labeled as connected to a certain tradition, but it's nice that in the States, the musicians are happy to be known as connected to a line of past musicians. I like the traces. If you play a really abstracted music, you can hear from where it is. I have great respect for these players and you cannot avoid your traces because it is your existence. I come from Austria which means I have in my DNA, a strong line of composers. We grew up with Mozart and Schoenberg every day on the radio.

Cadence: Your playing is heavily improvised and uses advanced extended techniques. How do you explain to people what it is that you're doing when you perform?

FH: I think if they see me, they understand that the guy's no joke. He plays music which is straight from the heart. I've never had a problem with understanding or misunderstanding, it's very rare that you have the completely wrong audience. Maybe 20 years ago in Europe you could have the wrong place but now the audience understands and the others are not [in attendance], which is a little bit of a pity for me. The people know what they want.

Cadence: Other sound experimentalists have added electronics to their performance but not you. Why have you steered away from using electronics?

FH: I found that in the mid-'90s, when the big electronic hype came in Europe, which had lots to do with the technology of the computer, when I play acoustic, and just with the microphone, not using electronics, I'm more an electronic player than if I use it. It took a long time to find this out and how to use the mic. I played with the electronic guys for many years as the acoustic guy. I had to learn how to build a sound, how to manipulate, and vary all this stuff. I found that when I use electronics, it's not that strong, it's less clear. It's somehow more romantic.

Cadence: Your website bio also notes that you are re-discovering "musical sensualism." What is that?

FH: This is what I was talking about earlier. When I do one style of music, I have only one emotional plane, so by doing many different styles, it gives me all the senses, all the feelings back. I found that listening to the music of John Coltrane gives a feeling that no other music can give.

Cadence: With your extended techniques, what determines a great performance versus an off performance for you?

FH: If you are able to do a super dramaturgy [NOTE - a dramatic and comprehensive exploration] of a concert. If all the possibilities of dynamics, of short and long, are explored, if all the timing and movements are there. I never play alone, I play with and for my audience. For a long time, there was a question for people, whether what guys like I do, is music or not, but music is this dramaturgy and the people understand if it's developed right. I used to say that my performances are improvised but now I say they are interpreted because I am working off things that I've learned in the past and evaluated. For

me, you have to manage the dramaturgy, and for me, a good improviser has to know what music is, in different styles, so how you build up something, how you break a pulse, when you change the context or the rhythm. When I listen to the great masters like Cecil Taylor, he knows the dramaturgy, how music works so he can vary it. You have to be conscious at every moment and open your ears.

Cadence: As someone dealing with sound more than melody, when is sound music and when is it noise?

FH: I don't know if there is a difference. A good example might be if you were listening to a Mozart symphony and a car comes and you say, 'No, it's noise! It's disturbing.' But if I drive a car and do music with the noise, it's not noise anymore. So noise for me is like a sinus wave, it's all sound and there's thousands of sounds that are used in music. Noise is a word for a pool of sounds. Twenty years ago you couldn't say this, but noise is used for music. So I have no noise [laughs].

Cadence: How much of an influence was Bill Dixon for you?

FH: Oh, yes, he was like a father. I had heard about him a long time ago and once he came to Nickelsdorf. I saw that he was coming and I asked if I could be his driver. I spent 4 days with him, he liked me very much. I didn't say I play trumpet and at the end, he was so nice he gave me a CD and I said, 'Mr. Dixon, you know I play trumpet too. I have a CD.' He really shouted at me – "You didn't say this to me before!" So when he got home and played the CD, he wrote me a 4 page letter about my music and from this time on, he was like a poppa, an uncle, and always wrote me letters. He was super. We need such people. Also I found out, he wasn't such an easy personality. Whenever he was in Vienna, we met at coffeehouses.

Cadence: His music must have been liberating for you?

FH: Absolutely, the more I learned about him, the more I learned how important he was for trumpet and for myself.

Cadence: I had the opportunity to interview Bill Dixon right before he died [his last major interview] and I asked him why before playing, he sometimes announced that he was going to play the trumpet in a non-traditional way. He said he wanted to give people a chance to leave the room. Do you ever feel an obligation to give a warning like that?

FH: I don't know why he did this, even in a situation where you think all the people will not like it, it's not necessary, never. For me personally, there is nothing to explain. The music and personality on stage explains it. With his music, he had nothing to explain. In my experience, the more strange you play the trumpet, and they see it's not by chance, that you're not just trying something and can't reach, the more they see that you are able to manage this, the more they feel it is something they have never seen before. If someone wants to leave, absolutely, they can leave. We're not always in the mood to hear music. If they shout, sometimes it can be very funny [laughs]. People aren't screaming from the audience anymore like they did 20 years ago unfortunately, there's no interference anymore, which is a pity because it is good to have critics in the audience.

Cadence: Why is that a pity?

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FH: There's no one screaming anymore.

Cadence: If someone's yelling at you from the audience, it's not bad?

FH: I understand it as the positive process. Of course, I'm wild, I'm not happy because someone disturbs my performance but generally, people have the right to do it if they pay. I don't want one kind of listener. I see it in a more sociopolitical way. If you have this type of music, just these people come. If you have another type of music, just these other people come. The audience is not mixed anymore. Sorry, this is what I mean to say [laughs]. I'm not happy if people are yelling at me. What I'm referring to is back when free Jazz was on, lots of people told me that they played and the listeners were really excited and fighting over it. Maybe you know the stories about Arnold Schoenberg and that when his music was played, there were fights in the audience. Now there's no reflection.

Cadence: Miles Davis was another key figure for you. What have you taken from him that remains in your art?

FH: I always liked that you could always hear his heart, mind, and all his emotion. There was no interference. When I heard his first note, I said, 'Ohhh, it's straight from the heart!' Around '85, Miles Davis came to Vienna and I sat in the front row – we really had to pay [laughs] – and I remember the band was playing like fire and the Master came and bam!, double fire! He was right in front of me. I felt like 10-years-old, like the guru had come. It was fantastic. His sound was always from the heart, and such a strong, strict person, it's rare.

Cadence: You mentioned that you grew up on a farm in Austria near the Hungarian border. Are elements of that upbringing reflected in your music?

FH: I don't know. I think there must be because what is in your heart and head must come out.

Cadence: Gomberg was a very important recording for you. It was a groundbreaking work in 2000 for solo trumpet. Would you talk about the effort that went into that work?

FH: It made me free because at that time I could play a little bit of trumpet again, but when I played a G, it's a Miles Davis G, if I play an F, it's from someone else. At that time I realized I was completely influenced by others and it was very bad. I made the Gomberg recording and people told me it was unique, and in time I realized that they were right and that I was free to go on. I had found my way and with time I found that I could let out all my influences and things that I liked. Within a few years, I found that I could do all these things, such as Arabian or African music, without any problem.

Cadence: You got to record with Derek Bailey for a 2002 duo release. How did that opportunity come about and what was your experience with Bailey?

FH: When the Gomberg recording came out, suddenly I got an Email from him – "Dear Franz, I like your work." I knew about him, of course, but he was really like a big guy [laughs], also in his physical size. He called me – "You want to come over to London and we make a record?" Of course, I wanted to but I asked some people and they said not to go because he never comes to the studio. He asks people but doesn't come. I went anyway and he came. At that time, I had a good idea about the level of a master musician such as him, and how someone in that category can play, and I knew that I was a beginner,

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but when we started, I found out that I was already ready. I was ready with my style, my material, my technique. At that moment I realized I was ready. It was a very simple session. Some guy put a very old amplifier down and said, "OK, we do." We played for 63 minutes and took two breaks with English conversation, talking about tea, cricket, and the Vietnamese taxi driver who came very late. That's how we got the song titles for the recording. At the end, he said, "So Franz, is there anything else we want to do?" I said, 'No.' It was perfect and he was so great, whatever he played, I had the feeling we could record it. He knew how to make music, how to make sound and develop it, how to make dramaturgy. He played at the same level, whether there was an audience or not. I spent 2 hours with him and never met him again, although we traded greetings.

Cadence: Which country has been most supportive of your work? Where do you perform most often?

FH: At the moment, I play in France. I used to play in Poland, lots of gigs, but it stopped 4 years ago. I've played in Eastern Europe a lot. It changes every 6 years or so, I don't know why.

Cadence: You've been coming to America yearly now.

FH: Yes, I plan the tours myself by Emails and the people here are very open, very interested in my music, and very nice people. I'm really a fan of the States, the people, the mentality, and the musicians. I love the different music styles here.

Cadence: You're touring the USA now with free improvising vocalist Isabelle Duthoit. How does playing in duet with the human voice compare to playing with another instrument?

FH: I like it because there is no interface [laughs]. I like very much to play with Isabelle, we are also a couple. The material and the way we do music is very similar. We are very much together.

Cadence: You taught at the Vienna Music University from 1989 - 2008. What did you teach there?

FH: I taught composition, arrangement for any kind of music, structure analysis, and I had a big improviser's ensemble. I taught for abstract music, contemporary and experimental music. I stopped in 2008 because I had been at the University for 30 years, 10 years studying, 20 years teaching, and it was over. It was good. If you teach, you learn from your students but, at that point, my education, in terms of school, was over.

Cadence: What's the status of the Jazz and the creative music scene in Austria these days?

FH: Austria is not a Jazz country, although there are some interesting Jazz players. Our hero was, of course, Joe Zawinul. He used to come back often and he ran a club called Birdland. There are some good players like Wolfgang Puschnig and Wolfgang Muthspiel, who I studied with in school. It's not a Jazz country. The tradition is more experimental or going for something new. The super thing in Vienna is that you have an audience for anything. If you do something, people are interested, even if they don't like it, they come. People go out to theater and concerts, it's deeply in the Austrian mentality to have art.

Cadence: What's the working relationship like between Austrian and German

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musicians and how has the EU affected the European musical scene?

FH: The German culture and Austrian culture have always been very separated. Berlin is a point in Europe where things come together, a catalyst, although if you look at history, not much came from Berlin, but it's a point where everyone wants to go and you have freedom. It's a very free city compared to Vienna which has a lid over it. Before the Iron Curtain fell, and before Austria joined the EU, Vienna was at the end of Europe. It was the most eastern city of West Europe so no one went through it. The borders have been removed and now a wind comes through it. It's now an international city. You go from Berlin to Prague to Vienna to Budapest, and maybe in the future, Sophia and Kiev.

Cadence: The last few questions are from other artists.

Herb Robertson (trumpet) asked – “As one improviser to another, have you facilitated during your adventures as an artist any spiritual, philosophical, or psychological means towards your individualized approach in improvisation/compositional ideas and structure of your music?”

FH: I have to think. Before I answer, I have to say that I am an intuitive person. I do something and later, I understand what I did and why I did. I've been very fascinated by Zen philosophy. What's been very important for my music was that I used to go fishing by night because by night, it's quiet. You concentrate the whole night on a small light, it never moves unless there is a fish. It has a very much Zen philosophy and I learned to really be on for the moment when this light moves. You could wait the whole night and twice it moves. You miss the fish for sure if you don't look. You have to concentrate one hundred percent all the time just like you do when you are on stage. First listen and then think. Maybe this is a philosophical or spiritual approach which I found by my heart and by my feelings. I later understood that this is what the Zen Master tells you. There's been other times when I've felt that I connected with Zen. In the '90s, I played with Radu Malfatti, very reduced music, music where one sound of one second is two sounds for one hour. If you play this music just to play, no one wants to listen, but if you are ready for the moment and the hour, it can be something special. As I said, I grew up on a farm and we had no book except a cook book [laughs]. Is this an answer?

Mazen Kerbaj (trumpet) asked – “What about music and brotherhood?”

FH: First, the brotherhood of trumpeters, yes. In my younger years, every trumpeter was an opponent. Everyone acted like this at that time. Later, I understood that, no, the trumpeters are my best friends, my brothers, because they do the same type of thinking, 24 hours, 7 days a week, with the metal on the lips. They are very similar, very familiar, they are my brotherhood. I like trumpeters and I am proud to be one. I have respect when someone can play music and it means more if they are a trumpeter [laughs]. Generally, to play with someone is a very intimate thing. It must be a brotherhood because of the trust. It's the most intimate thing you can do, it's even closer than having sex with someone. You are giving everything.

Joe McPhee (multi-instrument) asked – “What non-musical discipline most influences your solo performance and how does that influence manifest itself?”

FH: I think going to fish by night and trying to catch a walleye fish. If it's a big

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water spot, they are just where the sand is, so if you don't know, you cannot find them. First you have to know where they are and then you have to find the sand. You have to know how they catch other fish and when. They are very sensitive so you have to know all about the fishing line, how small, how thin, and the right place to put the hook in the fish bait. You have to know all this to have a chance to catch a fish. So this precise knowing was for me the strongest influence. It built the concentration and precision I needed for my playing. I had to learn with my lips to follow my possibilities. You have to have patience and develop. I've seen lots of people in my time, highly talented, much better trumpeters than me, but they did not do this. I'm still playing and I'm happy. Music, for me, is a really serious and precious thing. You give all of your heart and your sound, one hundred percent. Thank you Papa Joe for this great question.

Hannibal Marvin Peterson (trumpet) did not have a question to ask of you but he wanted to share wisdom – “A gift of words more than a question of words – fear nothing!”



Photo credit Ken Weiss, copyright 2014



**JEFF MARX
TAKEN AND
TRANSCRIBED
BY
JAMES A.
BENNINGTON**

ED. Note- Jeff Marx passed away a few months after this interview was completed. Additional commentary from a few artists who knew him.

Steve Cohn, piano-

I first met Jeff in the late 70's in San Francisco. I was just entering the jazz world so many things were new to me. My impression of his playing was surprising. I had not heard jazz played by anyone in the bay area with such harmonic complexity. I had Jeff record one of my compositions "Ema's Mood" as a demo. I didn't see Jeff again until recently in Chicago 2008 or 9. We met for coffee and played freely. I had thought at this time he might have been more mainstream and myself too abstract but our minds were wide open and beautiful music flowed. Keep your ears open for our trio recording with Dushon Mosley on drums called "Family". I wish Jeff the opportunity to keep making his music. New Jersey, 2013

Dushon Mosley, drums-

Well Jeff... I don't quite know how he got my name, but we start doing some things together at Fred Anderson's place, did a few rounds of gigs over there. And you know Jeff is, you know, well known, so it was really an honor to play with him and he had some tunes that he had written in the past, so it was a good collaboration. We also had the opportunity to play at a little place near the University of Chicago; a little bar and restaurant and so we had held down a gig for some months, every tuesday or something like that we were there, we had a regular situation there, which was really nice... it turned out nice. so we had been doing that and did a few recordings together at one of the spots that he knew, you know a guy that owned a recording studio, then we did a thing up in Evanston at the University of Northwestern...

Cadence: The WNUR 'Airplay' show?

DM: Yeah the Airplay show. Yeah and we were there a couple of times, one of the times we were advertising being at of the places we were playing at so they invited us up to do a concert before we went on, and that was very nice... so yeah, for awhile there, maybe two and half years we were kind of working, I wouldn't say steady, but we were working together a lot.

Cadence: : Wasn't pianist Steve Cohn on one of those sessions?

DM: No, it was just Alex (Wing), and I, and Jeff. No wait a minute I take that back, Steve worked with us on one of those at WNUR.

Cadence: Steve talked to me about that session, he spoke very highly of you and said that Jeff had some tunes, he said it had a certain...according to Steve he said a lot of guys try to find out what Coltrane was doing but Jeff seems to be coming right out of that lineage without sounding like a past thing, you know?

DM: Yeah he had his own style which was Nice because it wasn't...so yeah if you would say John Coltrane-ish...I wouldn't know about that, but he wanted the music to sound...so like, theres been many other improvisationists that had that same idea, but his was fairly unique...and so thats what made him stand out in a lot of different places.

Cadence:: According to Jeff he kind of got frozen out of the scene he couldn't seem to work anywhere and after Fred Anderson passed he said there was no connection to the Velvet Lounge and those guys...that is why he left because he told me he couldn't take another year of no activity.

DM: Yeah. I understand his frustration, but here in Chicago, no I should say music in general, everybody's going for the younger people, and we were old guys, you know our music was hot and I think it had some promise, but we weren't pulling crowds...we weren't pulling in the crowds necessary to keep those venues going so I mean in all due respect to Fred (Anderson), it was some other people booking that Fred Anderson thing and those were the people that held Jeff out. But you know as I know here in Chicago, now everybody wants you, the musicians, to get the crowd... now that's ludicrous man, that's ludicrous.

Cadence: Oh yeah its very tough because its not fair, they're asking you to come in and play your music but they are also asking you to be a press agent and a promoter and....

DM: Right and that shit is crazy!... Man I can't believe it and so it puts us in a very strange position because we're Not booking agents and we're Not you know, we can't....I guess back when we were twenty two twenty three years old we'd probably have a little more energy to do that but at this point, I ain't got that kind of energy man! so I understand the reason why Jeff left but it wasn't because he couldn't play, and it wasn't because didn't sound good, its a matter of being at the right place at the wrong time you know?

Cadence: Yeah he and I played at a place called the Hungry Brain and they were very rude to Jeff and actually told him, the guy that books over there, he said when you get somebody special, maybe from New York, then you can come back. But Jeff took that very hard and was saying, 'Who is this little guy?' and really, now, I would say a lot of these younger guys, they are businessmen and promoters first and then they might play their instrument but I find, man, I don't even know how to relate anymore....

DM: Yeah, that's right, thats right. exactly there's a whole bunch of em' like that...a whole bunch of em'. Matter of fact I told a group of people from France, they were touring and they came through...I was on a panel and anyway man the thing that got me was the fact that the people from the Cultural Center, Downtown, was telling em' how wonderful it is and the different venues and now everybody can just go ahead and get a gig, a city gig down here and I told

the people from France I said let me tell you something if you want to hear good music you got to go to places that you probably don't think is all that safe, but it is very safe in Chicago, because there's a lot of folks who put things on like this gentleman over here's talking who don't know how to play a darn thing and everybody looked at me and I said yeah the guys I'm talking about, they don't know how to get on the internet, they don't know how to get on the social media, they don't know how to do that ok? And the reason that they don't know how to do that is cause they're trying to play their instrument... Not trying to do social media.

Cadence: Jeff has called Fred Anderson a real mentor to him and a friend who often reached out to him to play and he said that at the end he couldn't even go in there because of the hostile folks that were there but that Fred had always reached out as a saxophone brother.

DM: With me too. Maybe Jeff got a little perturbed, a little upset, I didn't know about the hungry brian thing, but whoever was booking the Velvet at the time told me we didn't bring in enough people and they gave us like a Tuesday or a Wednesday... some really off day and they expected us to bring in twenty people and we couldn't do that.

Chicago 2014

Cadence: You recently left Chicago for Detroit after a long residency here... can you explain the move?

JM: Things change. When I first moved to New York in 1979, there was a vibrant, creative atmosphere for art in general and in jazz specifically and I took advantage of it. After a number of years all of that changed for me so I decided a change of place would be the best thing to do. And since Chicago was near Detroit and someplace new for me I decided to "take the plunge". I had some very good years in Chicago and again as is part of nature, things changed, people die, new musicians come along and one is faced with either starting over again in the same city or moving on. So here I am where I began, Detroit.

Cadence: Tell me about the recording 'Treading Air/ Breathing Fire?' (2003) and the label it is on that is unfamiliar to me?

JM: Soluna records. That was a group of young artists and business people out of the up state N.Y who were looking to expand their interests into the music world, and to finance my c.d. so that's how that happened.

Cadence: What about the recording on Ayler records?

JM: The cd on Ayler records was made when they still had the original owner, Christoph. It was a sax drum duet that took a lot of shopping around and Ayler took us on. Us, included myself & Jeff Siegel on drums. (Dreamstuff, 2006)

Cadence: You also have the recording '?' out...

JM: Sunjump records is John Esposito's record label which has been an ongoing project for John. Jeff 'Siege' Siegle, myself, and John have been long time collaborator's on a number of projects.

Cadence: What was your Chicago experience like, who were you working with?

JM: Well over the years I somehow got the opportunity to play with most of the musicians in Chicago that I knew of and whose playing I admired. And had many great experiences. It really wasn't until I started to have strong feelings for the direction I wanted to go in that things got much more interesting for me. You see I moved to Chicago after spending 15 years in New York, which was

for me a time of ultimate in-put. When I moved to New York unlike most of my contemporary's, I was still in a certain learning curve in my development as a musician because of the fact that I started playing at age 23. I had not yet really found my voice, so I was going out to hear some of the greatest musicians in the world on an almost nightly basis. After that I was in a few groups with some people who were so strong that I did my best but often found my playing wanting for something. When a friend of mine, piano great John Esposito, said to me in answer to my complaint... "you gotta do the work"... well up until then I thought I was doing the work, until John turned over about 5 or 6 notebooks filled with all of these combinations of changes in all the keys representing the work that he had already put in. It's one thing to look at and practice some radically different ideas but for me the hard part was how to take harmonic ideas that fit one way on a piano but on a horn it's a different story. In fact that's what it is and still remains true, that no matter what musical language you might be using, you've still got to "tell a story" when you are playing, as Lester Young used to say.

So when I came to Chicago I was still absorbing those lessons, and it wasn't until I started playing that a lot of things started to come together for me. I was in Don Bennett's group which was very busy for a few years. Don had such a great feel because he had a big heart and was very supportive. And I played quite often at the Velvet, where I was able to bring in any kind of group or play however I wanted, which presented a real challenge for me. My gratitude to Fred Anderson the great saxophonist who owned and ran the Velvet Lounge is impossible to put into words. What I particularly loved was just talking about music with Fred and listening between sets and after a gig to many of the often rare things he had on tape or cd. He was a walking lesson on how to not take things too seriously. I loved playing with the great drummer Dushun Mosley, playing with Dushun is an experience that I hope to have again. Harrison Bankhead is an incredible musician... not just a great bass player but a musical force of nature who I was fortunate to have played with many times. David Bloom from the Bloom School of Jazz, besides being a close friend always provided and still does, lots of searing insights into all forms of music. Brian Sandstrom is also one of those great bass players who brings a real openness and can play anything or in any direction you want to go. Elbio Barilari a close friend and important composer has included me in some really great playing opportunities in some very unique musical events, and also provided me a chance to meet and play with many musicians for the first time. It is very difficult to list names of people I've played with, without leaving someone out. Ron Perrillo is one of the best pianists anywhere and we had some really great gigs along with Dennis Carroll on bass.

Cadence: What is it you've been doing since we last spoke, I've heard you were playing in Detroit, a cat was taking pictures of you?

JM: Yeah I was feelin' better then and then I got bad, I got a couple of music things, I don't even know what happened, but then I ended up in a hospital after that (after the gigs). And now I'm uh, its just different things just to get myself, its like a learning curve in a way, to learn how to keep myself healthy... and I'm learning'... I'm starting to learn, it starts with me and you know, the medications and all that, its hard to do all that shit without getting' messed up,

cause a lot of it can have to do with medications too; how you take it.

Cadence: Before we get into that, what were you doing in Detroit, were you working at Joel Peterson's place?

JM: Yeah Joel's Place I'm trying to think...it's a crazy name...I've played there with Steve Cohn. Steve was coming through and we played...it was totally free, just about, and it went good, you know, I've started to learn how to fit better into that kind music. It's wide open, there's no...no rules instead of saying you stick with this or that, the way some players do, like they'll set things where you have to play a what do you call it...arrangements, riffs, etc. I've heard different things how different people go about so called free playing which isn't necessarily all free, but there's a lot of approaches to it and you know I've got several that I use, you know, especially on Standard material...I love taking Standard material... and throwing out the form... CAD: And just using that melodic inspiration to play? JM: Yeah mostly like, you know, when I've said that to some people, I said that to a drummer once...I said lets play, I forget what it was...it was like, a Bird tune...I said lets play it but lets play it free. He said 'what does that mean?' I said well let's see...I'll just kind of do a rubato whatever on the head and then we'll just let it go, let the whole form go, but improvise using the Elements of the tune, so it sticks to something where... what Ornette called 'Harmolodics'. I guess it took me along time to see what that is, but you make your Own sense out of what that means and, you know, I spent my whole life trying to play and in playing Harmonic Jazz according to structure...the structure of the changes, and somehow I developed a language out of all that that's separate from everything! Yet it's related to playing changes... to playing any way.

Cadence: So back in Detroit, was there any build up to those recent shows, because when we last spoke you were not playing, you were very ill, and so you came out of the shadows to play again in Detroit.

JM: Yeah that's what I did, you know, when I know I have a playing situation that I find interesting it gives me a lot of energy.

Cadence: Please talk a little about you and pianist Steve Cohn because I know that you have a long standing relationship.

JM: Yeah well I knew Steve in the seventies in San Francisco where we were learning to play...we would go to these haeight ashbury music workshops and, you know, stuff like that, and I got to know Steve a little bit during that time.

Cadence: Steve speaks very highly of you and has contributed to this interview, as did Dushun Mosley who had a lot of compliments for you. So had you been working with Joel Peterson prior to this, before Steve came to town...

JM: Not too much...not too much because they're aren't too many places to play in Detroit, I've been setting things up Chicago and New York and I'd like to do things here but I don't want to struggle to do it I'd rather take what I have with people that are willing to play and people that have shown they work hard, you know, that I can trust and just play so I don't have to worry about anything. And if guys here want to play with me...because I try to session with people, I'll go to their houses, and play and session, and that's how, that's how, in New York I got used to meeting people in that way you know, so I try to do that: play, sessions with people, and go out, there's...you know I'm not in

the center of any kind of scene here though. And I just prefer to let my horn speak for itself and not make any big effort in any direction except to do some recording and to get a gig here and there as far as Detroit is concerned.

Cadence: Anybody there that you are working with in particular in Detroit?

JM: Well I've always like to work out with just either bass or drums and this cat's a drummer Kurt, and Joel, and those cats and he's got some good concepts on percussion and other instruments and a good ear for Asian music and he's fun to play because it opens it way up, it really challenges me. We're planning on doing some duet playing at Joel's real soon. Mostly I've been trying to develop the mezzo soprano to the Nth degree that I can right now, I'm really working on pulling the sound, finding as deeply as I can, you know, all the sounds that come out of that horn is just amazing ...it's really amazing...it's like having a crush. I'm still like amazed by this horn, but I think I'll get back to tenor too.

Cadence: You mentioned there were very few people playing this horn in the world right, there are only a few existence?

JM: There's very few...they were only made in 1928. It was the only year that they were made and that was by Conn

Cadence: I've heard you play this instrument and it is truly unique

JM: Well I've just been trying to take the time that I have to practice and I'm working on that horn. I've been putting in a lot of hours on it.

Cadence: What are your future plans? You mentioned New York...any recordings on the horizon?

JM: I haven't been doing any recordings... I'm just getting ready for them, I'm just practicing hard so I can do those things. I'm planning on doing some things with Steve and Elbio Barilari.

Cadence: Well watch out, Dushun Mosley said he's going to be coming through Detroit soon and that he would be in touch.

JM: Thank you. Good, thanks for saying that.

Cadence: I know you have been quite ill and is this the second time, recurrence of your illness (cancer)...it's been some time now that you have been struggling with this.

JM: Yeah 2007. That's when I first had surgery... and it recurred in 2012. It recurred because I didn't know that the medication had stopped working, you know, I was starting to feel lousy, really lousy, and didn't understand why, like an idiot, like 'oh duh lets see, what have I had in my life, lets see...could it be that? Uh gee whiz, maybe', and then we find out that that's what it was... come back with a vengeance. But, you know, luckily for me, theres another medication to try, so thats what I've been on... and its been working very well. It's like a pick up. If you can maintain...that's what I'm trying to do now, it's like relearning how to maintain my health so I can do what I do as long as...so I can do what I do with the time I've got, whatever that might be it, you know, it could be short or long or whatever, that's what you learn if you've had this kind of disease for awhile...it's less of a time at hand. I didn't know how weak I was until the way I feel now, I'm going 'Holy! Now I'm starting to feel strong. This is what it's like to feel like!' That was because I'd forgotten what it felt like to be strong and being in shape and playing you know? You have to treat it like being an athlete.

Cadence: Any advice to those who are really hurting and feeling down and ill, for musicians especially, maybe when you can't blow your horn what do you do?

JM: You got keep your mind forward, in a forward position, unless you're comfortable with rituals, but forget that, I mean you gotta keep looking forward so you can go through whatever's waiting for you, good or bad, so you can, so a person can be ready, and have, when it comes to whatever it is, music, whatever, it's like a part of the mind that is floating an arrow before you, right at a target...and you're the arrow...I don't know how else to explain it...I just feel like there's, you can adopt an attitude about absolutely anything, and you can find what the right way and make it out.

Cadence: When's the next performance?

JM: I don't know I'll have to call Joel and impress him...now that I'm ready I gotta play, see about getting into some action... then I'll be in Chicago doing some recording, then New York, but we've all got big plans, so lets see how it all works out.

Cadence: I want you to know that I've spread the word to all the people I know, and everyone sends their prayers and best wishes for your recovery...as a matter of fact, Bob Rusch at Cadence Jazz Records helped me with some of your discography; some three or four records off the data base that he had on you...

JM: No kiddin? Wow! Great! Hey I'm surprised sometimes, because I forget what I've done. And sometimes I feel like a complete bum, you know?

Cadence: What... with regard to output?

JM: Yeah I just haven't played enough...not in the last few years anyway.



Photo Credit: © Ken Weiss

Louis Sclavis Interview

The Balance / Art is Never Dangerous

Interview and photos by Ken Weiss

Louis Sclavis (born 2/2/53 in Lyon, France) is perhaps France's best known clarinetist and tops any list of music's finest bass clarinet players, as well as a talented soprano saxophonist. Sclavis has had a very long association with ECM Records and has fostered a unique career featuring an ever-changing blend of free forms, contemporary compositional structures, theater music and folk strains. His early work was in the free Jazz spectrum and he still harbors a love for that style's wild inventiveness. This two-and-a-half hour interview took place on 6/15/13 at a Brooklyn bed and breakfast, the day after he played the Vision Festival. Sclavis, always dapper and debonair, was very accommodating during the lengthy session which was also attended by Francois Tusques, the pioneering French avant-garde pianist, who had played with the clarinetist the night before.

Cadence: Last night you played New York City's Vision Festival in a very special collective with fellow Frenchman Francois Tusques (p) and Americans Kidd Jordan (ts), William Parker (b) and Hamid Drake (d). How was that experience?

LS: For me, it's a new experience playing with these musicians. I've never played with Francois Tusques before. It was new but I played as if I had always played this music. The musicians were new but playing this type of music [creative improvisational] is what I used to do in the late '60s. One of my favorite records was Archie Shepp - Live at Donaueschingen Music Festival, so, for me, free Jazz is very familiar and I have a good connection with this way of playing. I feel very comfortable and it is completely natural. I feel free and the music comes by itself, I don't have to think what I have to play.

Cadence: When was the last time you played totally free?

LS: I've done a lot of completely free concerts but with different kinds of musicians. For example, when I play with Fred Frith, it's completely improvised but it's a different esthetic. I have nothing to prove, what's important for me is to make a good connection with the musicians. I don't care what type of music it is, it's the connection that brings the music together. Music is a collective art and I am not afraid to be a member of a group. I don't have a big ego, I am not afraid to lose my

personality in a group. I like playing in this type of band, especially with William and Hamid, who play together so much. It's very easy, they play in and out so you can play rhythm or no rhythm, harmony or not, tonality or not. They are like a good engine, they support you at all times.

Cadence: When you play in a free improvisational setting, do you like to discuss a plan ahead of the performance?

LS: No, we totally improvise, we don't discuss the music before or even afterwards. That's the best way. If you begin to discuss, it's wrong, you have to feel free and then you can really compose together.

Cadence: This was your first time playing with fellow Frenchman Francois Tusques.

LS: When I am on stage, I don't think about French or not. I forget everything and I am just with the musicians. Sometimes people ask me when I play with a woman if it's different, but it's not. I don't care who I play with, when I close my eyes I can't tell if it is man or woman.

Cadence: Francois Tusques was one of the first Frenchman to explore free Jazz back in the '60s. Was he influential for you early in your career?

LS: Not directly but all the musicians who started to play free in the '60s, like Francois and Michel Portal and Aldo Romano, they created a strong stream and when I started to play this music in '74, I followed this movement. So even if you are not directly connected with an individual, you take a lot of things from what they did before. There were free Jazz scenes and groups all over France at that time and the movement started in Paris with the help of musicians like Steve Lacy who came to Paris to stay and played this music with French musicians. Sunny Murray also came. I am still in this stream and when I work with musicians today, I work like I did 40 years ago. I ask, 'What do we have to say together?' Even if I am the leader, we stay connected. What Francois Tusques did in the '60s was to say – "OK, we are French but it's not a problem to play Jazz, and to play our own Jazz. We are not obliged to play standards, to play like Americans. We are in France and we can play our own music with our own tunes. We have our own influences and we can put this together." And today, Francois and I continue to do this. We're not looking to separate France from America, it's all in the same basket.

Cadence: Last night, you played next to Kidd Jordan. He's such an emotionally vicious player, how do you approach playing with him?

LS: With this kind of musician, you have to just say we have time and let lots of space in the music and if he needs to play a long, long solo, you say OK and give him space and learn to be together. You have to be connected but it's not necessary to be connected fast, you have to take time, you have to know more about each other. I like not rushing, there is time to compose. Because what he plays, you cannot immediately say what it is. He's not playing his solo out of a certain school or style and many times, it's just a suggestion, so you have to be patient. It was the same with Steve Lacy, you had to wait to understand what you could propose for him to be in the right place.

Cadence: The name of the quintet you played with last night was The French-American Peace Ensemble. Would you comment on the peace reference in the group's title?



Photo Credit: © Ken Weiss

LS: Americans use the word peace not exactly like us. In French, we don't use that word, it's more an American way of thinking to speak about peace. We don't use this word so much and not in this case. It's a difference between Europe and America. Even what we call war is a word we don't use as much. Peace is really an American spirit. In France, if you were to say peace on stage, you could look a little bit ridiculous. [In France], it's used more in a religious context.

Cadence: If you think of peace in the American context, can music bring about peace?

LS: Yes, music can bring peace but not directly. Every time there is a war, musicians are the first to play [to bring the opponents] together. I remember I played in Rwanda some months after the war and we did a concert there and before us was a special band with Tutsi and Hutus men and women playing drums. Normally, they never play together but immediately after the war they made a band. When you play music together, you don't care if the guy is a Jew or an Arab, young or old. Music is a vector of peace, even if it is a small thing, it is still important.

Francois Tusques: Music has a strong effect. To the contrary, in Germany during the war in the concentration camps, they took some prisoners to play Mozart music while the other prisoners were taken to be killed. After the war, someone wrote a book that said the musicians didn't like to play the role of Nero.

Cadence: How often do you tour in America and what's been your experience playing for American audiences and dealing with the cultural differences?

LS: I've played in many different contexts in America. I've played a classical festival as well as at NYC's Tonic and in California at an electro-acoustic department of a university. Every time it's different. When I played at Tonic, the audience was very, very strong, very attentive, and I have a very strong souvenir of this concert but I don't make a big difference on the parts of the world I play because you can have the same audience in New York or Germany if you are in the same context. It's not a question of nationality, especially if you play in universities. I played in Wuppertal two weeks ago and it was the same audience as the Vision Festival. It's the same community.

Cadence: What differences do you find between French and American Jazz musicians?

LS: It's difficult [to say]. If I play with Dave Douglas or Joe Lovano, it's not the same as if you play with William Parker. It's a different way. I cannot say that there is only one American way of playing. There are many different families, just like there are in France, and sometimes I feel more comfortable, closer, to American musicians than some French musicians. There are some French musicians, who to me are like strangers, and some Americans who are like yesterday. We speak the same language. I think 40 years ago it was different, but today, everybody has almost the same culture. Perhaps Americans are more pragmatic when they play and in how they think about music.

Cadence: There appears to be more showmanship in the work of French musicians, especially after seeing Didier Petit and Sylvain Kassap play last night. They added humor and dramatics to their playing. American free Jazz

musicians don't add the humor element as much, perhaps trying to avoid being called a grandstander.

LS: We like sometimes to put a little theater into music, especially in the '70s, we did a lot of performances with theatrical attitude. I can do theatrics but not so much with the musicians I played with yesterday. It's not the place to do this.

Francois Tusques: You also have Captain Beefheart.

LS: Right. I like to make a short improvised theatrical section sometimes on stage but it depends, it has to be at the right place. I don't need to do it.

Cadence: What notable American musicians have influenced you and what have you taken from Eric Dolphy?

LS: Not much from Eric Dolphy. When I bought my first bass clarinet in '72, I never heard about Dolphy. I never saw bass clarinet before, I just heard that there was such thing as a bass clarinet and it was like clarinet but one octave lower. I said, 'OK, could be fantastic. I want one!' I worked 3 months in a factory to pay for it and I bought one. My first influence was and still is today, because my way of playing is not far from him, is Sidney Bechet. When I was young, I tried with my clarinet to play like him because everyone said Sidney Bechet played clarinet, which I know now was soprano saxophone. So with my clarinet I tried to have his sound, and I was quite close to this sound with the vibrato and a very strong sound. He influenced me very much, not his style but his attitude with the instrument - how you blow, how you project the sound. After him, I was also influenced by all the '70s pop bands like King Crimson and Soft Machine. I learned how to build the music and still today, when I make a CD, it's not one tune and then the next tune, it's always a kind of concept album, like a book. My music with my own projects are always like a pop CD, like Pink Floyd. I'm very influenced by 3 things -these pop bands, Beethoven symphonies, because I heard a lot of this when I was a kid, and all the Duke Ellington suites, I liked his concept of presenting concept music. Theater is also a big influence, when I was 17, I started with theater, not music, and I worked a few years as a comedian and a musician and I learned dramatics.

Cadence: Are you saying you were a comedian? You told jokes on stage?

LS: No, comedian in France is actor.

Cadence: Did you have a connection to Benny Goodman's music?

LS: No, for me he's a great master of clarinet, and I like the period of the swing big bands, but it's very far from me, it's another world. I cannot play this, it's a special period of clarinet. Before that, it was New Orleans, and after swing there was nothing because in bebop, there is no clarinet, it was over. It came back, yes, with Dolphy in the '70s, mainly with bass clarinet.

Cadence: What other American musicians did you see live early on that may have influenced you?

LS: There were many. I saw Monk, Art Ensemble of Chicago, Sun Ra, and Charlie Mingus. My reaction to them was very strong. They showed me it was alright to play like this, there was no obligation to play a certain expected way. I saw Steve Lacy but I missed Duke Ellington, he played in Lyon in '71 and I was supposed to go but I missed it and I've been disappointed ever since.

Cadence: You're one of the few jazz artists to claim bass clarinet as their primary horn. Why are there so few Jazz bass clarinet players? Is it that limited an instrument?

LS: It's difficult to play. Now, there are more and more bass clarinet players all over the world. There is a very strong school in Europe for this, especially in France. In England and Italy too, but especially in France. There's a lot in Japan also. Sometimes I play at the International Congress of Clarinets and I meet people from all over the world who play. You cannot use it in all kinds of music, it's not brilliantly loud. If you play bass clarinet, you are obliged to find your own music, there is no standard model of music like there is for saxophone.

Cadence: You were one of the early important figures of Europe's "Imaginary Folklore" movement in the late '70s. The focus of that movement is on the creation of a folkloric impression without the addition of any actual folk music. It's the creation of an invented folklore. How did this movement come about and what attracted you to it?

LS: When we decided to make this community of musicians it was to say it was OK, if we want to be together, we have all different roots so the best way was to create new common roots. We decided to invent special roots of this group. It was not to be connected to folk music, we weren't looking to take folk tunes and play them in a Jazz way, it was more a political or philosophical idea to connect us. It was a long time ago, I stopped playing with them in '86.

Cadence: What's the advantage to utilizing no actual folk music?

LS: I don't use folk music because if you want to create something, sometimes you have to cut the bridge with the past because if you use too much this kind of music, folk music is usually very sophisticated music, and if you want to play it well, you have to practice it a lot. It's not easy. There are specific rhythms and if you don't learn exactly how to play it, you are wrong. There's not enough time to learn this and you are not enough in your own things. Sometimes it's better to create your own folklore, you cannot play everything well.

Cadence: You've said in the past that you don't know African music well, which is surprising since Sources has a song called "Along the Niger" and a few of your recordings have Africa in the title. Are there any ethnic or world musics that you have studied to any degree?

LS: No, I played a lot in Africa and when I am influenced by Africa it is not the music, it is more the landscape or people or a special feeling. There are thousands of different musics in Africa and everyone is so sophisticated. I don't just want to take a little part of African things. No, when I think about Africa, it's the earth or the sky.

Cadence: The music you make is very eclectic, it really doesn't fit into any one category. Would you talk about your approach to music making?

LS: It's just because I am like this, it's me. I am not schizophrenic, even if I play different kinds of music, with different kinds of musicians, it's always [in the same spirit], it's me. For me, it's not so different. For example, just before coming here, I was rehearsing with a Baroque orchestra and when you play with them you don't play loud because you must play with harpsichords and oboes, but it's as strong an experience for me as yesterday was. I don't feel

frustrated at all to play with this orchestra, it was a pleasure. We think a lot about tuning, about piano. I composed for this project and we also improvise so I feel completely myself and it's the same world. It's not eclectic, it's really natural.

Cadence: Your recordings are very different from one to the next, do you have a concern that your audience will be lost because they don't know what to expect from you?

LS: I don't think that my audience is lost, they are always at the right place. If the audience is lost, it's not the audience, it's you. Sometimes you make a project and the project does not work because there is a problem. For example, some years ago I did a special project with 5 very good French players. It was a wind quintet with tuba, trombone, saxophone, clarinet, it was beautiful quintet with strong musicians. We played twice and then nobody asked for this group, nobody. On paper it was very perfect, but there was something wrong. The music was good, the musicians were good, but it was not in the right place. It was wrong, so I said, 'Forget it.' It was too perfect on the paper and when I make a good group usually it's because it's not perfect. For example, my last trio was with guitar and piano. You never write for guitar and piano, it's two harmonic instruments and my music is not really harmonic. It's a completely strange combination but it works perfect.

Cadence: You're constantly shifting personnel and instrumentation from project to project, it doesn't seem to be your goal to maintain the same group for 10-20 years and build a telepathic rapport? You've played in a trio with Aldo Romano and Henri Texier for a long time off and on, is that tight connection not attractive to you?

LS: Oh, yeah. When I make a group, I try to keep it as long as possible because, for me, I need 1 year of concerts to really say that the music is here so I like to play a long time with the same group but today, it's really more difficult than 20-30 years ago. I remember when I did my first band in the early '80s, we could have 40 concerts in a year, or more. Today if you have 10 concerts it's good. It was easy to have a tour back then but not today, it's difficult for everyone in Europe. You have to really fight to keep the same band for 4-5 years. I am very happy to have my last trio for more than 2 years now and I think we will stay together 2-3 years more but it's very difficult. We play 20 concerts a year in Europe which is very good. There are some very good groups in France that only play 2 times a year. The problem today is that the musicians have to play in many, many different projects to live. The musicians have no work but they are always busy! This is a paradox. Also, I really like to rehearse, unlike many Jazz musicians, because this is the place that you build the things. It's like making a house. I like to make projects with musicians who also like to rehearse.

Cadence: So if you're playing with your Atlas Trio and you have 20 performances a year, how much can you rehearse the band?

LS: Oh, when I make a new project, I rehearse 3 days four different times. I take the time to test and compose. What's important in creation is to take time and do it right, take out the things that don't work and keep only the right music for the band.

Cadence: How do you balance composition and improvisation in your work?

LS: I don't think about this. I don't like to write too much, I'm not interested to be a serious composer and bring a big chart. When I compose today, I try to compose very simple things and what is important is that the musicians like what I compose. If they don't like it, I will change it. So composition is small part of the music in the end. If the music is good, you can really improvise on it and explore the thematic. Even if I write music, the main thing to me is improvisation. Sometimes you write beautiful composition but you cannot improvise on it, there is something that does not work and for me, that's not interesting. Sometimes, you write something you're not sure about and it works, every musician finds something and can improvise so that's a good composition. I don't care about it if it's just beautiful.

Cadence: Early on, you were known as a free-Jazz player and worked with Evan Parker, Lol Coxhill, Peter Brotzmann and Tony Oxley. How did you end up in that scene and why did you leave it?

LS: I met all these musicians in the '80s and '90s in Berlin at the FMP Total Music Meeting. We played a little bit together but I was too busy in France with the musicians there so I was not completely connected with the English players. There's so many good people in France, that's why I never really continued to work with Tony Oxley and Evan Parker. They are a little bit in the other world, it's not exactly the same family. I also met many musicians when I worked with Chris McGregor's Brotherhood of Breath, people like Radu Malfatti and the others, but it was just for a time and, for me, it was enough. I couldn't stay with everyone.

Cadence: Was it a struggle for you to decide what you were going to do, what your music was to be?

LS: No, everything comes natural, I never forced anything or made a decision to go in any certain direction. It is not my personality to only do one thing.

Cadence: What was your experience working with Chris McGregor's Brotherhood of Breath in the late '70s?

LS: It was a short experience but very strong. Chris McGregor was living in France and I met him many times at different festivals and we had a good feeling about each other so when he decided to make a new Brotherhood of Breath, he asked me to play in the band and it was a very nice experience, a human experience because Chris McGregor was a very spiritual person. I tried to play his music but it was very special to play and you need to be from South Africa to understand and play well his music. I don't think that we were able to play very well his music, something was missing. There was no more Mongezi Feza or Dudu Pukwana, and I think that if Dudu was in the band I could have learned better how to play this music, but you need a master to learn. It's not a question of playing notes, it's the deep South African feeling. So after a year, I stopped with the band because I didn't feel so good, I didn't play well this music. The brass section was very good but the horn section did not have a real sound.

Cadence: What was Chris McGregor like as a person? We hear the name, we hear the music.

LS: He was like a grandfather of everybody, he was a chief of the family. He fought a lot in South Africa, it was hard for him to make a band with black and whites. To do that, you need to be somebody like Mandela.

Cadence: Do you have any specific memories from that time?

LS: I remember when he decided to pick me for the band. I was playing in Angouleme in a small club with the Workshop De Lyon around 1980 and he was with John Tchicai, sitting at a table in the dark, and he listened to all the concert with his eyes closed. At the end he called me over and said, "OK, you are in the band." I don't have a lot of stories to tell, I am not strong with remembering them.

Cadence: What do you recall from your time playing in Cecil Taylor's all-star European Orchestra in 1988 in Berlin (Alms/Tiergarten (Spree), FMP)?

LS: It was completely, we say *liberte* in French. It was an anarchistic concept of music. Everybody is free, but not. We rehearsed and he tried to give to us some composition but during the concert he played his own things and I don't know if he listened to the band or not. It was mysterious and there was a lot of musicians from East Germany, from England, Poland, Holland, America. I don't know what to say but it was politically anarchistic for me but in a positive way.

Cadence: So during that performance you were on stage wondering what was going on?

LS: No, I was quite young at that time and everything was OK - I'm here and I will go on. I have no questions, no problems. If I am here, I have to be here, it is the right place. It still exists for me, like what I did yesterday. Art is never dangerous, no one ever dies doing it.

Cadence: You formed your first band Le Tour de France in 1982 and it was unusual because it combined 6 musicians, each of whom came from different regions of France. Did you design the band that way or was it just by chance and did their diversity come out in the music?

LS: When I did this band it was because a musician in France, who was in charge of a program in a theater, asked me to play and he wanted me not to play with my usual musicians. He wanted me to try something new and special. I knew all these other guys from playing around and they were all from different parts of France - Toulouse, Lille, Savoie. It was like the Tour de France and in the beginning the concept was to play one concert in each town, in fact we did 3-4 concerts.

Francois Tusques: Sometimes you think you can't play with musicians from different parts of the country or world but you can.

LS: That's right, you think that he is in another world or will not like what you play and sometimes that's wrong. If you try, it works. I remember playing in the band with Henri Texier and he invited many different kinds of musicians like Joe Lovano and Steve Swallow, and for me, it was another world.

Especially Steve Swallow, it's not his kind of music, he will not like what I play, but no, it was fantastic. Even Steve Swallow one day said to me, "If you want a bass player in your group, I come." You learn a lot when this happens, it's stupid to make some borders. We don't like borders but sometimes we make them. If there is a good spirit, it works. We also played with Dewey Redman.

Cadence: Through the years, you've composed for theater and film. When providing the soundtrack for an old silent film as you did on *Dans La Nuit* (ECM, 2002), do you feel a responsibility to the original director to uphold their vision of the work?

LS: When I compose the music I try to make a connection with the director, I compose for him. It's important that if he were to hear the music that he would like it and that it helps the movie.

Cadence: *L'imparfait des Langues* (ECM, 2007) presented your music in a very rock and experimental music setting with electronics, electric guitar and alto saxophone. How did this bold step forward sit with ECM's head, Manfred Eicher, who's known for his love of surreal and beautiful music? How much of a hand did he have in smoothing out the final product?

LS: I produce myself all my recordings for ECM. I do everything myself. Manfred doesn't come when I record and when I mix, he lets me be free completely. When I make a project for ECM, I say, 'OK, Manfred, I have a new project, do you want it?' He says, "OK, let me hear some tapes," and I send him some live recordings and usually he says to try it. I send him the music and say, 'If you don't like, tell me, no problem,' and every time he says it's OK and I mix it. I now also make the photo for the CDs for the two last recordings. [Laughs] We never meet, the last time I saw Manfred was 5 years ago but it's very special story in ECM label. We have a very special way of working together. It's why my CDs are not exactly in the esthetic ECM sound.

Cadence: I've spoken with other musicians who record for him and he changes what they do.

LS: Oh, sure, a lot! [Laughs] It's why I want to be free and make everything myself because Manfred is very strong and he have big power so he can say play more like this and that and he put lots of reverb in, and at the end you say, "My God, who is this? It's not me anymore." But with me, it's very clear. I do what I want because he trusts me. I never did a bad record for him. When I make a record for him, I work very hard. I am very serious and we rehearse a lot. I compose, it's a very special project, it's not just an improv with guests.

Cadence: Do you record in an ECM arranged studio?

LS: It depends, I choose the studio and where I want to do it, and he pays for it.

Cadence: What other ECM artists have this type of arrangement with Manfred Eicher?

LS: Just Carla Bley, but it's a different deal because she has her own production and special things. Manfred likes to produce, which I understand, he is the owner, perhaps one day I will ask him to come and produce. I would like to produce something with him because now we have a long story together, more than 20 years, and I am not afraid.

Cadence: Since you have the rare ability to record when you want to, how do you know when it's time to make a new recording?

LS: I need to have played like 10 concerts. The music is not perfect but we can do it. The problem is that when you make a record, and after you make other concerts, you say, 'Oh, it's much better now.' It's always the same story - 'Shit, it's really much better now!' We really build the music on stage.

Cadence: One of the compositions on *L'imparfait* is "Dialogue with a Dream." It's very compelling with its repeating, simple melody that's broken up by primitive sounding drum solos. What does this piece represent to you?

LS: I try to be modern. [Laughs] When you play clarinet, you make lots of notes from the bottom to the top and I try to make a composition completely opposite of this – very linear. Because sometimes I am tired to hear so many notes and

phrases. I like to compose something very simple, almost stupid, but I like to do this. The name of the song doesn't mean anything specific, it's just that I find the title nice, beautiful. Dialogue with the dreams is a nice idea, to speak with your dream, but there is no relation with the music.

Cadence: The title *L'imparfait des Langues* apparently is a play on words in French and translates to imperfect languages. What's the significance of that title?

LS: *L'imparfait* means 2 different things in French – it means past or not perfect. There is an ambiguity that doesn't really translate to English. If you say not perfect language, it's only one sense of the title.

Cadence: What do you mean by that title?

LS: I mean that I like what is not perfect. When you speak, for example, like we do now, I speak not perfect English, but it works, we can talk. All the languages, there is no perfect language because there is always something you can't say in it. Languages don't always translate. Even feelings can't always be translated. I like this idea and *L'imparfait* is also about the past – what was the language at the beginning? It refers to what's happened before. It's more of a poetic idea than a precise sense.

Cadence: Your latest release is *Sources* (ECM, 2012) with your newly formed Atlas Trio. This trio with electric guitar and keyboards is a new formula for you. You touched on this earlier but what are you doing with the Atlas Trio that you've never done in the past?

LS: The main thing is not the instruments but these two musicians. They never play together before but I was sure if I put them together it would make something very original and it would work because they are rhythmic musicians. When we play together, you don't think that the bass or drums are missing, they organize something together and sometimes you don't know if it's guitar or piano or keyboards that are playing. It's completely unique, it's one. When we rehearsed, the first thing was to put the piano and guitar together and once we find out how they play together, I find what I will play but this is the foundation of the group.

Cadence: The pieces on *Sources* are very varied, as all your work tends to be. Each song creates a new mood, a different feel. There are colors of North African, Middle Eastern and Mediterranean influences there. How do you put a project together that's so varied yet keep it cohesive?

LS: Because it's me, it's my music only. You can hear some influences but I've been making music for 40 years. I am not pretentious but I can say it's my music, it's not Jazz, it's not classical, it's my music. Even if you think there's different types of music, the people who know my work can recognize my music immediately. The sound is the same, it is not a patchwork.

Cadence: In addition to playing and composing, you're also a talented photographer which you also talked about earlier. Your cover photo for *Sources* is a black and white image of children and adults holding hands against a backdrop of bright light coming from, perhaps, a bonfire. How does this image relate to the recording?

LS: The music can be happy sometimes, it's just like the children's dance. What I like is when you are at a playground and you see all the children and how they organize the games, it's like a ballad. The music is like this for me.

Cadence: Are you matching the photo to the recording when you pick covers for your record?

LS: Yeah, I propose different photos to Manfred, perhaps 5-6 photos, and he picks one.

Cadence: There are a few other recording covers of yours that deserve mention. Your first recording *Clarinettes* (IDA, 1985) features a man suckling a woman's bare breast. What's the story behind that?

LS: Oh, yeah, it's a photo by Guy Lequerrec. He's a very famous French photographer from Magnum agency who I've known for many years. He's a specialist of Jazz photos. He took this photo on a special night in a Paris nightclub in the '80s, and it's not a girl, it's a man, a very famous transvestite.

Cadence: I'll have to go back and look at that closer. *Clarinettes* is also interesting in that it's primarily a solo clarinet release. That seems risky for a young artist's first recording.

LS: I did that because I was not sure that I was able to compose because before this I always worked with a collective and I was not a composer. I waited 12 years to record under my name, I didn't know if I could do something by myself and needed to find out. That's why I did this record solo with overdub. Many people thought I was only a free Jazz player so at that time I had to prove that I could play something different, that I could be something more than only a free Jazz player. I like melody, I need melody, it's part of my life, and I would like to make CDs of all the music I like. After this recording I decided to make my first group and this CD helped me a lot to make the promotion of this group because now people weren't afraid that my band would be free Jazz. At that time in France, free Jazz was like a devil.

Cadence: Your recording *Rouge* (ECM, 1992) has a most striking photo of a horse's head turned sideways, its eye staring wide-open, straight ahead, ridden by a man wearing a ski mask. What's the story behind the photo?

LS: It's also a photo by Guy Lequerrec. He reported on North American Indians on the way of Sitting Bull. It was the Indian's last trip of Sitting Bull before he died.

Cadence: In the past, you've said that nostalgia is a "beautiful prison." What did you mean by that?

LS: Nostalgia is very dangerous because everybody likes nostalgia and it's charming, but it's very easy to fall into nostalgia and if you begin to fall into it, it's like a beautiful jail. You become a baby again. I like this but if you start to deal with this...because it's perfect you don't have to take some risks to make something new and to go into the unknown world.

Cadence: How does life influence music? How does one's past come blown out of the bell of a clarinet?

LS: No, not at all. Usually you think that the biography of a musician can explain his music, but I think many times that's wrong. When you compose or create, for example, you need to have a lot of energy and if you feel sad or depressive, you can do nothing. Sometimes we explain the music of Shubert [to be a certain way] because Shubert felt very bad so he composed very sad songs, but I think that that's not true because even to compose a sad song, you have to be really positive. To create, you need to be strong and healthy. For me, there is no connection between private life and music. You cannot find in my

music what is happening in my life. Even on stage, there are no doors to come in. If I feel sad, I don't compose, and to play a very sad song, I need to be really positive and not depressive.

Cadence: The last questions are from other musicians. Let's start with Francois Tusques since he's right here.

Francois Tusques (piano) – "You play many different forms of music but I am sure that you prefer one kind of music."

LS: As a composer and musician, what I prefer is to make my group, but as an improviser, what I prefer is to play completely free, but I need them both. I like to just play and I can improvise everywhere. I like very much to build a group and to compose and to rehearse and to think about everything about music. I like to control everything perfect but I know that the best is when we lose the control. This is the big paradox. You want to control everything but the best comes when you lose everything.

Francois Tusques: I agree, the best I play is when I don't know what I play. [Laughs] When I played in the band of Sunny Murray, a long time ago, if you would ask me what I played, I don't know! [Laughs] In fact, I think the key to playing music is to resolve a contradiction between the two worlds. It's about what you know, what you don't know, about what you want to do and not do, about what you hate and what you like.

LS: Yes, it's a big compromise always. When we speak about compromise, especially in France, it's always a negative, but I think that compromise is not negative. You are obliged to make a compromise every time. Sometimes artists say that they never compromise but you compromise if you play an instrument or when you have a physical problem, such as an injured finger. In the beginning, it's with your instrument and your body. This is the first compromise. Some guys can play very fast and others can't because they are not of the same physiology. The next compromise is with the musicians that you play with who are not able to play what you are able to play. Also, when you compose, you would like to compose beautiful, big things, but in the end, it's only 4 bars because you cannot do more. Every time it is a compromise, and you learn with time how to deal with yourself, your body, your culture and with others.

Cadence: That leads into the next question which is the most difficult one to ask of you, it's very blunt.

LS: Oh, my God.

Fred Van Hove (piano) said – "You are a brilliant musician and improviser, why should you piss near the pot sometimes? Louis, I love you." He clarified this question with, "Sometimes it seems you'd rather please the people instead of making the best music."

LS: I see, this is hitting at making more commercial music. I know what he means. For me, it's important to play songs or melodies because it is from my roots. When I was a child, I hear every day, music for dance because my parents loved lots what we call in French, musette, and I know all the songs of French musette. I heard a lot of music from musicals and Broadway shows as a child. I know very much all this old music, it's in my blood, and I need rhythm and melodies. I can listen to Pierre Boulez and accordion players. I need both, and I like to make music with both, so I will not be happy to only play radically

improvised music. And I am French, he's Flemish, we don't have exactly the same concept of art. I think Flemish and English people are more radical in their choices than Michel Portal and me. You know, in France, we have a lot of musicians who like to play totally improvised music but also need to play pop music. It's not to be commercial for money, it's because in France, we are like this and we like to have all these kinds of things. I can say 100 names of musicians in France who are like me. I am not alone. For musicians like Fred Van Hove, they don't understand this, they say, "What is this shit that you play?" I think that's what he wants to say, and I understand, but I am sorry that I cannot be so radical because I have a lot of pleasure to play this.

Francois Tusques: You know Albert Ayler only played songs, it's free music but it's still songs.

LS: There are many musicians who play different music but not under their names. Barry Guy plays very radical improvised music but he also plays completely baroque music very straight and nobody makes to him a problem. He's not doing it under his name, but when I make music, it is always under my name, I don't separate. Michel Portal likes to play classical music and it's OK, but me, I don't like to play classical music. It's always my music, I have no defense. The traditional Jazz people say, "Oh, he plays free," and the traditional Jazz festivals don't program me because it's too much for them and the free musicians and festivals say, "Oh, no, he's too [traditional]," and I am always in-between two chairs, but I am now 60 years old so it is too late to be on one side or the other. I just have to work to make this evident but the public doesn't have a problem with this. The people who have the problem only worship at one church. In France, I sometimes have problems with musicians who only want one type of music but I never have problems with American musicians. I've never met an American Jazz musician who say to me, "What you play is not Jazz." Never! The last time I spoke with Joe Lovano he told me it was so nice that I had my own songs. In France, people like to make borders between this and that, but it's different in America.

Courtney Pine (clarinet, sax) said - "Louis I hope you are well and I have been listening keenly to all your excellent inspirational recordings since we met and hope to share the concert arena with you again soon. My question is what is European Jazz?"

LS: European Jazz is just Jazz played by Europeans. [Laughter by Tusques] There is not more than this because I cannot, when I hear a CD without knowing who it is, say that this is Dutch or American. I don't think there is European Jazz. I think there's Jazz, and Jazz today is played all over the world. There is just a difference with black American stories, there is a special sound that sometimes you can recognize. Sometimes I hear music from New York and it sounds European. I'm not sure that I can speak about European Jazz today, I can just speak about France. In France today, there is a lot of young musicians, very good, everywhere, and there is a lot of different projects - rock and folk - that they mix more creatively than in Germany and Italy for the moment because, and now it's almost over, for many years, since '82, we had money from the government to subsidize the music. So for 30 years, musicians, and it wasn't just for creative music artists, had money to live and create. It was very important. Now there is 25-30 percent less money in all of Europe for art and

culture. But in '81, in France, we had this chance due to a political decision when the Left government got the power and it's very important for the story of art in France.

Francois Tusques: I think it's a bad political idea to define or fight for the concept of European Jazz. Jazz came from the black community, but to say Europeans don't share those roots and have nothing to do with this past is something I don't like.

LS: I agree.

Courtney Pine also asked - "What mouthpiece and reed do you use, do you still practice long tones on the bass clarinet, and why do you play a Selmer?"

LS: I still practice quite regularly. I need and like to practice because it's like yoga for me. I use a classical Selmer mouthpiece. I play Selmer because it's exactly the instrument built for me. It's exactly what I need and I have a very beautiful relationship with the Selmer family. Selmer is not only a factory, it's an idea of the music and they are very generous with musicians. They really help and like musicians. You know, the Left put a law in France that you had to work 35 hours a week and got paid 40 hours and Selmer was the first factory to do this. Also, Selmer gives me all the instruments free! My reed is a 2.5 Vandoren and I still practice long tones.

Ab Baars (clarinet) asked - "Are you interested in chaos?"

LS: Yes, because chaos is like anarchy, it's not negative, it's a positive word. It looks like not organized things, but in fact, it's really organized. It's like children running around in a playground, [there is a sense of balance there]. For me, chaos is a perfect concept, it is perfect.

Hans Koch (saxophone) said - "I met Louis in Berlin with Cecil Taylor and afterwards I organized some concerts with him in Switzerland and Germany. He was at that time a very important bass clarinet player and I learned a lot from him. He was very open-minded and a great musician. Once on tour he told me it was his dream to own a Ferrari or a Maserati. I'd like to know if he can afford one yet?"

LS: Yeah, but only a toy! [Laughs] Sometimes I dreamed that I had a Ferrari but there was always a problem, there was always something broke or it didn't work. It's finished today, I don't have that dream anymore because I am not a fan of cars and I never had a beautiful car. I don't know why during that time I wanted to have a Ferrari. It's completely stupid but I think it's because a Ferrari goes fast and it's something to do with that. When you compose, you have to go fast because if it doesn't happen immediately, it does not happen never. When you improvise, your mind also has to go fast.

Gianluigi Trovesi (saxophone) said - "They asked me to ask you a question, only one! It's a little strange because if I have one question it's 'how are you?' But I can add another one. If we imagine you as a wonderful clarinetist of the second half of the 19th century, with which composer of that time would you want or wish to collaborate with? Big hug, ciao!"

LS: For me, it would be Olivier Messiaen. There is a perfect piece by him, "Quartet for the End of Time," written when he was captured as a French soldier during the German invasion of 1940. When I hear this music, there is absolutely all the things I love in music, it is perfect. But I am not strong enough

to work with this kind of master, you know, but if it's a dream, it could be a dream.

Cadence: Any final comments?

LS: My God, no. I don't want to have any final comments because I have nothing more in my mind, I am completely empty, exhausted. I can just say that what is important is pleasure and yesterday I had a lot of pleasure on stage. Yesterday, I wasn't supposed to play, my body hurt me a lot. I was very bad physically but it was fun. This is the reason why we travel 7 hours to play for 1 hour. You have this kind of pleasure which you cannot have if you don't do this. We work for these short moments, it's a balance.



Photo Credit: © Ken Weiss



**JASON
MILES,
TAKEN AND
TRANSCRIBED
BY
KARL H. STOBER**

Cadence: Explain for us the point in time, which led you to a career in music.

JM:In Brooklyn NY when I was very young, I remember hearing neighborhood kids singing Doo Wop on the streets. My father also bought an early stereo and bought all these different kinds of albums. They listened to everything from Terry Gibbs on vibes to a whole album of different jazz artists doing Lullaby of Birdland(I still have that in my vinyl collection). I remember seeing Elvis Presley on TV and being fixated on the music. It was just a matter of time before my parents figured out I wanted to play an instrument.

Cadence: Do you consider yourself more of an artist now, than a producer?

JM:I believe at this point I'm really both. When I was programming synths for artists (1979-92) I took upon myself to learn from so many great producers I worked with. Marcus Miller, Tommy LiPuma, Luther Vandross and others like Arif Mardin, Russ Titleman. I morphed into the producer I wanted to be. One that really paid attention to quality of everything, from songs, arrangements and that which developed my own production style. When I started to develop my own projects I wanted to bring them live, so it was then the task to reinvent myself began. It has always been an uphill battle because I have high ambitions for the music and how it is presented.

Cadence: Jason, explain your philosophy when it comes creating sound.

JM:When I was doing a lot of programming I always wanted to create sounds that nobody ever heard before. I started to get that reputation, so when I produce an album, I want it to sound like the artist or musical concept I am doing. There are so many layers to discuss. Not everything should sound pristine and hi-fi. It depends on the music. On Sly Reimagined I went for the most raw funk and groove that I could pull together. At the same time when you record live instruments like horns you have to also think about the transients that come across making the instrument clear. Drums are hard because there are so many variations and it really does depend on the music you are doing.

Cadence: How does it compare to your production ethics?

JM:My production ethics are to make the project

and album sound like the music it's supposed to be. So many recordings go away from what the music is and when you listen back there is many times no connection between the vibe of the artist and the production. It's a tricky balance you need to achieve. That is why you spend years learning your craft, so your instinct can take over and you understand the concept of what you are doing and where the music should be going. Sly Reimagined I had to really think about what the sound of Global Noize is and then listen to the Sly songs, then formulate how I could take those songs and arrange them so there would be a uniqueness all our own. A difficult and challenging task but I have to admit it was fun!

Cadence: Lets talk about, before we get into Global Noize, the business of music today versus that of when you started. Discuss the business then and now...

JM: You ask a question that needs a whole book to explain. I felt when I was first starting even back to my teenage years there was a sense of excitement to hear what's coming next. Obviously many of our lives changed when we heard the Beatles. They showed us the possibilities of great songs and a great band and what could be accomplished. Writing songs meant writing music and lyrics that people would gravitate to and of course you wanted to be the every beast at your instrument. It was hard and a lot of competition all the time but there was a feeling there was a business being run by people who knew how to run the business of music. Visionaries like Ahmet Ertegün understood how to sell great music to the masses. Others followed. And what also followed was a lot of work for musicians, singers, engineers, and producers. The business was flush with money and everybody grew. I always said if you were on the C list you were making a living. There was that much work. The Baby Boomers created a demand for all kinds of music. They couldn't get enough of their favorite artists. Black, white, Spanish, it didn't matter you consumed and bought music. Your albums and 45's were your treasure. To cut to the chase nothing stays the same forever and the people who knew had to run a business with physical product had no idea what to do when digital totally took over. The people who created the business got very greedy when the cd came into play. They saw they could make tons of money and only put 3-4 quality songs on a cd (talking pop music here) the next generation got pissed and felt they were getting ripped off so when Napster came and the kids saw they could steal and trade music it was the beginning of the end. I believe what we have is an environment that is no longer friendly to the artist, writer etc. the business is now run like a banana republic.

Cadence: Now the birth of Global Noize, when did it first become reality and what was your hopes for the group?

JM: Global Noize was born at a Jam session at the Blue Note NYC in October 2007 with myself and DJ Logic. I immediately heard the possibilities of taking what Miles did with Bitches Brew, On the Corner and turn it into another kind of vibe. Miles said to me he built Bitches Brew on Motifs and I thought that was so cool. It started out as a partnership with DJ Logic and myself. We brought some very cool cutting edge musicians in and as luck would have

it we got a deal for our first CD because I had a great Cd in the can that a label (Shanachie) wanted. It was called Soul Summit with a super group rhythm section (Bob Babbitt,Reggie Young,Steve Ferrone,Sherrrod Barnes and myself) we did a great concert at The Berks Jazz festival and recorded it with Susan Tedeschi,Karl Denson and other great guests. I parlayed that into another deal for Global Noize.

We then went in the studio with Billy Martin and Cyro Baptista and created these amazing grooves and I started to write the motifs over the grooves. I recently had to part ways with Logic because our idea of what this group was to become was syncing. I want Global Noize to be all over the world playing and bringing our message of global inclusion of all great musicians. He is a DJ a works best solo. It took awhile to figure that out so I believe I am behind a bit. I give every the benefit of the doubt but it is time to really create the vision of what's this project could be about. I believe I really got the message across with Sly Reimagined. I'm hoping it takes off from here.

Cadence: Discuss the building of the group, and its cast of characters.

JM:See above for the building of the group. The cast is an evolving musical laboratory that can change at anytime. We have a good core but I can change it from project to project because it is a lab that is always expanding and changing. Now we have Jay Rodriguez (sax,flute) Amanda Ruzza (Bass) Gene Lake (Drums) Will Bernard or Nick Moroch (Guitar) and recently added is Ian Cook on Electronics. We have a cast of Vocalists with the Legendary Nona Hendryx,Brooklyn's Soul Sister Maya Azucena and Indian Hindi singer Falu. We add guests all the time for all different genres. I can make the band bigger or smaller at anytime.

Cadence: What is the scope and goals set forth by your ban?

JM:The scope and goal is easy. Bring our message everywhere and make a living doing it.

Cadence: Your last tribute piece Sly Reimagined has gotten great acclaim in the industry. Tell our audience the birth of this spin and the process going through the development of it.

JM:I should start that even through I know it is easy to call it a tribute I called it Reimagined because that's what I do with all the projects I do like this. I really examine and try to define the music in my own vibe. I thought when we made the Global Noize CD A Prayer for the Planet I had taken the production to another level. What I didn't realize was how hard it really is to get traction these days and how hard it is to get people to pay attention AND how much money you need to properly promote. We had a great video and the band sounded great. But it didn't take hold. One night I was watching the Knicks on TV and had my iPad on Shuffle and the Sly Song "It's a Family Affair "started to play. I immediately vibed with it and reminisced about seeing Sly play so many times and how really Global Noize was a modern version of Sly and the Family Stone. As I was thinking that Roberta Flack started playing "Where Is The Love". I was like "wow" freakin Roberta would sound Great on Family Affair. I played more Sly songs and really said, "Man I can do this. I can do Global Noize plays Sly. I called Roberta and she totally dug it. We booked Shelter Island Sound and we had a great time. I knew we were on our way.

Cadence: Which one of the Global Noize projects best defines the group or is the best yet to come.

JM: If we get another shot I can only believe the best is yet to come, but I will say this. We have made 3 badass albums that deserve to be heard. It's the culmination of 40 years in this business and the skills I've learned to go with my imagination. I hope we get another chance to make another album. I do have an album in the can.

Cadence: You are very active in the festival market. Describe the reactions and what goes through the band getting prepared for the live shows.

JM: It is a struggle to get gigs. It is a very tight market place and the festival scene is very political. I call promoters one by one just looking for them to give us a shot. A festival like the Berks Jazz Festival has been very good to me. John Ernesto and the Berks arts council have given me a place to bring my projects and expose them so we can build on that. I notice many festivals bring the same people every year. It can get discouraging but I have to have faith in myself, the people around me and of course the music. I sometimes wonder whether music is the most important thing these days. As far as preparing for a show- rehearsal, rehearsal, have faith in the musicians and hit it!

Cadence: Let's turn the pages back and talk about your relations with Miles Davis, Grover Washington Jr., and Marcus Miller, among others....

JM: Marcus and I met in 1979. A great bass player named Tom Barney was going to play on my first album. He took a gig and went on the road and introduced me to Marcus. I immediately knew he was special. His playing was so fluid and imaginative for someone so young. A few years later when he was starting to get a lot of producing gigs, I believe Lenny White told him I was doing great things with Synthesizers so I started working with him and Lenny on the Jamaica boy's memorable first album. Marcus then started getting major production work with artists like David Sanborn Miles Davis and we started to work together. He would do the producing, arranging, playing his arrangements and me doing the Synth programming. We were definitely taking the music to imaginative places. I met Miles Davis and he loved what I was doing on his albums and we became friends. That was a life changing moment. I also then met Luther Vandross and with Marcus co producing with Luther we changed his sound and vibe and he successfully crossed over. More people started to hear about me, and what I could do with my synths! Marcus and I did many albums together. I met Grover when we did Summer Nights from Strawberry Moon and became friends with Grover. He was a warm friendly and soulful cat who really is missed. I learned what it was like to be with these people in the studio and spend day's weeks and months making albums. It was a fine dynamic. All things change and after many years as a piece to the production I went out on my own as a producer. Another life changing experience...

Cadence: Describe your style in detail.

JM: My style is very hybrid. Yes it rotates around a strong groove and rhythm but I make sure there is direction, be it jazz or funk, pop, R&B and even some country. I believe in strong melodies and crafting parts that all work together. I try to mix electronics with live musicians and they have to be excellent musicians. Sometimes it's cool to have someone who is raw and not such a pro

but you have many from Drummers,bassists,guitarists who know how to bring the essence of the song out. I listen to rhythms for all over.

Cadence: What projects are on your list to come up in 2014?

JM:Waiting to hear about working with a few different artists to produce and as far as a new project I'm joining forces with Trumpet Player Ingrid Jensen and Jay Rodriguez and Amanda Ruzza and forming a project called "Kind of New" its time for something new and we're building on the Spirit of Miles Davis to write new 21st century grooves. I also will be concentrating on continuing to let the world know about Sly Reimagined and Global Noize.

Cadence: What advice would you give to educate young artists coming up in the next generation?

JM:Always try to grow. Understand music history and where the music started. Learn about great artists and what their effect on the music has been, stay current but appreciate history and the ones who were here before you. Also reading music is totally critical. It will help you when that moment happens.

Cadence: You have been quoted that "I have learned so much from great players." What have you learned?

JM:I studied be bop piano in 1974 with a great player named Mike Melillo who was playing at the time with Phil Woods and had played with Sony Rollins. When he heard me play he said, "I'm got in to teach you a lot but I'm also going to teach you how to be a musician. I didn't understand it at the time but I started to. It's all encompassing. Playing,attitude,respect,the rules of the road, it takes along to time to really learn. how to be in the studio. When to talk when not to. On a technical side I learned so much about how to make great music from a number of great producers. I watched their techniques. I absorbed . We can't learn from ourselves. We need to learn from others and when you got to hang out with the people that I did,you learned a lot. I also learned a tremendous amount from Lucy Green a brilliant piano teacher whom I studied with for almost 2 decades. Her warmth, honesty and no nonsense approach crafted me as a person and a musician.

Cadence: I know you have a strong family influence. What impact has your family had on your journey through producer and artist?

JM:I believe it's more of the environment that I grew up in that really tied everything together. Brooklyn NY in the 1950's and 60's was a really amazing place. The boomers started to come of age and we started to find our voices. So much music and so much culture. NY was a melting pot and I absorb the melting pot. My family wasn't prejudice and treated everybody equal. I learned that and I learned to be comfortable around everybody. My family also let me travel alone to play in the Catskill Mt hotels when I was young so I got the experience I needed on my own. I also went to some ruff neighborhoods in Brooklyn to study with Rector Bailly a great legend in Brooklyn and someone that I learned a lot from.

Cadence: Now to unravel the intimate side of Jason Miles...

JM:I'm a lover,I'm a Joker,I'm a midnight toker. Actually I am a very caring person who will help a friend who is in need. I'm with a great partner in life and we've seen a lot go down in our life together. Love is truly what makes life work.

Cadence: To escape the business life of music, what do you do?

JM: I love baseball and couldn't imagine life without it. We love seeing great movies and eating at restaurants with great and healthy food! Traveling and a great beach... Looking at great art. It's all predicated on being with my wife Kathy. We are one!

Cadence: What was the first album you bought?

JM: Boss Guitar by Wes Montgomery, then Meet the Beatles, A Hard Days Night. Paul Butterfield Blues Band...

Cadence: And finally, what is your most important pet peeve?

JM: I don't like people who are constantly late. For years and years if the session started at noon I had to be there at 11:30. I understand if there's traffic or missed train but otherwise no excuses for not being on time.

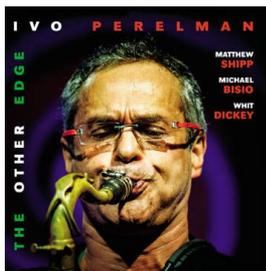


Papatamus

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

Robert D. Rusch got interested in jazz in the early 1950s and beginning with W.C. Handy has since interviewed hundreds of musicians.

In 1975 he started Cadence Magazine, handing it over to David Haney in January 2012. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.



Leo Records, of England, first began around the late 1970s issuing avant-garde music smuggled out of the Soviet Union and has since become one of the homes for avant-garde music drawn from all over the world. Since its inception, Leo has issued many hundreds of recordings, some jazz/improvised some best described as experimental/improvised. IVO PERELMAN [ts] is one of the artists who has found a home at Leo where, since 1996, he has issued well over a dozen recordings. He recently released 4 more: IVO PERELMAN and MAT MANERI [viola], TWO MEN WALKING [Leo 696], IVO PERELMAN, BOOK OF SOUND [Leo 697], IVO PERELMAN, THE OTHER EDGE [Leo 699] and IVO PERELMAN, REVERIE [Leo 712]. Perelman plays a ferocious sax—free form all the way and it is best with sidemen who pay attention to his improvised directions and try to shadow or play counterpoint to his adventures in sound; to bring order or form to his seeming randomness. On Leo 697 pianist Matthew Shipp and bassist William Parker do that very well but it's done even better on Leo 699 where Shipp, Michael Bisio [b] and Whit Dickey [drms] create a structure and flexible perimeter that gives the saxist a great stage from which to work. It should be mentioned the rhythm trio is Matthew Shipp's working trio. Prior to the 21st century Perelman would occasionally visit standards or folk music from his native Brazil but he seems to have given it up for total free form. Even-so his work with the quartet here makes form out of free form and it is a pleasure to hear. Leo 712 is a duo with KARL BERGER, playing piano instead of his usual vibes. The mood here is much subdued but not less free and there are moments Perelman's sax sounds like a kazoo. The saxophonist says in the liners that he feels the change in raw passion is due to Berger's European roots "...more romantic, I think you could say- and so I'm not playing my usual 'fire breathing'..."— Perhaps, I'm not so sure. Berger usually takes the lead, sets the stage if you will, and I sense if he opened more demonstratively Ivo would have followed suit. As it stands, for me, the two artists more or less cancel each other out. So here

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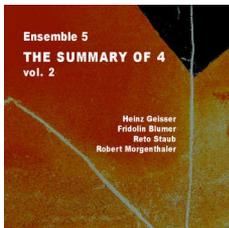


you have 4 recordings, recorded between October '13 and January '14, that range from free chaos [Leo 696] to Free jazz with form [Leo 697 & 699]. I think 699 is among the best of Perelman's recording and in addition it includes a fine feature for Mike Bisio. This is a quartet hard not to ignore.

SUN RA also has over a dozen recordings, out of the hundreds issued of him, from the auspices of Leo, the latest being SUN RA ARKESTRA: LIVE AT ULM (Germany) 1992 [Leo Golden Years 30/31]. This is a 2 CD set recorded a little before Ra's death. This probably was recorded unauthorized and suffers an imbalance in audio. It offers a pretty standard program of Ra's later work. A rag tag grouping of an orchestra but with a front line of Ahmed Abdullah, Michael Ray, Tyrone Hill and Marshall Allen which cannot be ignored. A single CD would suffice; blasphemy, to the legion Ra complete-ists, I'm sure. Not the place to start on a Ra discovery.

HANUMAN, a quartet comprises Fabio Martini [clts], Marco Franceschetti [saxes], Stefano Solani[b] and Danilo Sasa [perc], is what I would characterize as an organic group, in that they start with nothing, or close to nothing, and with a foundation laid down, mainly by the bassist, the group develops an improvised direction. This is the method used on SOUNDHOUSING [Leo 691]. The reward for the listener is the journey of discovery. Whether or not there is anything to discover or even a journey to take is more a subjective assessment than on more established forms of improvised music. Listening can become tiring due to the concentrated attention it demands or one can ignore it all together. For me, Hanuman was worth the effort, being liner noteless did not help. There are moments of predetermined coming together, where composed pieces are referenced (one each by Lacy, Holcomb and Solani) but they are of less interest. A thoughtful and deliberate group.

Thought and deliberation also mark ENSEMBLE 5 on their recording THE SUMMARY OF 4, Vol.2 [Leo 710]. The group consists of [leader?] Heinz Geisser [perc], Robert Morgenthaler [tbn], Fridolin Blumer



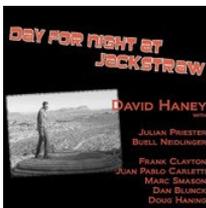
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[b] and Reto Staub [p]. Morgenthaler and Geisser are the two veterans in the group and most of the heavy lifting falls to them. Morgenthaler brings to mind Paul Rutherford. Geisser is one of the best drummers in post bop music, and this is his twelfth recording on Leo. This is an intuitive, somewhat pointalistic date, though on the last of the seven improves the group evolves into some high energy interplay. If you like your pointalism pointed, rather than random, evolutionary, rather than open ended (and I'm showing my preference here on these subjective definitions) then this should prove a very satisfactory listen indeed.

Slam is another improvised music label out of England which was started (and managed) in 1989 by saxman George Haslam. Initially the label was a vehicle for issuing his own music but soon became a home for the music of others.

HOWARD RILEY: TO BE CONTINUED [Slam293] is the latest from this giant of the British recording scene. This is a solo recording of 8 Riley originals and one standard (The Folks Who Live On The Hill). It is his first studio recording in a few years and reveals a pianist who has further pared away excess but continues to focus or dwell on the framework of a piece. The Monk presence remains in subtle nuances but Riley is most definitely his own man and deserves to be celebrated now, not in hindsight. Now that Stan Tracey has died one supposes Howard Riley is the dean of British jazz piano, an accolade well deserved. Riley has been heavily recorded, this recording is his latest adventure, do yourself a favor and join the adventure.

Pianist DAVID HANEY's music is also an adventure as DAY FOR NIGHT AT JACKSTRAW [Slam 541] will attest. This recording comes from two sessions; a 8/22/00 date with Julian Priester [tbn] and Buell Neidlinger [b] and a 5/24/08 date with Doug Haning [clt], Dan Blunk [ts/flt], Marc Smason[tbn], Juan Carletti[dms] and Frank Clayton[b]. More than that I won't say as having championed David's work for over a decade and having produced over a dozen records with him on the Cadence Jazz Records, CIMP



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and CIMPoL labels I would be justifiably suspect. I'll simply say give him your attention.

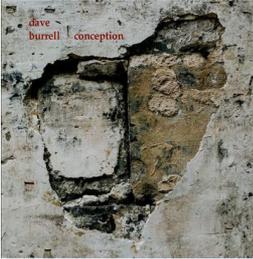
BLAISE SIWULA [as/ts/clts] is another artist I have been involved with in the past D'ISTANTE 3 [Slam 537] is his latest release, a trio with GIANCARLO MAZZU' [gtr/drms] and LUCIANO TROJA [p]. Blaise's sound is immediately recognizable and can cut through anything. Here, on seven instant compositions [Istante #s 1-7] Mazzu' and Troja are good foils for Siwula and bring a parity to the group effectively reducing the intensity of Siwula's playing, allowing a welcomed nuance to the saxman as in the past I have found his intensity tiring. Again if you're not familiar with this artist and enjoy some good instant composition this recording would be a good place to start.

A better listen to GIANCARLO MAZZU' [gtr] can be had on LIVE AT THE METROPOLITAN ROOM NYC [Slam 545] a duet with LUCIANO TROJA [p]. The program here is 10 standards by Berlin, Hammerstein, Strayhorn and the like. This is a delightful program as the pair exhibit their chops and play in harmony and in counterpoint with each other. In some ways it brings to mind some of the duo work I've heard Bucky Pizzarelli do—though there would be no mistaking this for Bucky, or frankly anyone else. At brief times Mazzu' effects a mandolin sound, but it all fits and it's all delightful. One senses there is not a lot of deviation from a planned program but the program is damned entertaining and fresh, in the same way a duet is between, say, stride pianists: you know where they're going and where they will end but the dynamics can make for a thrilling ride.

GEORGE HASLAM [bari s.] himself looks over WORDS UNSPOKEN [Slam 329]. This is a series of duets or solos on 13 mostly familiar ballads; Haslam favorites. The ambiance throughout is remunerative, sometimes melancholy, meditative, reflective and consistently largo in delivery. Haslam serves up 9 tracks solo or in duet [Ruben Ferrero-p, Steve Kershaw-b, Steve Waterman-tpt/flg]. Edmond Selwyn [gtr] has 2 solo outings while the duo of



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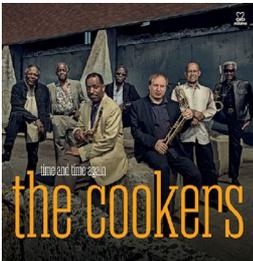


Waterman and Dan Messore [gtr] go at it on 2 tracks. Enjoyable as I found this, I was ready for something up-tempo by the time it was over.

Drummer Joe Chonto has started his own label; Some Real Music. The releases, for the most part, seem to lack useful information such as recording dates and matrix numbers but it's about music, fundamentally. DAVE BURRELL [p] says CONCEPTION [SRM 100261366502] "is my personal favorite from my leader catalog". While I don't agree, during his almost 50 years of recording I am always intrigued by his sessions which can be far ranging from ragtime to free to opera. This session, recorded, I believe in 2013, has 8 tracks all Burrell originals, except one by Joe Chonto, and finds him in the company of Dave Tamura [ts] and Joe Chonto. There are some extended tracks here but it seems to me the playing between the piano and sax is often more parallel than connected. Tamura has a wavy sound, not unlike Blaise Siwula, and at times seems a bit sounding like a sax trying to fit in a solo outing. Burrell demonstrates he is his own man constantly directing the course of the music with his playing. As I said, not my favorite Dave Burrell but still engaging and for those who have longed for Burrell to open up and let loose with some absolute and wonderful free playing, you'll find it here.

VITA BRAVIS [SRM 700261388786] was BORAH BERGMAN's last date, so Joe Chonto informs us in his outstanding, candid, and insightful liner notes (Bergman died in October '12). On this session Bergman leads a quartet [Kidd Jordan-ts, William Parker-b, Michael Wimberly-d] that fits his fantasies quite well. On "When Autumn Comes", on which Jordan sits the first half out, Bora is out of character and in a reflective or even romantic mood and it's quite lovely. It's refreshing to hear him put the "wow" of his considerable technique aside and let his humanity shine through. On another piece, "Chasin' Another Train—Of Thought", it seems to me I hear snippets of "Night And Day" in his freetime forays. If he was still alive, I'm sure Bergman would challenge me on those two observations, as that was

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his way. The final track here [Soundcheck] was a soundcheck and unfolds slowly as the musicians unselfconsciously feel out each other and the room. A nice job and a good place to start an exploration of this man's talents.

JOE CHONTO AND DAVE TAMURA join with SABIR MATEEN [reeds] on SONIC INSURGENCY [SRM 7002610938938] and this is a full fledged free blowout session. Joining this very dense music is Martin McDonald [gtr] and Pete Matthiessen [b]. The liner notes mix humor and passion which I appreciate. I could better appreciate the music if there was greater separation of the musicians and some space but if you like your free playing up front and loud there is much to get lost in here. Recorded, I believe 10/9/12.

A group calling themselves THE COOKERS [Billy Harper-ts/ Eddie Henderson-tpt/David Weiss-tpt/Donald Harrison-as/George Cables-p/CecilMcBee-b/Billy Hart-d] has recorded TIME AND TIME AGAIN [Motema 159]. All the titles are originals by Hart, McBee, Cables, Harper, or Weiss, the majority recorded before on other records by the artists. This is a heavy group, at times a bit crowded like fitting 7 in a room made for a comfortable 5. Crowded though it may be there's some wonderful music played here especially when space is provided for solos, space which usually includes the composer.

Also starting his own label is JOACHIM BADENHORST [clt/bass clt/ts] who has issued 3 dates on the Klein label. NACHTIGALL [Klein 01] brings together Badenhorst with John Butcher[ts/ss] and Paul Lytton [d] for 5 cuts plus the 3 movements of the Nachtigall Suite. Lytton provides solid percussive blips and plops over which the 2 reeds go at each other, for the most part, in reed-y exchange. This may be a trio but the space is well filled by the single note work of Butcher and the frenzy he gets into with Badenhorst's multi-noted runs.

Klein 02 is SPARROW MOUNTAIN by the CARATE URIO ORCHESTRA [Badenhorst/Nico Roig-gtr/Eirikur Orri Olafsson-tpt,flg/Frantz Lorient-violola/Brice Soniano-b/Pascal Niggenkemper-b/Sean

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Carpio-d, gtr]. This is packaged by a poster screen-print wrapper around the cd. The 6 tracks here are all by Badenhorst and it is carefully orchestrated music that often builds a powerful momentum (especially the title composition). There is also vocal employed not so much to the music but as part of the orchestration. A fascinating listen, but unlike Klein 01 this is not a free session but an avant-garde effort comfortable in its skin without a sense of affect. This is a big little orchestra.

Kline 03 is FOREST//MORI, 10 tracks all solo by Badenhorst except for 1 track which is a duo with Gerard Herman [reeds]. This comes housed in a zine, 12 pages of non-sequitorial art and hand writing. The cover and one page is hand decorated (shades of some Sun Ra LP covers) and the CD is on one page, its cover stuck down with some pliable, but nearly impossible to remove, gum. Solo, acoustic and amplified clarinets, pleasant but I found the zine more fascinating. At the end of track 9 there is some penny whistle and accordion playing ending with "Well You Needn't" all of which appears after 6 minutes of silence and seems more a case of sloppy mastering than purposeful.

Smoke Sessions records continues to put out attractively packaged digi-packs with each release having Jimmy Katz' photographs, a reasonably lengthy interview, by Damon Smith, with the session leader, and, with some notable exceptions, the sessions are recorded live in concert at Smoke.

The 3 new releases are: CYRUS CHESTNUT; MIDNIGHT MELODIES [Smoke 1408], ORRIN EVANS; LIBERATION BLUES [Smoke 1409] and ERIC REED; GROOVEWISE [Smoke 1410]. Eric Reed's set is joined by Seamus Blake [s], Ben Williams [b] and Gregory Hutchinson [d]. Reed lays down a program of tributes to various musicians past and present; Clifford Jordan, Ornette Coleman, Mulgrew Miller, Cedar Walton, Marian McPartland. This is a thoughtful bop session to get lost in. Blake's sax work is full of surprise and at times very dramatic, as on "Powerful Paul Robeson". Reed's compositions [8 of the 10 tracks] often seem less than



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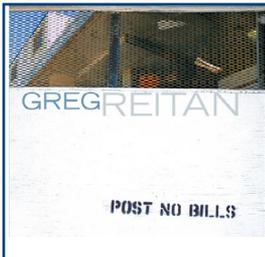
fully formed and his "Groovewise", though credited to Reed, seems built off of Bill Withers' "Lean On Me". Its obvious groove brings the group together and is perhaps the strongest track and a definite crowd pleaser.

Focus can be said for Orrin Evans' [p] date, and is a bit more daring than Reed's. Five of the dozen tracks here are put together as "The Liberation Suite" and dedicated to Dwayne Burno. Included in the program is a very original reading of "How High The Moon" and an encore with a guest vocalist Joanna Pascale singing "The Night Has A Thousand Eyes" which for me was an anti-climatic finish. Even so, this is one of Evans' finest recording. Joining here in various combinations are JD Allen [ts], Sean Jones [tpt], Luques Curtis [b] and Bill Stewart [d].

The Cyrus Chestnut set is a trio [Curtis Lundy-b Victor Lewis-d] date playing 11 compositions by jazz artists. Chestnut is a master of combining technique, of which he has plenty of, with drama. Each piece suggests a narrative in which the pianist is fully vested, one can feel him thinking and carefully placing each note. Included here is a fresh and wonderful take on "Bags Groove" also "Chelsea Bridge" while "Giant Steps" is taken full force and is a powerful exhibit of Chestnut's chops. Here is a fine session by a modern giant who makes it sound easy in the same way Tatum and Oscar Peterson did.

GREG REITAN [p] has issued a very lovely CD on POST NO BILLS [Sunnyside1395]. His derivative technique owes much to Bill Evans in its willowy floating style. Seven non originals, mostly by other jazz artists, plus 3 originals, a-bit darker in mood, make up the program with Jack Darp [b] Dean koba [d]. Derivative (what isn't ?) but tasty.

Also tasty but more contemplative is TIM FERGUSON [b], HOLD THAT THOUGHT [Planet Arts 301417] with Rob Henke [tpt] and Diane Moser [p]. This trio comes from different backgrounds; Henke spent years with Doctor Nerve Units, Ferguson has had a regular tenure with Michael Jefry Stevens' groups and Moser, who also leads a big band in New Jersey, is a bit of a lone wolf



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with a handful of recording to her name. It may be the disparity of these 3 that tends to undercut the mood of the [7/30/10] recording, for while the contemplative mood took this listener for a ride on its cloud, after a while I felt there was an intuitiveness often missing that was most apparent on improvisations. The program (7 originals plus Haden's "Silence" and Waldron's "You") has an abbreviated silence between tracks which gives the sense that you're hearing a long suite. Strongest moments come on "You" and on Moser's "One For Mal" which incorporates the Westminster Chime in the head. A good idea which would have benefited from greater familiarity musically within the trio. Too bad as it exhibits individual strengths greater than group strength.

Pianist LARRY FULLER [Capri 74135] has issued a lovely trio CD [Hassan Shakur-b, Greg Hutchinson-d]. Folks may know Fuller from his work with Jeff Hamilton or from the many CDs he was a sideman on for Arbors Records. This eponymous recording of 12 tunes [At Long Last Love/Daahoud/Django/Old Folks/etc] for the most part will be familiar to jazz fans. Fuller has a nice touch which can reach back to modified stride/barrelhouse up through impressionism and bop. The CD is sequenced so well it almost seems the entire 60 minutes plays like a medley. A relaxed recital but swinging and meaningful.

Rare Noise Records has released a fine new recording by WADADA LEO SMITH called RED HILL [RN 044]. As a solo trumpeter I've always thought, that after Bill Dixon, Leo Smith was the next finest solo trumpeter, and I find no reason to challenge that thought on this recording. Here he is, not solo but, backed by an exceptional trio [Jamie Saft-p,el p, Joe Morris-b, Balazs Pandi-d] who play free behind the trumpeter. The trio lays down a terrific base for this music and Smith, sounding at times like Miles Davis, creates beautiful soliloquies from the air. Much of the 6 Smith compositions seem to blend in as one extended recital, there are breaks but the mind bridges them. Fans of free jazz have



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no fear this is good for your ears to get lost in. Rare noise indeed.

STEVE OLSON [d] has issued an interesting album on Release It records [#1] called CONVERSATIONS. What he has done is engage a number of musicians [Dave Ballou-tpt/Andrew Delclos-bassoon/Michael Formanek-b/Jarrett Gilgore-as/Todd Marcus-b. clt/Tony Martucci-perc] in "one-on-one freely encounters" done "live, unrehearsed, with no prior discussion or planning". There is a school of thought (Derek Bailey) that prefers this as a strategy but its a difficult strategy for success; success is subjective and it depends on what your criteria is for it. There are 15 tracks/encounters here and by my criteria they are not all successful. But given the rules of engagement it is interesting to see each artist's approach and how interesting each conversation is or isn't.

For stimulating conversation, I'd recommend PHIL HAYNES' [d] NO FAST FOOD/IN CONCERT [CornerStoreJazz 0107-0108] a live 2CD set, each CD recorded at different locations [9/6&8/12]. Besides Haynes the trio consists of Drew Gress [b] and Dave Liebman [ts/ss/flt]. Haynes has had a close working relationship with both since the mid '80s. I mention that as an explanation for how hand-in-glove these 3 work together. The compositions are all written by Haynes and have a structure that allows an equanimity and space for all; without prior knowledge it would be hard to say who is the leader. These concerts work on so many levels: the playing is wonderful, the sound has great separation, the compositions and structure are complimentary to the players and vice-versa. I love the way this groups lets the music unfold at its own pace and then digs deep in its involvement. It's not just a statement of a tune, improvise and out, it's listening and allowing the music to evolve at the artist's pace, musically and with a knowing unknown. Nicely packaged, I would have wished Phil Haynes' notes were more clear rather than the sort of free associated prose which is a bit dense, almost like word music, but this is a minor quibble and the 13 tracks are wonderfully laid down. This is exciting structured post bop— masters

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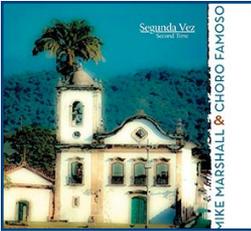
setting a standard to be aimed for by others.

If bop is your thing, get a hold of **MINOR SUGGESTIONS** by **NORTHWEST + 1** [Burning Sands Music 888295 119252]. This quintet [Damani Phillips-as, Danny McCollim-p, Kevin Woods-tpt, John Hamar-b, Julian MacDonough-d] are all from or in academia and the group would appear to be led by Phillips. Woods' sparking trumpet is beautifully displayed on the title tune that opens the CD. With the exception of "Lisa", by Vic Feldman, the remainder of the 9 cuts are originals by Woods, Phillips or Hamar, and are meaty and melodic. There are shades of Brownie, Byrd and the Messengers and sure it's derivative of early Prestige dates. Given all the music that's come before—it's hard not to be derivative but neither is it cloning or boring. Sometimes funky, they are best on up tempos, they always sound fresh and, yes, derivative of a certain energy that was common in bop but today not so much. A fine listen.

Arhoolie records has unearthed fine recordings made with Smokey Babe [aka Robert Brown], by folklorist Harry Oster, in 1960 and '61: **SMOKEY BABE: WAY BACK IN THE COUNTRY BLUES** [Arhoolie 548]. It has been awhile since vintage country blues has been issued and the saying, they don't make them like they used to, is particularly applicable in this case. Add to the list of Leadbelly, Big Bill Broonzy, et al, this fine story teller and guitarist; Smokey Babe. 17 marvelous cuts including; Diggin' My Potatoes, Chicago Bound and Terraplane Blues. There is little available by Smokey Babe making this is a major addition.

Blues of another shade comes from **MIKE MEROLA's, THE CITY BOYS ALLSTARS** on their CD, **BLINDED BY THE NIGHT** [Cboys03-20]. This tentet with vocalists is like Chicago but a dirtier and more interesting group. Funk, is the ingredient that unites all the material here, with liberal infusions of jazz, Memphis blues, and R'n'B. 9 tracks [Testimony/Funky Peaches/Where Have You Been/God Bless The Child/Strung Out/More Where That Came From/When You Needed Me/City Boy Blues] are

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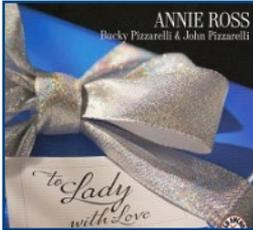


negotiated with slippery precision by the group that includes; Andy Snitzer [sax], Blue Lou Marini [sax] and Lew Soloff [tmp]. Listed as recorded live “from the Cutting Room” in NYC, I have my doubts and suspect the audience applause was added later, even so the music gets my applause.

MIKE MARSHALL: SECOND TIME [Adventure Music 1090] is not exactly jazz, but it is music that grabs my attention and that’s qualification enough for me to bring it to your attention. This is chonto, a music developed around 1870 applied to local musicians jamming on all popular music of the day through an Afro-Brazilian aesthetic. So what is here suggests bossa, dawg and a touch of Greek music. Marshall, who in the past has toyed with the jazz periphery in his work with Grisman, Grappelli, Anger and the Windhill Hill group, is joined here by a very compatible and smooth group [Andy Connell-clt/ss, Colin Walker-gtr, Brian Rice-perc] on seventeen tunes out of the chonto tradition. Also included is a 16 page booklet giving history and background to chonto. Rhythm music: easy to enjoy.

HETTY KATE; DIM ALL THE LIGHTS [ABC 378 2335] states this is “vintage love songs of Peggy Lee, June Christy and Julie London” but that fortunately deals only with the music, vocalist Kate makes no attempt to articulate the style of those singers. This [Australian] ABC recording comes across very much as a breath of fresh air. Ms. Kate is backed by a very sober but swinging quartet [Sam Keevers-p, Ben Robertson-b, James Sherlock-gtr, Danny Farrugia-d] which has some well planned space to stretch out on some tunes. Kate sings in a very open, clear and unpretentious voice every lyric cleanly heard. The music projects a suspended floating effect perhaps due to the clean, almost emotionally reserved work of Kate and crew. All this sounds like the antipathy of what one would like of a jazz recording except there is no sense of disinterest present. It reached me. The tunes are: The Thrill Is Gone/In The Still Of The Night/Bewitched, Bothered and Bewildered/Answer Me, My Love/Why Don’t You Do Right?/Cry Me A River/Something Cool/

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Wives And Lovers/I Get Along Without You Very Well.

ANNIE ROSS has released a CD and a DVD called TO LADY WITH LOVE [Red Anchor Records 1047]. The DVD is an interview with Ms. Ross speaking about Billie Holiday and then with Ross and the Pizzarelli's [Bucky and John] about the record date and songs. The DVD is 15 minutes long and is mostly valuable for Ms. Ross' reflections on Lady Day the comments on the recording is about what you expect from artists after a date. The CD is made up of 12 tunes mostly associated with Holiday, though not the best known of them, still if you're familiar with Holiday's oeuvre, you will hear her versions. Fortunately Ross does not affect Lady Day's delivery at anytime, nor would I expect her to do so. Ms. Ross was 83 when this recording was made [8/13] and she now has a weathered voice and speaks the lyrics in a cabaret manner. She cannot make the vocal leaps she once was noted for, though occasionally her enthusiasm gets the better of her, possibly as painful for her as it is for the listener. A memorable set both for the respect to the artist and the realities with which we are faced.

JANE POTTER [p/voc] has issued NOW I KNOW [unlabeled 888295 12352 6] a trio date with Thomas Hebb [b] and Bob Savine or Steve Langone on drums. The 11 tracks are 8 standards and 3 originals. Ms. Potter has an intimate mid-range voice often singing/talking the lyrics and exhibiting an intimate ambiance, similar to other singers who accompany themselves on piano. What further sets Ms. Potter off from others is her rather personal approach to lyrics and meter, it is not as expected, as often her lyrics break in an unexpected way. To my ears she is at times shaky on her pitch but that does not eclipse the intimacy of her presentations. As Ms. Potter credits herself as arranger it probably accounts for the original approach to her phrasing. On one track "Beautiful Friendship" Thomas Hebb joins in on vocals, his untrained lower Chet Baker approach gives further meaning to the lyrics. As mentioned before there are 3 originals, two have faded endings

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(yuck), whose prose is spoken/sung over the music, in what seems a free form approach and doesn't hold up well against the pleasures of the standards.

I had never heard of the JEFFERSON ROSE BAND which has a self-released CD called FEEL LIKE DANCING [Jefferson Rose 888295 080903]. This is a small band of 7 to 10 pieces who play 11 cuts of original music which certainly made me feel like dancing. The band, led by Rose [b] blends a variety of music rhythms [Irish, Latin, African] into music that at times reminds me of the Jazz Crusaders [Naomi Siegel's trombone is very reminiscent of the late W Music group. What's missing here, and its absence becomes very apparent by the end of the recording, are dynamic solos. Now put into this group solid solos and you would have something fully satisfying, at least to my jazz ears.

In a similar way I would have preferred greater attention to exhibition of soloing on THE JAKI BYARD PROJECT [GM 3051] by the group YARD BIRD [Jamie Baum-flt, Adam Kolker-clt, Jerome Harris-gtr, Ugonna Okegwo-b, George Schuller-d]. It's a fine idea to expose the compositions of Byard, and many of the 12 compositions here have not been previously recorded, but it seems the emphasis was on getting the pieces technically correct not on the whole of the music, i.e. the improvisational body. Jaki Byard was a passionate man and it is passion that this admirable idea lacks.

Trombonist REGGIE WATKINS has issued an understated but meaty release in ONE FOR MILES ONE FOR MAYNARD [Corona 70650]. This record has neither the bombast, that Maynard was associated with, nor the electric funk that marked Miles' last period. Backed by Matt Parker [ts/ss], Rick Matt [ts/ss/bs], Steve Hawk [tpt], Ian Gordon [tpt], Howard Alexander III [p], Jeff Grubbs [b], David Throckmorton [d] and Carmelo Torres [perc], the group affects a smaller bop combo with one exception. This exception being "Chala Nata", a Maynard piece, on which the group is involved with electronics and drum and guitar funk—a

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piece more concerned with the razzle dazzle of the construct/arrangement of the whole. Even so there are some well placed solos to punch the piece. Except for “Chala Nata”, “Contemplation” [McCoy Tyner’s] and Miles’ “Shhh”, all the rest of the 8 cuts are solid originals. Overall a well put together program thoughtfully played by a group that shows a solid cohesiveness, sounding like a working group. One drawback is the engineered fades on some of the tracks.

The NYSQ [New York Standards Quartet] made up of Tim Armacost [ts/ss], David Berkman [p], Daiki Yasukagawa [b] and Gene Jackson [d] use fade in and fade out to sandwich their program [The Maze/ It Don't Mean A Thing/When You Wish Upon A Star/ Autumn Leaves/Misterioso/Ah-Leu-Cha/Zingaro/ Remember] on THE NEW STRAIGHT AHEAD [Whirlwind 4654]. It's an effective gimmick in setting the stage for some very good music. NYSQ in the liners states “In redesigning familiar songs, we found that we could offer listeners an entry point to the music...while simultaneously generating the creative energy that comes from exploring new territory”—which is exactly what they do. This group has been together 8 years and this is not their first recording but it's a goodie, a fine example being “Misterioso” which has more or less a familiar opening and then a little over a minute, the band goes away a bit from the traditional changes and puts down their improvised statements before returning to the theme, about 6 minutes later. I very much enjoyed the enthusiastic approach to the music as well as the fresh takes.

PHILLIP JOHNSTON'S [ss] MICROSCOPIC SEPTET have a new issue, MANHATTAN MOONRISE [Cuneiform Rune370]. This is a band that came out of the fertile NYC downtown scene and has managed to come together once in a while for the past 25 years. They present an enjoyable retro sense with original compositions that evoke a sense of Louis Jordan in enthusiasm, not antics, as the group displays their kick-along music. Johnston and co-collaborator Joel Forrester [p] lead the group

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the majority of whom have been working together for decades and who, like the Willem Breuker Kollektief, are made up of players who can repeatedly hold their own as soloists. If memory serves me right this strikes me as one of the Micro's most satisfying recordings. The rest of the Micros are Don Davis [as], Mike Hashim [ts], Dave Swelson [bari], Dave Hofstra [b] and Richard Dworkin [d].

ORBERT DAVIS [tpt] and the CHICAGO JAZZ PHILHARMONIC revisits SKETCHES OF SPAIN [3 Sixteen records 82105731672], the Gil Evans-Miles Davis classic from 1959. Of the 5 tracks here only "Concerto de Aranjuez" and "Solea" are found on the original recording. The other 3 compositions [Muerte del Matadore/El Moreno/El Albaicin] are by Orbert Davis. The revisits are familiar and listening to them you might think, "oh I know this but it seems different...the same but different". To me this version seems heavier and perhaps not as nuanced (I'm making this comparison with the 1987 CD, not the vinyl)—enjoyable but subtly different. The other 3 compositions fit pretty much in the Sketches ambience, to the extent that having assumed the music was the original Sketches, you might think they were from the original and had forgotten about them. A well reasoned revisit.

THE VANGUARD JAZZ ORCHESTRA is not your father's Mel Lewis-Thad Jones Jazz Orchestra on OVER TIME MUSIC OF BOB BROOKMEYER [Planet Arts 101413]. By that I mean the Jones-Lewis big band had a certain personality, due in large part from Thad Jones' arrangements. The music, on this current issue, really draws all its personality from Bob Brookmeyer's writing and arrangements (7 Brookmeyer originals plus "Skylark"). And it's wonderful music—very orchestral, impressionistic and controlled in its setting and presentation, there is room for improvising [Dick Oatts, Scott Wendholt, John Riley, Billy Drews, Rich Perry, Terell Stafford, John Mosca, Ralph Lalama, Gary Smulyan] but the main voice here is Bobby Brookmeyer.

The NORRBOTTEN BIG BAND joins with HAKAN BROSTROM [sax/flt] and MARILYN MAZUR [d], who

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are the featured soloists, on EPISODES FROM THE FUTURE AND THE PAST [Art of Life Records 1043]. All the music and arrangements on this live recording are by Brostrom and it moves along nicely with excellent use of shifting dynamics. Brostrom contributes some fine solos as do a number of individuals in the band but it is Mazur who really steals the show (and it's a big show to steal) with a few ear catching solos. Her solos are well thought out miniatures set beautifully in the band and framework of the music. I've played and replayed this music repeatedly and it continues to hold up and as it unfolds. Track this one down.

BJORN LUCKER [d] and the Aquarian jazz ensemble [Claas Uberschaer-tpt/flg, Segastian Gille-ts/ss, Buggy Braune-p, Oliver Karstens-b] presents SOLITAIR/SOLITAIRE [Unit 4476].

Control is the earmark on this recording of all Luckier originals. The music, on this recording, has a sense of great tension as it unfolds slowly and with remarkable reserve. Much of the time a drums presence is not even audible. The effect on much of the music here is like walking in a clear field and eventually finding yourself engulfed by a forest; you listen to the intro of the music and almost imperceptibly a body of playing surrounds you. As the music develops the musicians warm to the occasion and dig in. The leader only takes one solo, beautifully constructed and similar to much of his compositional constructs on "Turns". In contrast to the ambiance of other compositions, "My Island" is a charming calypso which brings to mind Randy Weston. In short the music/release can be heard/viewed from many vantages and offers quite a heavy listening experience, if desired. Give this close attention.

ROGER HANSHEL [as], best known to me as a member of the Kolner Saxophon Mafia, joins with the AURYN string quartet on NIEDERSCHAGSMEGEN [Tacet 211]. The 7 compositions here are by Hanschel and he exhibits a talent for writing nicely rounded pieces for a string quartet. Hanschel's sax works in very nicely



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with the quartet/compositions. This recording starts out with a flurry which brought to mind Stan Getz's "I'm Late, I'm Late" from Getz's "Focus" album, with strings and arrangements by Eddie Sauter. The difference soon becomes apparent for where Getz improvised over the strings, Hanschel is part of what is now a quintet and I'd guess is not always improvising (the liner notes suggest otherwise) nor is he (miked) up front. So mark this as classical, and very enjoyable. One complaint, and I've made it before, the last piece [Slow Pulsation] ends in a fade!

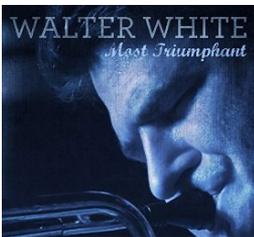
SAM MOST : NEW JAZZ STANDARDS [Summit Records 630] is both a last look (Most died in June 2013) and a rather broad look at a musician whose career spanned 60 years. On this recording, of 12 producer Carl Saunders' originals, one gets to hear Most on flutes, clarinet, baritone sax and even a vocal, which sounds a bit like a hybrid of Bob Dorough and Clark Terry. Most, through his career, played other instruments as well, though he was best regarded as a flutist and clarinetist. This is a light and pleasant enough recording with Christian Jacob-p, Kevin Axt-b, Santo Savino-d and Leddie Garcia-perc but it could have been so much more with greater focus of purpose. However, if you're not familiar with the charms of Sam Most this is a reasonable place to start and then work backwards.

Also from Summit Records comes FAST FRIENDS [629] by WAYNE CONIGLO [b.tbn & t.tbn] and SCOTT WHITFIELD [tbn]. The 2 trombone pairing has had an immediate appeal ever since JJ and Kai paired up 60 years ago. There are only passing shades of JJ&K here, it's that blend. Trombone aficionados will find particular interest here, the rest will just find a most enjoyable and unpretentious listen to a fine quintet [Ken Porter-p, Eric Warren-b, Kevin Gianino-d] warmly running through 11 cuts, by mostly jazz artists. Each composition has particular meaning to the leaders, attested to by Scott Whitfield's fine liner annotation. Lite and enjoyable.

Another trombone front line pairing is JERRY TILITZ [tbn] MEETS JOE GALLARDO [tbn] [TCB 32202]. Again there is a reference to JJ&K, I guess it's

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inevitable when there is tandem bones and bop. The program here is a mixture of standards [Yardbird Suite/Do It The Hardway/Love For Sale/ I May Be Wrong] and 6 rather nice Tilitz originals. The leader also sings in a light unforced manner on 3 tunes. The rhythm section [Paul Kirby-p, MartimZenker-b, Rick Hollander-dms] functions as solid support to the trombonists who at times go head to head (when not in tandem). I rather enjoyed Tilitz's vocals which are light and amusing and reminded me a bit of Dave Frishberg. Nothing heavy here just swinging bop. I do have two complaints. The first is fade outs—come on folks, do you not know how to end or is it something you don't want us to hear?—at under 49 minutes there is plenty of room (in fact there is about 25 minutes of room) to finish the tunes. And second, why call a track a bonus track? What's so bonus about it? Complaints aside, this is pleasant and wears well.



Exclamatory and flashy is WALTER WHITE [tpt/flg] on MOST TRIUMPHANT [Summit 633]. White shows a Maynard Ferguson appreciation on this unsubtle recording with Gary Schunk [p], Miles Brown [b] and Sean Dobbins [d]. Folks who like their jazz fast and furious will appreciate this release. Ten cuts including: "Bye Bye Blackbird", "Indiana", "The Beehive" and an adaption of Chopan's "Prelude In E Minor".

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REISSUES

It took me hours trying to decide how approach and write about COLUMBIA AND RCA VICTOR LIVE RECORDINGS OF LOUIS ARMSTRONG AND THE ALLSTARS, the box set of 9CDs from Mosaic [9-257]. And while I pondered I looked at the packing slip mindlessly then I snapped back to reality and laughed to myself when I read the packaging slip's product description; "PROMO ITEM/ARMSTRONG NO VALUE". No value is a description which could not be more off base for this magnificent set. I was always a fan of Louis' Allstars

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and was particularly taken with the Decca concerts. Those fell between the period covered here: 1947 [RCA] and 1955-58 [Columbia]. Included here are studio sessions which were originally released with dubbed-in applause. Mosaic has, as far as I can tell, bypassed issued edits in favor of issuing complete performances/solos. Editing is a provocative subject, Avakian favored it while Granz did not and there are valid arguments on both sides. In my producers role I choose not to paste and edit. Some of the audio here is less than good, the opening of the 5/17/47 Town Hall concert, taken from acetates, originally on French RCA, has deteriorated. I no longer have vinyl (to see if this is as originally issued) of this and it was not part of the 1997 RCA set of "The Complete RCA Victor recordings". That said this is the worst of the audio, the remaining is quite satisfactory or excellent. Next up is the complete and previously unissued Carnegie Hall concert of 11/15/47. Here the present and future shape of the Allstars really comes into focus. This is an exhilarating find and Louis is bursting with joy (oddly in opening the concert his voice is high pitched sounding a bit like Jack Benny), Barney Bigard's ensemble and solo work is fresh and spirited, Sid Catlett's drums sparkle and offers a wonderful "Steak Face", Teagarden is, well, Teagarden and carries a lot of the weight of the second half of the concert, and Dick Cary's piano adds a touch of the modern. After 1948 Armstrong went with Decca for 5 years and when he signed with Columbia, in 1955, only Louis, Velma Middleton and Arvell Shaw remained as the Allstars. For the Concertgebouw concert of 10/30/55 it now was Trummy Young [tbn], Ed Hall [clt], Billy Kyle [p] and Barrett Deems [d]. Of this date Mosaic adds two titles not previously issued and this is followed by a couple of interviews, interesting and proving Louis remained a major hipster. George Avakian next decided to record the Allstars, as a studio date [12/20/55], with only a handful as audience, this after the group had played 2 concerts that night. With applause later to be dubbed in, here is the entire session as originally played including previously

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unused material. To these ears it sounds at times both mechanical and intimate, certainly a step back from the Carnegie concert and the Concertgebouw material. A few years back Columbia issued a 2 LP set as The Chicago Concert [6/1/56], this was a benefit concert for the MS society. Reissued here this further adds to the original issue and includes all unissued tracks which is over 2 hours of music with technical deficiencies and all (46% of this box is previously unissued even the previously issued material is fresh in that it is without edits and paste-ups). In that group is numerous previously unissued material from the Lewiston stadium rehearsal and concert, augmented by Leonard Bernstein and the N.Y. Philharmonic. In this regard I must mention that in the 40 page program notes (a fascinating read and play by play of all the action here) by Ricky Riccardi, there is a photo that has Fred Friendly, George Avakian and Leonard Bernstein strategizing in the foreground while in the background is Armstrong playing, while Trummy Young casts a nervous eye at the 3 suits and Ed Hall projects a quizzical disinterest toward the 3. It is a remarkable photo which screams for caption[s]. The last two CDs in this set are given over to the Newport Jazz Festival of 7/6/56 and 7/6/58, much of it previously unissued. At the time they were both involved with some controversy, noted in depth in Riccardi's program notes. Peanuts Hucko replaces Hall on the '58 concert and his swing fits nicely with the Allstars.

50+ years later these performances as well as the program notes are interesting footnotes on an artist whose legacy continues to leave our mouths hanging open in amazement. This is a joy forever, thank you Mosaic.

After Columbia, Louis went onto Verve [Norman Granz] and then onto a series of labels where he appeared as a personality or guest while outside the studio he continued to appear with the Allstars. Avid has issued LOUIS ARMSTRONG: THREE CLASSIC ALBUMS PLUS [Avid 1127]. This 2CD set pulls together; Louis Armstrong Meets Oscar Peterson; Louis Armstrong & Duke Ellington and The Great



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Reunion Louis Armstrong & Duke Ellington. The 2 sets with Duke were both recorded 4/3&4/61 and had the Allstars with Barney Bigard back at clarinet and Duke on piano. Ellington was never a big player in Louis' repertoire but for these sessions the repertoire was all Ellingtonia. Aside for the program these sessions are really all Armstrong and there is little Ellington personality audible. Avid has also included various incomplete and out takes, however if you have the Roulette reissue (circa 2000) of both these dates that is more inclusive. The session with OP, Herb Ellis, Ray Brown and Louie Bellson is delightful as it's basically Louis singing the Great American Songbook with some trumpet features backed by a great quartet. Norman Granz was Armstrong's producer for only about 3 months in 1957 and in that short period produced probably close to a dozen memorable sessions with Armstrong, as personality as apposed to leader of a group. Granz and Armstrong, a great pairing. Another great pairing was Granz and Ella Fitzgerald and from the mid '50s to the mid '60s they produced dozens of exceptional records for Verve. Ella had such an effervescence in her voice and the ability to scat, like no one before or, so far, after. She is a singular talent and is identifiable from her first utterance. Uptempo the joy she exudes is tangible, on easier tempos she wraps the listener in silk.

There was no better pairing for Louis Armstrong or Duke Ellington than Ella and her handling of the Great American Songbook is justifiably legend. She may not have owned every song she sang but she conveyed caring and spirit. Avid has issued two 2-fer sets of Ella's Verves. ELLA FITZGERALD: THREE CLASSIC ALBUMS PLUS [Avid 1118] and SECOND SET [Avid 1122]. #1118 is the more volcanic of the 2-fers and contains "Ella In Berlin", "Ella In Hollywood", "Ella Swings Gently With Nelson" and "Let No Man Write My Epitaph" the latter one being the least notable of her Verve sides. #1122 contains "Hello Love", "Ella Swings Brightly With Nelson" and "Like Someone In Love" with Frank DeVol's Orchestra featuring Stan Getz, a brilliant set. Either



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set has many rewards and well worth the bargain that Avid prices these 2-fers.

Another classic jazz singer is Anita O'day and Avid has issued ANITA O'DAY SECOND SET [Avid 1126]. Anita makes the listener work harder than Ella, she can be coy, fragile, tough and dramatic and her occasional unusual placement of lyric or syllable can snap a listener to attention. On this Avid 2-fer the following Verve recordings are found: "Pick Yourself Up" (here she affects some Billie Holiday but still remains Anita), "Cool Heat" (notable for the charts Jimmy Giuffre wrote for the session), "Incomparable" (backed by Bill Holman's orchestra and charts, highlighted by a vocalizing on "Slaughter On Tenth Avenue", I don't believe another singer has attempted that song). And "Waiter, Make Mine Blues" (Anita at her most coyish.) As an extra, Avid has tacked on Anita's two tunes from the film "Jazz On A Summer's Day" [7/6/58]. If you have not seen the film, see it, this is but one of its memorable moments.



ANITA O'DAY: THIRD SET [Avid 1129] contains At Mister Kelly's [4/58], Swings Cole Porter with Billy May [4/59], Trav'lin Light [1/61] (on this album she shows a great influence to Billie Holiday and sings a number of tunes associated with Lady Day), All The Sad Young Men [10-12/61] and her first headliner studio date for Capitol, Singin' And Swingin' [2&9/47]. Also tacked on this set are 2 singles; "Them There Eyes" and "Memories Of You" which she cut for Capitol in 1/45. It is the 40s dates that will attract O'day fans as all the other material was issued as a box set on the Mosaic label.

A real coup would have been a reissue of her transcriptions with Nat Cole [1944]. However if you don't have the Mosaic set, this and the Second and Forth Set presents nearly 8 hours of prime O'day. Even the '47 date, while not as polished is flush with the O'day personality. She was irrepressible.

ANITA O'DAY: FOURTH SET [Avid 1136] reissues With Billy May Swing Rodgers And Hart [6/60], And The Three Sounds [40/62], Sings The Winners [4/58] and Time For Two with Cal Tjader [2/62]. Also

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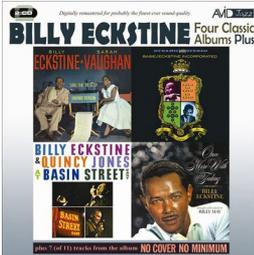
included are 7 singles from her days with Kenton and Krupa [1941-45]. Included here are her hits, "Thanks For The Boogie Ride", "Let Me Off Uptown" and "Opus No. 1". If you're a fan of O'day's singing you can't help but find joy in these 2-fers. If you're not a fan these won't change your mind.

Another identifiable stylist is BETTY CARTER and FOUR CLASSIC ALBUMS [Avid 1132] reissues 4 of her early albums Meet Betty Carter and Ray Bryant (5&6/55), Out There (5/58), The Modern Sound of (8/60) and With Ray Charles (6/61). Betty Carter got her start with the Lionel Hampton bands in the '40s and was referred, derisively by some, as Betty 'be-bop' Carter. The date with Ray Bryant was the debut headliner album for both. While identifiable as a stylist, she doesn't sound as comfortable with her signature sound, on the Bryant collaboration, as she would on later efforts. The date with Betty Carter was Ray Charles' idea and for many years was not reissued, exactly why is vague. I asked Charles about it and he was vague on its status. Carter wanted it reissued but I believe Charles owned it. Today it has become a classic of two great stylists and it was eventually reissued in 1988.



Still another great stylist was CARMEN McRAE and FOUR CLASSIC ALBUMS [Avid 1125] reissues 4 decca LPs [Mad About The Man (6/57), Torchy (12/55), After Glow (3&4/57), Birds Of A Feather (8/58)]. McRae had a contract with Decca for about 3 years during which she recorded heavily. I don't consider these Decca's classic. There are hints at her later distinctive style but if you're a McRae fan these recordings pale next to her work of the '70s and on, when it was apparent she was comfortable with herself and her developed surly, near spitting out of lyrics, style. These overly produced themed dates finds her burdened with some pretty forgettable tunes. Torchy is not terribly torchy, Mad About the man, is devoted to Noel Coward tunes. An interesting idea but here it is waste with lame arrangements. Birds Of A Feather burdens her with the concept that all tunes related to our feathered friends, not Charlie Parker compositions. Only on

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After Glow, where McRae is at the piano, and Birds Of A Feather is there some satisfying jazz vocal work and a strong hint of what was to come.

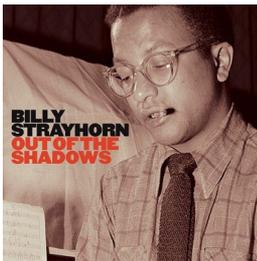
And yet another fine stylist gets Avid's attention. **BILLY ECKSTINE: FOUR CLASSIC ALBUMS PLUS** [Avid 1131] puts together 4 Eckstine releases (And Sarah Vaughan Sing the Best of Irving Berlin(4/57), And Quincy Jones At Basin Street East (10/61), with Basie (5&7/59), Once More With Feeling (1/70) and 7 of 11 tracks from No Cover No Minimum, a 8/30/60 recording for Roulette]. This is an excellent collection of Eckstine, jazz singer. He recorded little in the '70s and '80s. Contained in this two-fer is a rendition of every hit he had in the '40s and he was still in prime voice. The odd piece is the Irving Berlin set. When one gets past Alexander's Ragtime Band (a lame tune which he and Sarah Vaughan open with) it is a surprising pleasant listen. This 2-fer offers over two and a half hours of prime X.

BILL PERKINS: FOUR CLASSIC ALBUMS [Avid 1121] reissues; Five [3/55], The Brothers [6/55], Tenors Head-On [7/56], and On Stage [2/56]. This is an outstanding set of material not easily accessible on CD. Here is an excellent collection which has the slippery lines and counter harmonies that marked the cool West Coast sound of the '50s and '60s. Filtered through a Lestorian influence and a bop refinement this is a perfect example West Coast Cool. The music here swings wonderfully from beginning to end. Pete Jolly [p] and Richie Kamuca [ts], both of whom appear on 2 of the albums, deserve special mention for their sparkling work. If you think Chet and Jeru are the sin qua non of the cool school this is a fine place to begin digging deeper.

Back to Mosaic and **THE ROSEMARY CLOONEY CBS RADIO RECORDINGS 1955-61** [MD 5-258]. This is a 5 CD collection assembling 104 tunes cut by Clooney between 3/10/55 and 2/28/61 for the Rosemary Clooney, the Art Ford and the Crosby-Clooney shows that she did for CBS Radio. Backing her for the entire run, remarkable in of itself, was Buddy Cole [p/org/celeste/harpsichord], Vince Terri [gtr], Don Whitaker [b] and Nick Fatool [d]. As far

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as being a jazz combo, they offer little interest and Clooney is not a jazz singer and they were not billed as such. Ms. Clooney had terrific annunciation and projected a warm full voice that well reflected her waspish mid-America looks. She became a celebrity in the early '50s with the novelty song "Come On-a My House", sung with a faux Italian accent, this proved such a hit that it was followed up with "Mambo Italiano" and while she tried to move away from the Italo-gimmick she never completely shed the association. Fortunately and surprisingly none of it is referenced on these programs. A later hit, "Hey There", is referenced, a wonderful song which she sings with great believably. Like Ella Fitzgerald she evoked a comfort and pleasantness without pretension in her voice, and neither she nor Ella were blues singers. A good collection of American songbook and pop music of the day(s). It's not all pleasant, Cole on the organ [it's not B-3] is pretty un-hip and when its brought to bare on ballads the whole can be reduced to treacle; a prime example coming on "All Through The Night". Mosaics high standard of program notes is maintained on the 12 pages that accompanies this set of 5 CDs. For Clooney fans this has its delights, for others—start with her Concord.

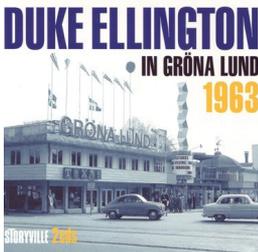


Storyville Records has issued another box, this being BILLY STRAYHORN: OUT OF THE SHADOWS [Storyville 1088614]. This box is made up of 7 CDs and one DVD and what is different from other Storyville boxes is that this draws material from other sources than the Storyville catalogue and includes performances of the headliners music but often without the headliner. It opens with the May 1961 U.A. record, "The Peaceful Side". This U.A. reissue and tracks from 8/25/45, 1/10/46 and 11/50 focus on Strayhorn composer and pianist and show him to be less of a stylist than Duke, less flowery but still dramatic and thoughtful. For me the added bonus on CD # 1 is 3 cuts of "Tonk"; a wonderful collaboration between Ellington and Strayhorn which was rarely recorded by Duke, after it was composed, but heavily recorded others.

Papatamus: CDs, DVDs, Books

Tonk is a wildly modern composition, from the mid '40s, percussive and angular and suggesting of industrialization and conveyer belts. Brian Priestley's notes gives provenance and play-by-play for this and the entire program. Disc #2 is a collection of 20 Strayhorn compositions played by the Ellington band between 7/26/39 and 6/23/67, not all of which could I find a previous issue, but I'm sure they come from a previously issued source. CD #3 is "Various groups play Billy Strayhorn", here the Delta River Boys doing "A Train" [1984] is of special note. Disc #4 is "The Dutch Jazz Orchestra Plays Billy Strayhorn", taken from Challenge Records. Disc #5 is Strayhorn played by various Scandinavians. Disc #6 is Strayhorn played by Ken Peplowski and group, licensed from Mainstem Records. Disc #7 is a Harry Allen-Keith Ingham group playing Strayhorn, taken from a Progressive Record release. The DVD begins with 4 tracks from an Ellington's, Copenhagen concert from 1/31/65 and ends with 2 cuts from 1/9/62. These are wonderful videos and if nothing else serve to remind us what a wonderful band (inhabited by jazz giants!) this was. In between these Ellington videos are tracks from Clark Terry, Duke Jordan, and the Delta Rhythm Boys [1951] again singing "A Train". Basically what one has here is a trove of Strayhorn compositions, some pretty obscure. How many are still unaccounted for I'd hazard to guess, I'd estimate there are near 75 different ones here. An alphabetical listing with CD reference would have been an added plus to this worthwhile endeavor.

Storyville [1038330] has also issued DUKE ELLINGTON IN GRONA LUND (June 8th, 1963 Sweden). I believe this is the first time this has been issued on CD but it did have some circulation on tape, as much Ellingtonia still does. This double set finds the Duke seemingly feeling rather upbeat. This was a dance which may account to a certain informality. The 26 tracks include 6+ minutes of intermission music by Duke, rather noodling at the piano, as he waited for the band to return. The casualness of Ellington's bands, especially the later

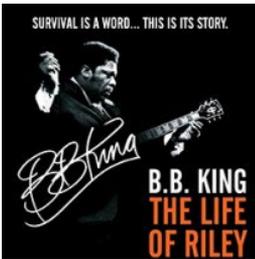


Papatamus: CDs, DVDs, Books

ones, is well documented. By the end of Duke's noodling the rhythm section is in place and Johnny Hodges joins them for "I Didn't Know About You". "Lullaby Of Birdland", a tune more associated with Basie's book and which Duke seemed to bring out usually at dances or informal live events get play here, as does Strayhorn's rather unhip arrangement. "Suite Thursday", a work pretty much retired by the mid '60s, but gets a full airing here. In summary, there are no compositions played here that were new to the Ellington repertoire but still this sure sounds good in this loose and informal setting.

VIDEO

THE LIFE OF RILEY [MVD 63450] a film by Jon Brewer is the story of B.B.KING. This is an excellent narrative of King's life, full of archival material and testimonials from people in his life, other musicians and celebrities. There are also, in the extra section of the video, extended interviews and a forgettable 8 minute clip from an 2011 concert at Royal Albert Hall. The film is listed as being "approx 119 minutes" long but in actuality is over 155 minutes; so much for approx. This is a compelling film and by the time it is over one might assume, given the tone of the film, that King was dead, which will of course serve as a testimony to King, postmortem. Though in fragile health B.B.King [still] lives.



BOOKS

BEING HERE by RADHIKA PHILIP [461 pages, soft cover, \$29.99, self published] is a collection of 25 interviews, plus a handful of excerpts, with contemporary jazz artists. Ms. Philip, who is from Bombay, India, seems to have stumbled on the jazz scene almost immediately after moving to New York City. As a result she made it her passion to involve herself with the music and find out what makes it tick and as importantly why all the personalities and elements manage to come together into a coherent statement. About the only thing this grouping of

Papatamus: CDs, DVDs, Books



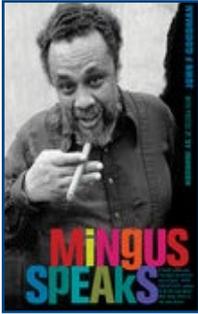
artists have in common is that they are all based in the NYC area and are all engaged in contemporary music. I am particularly convinced in the value and importance of oral history and as this work doesn't zoom in exclusively on big names, it has the added value documenting first person views and accounts of the jazz life from folk who have not already been documented heavily and who are not "burdened" with corporate interests/motivation. The interviews are conversational and have an informal tone, at times too informal as there are moments when a person is referred to only by first name or an expression is used that might benefit from a parenthetical explanation. An example being in the interview with Kenny Wooleesen who says "I don't have big nut", folks not knowing "nut" is a budget might assume other things. It also would have been useful to have the interview dated and proofed by somebody familiar with the genre, so things like William Parker saying, about his recordings, "all Fidelities, a Canadian label, Steven George's label" would be corrected as; Aum Fidelity and Steven Jorg's label... not sure what was mis-heard as Canadian. As no transcribed by credit is given I will assume that these errors are the result of a certain naivety about some aspects of the jazz world. It is also that wide naivety that gives the book its charm as the interviewer seems to want to codify the magic of the music, but neither she nor the subjects can pin it down to an algorithm. Throughout, Ms. Philip tries to state a conclusion only to have the musician contradict her. Still this work has definite value as a first person account of the artist and his world and relation to the NYC confines. The book would have benefited with an index, but being a publisher I'm aware how time consuming that can be. Some of the interviewed are Dafnis Prieto, Brian Blade, Jason Moran, Mark Turner, Gregoire Marat, Woody Shaw Jr. and Thomas Morgan. While reading the interviews, at times, I wanted to jump in and ask follow-up questions or go down different paths. Perhaps this will be picked up by other interviewers as a basis for further research. But the fact is Ms.

Papatamus: CDs, DVDs, Books

Philip's has taken on an endeavor which not only involved considerable time but also cost, and made this material available. She will most likely never recover the money but will always have the profit from the work and time spent. Hats off to Ms. Philip for not only enjoying the waters but also for jumping in with both feet. Worthy of support.

Not a book, though it might well be, M & L: music & literature is a bi-annual publication dealing with, as its eponymous title would indicate, music and literature. number 4 is 282 pages full of thought provoking poetry, interviews, graphics and published reproductions, criticism and so forth. Number 4 came to my attention for its section dealing with Barry Guy and Maya Homburger, which runs some 80 pages. This issue also deals with Clarice Lispector and Mary Ruefle, while past issues have dealt with others like Iva Bittova, Bella Tarr and Arvo Part. This issue offers many hours of thought provocation and deliberation, as no doubt past and future issues have and will do. A single issue of this most impressive journal is \$15.00, a year/2 issues is \$25.00, 2 years/4 issues is 45.00 from www.musicandliterature.org.

Book Look



Mingus Speaks

by John F. Goodman.
University of California Press,
Berkeley, CA: 2013. 329pp.

As everyone reading this already knows, while it's hugely difficult to convey in words the intricacies of jazz, the words of its practitioners make for some of the greatest guides to the music's history. We know this as far back as Arthur Taylor's *Notes and Tones* and as recently as Jason Weiss' extraordinary compendium of Steve Lacy interviews. What's out there as far as writing on the great Charles Mingus goes consists of a few book-length studies of some interest, and the bassist/composer's own *Beneath the Underdog*, whose outlandishness and multiple personalities were Mingus' own. In the early 1970s, John F. Goodman conducted a large number of interviews with the outsized Mingus. He rearranges and presents them here more or less completely, dividing them up into several thematic chapters (each one of which is appended by commentaries from Mingus associates like Teo Macero or Sy Johnson, who also contributes lovely black-and-white photos to this book).

Whereas much extant Mingus writing focuses on the purported influence of African-American Christianity on his Atlantic recordings (it's there, of course, though Mingus was far more interested in Vedanta) and his engagements with the Civil Rights movement, Goodman's conversations focus on: Mingus' impatience with the limits of the category "jazz"; the glories of Tatum and Ellington; the scams (for the most part) of the avant-garde, as Mingus heard it; the soul-grinding hustle of trying to make it in New York; authenticity, and having your own voice; the founding of Debut records; the relationship between the mob and jazz clubs (and oh, the stories here!); the uselessness of critics; apartment evictions; and, of course, women (especially Sue). In each case, Mingus is endlessly informative and enthralling, often spitting out dazzling lines like "Bach is how buildings got taller. It's how we got to the moon." Throughout, those obsessed with his work will gobble up great studio and composition details, as well as much abundant reminiscences of each period of his life (especially the Central Avenue days). You know you love Mingus, and you know how outrageously entertaining he was, as voluble in conversation as on the bandstand, famously furious and joyful at once. And there's so much new and amazingly insightful stuff here. Do you really need me to tell you how essential this is?

Jason Bivins

Reissues on Vinyl



TUBBY HAYES QUARTET, SEVEN STEPS TO HEAVEN: LIVE AT THE HOPBINE 1972, GEARBOX GB1523.

SOMEDAY MY PRINCE WILL
COME / SEVEN STEPS TO
HEAVEN / ALONE TOGETHER.
32:35.

Hayes, ts, flt; Mike Pyne, p;
Daryl Runswick, b; Tony Oxley,
d. 5/2/72. North Wembley,
London.

TUBBY HAYES BAND, BBC JAZZ FOR MODERNS, GEARBOX GB1502.

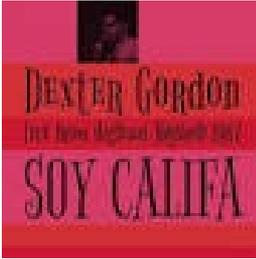
TAKE YOUR PARTNERS
FOR THE BLUES / PEACE /
SOURIYA / DOWN IN THE
VILLAGE / EARLY MORNING
AFTERTHOUGHTS .23:30.

Hayes, ts, vib; Bobby Pratt,
Eddie Blair, Jimmy Deuchar,
tpt; Keith Christie, tbn; Ken
Wray, vl tbn;
Alan Civil, Fr hn; Johnny Scott,
as, flt; Bob Efford, ts, b, cl, ob;
Vic Ash, ts, b, cl; Harry Klein,
bars, cl;
David Snell, harp; Gordon
Beck, p; Freddy Logan, b;
Allan Ganley, d. 2/21/62.
London.

If one had to name some of the most under-appreciated tenor saxophonists in the annals of jazz my nominees would be Rahsaan Roland Kirk, the late Yusef Lateef and, most certainly, Edward Brian “Tubby” Hayes. Like the other two names mentioned Hayes was a multi-instrumentalist proficient on flute and vibraphone which he played on occasion. The last listed instrument is absent for this date which consists of three titles, two of which take up side one. The specter of Miles Davis shadows this pair of numbers as both were the names of two separate Columbia albums and will always be identified with the Prince of Darkness. The piano introduction by Mike Pyne is much longer than Wynton Kelly’s take on the original yet both it is packed with ideas as Pyne dances over the lilting wash laid down by Runswick and Oxley (perhaps the best known sideman present). Tubbs pipes into the game on his flute sparring with Runswick and tossing in some nods to Kirk with some vocalized effects before an arco spot delivered with a delicacy that belies the bassist’s classical background. Next up is the title track which is hands down my favorite. Written by fellow Brit and vibesman Victor Feldman this is the type of smoker one usually associates with the tenor of Tubby. After the head statement and a short spell from Oxley the pounding piano of Pyne attacks the keyboard with an intensity that equals the tenorist who follows floridly. In my opinion this cut is worth the price of the album alone. Speaking of “alone”, the flip side is given over in its entirety to the standard “Alone Together” with another neat piano intro before Tubby takes over, then more from Pyne followed by another arco exposition from the upright then a short solo spot from the leader before the theme. Although a bit more subdued than his other pair of Hopbine releases, Hayes admirers will still want this late date in his career.

Another aspect of the Hayes oeuvre was his affinity for big bands as heard on this BBC aircheck from the early sixties. At less than thirty minutes playing time this platter is more a matter of quality over quantity. The saxman’s quintet of the time (Deuchar, Beck, Logan & Ganley) are fortified with additional personnel for a program of four Hayes scripts and the beautiful ballad “Peace” by the late Horace Silver. Another slow number “Souriya” allows Tubby to show his more lyrical side not only in the composition, dedicated to his wife, but in the lush woodwind passages that dot the canvas along with burnished French horn and piping oboe. As pointed out in biographer Simon Spillet, who penned the extensive liners for both albums, there is a harp fill here and “whooping French horn calls” there as backdrops for the tempting tenor trips the dynamic Mr.

Reissues on Vinyl



**DEXTER GORDON,
SOY CALIFA: LIVE
FROM MAGLEAAS
HOJSKOLE 1967,
GEARBOX GB 1526.**

SOY CALIFA / THE SHADOW
OF YOUR SMILE / THE BLUES
UP AND DOWN. 29:16.

Gordon, ts; Kenny Drew,
p; Niels-Henning Orsted
Pedersen, b; Albert
"Tootie" Heath, d. 8/5/67.
Copenhagen, Denmark.

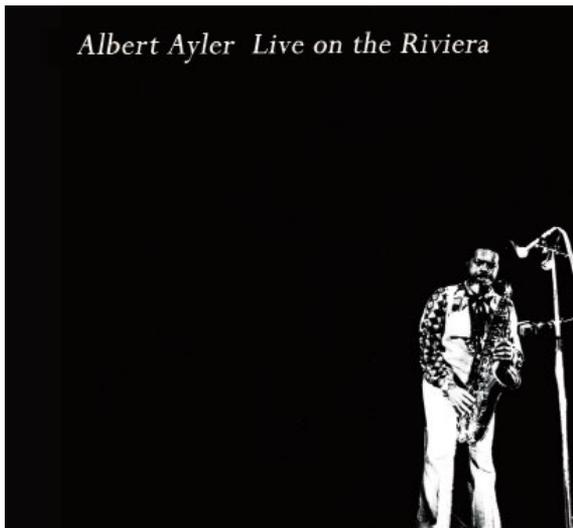
Hayes embarks upon. The familiar "Down In The Village" showcases his vibe dexterity while the closer, "Early Morning Afterthoughts" has him really pushing the envelope. Another welcome addition to the big band legacy of Tubby Hayes.

When it came to degrees of Hipsterism, Dexter Keith Gordon was unquestionably the hippest of the hip. He breezed through life with the nonchalant ease he sailed through a sequence of chord changes on his trusty tenor. These three selections are taken from a Danish television broadcast at the Magleas High School with the combo that was appearing at Club Montmartre in Copenhagen during the summer of '67. Joining LTD on the bandstand were old hanging partner Kenny Drew, who along with Bobby Timmons, never quite received his due, the equally under appreciated Niels-Henning Orsted Pedersen manning the big bull and the still-swinging Albert "Tootie" Heath behind the traps. The leader gets his reed good and wet on the opening original that gives everyone a chance to warm up and get the feel of the room. The theme from the movie *The Sandpiper* was originally a feature for the clarion sound of Jack Sheldon's trumpet so since then it has remained a natural for jazzmen to explore. Dex's butter-smooth but burly tenor is almost over-shadowed (pardon the pun) by the exquisite pianoing of Kenny Drew. The reverse side is a typical blowout on an uptempo blues perennial by the tenor tag team of Sonny Stitt and Gene "Jug" Ammons with NHOP giving us a lesson in contra bass acrobatics before Gordon returns for chase choruses with Tootie before taking it to the house. One small quibble, the saxophone tone is not as strong as one has come to expect. When asked about this thinness Adam Sieff of Gearbox explained "There was a slight hum on the tape but we lost most of it while mastering, but did not allow that to interfere with Dex's sound". All that aside, anything more than we can obtain from Dexter Gordon is more than welcome in my book. Explore the Gearbox Records catalog at their website online for more vinyl gems.

Larry Hollis

Reissues

Albert Ayler Live on the Riviera



ALBERT AYLER LIVE ON THE RIVIERA ESP 4001

MUSIC IS THE HEALING
FORCE OF THE UNIVERSE /
BIRTH OF MIRTH / MASONIC
INBORN / OH! LOVE OF LIFE
/ ISLAND HARVEST / HEART
LOVE / GHOSTS. 55:56.

Ayler (ts, ss, musette, vcl),
Allen Blairman (d), Steve
Tintweiss (b), Mary Maria (vcl,
ss). July 25, 1970, St. Paul de
Vence, France.

Albert Ayler's late music is still polarizing, even decades after his psalm-singing early ESP discs and Village Vanguard live dates have been recognized as canonical. Most tend to think of the late Impulse records (especially the oft-lamentable *New Grass*) as exemplifying Ayler's aspirations for a universal free music (complete with period chanting and tepid funk). But this vivid reissue, part of ESP's silver anniversary series, restores a necessary part of the

saxophonist's last few months. Playing vividly and energetically with a mostly unknown rhythm section, and joined by the frequently maligned Mary Maria, Ayler delivers an acerbic, passionate hour of music. He was deep into his period of greatest messianic purpose, convinced that his spare folk themes could be elevated to world music just as surely as they could be transformed through his breath and invention into furious multitudes of sound. Obviously, no listener need sign on to Ayler's own understandings of his music to enjoy these performances, here in more spare settings and with less sheer sonic fury/density than on his other recordings. His own playing hews regularly to pentatonic motives, with an even greater emphasis on the blues quaver that always resonated at his music's core (hear this especially on "Oh! Love of Life" along with Ayler's own singing). Maria doesn't sound especially assured on the glossolalia sections of "Birth of Mirth," and the rhythm team occasionally falters too (as on "Masonic Inborn," which is otherwise a good place to hear Ayler on soprano). And some tracks don't quite get started from anybody's perspective (it's tough going on "Island Harvest" and especially "Heart Love"). But all is redeemed (whatever you think of the ministerial indulgences of the vocals) by a tart reading of "Ghosts."

Jason Bivins

New Issues



JANE IRA BLOOM SIXTEEN SUNSETS OUTLINE OTL141

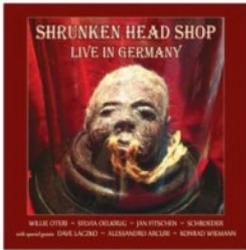
FOR ALL WE KNOW; WHAT SHE WANTED; GERSHWIN'S SKYLINE/ I LOVES YOU PORGY; DARN THAT DREAM; GOOD MORNING HEARTACHE; OUT OF THIS WORLD; ICE DANCING; LEFT ALONE; THE WAY YOU LOOK TONIGHT; BUT NOT FOR ME; PRIMARY COLORS; MY SHIP; TOO MANY REASONS; BIRD EXPERIENCING LIGHT; 77:40.

Jane Ira Bloom (ss), Dominic Fallacaro (p), Cameron Brown (b), Matt Wilson (d); May 20, June 12 & 17, 2013, NYC.

It's one thing to play music fast, charging through a tune. But it's another thing entirely to play very slowly while holding it together both for the band and your listeners. Soprano saxophone specialist Jane Ira Bloom and her marvelous quartet on *Sixteen Sunsets* accomplish that feat again and again. With veterans Cameron Brown on bass and Matt Wilson on drums, plus newcomer Dominic Fallacaro on piano, Bloom has concocted an extraordinarily lovely all-ballad session. There are six Bloom originals nesting among familiar standards including "For All We Know," "Darn That Dream," and two themes by George Gershwin, "I Loves You Porgy" and "But Not For Me." With unobtrusive but sensitively felt rhythmic accompaniment by Brown and Wilson meshing with the lean voicings of pianist Fallacaro, Bloom is free to caress the melodies and develop variations at her leisure. Her tone is simply ravishing, and she puts it to use with a bountiful and active musical imagination. There's a definite singing quality to her playing, especially when applied to ballads. As if to emphasize that aspect of the music, Fallacaro often frames his piano accompaniment as if he's backing a singer. It's also worth noting that Cameron Brown has had a long and fruitful association with vocalist Sheila Jordan. The tempo creeps up only a couple of times, on the comparatively snappy originals "Ice Dancing" and "Primary Colors", which opens up as a quick Caribbean groove after a heartfelt rubato opening. Just when you think the music couldn't possibly become richer and more moving, you're proved wrong. I'd barely recovered from the dark sway of Billie Holiday's "Left Alone" when I succumbed to Bloom's emotion-filled take on "The Way You Look Tonight", a wonderful song by Jerome Kern and Dorothy Fields, and the ninth song on this extremely generous collection. It's almost pointless to point out any special highlights here, but even in this collection of gems, the achingly beautiful original ballad "Bird Experiencing Light" is a stand-out. Gorgeously recorded by Bloom's co-producer Jim Anderson, *Sixteen Sunsets* was nominated for a Grammy award for Best Surround Sound Album for the Blu-Ray edition. Whether you hear it that way, or in the standard stereo version, this is a captivating and engaging collection. *Sixteen Sunsets* is an instant classic.

Stuart Kremsky

New Issues



1. SHRUNKEN HEAD SHOP LIVE IN GERMANY

WD-41 WD4103

1.LEGENDS OF LITFASS/

2.WHALES OF THE BLACK

FOREST/ 3.CELEBRATION OF

THE TSANTSAS/ 4.TRACKS OF

THE MYSTERY APE/ 5.WRATH

OF BERND; 69:42.

Willie Oteri (g, live loops),

Sylvia Oelkrug (vln), Jan

Fitschen (b, Chapman stick),

Schroeder (d), Dave Laczko

(t on 1-3), Alessandro Arcuri

(b on 4), Konrad Wiemann

(perc on 4); October 23, 2012,

Freiburg, Germany (1,2,5),

October 25, 2012, Lahr,

Germany (3), or April 4, 2012,

Freiburg (4).

When the band is called Shrunken Head Shop, you'd expect their music to be rude, crude, and maybe a bit ghoulish. Instead, what you get on (1), a collection of spontaneous compositions recorded on tour, is psychedelic fusion of the most atmospheric variety. The core unit of guitarist Willie Oteri, violinist Sylvia Oelkrug, bassist Jan Fitschen, and drummer Schroeder is joined by trumpeter Dave Laczko for the opening "Legends Of Litfass." The first section of this very long piece features wah-wah guitar and heavily echoed trumpet over a heartbeat bass part and raw-sounding percussion. The dub-wise mix is cool, and there's a distinct aura of Miles Davis wafting over the proceedings, with the added flavor of amplified violin. But where most Davis groups could keep things rolling, the musicians here slow the pace down to a crawl before completely running out of steam around the ten minute mark. Not that this puts an end to matters as the band lurches on until they find a fresh groove to inhabit. There's plenty of time and space in the arrangements for meandering and crawling until they find something else to get them interested. That's pretty much how it goes on each track of Live In Germany, with brief sections of energetic playing separated by plenty of rather aimless noodling. "Whales of the Black Forest" is a calmly drifting soundscape until Oelkrug's violin suddenly takes off dancing over a flurry of drums. The interlude gives them a groove that they're happy to ride to the end. "Celebration of the Tsantsa" fades in to an edgy collective improvisation but soon subsides into more tame psychedelia with a bit of a rave-up towards the end of the twenty-minute track. Titles like "Tracks of the Mystery Ape" and "Wrath of Bernd" promise more edginess than the music delivers, even when the finale bursts into something that sounds curiously like "Baba O'Riley" by the Who. Although it might have been fun to be in the audience as these tracks unfolded in real time, as a home listening experience, this is a surprisingly dull affair.

Stuart Kremsky

New Issues



2. JAZZ COMBUSTION UPRISING SELF-IMMOLATION SELF-PRODUCED NO#

1.OXTAIL SOUP/ 2.BIKE LANES (COMING)/ 3.44 MAGNUM/
4.CUPCAKE FLAVOR PROFILE/
5.ROBERTA, ROBERTA/
6.SERIES OF ADJUSTMENTS/
7.THIS UNMEMORABLE
EVENING/ 8.SELF-
IMMOLATION/ 9.A CLASSIC
BASE/ 10.RISING/ 11.BIKE
LANES (COMING); 69:11.
Henry Hung (t), David "Elaine"
Alt (saxes), Grant Levin (p),
Kenny Annis (b), Andrew
Ryan (d), Gabe Davis (b on
1,3,5-9), Alicia Bell (vcl on
2,10,11), Wendell Hanna
(bassoon on 10), Jane Lenoir
(fl on 10); San Francisco, CA,
no dates specified.

For another example of not enough truth in advertising, look no further than (2). Jazz Combustion Uprising does not, as you might expect from the name, create music that dwells on the fiery freedom side of the spectrum. Instead, saxophonist/composer David "Elaine" Alt and his cohorts deliver 21st-century small band music that draws largely on hard bop and other blues-based styles for its inspiration. At their best, they hit a Horace Silver-like groove like "Oxtail Soup," which opens the disc with one of their better numbers. Here, as elsewhere, trumpeter Henry Hung makes the strongest impression. Hung, who's worked with Anthony Brown's Asian American Orchestra and as a member of the United Brassworkers Front, is the most consistently interesting of the soloists. Leader Alt is gruff on tenor, and brings some fire to his spot before riding the out-chorus with Hung. "Roberta, Roberta" is pretty similar, and a feature for Grant Levin. Unfortunately, the piano sound is pretty bad, muddy and clanky. The drums don't sound very good either, so even when the music is good, it's frequently sabotaged by sound issues. Then there are a few genuinely annoying numbers like "Rising," an art song with a torturous melody sung by Alicia Bell and an overwrought saxophone solo, and the plain silly "Bike Lanes (Coming)." If they concentrate on what they do best, they might have something to say, but as it is, the Jazz Combustion Uprising seems not quite ready for prime time.

Stuart Kremsky

New Issues

S.O.S. (JOHN
SURMAN, MIKE
OSBORNE, ALAN
SKIDMORE)
LOOKING FOR THE
NEXT ONE
CUNEIFORM RUNE
360/361

DISC 1 (53:07): NEWS/
RASHIED/ LOOKING FOR THE
NEXT ONE (Late 1974, London,
England)/ COUNTRY DANCE/
Q.E. HALL*/ THE MOUNTAIN
ROAD* (September 14, 1975,
London). DISC 2 (67:26):
INTRODUCTION/ SUITE/ TRIO
TRIO/ UP THERE/ LEGENDS
(July 27, 1974, Balver, West
Germany).
Mike Osborne (as, perc), Alan
Skidmore (ss, ts, d), John
Surman (bars, ss, bcl, synth,
kybds), Tony Levin (d on *).

At first glance, the short-lived trio S.O.S. (John Surman, Mike Osborne, Alan Skidmore) appears to be a saxophonist's showcase. But when you factor in Surman's work at the piano and his fascination with synthesizers, loops, and sequencers, plus Skidmore's proficient drumming, a different kind of ensemble begins to emerge. The group made only one album, for Ogun in 1975. The double CD *Looking For The Next One* greatly expands their legacy with the band's well-received appearance at the first edition of the Jazzfestival Balver Höhle in 1974, along with two studio sessions recorded in London in 1974. John Surman, who first suggested this lineup to Skidmore when he was recuperating from an auto accident, is a pioneer in integrating electronics and free jazz. The opening track on disc 1, the brief *News*, is a Surman composition. This solo piece by Surman bursts out with quick synthesized patterns and lays an agitated (and processed) soprano saxophone over it. It's a real announcement of intent: this is what we do, and these are the tools we use to do it. "Rashied," a tune by drummer Rashied Ali that Surman and Osborne learned on an early Seventies gig, is a showcase for a serious conversation among three wildly excitable saxophones. Skidmore's "Looking for the Next One" goes through plenty of changes, starting out with a long synth solo followed by a piano solo. The horns don't state a theme until around the five minute mark, setting up a series of sax solos backed by synth and drums that culminate in swirls of ululating horns riffing together and apart. The trio is impressive on the medieval-sounding "Country

Dance," a group composition from their September 1975 session. The presence of drummer Tony Levin on the other two tracks increases the density of the band's sound to excellent effect. "Q.E. Hall" follows a familiar Surman pattern, with bubbly synth loops, but Levin's energy kicks it into high gear. Levin dances happily on the pastoral "The Mountain Road," a traditional melody richly scored by Surman. The German festival show fills disc 2. As Bill Shoemaker's comprehensive liner notes point out, the three extended suites of the Balver Höhle performance incorporate most of the tunes that appear on the Ogun record. "Suite" starts with a jumpy synthesizer loop that quiets the audience and prepares them for the experience to come. "Trio Trio" includes a section of Irish reels played by the saxes that they keep returning to between bouts of collective improvisation, quickly riffing over sequenced synthesizer bumbles. The delicious "Up There" begins with Surman's bass clarinet assuming the duties of playing the grounding riffs, in place of the usual tactic of leaving this job to the synth. Soon enough, all three musicians are trading solo and background roles. There's a fantastic passage around the seven minute mark where all three saxes take off into the stratosphere, like a group of birds responding to an unknown but extremely persuasive force. The brief encore, "Legends," is a lovingly played Surman arrangement of one of Bach's three-part inventions. S.O.S. occupies a special place in the history of improvised music and the use of electronics as part of the process. There's not really a dull moment here, and many thanks to Cuneiform for rescuing and preserving this music. Heartily recommended.

Stuart Kremsky

New Issues



JACOB ANDERSKOV STRINGS, PERCUSSION & PIANO

ILK ILK206CD
SOIL/ WALDHORN/
IMPERMANENCE I*/
HUNGARIAN CONDITIONS/
SPRING IN B/ DIAMONDS
ARE FOR UNREAL PEOPLE III/
POST INDUSTRIAL STONE AGE;
46:20.

Christine Pryn (vln), Anette
Slaatto (vla), Ida Nørholm
(clo), Jacob Anderskov (p),
Peter Bruun (d); Oslo, Norway,
May 6-7, 2012, except
*Copenhagen, Denmark, July
11, 2012.

The prolific pianist/composer Jacob Anderskov has written and arranged a batch of moody and melancholy tunes for this intriguing project. It's a little hard to say if the purposefully limited instrumentation of piano, percussion and strings determined the mood or if the melodies and harmonies came first, but either way Anderskov, drummer Peter Bruun, and the string section of Christine Pryn on violin, Anette Slaatto on viola, and Ida Nørholm on cello evince an admirable consistency of tone and attitude throughout. It's clear from the "everybody starts at once" beginning of "Soil" that this music will essentially ignore all simplistic pigeonholes and proceed on its own terms. Using drums but no bass provokes compositional choices for Anderskov that borrow at will from jazz and classical music without limitation. The searching lyricism of Anderskov's piano on "Soil" is alternately cushioned and provoked by the strings. It takes an especially sensitive drummer to function in this setup, and Anderskov has one in Bruun. Listen to how he uses brushes to keep things cheerfully rolling along, switches to sticks for a livelier presence for the uptempo middle section, then goes back to brushes to bring the tune down. The lush and slowly moving "Waldhorn" features the prominent violin of Christine Pryn and an inquisitive piano solo by Anderskov. The sustained quietude of "Impermanence I," an impeccable live recording done a month after the studio session, gives way to the cinematically-inclined "Hungarian Conditions." This dramatic number, fractured and quick-changing, could be the soundtrack in a film noir for a chase on foot at night through dark alleys. "Spring in B" drifts along with a repetitively rolling piano lick. Bruun concentrates on his tom-toms while the warm mesh of strings dart in and out of the picture. Violin, viola and cello quiver and moan on the fragmented "Diamonds Are For Unreal People III" which moves mysteriously and dramatically until the final flare-up of the strings. Although Anderskov's music is totally serious, there's a strong hint of sardonic humor in some of the titles. You might expect something called "Post Industrial Stone Age" to be a brutish exercise in raw rhythm rather than the extraordinarily tender and tense meditation that closes the disc. The track, the longest one on the album, begins with the strings shining through the murk of tom-toms and the bottom end of the piano. It's almost a tug of war between the downcast and minimalist piano and the lyrical strings, connected by Bruun's stoic drums and cymbals. The closing section offers beautiful writing for the strings that seems to reach for the stars. Inspired and inspiring, the music of Strings, Percussion & Piano is almost unfailingly appealing and deeply engaging. Heartily recommended.

Stuart Kremsky

New Issues



NOAH ROSEN/ALAN
SILVA
O.I.L. ORCHESTRATED
IMPROVISED LIVES
IMPROVISED BEINGS IB21
THE PATH TO HELL IS PAVED
WITH GOOD INTENTIONS/
FLÈCHE DANS LE JARDIN/
TWO BUCK CHUCK*; 50:05.
Noah Rosen (p), Alan Silva
(orchestral synth); Paris,
France, November 11, 2011 or
*April 27, 2012.

Alan Silva, as bassist, conductor, electronic keyboardist and more, has played with just about everybody in the free jazz scene since his earliest recordings in the Sixties with Sun Ra and Burton Greene. Pianist Noah Rosen, whose only earlier release is *Trips, Jobs, and Journeys*, on Cadence Jazz Records (2000), is a Brooklynite transplanted to Paris, where Silva has been based since the Seventies. They meet as equals on this duet album, which gathers three long improvisations from two appearances at the same Parisian performance space. On the opener, "The Path to Hell is Paved With Good Intentions," dense, dark chords from Rosen's left hand meet their match in screechy and indefinable high-energy blasts from Silva's orchestral synthesizer. The overall sound is thick and seems to fill the room. At times, lost in the heavy slabs of sound, I ponder the title and imagine the musicians as the proverbial angel and devil on opposite shoulders, each whispering a path of action to the uncertain soul. There are plenty of utterly startling moments in this free-wheeling duet, and I recommend headphones for a truly mind-blowing experience. Silva plays his instrument in a style that really fits the other-worldly sounds it's capable of. That is to say, most of the time, it doesn't sound like anything you've ever heard before. Too often, there's an obvious tendency to make a synthesizer emulate an acoustic instrument. Sun Ra could wield his keyboard as if a rocket were taking off inside the room, but there aren't many other players with a comparatively twisted approach to the sounds of electronics. Add Silva to the short list. His ominous murk shadows over Rosen's piano ruminations at the start of "Flèche Dans Le Jardin," a altogether more relaxed encounter than the opening piece. For much of its length, Rosen's roiling cascades of piano are answered by Silva's sweeps of synthesized grandeur. At times the chase grows intense and dramatic, racing along as if navigating the rapids in a canoe. Eventually, around three minutes from the end, the music grows softly serene, though no less mysterious. Five months later, the pair returns for "Two Buck Chuck." The music drifts and sidles along with complex clouds of synthesized sound matched with rumbling and thoughtful piano. A bit sober and serious at first, the pieces turns more playful relaxed as it goes along. It's a fitting conclusion to a provocative and seriously engaging release by two sonic adventurers. Recommended.

Stuart Kremsky

New Issues



MANHATTAN BRASS MANHATTAN HOLIDAY

SELF-PRODUCED NO#

IT CAME UPON A MIDNIGHT

CLEAR/ WE WISH YOU A

MERRY CHRISTMAS*/ A

MERRIER CHRISTMAS*/

STUFFY TURKEY*/ SICILIANA/

THE CHRISTMAS SONG/

O TANNENBAUM/ JINGLE

BELLS/ GOD REST YE MERRY

GENTLEMEN/ LIL' DRUMMER

DUDE*/ JOY TO THE WORLD;

49:29.

Lew Soloff, Wayne du Maine

(t) Michael Seltzer (tb) David

Taylor (b tb) RJ Kelley* or Ann

Ellsworth (horn); NYC, January

15, February 3, 2008 or January

9, 2011.

How can you go wrong when you're playing arrangements of Christmas music by Carla Bley and Jack Walrath? The long-running Manhattan Brass ensemble managed to secure the Bley charts through trumpeter Lew Soloff, a frequent member of her touring band. Then bass trombone specialist Dave Taylor contacted Walrath, former Mingus trumpeter and bandleader in his own right, to provide five more charts to fill out the disc. As the band notes in a collective liner note, "Christmas in New York is never monocultural," and to reflect that reality, the music touches on many of the musical approaches that you can hear in the city on a daily basis, ranging from gospel to jazz to classical to Latin. The opening "It Came Upon a Midnight Clear," arranged by Bley, has that special blend of respect and irreverence that fans have come to expect of her music over many decades. The quintet's blend of voices is impeccable, and beautifully rendered in this recording made at a church in Lower Manhattan. Bass trombonist Taylor, who's worked with everyone from Thad Jones to the Brecker Brothers to Jim Hall to Mostly Other People Do the Killing, holds down the bottom, and it's a joy to hear him playing in this all-brass ensemble. Some of the pieces lean towards the solemn, like Bley's chart for "O Tannenbaum," while others are more appropriately playful, like the reggae-ish take on "Jingle Bells," another Bley concoction. Walrath's contributions include a jolly look at "We Wish You a Merry Christmas," a spacious arrangement of Respighi's "Siciliana," and the song that's the farthest stretch for a holiday program, Monk's "Stuffy Turkey." Everything works out pretty well, except for a practically moribund performance of "God Rest Ye Merry Gentleman" that's way too long at over six minutes. The disc recovers with a stately stroll through "Lil' Drummer Dude," and ends with a gorgeous taste of "Joy to the World." One mark of success for a Christmas album is whether or not you want to hear it during the holidays. By that standard, Manhattan Holiday is a definite winner.

Stuart Kremsky

New Issues

EARL MACDONALD
AND THE CREATIVE
OPPORTUNITY
WORKSHOP
MIRROR OF THE MIND
DEATH DEFYING DD0009
MIRROR OF THE MIND/ A
THOUSAND MEMORIES/
BENEATH/ BLACKBIRD/
BIDWELL CRONIES/
DISILLUSIONMENT/ MILES
APART/ IT WAS WHISPERED/ A
PRIORI PERCEPTION/ WHERE
THINKING LEAVES OFF/ I
NEVER TOLD YOU/ BOTTOM
FEEDERS; 51:47.
Kris Allen (ss, as, ts), Earl
MacDonald (p), Christopher
Hoffman (clo), Rogerio
Boccatto (perc); Westwood,
MA, November 2-3, 2012

Pianist Earl MacDonald has assembled an interesting cast of characters for the Creative Opportunity Workshop on this rewarding and largely enjoyable release. The assertive and hard-swinging saxophonist Kris Allen has recorded with fellow reedmen Chris Bryars and Loren Stillman and as a member of the Illinois Jacquet orchestra. Cellist Christopher Hoffman has worked with Henry Threadgill's Zooid and Matt Holman's Diversion Ensemble, and the exceptionally tasty drummer Rogerio Boccatto has been heard with John Patitucci, David Binney, and the Curtis Brothers. The use of cello instead of bass pushes the band a little outside of a typical post-bop mindset. The different range of the instrument moves the rest of the group to a higher state of mindfulness to accommodate it. And Hoffman is adept at shifting from the usual function of bass in a band to become a forceful solo voice, which in turn gives MacDonald more to work with. Most of the tunes are originals by MacDonald. The title tune starts things off with a mid-tempo groover, with Allen on alto. From layers of carefully organized melodic patterns, the arrangement carves space for convincing solos by Allen, Hoffman and Allen again to take it out. A repeated piano figure is at the core of the first theme of "A Thousand Memories," followed by a release that gives MacDonald his first solo of the date. His piano skips and dances attractively, setting the

stage for a gruff tenor solo by Allen. A jittery Hoffman playing arco glides in for a solo, then slips back into the ensemble. It's all over by 3:33, a refreshing change from sessions where everything seems to last too long. MacDonald makes a point of keeping the songs under control; only "Where Thinking Leaves Off" exceeds the six-minute mark. "Beneath" is funky and stark at first, opens up quickly into mid-tempo groove featuring Allen on a fine-sounding soprano. He seems to be equally at home on all three of his horns, widening the band's range even more. While you might not think of the Beatles' "Blackbird" as a useful vehicle for improvisation, MacDonald's reharmonization and tempo shifts work quite well and features a warm soprano sax solo by Allen, a bouncy piano break by the pianist, and a typically spry solo by Hoffman. That's one of two covers on the disc. The other is the seldom-played "I Never Told You," by Johnny Mandel and Arthur Hamilton. Premiered on a Quincy Jones orchestra date in 1969, it's a lovely dark melody. MacDonald's arrangement puts Hoffman's sweet cello out front to excellent effect for one of the highlights of the session. I was also quite taken with "Disillusionment," with its twisty melody and wide-open solos by a snake-charming Allen and Hoffman. The fractured melody of "It Was Whispered" makes for another standout performance. Boccatto sounds great on this one, nailing every sharp twist and turn in the atomized, out of tempo middle section. Certainly the weirdest passage on the disc is the theatrical laughter that greets the saxophone solo on "Where Thinking Leaves Off," followed by a section of random noises and squeaks plus the odd grunt or two. Eventually, they settle into a groove that breaks down quickly, only to reestablish itself before dissipating into a series of overlapping solo statements that converge into a crescendo. At least there's no more laughing. The album ends with the straight-ahead upbeat groove of "Bottom Feeders," a satisfyingly bluesy way to wrap things up. A playful MacDonald is followed by Allen, in a mood to explore the full range of his alto while Boccatto and Hoffman keep pace. It's the kind of tune designed to put a smile on your face and leave the listener with a good feeling. At least that's the effect it had on me. This Creative Opportunity Workshop is well worth hearing.

Stuart Kremsky

New Issues

BRAD HOYT FAR AWAY FROM EVERYDAY

HARP GUITAR MUSIC HGM-
CD-014

THE RELATIVE SEA/ SHARPER'S
REVENGE/ IMPOSSIBLE
LIAISON/ LOOK INSIDE/
KISS OF FATE/ RICOCHET/
TRAVERSE/ RESTIVE
NOCTURNE/ ELNORA/ FAR
AWAY FROM EVERYDAY/
BENEATH THE IRON GATE/
SEPTEMBER/ SOMETIMES
YOU JUST KNOW/ ALTERNATE
TIMELINE; 71:08.

Brad Hoyt (p, kybds, arpa
viola caipira, lute, ukelele,
Spitfire strings, perc, bazantar)
with Jeff Coffin (ss, ts, fl),
Howard Levy (hca), Antoine
Dufour, Mike Doolin, Muriel
Anderson, Pete Bradshaw,
Andy Wahlberg (harp
guitar), Stephen Bennett
(harp guitar, guitars), Gregg
Miner (harp guitar, guitars,
7-string bass zither banjo,
harp mandolin), Terry Hayes,
Joscho Stephan, Phil Keaggy,
Don Alder (guitars), Tomáš
Mach (vln), Trevor Gordon Hall
(kalimbar), Jeff Titus (Carlson
"Oracle" harp sympitar), Peter
Puma Hedlund (nyckelharpa),
Joseph Pepson Snětívý (cl),
Evan Cobb, Lorena Hoyt
(oboe), Brenda Craig Reinicke
(fl), Sascha Groschang, Tom
Shinness, Russick Smith (clo),
Michael Manring (el b, Ebow
b), Alexander Jurman (bass
g), Tom Roady (d, perc), Aleš
Pavliček (d), Jon Crabiel (perc);
20 locations, 2010-2013.

A love of the harp guitar is the key prerequisite for enjoying Brad Hoyt's generous collection of tracks selected from encounters over a three year period. Hoyt, a multi-instrumentalist who's heard mostly on piano, collaborates with no fewer than eight harp guitarists over fourteen tracks, along with a raft of other musicians. The constantly shifting personnel means that aside from Hoyt, no individual player makes much of an impression. Hoyt's friendly compositions with their simple melodies, obvious harmonies and genially placid rhythms aren't really geared for making sparks anyway. The cheerful atmosphere is, at best, pleasant and harmonious. More often, it's just plain dull and predictable, hitting bottom with the overly precious "Impossible Liaison" with its emphasis on Brenda Craig Reinicke's flute and Sascha Groschang's cello. One of the few pieces that stands out from the rest is "Ricochet," a very pretty solo number, with Hoyt overdubbing 30-string harp guitar, plucked and bowed piano, and cimbalom, a type of hammered dulcimer. "Traverse," which features the liquid electric bass of Michael Manring and Jeff Coffin on testifying tenor, is a foray into the gentle side of fusion. It's quite a bit livelier than most of the music on this largely moribund and forgettable release. A lot of work by a lot of different people went into this project, and I hope that someone appreciates it, but that someone isn't me nor, I suspect, will this music interest the vast majority of Cadence readers.

Stuart Kremsky

New Issues



THE PETE MCGUINNESS JAZZ ORCHESTRA STRENGTH IN NUMBERS SUMMIT 627

THE SEND-OFF/ WHAT ARE
YOU DOING THE REST OF YOUR
LIFE?/ TRIXIE'S LITTLE GIRL/
THE SWAGGER/ BEAUTIFUL
DREAMER/ SPELLBOUND/ YOU
DON'T KNOW WHAT LOVE IS/
NASTY BLUES/ BITTERSWEET/
YOU DON'T KNOW WHAT LOVE
IS (Radio Version). 78'

McGuinness, ldr, comp, arr,
vcl, tbn; Dave Pietro, as, ss,
fl; Marc Phaneuf, as, fl; Tom
Christensen, ts, fl; Jason Rigby,
ts, ss, cl; Dave Reikenberg, bari
s, b cl; Jon Owens, Tony Kadlec,
Bill Mobley, Chris Rogers, tpt;
Bruce Eldem, Mark Patterson,
Matt Haviland, tbn; Jeff Nelson,
b tbn; Mike Holoher, p; Andy
Eulau, b; Scott Neuman, d.
10/24/13, Brooklyn, NY.

Big bands are creating some really outstanding music these days and the Pete McGuinness Jazz Orchestra's *Strength in Numbers* is a good example. The band itself comprises a cadre of excellent New York musicians, but what sets it apart from others are the superb advanced arrangements of its leader. For one thing, McGuinness's scores (he composed all but three of the ten and arranged them all) explore the countless timbral possibilities offered by an orchestra whose saxophonists are also accomplished flutists and clarinetists. For example, the bass clarinet plays a central role in "What Are You Doing the Rest of Your Life," an ingenious, triple meter showcase for the leader's affecting Chet Baker-like vocal. McGuinness also weaves his various melodic lines into fresh and interesting tapestries, supported by sophisticated harmonies. Further, his forms can take unpredicted turns. On, for example, "Beautiful Dreamer," the Stephen Foster classic, he has the piano perform a rubato, classical-like segment before letting it morph into dancing swing.

The program ranges from ballads like the aforementioned "What Are You Doing" and "You Don't Know What Love Is," another McGuinness vocal, to swingers such as "The Send-Off" (dedicated to Bob Brookmeyer) and the torrid "Nasty Blues," and includes a mixed meter Latin in "Spellbound." Improvised solos are passed around throughout the sections and the soloists are all excellent in a mainstream modern vein. Needless to say, given the players involved, the ensemble's execution is flawless. And, boy, does it swing!

David Franklin

New Issues

TRIOSHALVA BREEZA

No label or number
MIZMOR LAILA (MELODY
OF THE NIGHT) / HATZOT
(MIDNIGHT) / AD OLAM
AHAKE (FOREVER I SHALL
WAIT) / BA LASHEHUNA
BAHUR HADASH (A NEW
KID ON THE BLOCK) / YAD
ANUGA (A DELICATE HAND) /
ELEANOR RIGBY / ANI GODIN
/ ISABELLA / BACHELORETTE.
51:48.

Assaf Gleizner, p, melodica,
g; Koby Hayon, b, oud; Nadav
Snir-Zelniker, d, perc. March
29-30, 2013, New York.

THE CLAUDETTES INFERNAL PIANO PLOT...HATCHED!

YELLOW DOG 2065
STUMBLIN' HOME SATISFIED/
BIG SUCKER PUNCH/
HAMMER AND TICKLE/
TIDE POOL/ DEEP SOUL
FOR HIGH SOCIETY/ NEW
ORLEANS YARD SALE (NEW
11-BAR BLUES)/ INFERNAL
PIANO PLOT...HATCHED!/
SERENADING THE CLEAN-UP
CREW/ TREMBLIN' BLUES/
MOTÖRHOME/ LAND OF
PRECISELY THREE DANCES/
CHIN-UP TANGO/ DO YOU SEE
IT TOO? 39:30

Johnny Iguana, p; Michael
Caskey, d. 2011 and 2012,
Chicago, IL.

Trio Shalva, comprised of three musicians from Israel who currently live and perform in New York, present Israeli and original music in a distinctive contemporary style on this recent CD. First performing in 2009 and now on their second recording, the trio offers music infused with the minor mode, a characteristic of middle-eastern music, and performed with rhythms from the rock, jazz, and dance idioms. The sole exception is "Yad Anuga," played in an authentic traditional middle-eastern style by the trio with the use of the oud, an ancient stringed instrument, and the melodica, which sounds something like a harmonica. All other selections are played by Trio Shalva in a more hybrid middle-eastern/contemporary style, often with a soulful and/or dramatic quality.

Don Lerman

The Claudettes are a piano/drums duo from Chicago who play a form of rompin', stompin' music based on the blues, jazz, or related idioms. Although some pieces on this album, the duo's first, are clearly traditional boogie-woogies or are derived from such early piano jazz forms as ragtime and stride, all of them reference one or another of the great variety of blues- or jazz-oriented styles found in the pair's home base of Chicago. Still, they typically sound freshly original. A couple even feature Latin beats.

Pianist Iguana (aka Brian Berkowitz) has long been a familiar figure on the Chicago blues scene, playing with such notables as Junior Wells and Otis Rush. Caskey (aka Bunny Patootie) has worked with KoKo Taylor and Chuck Mangione, among others. Each plays his instrument well, and together they work hand in glove to maintain a constant high level of energy and excitement. Iguana also composed all the tunes except for Little Brother Montgomery's "Tremblin' Blues."

David Franklin

New Issues

(1) DOMINIC LASH
QUARTET
OPABINIA
BDV13122

ISTHMUS / WAITING
FOR JAVIER/LUZERN /
HALLUCIGENIA / LULLABY
OF THE LIMPET (FOR
ELLA) / AZALPHO /
HALT THE BUSTERMAN /
WIWAXIA / DOUBLE FILE /
ANOMALOCARIS / PIANO
PART TWO/CATACHRETIC.
44:38.

Lash, b, comp; Alexander
Hawkins, p; Ricardo Tejero,
ts, cl; Javier Carmona, perc.
January 16, 2013, Camden, NJ.

(2) JIMMY
BENNINGTON TRIO
ONE MORE
BEAUTIFUL BALLAD
CIMP 398

TO D.C. / THIN TEETH / SAX
ESPECIALLY / MARILYN / FIELD
DRUMMER / FOR ROBERT /
MY ONE AND ONLY LOVE /
THE SECOND TIME ONE MORE
BEAUTIFUL BALLAD. 58:39.

Bennington, d; Daniel Carter,
as, ts, ss; Ed Schuller, b.
February 22, 2010, Rossie, NY.

Bassist Dominic Lash leads his quartet in a multi-faceted presentation of sounds, motifs, and free playing on (1). The ancillary sounds of strings, percussion and woodwind textures are clear and distinct throughout the recording. Selections fall into categories of short, medium length, and longer. Short pieces (“Hallucigenia,” “Wiwaxia,” and “Anomalocaris,” each under 50 seconds) portray various sounds, while the medium and long cuts delve into individual and joint playing of a range of musical expressions. The most extensive cut, “Piano Part Two/Catachretic,” has large sections which are pensive in nature, with some exploration of tones and patterns in the low end of the bass and tenor, moving on to a swinging bass line behind a piano solo, with piano and bass then developing and leading to a percussion solo, and finally calming and ending with a descending line. Among the medium length selections are “Azalphi,” in which the clarinet and rest of group establish a quizzical and/playful mood, and “Halt,” in which a unison even eighth note pattern by the piano and tenor sax is significantly developed.

Don Lerman

Drummer/leader Jimmy Bennington’s trio is more often on the quiet subtle side in their free jazz offering on (2). Except for bassist Ed Schuller’s fine foray into the standard “My One and Only Love,” interplay is pursued by the three musicians, with saxophonist/flutist Daniel Carter having a large role in the direction and sound of things here, and with Bennington shaping the music often on tom-toms. The trio ramps things up in intensity and energy on the final and title cut, with Carter’s alto strong out front.

Don Lerman

New Issues

(1) BOB NIESKE 10 FAST TRACK CIMP 396

FAST TRACK / O'DAAT /
SIMPLIFYING SIMPLE FLYING /
BIG WOLF / FLATLINE / HEART
/ MAJOR BLUES / FOR JIMMY...
/ THERE'S A BUS THAT'S
LEAVING SOON FOR ALBAN
BERG'S HOUSE. 71:05.

Nieske, b; Jon Damian, g; Bob
Tamagni, d; Allan Chase, ss,
as; Tony Carelli, ts; Tom Hall,
bari s; Ken Cervenka, Phil
Grenadier, tpt; Jeff, Galindo,
Phil Swanson, tbn. January 6,
2010, Waltham, MA.

(2) LESLIE PINTCHIK IN THE NATURE OF THINGS PINCH HARD CD-002

WITH YOU IN MIND / I'D TURN
MY BACK IF I WERE YOU / I'VE
GROWN ACCUSTOMED TO HER
FACE / LUSCIOUS / SPARKLE /
TERSE TUNE / RIPE / READY! /
THERE YOU GO. 51:33.

Pintchik, p; Steve Wilson, as,
ss; Ron Horton, tpt, flgh; Scott
Hardy, b; Michael Sarin, d;
Satoshi Takeishi, perc. No date,
Stamford, CN (1-8), New York,
NY (9).

Drummer Bob Nieske's ten piece group provides excellent performances of Nieske's original music on (1) that will wear well for jazz listeners. Nieske's writing is characterized by intriguing melodies and counter-melodies, dense harmonies, and background figures of substance and interest. A listener to this music would not be surprised to know that Nieske played with Jimmy Giuffre from 1979 to 1993 and that in his album notes, Nieske cites Giuffre, George Russell, Gil Evans, and Duke Ellington as his favorite jazz composers. The elements of creativity, harmonic complexity, and dedication to the jazz tradition that are part of the legacy of Giuffre, Russell, Evans, and Ellington are also present in Nieske's music. Nieske has chosen nine top-tier musicians to join him, with trumpeter Phil Grenadier and several other outstanding soloists playing solos within the context and direction of Nieske's music, and with all ten helping to generate a cohesive ensemble sound. Averaging nearly eight minutes per cut, the nine selections display substantial musical development and provide ample room for the creative soloists in the group. The list of soloists in the album notes only specifies the individuals in the brass section (where there is an ambiguity since there are two trumpet players and two trombonists), and the listener can determine the other soloists by hearing which instrument is being played and consulting the list of personnel. The music was recorded in a natural setting without electronic enhancements, leading to volume levels and changing musical textures that were naturally generated by the band, a good thing.

Regarding pianist/composer Leslie Pintchik's music on (2), a keyword is "sparkle," the title of one of Pintchik's engaging compositions and a prevailing characteristic in her music. Containing harmonic depth and bringing to mind the music of Bill Evans, her jazz pieces convey a sense of optimism and brightness especially present on "With You In Mind," "Luscious," "Sparkle," and "Ready!" Pintchik and her acoustic trio communicate this sense throughout with excellent performances, rising to an even higher level on "There You Go," the sole live cut on the CD, performed at a New York City festival. On six of the nine selections, the core trio is augmented by saxophonist Steve Wilson and trumpeter Ron Horton, who play bassist Scott Hardy's rich two-horn arrangements with precision and musicality, and provide top-flight solos as well. Two selections, "I'd Turn My Back if I Were You" and "Terse Tune" add a jaunty playfulness, with the ballad-like "Ripe" featuring lyrical playing from Horton and the other soloists. There is much to admire and enjoy from the music of Pintchik and her group in this, her fifth recording as a leader.

Don Lerman

New Issues



WEST POINT BAND'S JAZZ KNIGHTS TURNING POINTS U.S. ARMY (no catalog # listed)

SPEAK LOW / JOY SPRING /
TURNING POINTS / I SHOULD
CARE / HOW I WISH / INFANT
EYES / THE AWAKENING /
THE DARK MOON / SO MANY
STARS. 72:43.

Mike Reifenberg, as, ss, flt;
Derrick James, flt, cl; David
Loy Song, Jay Malone, ts,
cl; Xavier Perez, bari s, flt,
cl; John Castleman, Vito
Speranza, Josh Economy,
Rich Johnson, tpt; Dan Pierce,
Ron Fleischman, Jason Miller,
Teddy Arnold, tbn; Mark
Tonelli, g; Scott Arcangel,
musical director, p; Brandon
Nelson, b; Scott Drewes, d;
Alexis Cole, vcl. June 15-19,
2010, Englewood, N.J.

The CD's insert advises that the Jazz Knights were officially formed in 1972, "to support and serve the United States Military Academy and its corps of cadets. The unit functions as "the jazz ensemble and popular music component of the West Point Band." No surprise, then, that, with one perplexing exception, every playing member is noted as either a staff sergeant, master sergeant or sergeant first class. The exception is trombonist Jason Miller who is apparently a mere civilian designated simply as "Mr." in the personnel listing.

The Knights play with the sort of well drilled alacrity one expects from the military where life is generally reduced to doing even the basics by the numbers. The originals and arrangements of compositions by "outsiders" all have a somewhat pervasive air of the academy about them. Thus, the ensemble most often sounds like a well rehearsed university agglomerate. Sgt Tonelli is credited with the arrangements of "Speak Low" and "So Many Stars," Sgt. Arcangel with the charts for Wayne Shorter's "Infant Eyes," Clifford Brown's "Joy Spring" and the standard "I Should Care." The waxing and waning "Dark Moon" is an Arcangel original, while it is Sgt. Mike Reifenberg who contributed two rather fustian originals, "Turning Points" and "The Awakening" neither of which would have been particularly out of place in the Stan Kenton book of the mid to late 1950s.

The Knight's vocalist is the estimable Alexis Cole (10/2010, p. 144), also a staff sergeant, whose discography continues to grow apace as the current decade progresses. She gives voice to Jezra Kaye's "Joy Spring" lyric, Jon Hendrick's words which convert Monk's "Ask Me Now" into "How I Wish," as well as Sergio Mendes' "So Many Stars." She sings as well as ever, but in the well established tradition of big band vocalizing functions as little more than an adjunct to the band on all three of these tracks, marking this CD, perhaps, as an item her completist fans may be willing to expend some small effort to locate and acquire.

Alan Bargebuhr

New Issues

JACKIE ALLEN MY FAVORITE COLOR AVANT BASS 1905

SLEEPIN' BEE / MERCY,
MERCY, MERCY / MY MAN'S
GONE NOW / BLAME IT
ON MY YOUTH / MANIC
DEPRESSION / STUCK IN
THE MIDDLE WITH YOU / A
HOUSE IS NOT A HOME /
DIANA / BORN TO BE BLUE /
CALL ME WINTER.

Jackie Allen, vcl; John
Moulder, g; Ben Lewis,
kybds; Hans Sturm, b; Dane
Richeson, d, perc; Tito Carillo,
tp; Steve Eisen, sax, flt. (No
recording dates or locations
listed.)

DIVUS AUREOLA DIVUS RECORDS 859710963347

VATES/ ANIMA/ AWAKENING/
MOSAIC 1/ MOSAIC 11/
MOSAIC 111 70:00
Rouge, d; Grievas, elec bass;
Aron elec g; Robin, elec g
recorded Verden Germany
2013

The latest from singer who has apparently given up any pretense to being the straight ahead acoustically inclined vocalist we imagined we heard when she first emerged in the 1990s on the Naxos Jazz label ("Which" - Naxos 86042), backed by a hefty contingent of Jazz players including, among others, Red Holloway and Gary Foster on reeds, Bruce Paulson on trombone, as led by Bill Cunliffe from the piano, and on Lake Shore Jazz (11/94, pg. 87). But now, with what she describes as "a special project that spanned a number of years (and to which) she is "so happy to finally give birth," she reveals herself as a singer firmly in the grip of simulated melodrama on a misconceived album ripe with electronic enhancement covering the distance between Jimi Hendrix's "Depression" and Joe Zawinul's "Mercy" without the merest suggestion of anything approaching Jazz expression or a spontaneous improvisatory impulse. I can't imagine what audience this bogus diva seeks to placate with such a melange of impostures. Both Mel Tormé and Oscar Levant are disparaged with failed versions of "Born" and "Blame" respectively. Whoever oversees their respective artistic estates might well consider formal protests.

Alan Bargebuhr

The CD cover has no information about the band so I tracked down their web site. They are listed as a Swiss Instrumental Rock Band. In addition to this CD the music is available on Soundcloud, and Youtube has a promo for this CD as well as a couple of other tracks of theirs.

The lineup is the standard lead guitar, rhythm guitar, electric bass and drums. The band sounds well rehearsed as some of the tunes have tempo changes, dynamic changes, and modulations. There is some nice interplay between the two guitars. The lead player is lyrical and there are some quite interesting solos. The rhythm section does its job well. Other than that I am not sure what to say. This music is definitely not my thing, though I can certainly appreciate the ability of these players. But after listening to the first three tracks a sameness set in: The same guitar licks, the same drum breaks, etc. The music is pretty tame—very tonal and not very heavy. Listeners who enjoy instrumental rock will probably like this this CD. And judging by the comments left on Youtube, this band does have its fans.

Bernie Koenig

New Issues

ELISSA GOODRICH BACH

CONVERSATIONS

NEWMARKET MUSIC

3323.3

BEGINNING/ PRELUDE/
CONVERSATION'S

PRELUDE/ ALLEMANDE/
CONVERSATION 1/

COURANTE/ CONVERSATION
2/ SARABANDE/

CONVERSATIONS 3

SARABANDE SIGH'S/
CONVERSATION 4/ BOUREE

1 11 1/ CONVERSATION 5/
GIGUE/ CONVERSATION 6

UNENDINGS/ CONTINUUM
PARTS 1 & 11 45:17

Elissa Goodman, marimba,
vib, perc; Ria Soemardjo

voc, frame d; Phil Bywater
ss/ Tamara Murphy, bass/

Daniel Farrugia d. Melbourne
Australia, Nov 27 & Dec. 19,

2012

GORZYCKI & GRUCHOT EXPERIMENTAL PSYCHOLOGY FORTUNE 0021013

CLASSICAL METHOD/
CHAOTIC METHOD/ WATER

METHOD/ OFFICE METHOD/
LONG TERM METHOD/
BRUSHES AND BELLS

METHOD/ INDIAN METHOD/
ZDUMIENE NR 1 61:37

Rafal Gorzycki d, perc;
Sebastian Gruchot, vln, elec

vln, vla, live electronics
Warsaw, Poland, 2013

This is a very interesting record. Goodrich took Bach's Cello Suite no.3, plays the suite in section on marimba or vibes, then after each section of the suite she composed, with one of the performers, a variation or conversation based on that section. Each of these conversations is a duet, so the players only appear on two or three tracks each.

I love Bach, and I play marimba and vibes, so I was really looking forward to this CD. While I find the idea interesting, and I really like some of the Conversations, I do not care for Goodrich's interpretation of Bach. She plays the melodies very broadly, almost romantically, and I am a stickler for a more rigorous reading of Bach. She leaves space where there shouldn't be. But I do very much like the use of the marimba. It brings out a whole new sense of the music.

But if you like Bach played broadly, you will enjoy this CD. The Conversations are interesting and varied, since they utilize different people, there is no repetition. I particularly liked the ones with Soemardjo and the one with Murphy on bass.

Bernie Koenig

As readers of my reviews know, I love duets. I have actually done something like 1), but with drums and cello, so I was eager to listen. Like so many Europeans these two clearly reflect classical training. I hear all kinds of influences from Stockhausen to Phillip Glass and other influences from pop to mid eastern. The mid-eastern influence is very prominent on "Long term" where Gorzycki lays down a repetitive rhythm and Gruchot uses all his tools to improvise over the rhythm, using mid-eastern inflected melodic patterns. Indeed, this pattern describes most of the CD with the exception of "brushes" where the drumming is more interactive with Gruchot's playing.

Gruchot is quite inventive, especially with his use of electronics, and his straight violin playing exhibits a nice lush tone, while, for the most part Gorzycki provides stable rhythms for Gruchot, but on occasion he also exhibits some flair for improvisation. I especially like the sound he gets in "Zduniene" which sound like water, but looks like, judging from a picture in the insert, it is made with chains on a cymbal.

Listeners who like minimalism and mid-eastern music will find a lot to like here.

Bernie Koenig

New Issues

LIVE AT MONTMARTRE

1) EDDIE GOMEZ & CARSTEN DAHL STORYVILLE 1018450

I HEAR A RHAPSODY/ THERE
IS NO GREATER LOVE/
AUTUMN LEAVES/ BODY
AND SOUL/ HOW DEEP IS
THE OCEAN/ ALL THE THINGS
YOU ARE/ FIRST ENCOUNTER
65:01
EDDIE GOMEZ, BASS;
CARSTEN DAHL, P
MONTMARTRE NOVEMBER
9, 2011

2) NIKOLAJ BENTON TRIO STORYVILLE 1018451 76:47

SMILE STACEY/ ALMOST
IN YOUR ARMS/ WEST
COAST SCENARIO/ OLD-
TIMERS/ FLYV, FUGL, FLYV/
CANTILENA ELEGIACA/
SVETLANA BOTSWANA
RUSTICANA/ THE HEATHER
ON THE HILL/ LONELY
BOTTLES/ MY BLUE HEAVEN
Nikolaj Benton p;
ThomasFonnesbaek, bass;
Winard Harper, d
Montmartre May 24, 25 2013

Two live sets from different years from Montmartre.

1) What can one say about a couple of pros playing standards at the top of their game? Just sit back, listen and enjoy! And that is what the audience at Montmartre did, judging by their responses.

Dahl is not known to me so I had to do some checking. He is Danish, is a mainstay on the European scene and has played and recorded with a wide range of people. He has his roots in bop and uses big chords effectively. And he brings a freshness to the melodies of these old standards.

Gomez is no stranger to me. He is a solid performer, at times driving Dahl with his complex accompaniments. I love his slap on "Greater Love," his incredible arco work on "Ocean" and his solos generally. He combines strong lines with double stops, almost trying to emulate Dahl's chords.

But the real strength of this CD is the excellent interplay between these two excellent musicians.

2) Bentzon is another Danish pianist whose roots are clearly in the hard bop tradition. This CD features standards with a bunch of his originals, and is another crowd pleaser. The trio comes out swinging and doesn't let up. Bentzon keeps things moving, Harper pushes nicely, and Fonnesback anchors everything, and turns in some of the best solos on the CD. There are a couple of slower tunes: "Elegiaca" is pretty and lives up to its name, and there are some nice time changes on "Rusticana," and there is a great blues feel on "Bottles." And I really could have done without the "Blue heaven" encore. But when the CD was over I did not feel engaged. I think is because Bentzon's playing is a bit too technical, as are most of Harper's solos. Not a bad record, but it should have been more engaging. Given the audience reaction, I guess this is one of those examples of "You had to be there."

Bernie Koenig

New Issues



1) FREDERIC BLONDY & JOE ROSENBERG ROUGE ET BLANC QUARK RECORDS

QR0201620

SCARLET IVORY/ CRIMSON
MILK/ IMPERIAL CORNSILK/
RASPBERRY GHOST/
VERMILLION SMOKE/ RUBY
SNOW 63:17

Frederic Blondy p; Joe
Rosenberg ss. Paris, France
November 2011 & April 2012

2) JOE ROSENBERG ENSEMBLE RESOLUTION

QUARK

RECORDS QR0201519

NDUGU/ BHA IYOM/
XIONGDI/ ET ALORS/
RECONNAISSANCE/
PSAUME/ ACCEPTATION/
BLUE JAY WAY/ CONFRERE/
POURSUITE/ RESOUDRE/
RESOLUTION 70:35

Bruno Angelini, p; Arnault
Cuisinier, bass/ Edward
Perraud, d; Didier Petit, cel;
Joe Rosenberg ss France 12 &
13 December 2012

1) Another duet, this one with piano and sax. And again, I hear classical influences, especially in Blondy's playing. He uses the sides, he plucks the strings, and, at times, I wonder if he prepared the piano, given some of the sounds I hear. I put the CD on and just started listening, and before I knew I was into track 3, which led me to conclude the different tracks and titles are not important. The CD plays more like one long piece with some pauses, than as a CD with six separate tracks.

The record starts off with Blondy using the piano as a percussion instrument, with Rosenberg entering with short bursts. And as the piece develops we hear great interplay between the two musicians.

For me the section of the CD that stands out is "Vermillion" both for the great interplay but more so because of the variety musical forms being used, from classical avant-garde to Asian harmonies and spaces. Rosenberg plays very long tones while Blondy creates all kinds of percussive and string like sounds behind him. In short a very interesting record, which will hold up over many playings. I say this after my third listen.

2) I finds Rosenberg on soprano and in a larger setting. I really enjoyed this record. It has great compositions and great solos, and the whole record maintains a reflective mood. The compositions, with two exceptions, are listed as being by the ensemble. To me that generally means that everyone contributed equally. This is usually the case when everything is improvised, but there is real composing happening here, so I will assume that somehow the compositions were the result of a collective enterprise.

The first three tracks play as one long composition with great ensemble work. The solos start on "Alors" with long excursions by Angelini and Rosenberg, with excellent support from Petit and Perraud. Angelini reflects a wide range of influences from Schoenberg to contemporary jazz players, while Rosenberg's style is highlighted by punctuations of short melodic bits. Does that come from Stockhausen or Miles?

Petit plays some excellent jazz cello as well as being very sensitive to melodic lines, while Cuisinier and Perraud provide excellent accompaniment throughout. As a drummer who plays in this context, I would really like to complement Perraud's sensitive playing.

As for the two tunes not by the collective "Blue Jay Way" is beautifully rendered by Petit and Rosenberg, before some nice collective improvisation occurs. Then there is a brief funky section before the improvisation returns, with Rosenberg playing melody on the out chorus. And Coltrane would be very happy with this rendering of "resolution".

In short a really interesting record.

Bernie Koenig

New Issues

ALBERT BEGER, GERRY HEMINGWAY THERE'S NOTHING BETTER TO DO OUT NOW 007

STAYING ALERT/ LET GO OF
YOUR MIND/ BUTTERFLIES/
LIMITED EDITION/ MISSING
YOU/ THERE'S NOTHING
BETTER TO DO 47:03
Albert Beger ts, ss; Gerry
Hemingway d, perc 28, 11,
2011 Tel Aviv

MEHMET ALI SANLIKOL WHATSNEXT DUNYA NO NUMBER

WHAT'S NEXT/ BETTER STAY
HOME/ A VIOLET LONGING/
PALINDROME/ ON THE
EDGE OF THE EXTREME
POSSIBLE/ THE BLUE SOUL
OF TURKOROMERO/ KOZAN
MARCH/ N.O.H.A./ GONE
CRAZY: A NOIR FANTASY
71:37

Collective personnel: Mehmet
Ali Sanlikol cond, p, hpscd,
ney, haba, zurna, rebab; Mark
Zaleski, as, flt; Sam Mehr, as,
flt; Aaron Henry, ts, flt; Tucker
Antell, ts; Jared Sims, bs, b
clt; Cathy Olson bs, b cl; Mike
Peipman, tpt; Sam Dechenne,
tpt; Jeff Claasen, tpt; Jerry
Sabatini, tpt; Clayton DeWalt,
tbn; Randy Pingrey, tbn; Tim
Lienhard, tbn; Chris Gagne,
tbn; Ido Meshulam b tbn;
Utar Artun, p; Phil Sargent,
el g; Fernando Huergo. El
bass; Bertram Lehman, d,
cga, nekkare, Djembe; Engin
Guntadin, d, perc; Roslindale,
MA 2013

Another duet, this time my favorite combo: sax and drums. I am quite familiar with Hemingway but not at all familiar with Beger. Hemingway is always a tasteful player who adapts his playing to the context he is in, and this CD is no exception, whether on percussion or drums, Hemingway provides tasteful accompaniment to Beger's playing. Beger's style is primarily one of short bursts with an occasional longer line, or a series of bursts. While "Staying Alert" provides a great intro to the performance, things really heat up in the apt titled "Letting Go of Your Mind," where there is some serious interacting between the two players.

"Butterflies" starts off with percussive sounds that, to my ears, try to emulate bird or insect sounds which are answered with very delicate sounds from Beger. "Missing" starts off with a three minute Hemingway solo which is based on a recurring theme, which keeps things interesting before Beger enters in a way that is complimentary to Hemingway's playing, but things heat up along the way, only to quiet down again, with Beger taking the lead and Hemingway moving to background. This is a fairly quiet record which requires careful listening, which will definitely be rewarded.

Bernie Koenig

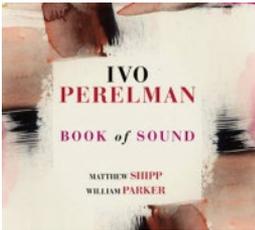
Dunya is the Turkish, Arabic, Persian, Greek word for "world", and here it is a musicians' collective, playing their version of world music. This record is a big band playing some old and new big band jazz. Some of the charts reflect call and response, such as the title track, while others reflect a more fusion style, such as "Home," and yet others show the Mid-Eastern influence, such as "Palindrome," and "Violet" uses voices in an interesting manner. And "Edge" sounds like Neal Hefti doing an arrangement of Peter Gunn, or The Pink Panther. But, to my ears, largely because of the electric bass, the dead drum sounds, and the eighth note beat the fusion style permeates.

All big bands depend on good charts and good soloists. And we get both here, though by track 7 I was starting to hear similarities in many of the arrangements. The writing, though, is taught, and the band swings. All soloists—none are specifically credited—turn in excellent performances; properly fitting with the tune they solo on.

Nothing ground breaking here, but some good solid performances. Listeners interested in a big band sound will enjoy this CD.

Bernie Koenig

New Issues



IVO PERELMAN 1) BOOK OF SOUND LEO 697

DAMMANT QUOD NON
INTELLIGUNT/ CANDOR DAT
VIRIBUS ALAS/ DE GUSTBUS
NON EST DISPUTANDUM/
ADSUMMUM/ ADDE
PARVUM PARVO MAGNUS
ACCERVUS ERIT/ VERITAS
VOS LIBERABIT 52:24
Ivo Perelman, ts; Mathew
Schipp, p; William Parker,
bass; Bklyn, NY October 2013

2) THE OTHER EDGE LEO 699

DESERT FLOWER/ PANEM
ET CIRCENSES PART 1/
CRYSTAL CLEAR/ PANEM ER
CIRCENSES PART 2/ LATIN
VIBES/ PETALS OR THORNS/
BIG BANG SWING/ THE
OTHER EDGE 65:21
Ivo Prelman ts; Mathew
Schipp, p; Michael Bisio, bass;
Whit Dickey, d Bklyn NY Jan
2014

Two records by Ivo Perelman featuring Mathew Schipp: 1) sees Perelman at his best, from squawking to breathy melodic lines, with great accompaniment from Schipp and Parker.

He comes out squawking but on "Disputandum, he plays nice breathy melodic lines: Think Coleman Hawkins playing free jazz.

The CD moves between different tempos and textures, the way a free session should. It is too easy to fall back on one's standard riffs, so textures, tempos, and contexts must change to keep the music fresh. And this is what these players do here.

Schipp and Perelman seem to have an almost ESPish connection, with Schipp playing exactly the right notes or chords to complement Perelman's playing. And Parker provides a steady foundation throughout. Parker shines on "Adde" with a great bowed solo as well.

In 2) Perelman comes out roaring and maintains it for the entire 10 minutes of the first track. I don't know if it is because there is a drummer here, or if Perelman was just 'on.' But "Panem" starts quietly with some lovely bowed playing by Bisio. Schipp and Dickey enter quietly before Perelman takes over. He is still aggressive, but in a quiet way, fitting the opening. The tune switches gears midway when Schipp takes over, with the other players offering excellent support.

On "Panem 2" there are also mood and tempo changes, from Perelman's squawking to some very quiet playing with a great solo by Bisio. And "Big Band Swing" is played in time and really does swing.

After listening to both CDs, I must admit that about halfway through the second I had enough. My ears were tired and I found Perelman relying on his high note squawks a bit too often.

Perelman is clearly a good player, and both of these CDs are of high quality. Even though I am drummer, I actually preferred the trio record for more interactive playing between Schipp and Perelman. I have no faults to find with Dickey and Bisio, but I found the interplay on "Book" more interesting.

Bernie Koenig

New Issues

1) STANTON MOORE,
CONVERSATIONS,
ROYAL POTATO FAMILY
(NO #).

LAUREN Z / CARNIVAL
/ DRIFTIN' / MAGNOLIA
TRIANGLE / WALTZ FOR ALL
SOULS / TCHEFUNKTA / THE
CHASE / BIG GREAZE / IN THE
KEYHOLE / PAUL BARBARIN'S
SECOND LINE / PRAYER.

Moore, d; David Torkanowsky,
p; James Singleton, b. New
Orleans, LA.

2) JOE LOCASIO AND
WOODY WITT,
ABSINTHE - THE
MUSIC OF BILLY
STRAYHORN,

BLUE BAMBOO MUSIC 25.
MY LITTLE BROWN BOOK
/ CHARPOY / A FLOWER IS
A LOVESOME THING / RAIN
CHECK / CHELSEA BRIDGE /
LOTUS BLOSSOM / ISFAHAN
/ ABSINTHE / DAYDREAM.
60:42.

LoCasio, p; Witt, ts, as, ss.
2/12-13/11, Houston, TX.

Stanton Moore is best known as the drummer for the New Orleans jam-funk band Galactic, but on (1) he tries his hand at straight jazz leading a piano trio containing two of his Crescent City brethren. The music here uses a lot of heavy, propulsive rhythms reminiscent of McCoy Tyner's small group work with Moore's patterns and rolls dominating tracks like "Lauren Z" and Magnolia Triangle. "Carnival" is a sideways approach to a Professor Longhair rumba and "Driftin'" features pianist David Torkanowsky navigating tight soulful and bluesy corners. "Waltz For All Souls" has the solemnity of a funeral hymn, "Big Greaze" is unrepentant heavy funk and "The Chase" is the one lighter ballad of the set that demonstrates the lyrical side of Torkanowsky's playing.

The music of New Orleans is all over this CD in ways you don't often see applied to a piano trio. That combination makes for a really fun bash with lots of inventive drumming.

Jerome Wilson

2 is a two-man investigation of the Billy Strayhorn songbook in a sparse and sophisticated manner. Joe Lo Casio's piano captures the elegance of Strayhorn's melodies while Woody Witt's various saxes moan beautifully along with him. A slow, tipsy version of "Flower Is A Lovesome Thing" with Witt on soprano comes off seductively dark and off-center, the obscure "Absinthe" works in a measured tango rhythm and a "Chelsea Bridge" with Witt on heavy, rhapsodic tenor sounds gorgeous but is way too short. "Isfahan," "Rain Check" and "Charpoy" are all up-tempo efforts with LoCasio doing jaunty extrapolation of the melodies while Witt provides a sensual counterpoint. This simple duo set really luxuriates in the beauty of Billy Strayhorn's compositions.

Jerome Wilson

New Issues

3) ROBERTO MAGRIS TRIO, ONE NIGHT IN WITH HOPE AND MORE... VOL. 2, J-MOOD 6.

THIRD WORLD / YOUNG AND
FOOLISH* / MAKANDA* /
DIANNE* / MAL WALDRON'S
DREAMS / LITTLE SUSAN*
/ THEME FROM "THE ODD
COUPLE" / BURBANK
TURNAROUND / I CAN'T GIVE
YOU ANYTHING BUT LOVE /
BONUS TRACK: WHATEVER
POSSESSED ME** / AUDIO
NOTEBOOK. 63:22.

Magris, p; Elisa Pruet, b;
Albert "Tootie" Heath, Brian
Steever*, d; Paul Carr, ts**,
Idris Muhammad, d**.
12/6/08, Los Angeles, CA**;
12/15/09, 11/1/10*, Lenexa,
KS.

4) JAKI BYARD, THE LATE SHOW, HIGHNOTE 7274.

Opening Remarks by Todd
Barkan and Jaki Byard /
Hello Young Lovers / In
Your Own Sweet Way /
Introductory Remarks /
Family Suite / Spanish Tinge
No. 1 / Introductory Remarks
/ Strayhorn - Ellington
Medley: Day Dream - Caravan
/ Introductory Remarks
/ European Episode /
Medley: All The Things You
Are - I'll Remember April /
Introductory Remarks / GEB
Piano Roll / Sweet Georgia
Brown / Introductory Remarks
/ For All We Know. 64:44.
Byard, p. 8/9-12/79, San
Francisco, CA.

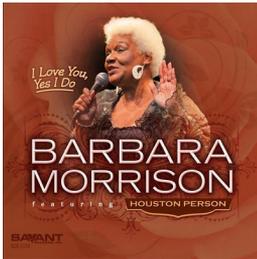
On (3) pianist Roberto Magris' explores the work of several notable jazz pianists and composers from the Forties, Fifties and Sixties. I don't know who was on Volume 1 but this disc focuses on the work of Herbie Nichols, Ken McIntyre, Randy Weston and Mal Waldron among others.

Magris attacks the melodies beautifully and really interacts with his rhythm section, which includes on some tracks drumming legend, Albert "Tootie" Heath who stirs things up nicely on Nichols' "The Third World". Weston's "Little Susan" is a fleet-footed dance around African rhythms with Magris really swinging and Neal Hefti's "Odd Couple" theme is powered by a nice shuffle rhythm from alternate drummer Brian Steever. Ken McIntyre's "Dianna" is a pretty gliding waltz while a piece billed as McIntyre's "Sendai" on the CD case and a Magris original called "Wakanda" on the insert is a nice mix of Africa-based rhythm and sprightly American jazz piano. In addition to all this there is a bonus track "Whatever Possessed Me" with tenor player Paul Carr and drummer Idris Muhammad joining Magris and bassist Elisa Pruet that has a loping soul-jazz ballad sound. It's nice in and of itself but sounds out of place next to the crisp trio grooves of the rest of the disc. Jerome Wilson

Jaki Byard seems to have fallen in the Miles Davis pattern of having posthumous discs released even more regularly than when he was alive. (4) is the latest, a live set taken from a 1979 engagement at San Francisco's Keystone Korner with Byard in a crowd-pleasing mood, cracking jokes between tunes and showing the amazing breadth of his piano skills.

On the opening "Hello Young Lovers" alone he starts in a drunkenly romantic mood and shifts through infinite style and tempo changes within six minutes. His own piece "Family Suite" goes gradually from ghostly parlor romanticisms into prancing stride. A medley of two bop era favorites, "All The Things You Are" and "I'll Remember April" is a dazzling display where he seems to be playing different tempos with each hand evoking both James P. Johnson and Cecil Taylor within the same tune. "European Episode" is a careening musical travelogue that touches on Gershwin, the blues, "In an English Country Garden", German beer garden music and "The World Is Waiting for the Sunrise" all played at breakneck speed. Jerome Wilson

New Issues



1) BARBARA MORRISON, I LOVE YOU, YES I DO, SAVANT 2136.

SAVE YOUR LOVE FOR ME /
CANADIAN SUNSET / I HAD
A TALK WITH MY MAN LAST
NIGHT / TRUST IN ME / I
DIDN'T KNOW WHAT TIME IT
WAS / WHO CAN I TURN TO?
/ IF IT'S THE LAST THING I DO
/ BLACK EYED BLUES / I LOVE
YOU, YES I DO / AND I LOVE
HIM / FOR THE LOVE OF YOU /
BLOW TOP BLUES. 58:25.

Morrison, vcl; Houston Person,
ts; Stuart Elster, p; Richard
Simon, b; Lee Spath, d.
2/17/14, Pasadena, CA.

The underrated vocalist Barbara Morrison puts out another excellent set of jazzed-up pop tunes on (1). Usual sources like the Beatles and the Great American Songbook are used here but most of the songs on this set come from the r'n'b/soul world of the Forties to the Seventies with hits by Bull Moose Jackson, Eddie Heywood, Buddy Johnson and the Isley Brothers all showing up.

Morrison has a mature, slightly raspy voice that can be seductive, playful or funky as the song dictates. She sounds really romantic on "Save Your Love For Me" and "I Love You Yes I Do" and she glides along brightly on a perky "Canadian Sunset". "I Had A Talk" digs into a deep gospel-soul groove and Joe Cocker's "Black-Eyed Blues" is sexy rock-funk akin to Esther Phillips's 70's work. The entire band behind Morrison sounds fine but as usual the instrumental focus is on the masterful tenor playing of Houston Person, running the range from beautiful ballad crooning to dirty, staccato funk on "Black Eyed Blues". Pianist Stuart Elster also has a number of nice moments on the likes of "And I Love Him", "Canadian Sunset" and especially "Blow Top Blues".

Margie Baker has led a full life outside of music. She has a Ph.D. in education and spent 48 years working for the San Francisco School District. During that time she also developed a side career as a singer, performing in the Hilton Hotel chain, getting to work with the likes of Dizzy Gillespie and James Moody and even performing for several years at the Monterey Jazz Festival.

Jerome Wilson

New Issues

2) MARGIE BAKER, SO MANY STARS,

CONSOLIDATED ARTISTS
PRODUCTIONS 1037.

CD 1: DEED I DO / ROUND
MIDNIGHT / MAS QUE
NADA / SO MANY STARS /
GEE BABY / IN A MELLOW
TONE / GO AWAY LITTLE

BOY / EVERYDAY I HAVE THE
BLUES / YOU'VE CHANGED
/ SENOR BLUES. CD 2: LAZY
AFTERNOON / MOOD FOR
MR. MOODY / INVITATION /
LUCKY SO AND SO / CAN'T
TAKE MY EYES OFF OF
YOU / CHAINS OF LOVE
/ I WANT A LITTLE BOY /
NIGHTINGALE / THERE WILL
NEVER BE ANOTHER YOU /
COME SUNDAY. TT=99:30.

Collective Personnel: Baker,
vcl; Danny Armstrong,
tb; Jules Broussard, sax;
Melecio Magdalayo, sax, fl;
Bob Brumbeloe, Duncan
James, Rodney Jones, g;
Shota Osabe, p, synth;
Keith Williams, p; Chuck
Bennett, Harley White Sr.,
b; Rhoyalbaib Foston, Jerry
Pannone, d; John Santos,
perc. San Francisco, CA.

Margie Baker has led a full life outside of music. She has a Ph.D. in education and spent 48 years working for the San Francisco School District. During that time she also developed a side career as a singer, performing in the Hilton Hotel chain, getting to work with the likes of Dizzy Gillespie and James Moody and even performing for several years at the Monterey Jazz Festival.

Now she is retired from her educational position and concentrating more on singing, hence this double CD. Baker's voice is warm, mature and expressive. She is particularly good at maneuvering through tricky melodies like "Round Midnight" and "Senor Blues". Her musical accompaniment sounds professional and is really good in spots, particularly the trombone solos of Danny Armstrong. There are problems though in that the overall sound comes off too compressed and flat on some songs and the occasional presence of synthesized strings sounds needlessly cheap and schmaltzy.

Still Baker's command of a wide range of material is impressive. The samba "Mas Que Nada" is ragged but driving, "Everyday I Have The Blues" is sassy and Baker pours out the soul on Horace Silver's "Senor Blues". "Mood For Mr. Moody" is a slick tribute to James Moody, "Invitation" is deeply romantic with the most tolerable use of synthesizer on the set and "Lucky So And So" is laid back, bluesy and warm. Margie Baker can sing with conviction and taste. I just wish she had nixed the synthesizers.

Jerome Wilson

New Issues

**1) RICAHRD
OPPENHEIM,
GREENHORN IN A RED
STATE,
HARRISON CARVED WAX**

131.

WHERE IS BASEBALL? / TEXAS
THREE-LANE SIDESLIP / THE
(INTERMITTENT) SIDEWALKS
OF SAN ANTONIO / SUNKEN
KITCHENS OF TERRELL
HILLS / DEBUTANTE OF THE
CORONATION OF THE QUEEN
OF THE ORDER OF THE
ALAMO / MEAN OLD BASTROP
/ BOOG POWELL'S GREASY
PIT BARBECUE (IS NOT IN SAN
ANTONIO). 33:47.

Oppenheim, as; Katchie
Cartwright, pic; Mark Lomanno,
p; Elenore Oppenheim, b; Kevin
Hess, d; George Padilla, perc.
8/9-10/11, Balverde, TX.

**2) SIGURDUR
FLOSASON
COPENHAGEN
QUARTET,
THE ELEVENTH HOUR,
STORYVILLE 101 4289.**

BY MYSELF, ALL ALONE
/ WHEN I THINK BACK /
COUNTING SHEEP / WHILE THE
NIGHT LINGERS / FORTY-NINE
/ FATHER OF LIGHT / FARAWAY
SHORE / THE ELEVENTH HOUR
/ NO ONE KNOWS / WHERE
THE ROAD LEADS. 58:18.

Flosason, as, Nikolaj Hess,
p; Lennart Ginman, b;
Morton Lund, d. 9/14-15/13,
Copenhagen, Denmark.

Beyond the quirky titles of (1) lies afunk-soul based set with a front line of alto sax and piccolo that may seem unusual at first glance but actually sounds pretty good. Katchie Cartwright navigates the piccolo with surprisingly melodic control against Richard Oppenheim's rich alto over bumpy, punchy rhythms. "Sideslip," "Bastrop" and "Where Is Baseball?" are all different flavors of low-down funk and soul in the general vicinity of Cannonball Adderley and David Sanborn with solid grooves coming out of Elenore Oppenheim's bass and George Padilla's percussion. The one exception to all this is the very different "Debutante" which consists of Oppenheim's alto spiraling around descending bass notes followed by icy piano notes and bowed bass, a beautiful piece of lyrical abstraction. In a very short set, another piece or two like this would have been very welcome.

Jerome Wilson

On (2) Icelandic saxophonist Sigurdur Flosason meets up with a Danish rhythm section. Flosason works along conventional mainstream jazz lines and has a beautiful flowing tone that combines the wit of Paul Desmond with the exploratory impulses of Lee Konitz. "When The Night Lingers" is a dramatic ballad featuring his yearning alto and Nikolaj Hess' delicate piano and on the funky "Forty-nine" he cruises over an intricate drumming pattern by Morten Lund. "Father Of Light" has a light, solemn tone reminiscent of the Scandinavian jazz standard bearers, ECM, with prayerful alto and forceful bass and tunes like "By Myself", "Counting Sheep" and "Faraway Shore" show how Flosason can swoop and fly within conventional jazz modes like 4/4 up-tempo strutting and Latin rumbling. Having an excellent rhythm section to work with helps his cause as well. There is a lot of intelligent, inventive playing here inside the usual jazz forms.

Jerome Wilson

New Issues



HANNES ZERBE JAZZ ORCHESTER BERLIN, ERLKONIG, JAZZHAUS MUSIK 219.

ERLKONIG* / CONSTRUCT 3+
/ COMPACT 2+. 54:30.

Zerbe, p; Jurgen Kupke, cl;
Silke Eberhard, as, cl; Nico
Lohmann, as; Dirk Engelhard,
ts; Gebhard Ullmann, b cl;
Alexander Beierbach, bari
s; Damir Bacikin, Christian
Magnusson, tpt; Nikolaus
Neuser, tpt, flgh; Stefan Most,
fr hn; Thomas Vogel*, Martin
Leipoldt+, tba; Jorg Schippa,
g; Horst Nonnenmacher, b;
Christian Marien, d; Tobias
Hagge, vcl. 2011, 11/28/12,
Berlin, Germany.

Hannes Zerbe's orchestra plays a strain of flowing, composed big band jazz out of the lineage of Gil Evans, Bob Brookmeyer, and Maria Schneider. On this particular set, the main attraction "Erlkonig" is a piece based on an old poem by Goethe about a father and son being pursued by an evil spirit. The story itself is sung theatrically by Tobias Hagge in both German and English while around him the orchestra plays music that alternately creeps, soothes and goes through periods of choppy jazz-rock. The composition goes through stormy dramatics and sinewy dancing while various clarinet, saxophone and trombone players (None of the soloists on the CD are identified.) have woozy or fiery solo spots as the mood demands. It's rich, frothy work with a tongue-in-cheek humor that veers close to but never dives into the pure slapstick of the Willem Breuker Kollektief.

The other two pieces on the disc are less ambitious than "Erlkonig" but still stretch out over ten minutes each. "Construct 3" is in more of a Carla Bley bag. Zerbe starts with an undulating melody on piano and others, including Dirk Engelhard on spiraling tenor sax, solo at length before the tempo picks up and Jorg Schippa stirs things up with a storming rock guitar solo. This eventually leads into fine bluesy trumpet and baritone sax solos over turbulent rhythms before the entire band resolves into a warm massed flourish. "Compact 2" has the dramatic atmosphere of a movie soundtrack, featuring a creeping melody with wistful alto that alternates with brassy jazz-funk. There are also extended alto and trombone statements and a really nice bit of clarinet-guitar interplay and Kurt Weill invariably gets suggested somewhere. Hannes Zerbe is not a well-known name in America but he has an approach to large ensemble jazz as distinctive as any of the more prominent figures out there.

Jerome Wilson

New Issues

TOM KENNEDY
JUST PLAY!
CAPRI 74122-2

AIREGIN / MOANIN' / THE
NIGHT HAS A THOUSAND
EYES / CEORA / ONE LINERS
/ IN A SENTIMENTAL MOOD
/ BOLIVIA / IN YOUR OWN
SWEET WAY / WHAT IS THIS
THING CALLED LOVE. 74:09.

Kennedy, b; Tim Hagans,
tr; John Allred, tbn; George
Garzone, Steve Wirts, ts; Mike
Stern, Lee Ritenour, g; Renee
Rosnes, p; Dave Weckl, dr.
9/25/12, New York.

The title of Tom Kennedy's fourth CD may be more of an exhortation than a command, similar to "Just have fun!" or "Just do it!" And just play it they do. The participants in Kennedy's project perform with swing and abandon and bliss that top-level musicians attain during the connection with an enthusiastic audience or in the spirit of the moment. Needless to say, all of the musicians on *Just Play!* developed extensive backgrounds in jazz projects, diverse though their signature styles may be. Nevertheless, their differences melt away as they join in the exuberance of the recording session. As inspiration, the group that Kennedy assembled refers to, for the most part, jazz standards, Kennedy's original inspiration as a teenager, when he first revered Brown. One exception is Mike Stern's ten-minute "One Liners," which he contributed to the program and which characteristically contains technical challenges that pros like Kennedy's chosen musicians bring to life with ease.

Also characteristically, Stern's composition contains dynamic and metrical elements—accelerations and decelerations, growing volume and gradual fades—that create increasing intensity that excites all the musicians, including particularly Kennedy, who aggressively pushes the beat. Sonny Rollins's "Airegin" performs the same function of showcasing the musicians as they develop memorable solos, all the while introducing the members of the band on the first track. Drummer Dave Weckl sets the mood for the piece with his brief introduction; pianist Renee Rosnes takes flight with a glistening, swinging solo; tenor saxophonist George Garzone personalizes the piece with his own harmonic stamp; Kennedy himself breaks loose from accompaniment to display his chops. The track ends as it began, with Weckl melodically filling in the rests. Some of the tracks that follow feature the group's musicians, including Lee Ritenour's lead-in and groove on "Moanin'." Rosnes's trio leadership on the Dave Brubeck tribute, "In Your Own Sweet Way," contains ethereal grace and her own sweetly casual, coruscating improvisation. Kennedy takes the lead in shaping Cedar Walton's "Bolivia" with its instantly recognizable lead-in bass vamp. While the always unpredictable Garzone delivers his own interpretation of that jazz standard, Kennedy follows it up with his impressive, distinctly articulated solo of ringing clarity, eventually making the piece memorably his own, even as Rosnes and Weckl add solos. Other fine Kennedy solos appear throughout *Just Play!*, a slow, poignant one on "Ceora" or a rouser on "Moanin'" that turns up the heat of the session. Kennedy recruited trombonist John Allred and trumpeter Jim Hagans to widen the musical spectrum on the surging "The Night Has a Thousand Eyes." The brass expands the mixture of reeds, strings and percussion for quick, narratively structured solos of an aggressive style softened purity of tone. All in all, Tom Kennedy's recording suggests a jam session's spontaneity and exuberance as anything-can-happenness often emerges. Decades of experience as jazz musicians are applied to the opportunity for having fun in the studio when they do nothing more and nothing less than just playing.

Bill Donaldson

New Issues



IT'S PERSONAL MIKE WOFFORD CAPRI 74121-2

LITTLE MELONAE / IT'S
PERSONAL / COLE PORTER
/ THE EIGHTH VEIL / SPIN
/ I WAITED FOR YOU /
SPRINGSVILLE / CANDLE
/ NICA'S TEMPO / HINES
CATCH-UP / ONCE IN A
LIFETIME / NO MORE. 58:10.

Wofford, p. 9/18/12-10/19/12,
Leucadia, CA.

As musical instrumentation becomes increasingly electrified, at the risk of my seeming reactionary and resistant to change—an invalid conclusion—there's something to be said for the personal connection to an instrument as breath blows through it; as sticks or brushes or hands resound on a surface; as picks and bows and a human touch vibrate strings; or as the force of fingers determines volume, shadings, vibrancy or the dominance selected notes in an arpeggio or a melody. Is the music the result of human emotion and imagination or of programming? Rather than simulating emotion through digital replication, acoustic, string and wind instruments, by communicating through the human connection to the instruments, allow listeners an understanding of the musician's personality, although indeed electronics provide much-needed amplification and creative enhancement.

There. That said, Mike Wofford allows the piano—consisting of hammers and keys and strings and pedals—wordlessly to speak about his feelings regarding such things as romance, parental devotion, allure, joy and even his affection for his wife, flutist Holly Hofmann. Decades of experience with jazz icons like Sarah Vaughan, Benny Carter, Shelly Manne and Ella Fitzgerald allow Wofford to communicate through the piano with an immediate personal connection for which words are insufficient.

Wofford's dedication to his wife, the title song, conveys warmth and shadings of emotion with the slight alternations of a descending pattern that remains harmonically unresolved through rubato ruminations until its end.

The personal allusion in the solo album's title appears also to refer to Wofford's respect and affinity for other jazz artists and various musical styles. "Hines Catch-Up," for example, recalls the forceful and personal style of Earl "Fatha" Hines through a blues excursion at first carried by right-hand improvisations before Hinesian left-hand chords and single-note bass lines enter. The ability of mostly the right hand to create a mood astounds. Jackie McLean's "Little Melonae" relates a father's pride, but through that father's filter of personalized bebop language.

Just as interesting is Wofford's adaptation of the song to solo piano, using the off-beat pounces as accents for keeping his performance in motion and intriguing. Duke Ellington's "The Eighth Veil" from *Afro-Bossa*, its minor-key understatement and unexpected melodic

New Issues



1) RAN BLAKE & JON HAZILLA KALEIDOSCOPE CIMP 391

SOMEWHERE OVER THE RAINBOW / NEVER ON SUNDAY/A LITTLE NORTH WIND / CURTIS-WENDE-BREAKTHRU/GIRL FROM IPANEMA / MONK'S DRUM DREAM / DREAMSVILLE / MANOS HADJIDAKIS/VRADIAZI / I SAY A LITTLE PRAYER / GOODBYE / PARIS / BIRMINGHAM TO OBAMA / SHOSTAKOVICH 10TH SYMPHONY 3RD MOVEMENT & 9TH SYMPHONY 2ND MOVEMENT/STORMY WEATHER / DRIVA MAN / THIS DRUM DOESN'T WALTZ / EARLY AUTUMN/GLOOMY SUNDAY / MISS UP TO DATE / ANGEL MAKER / ARLINE / CRY WOLF / WHO. 73:57.

Blake, p; Hazilla, d. 1/18/09,
Brookline, MA.

choices, sets up suggestive mysteriousness in a pensive slow tempo. Wofford's own "Spin" indeed does spin into such an energetic opening of rumbling sixteenth-note bass lines in its first two seconds that one wonders what Wofford will do to sustain such force. What he does is to contrast that rippling current with a quieter response of alternating bass chord patterns and rubato rumination. "Once in a Lifetime," from *Stop the World I Want to Get off*, the delights of a Broadway moment when the lead actor veritably bursts forth with the dramatized, spirited panache that epitomizes the spirit of confident ambition. Then, cleverly, Wofford contrasts that version of unstoppable élan with the Talking Heads's "Once in a Lifetime" about devastating loss. That next-to-last track contrasts once again with the final one, "No More," slower and more subtle with restraint and determination.

Mike Wofford, the craftsman of hundreds of memorable recorded improvisations, continues on the piano his highly refined combination entertainment mixed with personal communication.

Bill Donaldson

1) reportedly represents the fulfillment of wishes by the people involved in the project as Ran Blake expands his extensive discography with an album that combines his wide-ranging and well-known interests. Drummer Jon Hazilla, who studied with Blake in the seventies and recorded *Short Life of Barbara Monk* him in 1986, writes in the liner notes that he's pleased that he finally gets to record a duo album with Blake, whose majority of albums are solo performances. And producer Robert Rusch captured his objective of recording spontaneous, never-to-be-repeated improvisation, which his series of jazz recordings features. The choice of music, is, no surprise, varied, ranging from Blake's lifelong interest in film noir with pieces like "Cry Wolf" to third streaming to fondness for Chris Connor's voice with the presence of "Goodbye" to political themes to songs from the sixties, though twisted into dissonant and ironic perspectives. Through his intellectual, unpredictable toying with songs, allowing his interior moods to emerge through music, Blake attaches his own inimitable stamp to music as familiar as "I Say a Little Prayer"—which undergoes various perspectives from tentativeness to chorded scamper within its two

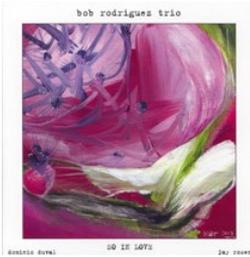
New Issues

minutes—to “Somewhere over the Rainbow”—which moves quickly from a blues-based introduction to dissonant lunges into a delicacy of sorts and then broad sustained chords. A listener can sense Hazilla’s anticipation of where Blake will go next, a testament to Blake’s well documented belief in the importance of close listening skills, as he shifts percussive colors. Hazilla performs his own solos on “This Drum Doesn’t Waltz” and “Monk’s Drum Dream,” a non-melodic, but definitely not pitchless, drummed version of “Monk’s Dream.” Blake’s solo on “Angel Maker” converts the events within a Miguel Ballé novel into sound, sustained dissonant chords resolving into a softer ruminative section, the broad thematic chord remaining. Circumstances converging, it happened that the recording session occurred one day before Martin Luther King’s birthday and two days before Barack Obama’s inauguration in 2009. So, Blake replays “Birmingham” from 1964 after Hazilla, for inspiration, read Langston Hughes aloud before the recording. That recollection of the reaction to the Birmingham church bombing merges in a but three-minute track with the cautious celebration of Obama’s inauguration through a calypso rhythm completed by Blake’s bass-clef vamp. Besides the groundbreaking historic circumstances following the recording session, Kaleidoscope some of Blake’s long-established and continuing interests, including Shostakovich, Messiaen, Hitchcock, third stream, Thelonious Monk, novels, gospel, popular music, civil rights, Billie Holiday and twelve-tone compositions, his eclecticism carried on by some of his New England Conservatory students like Matthew Shipp, John Medeski and Don Byron. Consisting mostly of relatively brief tracks with a few exceptions, as if Blake and Hazilla’s multitude of interests shifts before they move on to another concern, Kaleidoscope indeed changes shapes and colors in quick, imaginative ways that create a distinctive final impression unlike any other musician’s

Bill Donaldson

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2) BOB RODRIGUEZ TRIO SO IN LOVE CIMP 393

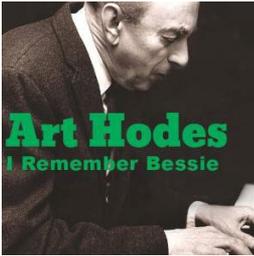
SO IN LOVE / ANA MARIA /
ISFAHAN / INTREPID FOX / IDA
LUPINO / BRILLIANT CORNERS
/ REHARMING NAIMA / THIS IS
FOR ALBERT. 69:39.

Rodriguez, p; Dominic Duval,
b; Jay Rosen, d. 9/18/09,
Cresskill, NJ.

Bob Rodriguez, though performing in major New York clubs since 1989 and recording since 1994, had remained under the radar of producer Robert Rusch until bassist Dominic Duval brought Rodriguez to his attention. Rusch was impressed with what he heard. So would we be. So many of us have been. With good reason. On this album of tunes not of Rodriguez's composition, except for "Reharming Naima," he commands a trio of equals with a piano style that combines lyricism, force, swing, pointillistic outlining and harmonic invention. Recorded in Rodriguez's home, (2) from the responsive adaptability of the recording engineer to convert domestic acoustic drawbacks into sonic advantages so that instrumental nuances and clarity are achieved. Further, the album benefits from Rodriguez's comfort in playing at home and his familiarity with his own piano. Rodriguez opens and closes the album with mostly straight-ahead interpretations, allowing for reharmonization and improvisations, of "So in Love" and Wayne Shorter's "This Is for Albert" (providing time for Duval and drummer Jay Rosen to solo on each). We realize that Rodriguez chose strong musicians to join his trio, and throughout the CD project, determinedly individual personalities mesh with and complement each other rather than collide. The rippling glide of his improvisation on "So in Love," whose sweep suggests Rodriguez's classical training, hints at the freedom to come between the first and last tracks. That freedom and intensity commence on the second track, "Ana Maria," on which the entire trio engages to create a rising sense of excitement, not to mention gradual increases of volume. Abandoning the piano-with-rhythm-section category entirely, the trio performs as a single unit to bring to life Shorter's minor-key composition with fluidity and unrelenting drive. "Isfahan" showcases Rodriguez's ability to explore nuances contained within well-known songs. He slows it down, reharmonizes it and builds layers of choruses, alternating contemplative quiet sections with stirring propulsive ones, to create a satisfying conclusion.

Bill Donaldson

New Issues



ART HODES I REMEMBER BESSIE DELMARK DE 254

BABY WON'T YOU PLEASE
COME HOME / ALEXANDER'S
RAGTIME BAND / YOU'VE
GOT TO GIVE ME SOME /
YONDER COMES THE BLUES /
CAKE WALKIN' BABIES FROM
HOME / BACK WATER BLUES
/ NOBODY KNOWS YOU
WHEN YOU'RE DOWN AND
OUT / AT A GEORGIA CAMP
MEETING / YOU'VE BEEN A
GOOD OLE WAGON / SLOW
AND EASY MAN / YELLOW
DOG BLUES / A GOOD MAN
IS HARD TO FIND / ST. LOUIS
BLUES / MAYOR CALLING /
AFTER YOU'VE GONE / CAKE
WALKIN' BABIES FROM HOME,
ALTERNATE / GEE, BABY, AIN'T
I GOOD TO YOU. 60:00.

Hodes, p. 9/19/76, Santa
Monica, CA.

In an instance of the life-changing nature of a single event, Art Hodes, in his twenties with an already established reputation as a Chicago jazz musician with Wingy Manone and Dick Voynow, was transfixed by the power and emotion that Bessie Smith projected from the stage. He never forgot the experience, even a half century later during his still-active jazz career. And so, on September 19 in 1976, producer Bill Mitchell had arranged for Hodes to record a solo musical reminiscence of Bessie Smith on a grand piano taking up much space in a compact bungalow in Santa Monica, California. Now 37 years later, that recording is available through the Euphonic Series of Delmark Records, which acquired the tape from early jazz enthusiast Paul Affeldt. Hodes performs his own selection of songs he associated with Smith, including some forgotten ones like the slow, bluesy “You’ve Been a Good Ole Wagon,” recorded in 1925 with Louis Armstrong. So effective is Hodes’s version that it seems to have been written as a blues for piano. Hodes recalls the emotion that Smith expressed when she sang, rather than brightening the performance as Armstrong did. “Cake Walkin’ Babies from Home” seems also to have been lost in the fog of passing decades. Nonetheless, Hodes recalls the initial popularity of the piece as he keeps elevating its spirit from a straightforward ragtime-styled first chorus into increasingly difficult, but precise, decorative improvisations consisting of variations of melody and pouncing bass-clef patterns. Other songs on *I Remember Bessie* more successful in surviving the ensuing vagaries of popular culture, such as “Alexander’s Ragtime Band” and “Gee Baby, Ain’t I Good to You,” which retain their original directness of entreaties. Hodes’s performances are direct too, with little divergence from melody, except for ornamental elaborations, or from the song’s original spirit at a time when fusion was attracting the attention and dollars of jazz enthusiasts. A seeming anachronism steadfastly adhering to his mannered mixture of stride, ragtime and blues, Hodes continued performing into his eighties with the musical refinement for which he was known. And on *I Remember Bessie*, ’s clear that Hodes could command an audience, though none was present during the recording, with the strength of his percussive playing and a storehouse full

New Issues

**ARTURO O'FARRILL
& THE CHICO
O'FARRILL ACJO
FINAL NIGHT AT
BIRDLAND
ZOHO ZM201311**

INTRODUCTION / THREE
AFRO CUBAN JAZZ
MOODS: CALEDISCOPICO,
PENSAIVO, EXUBERANTE
/ DELIRIO / TANGA SUITE:
CUBAN LULLABYE, MAMBO,
CUBAN RITUAL, BOLERO,
RUMBA ABIERTA / HAVANA
BLUES / FATHERS AND
SONS, FROM HAVANA
TO NEW YORK AND BACK
AGAIN. 63:26.

Arturo O'Farrill, p; David
Bixler, Todd Bashore, Michel
Herrera, as; Peter Brainin,
Jed Levy, ts; Maximilian
Schweiger, bs; John Walsh,
Jim Seeley, Pete Nater, Matt
Hilgenberg, Adam O'Farrill,
tpt; Gary Valente, Sam
Burtis, Kajiwaru Tokunori,
tbn; Jack Jeffers, b tbn;
Gregg August, b; Vince
Cherico, Zachary O'Farrill,
d; Tony Rosa, congas; Joe
Gonzalez, bongo & bell.
7/26/11, New York.

of stylistic embellishments gained from a lifetime in jazz. Throughout the 17 tracks, Hodes, combining technical precision and underlying emotion, sets up his orchestral approach while slipping in flourishes and elaborations and shadings and tremolos and stomps. And perhaps Hodes did hear various band instruments in his head as he played, that simulation accounting for his exact and assertive style. On I Remember Bessie, 's playing as he recalls Bessie Smith isn't vocal or even pianistic in a classical or improvisational sense. It remained rooted in ragtime and stride and the bands that Hodes heard in the 1920's. And in the blues inspired by Bessie Smith and others. Particularly impressive is Cecil Spiller's sound engineering from the bungalow's kitchen. Hodes's performance remains crisp and bright on the CD that honors one of the first major blues singers.

Bill Donaldson

Among Arturo O'Farrill's less appreciated talents is that of writer. I enjoyed his wit and the concision of his writing style in the liner notes of David Bixler's CD, *The Nearest Exit May Be Inside Your Head*. Modestly disguised within O'Farrill's declarative sentences are special insights perceived from the stage side of his performances. What struck me from O'Farrill's liner notes for *Final Night at Birdland* this statement about the owner of Birdland, Gianni Valenti: "He's there every day taking care of business, but I suspect it's all a front for being close to the music and the musicians he loves. We love you in return, Gianni." Applied more broadly, this may be a universal statement. That is, we who don't have the talent to convey joy through music instead develop fronts to be close to the music. Such as owning venues. Serving drinks. Producing albums. Organizing concerts and conventions. Publishing magazines. Managing web sites. Working as stage hands. Repairing instruments. Publicizing musicians' accomplishments. Shooting photography. Writing books and articles. Dashing off album reviews.

Obviously, O'Farrill distinguishes himself not primarily as a literary observer, but with the depth of his musical talent. And distinguished he was as he led the Chico O'Farrill Afro Cuban Jazz Orchestra during its final performance at Birdland on July 26, 2011 after 14

New Issues

years of playing there every Sunday night. Expanding commitments led O’Farrill to reconsider the opportunity to bring his father’s music to an appreciative public on a weekly basis, and the album documenting the final performance is special.

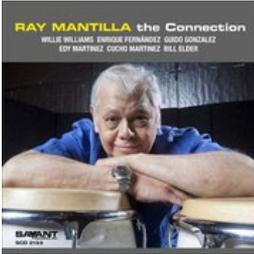
With typical concision and understatement, Arturo O’Farrill describes why each piece chosen for the final performance is representative of Chico O’Farrill’s unique mastery of big band potential for rousing audiences. In addition, he mentions the deep familial meaning the music possesses for Chico’s sons celebrating their father that night: Arturo, Adam and Zachary.

“Three Afro Cuban Jazz Moods” opened the final Birdland concert, and it’s easy to hear why: The trumpeters’ upper-register first seven notes, a call to Vince Chericco’s drummed response, command the audience to listen like the clarion announcement of a great upcoming event. There’s no denying the power of Chico’s arrangements, providing evidence for why he was the go-to guy for Afro-Cuban work by Stan Kenton, Benny Goodman, Count Basie, Dizzy Gillespie and then even David Bowie. Beyond the clavé, the instrumental cohesion, the harmonic depth and the irresistible percussiveness, the first movement of “Three Afro Cuban Jazz Moods,” “Calediscopico,” shows how effective Chico was in choosing soloists. Undaunted by predecessors in his chair like Gillespie, Thad Jones or Clark Terry, Jim Seeley owns the piece with muted wah-wah’s, chatter, blurts, smears, doits and blares. Chico and Arturo O’Farrill wanted who would recognize the piece as a showcase for their personal statements, as Seeley does. Peter Brainin on tenor sax recognizes such unique opportunity when he takes over the improvisational potential of “Havana Blues” with unrestrained fervor, raspy in the passion of the moment, or wailing in the upper register as the feeling dictates. And then there’s Arturo too, with his beautiful solo reverie before the inevitable build-up of “Fathers and Sons,” which he performed during a dream concert in Cuba in 2010. Arturo’s free-spirited, exciting solo on “Tanga Suite II: Mambo” is in character with the fiery horn solos that follow as Arturo plays the infectious mambo vamp.

That final night at Birdland comprised not only a celebration of Chico O’Farrill’s music—and for his family, a celebration of his life, which essentially was expressed through music—but also the variety of his compositions. Intentionally, no doubt. After the “Three Afro Cuban Jazz Moods,” Arturo chose to contrast rhythmic agitation with the serene, certainly gorgeous, “Delirio,” on which Arturo’s treble notes chime like a clock’s. As far as the writing of the composition goes, it’s notable that the calming melody swells at moments of increased emotion over the still ever-present percussiveness, allowing the instrumentalists to dramatize the song’s feeling. Not only O’Farrill’s understanding of, but also his feel for, the instruments helps him create those swells and dramatic moments and opportunities for thrilling solos and danceability and colors that are uniquely his. While maintaining percussive pulsations like heartbeats, even during slower pieces, O’Farrill painted a spectrum of hues, rather than concentrating on one instrumental section. So his orchestra wasn’t a “band for trumpeters” or “a band with a great sax section”—although it was those and more—as all parts form a comprehensive sound.

“Tanga Suite,” at the same time it moves listeners and showcases musicians,

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THE CONNECTION RAY MANTILLA SAVANT SCD 2133

ANDEAN FANTASY / LOS
APOLYPTICANOS / THE
SIMPLE LIFE / PSALM 107
/ EL CARNIVALITO USA /
HOMANAJE A SAN RAFAEL
/ PIECES / NEW MOON /
SOÑANDO PUERTO RICO /
BLUES FOR RAY. 54:04.

Mantilla, perc; Willie Williams,
ss, ts; Enrique Fernández, bs,
flt; Guido Gonzalez, tpt; Edy
Martinez, p; Cucho Martinez,
b; Bill Elder, d. 5/20/13,
Astoria, NY.

represents the variations possible on a single theme. Starting out as a “Lullabye” that stretches out the melody in long tones over conga back-up, the theme immediately moves into a “Mambo” that brings out the aggressive trumpet vamp as the saxes underplay the continuing motive. “Cuban Ritual” of the Suite raises the temperature with unrestrained excitement, the theme intact though differently stated. The master of contrast pulls back on the dynamism to allow Sam Burtis to perform a soothing “Bolero” solo, and then a rumba concludes the differing but complementary aspects of the suite’s movements. So, in over twenty minutes, O’Farrill created an overview of varying Cuban musical styles with a single musical theme.

The Chico O’Farrill Afro Cuban Jazz Orchestra’s final concert at Birdland was an overview of his music. It was an event to remember for a composer and a band leader to remember. One of Chico O’Farrill’s greatest accomplishments, no doubt, was leading a talented, loving family. His family is making sure that he receives the recognition he deserves by keeping his music alive in the following generations.

Bill Donaldson

Eighty is the new thirty. Ray Mantilla certainly doesn’t sound a day over thirty on *The Connection*.

The energetic pull of his percussiveness, the culmination of 60 years of professional performances, helps him keep alive the music of his life and his heritage. Consistent in his vision and sound throughout his career, Mantilla continues to enliven performances with his unflagging enthusiasm, even on the slower tracks of *The Connection* like the pensive “Soñando Puerto Rico,” with its expressive dance-hall romanticism.

The “connection” that ties together the theme of Mantilla’s album contains multiple references, including that between jazz and Latin rhythms, that between the masters who introduced the Afro-Caribbean music to a broad audience and the musicians who continue joyful innovation, and the connection between the present and future musicians who will carry on the tradition. *The Connection* begins with Mantilla’s hand percussion on “Andean Fantasy” before each instrument in his septet joins individually as if strolling onto stage for an

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eventual fullness of sound when the melody reveals itself. The album also starts with a reminder of Mantilla's compositional skills as he crafts a piece that takes listeners through a variety of tempos and rhythms connected by the intertwining of Willie Williams's soprano sax and Enrique Fernández's flute.

Like "Andean Fantasy," the rest of *The Connection* takes listeners through the variations of Latin styles—mambo, son montuno, jíbaro, samba, rumba and others mixed with jazz—while retaining the consistency of Mantilla's percussiveness and clavé's inducement to dance. Though Mantilla's group consists of only seven instrumentalists, the ever-present infectious rhythms and harmonic effectiveness make it seem larger.

Similar to Dizzy Gillespie and Art Blakey, in whose *Jazz Messengers* he performed, Mantilla recognizes and provides a showcase for emerging talent like trumpeter Guido Gonzalez. Pianist Edy Martinez, though, has performed with Mantilla consistently since the 1970's when they played in Gato Barbieri's band. Martinez receives due attention on "The Simple Life" as he converts the first presentation of the melody into a confident departure down jazz and mambo midway during successive choruses.

The go-to percussionist when jazz musicians like Blakey or Max Roach wanted to add the Spanish tinge, Mantilla remains consistent, a constant personality identifiable on any album he recorded. His ever-joyous influence permeates *The Connection*, even as the other members of his septet are out front with solos and thematic development.

The melodic instruments lay out on "Pieces," however, as it spotlights Mantilla's percussive resourcefulness in a duo with drummer Bill Elder, who sets up a second-line groove that Mantilla embellishes. Even the blues appear, but "Blues for Ray" can't help but be light and free, rather than blue, as the up-tempo pace infects the listener with movement in a flute-and-sax response akin to Quincy Jones's "Soul Bossa Nova."

Despite that acknowledgement of the mainland's musical form, the remainder of *The Connection* connects listeners to the varieties and beauty of Afro-Caribbean styles.

These styles include the through-the-streets gliding of "El Carnivalito," a Pied Piper of hypnotic musical community, formed from a recurring trance-dance-inducing chord. They include the slow and emotionally charged ballad, "Soñando Puerto Rico," on which Martinez again holds sway in this song about homesickness, segueing from legato and coruscating exposition to the clavé that brings in Fernandez for a change of mood. There's "Andean Fantasy," the first track, that introduces the listener of this album to the group's intended lightness of being with flute and soprano sax delicacy while the rhythm virtually floats. There's that piece's contrast with Jack Walrath's composition that follows, "Los Apolypticanos" (performed with Walrath and Bobby Watson on *The Jazz Tribe's The Next Step*), starts with an exclamatory rubato introduction before the tune evolves into an exhilarating rumba punctuated this time by Fernández's baritone sax and Cucho Martinez's electric plenty of connections, to the past, to the future, and to the present with irresistible magnetism with listeners, performed, as ever, by the outstanding of another Ray Mantilla band.

Bill Donaldson

New Issues



THE BONES OF ART STEVE TURRE HIGH NOTE HCD 7251

SLIDE'S RIDE / BLUE &
BROWN / SETTEGAST STRUT /
BIRD BONES / SUNSET / 4 & 9
/ FULLER BEAUTY / SHORTER
BU / JULIAN'S BLUES /
DAYLIGHT. 68:17.

Turre, Frank Lacy, Robin
Eubanks, Steve Davis,
tbn; Xavier Davis, p; Peter
Washington, b; Kenny
Davis, elec b; Willie Jones
III, d; Pedro Martinez, perc.
3/18/13, Brooklyn, NY.

Such a punster Steve Turre is. “The Bones of Art.” Oh! I get it. Like “trombone artists,” right?

Recognizing the privilege that having been a Jazz Messenger confers upon a musician, Turre decided to record an album dedicated to Art Blakey with four trombonists performing and sharing compositional contributions. Jazz Messenger trombonists comprise an exclusive, a sacral, status because of their relatively small number. The Jazz Messengers normally included a saxophonist and a trumpet player, but only occasionally was there a trombone to pick. The trombonists couldn't just slide, but rather they had constantly to bone up to perform at the highest level of intensity during each performance. In the Jazz Messenger spirit of bonehomie, Turre's choices for Blakey trombone alumni include, besides himself (circa 1973), Robin Eubanks (circa 1988), Steve Davis (circa 1989) and Frank Lacy (circa 1990). Even though Turre's concept of a trombone trio remains intact, an item of interest is the degree that the trombonists shape their instruments' voices to reflect their own throughout the album.

The Bones of Art starts with Turre's own piece, “Slide's Ride,” his tribute to Slide Hampton, in whose World of Trombones Turre performed. While it begins with Turre, Davis and Lacy in a three-voices-as-one unison section before breaking into harmony during the extended repeat, it becomes evident that these first-rate musicians don't merely play bones of convention, but rather let the T-bones stake out extensions of their personalities. First, Turre develops his own solo on open horn of boppish quickness and wails and long beseeching tones. Then, Steve Davis comes in with a more relaxed composure and less edginess though still in the moment with a dynamic build-up. After pianist Xavier Davis's interlude, Lacy enters with energetic blasts and slurred, quick runs to complete the triumvirate's initial invitations to a slowly igniting Blakey-initiated bonfire.

The tributes continue with the slowly blossoming choral tribute to Lawrence Brown, demonstrating the voice-like ability of trombones to blend into a single unit. Even more voice-like is Turre's plunger-muted solo, clever and irresistible with bone-dry wit as he captures the listener's funny bone with chatter, wails, and open and muted

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exclamations.

Turre does, as a boneus, include conch shells on Davis's "Daylight," which adds Pedro Martinez to enhance the Latin percussiveness. As on most other tracks, the sunny "Daylight" includes compare-and-contrast solos by the other two trombonists after the three-part initial statement of the theme. Davis's solo is light and eloquent, while Lacy's contains the rich tone that characterizes his solos. But then there's pianist Xavier Davis. Most often in the background in the accompanist's role, Davis makes it too easy to overlook his contributions to the overall effect of the tracks and the quality of the album. From his flowing, virtually chordless, skeletal treble notes on "Daylight," X. Davis's versatility allows for broad gospel-inspired boneless beefy chords on "Julian's Blues" (dedicated of course to Julian Priester) to bring home the full effect of the piece. The joyousness of "Settegast Strut" achieves fulfillment of expression from his and bassist Peter Washington's bounding bass lines, not to mention from drummer Willie Jones III's rolling push, all of which set up the inventive solos and the multifarious voicings as Turre, Lacy and S. Davis feel the strutfulness in their bones. That combination of skins and bones continues on the strolling "Sunset," as the drummer's danceable rhythm provides the softly rippling undercurrent for the long tones of Jones's bones during the mellowness of the first chorus before the ever-fascinating solos ensue. As ever, the language of the trombones, with its wordless speech effects heightened by the use of plunger mutes, sets up a dialogue as if a reticent, bare-bones conversation takes place amid, eventually, muted muttering and shouts and Ellingtonian chorded accents.

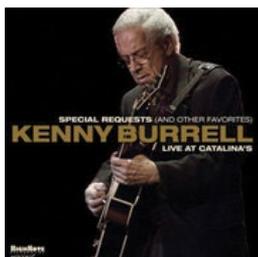
Steve Davis continues the practice of clever song titling with "Bird Bones." Ow! Such pun-ishment! But while the trombonists may rib with such bone mots, they're serious in their respect for Bird. Obviously a bonea fide tribute to Charlie Parker, "Bird Bones" consists of bebop unison lines over blues changes by pianist Davis and alternating trombonists before all three horn players break into a harmonic boneanza until the piece's resolution. Another title of double meaning shows up when Turre's "Fuller Beauty" occurs as an opportunity to show respect for one of his mentors, Curtis Fuller. The bone structure of the melody consists this time of a seamless sharing of the lead while the other two trombonists fill out the chords before the appreciative solos. Robin Eubanks joins the tributes on one track, "Shorter Bu" (honoring, you guessed it, Wayne Shorter and Blakey), with his temporal bone work, trademark metrical alterations, close boniferous harmonies and changes of mood.

These are jazz trombonists in their prime remembering their common Jazz Messenger bond that helped shape their careers. As older respected trombonists mentored those on this album, Turre, Davis, Eubanks and Lacy are in a position to inspire the next generation of trombonists too.

All of which proves that a bone of Art is a bone apart.

Bill Donaldson

New Issues



**KENNY BURRELL
SPECIAL REQUESTS
(AND OTHER
FAVORITES)
HIGH NOTE HCD 7252**

KILLER JOE / LITTLE
SUNFLOWER / MAKE
SOMEONE HAPPY / SUNSET
AND THE MOCKINGBIRD / BYE
BYE BLACKBIRD / LAMENT
/ THE SUMMER KNOWS /
THE FEELING OF JAZZ / IN
A SENTIMENTAL MOOD /
GENERATION / CHITLINS CON
CARNE. 74:44.

Burrell, g, vcl; Justo Almarino, ts,
flt; Tom Ranier, p; Tony Dumas,
b; Clayton Cameron, d. 11/12,
Hollywood, CA.

And Kenny Burrell remains. He remains groovin'. He remains happy. He remains fine. He remains mellow. He remains appealing. He retains a sense of pride. He retains the feeling of jazz. And so it goes. From Detroit to New York to Los Angeles. Where Burrell has spread the feeling of jazz for 35 years at UCLA as a Distinguished Professor and as the founder of its jazz studies program. That's right: Burrell has now educated at least one generation of aspiring musicians and music educators. Not to mention inspiring three generations of jazz enthusiasts with countless performances and more than a hundred albums. Like this one.

The performance of *Special Requests (and Other Favorites)* happened to occur at Catalina Bar and Grill in Los Angeles.

Well, it didn't just happen, any more than magic just happens. The performance was a confluence of circumstances, starting with owner Catalina Popescu's initiative in booking Burrell's band, continuing with Burrell's recruitment of fellow UCLA musician/teachers, and including the ready and professional support of recording engineer Ivan Zawinul and mixer Wayne Peet. Because of the casualness engendered by the admiration of friends and the respect of audience members, *Special Requests (and Other Favorites)* a sense of Burrell the entertainer, not much heard on other recordings, as Burrell graciously introduces songs and musicians. His intent during the concert concerns the acknowledgement and compilation of songs his audiences have asked him to play in other live events, thereby providing a brief overview of such from potentially hundreds of songs.

Establishing a full sense of a nightclub engagement, Burrell's group opens with the finger-snappiness of "Killer Joe," lively at a medium to fast tempo, before his own polished spoken introduction.

Proud of the fact that he was one of the first jazz educators to teach a course about Duke Ellington, Burrell includes a version of the less popularly known *The Queen's Suite's* "Sunset and the Mockingbird," notable in its own way with broad avian intervals like Jimmy Rowles's also immortal "The Peacocks." "Sunset and the Mockingbird" features the well-known rich, singing sound of Burrell's electric guitar, but, bowing to listeners' requests, as is his wont, Burrell removes the direct electronic amplification for a relaxed acoustic version of "The Summer Knows," obviously an audience pleaser.

However, *Special Requests (and Other Favorites)* the opportunity for Burrell's musical and faculty associates

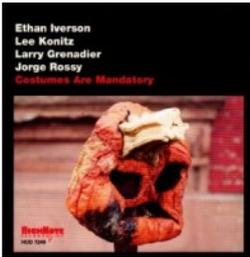
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to break out and make their own statements. Like Justo Almario's eloquent solo on "Make Someone Happy" with his distinctive tenor sax voice and declarative assertiveness. Or the long-résumé Tom Ranier's respectfully restrained accompaniment and eventual minimalistic, less-is-more solo on J.J. Johnson's "Lament." Or the firmness of Tony Dumas's walking bass on "Bye Bye Blackbird" as an ever-present force that establishes the irrepressible deeply rooted feel of the movement. Or drummer Clayton Cameron's setting up of dramatic contrasts on "Chitlins Con Carne," one chorus a hard drive animated by mid-cymbal clang and snare drum backbeat, heightening the effect of Burrell's all-of-a-sudden solo improvisation, much to the audience's pleasure.

Yes, Burrell's band at Catalina's consisted of seasoned Los Angeles professionals steeped in entertainment studio work and performances with the likes of Herbie Hancock, Freddie Hubbard, Billy Higgins, Cedar Walton, Tony Bennett and George Coleman. And Kenny Burrell retains the feeling of jazz, sharing it with yet another of countless audiences, this time at Catalina Bar and Grill in November of 2012.

Bill Donaldson

New Issues



IVERSON KONITZ GRENADIER ROSSY COSTUMES ARE MANDATORY HIGH NOTE HCD 7249

BLUEBERRY ICE CREAM TAKE
2 / TRY A LITTLE TENDERNESS
/ IT'S YOU (TEMPO COMPLEX)
/ IT'S YOU / WHAT'S NEW /
317 EAST 32ND / BODY AND
SOUL / BLUEBERRY HILL / A
DISTANT BELL / BATS / MR.
BUMI / MY NEW LOVERS ALL
SEEM SO TAME / MY OLD
FLAME / BLUEBERRY ICE
CREAM TAKE 1. 56:11.

Ethan Iverson, p; Lee Konitz,
as, vcl; Larry Grenadier, b;
Jorge Rossy, d. 8/12, Brooklyn,
NY.

When he produced *Costumes Are Mandatory*, Iverson's intentions were different from those assumed by listening to his CD investigation into the jazz precepts of Lennie Tristano. Iverson's personal style was far from the rigorous linear and angular approach of Tristano, as listeners of The Bad Plus's recordings can attest. But Iverson became intrigued, and he intended to investigate the challenges that Tristano, now infrequently mentioned in jazz conversations, presents. And while Iverson did throttle his exuberant style to approximate Tristano's, as was his intention, in the end he couldn't help but break out with his own less subtle choices.

The conclusion attained from the experience of *Costumes Are Mandatory* is that music is a stimulus for lifelong learning. First, Iverson, in true open-minded learning capacity, revised his preconceptions about Tristano's style when drummer Jorge Rossy gave him a Tristano recording. And then he changed his mind about Lee Konitz's famous vibrato-less, clear sound when Iverson played with him during a nightclub engagement. Likewise, at the age of 86, Konitz keeps learning. He continues to perform with numerous musicians worldwide as he influences their musical choices and adapts to a new generation's ideas and compositions and absorbs youthful enthusiasm in the process of constant artistic growth.

In his newly developed deference to Tristano's approach, of which Konitz is one of the few remaining disciples, as producer, Iverson chose to record Konitz's "317 East 32nd Street." The track includes Tristanoistic stylistic lines and oblique perspectives of melody. Then Konitz joins in with his signature sound to gratifying effect on the changes of "Out of Nowhere." Iverson deserves credit for avoiding the more often performed Konitz "Lee"-suffixed compositions and going with "It's You" too, Konitz's alteration of "It's You or No One." On "It's You (Tempo Complex)," Iverson plays a one-minute solo tribute to Tristano with the overdubs that Tristano helped to pioneer. And then a five-minute group version of "It's You" follows, including two choruses of a Konitz solo, first muted and then with open horn.

At first, Iverson seems uncharacteristically restrained until one realizes that he's toying with the composition's

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potential by applying to it Monk-like quirkiness and minimalism.

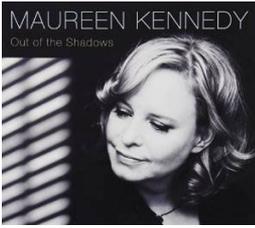
“What’s New” starts darkly with ponderous, ominous thick mid- to lower-register chords before Konitz enters. Interestingly, Iverson proceeds with the song’s regular chord changes briefly until Konitz enters sideways with his own angular perspective. As if led into another pathway, Iverson abandons the road more traveled, taking Konitz’s cue, and switches to Konitz’s non-traditional approach that seems unrooted to the at-first established key signature.

Listeners are treated to more of Konitz’s personal style when he performs his own inimitable interpretation of “Body and Soul” accompanied solely by bassist Larry Grenadier, who emerges mid-track with a melodic and authoritative solo.

We’re reminded that this is Iverson’s production after all by his other choices of tunes. He opens and closes the album with his own composition, “Blueberry Ice Cream,” a mid-tempo blues. Iverson deserves credit for convincing Konitz to perform on the track due to Konitz’s reluctance to play blues changes. And Konitz is right when he says that Iverson’s selection of “Blueberry Hill” is more appropriate for The Bad Plus than for the quartet present for the recording, and Konitz abstains from participation in that recording. Iverson’s wry interpretation provides an intermission of sorts in the middle of the CD’s Tristanoistic explorations as he inserts musical witticisms and occasionally fragments of the song with certainly not subtle six-eight prodding. In the end, Costumes Are Mandatory out to be a timely exploration of Tristano’s influence that includes none other than Lee Konitz, but the total effect remains inconsistent and a reflection of Ethan Iverson’s diverse interests.

Bill Donaldson

New Issues



MAUREEN KENNEDY OUT OF THE SHADOWS BASIN STREET MUSIC 212

MY ONE AND ONLY / IF
YOU GO / I DON'T STAND A
GHOST OF A CHANCE WITH
YOU / CLOUDY MORNING /
THERE'S A LULL IN MY LIFE
/ I KNOW WHY AND SO DO
YOU / SHIP WITHOUT A SAIL
/ MY LITTLE BROWN BOOK
/ I'M JUST A LUCKY SO AND
SO / JUST FOR NOW / KISS
AND RUN / HOW CAN WE
BE WRONG / YESTERDAYS
56:42.

Maureen Kennedy, vcl; Reg
Schwager, g; Steve Wallace,
b; Mike Murley, ts; Andrew
Miller, d. 2/13-14/ 2009,
Toronto, Canada.

Maureen Kennedy's new release, her first since 2005 ("This Is Always" - Baldwin Street 210), is an exemplar of the sort of sang-froid we came to expect from singers like Irene Kral and/or June Christy in their respective heydays, But the good news is that this singer's vocal instincts seems to provoke her into most often transcending her admirable self possession and just naturally weighing a lyric with intelligence and dramatic perspective. Thus, her reading of Larry Hart's mournful SHIP WITHOUT lyric is absolutely perfect. Producer Ted Ono apparently assisted Ms. K. in compiling a program which avoids what he refers to, in his notes, as "over-recorded 'super' standards." This probably accounts for the inclusion of titles such as CLOUDY and Billy Strayhorn's BROWN BOOK. But, the topper is a genuine Dietz & Schwartz gem - HOW CAN WE - which, as far as I can determine, was last recorded with vocal in 1938 when Pha Terrell sang it on an Andy Kirk recording.

Mike Murley's tough-but-tender tenor is a most welcome asset to the session, and his contributions to SHIP and BOOK are particularly notable. In the end, however, it is Maureen Kennedy's subtle phrasing, steady intonation, and meticulous attention to interpretive detail which make this a superior Jazz / Cabaret CD, one of this year's very best.

Alan Bargebuhr

New Issues



LISA CASALINO I'M OLD FASHIONED CASALINO ENTERTAINMENT 2014

NO DENYING / I'M OLD FASHIONED / LIE TO ME IN FRENCH / OPTIMISTIC / I'LL NEVER / CALL WAITING / IS THAT ON THE MENU? / P.S. I LOVE YOU / CHARADE / HONEYSUCKLE ROSE. 42:38.

Lisa Casalino, Heather Krueger, Samantha Leigh, vcl; Kenny Drew, Jr. p; Alejandro Arenas, John Lamb, b; Mark Feinman, d; Nate Najjar, g; Jeff Rupert, ts; Patrick Harison, acc. St. Petersburg, & Tampa, Fla. No recording date(s) specified.

Lisa Casalino's second release is a very professional Pop/Jazz product on which she applies her robustly clear soprano to a program of songs consisting of four relatively familiar titles ("Old Fashioned/ P.S./Charade/Rose") and six originals she co-wrote with producer, mixer, guitarist, Nate Najjar. Her delivery is sometimes a trifle coy and self-consciously cute, retro-reminiscent of vocal personalities many baby boomers will be relieved to find in their comfort zone. (Teresa Brewer and Kitty Kallen spring to mind.)

No substantive liner notes in this digipak, so one is left to glean background info from the internet. Ms. C's base of operation seems to be central Florida where she's apparently available for private hire to help put the musical edge on various family celebrations such as weddings, bar mitzvahs, winning the Publisher's House million dollar sweepstakes and/or general all-purpose regularly scheduled clan reunions. The scant liner information is confusing to the extent that although it names Blg3 Studios in St.Petersburg as the recording location, it also contains a line which states: Location: The Don Vicente de Y'bor Historic Inn (which is in Tampa). This could be taken to indicate that various central Florida hotels, historic landmarks and/or dining/dancing establishments can engage Ms.Casalino and her performing entourage to entertain well-to-do citizens out on the town for a politically correct good time. The supporting contingent on this disc is more generic than not and rather disappointing when measured against the band featuring Harry Allen on tenor and Jon-Erik Kellso on trumpet, which successfully energized this vocalist's debut CD ("Introducing Lisa C."). Jeff Rupert's smooth tenor is featured on Never and Pat Harison's perky accordion on French, but I have to say that Allen & Kellso are sorely missed. Lisa's adapted (sic) sisters, Heather and Samantha, join her only on Menu to form the Casalino Sisters in polite vocal homage to the Andrews trio of yore. The song itself, like most of the recital's originals is mildly clever and I am left to wonder just how the songwriting collaboration with Nate Najjar breaks down. Which one wrote the lyrics? My internet research provided no clue.

Alan Bargebuhr

New Issues

**MIKE DIRUBBO
THRESHOLD
KSANTO RECORDS
KSR002**

THRESHOLD / WHERE
THERE'S A WILLIS THERE'S A
WAY / SUN STEPS / PACE /
FAITH / CURVAS PERIGOSAS
/ 1970 / SALTER OF THE
EARTH / BLOOMDIDO.
56:25.

DiRubbo, as; Josh Evans, tpt;
Brian Charette, p; Ugonna
Okegwo, b; Rudy Royston,
d. December 12, 2013,
Brooklyn, NY.

**DANIEL SZABO,
PETER ERSKINE,
EDWIN LIVINGSTON
A SONG FROM
THERE
DSZABOMUSIC 1001**

HUN-FRO BLUES / KIDS'
DANCE / EASTYNATO /
A SONG FROM THERE /
BARBARO CON BRIO / I
CROONED IT BEFORE / HUN-
FRO BLUES-ALTERNATE
TAKE. 51:08.

Szabo, p; Erskine, d;
Livingston, b. No date, no
location listed.

Alto saxophonist Mike DiRubbo's original compositions draw upon the traditions of jazz greats McCoy Tyner, Freddie Hubbard, Woody Shaw, and are given outstanding performances by his quintet on this recent recording. DiRubbo's eight compositions plus his arrangement of Parker's "Bloomdido" are absolutely top-notch, on a descriptive pole perhaps more austere than Freddie Hubbard's work but more celebratory than that of Woody Shaw. The two-horn front line of DiRubbo on alto and Josh Evans on trumpet play with precision and pizzazz, with solid backing from the talented rhythm section of Brian Charette on piano, Ugonna Okegwo on bass, and Rudy Royston on drums. Solo-wise, DiRubbo sets the tone with thoughtful beginnings that are then well developed musically, while the fiery Evans and the creative Charette are excellent as well. This CD is a welcome and refreshing addition to the current jazz recorded literature.

Don Lerman

The brilliant young pianist and composer Daniel Szabo is heard here in an acoustic jazz trio setting with bassist Edwin Livingston and drummer Peter Erskine. At the age of 4, Szabo began his piano studies in his native Hungary, proceeding even in his younger years to explore classical music, jazz, and free improvisation. He later studied at the New England Conservatory and is currently at USC, where his fields include film scoring and classical composition (besides continued work in jazz). The six original Szabo compositions on this recording emphasize melody and creative use of traditional as well as modern harmonies, displaying his wide range of musical influences as well as his superior abilities as a pianist. Szabo's writing for jazz trio includes integral roles for bass and drums, which Livingston and Erskine play to a T. Among the selections on this uniformly strong program are "Kid's Dance," a captivating waltz with energetic and creative soloing by Szabo as well as Livingston, "A Song From There," a folk song-like piece featuring Szabo in contemplative mode, and "I Crooned It Before," a beautiful composition well-arranged and developed by the trio and featuring Erskine on drums.

Don Lerman

New Issues

**SCOTT HAMILTON
SWEDISH BALLADS...
& MORE
CHARLESTON SQUARE
CSR-421-2**

DEAR OLD STOCKHOLM/
SWING IN F/ YOU CAN'T BE
IN LOVE WITH A DREAM/
TRUBBEL/ STOCKHOLM
SWEETNIN'/ MIN SOLDAT (MY
SOLDIER)/ BLUES I OKTAVER;
52:03.

Scott Hamilton (ts), Jan
Lundgren (p), Jesper
Lundgaard (b), Kristian
Leth (d); December 2012,
Copenhagen, Denmark.

**RON APREA SEXTET
REMEMBERING
BLAKEY: A TRIBUTE TO
ART BLAKEY
EARLY AUTUMN
PRODUCTIONS RJA1111
FLOWN THE COOP/ MINOR
SETBACK/ MY FOOLISH
HEART/ *LATINO/ *IN A
MINOR FUNK/ GOODBYE/
#TRANSITION BLUES/
ANDREA'S DELIGHT/ SOPHIA/
CHEROKEE/ LOVER MAN/
FOR PETE'S SAKE; 65:08. Joe
Magnarelli (t, flgh), Ron Aprea
(as), Jerry Weldon (ts), Cecilia
Coleman (p), Tim Givens (b),
Vince Cherico (d), George
Hooks (perc on *), Jerry
Sokolov (t on #); December
2012, Northport, NY.**

Sweden has been receptive to American jazz since the Twenties, with a particularly fertile period in the post-World War II era when musicians like James Moody (1949 & 1951), Stan Getz (1951 & 1958), the Lionel Hampton orchestra with Clifford Brown, Art Farmer, and Quincy Jones (1953) and Tommy Flanagan (1957) visited and recorded there. Tunes like Dear Old Stockholm, an adaptation of a Swedish folk song, and Jones' Stockholm Sweetnin' made their way into the jazz repertoire. Both of those appear on Scott Hamilton's latest swinger with the American saxophonist at the helm of a tightly knit quartet featuring the accomplished Jan Lundgren on piano, his frequent collaborator Jesper Lundgaard on bass, and Kristian Leth on drums. Hamilton has been appearing on record since his debut with the John Bunch Quintet in 1976, and anybody paying attention should know what to expect by now: tasteful and swinging arrangements of well-chosen material, beautifully executed and lovingly crafted. This album easily fulfills all those expectations, and with style. The bulk of the material comes from Swedish composers, mostly from the Forties and Fifties. Pianist Lundgren and Hamilton picked the tunes together, and Lundgren's liner notes fill in the backgrounds of the songs and their writers. I hesitate to pick favorites here, but Stockholm Sweetnin' is particularly fiery, and Hamilton's caressing tone on the little-known ballad You Can't Be In Love With a Dream by Ulf Sandström is a delight. *Swedish Ballads... & More* is a winner all the way.

Stuart Kremsky

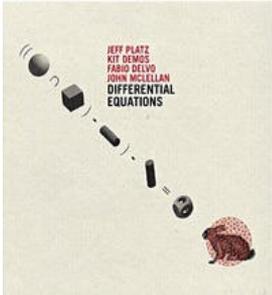
Remembering Blakey proves that while you can take the alto saxophonist out of a big band, you can't necessarily get the big band sound out of his head. Leader Ron Aprea has toured with Lionel Hampton, Frank Foster, and Woody Herman. He notes that he had a pile of charts for an orchestra but decided to scale them down to a sextet with three horns. Unfortunately, he left in the blare and glitz of a big band. Aprea's apparent predilection for relentless steam-roller rhythms is apparent from the very start on Flown the Coop, the first of five compositions by bassist Paul Brusger. The tight and tricky head doesn't have much

New Issues

breathing room in it, and neither does the pace laid down by the rhythm section. Trumpeter Joe Magnarelli, tenor saxophonist Jerry Weldon and Aprea solo in turn, but the pressured rhythms forces them into rolling through the changes and hanging on as best they can. Another Brusger tune, *Minor Setback*, is more slowly paced but just as insistent. The horn soloists are boxed in by the piece's tight corners and constant shifts from a funky feel to a swinging one and back again. We move into ballad territory with *My Foolish Heart*, bassist Tim Givens leading the way with a sensitive introduction. Aprea is the main soloist. His keening alto has a bright and cutting sound, with lots of vibrato. The recording doesn't do him any favors, putting too much echo on his horn, and sounding brittle and often shrill in the top end. Oliver Nelson's *Latino*, originally waxed by the composer in 1961 for Prestige, sounds as forced in Aprea's arrangement as the opening pieces. Brusger's finger-snapping *In a Minor Funk* is considerably better. It's the closest in feel on the whole album to a Jazz Messengers performance, with the tempo fitting the theme for a change and letting some space into the arrangement. Magnarelli and Aprea respond with some of the best blowing of the date. The classic Gordon Jenkins composition *Goodbye* is a feature for Aprea's alto. He delivers an emotional performance, ably cushioned by the other horns and rhythm section. With Jerry Sokolov joining Joe Magnarelli for a two-trumpet attack on *Transition Blues*, another Brusger tune, the blare increases exponentially, making this one particularly hard to listen to. The last of Brusger's pieces, *Andrea's Delight*, offers another of his serpentine lines whose complexity and dense changes are more off-putting than absorbing, at least when the tempo is this fierce. Aprea's touching original ballad *Sophia* comes as a relief, with the leader's metallic alto out front. Pianist Cecilia Coleman is particularly astute and plays a shapely and sensitive solo. Surprisingly, the venerable *Cherokee*, usually performed at break-neck speed, fares rather well in Aprea's hands. Led by drummer Vince Chericco, the churning rhythm section plays briskly without running away with the song and Aprea's concocted some attractive riffs to be played under the solos. A fleet and melodious Magnarelli shines on this one. *Lover Man* is another feature for Aprea. He's given the tune a subdued chart, with his alto riding over the top. To these ears, his sound is too piercing and almost brassy, at times bordering on the unpleasant, at least as far as this recording renders it. A boppish line by Aprea closes the disc. *For Pete's Sake* is a medium tempo swinger, and the occasion for Jerry Weldon's best tenor solo of the date and another well thought out trumpet solo by Magnarelli. In sum, many more misses than hits in this hour-plus of forceful and blunt jazz. I somehow doubt the demanding Mr. Blakey would have approved.

Stuart Kremsky

New Issues



**JEFF PLATZ/KIT
DEMOS/FABIO
DELVO/JOHN
MCLELLAN
DIFFERENTIAL
EQUATIONS
SKYCAP CAP 081**

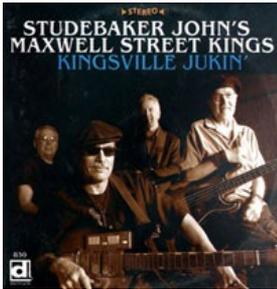
CARRIBEAN/ BELL CLEAR/
BILL BURROUGHS/ SON
OF CLOONEY/ URLA
LIBERE/ SONAR/ IL
MOMENTO GUISTO/ WHAT
PHENOMENA!/ ONDE E
LAMENTI DAL COSMO; 42:33.

Fabio Delvo (sax), Jeff Platz
(g, elec) Kit Demos (b, elec)
John McLellan (d); 2013?,
Somerville, MA.

There are no shrinking violets in this quartet, as guitarist/instigator Jeff Platz and his “long time partners in angularity” bassist Kit Demos and drummer John McLellan are joined by Italian saxophonist Fabio Delvo. The jittery funk of Caribbean sets the tone for these spontaneously composed group improvisations. Burbling bass and rolling drums set the stage for Delvo’s darting saxophone melody, soon seconded by Platz. Pointed solos by Delvo and Platz carry the tune along until drummer McLellan steps out with a nervous-sounding solo leading to a reprise of the theme. Everyone charges straight ahead on on Bell Clear, but at different velocities, building tension into the structure of the improvisation. A string-bending solo from Platz takes the middle ground between Delvo’s casual blowing and the quick step rhythms of Demos and McLellan. The slow-to-develop Bill Burroughs is insidious, ominous, and quietly subversive, just like its nominal subject. The intriguing Son Of Clooney combines Coltrane-influenced saxophone, rubbery bass stutters, and clattery, discontinuous drumming, plus the occasional slash or burst of light from Platz’s guitar. One of the disc’s concentrated highlights, Uria, features powerful sax work by Delvo over an urgent and fractured background. The intuitive stop-start rhythms of Demos and McLellan are particularly impressive on this number. Sonar, with sax and guitar trading long-held notes, is more settled than anything heard so far. Il Momento Guisto is notable for Platz’s spiky solo. What Phenomena! is largely a powerful duet for sax and drums. The pace is measured but the playing is fiery. The finale, Onde e Lamenti dal Cosmo, is very quiet at first before melting into an almost unidentifiable stew of saxophone, guitar and bass string noise, careful drumming and electronics. The music drifts and slithers before dissolving into silence. Surprisingly tuneful for a spontaneous encounter, Differential Equations is a thoroughly enjoyable and absorbing excursion into succinct group dynamics and adventuresome interplay. Well worth a listen.

Stuart Kremsky

New Issues



**STUDEBAKER JOHN'S
MAXWELL STREET
KINGS
KINGSVILLE JUKIN'
DELMARK DE 830**

MISSISSIPPI TO CHICAGO/
WHEN THEY PLAYED
THE REAL BLUES/ SHE'S
ALLRIGHT/ SHAKE IT
DOWN NOW/ THE REST
IS UP TO YOU/ I AM THE
HOUSEROCKER/ HOWLIN'
IN THE MOONLIGHT/ IN
CASE OF FIRE/ RIDE AGAIN/
KINGSVILLE JUKIN'/ WICKED
SOUL/ COLD BLACK NIGHT/
MOJO HAND/ SHAKE SOME
FOR ME/ RIGHT TONIGHT/
*BAD GASOLINE; 73:39.

Studebaker John (vcl, g, hca),
Rick Kreher (g), Bob Halaj (b),
Steve Cushing (d); January
28-31, 2013, exc. *May 7,
2013, Chicago, IL.

This is the real deal, a new CD loaded with a hefty dose of raw Chicago blues. John Grimaldi had been playing harmonica since he was seven, and while working with his dad on a plumbing job near Chicago's famed Maxwell Street outdoor market and blues laboratory, heard Big John Wrencher, his introduction to the blues. With such luminaries as Hound Dog Taylor, J.B. Hutto, and Buddy Guy on Chicago's stages, he got deeper and deeper into the music, learning guitar and starting to sing as well. The down-home blues that he's making with this gritty quartet on his third Delmark release references most of the big names in blues, with nods to Howlin' Wolf (Howlin' in the Moonlight), Slim Harpo (In Case Of Fire), Little Walter (the instrumental Kingsville Jukin'), and others in a collection of original tunes by Studebaker John. His heart-felt vocals are drenched in reverb, a perfect complement to the distortion in his slashing slide guitar style. He's a crafty and exciting harmonica man as well, as the title track and the exuberant solos on Mojo Hand and Right Tonight make clear. One of the measures of a superior band is the way they handle a slow blues, and here the Maxwell Street Kings excel. The six minutes of Cold Black Night conveys just the right feeling of gloomy endurance, making it one of the real standout tracks in this lengthy set. The steady rolling bass of Bob Halaj, deep in the pocket drumming by Steve Cushing, and laid-back second guitarist Rick Kreher keep things moving smartly at any pace, in fact, and the smart sequencing of the CD mixes tempos to keep you listening. In a sonically jarring conclusion, Bad Gasoline was recorded on a Wilcox-Gay Recordio, a 1950s-vintage machine that allowed records to be cut at home, though at much less than high fidelity. It makes Studebaker John and his slide guitar sound tinny and scratchy, like a transmission from the ancient past. If you're in the mood for some fresh but tradition-soaked house-rocking blues, Kingsville Jukin' might just be what you're looking for.

Stuart Kremsky

New Issues



MARK DRESSER QUINTET NOURISHMENTS CLEAN FEED C279CD

NOT WITHSTANDING/
CANDLES ROSE/ PARA
WALTZ/ NOURISHMENTS*/
APERITIVO/ RASAMAN*/
TELEMOJO; 73:29.

Michael Dessen (tb), Rudresh Mahanthappa (as), Denman Maroney (hyperpiano), Mark Dresser (b), Tom Rainey or Michael Sarin* (d); [May 16 or September 5*, 2012; dates from the press release, not printed on the sleeve], Paramus, NJ.

of Nourishments), Mingus (in the smoking opener, Not Withstanding, co-written with Mahanthappa), and the blues (Aperitivo) are filtered through Dresser's experiences in a variety of musics and his predilection for metric manipulation. The expectation for this lineup is for powerfully individualistic solos, and starting with Mahanthappa's fiery turn on Not Withstanding, these players do not disappoint. Amid all the tempo shifting and metric complications, the quintet rises to the occasion again and again, animating Dresser's complex structures with a canny blend of technical rigor and emotional force. Difficult to play, perhaps, but a distinct pleasure to listen to again and again. Nourishments is a beautifully realized project and is highly recommended.

Stuart Kremsky

The technical proficiency of creative musicians has grown so much over the last few decades that you can write a piece that "phases a seven-bar melody in 5/8 over a five-bar bass line in 7/8" and the group can make it sound as natural as breathing. The Mark Dresser Quintet manages to do that with Rasaman, one of seven tracks on the fulfilling and adventurous Nourishments. Dresser, a virtuoso bassist and a broadly imaginative composer, has gathered old and new friends for this group. Denman Maroney, master of the "hyperpiano" extended piano technique, and drummers Tom Rainey and Michael Sarin have been involved with Dresser's projects going back decades. Poll-winning alto saxophonist Rudresh Mahanthappa has been in a trio with Dresser and percussionist Gerry Hemingway since 2004, and trombonist Michael Dessen has worked extensively since 2008 with the bassist on "telematic" performances linked "via high-bandwidth fiber optic network" connections. As sometimes happens with new ensembles, the previous connections of the musicians in other contexts gives them a head start on developing a group sound. Dresser's informative liner notes state that this music "is centered around a personal approach to the jazz tradition and the song form..." Some of these original compositions are adapted from other contexts. The marvelous Aperitivo, with its seductive "metric-modulating form that slows and speeds from bar to bar," first appeared on his Time Changes CD for Cryptogramophone, where it featured vocalist Alexandra Montano. The lengthy and complex title piece, the centerpiece of the CD, was originally conceived for musicians playing telematically in New York and San Diego. References to Monk (in the middle

New Issues

CHARLES EVANS SUBLIMINAL LEAPS MORE IS MORE MIM132

- SUBLIMINAL LEAPS: I.
DREAMED-OUT MARCH/
II. CERTAIN SOPRANO/
III. MAHLER METHOD/
IV. INTERRUPTIONS/
V. SUBLIMINAL LEAPS/
VI. REPRISE; 47:00.

Dave Liebman (ss), Charles Evans (bars), Ron Stabinsky (p), Tony Marino (b); no date or location specified.

There's plenty of music to absorb here, as baritone saxophonist Charles Evans gathers Dave Liebman, on soprano sax, Liebman's long-time associate Tony Marino on bass, and pianist Ron Stabinsky to explore Evans' multi-sectioned *Subliminal Leaps*. Written specifically for the uncommon combination of baritone and soprano saxophones as lead voices, Evans' piece is the latest project to balance improvisation and composition. As Evans writes in a brief liner note, his "composition is successful if it inspires great improvisational creativity" in the performers. At first, with I. *Dreamed-Out March*, it seems like the contemporary classical compositional aspects will dominate. But soon enough, the way ahead opens up, and with calmly supportive bass and tinkling piano, Evans and Liebman limber up and begin to bounce ideas back and forth. Then the pair takes off into an increasingly agitated conversation, as piano and bass lay out for a few minutes. When Marino and Stabinsky come back in with a jolt and a quick-step lurching march with the saxes still battling, we're still only

halfway through the first piece, and it's become clear that the already blurry line between composition and spontaneous improvisation is about to be eroded even further by this intrepid quartet. Marino and Evans, playing up high on his baritone, introduce the moody and tempo-shifting II. *Certain Soprano*, a feature for the fleet-fingered Liebman. One of the pleasures of this setting, without drums and cymbals, is the opportunity to hear Liebman's mature and immensely imaginative soprano sax. Excitable, fluid, and highly individual, it's a sound that gives Evans a lot to work with in terms of designing these pieces. Although it's Evans providing the structure and the raw material, it's Liebman who supplies most of the fireworks. The slow-moving III. *Mahler Method* provides another occasion for some magical soprano playing, as Liebman weaves arabesques over stately piano and somber bass. Then it's Stabinsky's turn for a brief rhapsodic solo. Evans weighs in with a plaintively expressive solo that reveals both the richness of his lower register and his command of the big horn's range. Bassist Marino has IV. *Interruptions* mostly to himself, contributing a powerful solo to the proceedings, with minimal commentary by piano and horns. The animated V. *Subliminal Leaps* begins as an energetic chase for Evans and Liebman, with Stabinsky and Marino supplying a dense harmonic grounding for their explorations. Then the tempo drops out, and it's every man for himself in a series of quick single notes that feels like a single sentence created by several minds. The collective then moves into a section of sustained tones, with Liebman's feverish soprano taking flight. There's plenty more until Evans pulls out all the stops on an energetically impressive solo towards the end, only to be out-done by Liebman, whose precarious and moving unaccompanied closing solo nearly obliterates the memory of the last thirteen minutes. Like the calm after a storm, the brief VI. *Reprise* cools things down with a lovely and slightly edgy theme that melts back into silence. Beautifully recorded in a large reverberant church, the recorded sound of the ensemble is transparent and detailed, all the better to luxuriate in the absorbing music of this singular quartet. Definitely recommended, not least for the marvelous soprano sax playing of Dave Liebman.

Stuart Kremsky

New Issues



THE KANDINSKY EFFECT SYNESTHESIA

CUNEIFORM RUNE 358

JOHNNY UTAH; M.C.;

CUSBA; WK51; WALKING...;

BRIGHTON; LEFT OVER

SHOES; LOBI MOBI/HOTEL 66;

MEXICAN GIFT SHOP; LARS

VON TRIER; IF ONLY; 49:26.

Warren Walker (sax, effects),

Gaël Petrina (b, effects),

Caleb Dolister (d, laptop);

September 2011, Reykjavik,

Iceland.

ous Lobi Mobi/Hotel 66, with mostly subdued bass and drums and a long introspective saxophone solo. By way of contrast, Mexican Gift Shop is thrashy and rude, a kind of dynamic game with sections of throbbing bass and beating drums alternating with the same figures played much more quietly. I'm not sure if Lars Von Trier is meant to be a tribute or a portrait. It packs a lot into three and a half minutes, with dramatic pacing and intermittently aggressive playing from bassist Petrina and saxophonist Walker, who are equally forceful in the mix. If Only is another dose of nervous funk-based grooves, heavy on the snare drum and with lots of processing on the saxophone. In the end, it was the industrial-strength rhythm stylings of potent bassist Petrina and hard-grooving drummer Dolister that really held my interest on Synesthesia. I didn't see any colors, but as the saying goes, your mileage may vary.

Stuart Kremsky

New Issues

DARIO GERMANI, FOR LIFE, TOSKY TSKOO9.

FOR LIFE / CREPUSCULE WITH
NELLIE / LITTLE WILLIE LEAPS
/ SOPHIE / LULLABY FOR
BIANCA / XY / LATE LAMENT /
BUD ON BACH / LATE LAMENT
(alternate take). 45:30.

Germani, b; Stefano Preziosi,
as; Luigi Del Prete, d; Max
Ionata, ts. 2/24&25/2013. Italy.

DOMENICO SANNA TRIO, TOO MARVELOUS FOR WORDS, TOSKY TSK002.

PROMENADE / TOO
MARVELOUS FOR WORDS /
HAPPY FRUITS / THE LAST
TRAIN / SOLO / CONCEPTION
/ POINCIANA / NICKBULL /
EUPHORIA / HAPPY NIGHTS
/ MIDNIGHT SUN. 56:48.

Sanna, p; Giorgio Rosciglione,
b; Marco Valeri, d. 3/16 &
17/2013. Italy.

A newish independent label out of Rome, Tosky has a pair of attractive packages in these discs by relative unknowns. Would love to tell you more or provide some biographical information but unfortunately I don't read Italian and that's what lingo the liner annotation is written. There is one player in the quartet that is known to me and that's tenorist Max Ionata. Although he has only been at it professionally for less than a decade he has an extensive discography as leader and sideman performing with heavyweights like Dado Moroni and Fabrizio Bosso. His reputation reminds of Barney Wilen who was fairly unknown stateside but was highly respected by musicians internationally. Here he joins the trio of alto sax, upright bass and trap kit for the initial three tunes which made me want to hear more of this foursome. Why

just the first three was probably a producers decision but my thoughts were if they were placed at the end of the program they would have been much more effective (not that they're not anyway!). Whatever, the lead off title "For Life" by Yusef Lateef will catch one's attention as will the following Monk perennial and the quick Miles number makes this listener remember why he still loves bebop. After that there are a triad of originals from the leader, the malleted "Sophie", the lightly brushed "Lullabye For Bianca" and the very up "XY". What Gemani calls altoist Stefano Preziosi's "Desmondian memory" on the two takes of "Late Lament" sandwiched between the solo performance of Bud Powell's "Bud on Bach" called "Solfeggietto" when Powell practiced it as a child. Mention must be made of the excellent sound of both discs but especially this one. It seems as if young jazzers

narrow down their repertoire picks to just two categories, tried and true standards or self-penned originals. What many don't realize is there is a huge repository of great jazz compositions from the past that are seldom, if ever, tapped. Pianist Domenico Sanna appears to have picked up on this there-for-all-to-see secret as he showcases writing or outside compositions from his main two influences, George Shearing and Ahmad Jamal. "Conception" the Shearing staple of yore is dusted off and one of Sanna's two originals "Euphoria" contains several Shearing-like references. Elsewhere, the standard most associated with Jamal, "Poncia" is made over with brushes instead of the ominous tom-tom original in a lightly swinging version. The other original is the solemn "Solo" which is exactly what it says it is. The title tune is taken very up, "Promenade" is an obscure George Gershwin script, "Nickbull" has a semi-stride feel and "The Last Train", by the same author, has a rumba pulse and good drum exposition. There also a pair of pennings from another unknown writer, a certain M. Valeri and the Lionel Hampton classic "Midnight Sun" ends an enjoyable trio recording in pristine sound.

Larry Hollis

New Issues

ANTONIO ADOLFO

Finas Misturas (fine mixtures)



ANTONIO ADOLFO FINAS MISTURAS (FINE MIXTURES)

AAM 705

FLORESTA AZUL/ BALADA/ GIANT STEPS/ CON
ALMA/MISTURANDO/ MEMORIES OF TOMORROW/
NAIMA/ TRÊS MENINOS/ CRYSTAL SILENCE/ TIME
REMEMBERED. 57:47

Adolfo, p; Leo Amuedo, el g; Claudio Spiewak,
g; Marcelo Martins, ts, flt; Jorge Helder, b; Rafael
Barata, d, perc. December, 2012, Rio de Janeiro,
Brazil.

arrangements, as well as his original compositions, all sound good. The band's execution of Adolfo's charts is superb. Its members, who either live in Rio de Janeiro now or have done so in the past, are excellent players. Any one of them could hold his own in anybody's band. Tenorist/flutist Marcelo Martins and electric guitarist Leo Amuedo are especially impressive in their surefooted bop/ post bop improvisations. But the leader and the others are top-flight soloists as well. Plus, they jell as an ensemble.

From Jelly Roll Morton's "Spanish Tinge" to Dizzy Gillespie's Afro-Cuban rhythmic explorations to Stan Getz's Bossa Nova successes and on and on, Afro-Caribbean musical elements have played a significant role in jazz. The Brazilian pianist, composer, and arranger Antonio Adolfo, highly regarded in both his native country and the United States for his expertise in Brazilian music and jazz, capitalizes on that positive relationship in his latest recording. In a departure from his previous albums, the present one contains a "fine mixture" of several of Adolfo's own compositions with a few jazz standards that receive an infusion of Brazilian ingredients. Thus, tunes by John Coltrane, Dizzy Gillespie, Keith Jarrett, Chick Corea, and Bill Evans appear in novel but interesting and attractive settings. Some of them utilize a single Brazilian format while others may combine several, among them the ubiquitous Bossa Nova and Samba, of course, but also the less familiar (to Americans) Toada, Baião, Calanga, and Quadrilha. And the juxtaposition works just fine. If one had never heard the originals, Adolfo's versions would sound perfectly natural. And since Brazil-influenced jazz typically contains lovely melodies and luscious harmonies, Adolfo's

David Franklin

New Issues



BILLY BANG DA BANG! TUM 34

Da Bang/ Guinea/
Daydreams/ Law Years/ All
Blues/ St. Thomas 57: 44

Billy Bang vln; Dick Griffin,
tbn; Andrew Bemkey, p;
Hilliard Green. Bass; Newman
Taylor-Baker, d Helsinki
Finland, February 2, 3 2011

I Love Billy Bang. The first time I ever heard of him let alone heard him, was in the mid 80s when visiting someone in New York. The ad said it was Andrew Cyrille's Group. Since I am a huge fan of Cyrille I thought I would take advantage of the opportunity to see him. The band consisted of Cyrille, Bang, Ahmed Abdullah, Sironne and Marion Brown. It was great, and I became a fan of everyone that night.

I don't know how many Billy Bang records I own, but I love them all, and this is no exception. The only sad thing about it is that he died about two months after making this record. In that light it is a great testament to his career.

The record opens with a Bang, pun is intended. A good, hard swinging tune with solos all around. Guinea opens with a three minute solo by Bang, which shows his complete mastery of the violin. And after other solos, Bang ends the piece with another unaccompanied tour de force, working around the melody.

For sheer melodicism, the playing on "Daydreams" can't be beat. It starts with Bang alone, then Benkey joins in with the melody in unison but octaves below. This is followed by a great solo by Green. Then Bang returns alone working all aspects of his composition, and his violin. Parts of this solo sound as if they came from the cadence of a contemporary classical violin sonata. The tune ends with Bang and Benkey.

The rest of the CD is comprised of three jazz standards and Bang and Company provide fresh takes on these tunes. The violin on all these tunes change the whole sound of the tunes, making me listen again. Perhaps "St. Thomas" is the most different with a mix of Latin and New Orleans swing, at least on Griffin's solo. And this was Taylor-Baker's best solo on the CD. I found his other solos very stiff and unmusical.

In short a great record. Billy went out with a BANG!

Bernie Koenig

New Issues

OSCAR PETTIFORD
GERMANY
1958/1959
JAZZ HAUS / SWR MUSIC
101 719

BUT NOT FOR ME /
SOPHISTICATED LADY
/ A SMOOTH ONE / O.P. /
MINOR PLUS A MAJOR
/ POOR BUTTERFLY /
ANUSIA / MY LITTLE
CELLO / THE NEARNESS
OF YOU / YESTERDAYS /
ALL THE THINGS YOU ARE
/ BLUES IN THE CLOSET /
BIG HASSLE / ATLANTIC
/ ALL THE THINGS YOU
ARE (LIVE) / BLUES IN THE
CLOSET (LIVE). 73:33.

Oscar Pettiford - b, cel; +
(collective personnel):
Dusko Goykovich - tpt;
Lucky Thompson - ss; Hans
Hammerschmid - p; Hartwig
Bartz - d; Rolf Kuhn - clt;
Jimmy Pratt - d; Hans Koller
- ts; Attila Zoller - g; Kenny
Clarke - d; Helmut Brandt
- b; Helmut Reinhardt - b;
Johnny Feigl - b; Rudi Flieler
= as.

7/15/59, 6/14/59, 2/24/59,
12/2/58, Baden Baden,
Germany; 12/3/58,
Karlsruhe, Germany.

The archives of Western European radio stations must hold a treasure trove of performances by American and European jazz groups from the 1950s - 1980s. They've circulated for years among collectors and since the advent of the CD and DVD have received a legitimate issue. But I suspect there's still a lot to be unearthed, such as the following cases in point.

Oscar Pettiford is one of the greatest bassists in jazz history and isn't remembered as well as he should be. His talent on the cello (one of the first to use the instrument in a jazz context) made him a double threat. One has to add his composing skills into the mix. "Blues In The Closet" and "Tricotism" have become jazz standards. His instrumental skills were appreciated by both the masters (Duke Ellington, Coleman Hawkins, Lionel Hampton) and the modernists (Thelonious Monk, Miles Davis, Milt Jackson) and he seemed comfortable playing with both. He turned in several excellent albums under his own name. He was among the first to emigrate to Europe (1958). Finally, he died, way too young, in Copenhagen in 1960 at the age of 38. His early death cut short a remarkable and productive career. The release of *Germany 1958/1959*, a set of studio recordings done for German radio and culled from a number of different sessions, is cause for rejoicing. Some of these tracks have been issued before, piecemeal on various compilations. But this is an extensive collection of 16 tracks of his work in Germany during these two years. There are some real gems here. The opener, a duet between Pettiford and Serbian trumpeter Dusko Goykovich (very early on for this player) on "But Not For Me" finds Pettiford alternately supporting and goading the trumpeter who is in a decidedly Milesian mode. Even better is a quartet version of "Sophisticated Lady" that features Lucky Thompson on a limpid and beautiful soprano sax. Clarinetist Rolf Kuhn plays on three tracks, at times sounding uncannily like Benny Goodman. Guitarist Attila Zoller is particularly striking and plays some exciting modernist solos. But the feature here is Pettiford. His bass is big sounding and he's the rock that holds these musicians together. The surprising thing is how good the European players sound. While they may still have some early derivative features, many of these players outgrew them to become exceptional players in their own right. And Pettiford sounds involved with them, guiding them. It's the little

New Issues

JUTTA HIPPI THE GERMAN RECORDINGS 1952- 1955

JAZZ HAUS / SWR MUSIC
101 723

BLUES AFTER HOURS /
ERROLL'S BOUNCE / GONE
WITH THE WIND / YOU
GO TO MY HEAD / OUT
OF NOWHERE / STOMPIN'
AT THE SAVOY / WHAT
IS THIS THING CALLED
LOVE? / WHAT'S NEW /
THESE FOOLISH THINGS /
LONESOME ROAD / SOUND-
KOLLER / COME BACK TO
SORRENTO / MOONLIGHT
IN VERMONT / DAILY
DOUBLE / INDIAN SUMMER
/ EVERYTHING HAPPENS TO
ME /. SERPENTINEN. 64:33.

Jutta Hipp - p; = (collective
personnel) Franz "Shorty"
Roeder - b; Karl Sanner - d;
Albert Mangelsdorff - tbn;
Hans Koller - ts; Rudi Sehring
- d; Joki Freund - ts; Attila
Zoller - g; Hary Schell - b.

11/30/52, Koblenz, Germany;
6/1953, Baden Baden,
Germany; 6/28/55, Stuttgart,
Germany.

things that make these session special, i.e. the little tag saxophonist Koller and Pettiford play at the end of "All The Things You Are". It's great hearing these little heard parts of the Pettiford discography and in surprisingly good sound. Definitely worth looking for.

Robert Iannapolo

German pianist Jutta Hipp was a true rarity. A young woman in Germany who was enamored with American jazz. After WWII decided to play it and she eventually became one of the main players in the early days of German jazz. She wound up moving to Manhattan in 1955, doing a successful residency at the Hickory House and releasing three well-received albums for Blue Note. But shortly after this splash, she withdrew from the music scene, disenchanted with the business and her own personal development as a musician. She stayed in America, working as a seamstress, eventually returning to the visual arts, where she had her training. She passed away in 2003, somewhat forgotten but not by all. The German Recordings 1952-1955 collects 17 recordings made for German radio in four sessions. One of the main criticisms of her playing was that she was too derivative of Horace Silver. The earlier recordings show a musician in flux. Her piano seems alternately influenced by Erroll Garner and Bud Powell. But as she developed there seemed to be some complicated Tritanoisms creeping into her music. But by the end of these sessions (just before she moved to the U.S.), she seems to have pared her style down to an individual style that was a logical extension of these three players. On these dates she worked with several players who became well-known including the innovative trombonist Albert Mangelsdorff, as well as tenor players Hans Koller and Joki Freund and guitarist Attila Zoller. If there's a weakness to these recordings it lies in the rhythm sections. While not inadequate, they don't drive the music as much as one would hope. That said, the front line and Hipp are the focus of attention on these recordings and they deliver the goods. It's good to see both of these recordings being issued. Both fill in gaps in each player's discography and hopefully will bring their music to a wider audience. And hopefully there are more releases in the future from the archives.

Robert Iannapolo

New Issues

Here are four discs that have little to do with each other. But each points to an interesting avenue to group combinations and their inner workings.

Talk about cultural collisions. What does one make of a Finnish guitarist (born in the northernmost part of the country), who currently lives in the U.S. A musician who spent his early formative years moving between Lapland, the Middle East and Eastern Africa? A musician who develops a true feel for the melodies, rhythms and instruments of these areas? Well, perhaps this is the new world order that everyone was speaking of in the beginning of the 90s come to fruition.

JUSSI REIJONEN

UN

SELF-PRODUCED 01

SERPENTINE / NAIMA / BAYATIFUL / TOUMANI (BLUES FOR MICK) / NUKU SIE / KAIKU*. 60:04.

Reijonen - oud, g, fretless g; Utar Artun - p, perc; Bruno Raberg - b, Tareq Rantisi - perc; Sergio Martinez - perc; on * add Eva Louhivouri - vcl

Reijonen draws on all these areas, as well as jazz (he's a Berklee and New England Conservatory graduate), to create *Un*, a unique record that fuses elements of Middle Eastern music with a jazz improviser's sensibility. "Serpentine", the rousing opener is played with his quintet (piano, bass and two percussionists). It finds Reijonen on oud spinning out line after tricky line, stating the theme in tandem with pianist Utar Artun, then breaking off for some improvisatory passages before reuniting with Artun. The piece changes tempo several times, each time ratcheting up the energy level. The percussionists push things along with all manner of hand percussion and deep resonant drums. It's a great way to start an album. Coltrane's "Naima" is next, in an unusual arrangement. It's surprising how resilient this Coltrane theme is and how differently it's been interpreted over the years. Reijonen arranges it so that the group almost appears to be in stasis. Rather than relying on the pedal point, the music pushed forward from a pulse in the bass. The theme, played by Reijonen on fretless guitar, floats in and out almost undetectable at times. It's a lovely and unique interpretation. "Toumani", mostly a guitar solo, is a measured piece with thoughtful lines that echo the strains of West African kora players. Although this track carries the enigmatic subtitle of "Blues For Mick" (Goodrick?), the influence of Malian kora player Toumani Diabete is apparent. "Nikkie Sie", a duet with Raberg with Reijonen on fretless guitar, floats in the ether and its melody line has vague echoes of Zawinul's "In A Silent Way". Perhaps the one track that is a bit of a misfire is the concluding "Kaiku" which adds vocalist Eva Louvahouri to his quintet. Her voice is a little too up front and she works against the mystery that pervades throughout most of this program. But *Un* is an exceptional disc nonetheless that stands up to repeated listening.

Robert Iannapolo

New Issues

NORBERT STEIN PATA ON THE CADILLAC PATA MUSIC 21

ALL IS NO THING / ON
THE CADILLAC / CAT WALK /
IN A MAN'S MIND / DRIFTING
/ NONDUAL ACTION / THE
GAP / DINKA MOOD / SE
YOU, MARA / ROTER MUND,
VERRUCKTES FEST. 67:09.
Stein - ts; Michael
Heupel - flt; Nicolao Valliensi
- euph; Ryan Caniaux - tpt;
Goerg Wissel - as; Albrecht
Maurer - vln; Joscha Oetz
- b; Christoph Haberer - d.
6/2012, Bonn, Germany

BRIAN LANDRUS / KALEIDOSCOPE MIRAGE BLUELAND 2013

ARRIVAL / SAMMY / DON'T
CLOSE YOUR EYES / A NEW
DAY / THE THOUSANDS /
REACH / MIRAGE / I'VE BEEN
TOLD / THREE WORDS / JADE
/ KISMET. 59:20.

Landrus - bars, b sax, b clt, b
flt, contra alto clt, Nir Felder
- g; Frank Carlberg - p, el p;
Lonnie Plaxico - b, el b; Rudy
Royston - d; Mark Feldman
- vln; Joyce Hammann;
vln; Judith Insell - vla; Jody
Redhage - cel; Ryan Truesdell
- cond. 8/16-17/12, New York
City.

German tenor saxophonist Norbert Stein is a veteran of the Koln scene and has been releasing recordings since the 1980s. His bands have frequently used the prefix pata in their names. Pata derives from pataphysics and was a concept developed by French surrealist playwright Alfred Jarry, a lover of the absurd. Pataphysics might be called the science of absurdity.

Pata On The Cadillac is the name of Stein's most recent band and his most recent album. The group is an octet but through Stein's crafty arrangements it sounds much bigger than it is. The instrumentation with such unusual jazz ensemble instruments as the violin and euphonium aids in this. The music is complex but these players handle it with aplomb, grace and wit. While the arrangements are intricate, Steiner gives all of his players plenty of room for improvisation. But these solos are frequently undermined by unexpected group interjections (i.e. during violinist Maurer's fiery solo on "The Gap). These interjections seem to function as little explosions that push the soloist into a new direction. Trumpeter Ryan Carniaux seems particularly inspired by this music. He has a lot to do. His muted work on the theme of "On The Cadillac" followed by an open solo is particularly memorable. Although uncredited, it sounds like he also plays flugelhorn on "Drifting". The rhythm section of Oetz and Haberer holds the music together, maneuvering the tricky tempo changes with ease. This sounds like a well-rehearsed ensemble but the music flows with a natural ease. Stein has put together a remarkable ensemble. He's led many in his 30 year career and this is one of the best. Robert Iannapolo

Brian Landrus is a saxophonist/composer who specializes in lower end reeds. Mirage is Landrus' third album with his Kaleidoscope group. But rather than focusing on his reeds, Mirage seems to be dwelling on Landrus' compositions. And in addition to the standard quintet that usually makes up Kaleidoscope, he's added a string quartet conducted by Ryan Truesdell, fresh from his triumphant Gil Evans tribute Centennial, a project in which Landrus participated.

New Issues

There are several strong elements to *Mirage*. First of all, Landrus sounds great on all of his various reeds. He brings an engaging warmth and fluidity to his arsenal, best heard on the bass clarinet solo "Reach". If he doesn't reach for the stratosphere with the instrument a la Dolphy, he still draws the listener in with his strong melodic sense. Landrum has written some attractive compositions for this set. The string quartet is well integrated into the ensemble and doesn't sound merely grafted on. One would wish for a little more improvisatory interaction between the ensemble and the quartet but it fleshes out the group sound nicely. The album is at its weakest in the rhythm section. The players all play well. Drummer Rudy Royston is a solid drummer. But the overreliance on rhythms with a solid backbeat diminishes the impact of the music. It works in favor of some of these tracks (i.e. "Jade") but after two or three tracks in this vein this listener longs for more the fluid and more expansive rhythmic track jazz rhythms would provide. The one stab at a leaden ersatz reggae beat on "I've Been Told" is the low point. There is some good music here: the title track, "The Thousands" "Jade". But too much of this just floats in a middle ground somewhere between jazz, light funk and rock and never commits to one, thereby diluting otherwise very strong material.

Robert Iannapollo

IVO PERELMAN / MATTHEW SHIPP THE ART OF THE DUET, VOL. ONE LEO 665

DUET #01 / DUET #02 / DUET #03 / DUET #04 / DUET #05 / DUET #06 / DUET #07 / DUET #08 /
DUET #09 / DUET #10 / DUET #11 / DUET #12 / DUET #13. 50:04.

Perelman - ts; Shipp - p. 9/2012, Brooklyn, NY.

Finally, we come to the smallest group combination, the duo. And Brazilian saxophonist Ivo Perelman and pianist Matthew Shipp are among the best exemplars of *The Art Of The Duet*. The two have a relationship (in both larger group and duet formats) that goes back to 1996. Their first duo recording was *Benedito Of Santa Cruz*, a set of improvisations based on Brazilian folk songs. This set of duets stems from a session recorded at a Brooklyn studio in 2012. What makes these duets so engaging is that fact that these two have voices that play perfectly off each other. To say Perelman is a strong player is an understatement. His tone is huge (and beautiful). His ideas are huge and multi-faceted. They need the imagination of a piano player like Shipp (or Paul Bley) to handle them. Shipp's characteristic dense piano harmonies and incomparable technique have the heft to provide support for Perelman's flights. But Shipp is a strong enough player and improviser to lead Perelman or provide him with inspiration for a new direction. This program was culled from a set of 40 duets improvised in the studio on that day. They're short and to the point. They sound complete in and of themselves, not edits from longer pieces. And they provide insight into the inner workings of the art of the duet.

Robert Iannapollo

New Issues

1) TOM GOEHRING, A REFLECTED JOURNEY, MENOLI MUSIC (No #).

A REFLECTED JOURNEY* /
FOR BEVERLY* / CLARION
CALL* / THE WALKDOWN+
/ BOSSA NOVA OVA* / OLD
FOLKS+ / CON ALMA* /
GRAZING IN THE GRASS* /
NAMELY YOU+. 65:35.
Goehring, tpt, flgh; Roger
Rosenberg, bari s, ss, bcl;
Dave Leonhardt, p; Matt
Parish*, Roy Cummins, b+;
Paul Wells, d. 1/17-18/13.

2) IMER SANTIAGO, HIDDEN JOURNEY, JAZZ MUSIC CITY 003.

GIRLS' NIGHT OUT /
FOURTHCOMING / FLAT
2176 (FOR MILES) / THE
VERY THOUGHT OF YOU /
HIDDEN JOURNEY / FLAT
2176 (PARA PUENTE) /
WHAT A WONDERFUL
WORLD / KEEGAN'S
PRELUDE / LONELY NIGHTS
/ REMINISCENCE / KEEGAN'S
LULLABY. 57:09.
Santiago, tpt; Rahsaan
Barber, as, ts, fl; Bruce
Dudley, p; Jon Estes, ac b;
Josh Hunt, d. With special
guests: Rod McGaha,
tpt; Stephanie Adlington,
Keegan Imer Santiago,
vc; Tyler Summers, bari s;
Roland Barber, tb; Giovanni
Rodriguez, Latin perc; James
DaSilva, g; Paul Horton,
el p; Ivan Santiago, el b.
Nashville, TN.

Two trumpet players on journeys. (1) is unhurried, classic-sounding small group Jazz. The first four tracks are by leader Goehring and all have strong melodies and intricate rhythms. "Reflected Journey" has a measured pulse, "Clarion Call" boils and snaps, "For Beverly" is a gliding ballad and "Walkdown" has sax and trumpet lines that clash attractively over a variant on Oliver Nelson's "Stolen Moments" rhythm. The second half of the program is all non-originals. Dizzy Gillespie's "Con Alma" is done with a surging Latin rhythm that breaks into a hip hop 4/4 beat on the bridge, "Grazing In The Grass" makes a nice funky break in the action and "Old Folks" oddly credited to Jacques Brel instead of its true author, Willard Robison, is a lovely feature for just Goehring and the rhythm section with David Leonhardt featured playing pretty blues piano. Goehring plays trumpet with fire and deceptive ease while Roger Rosenberg pairs with him on a variety of reeds like a broad, sailing soprano sax on "Walkdown" and a dancing, full baritone on "Clarion Call" and Thad Jones' "Bossa Nova Ova". It's all nothing out of the ordinary but still a pleasing set of music.

Imer Santiago's opus has more of a conscious grasp of Jazz history, paying tribute in different ways to the Jazz Messengers, Louis Armstrong, Miles Davis and Tito Puente. The opener, "Girls' Night Out", is a hard bop stomp with an r'n'b feel that fits right in with Booby Timmons' work with Art Blakey. It features strong blowing from both leader Santiago and saxophonist Rahsaan Barber. "Fourthcoming" is an up-tempo waltz that adds a second trumpeter, Rod McGaha, playing in unison with Santiago. "Hidden Journey" is a propulsive ballad with Latin underpinnings that has a nicely flowing trumpet-flute blend on top. "The Very Thought Of You" features a cooing vocal by Stephanie Adlington amidst wah-wah trumpet and finger snaps, and "Reminiscence" is a rocking salsa piece with electric piano and bass added to the basic group. The two "Flat 2176" pieces put the same melody through treatments that reflect their dedicatees. "For Miles" is high-flying bebop done with a muted trumpet and "Para Puente" is strong Latin jazz with a four strong horn section. The song "What A Wonderful World" may bring Armstrong to mind but Santiago actually plays it in a warm, modern treatment that doesn't sound much at all like the famous version. The set ends with "Keegan's Lullaby" a delicate piece dedicated to Santiago's son featuring acoustic guitar and lovely trumpet. There is a lot of soul and warmth in Santiago's playing and his band, especially Barber and Bruce Dudley, is excellent at fleshing out his ideas. This is a fun and inviting mix of styles.

Jerome Wilson

New Issues

1) LURRIE BELL, BLUES IN MY SOUL, DELMARK 829.

HEY HEY BABY* / BLUES IN MY SOUL / I FEEL SO GOOD / SHE'S A GOOD 'UN / 'BOUT THE BREAK OF DAY / GOING AWAY BABY / 24 HOUR BLUES / MY LITTLE MACHINE / I JUST KEEP LOVING HER / T-BONE BLUES SPECIAL / JUST THE BLUES / SOUTH SIDE TO RIVERSIDE* / IF IT'S TOO LATE / BLUES NEVER DIE. 65:49.

Bell, vcl, g; Roosevelt Purifoy, p, org; Melvin Smith, b; Willie Hayes, d; Matthew Skoller, hca; Marques Carroll, tpt*; Chris Neal, ts*; Mark Hiebert, bari s*.
2/13, Chicago, IL.

2) LOUISIANA RED, WHEN MY MAMA WAS LIVING, LABOR 7085.

WALK ALL OVER GEORGIA / KING BEE / WHEN MY MAMA WAS LIVING / CAUGHT YOUR MAN AND GONE / BAD CASE OF THE BLUES / LITTLE SUZIE JANE* / GOT A GIRL WITH A DOG WON'T BARK / COLD WHITE SHEET / GOING DOWN TO GEORGIA / YOU GOT TO MOVE+ / GOING HOME / I'LL BE GLAD WHEN YOU'RE DEAD YOU RASCAL YOU* / COLD, COLD FEELING / JOHN HENRY* / STOLE FROM ME@ / JOANNE. 65:52.

Louisiana Red, vcl, hca, g; Lefty Dizz, g; Peg Leg Sam, vcl*, hca, b vcl; Jim Robinson, b vcl+; Kyril Bromley, p@. Mid-1970s; White Plains, NY, New York, NY.

Veteran bluesman Lurrie Bell is in smoking form on (1), singing in a gruff and soulful manner and playing tight, emotional guitar in front of a fine band. "Hey Hey Baby" and "Riverside" include a muscular horn section but the other tunes just have his basic group. Roosevelt Purifoy contributes excellent keyboard work especially in the shivery organ of "Blues In My Soul" and "Break Of Day". There's also good wide-blowing harmonica on tracks like "Rollin' & Tumblin'", "Knock-Off" and "Going Away Baby" from Matthew Skoller. All this is in support of Bell shouting mournfully and playing stinging guitar leads while throwing bits of funk and soul into a heavy blues base. This is a nice set of modern electric Chicago blues.

2) is a collection of rawer acoustic blues recorded mostly by one Louisiana Red. Red was a singer and guitarist who passed away in 2012 but these tracks date back to the mid-1970s. It's mostly Red alone on guitar and harmonica though a few other musicians turn up on some tracks. Outside of a few blues standards all the songs were written either by Red or Kent Cooper, a blues aficionado who got him into the studio to record this work.

Red sings in a gritty, clear voice and accompanies himself with intricate, dancing guitar work. Some of the pieces like "Caught Your Man" are lively. Others like "Cold, Cold Feeling" and "Cold White Sheet" are more somber revealing a dark, deep sadness in Red's voice. His performance of "When My Mama Was Living" done just with his harmonica for accompaniment is chilling. Another harmonica player, Peg Leg Sam, is featured on a few tracks. He plays serious harp on "Little Suzie Jane", "You Rascal You" and "John Henry" and sings in a warm, drawling voice reminiscent of Lightnin' Hopkins. He sounds like a flashier, more crowd-pleasing performer than Red and is a welcome break from the main man's intensity. A few tracks add more instruments and have Red fronting a ragged but grooving little band with "Got A Girl" standing out for its Elmore James-style slide guitar. All the tracks are good but solo Louisiana Red is a very heavy experience.

Jerome Wilson

New Issues

1) FRANCESCO CATALDO, SPACES,

ALFA MUSIC 160.

OUR JAZZ (PROLOGUE)

/ ALGERIAN WALTZ /

SIRACUSA / ORTIGA

/ SUNRISE IN ROME /

SPACES / VITO (INTRO),

RACCONTAMI* / WHY

/ YOUR SILENCE /

TOURIST IN MY TOWN /

PERUGIA / A PHRYGIAN

DAY / THE RAIN AND US

(EPILOGUE). 75:38.

Cataldo, g; David Binney,

as; Salvatore Bonafede,

p; Scott Colley, b;

Clarence Penn, d; Erik

Friedlander, clo*. 9/12,

New York, NY.

2) RESONANCE, INTRODUCTIONS, MANDALA 103.

Eleanor Rigby / Gemini /

In A Sentimental Mood

/ Opus 1 / Gaviota /

Prelude – So What /

Jupiter / The Journey

Of Each Other / Moon

And Sand / See You

Next Wednesday / Song

To John Pt. 1 / Song To

John Pt. 2. 50:57.

Stephen McQuarry, p;

Georgianna Kreiger, ss,

as, bari s; Laura Austin

Wiley, pic, fl, a fl, vcl;

Michele Walther, vln;

Michelle Mastin, vla;

Nancy Bien, clo; Ted

Burik, b; Greg German,

d. Berkeley, CA.

1) presents a strongly impressionistic set of music from Italian and New York musicians led by guitarist Francesco Cataldo.

There is a strong suggestion of the ECM aesthetic in the pacing and sound of this disc but it generally has a warmer and livelier feel than that, especially in Clarence Penn's active drumming. Cataldo has a sustained, buzzing guitar attack out of the Metheny-Abercrombie strain. His playing on "Sunrise In Rome" is full of up-tempo singing while "Algerian Waltz," "Tourist" and "Spaces" are dominated by calm, graceful playing and include haunting bass solos by Scott Colley and iridescent alto from David Binney. "Phrygian Day" and "Why" are a mix of fast and slow tempos that blend well, Penn's busy drumming really setting off the measured explorations by guitar, alto and piano. "Your Silence" is a lovely, introspective acoustic guitar feature and there is a touching miniature duet by Bonafede and cellist Erik Friedlander on "Vito". This set mixes calm beauty and rhythmic muscle for compelling music.

Jerome Wilson

The group Resonance is a larger scale mixture of classical and jazz musics, a nine piece group that combines a jazz quintet with a string quartet. Pianist Stephen McQuarry seems to be the leader since he wrote or arranged all the music. On "Eleanor Rigby" the concept leads to more prettiness than substance but for most of the CD the genre balance works fine. Clare Fischer's "Gaviota" combines an elegant melody led by flute and strings with a tight, underlying groove. On the two Jazz classics present, Duke Ellington's "Sentimental Mood" is carried along by Georgianna Kreiger's warm baritone sax while Miles Davis' "So What" is lively and swinging with good solo spots for McQuarry's piano and either violin or viola (I can't tell which). Jimmy Heath's "Gemini" gets an interesting Third Stream treatment with swinging soprano and flute solos. The "Jupiter" section of Gustav Holst's "The Planets" is prettily done while McQuarry's two original pieces, "The Journey Of Each Other" and "See You Next Wednesday" swirl with Latin and hard bop flavors and really exploit the full potential of the band's sound. Flautist Laura Wiley sings hauntily on "Moon And Sand" over the rhythm and string sections and the set ends with Chick Corea's and Stanley Clarke's "Song To John" which starts as a wash of Coltraneish majesty by Kreiger and the rhythm section before the full band comes in on a faster, soaring Latin groove. Working bands that do classical-jazz mixtures are still relatively rare things and Resonance have a combination of propulsion, swing and formal beauty that really makes the concept work.

Jerome Wilson

New Issues

1) DUDUKA
DA FONSECA
TRIO,
NEW SAMBA
JAZZ
DIRECTIONS,
ZOHO 201310.

DUDUKA'S MOOD /
SONHO DE MARIA
/ SOLITO / ALANA /
ISABELLA / ZELAO
/ TETE / CEU E MAR
/ BAD RELATION
SUMBLUES. 58:22.
Da Fonseca, d;
David Feldman,
p; Guto Wirtti, p;
5/8/12, 5/15/12,
8/13/12, Rio de
Janiero, Brazil.

2) DAVE
BURRELL,
CONCEPTION,
SOME REAL
MUSIC, #1
PARADOX OF
FREEDOM / CODE
NAME: CHEAP
SHOT / SILVER
SWORD / MUTINY
/ FANCY TRADE
NIGHTMARE
/ BATTLE OF
VICKSBURG /
EXPANSION /
MEDITATION ON
THE LOSS OF A
MOTHER. 77:24.
Burrell, p; David
Tamura, ts; Joe
Chonto, d. Paramus,
NJ.

1) is a piano trio CD that really emphasizes rhythm which is no surprise since it is led by one of the leading Latin Jazz percussionists around today, Duduka Da Fonseca. The opening "Duduka's Mood" sets the tone, changing rapidly over six minutes from fast jazz to a fast samba to lively funk. Throughout the CD Da Fonseca throws out all sorts of bumpy Latin rhythms to David Feldman and Guto Wirtti to catch and work out on. "Sonho De Maria" is an itchy samba, "Zelao" is a flying Brazilian rhythm with hard drum accents and "Bad Relation" has a throbbing bass pattern that leads into a sweeping and prickly romantic ballad. Feldman plays in a reserved, near-classical manner on "Tete" and "Solito" with the bass and drums boiling underneath. "Alana" is a swinging bossa nova rhythm mixed with piano crescendos that turns into an off-kilter mambo and "Sumblues" is a careening, Bud Powell-like blast of piano jazz with Feldman getting baroque and tangled in his playing while Wirtti keeps the rhythm going and the leader splashes all over the place. This CD is a testament to how hard Da Fonseca can push a band.

Jerome Wilson

2) is a rare recording from the great pianist Dave Burrell who is unique in his ability to combine blazing free playing with early Jazz forms. This CD features long tracks that allow Burrell and his partners, David Tamura and Joe Chonto, to stretch and explore in detail. "Paradox Of Freedom" is a piano-drums duet built on a rocking stride rhythm which is hammered, repeated and contorted like Silly Putty by Burrell while Chonto keeps a relentless beat. "Cheap Shot" is a trio track where Burrell and Chonto mostly keep to repeated chords and figures while Tamura pinwheels wildly between them. "Silver Sword" starts quietly with hushed notes that lead into New Orleans blues piano before Tamura moans his way onto the scene and everyone gets loud and crazy. Burrell does ramshackle, disintegrating ragtime on Expansion" while "Vicksburg" carries a sense of doomy melodrama that sounds like Kurt Weill-influenced progressive rock with Tamura carrying a mournful melody as the piano and drums undulate beside him. Chonto wrote the final piece. "Meditation" which features somber, sparse piano notes over shimmering percussion followed by prayerful tenor all sounding like a distant, dreamlike funeral procession. Dave Burrell's style of piano sounds like no one else's and it's really good to hear something new from him.

Jerome Wilson

New Issues

1) THE OLSON PINGREY QUARTET, LOW CONTRAST, (No label or number)

MY WALTZ / ON THE
DL / TYGART VALLEY /
LOW CONTRAST / HIGH
CONTRAST / BLUES FOR
MAC / STONE AGE RHUMBA
/ REVERIE.

Kathy Olson, bari s; Randy
Pingrey, tb; Mark Zaleski, b;
Austin McMahon, d. 9/18/10.

2) KEN PEPOWSKI, MAYBE SEPTEMBER, CAPRI 74125.

ALL ALONE BY THE
TELEPHONE / MOON RAY
/ ALWAYS A BRIDESMAID /
(NOW AND THEN) THERE'S A
FOOL SUCH AS I / ROMANZA
(FROM POULENC CLARINET
SONATA) / CAROLINE, NO /
FOR NO ONE / I'LL STRING
ALONG WITH YOU / MAIN
STEM / MAYBE SEPTEMBER /
WITHOUT HER. 63:17.

Peplowski, cl, ts; Ted
Rosenthal, p; Martin Wind, b;
Matt Wilson, d. 7/17/12, New
York, NY.

The blend of Kathy Olson's ponderous baritone sax and Randy Pingrey's pushing trombone create differing moods on (1). The faster pieces have the cruising West Coast feel of Gerry Mulligan's smoothly inventive quartets and the slower ones have a darker, bluesier sensibility. "On The DL" (as in "Donna Lee"), "Tygart Valley" and "High Contrast" have a clipped interplay and strutting beauty that brings to mind Mulligan dueling with Bob Brookmeyer, a nice blend of low tones over a high-stepping rhythm section. On the other side there is the tippy sleaze of "Blues For Mac" with Olson slowly leading into a funeral blues and the slippery slyness of "Stone Age Rhumba" where the horns dance lazily to tango and mariachi rhythms. All four musicians excel but Mark Zaleski's bass is really the rock that makes this go, keeping steady time while the others dance in and out. This is a fresh and fun slant on some classic materials.

Jerome Wilson

There is a genteel atmosphere to (2) that stems from the fact that the set list is heavy on rarely played tunes from the 20's and 30's and 60's rock ballads as much as Ken Peplowski's playing. Here he mostly plays quietly taking his time working around songs coming at them like he's playing in a formal recital, an approach he takes on both Irving Berlin's "All Alone" and the Beatles' "For No One". On the other hand he proves he can also play fast jazz with his own "Always A Bridesmaid" as he blazes on tenor sax while Matt Wilson tears away at the drums. The Beach Boys' "Caroline, No" gets a gentle treatment with Ted Rosenthal doing a lovely theme statement of piano and Peplowski playing warm tenor. Elsewhere Artie Shaw's "Moon Ray" is an impish clarinet showcase, Ellington's "Main Stem" and the movie theme "Maybe September" feature deep breathing tenor and the old country tune "A Fool Such As I" is a an amiable, swinging performance with Peplowski's clarinet flying and Martin Wind and Matt Wilson working up inventive rhythms. This is a laid back set of music creatively selected and performed by an underappreciated musician.

Jerome Wilson

New Issues

1) ALICIA VARCOE, SINCE I FELL FOR YOU, (NO LABEL OR NUMBER).

THE NEARNESS OF YOU / DO
NOTHIN' TILL YOU HEAR FROM ME
/ GOOD MORNING HEARTACHE /
DEED I DO / SINCE I FELL FOR YOU
/ HE LOVES AND SHE LOVES / I
COULD WRITE A BOOK / I BELIEVE
IN YOU / GUESS I'LL HANG MY
TEARS OUT TO DRY / MAD AS HELL
BLUES. 47:05.

Varcoe, vcl; Bobby Muncy, ts; Gene
D'Andrea, p; Kevin Pace, b; Stephen
Coffman, d. 3/10/12, Eton, NC.

2) CHERYL BENTYNE AND MARK WINKLER, WEST COAST COOL, SUMMIT 615.

TAKE 5 – DRINKS ON THE PATIO
/ AN OCCASIONAL MAN / LET'S
GET LOST* / TALK OF THE TOWN
– GIRL TALK / WEST COAST COOL
/ SOMETHING COOL / ROUTE
66 – ALRIGHT, OKAY, YOU WIN –
STRAIGHTEN UP AND FLY RIGHT
/ SENOR BLUES / LEMON TWIST+
/ THIS COULD BE THE START OF
SOMETHING BIG / HUNGRY MAN** /

ALL ABOUT RONNIE – TROUBLE IS A
MAN / IN A LONELY PLACE / BONUS
TRACK: COOL++. 56:55.

Bentyne, Winkler, vcl; with Rich
Eames, p; Tim Emmons, b; Dave Tull,
d; Bob Sheppard, sax, fl, except:
*Nolan Shaheed, tpt; +Anthony
Wilson, g; Joe Bagg, org; Mark
Ferber, d; **Jon Mayer, p; Kevin Axt,
b; Roy McCurdy, d; Bob Sheppard,
sax; ++Eli Brueggeman, p; George
Kolle, b; Mark Kelso, d. Pasadena,
CA; North Hollywood, CA; Toronto,
Ontario.

Alicia Varcoe does not have the most polished of voices. Instead she sings with a natural throb that comes off warm and endearing. On (1) she does mostly standards backed by most of the members of a Washington, DC based group, the DC Composers Jazz Collective. She sounds purposeful and earnest on sunny tunes like “I Could Write A Book” and “I Believe In You” with strong, slick backing from pianist Gene D’Andrea, bassist Kevin Pace and drummer Stephen Coffman and authoritative tenor sounds from Bobby Muncy that stretch all the way back to Coleman Hawkins. The informal nature of Varcoe’s voice really comes to the fore on “Since I Fell For You” which is a tipsy ballad written by Varcoe, not the familiar Buddy Johnson song, “Guess I’ll Hang My Tears” and the closing “Mad As Hell Blues” where she sounds like a Carolyn Hester-type folksinger just raring back in some 60’s coffeehouse and wailing the blues with a jazz group behind her. Varcoe is at her most powerful on this number and Muncy and D’Andrea really cut loose as well. Her voice shows a lot of promise.

2) is a more specialized vocal set, Mark Winkler and the Manhattan Transfer’s Cheryl Bentyne teaming up to pay tribute to the “cool” West Coast jazz scene of the 50’s. This means performing a lot of songs either written by or associated with the era’s musicians such as Dave Brubeck, Steve Allen, June Christy, Bobby Troup, Chris Connor and Chet Baker. The set opens with the duo navigating “Take Five” at a brisk pace, singing Lola Brubeck’s lyrics in swinging, smooth voices and segueing into “Drinks On The Patio” which is a set of Winkler lyrics done to Paul Desmond’s solo from the original “Take Five”. After that the pair performs alone and together. Solo Bentyne sounds coquettish on “An Occasional Man”, captures the drama of “Something Cool” and “All About Ronnie” and sounds really sensual on Horace Silver’s “Senor Blues”. Winkler, for his part, gets to play affable, swinging hipster convincingly on “Let’s Get Lost” and “Hungry Man” and do some cinematic ballad crooning on “In A Lonely Place”. When the two team up we get things like “West Coast Cool”, a laundry list of West Coast jazz legends sung to the tune of “Lil’ Darlin’”, a medley of “Route 66”, “Alright OK” and “Straighten Up” where they trade breathless lines and a treatment of Steve Allen’s “This Could Be The Start” that makes Winkler and Bentyne sound like a hard-swinging Steve Lawrence and Eydie Gorme. Most of the CD has a standard small group backing with Bob Sheppard contributing strong tenor solos but there are a few changeups in the sound, like Sheppard’s flute solo on “Senor Blues”, the tango rhythm used on “Trouble Is A Man” and a grooving organ-guitar combo under Winkler’s elastic version of Troup’s “Lemon Twist”. This is an evocation of the Cool Jazz period that treats it with honest respect.

Jerome Wilson

New Issues

1) ADAM LANE,
BLUE SPIRIT BAND,
CADENCE JAZZ 1231.
LOOKY LOOKY YONDER /
FOLLOW THE DRINKING
GOURD / HOUSE OF THE
RISING SUN / PEACE LIKE A
RIVER / KEEP YOUR LAMPS
TRIMMED AND BURNING
/ OLD TIME RELIGION /
MYRTLE AVENUE BLUES.

71:34.

Lane, b; Roy Campbell,
tpt; Avram Fefer, ts;
Vijay Anderson, d. 2/07,
Brooklyn, NY.

2) ADAM LANE
QUARTET,
OH FREEDOM,
CIMP 392.

THIS TRAIN / (KEEP YOUR
HAND ON THE PLOW)
HOLD ON / C-LINE
WOMAN / GO DOWN
MOSES / EVERYBODY
LOVES SATURDAY NIGHT
/ WAYFARING STRANGER
/ COTTON EYED JOE / OH
FREEDOM. 70:56.

Lane; Fefer; Campbell, tpt,
flgh; Anderson. 6/29/09,
Rossie, NY.

The names are slightly different but the same band plays on both these CDs, a strong unit led by bassist Adam Lane that takes old spirituals and folk songs on wild rides. A debt to Charles Mingus is acknowledged in the liner notes but there are also echoes of Coltrane and Ayler in the group's deep, exalted cries. The first CD was recorded as a getting-to-know-you kind of session and the second was done later they had been together a while, but honestly I can't tell much difference. Both CDs abide in deep bass grooves, explosive drumming, earthy tenor and firecracker trumpet.

Most tracks start with one instrument setting the tone before the others chime in. On (1) Lane starts "Looky Looky Yonder" and "Keep Your Lamp" with huge bass thumps before the others start bellowing and Avram Fefer's soulful warbles on "Drinking Gourd" lead the quartet into an extended massed shout followed by marathon tenor charging and Roy Campbell duetting with Lane's bowed bass. "House of the Rising Sun" is done as a heavy walking blues and "Peace Like A River" is a welcome respite, a more subdued but still powerful treatment of an old spiritual. On "Lamps" Fefer blows the blues while Campbell dances on a string of high notes like Roy Eldridge. "Old Time Religion" and "Myrtle Avenue Blues" end the CD in a relentless double-time blur.

Jerome Wilson

For (2) there are more rhythmic variations but no letup in intensity. On "This Train", "Hold On" and "Cotton-Eyed Joe" Lane's and Vijay Anderson's grooves are even thicker and more heated than before.

"Saturday Night" bubbles up from a Caribbean base before exploding into a heated calypso with touches of the blues. "Wayfaring Stranger" starts with a long, mournful bass solo before the horns swirl in and the rhythm section gradually heats up to full boil and "Oh Freedom" takes things out with a 60 mile an hour hoe-down. All four musicians sound inspired here, their music drenched in soul and passion. Adam Lane has come up with a lot of fine projects in recent years but this has to be the most unadulterated fun group he has ever put together.

Jerome Wilson

New Issues



**ENRICO
GRANAFEI,
ALONE (AND)
TOGETHER,
CONSOLIDATED
ARTISTS
PRODUCTIONS 1036.**

CHRISTINA / DESTINY
/ I LOVE YOU / BODY
AND SOUL / YARDBIRD
SUITE* / LANA* / ALONE
TOGETHER / ESTATE /
GENTLE RAIN / ROUND
MIDNIGHT / THE
PEACOCKS / MEDLEY:
STABLEMATES – GIANT
STEPS – CHEROKEE
/ I WISH YOU LOVE*.
68:43.

Granafei, hca, g, vcl,
shaker with:
1-6: Vitali Imeroli, vln*,
Amina Figarova, p; Rick
Crane, b; Billy Hart, d.
7: Vic Juris, el g, Gordon
Lane, d.
9: Dave Stryker,
el g; Diego Lopez,
tambourine.
10: Wallace Roney, tpt.
5/23/12, 6/7/12, 6/26/12,
7/9/12, 7/16/12, 7/22/12,
7/25/12, 7/28/12,
8/20/12, 9/28/12,
Paramus, NJ.

Harmonica player and guitarist Enrico Granafei works in a lot of configurations on this CD. On the first four tracks he plays with a quartet which then adds violin on the next two. For the rest of the CD he either plays solo or in duets with various guests.

On the group tracks, the quartet, powered by the great Billy Hart, comes off sensitive and lively, attuned to Granafei's earnest and nimble playing. Amina Figarova's piano really flies on "I Love You" and "Body And Soul" shows the entire band's melodic taste. Violinist Vitali Imeroli adds another layer of swing when he arrives and contributes sizzling solos on "Yardbird Suite" and "Lana".

On his own Granafei plays both harmonica and guitar like Toots Thielemans and sings a little as well. In solo mode his playing reveals more soul and expression with an affinity for the romance and rhythm of Brazilian sambas. His version of Jimmy Rowles' "The Peacocks" has him sounding sad and wistful like Larry Adler and a medley of up-tempo jazz standards shows that he can work fast tempos just as well.

As for the duets the underrated Vic Juris plays slippery electric guitar on "Alone Together", Dave Stryker does incisive electric soloing on the samba "Gentle Rain" and Wallace Roney drops some haunting trumpet into a delicate version of "Round Midnight". Granafei's talent shines through well on all these varied approaches.

Jerome Wilson

New Issues

1) LENNY MARCUS TRIO AND FRIENDS, TONK – A TRIBUTE TO RAY BRYANT VOL. 2,

LJM 021.

UP ABOVE THE ROCK /
C JAM BLUES / SONAR /
CUBANO CHANT / TONK /
SLOW FREIGHT / EXODUS /
BLUES NO. 3 / HOLD BACK
MON / OLD DEVIL MOON /
BLUES NO. 2 / BREAK TUNE
IN G / SWAMP BOOGIE /
BLUES SONG FOR RAY /
SOMETIMES I FEEL LIKE A
MOTHERLESS CHILD / ST.
LOUIS BLUES. 59:04.

Marcus, p, fl, vcl; Rick
Eckberg, b; Larry Scott, d;
Vladimir Espinosa, perc; Tom
Artwick, sax. Wirtz, VA.

2) JEFF BERLIN, LOW STANDARDS, RANDOM ACT 1011.

E.S.P. / EL GAUCHO /
FALLING GRACE / FEE FI
FO FUM / VASHKAR / VERY
EARLY / WHISPER NOT /
JAMES. 44:42.

Berlin, el b; Richard Drexler,
p, ac b; Mike Clark, d.
Clearwater, FL.

1) is the second volume of pianist Lenny Marcus' tribute to his mentor, Ray Bryant. Bryant played crowd-pleasing and swinging jazz piano with a touch of funk and Marcus keeps that feeling going in his performances of tunes Bryant wrote and performed. There is added hand percussion and tenor sax on a couple of tracks but this is mostly Marcus' trio with Rick Eckberg and Larry Scott settling nicely into rolling, funky grooves like "Break Tune", "Tonk" and "Swamp Boogie". "Slow Freight" is rolling stride piano, the "Exodus" theme undulates nicely and Marcus even does a bit of light crooning on "Old Devil Moon". There are deviations from the overall mellowness though. "Motherless Child" is a fast, relentless chase over congas and the calypso bounce of "Hold Back Mon" features both Marcus' piano dexterity and a nice electric bass solo. Ray Bryant's technical facility and ear for catchy melodies often meant that he wasn't taken that seriously in comparison to other pianists. Lenny Marcus makes a darn good case for rescuing him from neglect.

2) pays tribute to several prominent Jazz composers. Since the leader of this CD, Jeff Berlin, plays electric bass you might think this is just a slick fusion session but no. Berlin can play fast and nimbly but what comes out of his trio is straight up Jazz. The program here contains one piece each by Steve Swallow, Carla Bley, Bill Evans, Benny Golson and Pat Metheny and three by Wayne Shorter. Starting with Shorter's "E.S.P." Berlin attacks the melody in the rapid fire style of Jaco Pastorius with single notes instead of chords. Mike Clark plays snapping, brisk drums and Richard Drexler completes the group on acoustic bass and piano. Of the Shorter pieces "E.S.P." is fast and boisterous, "El Gaucho" has a funky Latin feel and "Fee Fi Fo Fum" is a slippery, medium-paced groove. Swallow's "Falling Grace" gets a nicely simmering treatment with Berlin's sound full of harmonics. The group turns into a piano-led trio for Bley's ominous "Vashkar" with a powerful solo by Berlin. "Whisper Not" and "Very Early" glide along with their familiar melodies intact and Metheny's "James" is one of the guitarist's catchier, poppish tunes perfect for Berlin's plucky, melting sound and Drexler's bright piano. Jeff Berlin can play all over the bass but he shows admirable restraint in letting these familiar pieces keep their melodic character instead of turning them into shapeless jamming vehicles.

Jerome Wilson

New Issues

1) ORCHESTER KURT EDELHAGEN, FEATURING MARY LOU WILLIAMS AND CATERINA VALENTE, JAZZHAUS 101718.

TUXEDO JUNCTION / 3X2 / YOU GO TO MY HEAD / ST. LOUIS BLUES* / THE MAN I LOVE* / YESTERDAYS* / BLUES ON THE BONGO BEAT* / NANCY AND THE COLONEL* / YOU GO TO MY HEAD / LESTER LEAPS IN / TUXEDO JUNCTION / THE MAN I LOVE / THEY CAN'T TAKE THAT AWAY FROM ME+ / PENNIES FROM HEAVEN+ / ON THE UPBEAT / EASY TO LOVE / THERE'S NO YOU / ALPHA JAZZ. 68:19.

Hans Gottfried "Hanne" Wilfert, Rolf Schneebiegl, Siegfried Achhammer, Klaus Mitschele, tpt; Heinz Herrmannsdorfer, Otto Bredl, Werner Betz, Helmut Hauck, tb; Helmut Reinhardt, bari s, as; Franz von Klenck, as; Paul Martin, Kurt "Bubi" Aderhold, ts; Johnny Feigl, bari s; Werner Drexler, Williams*, p; Werner Schulze, b; Bobby Schmidt, d; Valente, vcl+. 7/16-17/54, 11/29/54, 12/16/54, 12/20/54, Freiburg, Germany; Basel, Germany; Baden-Baden, Germany.



1) is a collection of work from a 1950's West German big band. The studio work that begins the CD often sounds like a mechanical take on the Stan Kenton and Gerry Mulligan jazz orchestra models but the live performances that follow are much looser, thanks in large part to the invigorating presence of Mary Lou Williams. Starting with "St. Louis Blues" she romps with the orchestra's rhythm section, speeding along for two tracks before playing a dramatic and elegant "Yesterdays" throwing out allusions to Gershwin, Ellington and Tchaikovsky in her wake. "Blues On The Bongo Beat" is a Williams original that is pretty much what it says, slithery blues with the rhythm section helped out by the addition of a bongo player. Finally on "Me and the Colonel" she lifts the entire band into a strutting riff tune with a trombonist and saxophonist soloing smoothly alongside her. (Individual soloists aren't identified.) The orchestra plays alone for the rest of the CD but the rest of the live tracks, starting with "You Go To My Head" swing a lot more with one of the alto players taking a fleet Parkerish solo on "The Man I Love". Singer Caterina Valente comes in for upbeat versions of "They Can't Take That Away From Me" and "Pennies From Heaven" while the final track "Alpha Jazz" is a studio recording of an interesting suite with Arabic and Latin colors.

Jerome Wilson

New Issues

2) JAZZ COMPOSERS ALLIANCE ORCHESTRA, STORIES, CADENCE JAZZ 1244.

Hiro Honshuku, fl, EWI; Jim Hobbs, Rick Stone, Allan Chase*, as; Phil Scarff, ts; Melanie Howell-Brooks, Ben Whiting*, bari s; Mike Peipman, Gary Bohan, Forbes Graham, tpt; Amparo Edo Biel, fr hn; Bob Pilkington, David Harris, tb; Bill Lowe, tba, btb; Mina Cho, Bruce Thomas*, p; Natalie Dietrich, James Peipon*, vib; Luther Gray, d; Ricardo Monzon, Taki Masuko*, perc; Alex Smith, b; Norm Zocher, g, steel g; Warren Senders, Rebecca Shrimpton, vcl.
5/19/10, 1/29-30/11, Boston, MA.

A GIRL / CHAZZ' MINGUS STORY / ROCK OPERA / NOVEMBER 1938 / AFTERMATH / WIGGY DIGGY / ALL THE WORLD LOVES A LONESOME FAILURE / RED GREEN AND BLUE*. 70:35.

2) comes from a current large group, New England's Jazz Composers Alliance Orchestra. It starts with Jim Hobbs' "A Girl" a sour, sideways on the 50's "noir jazz" sound with electric rhythm elements and a blowy ensemble sound that tips the piece into hallucinatory nightmare territory.

"Chazz' Mingus Story" was written by Warren Senders and derives from a text by Charles "Chazz" Rook that describes his lifelong love for Charles Mingus and a couple of personal encounters with him. Senders and Rebecca Shrimpton take turns reciting the story over music that quotes a bit from Mingus but creates its own noisy whirlpool with pedal steel guitar blended in with the horns.

"Rock Opera" and "Wiggy Diggy" are both by guitarist Norman Zocher and use rock rhythms. The two compositions share a bumpy beat, heavy band riffing and soaring wordless vocals from Shrimpton but Zocher takes a buzzing, fluid electric guitar solo on the former and leads the ensemble with twangy pedal steel on the latter. Darrell Katz's "November 1938" is as much New Classical Music as Jazz with a squalling programmatic group sound over an ominous walking 4/4 rhythm.

Bob Pilkington's "Aftermath" has an eerie, unsettled calm with detailed, yearning solos by trombonist Pilkington and trumpeter Mike Peipman. Hobbs' "Lonesome Failure" is a darkly tongue-in-cheek mix of folk singing and grandiose big band rhythms while David Harris' "Red Green and Blue" is a guided large scale improvisation built around a lurching beat, massed shouting, rock turbulence and intense guitar and piano which comes out close to one of Frank Zappa's large ensembles works. As always with this group, their music covers wide swaths of ground and is consistently fresh and imaginative.

Jerome Wilson

New Issues



3) MOSTLY OTHER PEOPLE DO THE KILLING, RED HOT, HOT CUP 125.

THE SHICKSHINNY SHIMMY / ZELIENOPLE / RED HOT / KING OF PRUSSIA / TURKEY FOOT CORNER / SEABROOK, POWER, PLANK / ORANGE IS THE NAME OF THE TOWN / GUM STUMP / BIRD IN HAND. 52:38.

Peter Evans, tpt; Jon Irbagon, ss, C melody s; David Taylor, btb; Brandon Seabrook, bjo, elec; Ron Stabinsky, p; Moppa Elliott, b; Kevin Shea, d, perc.

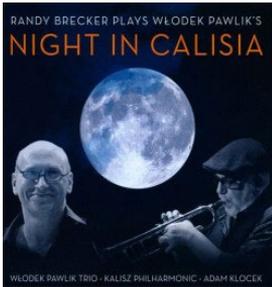
And so to (3), a new effort from the absurdist Jazz quartet, Mostly Other People Do The Killing. On this CD, for the first time they bring in other musicians, David Taylor on bass trombone, Brandon Seabrook on banjo and electronics and Ron Stabinsky on piano and loosely ground their efforts in the 20's Jazz sounds of the likes of Jelly Roll Morton, King Oliver and Duke Ellington. It's a understatement to say that they don't stay there.

"Shickshinny Shimmy" starts as an old time two-step but it works in a modern cocktail lounge piano solo before twanging and bouncing into chaos. "Zelienople" starts with a Kevin Shea drum solo that moves from noisy clatter to funk before the band hops into a teetering period dance melody. On "King Of Prussia" Stabinsky has a piano introduction where he makes quick change references to Billy Joel, Scott Joplin and Joe Jackson before easing the band into a tippy saloon blues that somehow ends up as a Russian banjo-piano dance.

"Red Hot" has Seabrook mixing high electronic drones and banjo riffing before the group takes up a raucous fox trot. Jon Irbagon croons and shrieks on C melody sax on the crazed rumba "Seabrook" before Brandon Seabrook takes over on banjo. "Orange" is a creaky waltz that leads into McCoy Tyner-style piano, "Turkey Foot" has Taylor and Peter Evans showing their vocalized, smeared virtuosity over a staccato bounce and on "Gum Stump" Evans' and Irbagon's high speed arabesques somehow lead into a ragged lowdown blues with Taylor in the lead. Mostly Other People's crazy quilt aesthetic is reminiscent of the Willem Breuker Kollektief but with Marcel Duchamp instead of Mack Sennett as a guiding light. They are less about slapstick than they are sticking random musical elements together and somehow making them work. Expanding their universe to bring in more players has created their maddest work yet.

Jerome Wilson

New Issues



RANDY BRECKER/ WLODEK PAWLIK NIGHT IN CALISIA SUMMIT 612

NIGHT IN CALISIA / AMBER
ROAD / ORIENTHOLOGY
/ FOLLOW THE STARS /
QUARREL OF THE ROMAN
MERCHANTS / FORGOTTEN
SONG. 63:41.

Brecker (tpt), Pawlik (p),
Cezary Konrad (d), Pawel
Panta (b), Adam Klocek
(cond), Kalisz Philharmonic
Orchestra. March 3-4 & 15-16
and May 6, 2011.

These are polished, expansive, and bright charts that make full use of the orchestra. In their rhythmic language and bright melodies, Pawlik's tunes somehow bring to mind the ambitions of 1970s fusion projects like Stanley Clarke's *School Days* or some of the more slickly produced Jaco numbers. The composer's punchy, funky trio is at the heart of the whole program (and the basic structure of each performance can easily be imagined for a trio setting), though there are plenty of strings and assorted instruments used for color. Brecker, a vet of many such projects (and indeed of those 1970s efforts, too) sounds in fine form as featured soloist, his vibrant, often elegantly simple lines standing out and drawing you in as a listener. Pawlik is a patient improviser himself, emphasizing chordal motion in his solos. This fits nicely with his compositional propensity for rhythmic changeups (many with a heavily Latin feel), which he navigates with aplomb alongside this clearly seasoned trio. Things get a bit saccharine on "Follow the Stars" and "Amber Road," with soupy strings coming across as overdone. And the orchestra certainly sound most committed on energetic features like the vampy "Quarrel" or the harmonically more ambitious "Orientology," on which Brecker works intervals hard over an impressive (if overly muscular) chugging full orchestra sections (piccolos, high strings, and low brass muscle for dominance). It's all very precisely arranged and rather flawlessly executed, but the melodies aren't always very distinct, more shapes traced in between the lines more than anything. But if anything redeems the date, it's the elegant and passionate playing from the soloists, from the leader to the lithe electric bassist to Brecker himself.

Jason Bivins

New Issues

WADADA LEO SMITH OCCUPY THE WORLD TUM 037

Disc One: Queen Hatshepsut / The Bell – 2 / Mount Kilimanjaro (Love and Compassion for John Lindberg). 53:42. Disc Two: Crossing on a Southern Road (A Memorial for Marion Brown) / Occupy the World for Life, Liberty and Justice. 58:40. Smith (cond, tpt), John Lindberg (b), TUMO: Verner Pohjola (tpt, elec), Jari Hongisto (tbn), Kalle Hassinen (horn), Kenneth Ojutkangas (tba), Juhani Aaltonen (flts, picc), Fredrik Ljungkvist (ts, sno s, cl, bcl), Mikko Innanen (as, ss, bari s), Seppo Kantonen (p), Iro Haarla (hp), Mikko Iivanainen (g), Kalle Kalima (g), Veli Kujala (quarter-tone acc), Terhi Pylkkaenen (vln), Niels Thorkild Levinsen (vln), Barbora Hilpo (vla), Iida Vilhelmiina Laine (clo), Ulf Krokfors (b), Janne Tuomi (d, mar), Mika Kallio (d), Stefan Pasborg (d). February 19-21, 2012, Helsinki.

The world is still absorbing Smith's masterpiece, *Ten Freedom Summers*, which justly earned him a nomination for a Pulitzer Prize. But now, this epic with Finland's TUMO gives him an even broader orchestral palette and the sound world he creates is luminous, complex, and ever-changing. The dark, hesitant opening minutes of "Queen Hatshepsut" take shape amidst a slow unfolding from the lower register, as the piece slowly awakens to its own grandeur through delicious (but subtle) counterpoint. But then the piece explodes with rhythmic density and polytonality, bright horns and slashing strings clearing space for a percussion forest and a typically ace solo from Aaltonen (and note how many boss Scandinavian players are here, vets of *Vesala*, *Krakatau*, and others). What really stands out on this and other pieces is how lush and complex Smith's writing for strings is (the setting for his first trumpet solo is exquisite). As compelling as these tutti sections are, it's Smith's instincts for sub-groupings and instrumentation that propels the compositions forward. Evidence of this is everywhere, as with the rocking piano, violin, and accordion work that caps off the opener, or the crashing percussion, electronic swirl, and clarion trumpet that open "The Bell – 2." Density, spaciousness, and vibrant oscillations abound in both small and large groups, with individual voices (Smith's own unmistakable horn or sweet quizzical guitars) emerging from lambent baths of sound or cross-hatching lines. Speaking of individual voices, there's an outrageously good Lindberg solo of about four minutes that opens "Mount Kilimanjaro." With its tutti statements, rotating percussive exchanges, and complex settings, Smith has basically penned a bass concerto for his old friend, and it's simply fabulous. The ominous opening minutes of the Marion Brown tribute recall sections of its dedicatee's *Afternoon of a Georgia Faun*. Its whirling background, with high strings and marvelous work from Iro Haarla, create a tense setting for an emphatic Smith solo. On this long piece there's loads of such compelling timbral contrast, with particular stand-outs being one section for swirling electronics and high strings (backed by low brass and fractured guitar) and another for flutes and brass alone. The long "Occupy the World" emerges seemingly fully formed, the orchestra rising as one but dropping off into those resonant silences Smith has explored throughout his career. Some of the buoyancy of the lyrical passages are stirring in a nearly classical sense (think about some heavy amalgam of Ives and Ingram Marshall). Smith uses a recurring ostinato that could be right out of Bartok and leads the whole steadily towards ethereal, at times pastoral sections to conclude. Another extraordinary accomplishment from Smith.

Jason Bivins

New Issues



ROB MAZUREK SKULL SESSIONS

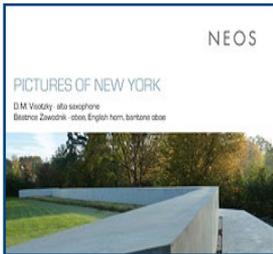
Cuneiform 349
GALACTIC ICE SKELETON
/ VODOO AND THE
PETRIFIED FOREST /
PASSING LIGHT SCREAMS /
SKULL CAVES OF ALDERON
/ KEEPING THE LIGHT UP.
65:43.

Mazurek (cnt, ring mod),
Nicole Mitchell (picc, flt, vcl),
John Herndon (d), Jason
Adasiewicz (vib), Mauricio
Takara (perc), Guilherme
Granado (kybd, elec),
Thomas Rohrer (rabeca, C
mel sax), Carlos Issa (g, elec).
November 12-13, 2011, Sao
Paulo.

Bras whiz and longtime Chicago Underground Duo/Orchestra centerpiece Mazurek took an unexpected turn when, years back, he uprooted and moved to Brazil. While his creative output has been steady throughout these transitions, *Skull Sessions* documents likely the most vivid encounter between his Brazilian and his Chicago collaborators. Together, they run the voodoo down on four lengthy tracks (and one brief capper) that explore the marriage between ripped, righteous grooves and swirling electronic atmosphere (the metallic sustain of the vibes connecting the two elements marvelously). There's plenty of grain and polyphony on these performances, but Mazurek favors writing dazzling lines in thick stews like "Galactic Ice Skeleton." The instrumentalists navigate these contrasting contexts with aplomb, and fine solos abound as well (most especially from Mazurek's own cornet and Mitchell's superb flutes and piccolo). Significantly, it's not just solos strung together, though; what really compels are the sonic environments (no mere "backgrounds"), brimming with organic transitions between notated material and noisy raveups (there's some amazing movement on "Voodoo and the Petrified Forest"). Despite the density of material (and the electronic thicket), Mazurek leaves plenty of room for improvisers to find their own way. And this creates some astonishing synergies that bloom as if from nowhere: on "Voodoo," there's a stellar passage pairing Issa's clanging, almost strangled no wave guitar with Mitchell, who moves lithely from lower to upper register. "Passing Light Screams" is more bright, even lyrical in places (there are some gorgeous unaccompanied vibes), but it ends with a sudden descent into dark percussion and an ominous repeated figure. Adasiewicz also opens "Skull Caves of Alderon," but this time with more polydirectional movement and intervallic leaps. The ensemble joins him in a furious, sprinting groove (like Brazilian street music via Jarman's "Old Time Southside Street Dance") that leads to a nearly Threadgillian pile-up of vernacular musics. Bracing stuff, and a marvelous record overall.

Jason Bivins

New Issues



**D.M. VISOTSKY /
BEATRICE ZAWODNIK
PICTURES OF NEW
YORK**
Neos 11111

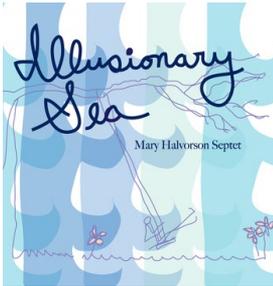
LET THE SHOW BEGIN /
BLUE CITY / GUGGENHEIM
HIGH / SNAPSHOT I: THINGS
ARE NOT NECESSARILY /
SNAPSHOT II: WHAT THEY
LOOK LIKE / THE SUSPENDED
POND IN CENTRAL PARK /
AMERICAN SIESTA / LITTLE
INDIA / TIME FLIES BY AS
TIME GOES BY / BIRTH OF A
BUTTERFLY / DANCERS IN
THE PARK / PHOENIX / IN A
HURRY / THE LIGHTHOUSE
/ A MOMENT WITH HEIDI
ROGERS / THE SUNSET'S
CURTAIN FELL. 59:41.

Visotsky (as), Zawodnik (ob,
Enghn, bari ob). Lausanne,
2009.

One key to a vivid duo recording is contrast in timbre and phraseology. Check. As Cadence's own Robert Iannapolo points out in the liners, the expressivity of the alto saxophone can be miles away from the tart double-reeds Zawodnik specializes in. But they share a tasteful chamber sensibility, which has compositional similarities with September Winds, New Winds, and other ensembles who similarly combine new music approaches with free improvisation. Every so often, as on "Blue City," this open-eared duo deftly manages the soundscape with some modest over-dubbing; but for the most part the spotlight is on their unvarnished, grainy playing. The lovely, plunging intervals and the baritone oboe sound especially compelling on "Guggenheim High," whose resonance, grain, and restraint mark the aesthetic of the entire recording (abetted by crisp fidelity, even if it's occasionally too liberal with the reverb). The separation of voices contributes nicely to the call-and-response effects on "Suspended Pond" and others, and each player is generous in allowing the other to have unaccompanied time. Visotsky plays nicely gruff on the "Snapshots," laconic on "American Siesta," while Zawodnik is keening on his solo "Little India," focused on single tones with subtle pitch alteration. But the effects they create in tandem are equally compelling. The most ROVA-like (via dubbing) is the lengthy "Time Flies" (most tracks are almost fragmentary by contrast), though nearly as rich is "Dancers in the Park." But while the timbre and elegant restraint of miniatures like "In a Hurry" is admirable, there's just a few too many of them and the latter selections tend not to have the same impact. Overall, though, still fine stuff.

Jason Bivins

New Issues



1) MARY HALVORSON ILLUSIONARY SEA FIREHOUSE 12 017

ILLUSIONARY SEA (NO. 33)
/ SMILES OF GREAT MEN
(NO. 34) / RED SKY STILL SEA
(NO. 31) / FOUR PAGES OF
ROBOTS (NO. 30) / FOURTH
DIMENSIONAL CONFESSION
(NO. 41) / BUTTERFLY ORBIT
(NO. 32) / NAIRAM. 49:55.

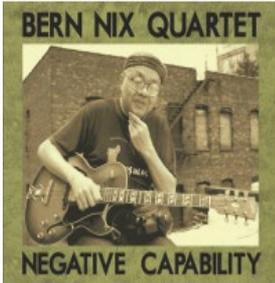
Halvorson (g), Jonathan
Finlayson (tp), Jon Irabagon
(as), Ingrid Laubrock (ts),
Jacob Garchik (tbn), John
Hébert (b), Ches Smith (d).
September 9, 2012, New
Haven, CT.

Don't look now, but Halvorson (1) has started enumerating her opus works like her teacher Mr. Braxton (the lone exception being the Philip Catherine tune that ends the disc). With a peerless quartet of horns joining her regular trio, Halvorson follows 2012's stellar *Burning Bridges* with yet another document of her growing compositional and arranging assurance. There's a street music sensibility which, archly rearranged and innovatively reconfigured, suggests a strong Threadgill influence. But it's increasingly singular, oriented around her fabulous and unmistakable tone. She makes considerable mischief with Hébert and Smith, their constant changeups the most audible nod to a Braxtonian influence. The horns are constantly shifting, redirecting, introducing new compositional information rather than mere "backing" or doubling. Adventurous as the music is in its makeup, there's a real lyricism and frequently a dancer's lightness. Those horns are key again, shifting subtly from tart, knotty polyphony to bright melody and back (and how good it is to simply listen to them play). "Smiles of Great Men" chugs along, even galumphs like a Ghost Trance outtake, but those horns go to so many different places that the basic elements of the tune sound like they're questioning their own direction. Big, thrumming bass shapes open "Red Sky Still Sea," whose dark impressionism somehow morphs into a weird kind of Tom Waits free jazz processional.

On "Four Pages of Robots" the horns join the stuttering machine of the trio to engage in some choppy, restless rhythmic work, the lines of the septet tweaked so that the chromatic lines only make sense sevenfold. Capped off by the beautiful brightness on the Catherine tune, played heartfelt, this is another terrific entry in Halvorson's increasingly important body of work.

Jason Bivins

New Issues



2) BERN NIX NEGATIVE CAPABILITY 56 KITCHEN (NO NUMBER)

DESERT STORM / FURNITURE
MUSIC / FIRE WITHIN / LES
IS MORE / NAOMI / DON'T
TRY SO HARD / UNDER THE
VOLCANO. 62:07.

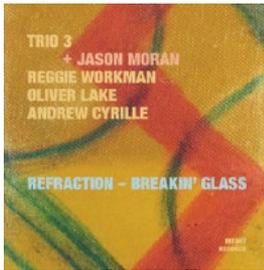
Nix (g), Matt Lavelle (tpt, alto
cl), Francois Grillot (b), Reggie
Sylvester (d). May 16, 2013,
New Jersey.

What a treat to hear from Nix (2), who records far too infrequently. With a quirky, intelligent quartet he gets his Harmolodics on in fine fashion. These are spacious tunes that bounce, their language lyrical and direct but elliptical and shape-shifting at the same time. All the players are fabulous, but I was least familiar with Sylvester and came away really impressed. He grooves with understatement, judicious with a tendency to spatter and rattle unexpectedly here and there (he's especially fabulous on "Don't Try So Hard").

Nix's tone is just so killer too, and his chordal style is so unique for this kind of session (and it matches excellently with Lavelle's horns). After the bounce of "Desert Storm," Grillot groans expressively against a tattoo on "Furniture Music," followed by Nix's staggered, intervallic solo. There's almost a feeling of winding down when Lavelle enters for a bright trumpet solo that contrasts in color and phraseology with the rest of the piece. The dizzy reel of "Fire Within" cedes eventually to another killer arco feature, and Grillot and Nix have impressive sympathy in terms of both line and structural elaboration. The fragmented, fractured ballad style – suspended lines over free pulse – that the group explores regularly sounds especially good (and Lavelle turns in some fine clarinet work), but there's a playful enough sensibility elsewhere (the bustling free-Latin piece "Naomi" or the deliciously saucy funk of the closer) to keep things varied. Fine stuff.

Jason Bivins

New Issues



TRIO 3 + JASON MORAN REFRACTION – BREAKIN' GLASS INTAKT 217

REFRACTION – BREAKIN'
GLASS / CYCLE III / LUTHERS
LAMENT / AM 2 ½ / SUMMIT
CONFERENCE / ALL DECKS
/ LISTEN / VAMP / FOOT
UNDER FOOT / HIGH PRIEST.

62:31.

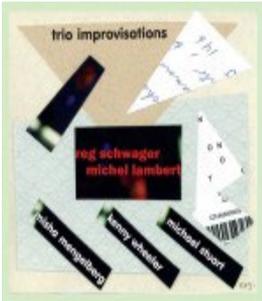
Reggie Workman (b),
Oliver Lake (as, snos, vcl),
Andrew Cyrille (d, vcl), Jason
Moran (p). July 24-25, 2012,
Brooklyn, NY.

This one's another fascinating meeting between the illustrious trio and a top-drawer pianist. Moran's wide-ranging aesthetic makes him a very fitting match with these players, perhaps especially with Lake (whose vocals on the declamatory title track sound quite assured, possibly as a result of his recent collaborations with crossover groups). The reedist's superb soprano work is a real focus on the early tracks, and it's quite effective on the tart, free-ish "Cycle III," where Moran and Workman lock into an organic, subliminal groove that they keep dropping and picking up again. Cyrille has lately been playing a mostly spare style, concentrating on elliptical snare patterns, and it works like a charm here. The best example is his own composition "Listen," which also spotlights the density and unconsciousness of this group's interaction (and a real credit to Moran in fitting into their conception of space, rests, and multiple idioms). It's a varied, well-paced recording, too, showcasing the group's range without sounding disconnected. The dark, almost fragmentary "Luthers Lament" features robust arco and fast-heating piano, long looping patterns that set Lake off on alto. But despite the intensity, the music lives in very careful and responsive harmonic exchanges. Hear this in the lovely organic throb of "AM 2 1/2" (with Moran so tasteful in his pianism), the rumbling sonic waves of Workman's "Summit Conference" (with an absolutely glorious bass solo), the speed calibration exercise on "All Decks" (a unisons obstacle course that's handled deftly), and Moran's probing, abstract "Foot Under Foot." Beneath the overlapping languages within and across these different performances, it's the varied approaches of each instrument that impresses the most.

Warmly recommended.

Jason Bivins

New Issues



REG SCHWAGER TRIO IMPROVISATIONS JAZZ FROM RANT 1245

OUT CLASS / GANDER
/ AFTER THOUGHT /
UNDERTOW / CROSS TALK
/ IN SIGHT / SENSE LESS /
HAMLET / DYSFUNCTIONAL
HARMONY. 47:50.

Schwager (g), Michel
Lambert (d), Misha
Mengelberg (p on *), Kenny
Wheeler (tpt on +), Michael
Stuart (as on #). March
24, 2002, Amsterdam (*);
September 22, 2001 (+) and
September 22, 2001 (#),
Toronto.

Schwager is a limber, versatile guitar who favors a clean tone and thoughtful close harmony statements. He's unfairly unknown, and even his drumming partner on these tracks (who has recorded frequently with Francois Carrier) is comparably high profile. Hopefully these turns with star guests will raise his profile a bit, because he deserves it. There's quote a range of material on these terse tracks, recording over several sessions. Things get started with bitty and spacious sound, and aptly chosen intervallic statements from the leader alongside Mengelberg and Lambert on "Out Class." Elsewhere, Schwager showcases excellent tonal sympathy with Wheeler on "Gander," the pair engaged in thoughtful commentary with tuned low toms. Schwager effectively blends into the mix with single notes but also lushly shapes Wheeler's unmistakable sound and phrasing. Wheeler feels his oats on the jittery, bustling "Cross Talk," while Schwager comps urgently in the lower register. They strike a balance between these approaches on the intense, abstract "Sense Less," Wheeler's lines poised just so between the telepathic interplay between Schwager and Lambert. "After Thought" is all obsessive Misha, stuttering and worrying little phrases, tapping against the confines of the music, almost like rattling code in search of an interlocutor. There's a whiff of Bailey in Schwager's choked chords here, and the whole works well with Lambert's loping half-time proto swing. The pianist plays nice on the lengthy "Hamlet," complete with a tasty unison line. And he conjures some lovely, arch harmony to open "Dysfunctional Harmony," joined by splashy, delicate commentary from guitar and drums, ultimately arriving at an almost stately Misha ending. On "Undertow," Stuart is darting, sometimes hesitant, ragged and raspy here but fragile and wispy there, sort of like Chris Speed via Jimmy Lyons. But even more satisfying is his beautiful, slightly wounded ballad work on "In Sight." Who knows why this took so long to get released? Fine stuff that deserves your attention.

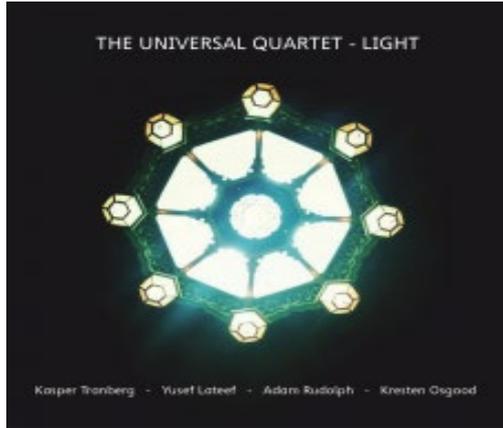
Jason Bivins

New Issues

THE UNIVERSAL QUARTET LIGHT ILK 203

ANTENNA / 1.425 / COBRA
/ FOR RANDY WESTON /
FRATRES IN AETERNUM /
1.1875 / BROTHER YUSEF /
DEATH IN THE MORNING /
COBRA – POSTLUDE. 41:41.

Kasper Tranberg (tpt, cnt,
flgh), Yusef Lateef (reeds,
flts, shenai, p, vcl), Adam
Rudolph (d, perc, kybd, p,
vcl), Kresten Osgood (d,
perc, kybd). July 11-12, 2009,
Copenhagen.



Here's a fine, succinct summit featuring long-standing collaborators Lateef and Rudolph alongside two resourceful, sympathetic Danish improvisers (many readers will be familiar with the excellent Osgood, though Tranberg impresses with his brass-work). "Antenna" opens up with clarion horn statements, Lateef's inviting quaver contrasting well with the tart trumpet, emphatic piano, and pattering, colorful drums. This is a brief and focused piece, as is the case with all of these tracks. And while at times one wants to hear more elaboration, this is far better than going on for too long I suppose. "1.425" is a great twin-percussion jam with all kinds of trumpet mutes employed to fit in with Lateef's concept. The intense, dark "Cobra" features brooding piano and buzzing keyboards, Tranberg's trumpet call stentorian and prayerful at once. The spirit and buoyant pulse of its dedicatee is certainly all over "For Randy Weston," filled as it is with little cries, robust grooving, and some truly impassioned playing from the horns (especially in the superb counterline that emerges late, so darkly seductive). The minor scuffle of the flute-heavy "Fratres" isn't quite as effective, nor was I a huge fan of the vocal recitation on "Death in the Morning." But overall it's hard to deny the commitment and effectiveness of most of these pieces.

Jason Bivins

New Issues



On first glance, it looks like an ECM CD, and for the most part sounds as adventurous. Italian multi-instrumentalist Claudio Scolari indeed does take some cues from Manfred Eicher's concept, and has personalized his music with a distinction all his own. Primarily a drummer, he has added a vast array of instruments to complete his vision of interactive improvised music melded with some strong musical content.

**CLAUDIO SCOLARI
SYNTHESIS
PRINCIPAL
CSMD 05**

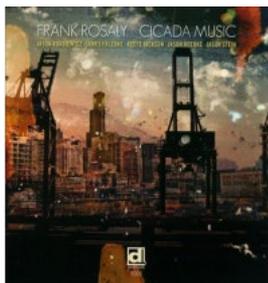
SYNTHESIS / EXPRESSION
OF IMAGE / DIALOGUE /
RITUALS / FRAGMENT OF
AUTUMN / REBIRTH /
HYMN OF THE
INVENTIONS. 57:11.

Claudio Scolari, d, perc.,
flt, p, synth; Daniele
Cavalca, melodica, d, perc,
p, synth, vib, b;
Simone Scolari, tpt.
January 2012, Vox

Much as the drummer is the leader, there's plenty of room for the expansive, wholly melodic trumpet playing of Simone Scolari. Add to that the bright inventions of Daniele Cavalca, especially on vibes, and you have the makings of some delightful music that swoops and soars. From the playful and spacey title track with its glissandos and swing, through the funky, choppy "Rituals," the trio makes consistently alluring, compelling new music. At times, deliberate, searching low level underground sounds or even dour moods, there's an undeniable diversity of ideas. Backward loops, wheezing melodica, free drumming and lengthy piano on the stretched out "Dialogue" furthers the solid concept of the Scolari's. This is one of those rare recordings that reveals many more layers and depth of concept upon repeat listenings. It might be the sleeper of the year, but don't allow it to happen by passing or ignoring it. Highly recommended, and near essential.

Michael G. Nastos

New Issues



FRANK ROSALY CICADA MUSIC DELMARK 5006

THE DARK / WET FEET
SPLASHING / YARDS /
BABIES / ADRIAN / DRIVEN
/ TRAGICALLY POSITIVE /
BEDBUGS /
TYPOPHILE - APPLES /
CREDITS. 52:40.

Frank Rosaly, d, perc, p,
electronics, comp; James
Falzone, cln; Jason Stein,
b cln; Keefe Jackson, ts,
b cln, contra b cln; Jason
Adasiewicz, vib; Jason
Roebke, b, cracklebox.
Summer 2008 & December
2011, Strobe Studios,
Chicago, IL

If any title is completely appropriate for the sounds heard here, drummer Frank Rosaly has accomplished this task 100%. The lithe, chirping, mezzo piano sound of cicadas is extant - whether percussive, harmonic or melodic - throughout this delightful set of modern improvised music by a hale and hearty band of Chicago based players.

This is music that was created as an extrapolation from the documentary soundtrack *Scrappers*, about two Chicago recyclers looking for scrap metal in alleyways. Using very short themes like the churning "Yards" or "Bedbugs," to long form pieces such as the goofy and light, honking stance of "Tragically Positive," Rosaly and his crew conceptualize sights through sounds, with perspectives of urban desperation through understated actions and feelings. The insistent but ever present sound of cicadas so permeates the music, especially on close listening, that you feel more a part of nature and that very late night period, instead of scurrying around the mean streets of after midnight Chi-Town. Adasiewicz is particularly effective in creating these aural images, through his arrangements and ever present vibraphone.

As either a concept album, a completed, singular statement or a fine debut recording from the sideman-now rising star Rosaly, this should please the majority of Cadence readers who depend on the Delmark brand to deliver creative new music that satisfies on many levels. Recommended without reservation.

Michael G. Nastos

New Issues

IVO PERELMAN THE EDGE LEO 667

CLARINBLASEN /
LANCASTER / EPIGRAPH /
THE EDGE / ZAPOTEC /
FATAL THORNS / INTERLUDE
/ VOLCANIC /
WEBSTERISMS. 42:09.

Ivo Perelman, ts; Matthew
Shipp, p; Michael Bisio, b;
Whit Dickey, d. June 2012,
Parkwest Studios, Brooklyn,
N.Y.

STEVE SLAGLE EVENSONG PANORAMA 004

MINGUS IN US / BLUES FOUR
/ SUPERMOON / QUIET
FOLKS / SHADOWBOXING /
ALIVE / EQUAL NOX / B LIKE
ME /
THE STAR-CROSSED
LOVERS. 56:40

Steve Slagle, as, ss; Dave
Stryker, g; Ed Howard, b;
McClenty Hunter, d. July 28,
2012, Tedesco Studios.

The Edge is a perfect reflection of the way Ivo Perelman plays the tenor sax, but less forceful as his influences like Archie Shepp, David Murray, David S. Ware or Charles Gayle. Not that he is more harnessed or tamed, but what Perelman brings to the table is a sound that pushes the envelope without the listener being fully enveloped by it. At time harsh and bold during “Clarienblasen” or spatial and interactive with his formidable band for “Lancaster” (for Byard Lancaster?), Perelman is his own man through these different excursions. There are short and light, even tuneful moments particularly heard on “Volcanic,” and his personal voicings for “Fatal Thorns” suggests a direct approach, although his nicer side does come through for “Websterisms,” likely for Ben Webster. Matthew Shipp is his usual self, individual and unique to the core, especially for his lead-out setting up the title selection. Perhaps Perelman has put out better CD’s, but only by degrees. This is a strong effort that should appeal to his fans, and perhaps win over new admirers.

Michael G. Nastos

Over the last three decades, Steve Slagle has firmly established himself as a musical, lyrical alto saxophonist with a sound all his own. If you like a mixture of the tart and sweet in one, then you’ve likely followed his career with interest. This is another very good effort for Slagle, but more upfront as a leader, with no other horn as a foil. Guitarist Dave Stryker is a constant, a longtime musical partner for Slagle, and again an important support system for the thing they love best, the post-to-neo bop jazz of contemporary times. They kick off with an off minor blues “Mingus In Us” that sets the tone for the date, identifying the group sound. There’s some popping Latin rhythms informing Stryker’s exceptional “Supermoon” or “B Like Me.” “Alive” is another pick to click, easy going yet active in an angular manner similar to Thelonious Monk. McClenty Hunter is an impressive drummer who can shade, accent and drive without being overpowering. Though Slagle is most impressive on alto, his soprano saxophone gets better with age, moving him closer to Dave Liebman and Steve Wilson in the top five of that instrument. As consistent as Slagle has been in his recording career, he’s still not released a quintessential, must have statement. Time will tell when that happens, but until then, this one is pretty good. Recommended.

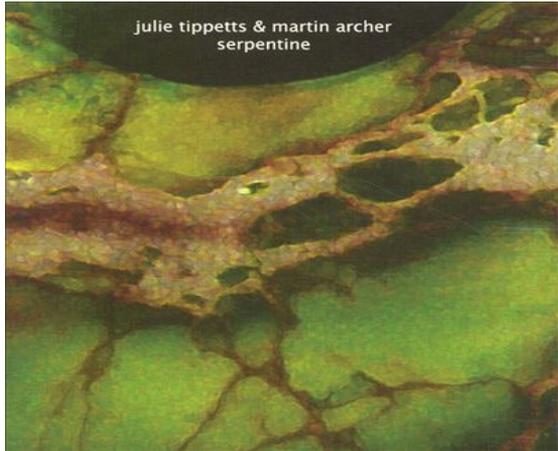
Michael G. Nastos

New Issues

**JULIE TIPPETTS /
MARTIN ARCHER
SERPENTINE
DISC 41**

RIVER / CROCODILE (SNARE
SONG) / SONG SPIRIT /
ENTRY OF THE SCARABS
/ SQUAMATA DANCE /
SUBSIDE /
CAVE DWELLERS (A GRIM
FAIRY TALE) / ENTRY OF
THE SCORPIONS / FELT SO –
CROCODILE TEARS /
DRAG – TRUST ME,
I'M A DOCTOR / REFUGE
/ STRETCH / SNAKE BITE.
68:58.

Julie Tippetts, vcl, chimes,
amplified doll's house;
Marin Archer, electronics,
keybds, woodwinds;
Peter Fairclough, d, perc,
washboard; Gary Houghton,
lead, rhythm & glissando
g, Miya, flt; Rosie Brown,
vcl; Peter Sells, e b g, Chris
Bywater, remake-remodel,
Julie Archer, handclaps,
Pete Whitfield, Alex
Stemp, Paulette Bayley, Nick
Trygstad, Simon Turner,
strings Charlie Collins, gong,
dubs/samples from Sugar
Minott, Colin Blunstone &
Red Hot Chili Peppers.



Through the years, Julie Tippetts has been largely ignored in the world of female improvising jazz influenced vocal poets, but perhaps this effort will elevate her within the ranks of Annette Peacock, Jay Clayton and Lisa Sokolov. Her ideas are always fresh, daring, on the edge and unique, without being abrasive, perfectly cogent, and understandable. Now there is some music with cold blooded lyrics as in “Crocodile,” underground, industrial funky sounds during “Entry Of The Scarabs” and throbbing, multi-tracked vocals on “Snake Bite,” but it is that ability to turn the corner and leave the previous track behind that keeps you listening. Her association with rock music and the electric guitar work of Archer sets her apart from the pure jazz influenced singers of her generation. With her European background, the lovely string section added onto “Stretch” further illustrates her individuality. Her use of provocative titles, a subterranean form of sexuality, and the fact that Tippetts is in fine vocal form, makes this project an individual triumph, not to mention that you can hear an amplified doll’s house as an instrument. Tippetts is a special artist, therefore we should recommend this only to those who know her previous work. Having said that, if she took any one of these varied singular concepts and made it into a full blown recording (I’d like to hear an all strings project) it might be her magnum opus. Michael G. Nastos

New Issues

CHRIS AMEMIYA- JAZZ COALESCENCE IN THE RAIN SHADOW OA2 22101

MEMORIES OF YOU /
GEEZERS ON PARADE / THE
H.O.E. / FIREFLY / SECRET
LOVE / CAMARILLO'S
DAUGHTER /
THE LIFT / BOLIVIA. 71:58.

Chris Amemiya, tbn; Jay
Thomas, tpt, flgh; Travis
Ranney, as, ts; John Hansen,
p, Jon Hamar, b,
Steve Korn, d. November 4,
2011, Music Works Northwest
/ First Friday Concert Series,
Bellevue, Wash

PAMELA HINES 3.2.1 SPICE RACK 101-30

34 SKIDOO / B MINOR
WALTZ / SPRING CAN
REALLY HAN YOU UP THE
MOST / EAST OF THE SUN /
LOOSE BLUES/
SANGRE JOVEN / IF YOU
COULD SEE ME NOW /
LOOSE BLUES / I GUESS I'LL
HANG MY TEARS OUT TO
DRY. 51:14.

Pamela Hines, p; David Clark,
b; Yoron Israel, d. 2012, PBS
Studios, Westwood, Mass.

The Origin/OA2 labels consistently present solid mainstream bop oriented jazz, and this disc from trombonist Chris Amemiya - his first as a leader - certainly fills the bill. It's an enjoyable program of melodic and for the most part hard swinging music sure to please listeners who like their jazz with few frills and surprises without being shocking. Amemiya - not displayed himself as a composer on this date - is for the most part understated, and essentially a full member of the ensemble rather than their dominant leader. There's a blues titled "The H.O.E." and "The Lift" both ala Art Blakey's Jazz Messengers, good unison playing during "Geezers On Parade," and the sweet, low key "Firefly". Jay Thomas plays solid trumpet and arranged "Secret Love," nothing fancy but good key changes are included. The best track is saved for last, a rousing version of Cedar Walton's "Bolivia" arranged by Amemiya with an original lead and wonderful voicings. On "Camarillo's Daughter," the individual sound of his trombone is heard more clearly. Amemiya's first name translated in Japanese actually mean rain temple, so a rain shadow concept seemed logical. It's a very decent debut recording that should yield a welcome follow-up by the leader asserting himself further, on a compositional and instrumental level.

Michael G. Nastos

With several independent recordings under her belt, Pamela Hines is widely recognized as a fine performer, thoroughly professional in her quest to broaden her horizons through her influences. This effort is a neat and clean entry into the vast piano-bass-drums realm, with Hines continuing to assert her originality with a confidence that is growing with every documented effort. This time around, Hines interprets more music written by Bill Evans, and it suits her talents. Whether understated on the ballad "Spring Can Really Hang You Up The Most," or forceful and bouncy for Maraca Valle's "Sangre Joven," Hines clearly is in her element. With a top notch drummer like Yoron Israel and ever supportive bass playing of Dave Clark, Hines can be free to do just about anything. Her 6/8 version of "East Of The Sun" clearly shows Hines emerging as a substantive, emerging artist, with more room to grow. All of her efforts on CD should be duly noted as very good. This is close to excellent, but to hear her in live performance is likely better.

Michael G. Nastos

New Issues

**ROB MAZUREK –
EXPLODING STAR
ELECTRO ACOUSTIC
ENSEMBLE
THE SPACE BETWEEN
DELMARK 5007**

VORTEX 1-5 / WE ARE ALL
ONE WITH THE MOON &
PLANETS / ONLY / THE
SHIFTING SEQUENCE /
ILLUMINATION DRONE 17
/ SPACE BETWEEN / SEVEN
BLUES / INDRA'S NET. 40:11.

Rob Mazurek, cornet,
electronics, comp; Marianne
M. Kim, video, dance
choreography;
Nicole Mitchell, ft; Matt
Bauder, electronics; Jeff
Kowalkowski, p, e p; Carrie
Biolo, perc;
Mauricio Takara, elect.
cavaquinho; Guilherme
Granado, sampler; John
Herndon, d,
Damon Locks, vcl,
electronics; Todd Carter, sonic
manipulation. January, 2013,
Riverside Studios,
Chicago, Ill.



The development of Rob Mazurek's music is nearly off the charts with this effort, living up to the Exploding Star theorem exponentially. With whirring old school computer electronic sounds mixed with Mazurek's wailing cornet, this small ensemble presents a soundtrack soundscape of magnum opus proportions, acting as a single track with selections segued into each other to complement a video presentation also included in this package as an accompanying DVD. Even for Mazurek, this music is on a different level from his previous projects. Heady cosmic music meets the labyrinth, with null space in between at times. Think Beaver & Krauss meets Miles Davis meet Sun Ra. As a stand alone disc, the music is a continual progression through busy, low key, bombastic, intense and controlled segments. As the sounds go through phases and changes, Mazurek's neo-modern cornet takes on chameleon like visages, with Nicole Mitchell's inventive flute playing in support. Occasional vocals creep in or out, you hear pure walls of sound, concentrated clarion cries, call with response, and chiming piano near the end along with burning gong-like intensity. Nothing is predictable as should be expected. Perhaps this project as a visual/audio presentation should be seen live to be fully appreciated. The DVD reveals much more nuance and layering than the CD itself. And Cadence readers will have to decide whether this is their cup of tea, or whether you prefer Mazurek's Starlicker, Sao Paulo Underground or Exploding Star Orchestra combos. Michael G. Nastos

New Issues

**DEWA BUDJANA
DAWAI IN PARADISE**
MOONJUNE RECORDS MJR
051

LALU LINTAS / GANGGA /
MASA KECIL / KROMATIK LAGI
/ BACK HOME / MALACCA BAY
/ KUNANG KUNANG / CAKA
1922 / RERAD REROD / ON
THE WAY HOME / DANCING
TEARS / DEVANANDA. 72:49.

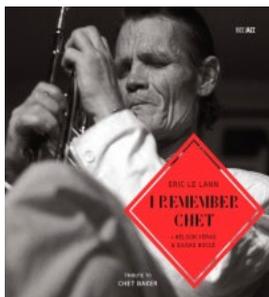
Budjana, g (el, acoustic, synth); Shadu Rasjidi, b; Sandy Winarta, d; Saat Syah, suling bamboo flute; Indra Lesmana, kybds; Irsa Destiwi, p; Ade Irawan, p; Krishna Balagita, kybds; Bintang Indrianto, b; Rishanda Singgih, b; Ronald Fristianto, d; Arie Ayunir, d; Deva and Dawai, Vinod Gangani, Sophia Latjuba, Ubiet, vcl; Oni and Helmi, vln; Surti, vla; Wawan, cel; Aminoto Kosin, strings arr. Guests: Dave Carpenter, b; Peter Erskine, d; Reggie Hamilton, b; Howard Levy, harmonica. 2000, 2002, 2005, and 2011, Jakarta, Indonesia and Santa Monica, CA.



This engaging music from Dewa Budjana does have a paradise-like quality, with a grand-scale orchestral presentation of appealing melodies and rhythms that is impressively achieved by various groups of modest size (seven or less musicians). Budjana's skills as a superior guitarist, composer, and arranger had to be augmented here by enormous management capabilities in putting together this program recorded over the period 2000 to 2011 in sessions done in Jakarta (five of the twelve selections), Santa Monica, California (four selections), and Temple Island Studio (unclear location but with three pieces recorded here). A grand total of 26 musicians participated, with most cuts involving guitar/bass/drums rhythm sections with assorted additions of keyboards, strings, bamboo flute, and vocals. The top-tier performances from all are highlighted by outstanding playing from Budjana throughout, from Saat Syah on bamboo flute on "Backhome," from bassist Shadu Rasjidi on "Malacca Bay," from pianist Indra Lesmana on "Dancing Tears," and from special guests Howard Levy on harmonica on "Rerad Rerod" and drummer Peter Erskine on several selections. Particularly pretty Budjana melodies include "Caka," an appealing ballad with a trace of sadness, and "Maca Kecil," a distinctive ode which possesses both bright and reflective qualities.

Don Lerman

New Issues



(1) ERIC LE LANN I REMEMBER CHET BEE JAZZ BEE 057

FOR MINORS ONLY / IF I
SHOULD CARE / THE MORE
I SEE YOU / I AM A FOOL TO
WANT YOU / SUMMERTIME
/ THE TOUCH OF YOUR LIPS
/ MILESTONES / ZINGARO /
LOVE FOR SALE / ANGEL EYES
/ BACKTIME. 49:09.

Eric Le Lann, tpt; Nelson Veras,
g; Gildas Boche, b. August &
September 2012, no location.

French trumpeter Eric Le Lann, who has been active in the Paris music scene since moving there in 1977, and who appeared as a jazz musician in the celebrated jazz film “Around Midnight” by Bertrand Tavernier, knew Chet Baker, and recalls visiting with Chet in his Paris hotel room before Baker’s gig that evening. They played together in the room, exchanging choruses, and Le Lann remembers much admiring Chet but trying to avoid sounding too much like him, that his goal was to have his own style. At the same time, Le Lann understood his debt to his musical predecessors, not just to Chet, but also to the master Louis Armstrong and to other trumpet greats such as Clifford Brown and Clark Terry. This is useful to bear in mind while listening to (1), his tribute album to Chet, because while influences from Chet with respect to tonal quality and musical approach are clearly present in Le Lann’s playing here, Le Lann displays other influences as well, notably from Miles Davis.

An example of this may be heard on “The Touch of Your Lips,” a duo of Le Lann with bassist Gildas Boche. After playing the melody in a straightforward manner, Le Lann plays a solo break sounding a lot like Miles, followed by a very Chet-like melodic line for the first eight bars of his solo. Throughout the recording, the veteran Le Lann shows that he has heard and absorbed multiple musical influences, and emerges as a complete player with his own musical identity. Since 2006 he has worked with the young Brazilian guitarist Nelson Veras, who joins Le Lann on this recording. Veras and bassist Boche form a very complementary backing for Le Lann on this selection of tunes, all of which were the sort that Chet loved to play.

Don Lerman

New Issues

(2) METTE JUUL
MOON ON MY
SHOULDER
CALIBRATED MUSIC CALI
123

MOON ON MY SHOULDER
/ BE COOL / IN THIS LIFE /
HENYA / ASK ME NOW / HUM
DRUM BLUES / WHEN WE
LEAVE THE RIVERBANK / FOR
JAN / FROM THIS MOMENT
ON / HOW MANY HOURS
MUST I TRAVEL ALONE. 47:32.

Juul, vcl, g; Ambrose
Akinmusire, tpt; Nikolaj Hess,
p; Lars Danielsson, b, cel;
Morten Lund, d. September
2011, Copenhagen,
Denmark.



Vocalist Mette Juul and her quintet provide appealing music that draws upon the jazz, folk, and blues idioms on (2). Their well-crafted program includes three of Juul's originals, a Monk tune, two reflective jazz vehicles, a standard, and a blues (which is not actually of the blues form) by Oscar Brown, Jr. called "Hum Drum Blues" entertainingly done by Juul and the group. Refreshingly, Juul's singing is not over-stylized, having an attractive pure and natural quality with little or no affectations, yet she delivers each lyric with care and meaning. Juul arranged or co-arranged six of the ten cuts (including her own compositions), with pianist Hess contributing arrangements for three pieces and trumpeter Akinmusire co-arranging one. Juul also accompanies herself well on guitar on "In this Life" and elsewhere on the recording. Performances by the group are outstanding, with distinctly understated support from Hess and the acoustic rhythm section, and creative and thought-provoking work from Akinmusire. Juul's heartfelt singing on her original folk-like ode "When We Leave the Riverbank" as well as on Cole Porter's "From This Moment On" are representative of her uniformly strong efforts throughout this top-notch CD. The album was recorded in Denmark, with all vocal performances in English and an inserted booklet supplying lyrics and credits for each piece.

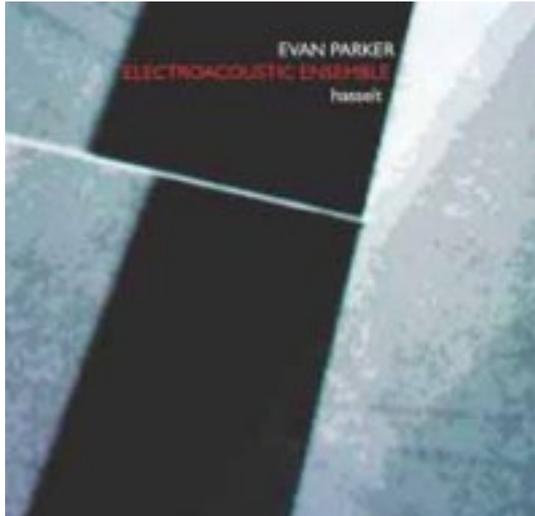
Don Lerman

New Issues

EVAN PARKER
ELECTRACOUSTIC
ENSEMBLE
HASSELT
PSI RECORDS 12.03

HASSELT 1/ HASSELT 2/
HASSELT 3/ HASSELT 4 72:45

Peter Evans, tpt, pic tpt;
Ishikawa Ko, sho; Ned
Rothenberg, cl, bass cl;
Peter van Bergen, Ab and
contrabass cl; Evan Parker
ss; Agusti Fernandez, p,
prepared p; Barry Guy,
bass; Paul Lytton, perc, live
electron; FURT Richard Barrett
and Paul Obermeyer, live
electron; Joel Ryan sample
and signal processing; Walter
Prati, computer processing;
Lawrence Casserley, signal
processing instrument,
perc, v; Marco Vecchi, sound
processing, sound projection
Hasselt, Belgium May 21, 22
2010



This clearly is a record not for everyone. But for people who like experimental music, and for people who like electronic music, as well as for people who like improvised music, this is for you. This is another excellent example of not being able to tell whether the music is composed or improvised, since so many classical techniques are being employed. But, in the end, that doesn't matter. Either the music works or it doesn't. And the music here definitely works.

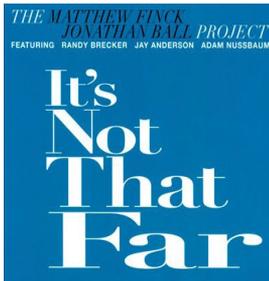
The fourth track is the main one and consists of material performed in the first three tracks.

Describing the music is actually quite difficult. For one, it is sometimes difficult to tell whether an instrument is played through electronics, or if we are hearing straight electronic sounds. At other times it is clear when a particular soloist is playing. This is the case for all the instrumentalists. And, like so many long improvised pieces, there are loud parts and quiet parts, crescendos and lulls. All of which leads to me say, as I have in so many similar situations, that such an ensemble is probably best appreciated live. But it is still great to have a record of the performance.

Since so much is going on at any one time, I find the best way to listen to music like this is to close my eyes and let it wash over me.

Bernie Koenig

New Issues



THE MATTHEW FINCK/ JONATHAN BALL PROJECT, IT'S NOT THAT FAR, NO LABEL OR NUMBER.

IT'S NOT THAT FAR / GENTLE SOUL(*) / LEVIN'S IMPRESSION / I THOUGHT YOU HAD GONE / CONUNDRUM(*) / EAST 86TH / GEPPETTO(*) / THE WAY YOU LOOK TONIGHT / GET UP!. 52:13.

Ball, ts, Finck, g; Randy Brecker, tpt, flgh(*); Jon Anderson, b; Adam Nussbaum, d. 8/8&9/2012.
New Paltz, NY.

It's probably no exaggeration to say that the majority of jazz music listeners think of the art form as the domain of the rugged individualist constantly improvising in search of new sounds or combinations but in reality it has been an equally collaborative form since at least back to the days when Pops Armstrong and Joe "King" Oliver engaged in their legendary duets. Not much is known about the formation of the partnership of saxophonist Jonathan Ball and guitar picker Matthew Finck. Both carry impressive credentials when it comes to gigging with other (often name) musicians and both have a talent for writing down original thoughts on music manuscript paper as evidenced by equally divided program of four selections from each plus a time-worn melody from much revered tunesmith Jerome Kern. When the pair started clicking as one on the opening number my initial impression was that of Newk and a little more hyperactive Jim Hall circa The Bridge period as they deftly blended not only on the first tune but throughout the entire album. That could hold equally true for the rhythm section of timekeepers Jay Anderson and Adam Nussbaum, two veterans whose names should set off some bells. As if that wasn't enough name recognition for you another iconic name has been added for three tracks with the famed trumpet of Randy Brecker blowtorching through the searing "Conundrum", "Geppetto" and the lazy lope of "Gentle Soul". Nice dollops of brass salsa that spice up the proceedings quite appealingly. Nussbaum gets to pull out his brushes for the pensive "Levin's Impression" & "I Thought You Had Gone" then proceeds to pop them on the jazz waltz "East 86th". On sticks he absolutely smokes on the ending "Get Up!". The Kern standard is refreshed with a simmering samba treatment which helps blend into the originality of the other pieces. Lets look forward to future collaborations from this pair.

Larry Hollis

New Issues

WAYNE WALLACE LATIN JAZZ QUINTET, LATIN JAZZ/JAZZ LATIN,

PATOIS RECORDS 014.

A TI TE GUSTA! / THINGS

AIN'T WHAT THEY USED TO
BE / ESTAMOS AQUI! / GIANT
STEPS / LA HABANA / I MEAN

YOU / PRELUDE TO A KISS

/ MELAMBO / PUERTAS Y

CAMINOS / PASANDO EL

TIEMPO. 55:49.

Wallace, tbn; Murray Low,

p; David Belove, b; Colin

Douglas, d; Michael Spiro,

perc; John Worley, tpt; Masura

Koga, ts; Mary Fettig, Elena

Pinderhughes, flt; Jeremy

Cohen, Tregger Otton, Madi

Tolling, vin; Pete Escovedo,

timbales; John Santos, Orlando

Torriente, Jesus Diaz, Mike

Mixtacki, vcls. 1/1-3/2013.

Berkeley, CA.

BILL HOLLIS, THE BEST OF BILL HOLLIS, BLUJAZZ RECORDS 3404.

ALL ABOUT FAYE / JENIFER

MY LOVE / DESHAZOR / SIR

FRANCIS / LATONYA / LOVE

WILL BLOOM / LOVERS AGAIN /

PASSIONATE MOON. 42:33.

Hollis, p; Ellsworth Gooding, ts;

Sam Tart, b; Lindy Ewell, d. No

locations or dates listed.

Although the Wayne Wallace disc is billed as a quintet it has more “guests” than a Comedy Central Roast. Twelve, count ‘em, a full dozen extra names are listed after the first five to make this a the most populated platter present which is no so surprising since the previous issues from this artist have been presented in the same manner. By now there should be no question that Wallace is a super strong trombonist, adequate singer and adroit leader of ensembles both large and small. By and large the quintet retains the same personnel as before but where those were heavy on the stereotypical brassy Latin sounds this one utilizes a softer sonic palette set by the strings and flutes. Make no mistake, the continued use of electric bass and multi-percussionist maintains the dance ability factor so vital to much of this idioms authenticity. There are three specific nods to the jazz strain in compositions from Coltrane, Duke and Monk but all are set in a triad of Latin styles. Vocals are used discreetly and there are some catchy scripts from the leader but there isn’t anything radically new to the formula Wallace has employed in former works. The title says it all.

Larry Hollis

It must be admitted up front that I did a double take after glancing at the cover of The Best Of Bill Hollis. You see, my mother was named Billie Hollis and she played the piano also. Not that there is a remote chance that there is any relation possible it did hit a little close to home. This piano-playing Hollis was a longtime fixture around the Jersey area where he plied his trade usually in a trio setting. Other than the fact he passed away in 2010 the accompanying booklet offers little biographical info but does contain eight photos from different periods in his career. The setlist is divided into either trio or quartet renderings of eight originals from the over 170 songs he apparently penned. Of course the quartet numbers with the tenor of Ellsworth Gooding offer the most variety but all are very listenable. A lyrical pianist that could touch on the blues when called for, Bill Hollis is one of those obscure figures that you never hear about, unfortunately, until they are gone.

Larry Hollis

New Issues

SAM ULANO ON HIS DRUMS, STILL SWINGING AT 90!

SAM ULANO CD90.

JUMPIN' ON "THE A TRAIN"
/ CHA CHA CHA "NEVER
ON SUNDAY" / LET'S DO
THE HORA "DANCING THE
DANCE OF LIFE" / RHUMBA
"BESAME MUCHO" / GROOVY
"NOW'S THE TIME" / TANGO
"LA CUMPRESITA" / BOUNCY
"BACK HOME AGAIN IN
INDIANA" / A LOVING "BODY
AND SOUL" / PASE DOBLE
"EL RELICARDO" & "LADY
OF SPAIN" / MERENGUE
"COMPADRE PEDRO
JUAN" / SAMBA "BASIL" /
A HAPPY "BEER BARREL
POLKA" / TANGO "WHAT A
DIFFERENCE A DAY MAKES"
/ FUNKY "WATERMELON
MAN" /
DREAMY "MOOD INDIGO"
/ EASY "SHEIK OF ARABI"
/ SALSA ON C7 / SWEET
"CRAZY" / TANGO "I GET
IDEAS" / SWINGING "I GOT
RHYTHM". 58:19.

Ulano, d, vcl; Tom Olin, s, flt,
cl; Lee Kurtz, kybds. 4/2010.
NYC.

Fortunately, in the case of super seasoned drum master Sam Ulano that is not the case. How many drummers can you count on one hand that are still alert and doing it at the age of 90? This dude has a resume that would take up a couple of issues of this magazine so it is best that you go to his website www.samulano.com to absorb his full impact. I can recall seeing him at the old Metropole in the Big Apple during the early sixties and it was apparent, even from the audience, that this guy was quite a character. In fact, he was so impressive I don't remember any of the other players on the bandstand & this was during a period when I got to see Cozy Cole play Topsy Parts 1 & 2 and shake hands with an early idol, Coleman Hawkins. Mr. Ulano mans the traps and even sings his original lyrics to "Hava Negila" on the third cut. Les Kurtz sounds as if he can play but is saddled with a cheesy keyboard rig and while Tom Olin switches effortlessly between tenor, flute and clarinet he never gets a chance to really break loose. As one can imagine, all of the twenty selections are brief with the longest clocking in at three minutes and thirty-one seconds. Sorry but I can only recommend this to aspiring drummers and nostalgia buffs.

Larry Hollis

New Issues



**GIANCARLO
MAZZU' & LUCIANO
TROJA
LIVE AT THE
METROPOLITAN
ROOM NYC
SLAM 545**

BYE BYE BLACKBIRD/
CHEEK TO CHEEK/ SOFTLY
AS IN A MORNING
SUNRISE/ BUT NOT
FOR ME/ MY FUNNY
VALENTINE/ AUTUMN
LEAVES/ WHEN I FALL IN
LOVE/ ALL THE THINGS YOU
ARE/ YOU AND THE NIGHT
AND THE MUSIC/ TAKE THE
"A" TRAIN 49:22

Giancarlo Mazzu' g; Luciano
Troja, p New York City,
April 15 2009

Wow! Real tunes played beautifully with really nice improvisations.

This is a very pretty record, and I mean that in way the word intended. Most of the tracks are short, so we get the melody, some nice soling and the melody, like old swing or bop players. And, to top it off, they play some of my old favorites.

This record brings back memories of when I played in dance bands and jazz bands that played standards such as these. But these two add some nice embellishments to the melodies, and while the melodies certainly are recognizable, duo makes them their own. In this way they bring a freshness to these old standards. This is especially the case in beginnings of tunes such as "Blackbird" and "Leaves," and "A Train," on which they bring a new approach which really works.

But what really makes this record work is the interplay between the two musicians. I assume they have put in their rehearsal time as there is a seamlessness in how the music moves from one instrument to the other. This really comes out in how they play the melody on "Night." But the playing does not sound forced or boring. The enthusiasm for the music certainly comes through.

The playing is excellent. I especially love the extended trills Mazzu' uses on some of the ballads, and Troja knows exactly how to support them. But top it all off, especially on the up tempo pieces, I wanted to get up and dance.

Bernie Koenig

New Issues



1) IRO HAARLA SEXTET KOLOBRI TUM 035

NIGHTJAR/ PROCESSION/
KOLOBRI/ SPIRIT BEAR/
SAD BUT TRUE/ LEGEND OF
CRANES/ VESPER 60:33

Iro Haarla p, chen; Verner
Pohjola tpt; Jari Hongisto,
tbn; Kari Heinila, ts, flt, alto
flt; Ulf Krokfors bass; Markku
Ounaskari d Helsinki,
Finland May 8, 9 2010

In listening to 1) I was trying get a handle on the influences and I came up with what if someone had listened to Miles Davis from both periods, and Bill Dixon plus contemporary classical music and pop music and tried to put it all together. I list these things because I hear these influences.

The first time I started listening I had trouble making sense of all the influences, but on the second listen, I put it on while trying to do something else to see if the music would grab me. And it did. Once I got used to what was going on, I found the music quite enjoyable, though some of the pop influences still bothered me. When I looked into the musicians, I found that these influences come naturally. Leader Haarla, who composed all the pieces, studied at the Sibelius academy while other members of the group have various backgrounds including studying at the Pop and Jazz Conservatory in Helsinki.

The compositions are interesting, reflecting all the influences mentioned. I particularly like the ways in which Haarla uses dissonances: think Sibelius meets Schoenberg meets Miles. This all comes out beautifully in "Sad." And the ensemble on "Cranes" is another standout.

And since this is a jazz recording, emphasis must also be put on the solos, and all musicians turn in excellent work. Pohjola definitely reflects the influences mentioned above, Hongisto and Heinila both also sound like they come from the 60s. Maybe because I am a drummer, for me Ounaskari was the weak player, showing too much of that pop influence.

In short a very interesting record that will become more enjoyable with more listens. And a couple of days after writing this, I went back and played it again. And yes, I now really like it.

Bernie Koenig

New Issues



2) ESA HELASVUO STELLA NOVA TUM 033

TO FEEL YOU IS TO LOVE
YOU/ STELLA NOVA/
INTIMACY/ KISUMI/
BOA NOITI MEU AMOR/
IMPROWISE/ SATUMAA/
FIGURING OUT THE
SKY/ SOUVENIR/ BLUES
ADDICTION 60:04

Esa Helasvuo p Helsinki,
Finland, December 10,11
2011

In many ways 2) is similar to the Iro Haarla record in that it incorporates all those influences, though to my ears, not quite as successfully. But maybe that is because I am not a fan of these solo piano outings. In the notes we are told that Helasvuo's influences include Thelonious Monk, Art Tatum, Keith Jarrett, Frank Zappa, and that he taught improvisation at the Sibelius Academy. I certainly hear the Jarrett influence, and, at times Monk, and certainly some classical influences. All the tunes, but one, are by Helasvuo. As far as tunes go, they could be pop tunes, or even new age types melodies. But Helasvuo loves dissonances which can add great depth, but can also jar the ears. A good example of this is the title track, which is also the longest track on the CD. It consists of a repetitive pattern with variations which develop minimally. And there is a kind of cadence near the end. It sounds as if he is heightening the dissonances by using the pedal. This is actually a technique I like as I use it on the vibes. One of the things I have often complained about in my reviews—and as a musician I am guilty of it as well—is not knowing when to stop. This piece should have been much shorter.

And then we get "Intimacy" which brings out a more subtle melody based playing.

Much of the rest of the CD consists of moody pieces, some of which I quite like. Interestingly, the one tune that stands out for me is "Satumaa" which is the one not written by Helasvuo.

He certainly has a command of the keyboard, but after a while I started to feel that the tunes sounded pretty similar and could have been one long piece.

I would like to mention the packaging of these CDs. The packs open in a three way with great art work and photos. The booklets, which are about 20 pages, are stapled to the cover and provide detailed information about the artists.

Bernie Koenig

New Issues



**KALAPARUSH
MAURICE MCINTYRE
QUARTET
MUSICAL BLESSING
CIMP 395**

MYSTICAL BLESSING/
BASSIT/ CROSSING ZONE/
SOUTHSIDE LOOP/
IMPRESSIONS/ AYN'S TRIES/
FREE FOUR ALL/ COLLARD
GREENS BLUES/ THE VERY
THOUGHT OF YOU 71:31

Kalaparush Maurice
McIntyre, ts; Michael Logan,
bass; Radu Ben Judah, bass;
Warren Smith, d Rossie NY,
Jan 11, 12 2010

I have a number of CDs by Kalaparush and like his playing a lot. On this record he is accompanied by two basses and drums, and in some way they define much of the music as is demonstrated by the opening which two and a half minutes of the three rhythm players before McIntyre comes in. The tune, by bassist Logan, is reminiscent of something Coltrane might have written. While McIntyre's tone is not like Coltrane's, some of the phrasing sounds like late Coltrane. He gets into swirls, but also leaves space so the swirls breathe. This comes through on "Bassit," his own tune, and on Coltrane's "Impressions."

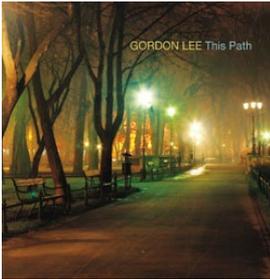
"Crossing" brings out Smith's drums more. If the first two tracks could be considered dominated the bass players, this one is dominated by Smith, with some nice interplay between Smith and McIntyre. If I have any thing negative to say about this CD it is that Smith crashes too much. But most of the time, his cymbal playing fits in with his overall approach.

On "Southside" we can hear McIntyre egging the other players in between his playing. The sound, as with all CIMP recordings is excellent. This is especially the case with the two basses, each coming out of a different channel so we hear their playing distinctly. This is the case on the first two tracks, and especially so on "Free." A real highlight of the CD is the solo performance of "Thought" by McIntyre. I always love when a free player can turn around and play the pretty melody of an old standard and make it his own.

In short, another great recording on CIMP.

Bernie Koenig

New Issues



GORDON LEE THIS PATH OA2 22076

PAO MA SHAN/
DRAGONFLY/ MINOR
DISCREPANCY/ ANDALUCIA/
PORTRAIT IN BLACK &
WHITE/ THIS PATH/ LAKOTA
SONG/ SITTING BULL'S
REVENGE/ NINEY-NINE,
NINEY-NINE/ CORNBREAD/
CADENZA/ FIELD ON THE
HILL. 1:05:35

Lee, p; Dave Captein
1,2,3,7,,9,12, Kevin Deitz
5,6,8,10, b; Carlton Jackson
1,2,3,7,9,12, Ron Steen
5,6,8,10, d; Miguel Bernal,
cajon 4. 2/12 and 3/5-6/10,
Corbett, OR.

Gordon Lee—pianist, composer, arranger, and educator—actively pursues each of his roles in the Portland, Oregon area, the home of all the performers on his latest CD. On the present recording, he alternates between two bass and drums combinations (Dave Captein and Carlton Jackson or Kevin Deitz and Ron Steen) on all tracks but Ernesto Lecuona's Spanish-flavored "Andalucia" (the basis for the popular song "The Breeze and I"). There, his only accompaniment is the cajon, a type of drum played by the Afro-Cuban percussionist Miguel Bernal.

Lee's music is highly structured, with, for example, pre-determined bass lines common. Indeed, it often challenges the listener to distinguish between composition and improvisation, with the brief unaccompanied "Cadenza" sounding like a fully-composed classical piano piece. The rest of the program ranges in style from Lee's take on a Chinese folk song to his personalized adaptation of Lee Morgan's funky "Cornbread," and includes along the way Native American saxophonist Jim Pepper's dramatic "Lakota Song," Jobim's lovely bossa nova "Portrait in Black and White," a couple of blues tunes, and a spoof on "Cherokee" he calls "Sitting Bull's Revenge." Lee's fresh-sounding versions of these pieces and the remainder of the twelve tracks are harmonically sophisticated and attention-grabbing.

Each of the ensembles works cohesively. Both bass/drum pairings provide exceptional, rhythmically-secure accompaniment for the leader, and both bassists offer accomplished improvised solos of their own. Lee's own inventive, often virtuosic, improvisations are uniquely his own, as he eschews the bop-derived figures common among many trio pianists.

David Franklin

New Issues

BRIAN ANDRES AND THE AFRO-CUBAN JAZZ CARTEL SAN FRANCISCO BACALAO BCL002

SAND CASTLES/ NOTHING
BUT TROUBLE/ SAN
FRANCISCO TIENE SU
PROPIO SON/ BLACK
MARKET/ HIGASHI NAKANO/
SOUL PROVIDER/ DE SAN
FRANCISCO A TIJUANA/
BUGS ON A WINDSHIELD/
UNA GOTA/ OFF THE CUFF/
COMO MI RITMO NO HAY
DOS/ BONGO REYOYO
50:24

Andres, d, perc; Christian Tumalan, p; Aaron Germain, b; Tony Peebles, saxophones; Jamie Dubberly, tbn; Steffen Kuehn, tpt; Carlos Caro, cga, bongo, timbal, perc; Gloria Amaral, vcl; Camilo Landau, tres; Patricio Angulo, chekere, cga, timbal; Javier Cabanillas, cga; Nikki Smith, coro; Braulia Barrera, vcl, coro; Henry Hung, flgh, tpt; Juan Elias, chants; Chepito Areas, hand claps.
2013; San Francisco, California.

Usually when the best musicians in a given field collaborate, the result is a less-than-artistic yet highly energetic blowing session. Eric Clapton's Crossroads jams and Norman Granz's Jazz at the Philharmonic cutting-contests are prime examples. However, the album that Brian Andres has conceived of leaves that concept in the dust. The Afro-Cuban Jazz Cartel is a collective effort of musicians, arrangers, and composers who function as a band rather than a cluster of individuals. The ensemble moves together, grooves together, and has created one of the tightest big bands in the San Francisco area. Like the Bay Area's SFJAZZ Collective, the Jazz Cartel is an effort to redefine the possibilities of what can happen when the best of the best come together.

The aptly named San Francisco is a collection of nine recorded compositions that are accompanied by three tracks of short solo performances. The solo tracks include Cabanillas's "De San Francisco A Tijuana," Germain's "Off the Cuff," and Caro's "Bongo Reyoyo." The compositions range from Joe Zawinul's Weather Report staple "Black Market," to mambo father Israel Lopez's "Como Mi Ritmo No Hay Dos." The arrangements were each submitted by different members of the group, and some are better than others (although the bar is being set quite high here). On the whole, Christian Tumalan's compositional voice is a driving force behind the success of the album. Just give "Nothing But Trouble" a listen and it is immediately apparent.

The soloists are burning on almost every track. Henry Hung has some intense solos throughout the entire album. Tumalan's piano comping, particularly on "Sand Castles," is great and he has some Monk-ish lines in his solo on "Soul Provider." Tony Peebles's multi-saxophone work is of high caliber and Gloria Amaral's elegant vocals on "Una Gota" leave the listener yearning for more. The drum breaks and percussion grooves are insatiably infectious, a fact that cannot be reiterated enough. The only real complaint that can be leveled against a release like this is that it is only 50 minutes long. Who has ever been to a party where a band this hot only played for 50 minutes?

Dustin Mallory

New Issues

THE DORF FEATURING FM EINHEIT LIVE THE KORN 01

OVERTÜRE – LION/WELL/
JCO/BEEFY/ FÜNFTE
45:53

Marie Daniels, vcl; Anke Jochmaring, vcl; Martin Verborg, vln; Ludger Schmidt, cel; Daniel Brandl, cel; Markus Türk, tpt; John Dennis Renken, tpt; Johannes Brackmann, tbn; Alexander Giffey, tbn; Adrian Probst, tbn; Alexander Morsey, tba; Christoph Berndt, saxophone; Felix Fritsche, saxophone; Florian Walter, saxophone; Veit Lange, saxophone; Axel Knappmeyer, saxophone; Gilda Razani, saxophone; Andreas Wahl, g; Serge Corteyn, g; Oliver Siegel, synth; Achim Kämper, electron; Jim Campbell, electron; Tim Isfort, b; Johannes Nebel, b; Volker Kamp, b; Simon Camatta, d; Tobi Lessnow, d; Denis Cosmer, sound; Jan Klare, air movement; FM Einheit, Springs.
May 25, 2012: Moers, Germany; May 31, 2012: Dortmund, Germany.

The Dorf, or The Village (translation), is an impressive large ensemble from Germany that was organized by Jan Klare in 2006. The group describes itself as “self-organized swarm intelligence.” The description might seem vague to the indoctrinated, but the description is actually quite revealing. The opening track, “Overture – Lion,” exemplifies the group’s balance between written and improvised sections of music. The genre blend is too eclectic to describe, but the ensemble seems like they could be just as comfortable being a social band as they could playing concert halls. The influences are also too plentiful to mention, but they seem like some sort of hybrid between Mr. Bungle, Radiohead, Sonic Youth, and the Zawinul Syndicate. The rhythm section definitely takes cues from rock music, but the synthesis of horns, strings, and electronic instruments move the music in a variety of directions, simultaneously. This latest album features the artistic collaboration of The Dorf with F.M. Einheit, a German percussionist, composer, and industrial/electronic musician. Einheit’s musical intuition and attitude add a new energy to this community ensemble. “Well” is probably the stand-out composition from the album. It begins with a free wandering of instruments that eventually congeal into an ensemble crescendo. The build-up is slow and very deliberate. The musicians are very clean executioners, with the exception of a few slips on exposed passages. In their defense, the music actually seems quite difficult to perfect. The emphasis isn’t on individuals though. The grand gesture of the ensemble is the real arc of the album. The indescribable sound produced from this combination of instruments can only be imagined without hearing this release. It also helps that the recording quality and production are good and all the instruments come through very clearly, especially the lower-pitched instruments. Listeners on the west-side of the Atlantic Ocean should take note of this creative endeavor.

Dustin Mallory

New Issues



DJANGO FESTIVAL ALLSTARS 2012 LIVE AT BIRDLAND & MORE!

THREE'S A CROWD TCR

5001

SWING GITAN/ FOR PIERRE/
BALKANIC DANCE/ NUAGES/
VALSE EN EXIL/ EL DORADO/
MANOIR DE MES REVES/ OUT
OF NOWHERE/ CAMPING
CAR/ SONG FOR ETTORE/
BRONSON'S SONG/ PAT'S
WALTZ/ THEM THEIR EYES/
MELISSA/ BOSSA DORADO

68:17

Dorado Schmitt, g, vln;
Samson Schmitt, g; Ludovic
Beier, acc; Pierre Blanchard,
vln; Francko Mehrstein, g;
Amati Schmitt, g; Bronson
Schmitt, g; Doudou Cuillierier,
g; Xavier Nikq, b; Jisoo Ok,
cel; Anat Cohen, as.
February, 2012: Paris, France;
November, 2012: New York,
New York.

As the fall weather begins to engulf New York, the regular patrons of Birdland are getting ready for the 2013 Django Festival Allstars. The group is preparing to make its annual venture into the United States while last year's concerts are still in heavy rotation. The album *Live at Birdland & More!* is half devoted to last year's November residence at Birdland, and half reserved for a French studio session from earlier in the year. Neither session is superior to the other, but the audience and energy in the live concert give it an extra spark.

The word "virtuoso" is thrown around rather easily these days, but in the case of these gypsy jazz performers, the word carries real weight. Samson Schmitt's solo on "Melissa," Dorado Schmitt's solo on "Nuages" and Beier's accordion work on "Swing Gitan," are just three places where the word virtuosic can be used in its most musical sense. Although the ensemble's name gives the impression that the program will largely consist of Django's music, the majority of the album is designated for original compositions from the band members. While each composition fits easily into the traditional "gypsy" category, some of the compositions have a contemporary flare that breathes new life into the genre. Two compositions fitting that bill are "El Dorado" and "Bronson's Song." There is even a nice ballad in the recording of "For Pierre," which is a sublime, attractive composition. As an added bonus, Anat Cohen sits in with the band for their performance of Django Reinhardt's famous piece titled "Nuages." The only negative aspect of the album is the mix. Depending on what speakers you hear it on, the rhythm section can sound a little overpowering at times. This is especially true on better speakers.

This album should give the listener a little taste of what is in store for the group's 2013 return to America. The Allstars will be in San Francisco, Boston, and Washington D.C. before returning to Birdland on November 5-10. This year's scheduled guests include Cyrille Aimee, Freddie Cole, Edmar Castaneda, and James Carter. This album should give a preview of what to expect on this year's tour.

Dustin Mallory

New Issues



BARRELHOUSE CHUCK & KIM WILSON'S BLUES ALL- STARS DRIFTIN' FROM TOWN TO TOWN THE SIRENS SR5021

THE BIG PUSH/ DRIFTIN'
FROM TOWN TO TOWN/ I'M
LEAVING YOU/ STOCKYARD
BLUES/ LUCKY YOU/ THIRTY
DAYS/ FLAT FOOT SAM/ K&C
BOOGIE/ YOU CAN'T LIVE
LONG/ SHE'S GOT A THING
GOING ON/ THREE HUNDRED
POUNDS OF JOY/ ANNA LEE/
TIME IS TIGHT
49:20

Barrelhouse Chuck, p, org,
vc; Kim Wilson, hca, vc; Larry
Taylor, b; Richard Inness, d;
Billy Flynn, g; Jeremy Johnson,
g; Sax Gordon, ts, bari s.
March 13, 2012; Morton
Grove, Illinois.

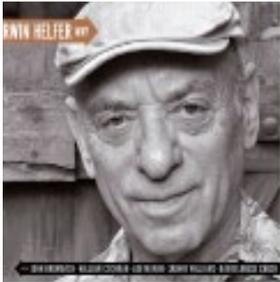
Being born in the tough city of Detroit, raised in sunny California, and cutting your teeth in Austin, Texas will definitely give you a strong dose of Americana. That is just the path that Kim Wilson took. Known for his harmonica prowess, Wilson is no stranger to the music business. His brush with fame as member of the Fabulous Thunderbirds (a band that he still leads) was the first of many pinnacles in Wilson's career. But his love for the blues has matured over the years and his Blues All-Stars are just one example of his work in this genre. Not only is Wilson still a stellar harmonica player, but he lends his vocals on two of the tracks here. His voice has aged well since his "Tuff-Enuff" days and suits his current musical endeavor quite well.

Wilson's co-leader on this album, Barrelhouse Chuck, is no novice either. Although he has spent the last three decades performing and honing his craft, he has only been visible to the commercial world for the last fifteen years. Chuck is one of the last great Chicago blues piano and organ stylists. Just listen to his piano accompaniment on the novelty version of "Flat Foot Sam," and images of Little Brother Montgomery and Erwin Helfer will conjure up. However, there is something in Chuck's phrases that is unique and helps him graft a style that is all his own.

Driftin' is a set of blues standards that are steeped in the tradition of hard-working people. The blue-collar lament titled "Stockyard Blues" is a tremendous example of the Midwestern/Southwestern aesthetics that accompany the music. The songs take pleasure in themselves at times too. There are some nice versions of boogie-woogie and jump blues tunes as well. There aren't any surprises, but there aren't supposed to be any. The music is rooted in ritual and the band gets all the way down.

Dustin Mallory

New Issues



ERWIN HELFER ERWIN HELFER WAY THE SIRENS SR5020

CHICKEN SHACK/ TAKE MY
HAND, PRECIOUS LORD/ THE
FIVES/ WITHIN/ EXACTLY
LIKE YOU/ BABY WON'T YOU
PLEASE COME HOME/ E&C
BOOGIE/ BIG JOE/ WININ'
BOY/ SWEET GEORGIA
BROWN/ TIN ROOF BLUES/
THE PREACHER
52:42

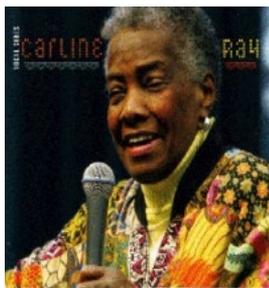
Erwin Helfer, p; John
Brumbach, ts; Skinny
Williams, ts; William "Bugs"
Cochran, d; Lou Marini, b;
Barrelhouse Chuck, p, org.
December 9, 2011; June 11,
2012; Morton Grove, Illinois.

For those of you wondering, "What ever happened to Erwin Helfer?" you clearly haven't made a trip to Chicago recently. Any Chicagoan will tell you that he is alive, well, and playing like it ain't nobody's business. The newest release from this veteran and legend of blues piano is a twelve-song set that is programmed as if you are at a live concert. The album comes out swinging with a full band rendition of the jump blues tune titled "Chicken Shack," then moving to a ballad before some nice piano trio and solo work in the middle of the album. Helfer plays a nice organ/piano duet with Barrelhouse Chuck on "Big Joe" before the full band resumes, finishing the date with the standards "Sweet Georgia Brown," "Tin Roof Blues," and Horace Silver's "The Preacher," which becomes a full band jam.

Helfer has a fine band with him on these dates and he gives ample opportunity for his compatriots to stretch out. Brumbach displays his versatility with solos on up-tempo and ballad tunes, while Williams leans heavily on blues aesthetics in his solos. Marini has a particularly excellent and insightful bass solo on the Jelly Roll Morton composition titled "Tin Roof Blues." Lastly, Helfer's transcendent yet nostalgic chord voicings complete the album. His style encompasses every decade of the Chicago piano tradition from the roots, boogie, and gospel sounds of the 20s and 30s, to the blues reawakening of the 60s and 70s. Helfer's touch is soft but his rhythmic precision and driving left hand propel the whole ensemble. It is this drive that allows his rubbery lines and yearning approach to sound as relevant today as it did fifty years ago.

Dustin Mallory

New Issues



CARLINE RAY VOCAL SIDES CARLCAT RECORDS

WHEN I GROW TOO OLD TO
DREAM/ DONNA LEE – BACK
HOME AGAIN IN INDIANA/
SOMEWHERE/ LAZARUS/
OUR FATHER/ LAND BEYOND
THE RIVER/ COME SUNDAY/
HOLD ON/ A CHILD IS BORN/
WITHOUT A SONG/ LUCILLE
41:45

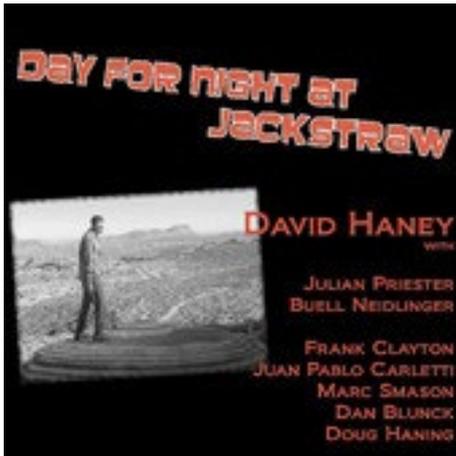
Carline Ray, vcl; Cathrine
Russell, vcl; Yuka Aikawa,
p; Mark Shane, p; Atsundo
Aikawa, b; Greg Skaff, g; Mark
McLean, d; Akua Dixon, cel;
Frank Anderson, org.
February 2008 – May 2011,
New York City, New York.
Bonus Track: 1961, home
studio.

My heart skipped a beat when I learned that Carline Ray had passed away in Manhattan on July 18, 2013 at the age of 88. She had died from complications related to her recent stroke. I had just received her album *Vocal Sides* and was looking forward to reviewing it. I was not intending to write an epitaph when I sat down to listen to this album, but life has a way of changing your direction...

Carline Ray was a master jazz musician who was just as apt with an instrument as she was with a microphone. She came to prominence in the 1940s as a member of the all-girl ensemble known as the International Sweethearts of Rhythm. Although this would lay the foundation for her career, she was often fond of telling people that she was not a “female musician,” but rather a “musician that happened to be female.” This creed probably served her well as she went on to perform with Jimmy Smith, Mary Lou Williams, and Erskine Hawkins to name a few. Ray was the last of a generation in jazz and one of the last children of the Harlem Renaissance. The recording of *Vocal Sides* finished in May of 2011 and is the last album Carline Ray ever recorded (although she participated in the recording of an album for her daughter, Catherine Russell, which took place in May and June of 2011 and was released as *Strictly Romancin’*). Russell provides some informative liner notes besides adding vocals on “Land Beyond Our River” and “Hold On.” Although Ray was in her eighties for these performances, her voice is still strong. There is distinctive warmth present and the recording gives the impression that she is in the room with you. A point of interest on the album is the bonus track added at the end. Written by Ray’s husband Luis and performed by Carline, “Lucille” was recorded in 1961 as a demo for Louis Armstrong. The intention was that Armstrong would record it, but that aim never came to pass. The 52-year-old demo was donated by Ricky Riccardi and Michael Cosgrove of the Louis Armstrong House and Archive for the purpose of this album. It is a particularly fitting way to end Carline’s final album before she joined her husband in the great beyond.

Dustin Mallory

New Issues



Recorded live in John Zorn's experimental music venue at Avenue C and 2nd Street, this live set is an improvisational investigation from a quintet with a myriad of influences. The musicians travel through some very exotic modes and phrases, but the music is usually grounded in the groove tradition. With that said, the music sometimes moves between grooves and rhythmic elasticity, but the band sounds better when the rhythm section is pushing them. Sometimes the ensemble tears a bit, but usually the rhythmic elements are solid.

AXIOMATIC THE BIRDS OF MY SENSES: LIVE AT THE STONE MUSSO MUSIC MM0077

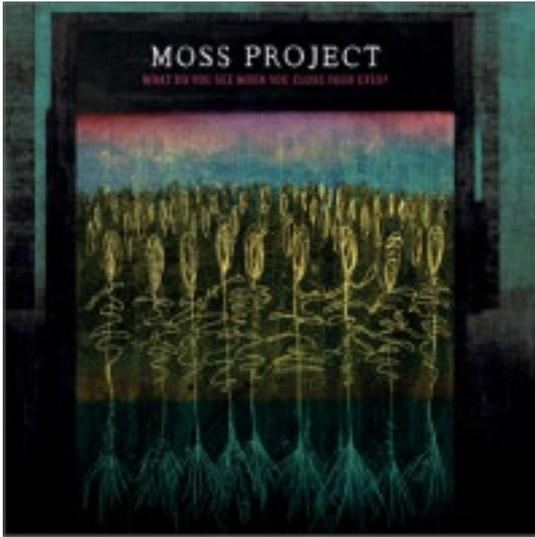
SHOW THE GARDEN/ THIS
BLUE CURTAIN/ HORN OF
AN EMPTY BELLY/ ZEPHYR'S
REQUEST/ SIX FACED
MIRROR/ THE BIRDS OF MY
SENSES
57:15

Calvin Weston, d; Elliot Levin,
ts, flt, vcl; Dave Dreiwitz, b;
Mark Daterman, g, Robert
Musso, g.
August 12, 2012; New York
City, New York.

The guitar work provided by Daterman and Musso is atypical. The heavily saturated distortions and single-coil-sounding pickups invoke rock and late 70s fusion more than anything else. It is almost as if they are channeling Daron Malakian with the improvisational technique of Holdsworth or McLaughlin (whichever you prefer). What really makes the album, though, is the presence of avant-garde stylist Elliot Levin. Levin has been a staple of the northeast corridor for decades and has played almost every genre imaginable. His bite-size phrases and humble nature match his big sound and aggressive style. The album ends with a straight-pulsing jam called "The Birds of My Senses" that adds an element of fun into what is generally a serious exploration. Levin and company show that they aren't "all business" all of the time and can improvise in a mainstream vein whenever they want to.

Dustin Mallory

New Issues



MOSS PROJECT WHAT DO YOU SEE WHEN YOU CLOSE YOUR EYES?

BABEL BDV13114

INTRODUCTION/ THE
BUBBLE/ ANNIVERSARY/
WHAT DO YOU SEE WHEN
YOU CLOSE YOUR EYES?/
CARAVANS/ FREUD AND
JUNG RIDE THE TUNNEL
OF LOVE/ THE ANGEL/
POSTSCRIPT: LOSE
OURSELVES
43:29

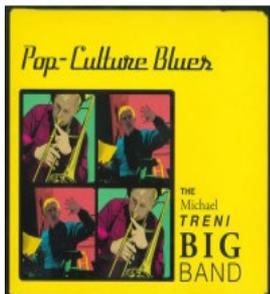
Moss Freed, g, vcl; Ruth
Goller, b, vcl; Alice Zawadzki,
vln, vcl; Marek Dorcik, d;
Shabaka Hutchings, b cl, ts.
2013; London, England.

This second album by the Moss Project is shockingly refreshing and could be considered a rare gem in post-modern music. The album's packaging is literally a hardcover book with a CD tucked near the back cover. The concept behind this appropriately-named album is that each composition is accompanied by a story/poem that was invoked by the individual recordings. A slew of published writers were hired to come aboard for the project and their names alone should give an idea of the high-caliber writing contained in the book: Naomi Alderman, James Miller,

Lawrence Norfolk, Joe Dunthorne, and Hanan al-Shaykh. The music that guided the writing provides ample inspiration. Moss's voice-leading on the guitar and compositional prowess give the album an understated power. The performance of "What Do You See When You Close Your Eyes?" is a classic example of Moss's ability to build structure and unity into his arrangements while simultaneously mastering the art of orchestration. Moss's band does not consist of even one soloistic slouch either. "What Do You See..." benefits from a tasteful solo by Hutchings.

The overall product is a great marriage of fantastic compositions by Moss (with the exception of one free-time inquisition by Goller) and tight performances. Zawadzki's haunting melodies and evocative vocal timbre often distract from the fact that her pitch control is nearly perfect. Dorcik's drumming is also quite sophisticated as he moves seamlessly between solid beats on "The Bubble" and coloristic shading on "The Angel." It would also be a sin to not mention the incredible production, mix, balance, and recorded instrument tone on the album. This release

New Issues



THE MICHAEL TRENI BIG BAND POP-CULTURE BLUES THE BELL PRODUCTION COMPANY (Independent)

Bill Ash, tpt, flgh; Jerry Bergonzi, ss, ts; Charles Blenzig, p; Vinnie Cutro, tpt; Rick Dekovessey, perc; Nathan Eckland, tpt; Frank Elmo, ts, alto flt, cl; Bob Ferrel, buccin tbn, tbn; Freddie Hendrix, tpt, flgh; Ken Hitchcock, ts, alto flt, cl; Philip Jones, bass tbn, tba; Joe Labelle, g; Roy Nicolosi, bs, b, cl, cl; Takashi Otsuka, b; Chris Persad, tpt; Joe Petrizzo, tbn; Jim Ridl, p; Sal Spicola, as, flt; Michael Treni, tbn; Ron Vincent, d; Craig Yaremko, as, atto flt, flt.
October 21, and December 15, 2012; Montvale, New Jersey.

ONE FOR DUKE/ BOE BLUES/ MINOR BLUES/ BLUESY BOSSA/
MORE THAN 12 BLUES/ SUMMER BLUES/ BLUES IN TRIPLICATE/
MR. FUNKY BLUES/ SMOKIN' BLUES/ POP-CULTURE BLUES
52:42

Pop-Culture Blues, a suite in ten parts, was written and arranged by Treni to explore the cross-sections, entangled influences, and significance of blues and popular culture. Treni's liner notes make it very clear that tradition is not a nemesis and, as he states, "what could be more popular than the blues?". It is from that philosophy that Treni created these commanding yet subtle compositions for his big band. The stylish arrangements are "straight-ahead," but they are not without power and sensitivity. Despite the suite being mostly blues forms, Treni varies the styles from movement to movement. From a programmatic perspective, the end result is quite varied. It may be surprising, but Treni shows that the blues's expansive variety is endless. The band's interpretations of the music leave nothing to be wanted. The ensemble has a rich, full sound and the recording benefits from excellent balance and blend. These factors are especially obvious during technical passages. There are probably a couple dozen short solos throughout the album, but there are a few that must be mentioned. Cutro takes a nice solo on "Bluesy Bossa," while Ferrel has a slick Buccin trombone solo on "Mr. Funky Blues." Finally, Bergonzi's incredible soprano saxophone solo on "Blues in Triplicate," might light your speakers on fire. Treni's compositions benefit from the fine treatment of these professional players. Treni and company prove that the big band tradition is still alive and well in New Jersey.

Dustin Mallory

New Issues

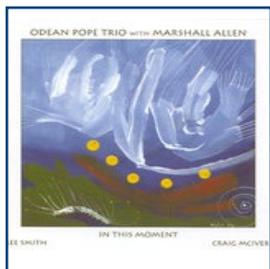
NEW YORK VOICES,
LET IT SNOW,
FIVE CENT RECORDS
0001

LET IT SNOW / CHRISTMAS
SONG- CHRISTMAS TIME
/ O, LITTLE TOWN OF
BETHEHEM / O COME, O
COME, EMMANUEL / WE
THREE KINGS / HOLIDAY
FOR STRINGS / HAVE
YOURSELF A MERRY LITTLE
CHRISTMAS / SLEEPERS,
WAKE! / O COME, ALL YE
FAITHFUL / THE MERRY
MEDLEY: THE MAN WITH
THE BAG; I'D LIKE YOU FOR
CHRISTMAS; SANTA CLAUS
IS COMING TO TOWN / I
WONDER AS I WANDER
/ WE WISH YOU MERRY
CHRISTMAS / SILENT NIGHT.
51:04

Kim Nazarian, Lauren Kinhan, and Peter Eldridge, vcl; Darmon Meader, vcl, arr, ts, as, ss, flt; Andy Ezrin, p; Paul Nowinski (1-3, 6, 12), David Finck (5,9-11), b; Marcello Pellitteri (1-3, 6, 12), Ron Wittman (5,9-11), d; Bob Mann, g (1-3); big band (1,3,10,12); Tyler Kuebler, Andy Axelrad, as; Todd Baker, Grant Langford, ts; Doug Morgan, bari s; Brian MacDonald, Kevin Burns, Rich Sigler, Tim Leahey, tpt; Joe Jackson, Jim McFalls, Dave Perkel, Lee Gause, tbn; studio orchestra (2, 5,6,8,9); horns (11); Roger Rosenberg, bari s, b cl.; Frank Greene, Matt Holman, tpt; Randy Andes, Mike Davis, tbn.

My friend Jan loves Christmas. Every year she hosts a party for a not so heavenly host of friends, and because until recently she's insisted on doing all the cooking, I've always brought her a small gift. Often it's music. I had listened to only the first few minutes of the New York Voices' Let It Snow before I knew this was it. Now having reviewed dozens upon dozens of holiday CDs over the years, I know enough not to judge a recording from its first few minutes. So much can go wrong. Santa's sleigh, like a car with bad alignment, is always apt to veer into unpleasantness. And if you start delving into the sacred standards, sanctimony is always near at hand. This is especially a problem because in a way those two qualities are as essential as nutmeg to season the season. I'm familiar enough with the Voices to know they are thorough going professionals, dedicated to the highest standards. (They seem to take their identity as a group so seriously that only Darmon Meader's name is mentioned in the liner notes, and then as an arranger and saxophonist. Well credit where credit is due, the Voices are Kim Nazarian, Lauren Kinhan, Darmon Meader and Peter Eldridge.) What I hear on Let It Snow is an echo to those old Christmas LPs from my childhood, from the late 1950s and 1960s, only shoot through with the energy and urbanity of the jazz I came to love a decade later. The Voices cover the respectable gamut of Christmas music, nothing silly or too irreverent, just the secular hymns to the season and traditional carols. The Voices make "Little Town of Bethlehem" swing with an easy bounce. "Have Yourself a Merry Little Christmas" is sung unaccompanied, and reverently as if it were a church at midnight. "Holiday for Strings" celebrates that 1950s vibe. The vocals are backed by a swinging big band or lush orchestra arranged by guest arrangers or Darmon Meader, who is credited for almost all the vocal charts. While the members step out to take the occasional solo, they are wise enough to know the appeal is their rich harmonies. Their approach to harmony has deep roots. That is evident on the ancient voicings of "O Come, O Come Emmanuel" and their take on J.S. Bach's "Sleepers, wake!" Then they can soar on the big production of "We Three Kings" with piping woodwinds and dramatic percussion. "I Wonder As I Wander" also gets a big production this time with big band instead of orchestra. Meader, who arranged both tracks, provides some of his tasty tenor. True to the tradition in many households, the proceedings end with a reverent rendition, done a cappella, of "Silent Night." Jan's going

New Issues



ODEAN POPE TRIO WITH MARSHALL ALLEN IN THIS MOMENT CIMP 394

MAZE TAKE 1/ IN THIS
MOMENT/ ON THIS DAY/
MAZE TAKE 2/ SEEING IN
THE DISTANCE/ SHORT AND
SWEET/ CIRCUMSTANCE/
CITY STREETS/ COLLAGE
FOUR 69:03

Odean Pope, ts; Marshall
Allen, as; Lee Smith, bass;
Craig McIver, d Rossie NY
January 5 2010

I have long been a fan of Pope, ever since I saw him almost 30 years ago with the Max Roach Quartet. I love how he mixes out playing with the blues. This really comes through in "Circumstances." Not only do I own everything he did with Max since I am a Max collector, but I have most of the records he has done on CIMP. So I was really looking forward to this. And my expectations were more than met.

The CD opens with a drum pattern before Pope enters with Smith. Then Allen enters. They take us through a great maze of interplay. Maze 2 also starts with a drum break, but it is very different from take 1. The interplay between all four players creates a maze worth working through. Great interaction between the horns with great support and great solos from McIver and Smith. Allen's alto is a great foil to Pope's tenor. Indeed, McIver is busier and more interactive than in other recordings he has made with Pope. This is a good thing. This is especially the case on "Seeing."

"Short" is a really great unaccompanied bass solo, which nicely breaks up the program. "City" and "Collage" are almost boppish in their lines, and in the solos. McIver brings a range of influences but makes them his own.

In short another great addition to the CIMP catalogue.

Bernie Koenig

New Issues



PAUL DUNMALL
TONY BIANCO
TRIBUTE TO
COLTRANE
SLAM 292

OGUNDE/ OFFERING/ WISE
ONE/ VIGIL/ BRAZILIA/
REVEREND KING/ SUN SHIP/
ASCENT/ THE DRUM THING
69:52

Paul Dunmall ts; Tony Bianco,
d Shropshire, England, 26
Oct and 20 November, 2012

I love tributes. A good tribute involves not just idolizing the person being honored, but should also involve one's own originality. One must bring their own voice to the tribute, otherwise, all we get is imitation. Dunmall has certainly been influenced by Coltrane, and Bianco also reflects an Elvin Jones influence, but they are not copycats. In listening to this CD one will clearly hear the influences of the honorees, but we also hear what they bring to party.

The approach is to play the tune and then to improvise on the tune's structure. But the tune is not repeated at the end, giving a freer feel to the music. The tunes end when the improvisations end.

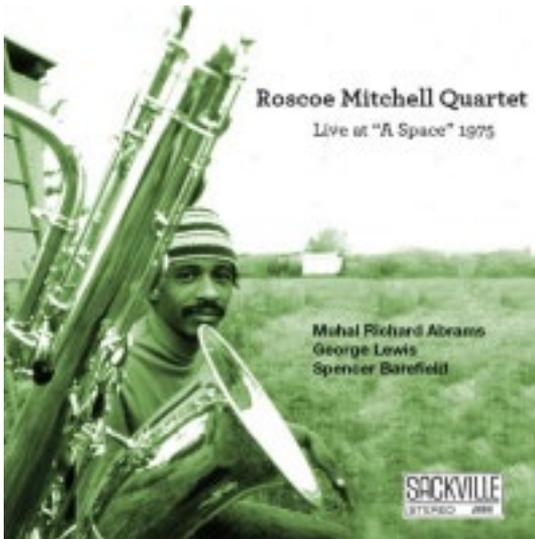
As for the actual playing, on the whole the record works. Dunmall and Bianco bring their own sense of the music to these performances. It is obvious that it is not Coltrane and Elvin playing, but the influences are strong. Dunmall tries to develop his own sense of Coltrane's music and for the most part he succeeds. Every once in a while he gets into a musical rut, playing a swirl of notes—imagine Peter Brotzman trying to play like Coltrane—and these passages do not work, but they are few and far between.

Bianco provides excellent support, working well with Dunmall. Sometimes I am reminded of the records that Coltrane did with Roy Haynes, who worked more off his snare than Elvin did. My only complaint about his playing is very minor, and it is the very dry sound of his snare drum. Since works off the snare so much, a more resonant sound would have worked better. This is especially the case in his solos on "Sun Ship" and "Drum Thing."

The only negative comment I have about this CD is that some of the tracks are bit too long, especially "Ascent." And maybe this is what led Dunmall into those ruts. As a listener I was exhausted. I hate to think how tired the players were after finishing.

Bernie Koenig

Reissues



ROSCOE MITCHELL
QUARTET
LIVE AT "A" SPACE
1975
SACKVILLE 2080

PRELUDE TO NAIMA/
NAIMA/ TNOONA/ CARDS/
OLOBO/ DASTURA/
NONAAH 63:45

Roscoe Mitchell, ss, as, ts;
Muhai Richard Abrams; p;
George Lewis, tbn; Spencer
Barfield, g Toronto, Canada,
1975

trombone statement of the melody, with nice guitar accompaniment, with piano coming in at the bridge. The last two tracks, though short, are full of spirited playing by all.

The heart of the concert are the three longer pieces, all of which are abstract, and could easily be taken for contemporary classical compositions. They all have compositional components with extended improvisations. And, as I always like to point out, it is often difficult to tell which is which.

The duet on "Music" is really interesting, with its open spaces and flurries of notes. The contrast between the soprano and trombone is great to listen to. There are points in the conversation where both players play the same phrase together, so I assume those parts are composed. But it still is a great conversation to listen to even if I am not always sure what is being said. "Cards" is an extended conversation between all four players, while "Olobo" is a solo outing for Lewis.

What else can one say about the reissue of a great record by four great musicians except that is surely welcome.

Bernie Koenig

Good Old Sackville. I think I have the original vinyl of this recording somewhere, probably bought at the old Jazz Record Centre that was run by Bill Smith, who started Sackville Records and Coda magazine.

The two opening, and two closing tracks here were not on the vinyl and they are a welcome addition. "Prelude" is over three times longer than "Naima" and serves to introduce the musicians, with unaccompanied solos as well as ensemble playing. "Naima" is introduced with a mournful

New Issues

ALI RYERSON JAZZ
FLUTE BIG BAND,
GAME CHANGER,
CAPRI RECORDS 74124.

DAAHOUD / ANA MARCH /
STOLEN MOMENTS / SPEAK
LIKE A CHILD / CON ALMA
/ GIRL TALK / PAVANNE /
IMPRESSIONS / SAIL AWAY /
LIL' DARLIN': 69:10.

Ryerson, Marc Adler, Jamie
Baum, Andrea Brachfeld,
Richard Ford, Kris Keith, Billy
Kerr, Jonathan Royce, Stan
Slotter, C & alto flt; Fernado
Brandao, C, alto, b flt; Bob
Chadwick, Donna Sevcovic,
b flt; Zachary Kellogg, pic,
C flt; Paul Lieberman, C,
alto, b flt; Keith Underwood,
b, contrabass flt; Rachel
Rodgers, Holly Hoffman,
Nestor Torres, C flt; Hubert
Laws, alto flt; Mark Levine, p;
Rufus Reid, b; Akira Tana, d,

There's an old song, that I can't recall by who, entitled "How Can I Miss You When You Won't Go Away?" that almost sums up how I feel about big bands or large ensembles. A few of my favorite albums are by people like Basie, Ellington, Thad & Mel, even Stan Kenton but, when push comes to shove, give me a hot quartet or quintet. That aside, these three releases just further enforce the notion that large groups never left they just left the hit-Without question the most ambitious of these discs is the high profile Ali Ryerson organization on the small independent Capri Records label. It must be admitted that a big band made up of nothing but flutes (or members of the flute family) atop a piano, bass and drums rhythm section is a novel and fresh concept. By the way, that backing trio is an all-star threesome of Levine, Reid & Tana who, as expected, perform faultlessly throughout the standards-heavy program. The ensemble also is dotted with names most Cadence readers will recognize, such as Holly Hoffman, Hubert Laws and Nestor Torres. There is also some heavyweights among the arrangers like Michael Abene, Levine, Billy Kerr, Mike Wofford, Bill Cunliffe & Steve Rudolph listed in the song list. Also identified there are the main soloists with leader Ryerson featuring herself playing alto flute on only one band, Tom Harrell's "Sail Away". If you have an aversion or allergy to flutes it would be a safe bet to avoid this particular disc but there is no question this landmark work is most aptly titled.

Larry Hollis

New Issues

B'SHNORKESTRA, GO TO ORANGE,

PS1301.

GO TO ORANGE / LA NOCHE
NEGRA / SKARKISELK / ZIM
/ MOVE / SYMPOSIUM /
B'SHNUKUR / PANGKUR.

47:45.

Collective personnel: Joshua
Kohl, cond; Samantha
Boshnack, tpt, flgh; Chris
Credit, as, ts; Tobi Stone, ts,
flt; Greg Campbell, Fr hn, d,
perc; Adam Kozio, glock, d,
perc; Alex Guy, Alina To, Paris
Murley, vln; Brianna Atwell,
vla; Maria Scherer Wilson,
Daniel Mullikin, cel; Jherek
Bischoff, Tim Carey, b; Lalo
Bello, cga; Sri Joko Raharjo,
gender/rebab. No dates
listed. Woodinville, WA.

DAVE SLONAKER BIG BAND, INTRADA, ORIGIN 82651.

Slonaker, cond; Bob
Sheppard, ss, as, flt, cl; Brian
Scanlon, as, flt, cl, pic; Rob
Lockhart, ts, cl; Tom Luer, ts,
cl; Adam Schroeder, bari s,
b cl; Wayne Bergeron, Dan
Fornero, Rick Baptist, Clay
Jenkins, Ron Stout, tpt, flgh;
Alex Iles, Bob McChesney,
Charlie Morillas, tbn; Bill
Reichenbach, b tbn;
Ed Czach, p; Edwin
Livingston, b; Peter Erskine,
d. 12/7&8/2012. Hollywood,
CA.

Pronounced Bish-Norcestra the 14 member chamber unit B'Shnorkestra is the brain-child of Seattle composer Samantha Boshnack and Go To Orange is the culmination of a Kickstarter project. The first five names listed after the conductor in the personnel listing comprise Ms. Boshnack's core quintet that serves as an anchor for the remaining members. The eight originals combine a multitude of idioms including jazz, classical, world, latin & rock among other genres that slip in and out like the sharks depicted on the back cover painting. Tobi Stone has some nice solo moments on the title cut and he takes a Trane ride on "Move". Several violin spots are provided by Paris Hurley and Alex Guy while the leader is heard on flugelhorn on "Zim", trumpet on the string-laden ballad "Symposium" and the twin upright bass driven "B'Shnuultimate". The last track "Pangkur" features Williams rather eccentric vocal mix of operatic free-form Javanese interpretation over the traditional Indonesian gender & rebab played by Sri Joko Raharjo recorded in Surakarta, Indonesia. Hard to put a label on but definitely creative. Larry Hollis

Our final disc is the most conventional of the batch in the time-tested big band bag. Subtitled arranged and conducted by Dave Slonaker it harkens back to the days when the large group was as much an arrangers vehicle as it was the designated leaders. Peopled by some instantly recognizable names such as Peter Erskine, Bob Shepard, Wayne Bergeron, Clay Jenkins and Bill Reichenbach this organization has "left coast jazz" written all over it. A trombonist/pianist Slonaker has spent much of his career in the studios as an orchestrator for film and television. Except for the warhorse "It's Only A Paper Moon" by Yip Harburg & Harold Arlen all the material stems from his prolific pen and like the previous two release, the main soloists are listed under the tune & time. Aside from those already listed there is plenty of space for Bob McChesney, Edwin Livingston, Adam Schroeder, Ron Stout, Brian Scanlon, Alex Iles, Ed Czach & Rob Lockhart to speak their respective pieces. Big band fans that yearn for "in-the-tradition" sounds will dig this. Larry Hollis

INTRADA / IT'S ONLY A PAPER MOON / NITE LITES / NOWHERE IS
A SOMETIME THING / POINT OF DEPARTURE / TIMELESSNESS /
LABYRINTH SUITE PT. 1-LABYRINTH / LABYRINTH SUITE PT. 2-FLIGHT
TIME / IF AND ONLY IF / REMEMBERING. 67:26.

February 13, 1930 – June 29, 2014

Of the many obituaries published for flutist Paul Horn, the most balanced and least judgmental appeared in September's issue of *DownBeat*. For both its succinctness and even-handedness, I salute the crew in Chicago: In less than 100 words, they mentioned Horn's estimable jazz credentials, made a distinction between those and his later 'meditative' solo recordings in the Taj Mahal and Great Pyramid, and noted his advocacy of transcendental meditation, all with respect.

Respect was something too many of the other obits lacked, by innuendo or worse – as if even though Horn could play jazz, he had fallen off the true jazz path and had compromised the integrity of his music, as if it had been diverted into something else somehow less worthy than jazz.

One need only follow the arc of the entries on Horn in Leonard Feather's Encyclopedias to find the earliest derision, subtle though it was, at least for Feather. The 1950s edition has Horn as a promising up-and-coming talent, the 1960s edition builds on that, lauding his Grammy, studio work and film appearances, then the 1970s edition, after briefly noting the continuation of his previous activities, prefaces his Indian connection with a 'but' rather than an 'and.' Low-key though it may be, it virtually constitutes character assassination by choice of conjunction.

Viewing Horn's later work as an abandonment of jazz is, to put it diplomatically, both inaccurate and incorrect. Whether or not he had transcended jazz, his music had become something more than jazz alone. Whether his later music was more or less than jazz is a matter of opinion. That it evolved from jazz is a matter of fact.

He'd first been introduced to aspects of the eastern philosophy of Zen Buddhism by cellist Fred Katz when they worked together in Chico Hamilton's band, and their open-ended exploratory musical conversation continued for years thereafter, including duo improvisations in Katz's anthropology classes on several Cal State campuses.

After his Hamilton band tenure, Horn continued to play his ass off around Los Angeles, making albums under his own name as well as playing on gazillions of recording sessions (once even subbing for Johnny Hodges on an Ellington session). This was after a stint in Cal Tjader's band alongside, among others, Vince Guaraldi, in the days when Tjader and company were regular – and popular – headliners at the Monterey Festival.

By the later 1960s, even though Horn was well recognized for his accomplishments as a player, bandleader and composer on the Los Angeles scene, he no longer found this fulfilling, perhaps an early case of the 'been there, done that' syndrome. Then he had the opportunity to spend some time in India, most famously with Maharishi Mahesh Yogi – and the Beatles, as well as Donovan. He learned to meditate, and took to it; he loved it, and wanted to share its benefits with others.

Thereafter, for more than 40 years, as well as being a working musician, Horn taught transcendental meditation (TM) while also practicing it himself. Anything I write here is not meant to make any demand or create any expectation that the reader will also embrace TM in his or her own life – I do not in mine – but I would ask that you respect TM, no matter how skeptically, as a valid path for those who choose it. To refuse to do so puts one too close for (my) comfort to fundamentalists of any stripe who claim their way is the only way, and we know from centuries of experience – as well as recent events – what destructive tyranny such tunnel vision can wreak.

No single belief system has all the answers. Few even ask enough of the right questions. But I know we all need to keep looking, and one of the reasons I admire Paul Horn is because he did that: he was a seeker, a searcher, and always happy to share his good news – but never one to proselytize. That restraint is a rare gift in any faith.

Horn also continued to stretch and grow as a musician. TM freed him, by giving him the patience and imagination to play duets with the acoustics of a space. He did this most famously in the Taj Mahal (twice), and later the Great Pyramid, as well as several cathedrals, canyons, and, finally, at the Potala in Lhasa, Tibet.

Not that he gave up playing with other humans, or solo. His next album after the groundbreaking first solo in the Taj Mahal was a studio project involving multi-tracking of original works as well as pieces by Bach and Palestrina, playing all the parts himself. In the mid-1970s, he introduced Egberto Gismonti to US audiences with an album produced by Teo Macero.

Horn's projects with David Friesen remain his most impressive later collaborations. Had their duet album not been on Horn's own label, it would have been more at home on ECM than on Windham Hill. Horn also contributed to Friesen's album for Herb Wong's Blackhawk label, a project which would have easily fit under the umbrella of the mid-80s incarnation of Blue Note had it been on the East Coast rather than the West. Friesen has a telling story about the marketing of that album: It seems that Horn's name trumped all the others involved (though all were equally billed), so it was filed under new age rather than jazz. But that was in the era of LPs, when there were still bins, and record stores which were filled with them. Sigh.

I have to wonder if some who denigrate Horn for his later work hated him for taking bigger chances than they themselves ever did – for not only having the courage to do so, but also for enjoying the doing of it, to say nothing of succeeding at it.

By the late 1990s, his new albums were no longer even being added to the Jazz Discography, but the rise of the web soon rendered that irrelevant. My guess is that Horn's music will endure longer than the criticism of it, for his music says more about life than any critics' words say about his music.

Patrick Hinely

Selected discography:

THE SWEET SMELL OF SUCCESS (1957), Chico Hamilton Quintet, originally on Decca, since reissued on Fresh Sounds and Cherry Red.

MONTEREY CONCERTS (1959), Cal Tjader, Prestige (2 LPs on 1 CD).

THE SOUND OF PAUL HORN (1961) and PROFILE OF A JAZZ MUSICIAN (1962), Paul Horn Quintet, originally on Columbia, since reissued on Sony Collectables (2 CD set).

INSIDE (1968), Paul Horn, solo, at the Taj Mahal, originally on Epic, since reissued on Black Sun and Kuckuck.

INSIDE II (1972), Paul Horn, solo, in the studio, originally on Epic, and since reissued as above, as well as on Wounded Bird.

ALTURA DO SOL (1975) Paul Horn and Egberto Gismonti, originally on Epic and since reissued on Black Sun and Kuckuck.

HEART TO HEART (1983), Paul Horn and David Friesen, Golden Flute (LP only).

AMBER SKIES (1984), David Friesen, Chick Corea, Joe Henderson, Paul Horn, Airto Moreira & Paul Motian, originally on Black Hawk, since reissued on Quicksilver.

INSIDE CANYON DE CHELLY (1997), Paul Horn and R. Carlos Nakai, Canyon.

TIBET (2000) Paul Horn, Transparent.

Obituaries

- Andre Bush, guitarist and instructor, died August 8, 2014. He was 45.
- Bobby Womack, singer-songwriter and guitarist, died June 27, 2014. He was 70.
- Charlie Haden, double bassist and co-leader of Liberation Music Orchestra, died July 11, 2014 in Los Angeles, California. He was 76.
- Cosimo Matassa, recording engineer and studio owner, died September 11, 2014 in New Orleans, Louisiana.
- Daniel Jackson, saxophonist, pianist, composer, and music teacher, died September 3, 2014 in Rancho Penasquitos, San Diego. He was 77.
- Frankie Dunlop, drummer, died July 7, 2014. He was 85.
- Fred Sturm, composer, arranger, and teacher died August 24, 2014 in De Pere, Wisconsin. He was 63.
- George Roberts, bass trombonist, died September 28, 2014, in Fallbrook, California. He was 86.
- Gerald Wilson, trumpeter, big band bandleader, composer/arranger, and educator died September 8, 2014 in Shelby, Mississippi. He was 96.
- Giorgio Gaslini, composer, conductor, and pianist died July 29, 2014 in Borgo Val di Taro, Italy. He was 84.
- Idris Muhammad, drummer, died July 29, 2014 in Fort Lauderdale, Florida. He was 74.
- Jackie Cain, vocalist, died September 15, 2014 in Montclair, New Jersey. She was 86.
- Jan Jarczyk, pianist, trombonist, and teacher died August 3, 2014 in Montreal, Quebec. He was 66.
- Jean-Jacques Avennel, bassist, died August 12, 2014. He was 66.
- Jeff Friedman, guitarist and professor, died December 30, 2013. in He was 51.
- Joe 'Poonanny,' soul singer, comedian, and "Godfather of the Chitlin' Circuit" died August 27, 2014 in Birmingham, Alabama.
- Joe Sample, pianist, keyboard player and composer, died September 12, 2014 in Houston, Texas. He was 75.
- John Gee, 1960's manager of the Marquee Club, died June 14, 2014 in London, England. He was 86.
- Johnnie Gray, saxophonist and bandleader, died June 17, 2014. He was 94.
- Johnny Winter, guitarist, multi-instrumentalist, and producer died July 16, 2014 near Zurich, Switzerland. He was 70.
- Joseph A. Loria Sr., dixieland trumpeter, died August 3, 2014. He was 83.
- Kathy Stobart, tenor saxophonist and bandleader, died July 5, 2014. She was 89.
- Kenny Drew, Jr., pianist, died August 3, 2014 in St. Petersburg, Florida. He was 56.
- Kenny Wheeler, composer and trumpet and flugelhorn player, died September 18, 2014 in London, England. He was 84.
- Lennie Sogoloff, founder of Lennie's on the Turnpike, died July 12, 2014 in Boston's North Shore. He was 90.
- Lionel Ferbos, trumpeter believed to be the oldest working jazz musician, died July 19, 2014 in New Orleans, Louisiana. He was 103.
- Mabon "Teenie" Hodges, guitarist, died June 22, 2014, in Dallas, Texas. He was 68.
- Milton Cardona, percussionist, vocalist and conga player, died September 19, 2014 in New York City, New York. He was 69.
- Paul Horn, flautist and saxophonist, died June 29, 2014 in Vancouver, British Columbia. He was 84.
- Pete Douglas, founder of the Bach Dancing & Dynamite Society, died in Miramar Beach, Florida on July 12, 2014. He was 85.
- Rufus McKay, vocalist for the Red Tops, died July 20, 2014 in Vicksburg, Mississippi. He was 87.
- Terry Whitney, pianist, died August 2, 2014. He was 82.
- Tim Green, saxophonist, died August 28, 2014 in New Orleans, Louisiana.
- Val "Eddy" DeCastris, vocalist, instrumentalist, band leader, and teacher died August 4, 2014 in Rockford, Illinois.
- Warren "Porgy" Jones, , died August 21, 2014 in New Orleans, Louisiana. He was 74.

Obituaries

Al Harewood, drummer, died March 13, 2014. He was 90.

Alan Douglas, music producer, died June 7, 2014, in Paris, France. He was 82.

Alan S. Bergman, music lawyer and drummer, died March 15, 2014.

Alfonso Rogg, big band leader, trumpeter, and violinist died in 2014. He was 93.

Armando Peraza, percussionist, died April 14, 2014 in South San Francisco, CA. He was 89.

Arthur "Guitar Boogie" Smith, musician and songwriter, died April 3, 2014 in Charlotte, North Carolina. He was 93

Bobby Womack, guitarist and vocalist, died June 27, 2014. He was 70.

Charles Baird Parker, son of the saxophonist, died March 23, 2014 in Lansdale, Pennsylvania. He was 61

Cheo Feliciano, singer and composer, died April 17, 2014 in San Juan, Puerto Rico He was 78.

Donald Russell Connor, jazz collector and Benny Goodman discographer, died June 11, 2014. He was 92.

Elodie Lautin (also known as Genevieve Schecroun), composer and pianist, died June 3, 2014, in New York City. She was 63.

Forrest Westbrook, pianist, died April 20, 2014. He was 86.

Frank Sacchi, saxophonist and bandleader, died June 10, 2014 in Copenhagen, New York. He was 84.

Frank Strazzeri, pianist, died May 9, 2014 in Rochester, New York. He was 84.

Fred Ho, saxophonist, composer, and bandleader died April 12, 2014. He was 56.

Graham Coyle, pianist, died November 17, 2013. He was 81.

Herb Jeffries, singer and cowboy movie actor, died May 25, 2014 in West Hills, California. He was 100.

Herb Wong, jazz expert, died in 2014 in Menlo Park, California. He was 88.

Horace Silver, pianist and composer, died June 18, 2014, in New Rochelle, New York. He was 85.

Iola Brubeck, collaborator and wife of jazz pianist died March 12, 2014 in Wilton, Connecticut. She was 90.

James W. Allen, Jr. died March 25, 2014, He was 84.

Jimmy Scott, vocalist, died June 12, 2014, in Las Vegas, Nevada. He was 88.

Joe Mudele, bassist, died, March 7, 2014. He was 93.

Joe Wilder, trumpeter, bandleader, and composer died May 9, 2014 in New York City. He was 92.

Lloyde Michael Bergman (also known as Lloyd Michels), trumpeter, died mid-January 2014. He was 70.

Peggy Morgan, Philadelphia singer, died in 2014. She was 89.

Peter Massink, saxophonist and music teacher, died on March 15, 2014. He was 59.

Phil Mason, trumpet player and founder of the Isle of Bute Jazz Festival, died June 9, 2014, in Rothesay, Isle of Bute, Scotland. He was 74.

Ralph Morris Penland, drummer, died March 14, 2014 in Los Angeles, California. He was 61.

Steve Backer, longtime record industry executive, died April 10, 2014 in Englewood, N.J. He was 76.

Steve Behr, pianist, died December 31, 2013 in Chicago, Michigan. He was 82.

Walter "King" Fleming, pianist, died April 1, 2014 in Manteno, Illinois. He was 91.

Wayne Henderson, a trombonist and composer who was a founding member of the Jazz Crusaders, died April 5, 2014 in Culver City, California. He was 74.

Obituaries

- Al Porcino, jazz trumpeter, died on December 31, 2013 in Munich, Germany. He was 88.
- Alan S. Bergman, drummer, died March 15, 2014.
- Allice Babs, singer, died February 11, 2014 in Stockholm, Sweden. She was 90.
- Amiri Baraka, poet, writer, music critic, died on January 9, 2014 in Newark, NJ. He was 79.
- Bill Barnes, trumpeter, died December 3, 2013 in Windermere, FL. He was 90.
- Bobby Borden, clarinetist, died on December 31, 2013. He was 72.
- Bobby Gordon, jazz clarinetist, died December 31, 2013, in San Diego, CA. He was 72.
- Bobby Schmidt, drummer and pop producer, died on January 3, 2014 in Hamburg, Germany. He was 90.
- Boyd Lee Dunlop, pianist, died December 27, 2013 in Buffalo, NY. He was 87.
- Bud Spangler, jazz drummer and radio host, died January 16, 2014. He was 74.
- Charles Baird Parker, son of Charlie Parker, died March 23, 2014 in Lansdale, PA. He was 61.
- Dick Berk, jazz drummer, died February 8, 2014 in Portland, OR. He was 74.
- Duncan Schiedt, archivist, March 12, 2014 in Pittsboro, IN. He was 92.
- Elijah Staley, the blues guitarist also known as Carolina Slim, died February 16, 2014 in New York City, NY. He was 87.
- Eric "guitar" Davis, blues musician, died on December 20, 2013 in Chicago, IL. He was 41.
- Farid Ali, guitarist and jazz musician, died on December 28, 2013 in Kuala Lumpur, Malaysia. He was 50.
- Herman "Trigger" Alpert, double-bassist, died December 21, 2013, in Jacksonville Beach, FL. He was 97.
- Iola Brubeck, widow of and collaborator with Dave Brubeck, died on March 12, 2014, in Wilton, CN. She was 90.
- Jeff Marx, saxophonist, died on December 16, 2013 in Detroit, MI. He was 62.
- Jimmy Zito, trumpeter, died recently.
- Joe Mudele, bassist, died on March 7, 2014. He was 93.
- Joe Wilder, trumpeter, bandleader, and composer, died recently.
- Johnny Allen, pianist and arranger, died January 29, 2014 in Detroit, MI. He was 96.
- Lloyd Michels, trumpeter and trombonist, died mid-January, 2014. He was 70.
- Lukas Lindenmaier, drummer, percussionist, author and friend of Cadence, died February 27, 2014. He was 67.
- Margaret Amelia Morgan Spears, the singer also known as Peggy Morgan, died on February 26, 2014 in Winterhaven, FL. She was 89.
- Med Flory, alto saxophonist and founder of Supersax, died March 12, 2012. He was 87.
- Paco De Lucia, guitarist, died on February 25, 2014, Quintana Roo, Mexico. He was 66.
- Pat Chartrand, saxophonist, died recently.
- Paul Hawkins, percussionist, bandleader, and dancer, died February 9, 2014 in Myrtle Beach, SC. He was 79.
- Pete Seeger, folk singer/activist, died January 27, 2014 in New York City.. He was 94.
- Peter Massink, saxophonist and founder of the Music Academy, died recently. He was 59.
- Ralph Penland, drummer, died on March 13, 2014 in Burbank, CA. He was 66.
- Red Balaban, tubist and sousaphonist, died on Dec. 29, 2013 in Westhaven, CN. He was 84.
- Rob Amster, bassist, died on November 27. He was 49.
- Roby Seidel, composer, arranger, and multi-instrumentalist, died January 3, 2014. He was 71.
- Ronny Jordan, guitarist, died January 13, 2014. He was 51.
- Roy Campbell, Jr., trumpeter, died on January 9, 2014 in the Bronx, NY. He was 61.
- Saul Zaentz, film producer and former Fantasy records co-owner, died on December 3, 2013 in San Francisco, CA. He was 92.
- Stan Britt, jazz critic and writer, died recently. He was 78.
- Tabby Thomas, blues guitarist, pianist, singer, and club owner, died January 1, 2014 in Baton Rouge, LA. He was 84.
- Terry Adkins, saxophonist,sculptor, died on February 8, 2014 in BrooklyN, NY. He was 60.
- Tonie Nathan, political activist died on March 20, 2014. She was 91.
- Trebor Tichenor, pianist/ragtime expert, died February 22, 2014 in St. Louis, MO. He was 74.
- Yvonne Busch, musician/music educator, died Feb. 18, 2014 in Westwego, LA. She was 84.

Obituaries

Jimmy Amadie (pianist) died on December 10, 2013. He was 76.
Donald Orlando "Duck" Bailey (drummer) died on Oct. 15, 2013 in Montclair, CA. He was 80.
Joe Bihari (co-founder of Modern Records) died on Nov. 28, 2013 in Los Angeles, CA. He was 88.
Toto Blanke (guitarist) died on October 24, 2013 in Hamburg, Germany. He was 77.
Howard Brofsky (cornetist and professor) died on October 17, 2013 in Brooklyn, NY. He was 86.
George Buck (Jazzology founder) on December 11, 2013 in New Orleans, LA. He was 84.
Walter G. Chamberlain (banjoist) died on November 20, 2013 in Bay St. Louis, MS.
Father John D'Amico (pianist, composer, and teacher) died on in Philadelphia, PA. He was 74.
Frank D'Rone (vocalist and guitarist) died on October 3, 2013 in Chicago, IL. He was 81.
Boyd Lee Dunlop (pianist) died on December 26, 2013 in Buffalo, NY. He was 87.
Yelena Jurayeva Geboren (pianist, composer, and singer) died on November 8, 2013. She was 36.
Herb Geller (saxophonist) died on December 19, 2013 in Hamburg, Germany. He was 85.
Bob Greene (pianist) died on October 13, 2013 in Amagansett, NY. He was 91.
Tommy Gumina (accordian) died on October 28, 2013 in Los Angeles, CA. He was 82.
Jim Hall (guitarist) died on December 10, 2013 in New York City, NY. He was 83.
Chico Hamilton (drummer and bandleader) died on Nov. 25, 2013 in New York City. He was 92.
Ronald S. Jackson (composer/drummer) died on Oct. 19, 2013 in Ft. Worth, TX. He was 73.
Peter John Haycock (guitarist, singer) died on Oct. 30, 2013 in Frankfurt, Germany. He was 62.
Dick LaPalm (record promoter) died on October 7, 2013. He was 85.
Yusef Lateef (multi-instrumentalist and composer) died on December 23, 2013 in Shutesbury, Massachusetts. He was 93.
Ricky Lawson (drummer) died on December 23, 2013 in Long Beach, CA. He was 59.
Gloria Lynne (vocalist) died on October 15, 2013, in Newark, NJ. She was 82.
Bernie McGann (saxophonist) died on September 17, 2013. He was 76.
Kalaparush Maurice McIntyre (saxophonist) died on November 9, 2013 in New York City, New York. He was 77.
Kermit Moore (cellist, conductor, and composer) died on November 2, 2013, New York City, NY. He was 84.
Dick Morgan (pianist) died on October 20, 2013 in Rockville, MD. He was 84.
Les Muscutt (banjoist) died August 18, 2013 in New Orleans, LA. He was 72.
Don Nelson (saxophonist) died on September 10, 2013 in Los Angeles, CA. He was 86.
Axel Ivar Rune Öfwerman (conductor, arranger, and pianist) died on December 13, 2013 in Stockholm, Sweden. He worked under the pseudonym Gregor Vein. He was 80.
Bobby Parker (soul-blues singer and guitarist) died on October 31, 2013 in Bowie, MD. He was 76.
Gia Maione Prima (vocalist) died on September 23, 2013 in Pensacola, FL. She was 72.
Stan Tracey (pianist) died on December 6, 2013. He was 86.
Edward Butch Warren (bassist) died on October 5, 2013 in Silver Springs, MD. He was 74.
David Wertman (bassist) died on December 14, 2013 in Northhampton, MA. He was 61.
Frank Wess (saxophonist and flutist) died on October 30, 2013 in New York City, NY. He was 91.
Tommy Whittle (saxophonist) died on October 13, 2013. He was 87.
Bert Wyatt (discographer and writer) died on April 13, 2013. He was 92.
Claas Willeke (multi-reedist) died on October 13, 2013. He was 47.



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