

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

# allaboutjazz



**TOP 10 CRITICS POLLS**

**CONCERT REVIEWS**  
**ARI HOENIG**

**INTERVIEW**  
**WARREN SMITH**

**JAZZ STORIES**  
**LEWIS PORTER**  
**AND THE VILLAGE VANGUARD**

**INTERNATIONAL JAZZ NEWS**

**CD REVIEWS**

**DVD REVIEWS**

**OBITUARIES**

**Volume 45 Number 1**

**Jan Feb March 2019**

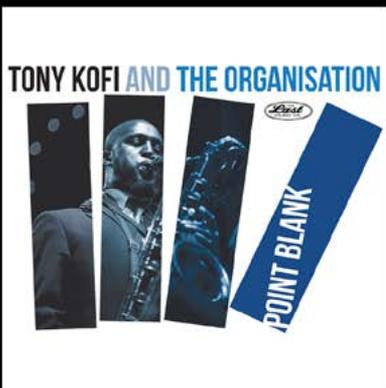
## TONY KOFI AND THE ORGANISATION

The origins of The ORGANISATION go back over a decade and grew from Simon Fernsby's memorable Manhattan Project sessions, which were a staple of jazz in South London throughout the 2000s.

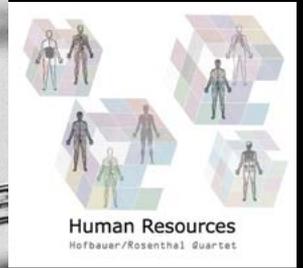
The quartet on these recordings first emerged in 2010 when Tony Kofi, fresh from recording with Ornette Coleman in New York, serendipitously joined them as a last-minute dep. His playing of both alto and baritone on the date created an instant affinity between the four of them.

Recorded by Paul Riley, the sounds you will hear on POINT BLANK are those of a band who have put the hours in and held an ace in their collective hand until the moment to enshrine it was just right in one magical session at Specific Sound in 2017.

\*\*\*\*\* ~ BBC Music Magazine



[www.lastmusic.co.uk](http://www.lastmusic.co.uk)



**POCKET ACES, CULL THE HEARD (CNM032) - OUT NOW.**

- Pocket Aces emerged from the jazz trio tradition; where each voice balances the others through contrast, and surprise. Although freely improvised, the music of Pocket Aces is consciously compositional, given to bouts of form, groove, and crafty melodies. Distillation of ideas with a premium on space and tone provides a strong coherence as the trio navigates the familiar and unfamiliar.

**HOFBAUER/ROSENTHAL QUARTET, HUMAN RESOURCES (CNM033) - RELEASE DATE NOV. 9**

THE HOFBAUER/ROSENTHAL QUARTET, unites four imaginative improvisors from Boston's eclectic jazz scene. There's a non-hierarchical notion of the ensemble in this project, an ideal of equality and a selfless determination built into every musical inclination, as they unabashedly swing at the intersection between the clarity and control of bop and the brash freedom of the avant-garde.

**ERIC HOFBAUER QUARTET, PREHISTORIC JAZZ VOL. 4: REMINISCING IN TEMPO - OUT NOW.**

Reimagining of the rarely heard 1935 long form Duke Ellington composition. "It's a musical jungle gym for the guitar fan, a close listening to Hofbauer's note choices and abstract connections to the song's structure is absolutely required listening." - Paul Acquaro, Free Jazz Blog.



**Marty Elkins**  
**Fat Daddy**



**nagel heyer records**

**"Marty Elkins is the most effective purveyor of 1920 and '30s swing vocals recording today." C. Michael Bailey, All About Jazz**

**"While her previous CDs were excellent, Fat Daddy is Marty Elkins' definite recording so far and is highly recommended to fans of first-class swing singers." Scott Yanow, The Syncopated Times**

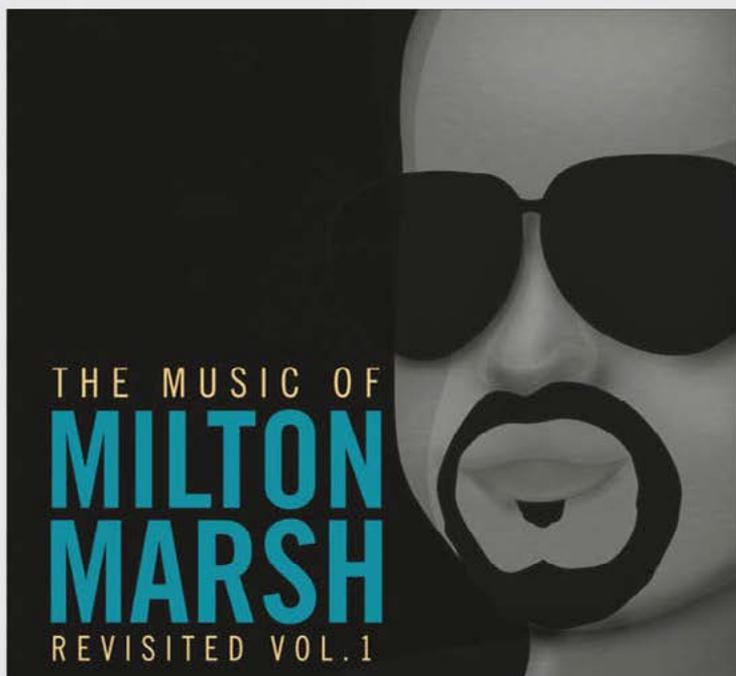
**Nagel Heyer Records #124**  
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**<http://www.nagelheyer.de>**

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**<https://itunes.apple.com/us/album/fat-daddy/1401453748>**

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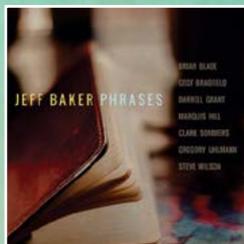
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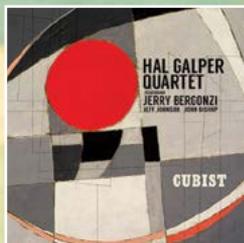
**[www.mmarsh.org](http://www.mmarsh.org)**

# NEW from ORIGIN RECORDS



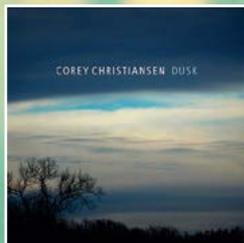
## JEFF BAKER PHRASES

DARRELL GRANT piano  
MARQUIS HILL trumpet  
GEOFF BRADFIELD sax  
STEVE WILSON sax  
CLARK SOMMERS bass  
BRIAN BLADE drums



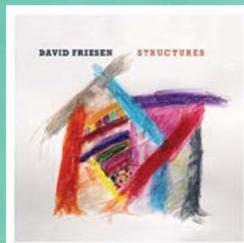
## HAL GALPER QUARTET CUBIST

HAL GALPER piano  
JERRY BERGONZI tenor  
JEFF JOHNSON bass  
JOHN BISHOP drums



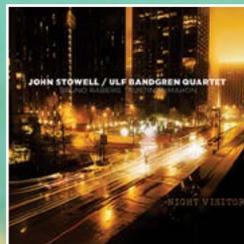
## COREY CHRISTIANSEN DUSK

COREY CHRISTIANSEN guitar  
ZACH LAPIDUS keyboards  
JEREMY ALLEN bass  
MATT JORGENSEN drums



## DAVID FRIESEN STRUCTURES

JOE MANIS saxes  
LARRY KOONSE guitar  
DAVID FRIESEN bass



## JOHN STOWELL ULF BANDGREN NIGHT VISITOR

JOHN STOWELL / ULF BANDGREN guitars  
BRUNO RABERG bass  
AUSTIN McMAHON drums



## DAWN CLEMENT TANDEM

JULIAN PRIESTER trombone  
JOHNAYE KENDRICK voice  
MARK TAYLOR alto  
MICHAEL GLYNN bass  
MATT WILSON drums



## EVA CORTES CROSSING BORDERS

featuring: DOUG BEAVERS,  
PEPE RIVERO, JON COWHERD,  
LUQUES CURTIS, ROBBY AMEEN

WINTER 2018: ELECTRIC SQUEEZEBOX ORCH. | EVA CORTES | MARGO REY  
PHIL PARISOT | MICHAEL WALDROP | EDGAR STEINITZ w/ DAVID FRIESEN | GEOFF BRADFIELD NONET  
GEORGE COTSIRLOS | SCOTT REEVES JAZZ ORCH. | DAVE LIEBMAN/JOHN STOWELL & more...

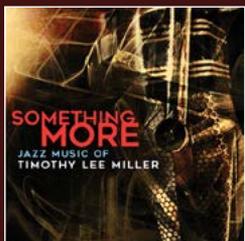


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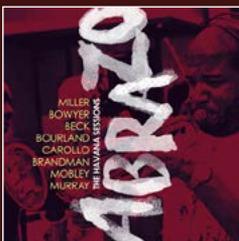
# ANSONICA RECORDS

Established in 2016, **ANSONICA RECORDS** is a boutique label presenting finely crafted contemporary music from across the globe. From Havana to West Africa, traditional folk tunes to groundbreaking orchestral compositions, **ANSONICA** welcomes the best of the best under one label. Beginning with **ABRAZO: THE HAVANA SESSIONS**, which united non-Cuban composers with Cuban musicians, **ANSONICA** has brought together artists from different backgrounds, unearthed archived recordings, and proven that music can be the handshake that reaches across the aisle of cultural differences.

## AVAILABLE FROM ANSONICA RECORDS



**SOMETHING MORE**  
Timothy Lee Miller



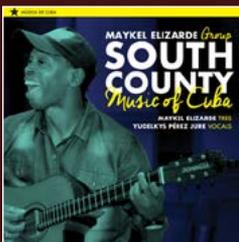
**ABRAZO**  
The Havana Sessions



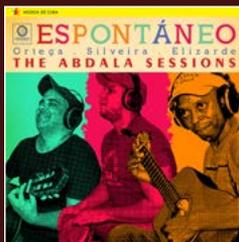
**SONGS OF LAKE VOLTA**  
Joseph Sheehan



**DASH**  
Cuatrogato



**SOUTH COUNTY**  
Maykel Elizarde Group



**ESPONTÁNEO**  
Ortega, Silveira, Elizarde

Explore the whole catalog at [www.ansonicarecords.com](http://www.ansonicarecords.com)



## THE MUSIC OF **JEFF MORRIS**

"If you're up for a sonic adventure, you will find musical moments [in INTERFACES] that are nothing short of revolutionary."

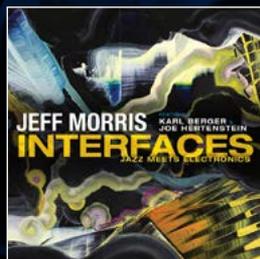
- All About Jazz

Artist **Jeff Morris** creates experiences that pop audiences' minds out of the ordinary to notice new things about the sounds, technology, and culture around them. He has won awards for making art emerge from unusual situations: music tailored to architecture and cityscapes, performance art for the radio, and serious concert music for toy piano, slide whistle, robot, Sudoku puzzles, and paranormal electronic voice phenomena. His **Ravello Records** debut album, **INTERFACES**, is a cutting-edge collection of computer music meeting modern jazz.

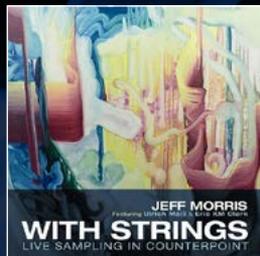
**INTERFACES & WITH STRINGS** are both available from iTunes, Amazon, Spotify, and ArkivMusic



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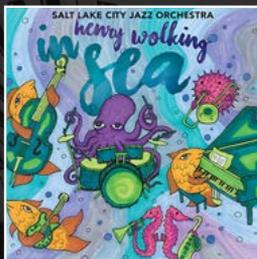
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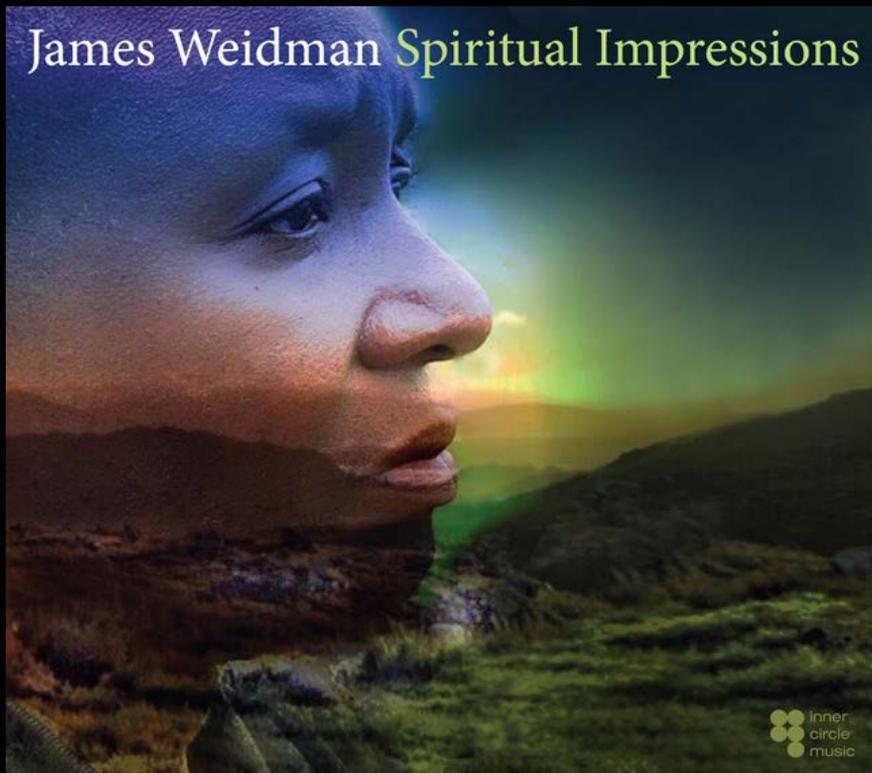
**IN SEA**  
(BR8944 - Physical and Digital)

**POWELL CANYONS & IN SEA** are both available from iTunes, Amazon, Spotify, and ArkivMusic



www.biggroundrecords.com

# James Weidman *Spiritual Impressions*



**TOP 10 RECORDINGS FOR 2018  
CADENCE MAGAZINE**

## **James Weidman *Spiritual Impressions***

[www.jamesweidman.com](http://www.jamesweidman.com)

<http://www.facebook.com/James.Weidman.Music>

Twitter: @weidmanjazz

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# Beyond the Neighborhood

## THE MUSIC OF FRED ROGERS

GRAMMY-nominated jazz pianist Kevin Bales and Chicago-based vocalist Keri Johnsrud are reunited in *Beyond the Neighborhood*, a tribute to the music of Fred Rogers. The album commemorates the 50th anniversary of Mister Rogers' Neighborhood and what would have been Fred Rogers' 90th birthday. Children tuned into Mister Rogers' Neighborhood from 1968 to 2001.

The album is universal, not just for children, like "When Day Turns to Night, I Think About You," which capitalizes on Bales' uniquely innovative lines and voicings, Johnsrud's alluring tone and Rogers' unusual approach to melody. *Beyond the Neighborhood* does justice both to Rogers and the jazz art form. "It pays tribute to Fred Rogers' music and spirit in a fashion that glows with respect and carries over some of the powerful messages of the show itself. It's delicate and moving and one of the highlights of the year's music," noted C. Michael Bailey of All About Jazz.



**KEVIN BALES**, piano  
**KERI JOHNSRUD**, vocals  
**BILLY THORNTON**, bass  
**MARLON PATTON**, drums

Available on a iTunes, Spotify, and Amazon.

All songs written and copyrighted by Fred Rogers, except "Find a Star", written by Fred Rogers and Josie Carey.

[beyondtheneighborhood.com](http://beyondtheneighborhood.com)

[kevinbales.com](http://kevinbales.com)

[kerijohnsrud.com](http://kerijohnsrud.com)

# NEW from Cadence Jazz Records

- #1236 Jimmy Bennington Trio *The Walk to Montreuil* w/J.L. Masson, B. Duboc
  - #1237 Ernie Krivda *At the Tri-C Jazz Fest* w/C. Black, M. Hayden, R. Gonsalves
  - #1238 Steve Swell's Nation of We: *The Business of Here...Live at Roulette*
  - #1242 Barry Wallenstein *Luck These Days* w/A. Birnbaum, V. Chauncey, N. Haiduck
  - #1243 Kazzrie Jaxen Quartet *Callicoon Sessions* w/C. Krachy, D. Messina, B. Chattin
  - #1244 JCA Orchestra *Stories* w/H. Honshuku, J. Hobbs, R. Stone, P. Scarff, N. Zocher, M. Cho
  - #1245 Mack Goldsbury's Quintet Feat. Maciej Fortuna *Live At CoCo's* w/S. Mahoney
  - #1246 Ehran Elisha Ensemble *Continue* w/H. Elisha, S. Bardfeld, D. Bindman, K. Filiano
  - #1247 Marilyn Lerner-Ken Filiano-Lou Grassi *Live in Madrid*
  - #1248-1252 Sal Mosca *Too Marvelous for Words*
  - #1253 Lee Shaw Duo *Live* w/Rich Syracuse
  - #1254 Pucci Amanda Jhones *Love, Jhones* w/Williams, Lemon, Sanabria, Tranchina
  - #1255 Glenn Wilson *Timely* w/J. D'earth, J. Toomey, J. Masters, T. Martucci
  - #1256 Dominic Duval, Skip Scott, Tim Siciliano *Elements*
  - #1257 Donnic Duval-Vincent Loccisano-Chris Covais *The Project*
  - #1258 David Haney *Angel Foot Shuffle* w/J. Priester, A. St. James, B. Purdie
  - #1259 Eric Plaks New Trio *Sun and Shadow* w/John Murchison, Leonid Galaganov
  - #1260 Ted Brown Quartet *Live at Trumpets* w/J. Easton, D. Messina, B. Chattin
  - #1261 Don Messina *Dedicated to...* (double bass) solo
  - #1262 Buffalo Jazz Octet *Live at Pausa Art House* w/Bucheger, Rivera, Baczkowski
  - #1263 The Infinitesimal Flash Quartet *Live* w/J. Tchicai, M. Marucci, A. Lane, F. Wong
  - #1264 Ray Suhy-Lewis Porter *Longing* w/Rudy Royston, Joris Teepe
- www.cadencejazzrecords.com Cadence Building, Redwood, NY 13679 USA orders@cadencebuilding.com

# NEW from CIMP

- CIMP 406 David Haney Quartet *Siege of Misrata***  
with Andrew Cyrille(dr) Dominic Duval(b) Dominic Duval, Jr.(b)
- CIMP 408 Jimmy Halperin-Dominic Duval Trio *Strayhorn***  
with Jay Rosen(dr)
- CIMP 409 Ehran Elisha Trio *Heads***  
with Albert Beger(ts/ss) Dave Phillips(doublebass)
- CIMP 410 Mat Marucci Trio *Inversions***  
with Rick Olson© Adam Lane(b)
- CIMP 417 Jimmy Bennington Colour & Sound**  
*A Little While in Chicago*  
with Fred Jackson(sax) Jerome Crowell(tpt) Ed Schuller(b)

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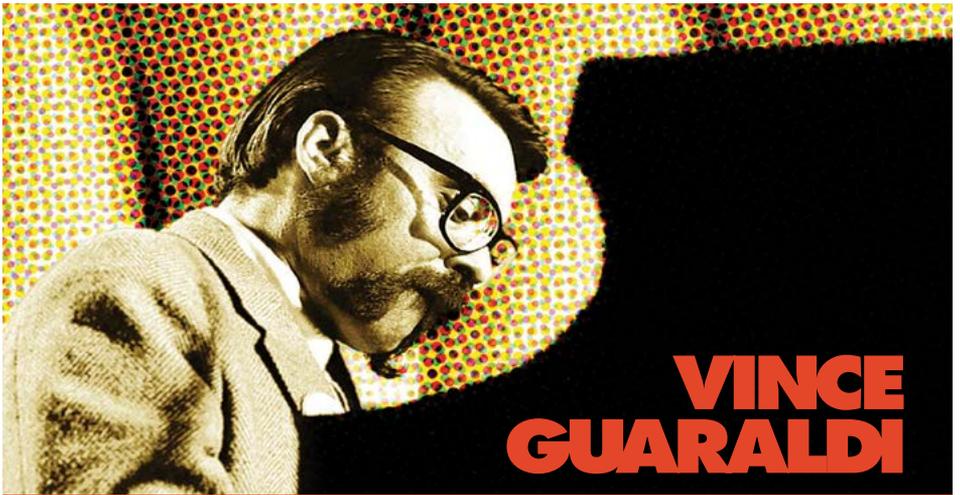
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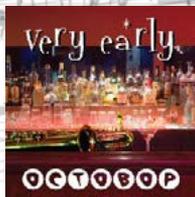
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# TIME

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CD Baby: <https://goo.gl/WVeUq9>

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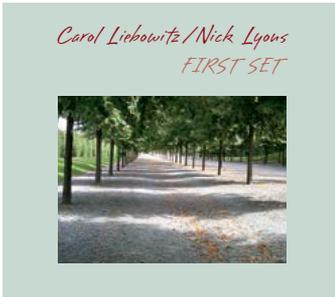
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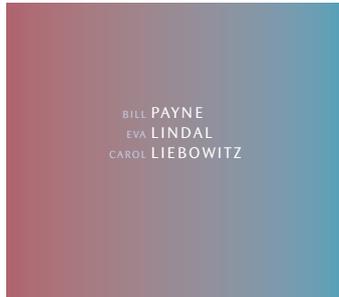
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# Top Shelf: The Best of Laura Ainsworth on Vinyl!

Laura Ainsworth grew up with classic lounge/jazz, thanks to her dad, big band sax legend, Bill Ainsworth. Now, the award-winning "New Vintage" vocalist is finally home, in the LP format of her idols. **Top Shelf** features ten gems from her three critically-acclaimed CDs, from "Love For Sale" To "Skylark."



Produced by Brian Piper, remastered by Crystal Clear Sound in Dallas and pressed on 180-gram virgin vinyl on state-of-the-art equipment by Hand Drawn Pressing.

**"A jewel of a voice... Weaves past and present with stunning power"**

- Robert Sutton, [JazzCorner.com](http://JazzCorner.com)

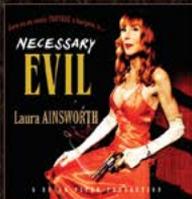
"Utilizing some of the top jazz players in northern Texas...Ainsworth's stock and trade is...a sort of reconstruction or reworking of the Great American Songbook. She looks and sounds the part, with a seamless delivery derived from the '40s and '50s, yet contemporary." - *Downbeat Magazine*

## Featuring Tracks From...



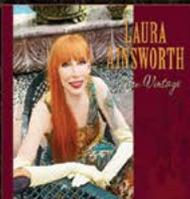
"Among the year's most consistently engaging jazz releases" - *AllAboutJazz.com*

"A satiny, impossibly old-fashioned, three-octave voice... Transcendent!" - *SomethingElseReviews.com*



"Makes you realize just how terrific old school jazz can sound in the right hands" - *Preston Jones, DFW.com*

"Not only met the incredible standard set by her debut recording, but surpassed it!" - *Jazz Inside*



"Best of the Best of 2017" - *Cocktail Nation*

"Sparkles like champagne" - *Dallas Voice*

"A smile-inducing winner!" - *Joe Lang, Jersey Jazz*

"Delightful... She doesn't sing like a diva, but like a character living in the middle of the music...Recalls big band clubs in many a black-and-white film...Magically transporting to an era far gone..." - *Kevin Thomas, Dallas Voice*

Get **Top Shelf** on LP, plus Laura's CDs, videos and more, at  
[www.LauraAinsworth.com](http://www.LauraAinsworth.com)



**Cloudwalking** is the Vocalist Judi Silvano and Guitarist Bruce Arnold's second album of Improvised Electronic Music together. The highly processed sounds of Cloudwalking's Vocal and Guitar create evocative Soundscapes that are Lyrical and Atmospheric, yet still Deep Listening.

*"What a beautiful collaboration of voice, guitar and electronics. Thank you Judi and Bruce for the lovely journey!!*

**Jay Clayton, Vocal Musician, Improviser and Educator**

To listen and order: [www.Muse-Eek.com/Cloudwalking](http://www.Muse-Eek.com/Cloudwalking)



The intuitive understanding between musicians is called “chemistry” and **Listen To This**, with Judi Silvano and Bruce Arnold has chemistry in abundance. This recording shows a duo who are intensely tuned into every nuance as they follow the sonic twists and turns of these 12 striking songs.

***“Listen to This is filled with beautiful, cosmic music created by two of the most inventive musicians on the scene today”.*** Joe Lovano

To Listen and Order: <https://muse-eek.com/judi-silvano-bruce-arnold/>

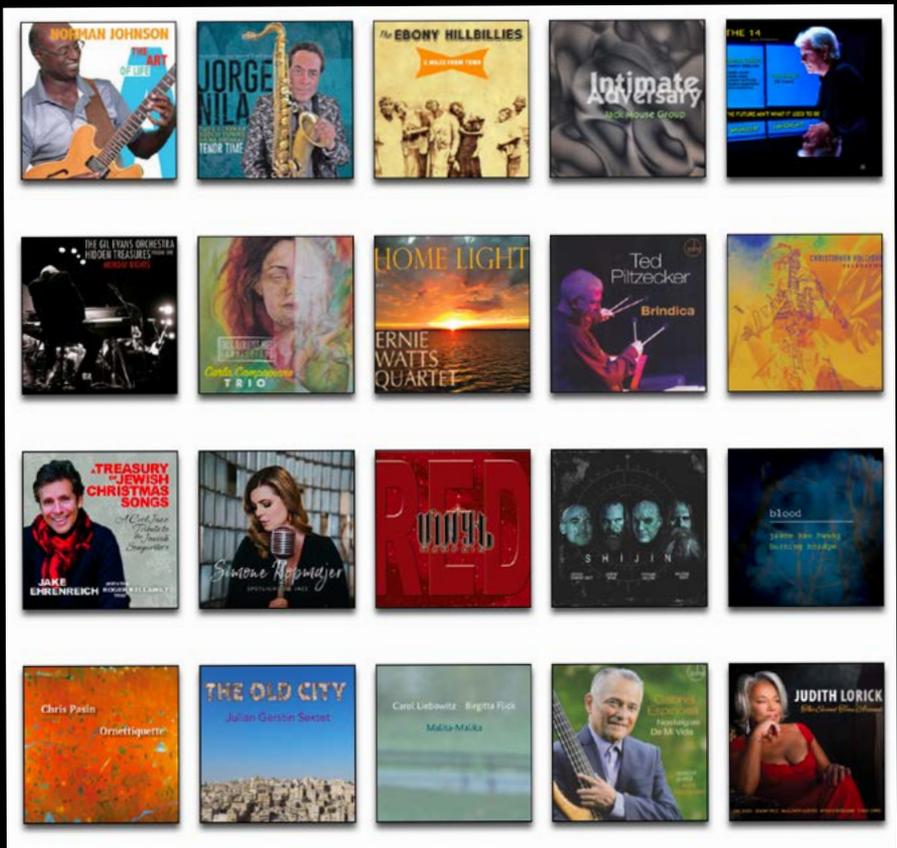
Live Performance: Bushwick Improvised Music Series, April 8, 2019

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## ThatSwan! Records - New Singles 99¢

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### \*Sad Drums / Bitter Drums

- Jimmy Bennington / Seth Paynter

*ThatSwan!Sing#001*

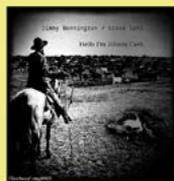


### \*Tear it Down, Then Play a Ballad

*Live at the Heartland*

- Jimmy Bennington Colour & Sound  
feat. Daniel Carter and Brian Smith

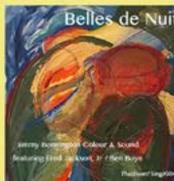
*ThatSwan!Sing#002*



### \*Hello, I'm Johnny Cash

- Jimmy Bennington / Steve Cohn

*ThatSwan!Sing#003*



### \*Belles de Nuit

- Jimmy Bennington Colour & Sound  
feat. Fred Jackson Jr. (AACM) and Ben Boye

*ThatSwan!Sing#004*



### \*One for Peace

- Jimmy Bennington / Samuel Hasting

*ThatSwan!Sing#005*

[www.jbcolourandsound.com](http://www.jbcolourandsound.com)

- 101 Evan Parker/Barry Guy/Paul Lytton -J+McPhee
- 102 Ernie Krivda Trio
- 103 Bobby Zankel Trio
- 104 Frank Lowe Trio
- 105 Gregg Bendian Project
- 106 Mark Whitecage Trio
- 107 Chris McCain - Billy Pierce Trio
- 108 Steve Swell & Chris Kelsey
- 109 Billy Bang 4tet
- 110 Herb Robertson/Dominic Duval/Jay Rosen
- 111 Vinny Golia & Ken Filiano
- 112 Luther Thomas 4tet
- 113 Sonny Simmons Trio
- 114 Paul Lytton 4tet
- 115 Joe McPhee 4tet
- 116 Steve Swell 4tet
- 117 David White 5tet
- 118 Sonny Simmons 4tet
- 119 Mark Whitecage 4tet
- 120 Joe McPhee & David Prentice
- 121 Kevin Norton Trio
- 122 Joseph Scianni - Dominic Duval - Jay Rosen
- 123 Lou Grassi Saxtet
- 124 Odean Pope Trio
- 125 Leo Shev Trio
- 126 Ivo Perelman Trio
- 127 Mike Bisio & Joe McPhee
- 128 Marc Edwards Trio
- 129 Paul Smoker - Vinny Golia 4tet
- 130 Joseph Scianni
- 131 Bobby Zankel 5
- 132 Joe McPhee 4tet
- 133 Roswell Rudd Trio
- 134 Ivo Perelman Trio & Rory Stuart
- 135 Brandon Evans 4tet
- 136 Thomas Bergstrom Trio
- 137 Dominic Duval & Jay Rosen
- 138 Frank Lowe Trio
- 139 Chris Kelsey Trio
- 140 Zsuzsa K. Fasztau/Noah Howard/Bobby Few
- 141 Dominic Duval's String Ensemble
- 142 Jon Hazilla & Saxabone
- 143 Khan Jamal
- 144 Bruce Eisenbeil Trio
- 145 Luther Thomas Trio
- 146 Roswell Rudd Trio
- 147 Claude Lawrence Trio
- 148 Glenn Spearman - John Howard Group
- 149 Steve Swell 4tet
- 150 Kahil El'Zabar's Ritual Trio
- 151 David Bindman Trio
- 152 Ahmed Abdullah's Diaspora
- 153 Eliot Levin 4tet
- 154 Tyrone Hill 4tet feat. Marshall Allen
- 155 Joseph Scianni Trio/ Mark Whitecage 4tet
- 156 Lou Grassi's PoBand
- 157 Mark Whitecage's Other 4tet
- 158 Arthur Blythe & David Eaves
- 159 Frodo Giarstad 4tet
- 160 Thomas Bergstrom Trio plus Peter Britzmann
- 161 Rob Brown - Lou Grassi 4tet
- 162 Joseph Scianni duets
- 163 John Gunther's Axis Mundi
- 164 Chris Dahlgren/Briggan Krauss/Jay Rosen
- 165 Andrew Chesbire Trio
- 166 Ebran Elisha Ensemble
- 167 Ethnic Heritage Ensemble
- 168 David White 5tet
- 169 Bob Magnuson & Lou Grassi
- 170 Pucci Amorada Jhonas
- 171 Marshall Allen4tet feat. Mark Whitecage
- 172 Charlie Kohlhase 5tet
- 173 Kowald, Smoker, McPhee, Whitecage, etc.
- 174 Kalaparush Maurice McIntyre Trio
- 175 Yoko Fujiyama's String Ensemble
- 176 John Gunther 5tet
- 177 Hugh Le'Ann & Marc Sabatella
- 178 Kowald, McPhee, Smoker, Whitecage, etc.
- 179 Michael Bisio & Joe McPhee
- 180 Marshall Allen4tet feat. M. Whitecage
- 181 Glenn Spearman & Dominic Duval
- 182 Burton Greene - Wilber Morris - Lou Grassi
- 183 Joe McPhee - Dominic Duval - Jay Rosen
- 184 Steve Swell Trio
- 185 Joe Fiedler - Ben Koehn - Ed Ware
- 186 Paul Smoker 4tet
- 187 Patrick Brennan with Lisle Ellis
- 188 Th.Bergstrom/W.Morris/R.Nicholson
- 189 John Carlson/Eric Hipp/S.McClinton/S.Neumann
- 190 Ori Kaplan Trio Plus Geoff Mann, Tom Abbs
- 191 Odean Pope & Dave Burrell
- 192 Ahmed Abdullah/A Harding/W.Kamaguchi/Weinstein: NAM
- 193 Mark Whitecage's Other Other 4tet
- 194 Bruce Swett's Crosscurrent Trio
- 195 Sam Barfield's Cabal Fatale
- 196 Dom Minasi Trio
- 197 Blaise Swula Trio
- 198 Joe Fonda 5tet
- 199 Joe McPhee's Bluette

- 200 Elliott Levin - Tyrone Hill 4tet
- 201 Lou Grassi - Tom Varner - Ron Horton - Tomas Ulrich
- 202 John Bickerton Trio
- 203 Steve Swell Trio
- 204 Bob Magnuson - Tom DeSteno 4tet
- 205 Kahil El'Zabar's TriFactor
- 206 Tyrone Hill - Elliott Levin 4tet
- 207 Marshall Allen w/ Lou Grassi's PoBand
- 208 Bhub Ramey - Jack Wright - Fred Lonberg-Holm - Bob Marsh
- 209 Joe McPhee - Joe Giardullo - Michael Bisio - Dominic Duval
- 210 Ebran Elisha Ensemble
- 211 Jay Rosen 4tet
- 212 Konrad Bauer & Nils Wogram
- 213 Donald Robinson Trio
- 214 Luther Thomas 5tet
- 215 Dominic Duval
- 216 Briggan Krauss - Chris Dahlgren - Jay Rosen
- 217 Ken Simon 4tet
- 218 Phil Haynes - Herb Robertson 5tet
- 219 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
- 220 Kahil El'Zabar with David Murray One World Family
- 221 Konrad Bauer/Nils Wogram/Dominic Duval
- 222 Phil Haynes & Herb Robertson
- 223 Ori Kaplan's Trio Plus4tetology
- 224 Roselle Washington with David Murray One World Family
- 225 Anthony Braxton
- 226 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
- 227 Lou Grassi's PoBand
- 228 Wilber Morris & Reggie Nicholson
- 229 Yoko Fujiyama 4tet
- 230 Dave Burrell & Tyrone Brown
- 231 Masashi Harada Trio
- 232 John Gunther 5tet
- 233 Paul Smoker Trio
- 234 John Oswald - David Prentice - Dominic Duval
- 235 Anthony Braxton w/Alex Horwitz
- 236 Anthony Braxton
- 237 Avram Feler 4tet
- 238 Kevin Norton - Bob Celusac - Andy Eulau
- 239 Odean Pope - Byard Lancaster - Ed Crockett - J.R. Mitchell
- 240 Bobby Zankel Trio
- 241 Bruce Eisenbeil 4tet
- 242 William Gagliardi 4tet
- 243 Anthony Braxton 5tet
- 244 Rosi Herlein Ensemble
- 245 Steve Lehman 5tet
- 246 Alex Harding Trio
- 247 Kalaparush Maurice McIntyre Trio
- 248 Ned Rothenberg & Denman Maroney
- 249 Fred Hess 4tet
- 250 Charles Eubanks solo piano
- 251 Burton Greene with Mark Dresser
- 252 T.J. Graham with Rory Stuart
- 253 Jay Rosen Trio
- 254 Tom DeSteno - Bob Magnuson 4tet
- 255 Steve Lehman 5tet
- 256 Mary LaRose - Jeff Lederer - Steve Swell - D.Duval
- 257 Joe McPhee's Bluette
- 258 Joseph Rosenberg 4tet
- 259 Jean-Luc Guionnet & Edward Perraud
- 260 John Heward - Tristan Honsinger - Jean Derome
- 261 Dominic Duval String & Brass Ens.
- 262 Lou Grassi's PoBand
- 263 Adam Lane 4tet
- 264 Donald Carter - Steve Swell - Tom Abbs - David Brandt
- 265 John O'Gallagher's Axiom
- 266 Matt Lavelle 4tet
- 267 Khan Jamal 5tet
- 268 Bob Washington Trio
- 269 David Taylor Trio
- 270 Alex Harding - Dominic Duval - Jay Rosen
- 271 David Wertman-Charlie Kohlhase-Lou Grassi
- 272 Ursel Schlicht-Steve Swell 4tet
- 273 Carl Grubbs 4tet
- 274 Lucian Ban & Alex Harding
- 275 Frank Lowe 4tet
- 276 Elliott Levin-Marshall Allen-Tyrone Hill 5tet
- 277 Lucian Ban & Alex Harding 5tet
- 278 John Tchicai - Pierre Dorge - Lou Grassi
- 279 Dylan Taylor & Kelly Meashey
- 280 Kevin Norton 4tet
- 281 Adam Lane/ John Tchicai
- 282 Andrew Lamb Trio
- 283 Joe McPhee-Dominic Duval-Jay Rosen: Trio-X
- 284 Joe Fonda-Barry Altschul-Billy Bang
- 285 Steve Swell's New York BrassWoodTrio
- 286 Avram Feler 4tet
- 287 Luther Thomas 4tet
- 288 Tom Abbs 4tet
- 289 Paul Dummal - Paul Rogers - Kevin Norton
- 290 Charles Eubanks
- 291 William Gagliardi 5tet
- 292 Steve Swell 5tet
- 293 Chris Krivda 5tet
- 294 Odean Pope & Khan Jamal 4tet
- 295 Mark Dresser & Ray Anderson
- 296 Paul Dummal-Paul Rogers-Kevin Norton
- 297 William Gagliardi 5tet
- 298 Jazz Composers Alliance Orchestra

- 299 Deborah Day & Dominic Duval
- 300 Hal Erzsandast 4tet
- 301 Jimmy Halperin - Dominic Duval - Jay Rosen
- 302 Ernie Krivda 5tet
- 303 Odean Pope 4tet
- 304 John O'Gallagher w/Masa Kamaguchi-Jay Rosen
- 305 Patrick Brennan 4tet
- 306 Kalaparush M McIntyre & The Light
- 307 David Taylor Trio
- 308 James Finn Trio
- 309 Chris Kelsey 4tet
- 310 Scott Rosenberg's Red
- 311 John O'Gallagher w/Masa Kamaguchi-Jay Rosen
- 312 Marco Ercodi - Lisle Ellis - Peter Valsamis
- 313 Lou Grassi 4tet
- 314 Mary Anne Driscoll - Paul Murphy
- 315 Gebhard Ullmann - Steve Swell 4tet
- 316 Burton Greene & Roy Campbell 4tet
- 317 Marc Pompe 4tet
- 318 Ken Wessel - Ken Filiano - Lou Grassi
- 319 John Gunther Trio
- 320 Trio-X: Joe McPhee - Dominic Duval - Jay Rosen
- 321 Dave Taylor-Steve Swell 5tet
- 322 Khan Jamal 5tet
- 323 Mike Bisio 4tet
- 324 Avram Feler - Mike Bisio
- 325 Adam Lane Trio
- 326 Stephen Gauci Trio
- 327 Jay Rosen
- 328 Trio-X: JoeMcPhee/ DominicDuval/JayRosen
- 329 Chris Kelsey Trio
- 330 Prince Lasha & Odean Pope Trio
- 331 Byard Lancaster 4tet
- 332 William Gagliardi 5tet
- 333 Bobby Few & Avram Feler
- 334 Ernie Krivda 5tet
- 335 Adam Lane Trio
- 336 Carl Grubbs Quartet
- 337 Lucian Ban-Alex Harding
- 338 David Haney Trio
- 339 Burton Greene Quintet
- 340 Byard Lancaster 4tet
- 341 Sophie Duner 4tet
- 342 William Gagliardi 5tet
- 343 Joe Fonda's Bottoms Out
- 344 Lou Grassi's PoBand
- 345 Burton Greene Trio
- 346 Mat Marucci - Doug Webb Trio
- 347 Dominic Duval's String 4tet
- 348 Jimmy Halperin & Dominic Duval
- 349 Michael Bisio & Tomas Ulrich
- 350 Seth Weich 4tet
- 351 Stephen Gauci 4tet
- 352 Steve Swell - David Taylor 4tet
- 353 Odean Pope 4tet
- 354 David Haney Trio
- 355 Burton Greene solo piano
- 356 Mat Marucci - Doug Webb Trio
- 357 David Haney & Julian Prester
- 358 Chris Kelsey 4tet
- 359 Stephen Gauci Trio
- 360 Michael Bisio
- 361 Stephen Gauci 4tet
- 362 Kalaparush McIntyre 4tet
- 363 David Schitter - Dominic Duval - Newman T.Baker
- 364 Khan Jamal & Dylan Taylor
- 365 Bobby Zankel Trio
- 366 Ernie Krivda Trio
- 367 David Haney & Andrew Cyrille
- 368 Chris Kelsey 4tet
- 369 David Haney & Fredruy Cyrille-Dominic Duval
- 370 Bill Gagliardi-KenFiliano-LouGrassi: ESA Trio
- 371 David Haney Trio
- 372 Michael Bisio 4tet
- 373 Ernie Krivda
- 374 David Amerer Trio
- 375 Tomas Ulrich's Cargo Cult
- 376 Bill Gagliardi/KenFiliano-LouGrassi: ESA Trio
- 377 David Amerer Trio
- 378 Odean Pope 4tet
- 379 Jimmy Bennington Trio
- 380 Tomas Ulrich's Cargo Cult
- 381 Tom Siciliano Trio
- 382 Brian Landro & Group
- 383 Andrew Lamb Trio
- 384 Nate Woley + Taylor Ho Bynum 4tet
- 385 Tomas Ulrich's Cargo Cult
- 386 David Haney 4tet Avenue of the Americas
- 387 Diane Moser + Mark Dresser duo
- 388 Frode Gjarstad - Paul Nilssen-Love
- 389 Andrew Lamb Trio
- 390 Jimmy Halperin + Dominic Duval
- 391 Jon Hazilla - Ran Blake
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# ALL ABOUT THE MUSIC



In Your Heart

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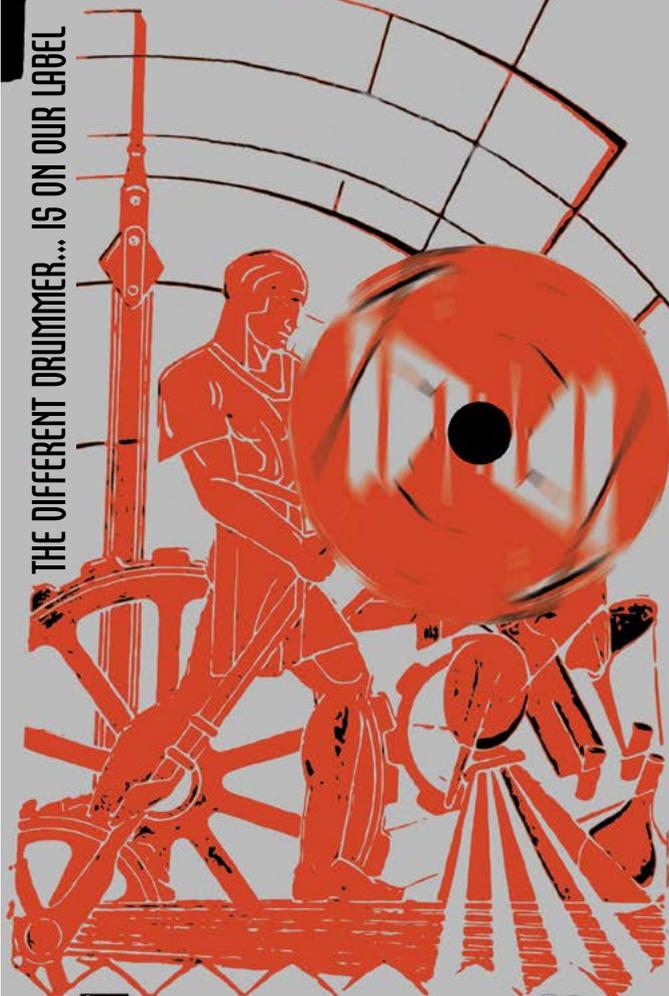
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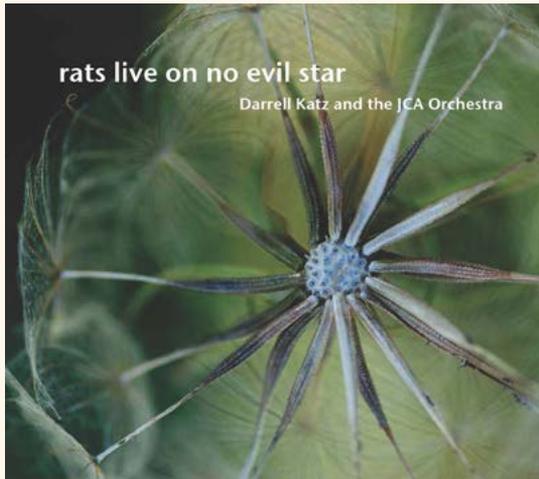
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## Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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



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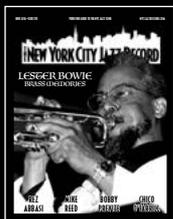






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## New CIMPoL releases:

### **CIMPoL 5032-5036:**

CIMPfest 2011: LIVE IN VILLACH, AUSTRIA

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

### **CIMPoL 5037:**

Trio-X - Live at Kerrytown

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

### **CIMPoL 5038:**

Trio-X - Live at the Sugar Maple

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

### **CIMPoL 5039:**

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

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

### **CIMPoL 5040:**

Trio-X - Live in Green Bay and Buffalo

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

## Earlier CIMPoL releases:

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

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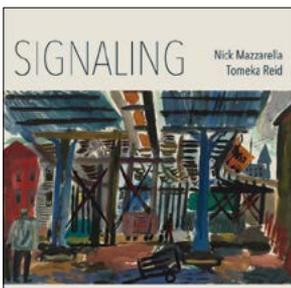
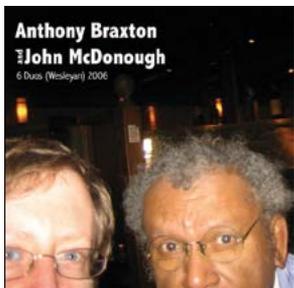
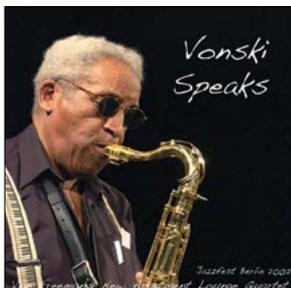
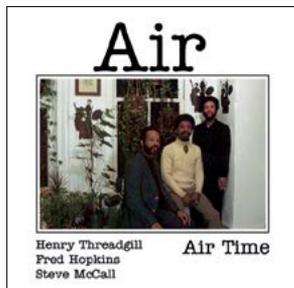
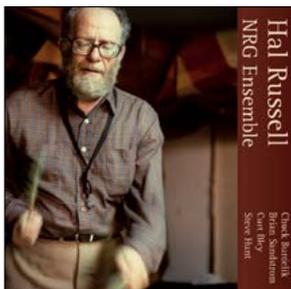
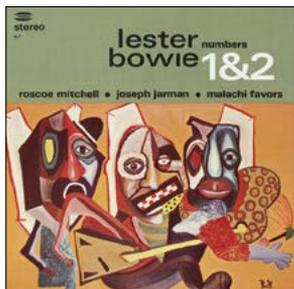
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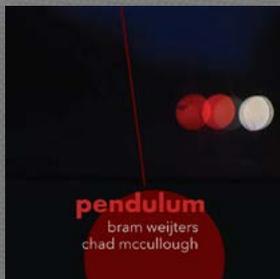
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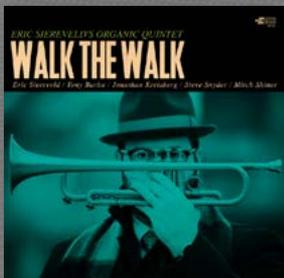
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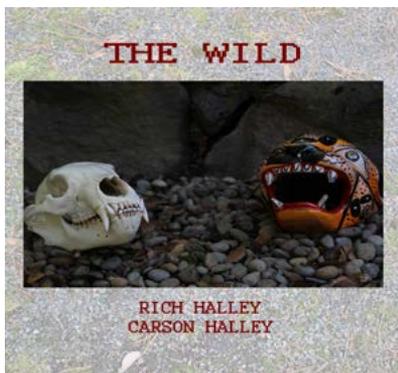
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## ABBREVIATIONS USED IN CADENCE

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



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# Inside This Issue

## **CADENCE MAGAZINE EDITORIAL POLICY**

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.”

## **TOP TEN LIST 2018**

CD Releases .....	45
Concerts .....	48

## **INTERNATIONAL JAZZ NEWS**

USA, Canada and Australia .....	59
---------------------------------	----

## **CONCERT REVIEW**

Ari Hoenig .....	69
------------------	----

## **JAZZ STORIES**

Lewis Porter .....	70
--------------------	----

## **INTERVIEWS AND FEATURES**

Warren Smith .....	72
--------------------	----

## **COLUMNS**

Papatamus - Roundup of CDs, books, and videos .....	101
DVD Critique .....	126
CD Reviews .....	128
Obituaries .....	141

# Contributors

**JAMES BENNINGTON** (Feature, Jazz Stories/ Interviews) has collected oral histories and photographs of several artists, mainly published by Cadence Magazine and Modern Drummer Magazine. Bennington is also a drummer/ bandleader recording for Cadence Jazz Records/ CIMP/ CIMPoL, Unseen Rain, OA2, and his own ThatSwan! label. Once mentored by Elvin Jones, Bennington celebrated 25 years in the music field 2015 and was included in Down Beat Magazine's Best Albums of 2014 issue. He is based in Chicago.

**JASON BIVINS** (CD Reviews) is involved with creative improvised music as a reviewer and a performer. His day job is teaching Religious Studies at North Carolina State University.

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

**LARRY HOLLIS** (CD Reviews) is a devout zen baptist, retired saxophonist & militant apathist. His work has appeared in mostly indie publications, liner annotation and Cadence for over two decades. Flanked by his books, records and videos, he lives an insular life in his hometown of Oklahoma City.

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

**NADYA KADREVIS** (Features writer) Primarily an experimental filmmaker, but also a composer and free jazz musician - she has been developing a unique approach to composing and improvising music. Utilizing the clarinet, she creates evocative textures and sounds that add depth and dimension to whatever performance she is a part of. Currently, she is working on her feature film "American Messiah Returns". Nadya has performed free jazz with legends such as David Haney, Bernard Purdie, and Julien Priester.

**MARK KLAFTER** was born in NYC, the son of a Hungarian holocaust survivor. He was going to be a sports writer, but then became a hippie while getting an English degree at the University of North Carolina. He was radically saved by Jesus in 1973, and ten years later became a respiratory therapist. He believes jazz is God's music, and that King David and his kin were the first creative improvising musicians (see 2 Samuel 6:5).

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

# Contributors

**DICK METCALF** (aka Rotcod Zzaj) is a globe-hopping musician and poet who spent many years roving the world until he finally settled in his current abode, Lacey, Washington... just down the road from Seattle. He started IMPROVIJAZZATION NATION magazine in 1990 (still being published), and Contemporary Fusion Reviews magazine in 2016. He also was a keyboard player & singer for many years... you can hear (and download for free) most of those works at his "Internet Archive Collection"

**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. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.

**LUDWIG VAN TRIKT** (Interviews) is a writer in Philadelphia and has been involved in the jazz music scene there for several decades.

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

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

**T. WATTS** (Interviews) Music journalist T. Watts has written features for Glide Magazine, Blues Blast Magazine and many others. He is a radio producer at KPFB 88.1 fm in Lakeport, CA as well as road manager for the legendary Sugar Pie DeSanto.



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Volume 42, Number 1A  
Annual Edition 2017

# Top Ten Recordings 2018



## Top Ten Recordings 2018

Ken Weiss

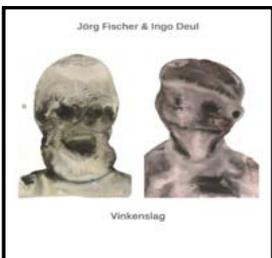
- Steve Coleman and Five Elements** - *Live at the Village Vanguard. Vol 1 The Embedded Sets (Pi)*  
**Satoko Fujii** - *Solo (Libra)*  
**Sylvie Courvoisier** - *Trio D'Agala (Intakt)*  
**Henry Threadgill** - *14 or 15 Kestra AGG Dirt...And More Dirt (Pi)*  
**Thumbscrew** - *Theirs (Cuneiform)*  
**Jonathan Finlayson** - *3 Times Round (Pi)*  
**Ayn Inerto Jazz Orchestra** - *Down a Rabbit Hole (Summit)*  
**Stefan Aeby Trio** - *The London Concert (Intakt)*  
**Jemeel Moondoc Quartet** - *The Astral Revelations (Rogueart)*  
**Kaze Atody** - *Man Circum (Libra)*



## Top Ten Recordings 2018

Bernie Koenig

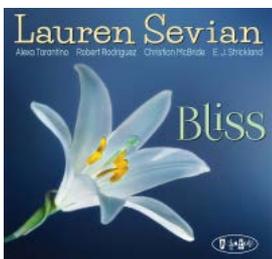
- Borderland Trio** - *Asteroidea (Intakt)*  
**Fred Frith and Hans Koch** - *You Are Here (Intakt)*  
**Jasp Blonk** - *Irrelevant Comment (Kontrans)*  
**Rohan Dasgupta, Luigi Di Chiappari, Riccardo Di Fiandra, Daniele Di Pentima** - *Anatma (Slam)*  
**Sylvie Courvoisier Trio** - *D'Agala (Intakt)*  
**Deniz Peters** - *Simon Rose Edith's Problem (Leo)*  
**Jorg Fischer & Ingo Deul** - *Vinkenslag (Sporeprint)*  
**Kukuruz Quartet, Julius Eastman** - *Piano Interpretations (Intakt)*  
**HBH Trio** - *Signals From the Mind (Slam)*



## Top Ten Recordings 2018

Larry Hollis

- Black Art Jazz Collective** - *Armor of Pride (Highnote)*  
**Eddie Henderson** - *Be Cool (Smoke Sessions)*  
**Kenny Barron Quintet** - *Concentric Circles (Blue Note)*  
**Brad Goode Quintet** - *That's Right (Origin)*  
**Jim Snidero/Jeremy Pelt** - *Jubilatation (Savant)*  
**John Bailey** - *In Real Time (Summit)*  
**Ted Nash Quintet** - *Live at Dizzy's (Plastic Sax)*  
**Wayne Escoffery** - *Vortex (Sunnyside)*  
**Lauren Sevian** - *Bliss (Positone)*  
**Cory Weeds Little Big Band** - *Explosion (Cellar Live)*



# Top Ten Recordings 2018



## Top Ten Reissues/Historical 2018

Larry Hollis

**Miles Davis/John Coltrane - Final Tour vol. 6** (*Legacy*)

**Thelonious Monk Quartet - Monk** (*Gearbox*)

**Woody Shaw - Tokyo 1981** (*Elemental*)

**Jackie McLean - Montreal 1988** (*Hi Hat*)

**Dexter Gordon Quartet - Tokyo 1975** (*Elemental*)

**Cannonball Adderley Quintet - At the Lighthouse** (*Jazz Images*)

**Grant Green - Funk in France** (*Resonance*)

**Tubby Hayes - A Little Workout** (*Acrobat*)

**Erroll Garner - Night Concert** (*Mack Avenue*)

**Jarrett/Peacock/DeJohnette - After the Fall** (*ECM*)



## Top Ten Recordings 2018

Nora McCarthy

**Steve Reich - Drumming** (*Kuniko*)

**James Weidman - Spiritual Impressions** (*Inner Circle Music*)

**Jason Kao Hwang/Burning Bridge - Blood** (*self-release*)

**Lansing Mcloskey - Zealot Canticles** (*self-release*)

**Warren Benbow - Harmolodic Adventure** (*Dengel Music Company*)

**Sonny Simmons, Plays the Music of Vidar Johansen** (*The Traveller*)

**Kenny Wheeler - Six For Six** (*Cam Cine TV Music, Inc.*)

**Jazzmob - Infernal Machine** (*Jazzaway Records*)

**Ra-Kalam Bob Moses - The Skies of Copenhagen** (*Ra-Kalam Records*)

**Cecil Taylor Unit - It's In the Brewing Luminous** (*hat Hut Records*)



## Top Ten Recordings 2018

Jerome Wilson

**Charles Lloyd and the Marvels + Lucinda Williams - Vanished Gardens** (*Blue Note*)

**Claudia Doffinger - Graz Composers Orchestra**, (*Monochrome*)

**Edward Simon - Sorrows and Triumph** (*Sunnyside*)

**Kate Reid - The Heart Already Knows** (*Self-released*)

**Andrew Rathbun Large Ensemble - Atwood Suites** (*Sunnyside*)

**Owen Broder - Heritage** (*ArtistShare*)

# Top Ten Recordings 2018



**Kate McGarry/Keith Ganz/Gary Versace** - *The Subject Tonight is Love* (Binxtown)

**Jim McNeely/The Frankfurt Radio Big Band** - *Barefoot Dances and Other Visions* (Planet Arts)

**Kevin Bales/Keri Johnsrud** - *Beyond The Neighborhood - The Music of Fred Rogers* (Self-released)

**Binker and Moses** - *Alive In The East?* (Gearbox)

## Top Ten Reissues/Historical 2018

Jerome Wilson

**Various Artists** - *Amarcord* Nino Rota, (Corbett v Dempsey)

**Mike Gibbs Band** - *Symphony Hall, Birmingham 1981* (Dusk Fire)

**Miles Davis & John Coltrane** - *The Final Tour*, (Columbia/Legacy)

**Steve Lacy** - *Stamps* (Corbett v Dempsey)



## Top Ten Recordings 2018

Zim Tarro

**Barre Phillips** - *End to End* (ECM)

**Matthias Tschopp** - *Untitled* (Wide Ears Records)

**Marty Elkins** - *Fat Daddy* (Nagel Heyer Records)

**Rats Live on No Evil Star** - *Darrell Katz* (JCA Recordings)

**Joani Taylor** - *In a Sentimental Mood* (Cellar Live)

**Havard Wiik** - *This is Not a Waltz* (Self-released)

**Emmet Cohen** - *Masters Legacy Series* (Cellar Live)

**Rachel Caswell** - *We're All in the Dance* (Turtle Ridge Records)

**Idee Manu, Oktopus** - *The Music of Boris Blacher* (Challenge Records)

**Satoko Fujii** - *Bright Force* (Libra)



## Top Gigs 2018 Philadelphia A Bakers Dozen

By Ken Weiss

11/25/17 Kamasi Washington / Sun Ra Arkestra at Union Transfer (Ars Nova Workshop) – The venue was sold out (it fits 1200) with a young audience that was knowledgeable about Washington's work but less so about the Arkestra's, which opened for the young star. Washington's set stretched close to two hours and proved that he knew how to work up a crowd. It was a nice touch to have his dad, a middling soprano saxist, standing next to him onstage.

1/19/18 Phil Minton and Audrey Chen at The Rotunda (Bowerbird) – The two notable extreme vocalists paired up for a tour of the States. Minton (England) has performed with Chen (Berlin) for over a decade and their sense of timing and collaborative creativity was disturbing and breathtaking at the same time.

3/3/18 Bobby Previte's Rhapsody at Painted Bride Art Center – Previte shined behind his trap drums as well as on autoharp and in front, conducting a stellar ensemble – Nels Cline (g), John Medeski (p), Zeena Parkins (harp), Jen Shyu (vcl, erhu) and Fabian Rucker (as) – as the rarely heard second part of a three-part series was performed.

4/11/18 Bill Orcutt/Billy Martin at Johnny Brenda's (Ars Nova Workshop) – A dazzling solo double feature that solidly held attention. Orcutt, of '90s underground noise-rock band Harry Pussy, sat and turned out jacked-up guitar improvisations that included decomposing faves "Lonely Woman" and "Over the Rainbow." Martin opened with his dominating percussion demonstration.

4/15/18 Jamaaladeen Tacuma's Jupiter 4 at South Jazz Parlor – This marked the first time that Tacuma performed with Nels Cline. Tacuma was as funky and solid on electric bass as expected while Cline met him more than halfway but still had plenty of raw, electronic guitar fiddling fun. Chad Taylor (d) and 23-year-old (as, EWI) Alfredo Colon filled out the quartet.

5/8/18 Nik Bärtsch's Ronin at World Café Live – Bärtsch returned to town after a ten-year absence with his well prepped quartet. What started out as atmospheric, repetitive motifs eventually became intricate jams built on the back of Kasper Rast's marauding drumming.

## Top Concerts - Philadelphia 2018

6/2/18 Nels Cline's *Lovers* (for Philadelphia) at Union Transfer (Ars Nova Workshop) – A Pew Center grant led to this massive one-off Cline project based on his *Lovers* recording. Cline explored numerous Philadelphia musical sites, artifacts and moments over the past year to formulate a special edition. An all-star 17-piece ensemble brought his vision of Philly love to life.

6/17/18 Paal Nilssen-Love's *Large Unit* at Boot & Saddle (Ars Nova Workshop) - The drummer's 12-piece ensemble of wooly Scandinavian hotshots lit up the dark venue for a set and then Marshall Allen sat-in for the second set and took them out further, especially when the Unit sorted out to just the double rhythm section. Their finale of Getatchew Mekuria's "Shellele" was divine.

8/19/18 Ran Blake at Exuberance – One day prior to his 83 rd birthday, the pianist/educator returned to town after a 30 year absence. His exquisite sense of space, touch and crafty drama was on full display at the private home of Matt Yaple. He did sets dedicated to film noir, Abbey Lincoln and others.

9/8/18 Bobby Broom Organ Trio at Chris' Jazz Café – Broom made his Philadelphia premier as leader and ran down classic popular goodies from his early influential days including works by Procol Harum, The Beatles and The Kinks.

10/4-7 October Revolution Festival (Ars Nova Workshop) – The second annual 4-day overabundance of sights and sounds was even more spectacular than last year. The variability from set to set was jaw-dropping and mind-expanding – Oliver Lake to Christian McBride to Annette Peacock to Peter Bernstein to Alice Coltrane's ashram music to Zorn. Hats off to Mark Christman and his crew.

10/24/18 Julian Priester & David Haney at The Rotunda – Playing together over parts of the past twenty years has afforded the duo a respectful kinship and a unique shared single-mindedness. It was a rare treat to hear the trombone legend. [Full disclosure: David Haney is Cadence's editor but his placement in this category was well earned]

10/25/18 Jin Hi Kim & Gerry Hemingway at International House Philadelphia (Won Institute) – Kim's komungo, the traditional Korean 4th century instrument as well as her invented, one-of-a-kind electrified model, spun unique and exotic sounds that were augmented by the simpatico colorations produced by the noted expat percussionist.

## Top Concerts - Philadelphia 2018



11/25/17 Kamasi Washington Photo Credit: Ken Weiss

## Top Concerts - Philadelphia 2018



1/19/18 Phil Minton and Audrey Chen Photo Credit: Ken Weiss

## Top Concerts - Philadelphia 2018



3/3/18 Bobby Previte's Rhapsody Photo Credit: Ken Weiss



4/11/18 Billy Martin Photo Credit: Ken Weiss

## Top Concerts - Philadelphia 2018



4/15/18 Jamaaladeen Tacuma's Jupiter 4r Photo Credit: Ken Weiss



5/8/18 Nik Bärtsch's Ronin Photo Credit: Ken Weiss

## Top Concerts - Philadelphia 2018



6/2/18 Nels Cline's Lovers Photo Credit: Ken Weiss



6/17/18 Paal Nilssen-Love's Large Unit Photo Credit: Ken Weiss

## Top Concerts - Philadelphia 2018



8/19/18 Ran Blake Photo Credit: Ken Weiss

## Top Concerts - Philadelphia 2018



9/8/18 Bobby Broom Photo Credit: Ken Weiss

## Top Concerts - Philadelphia 2018

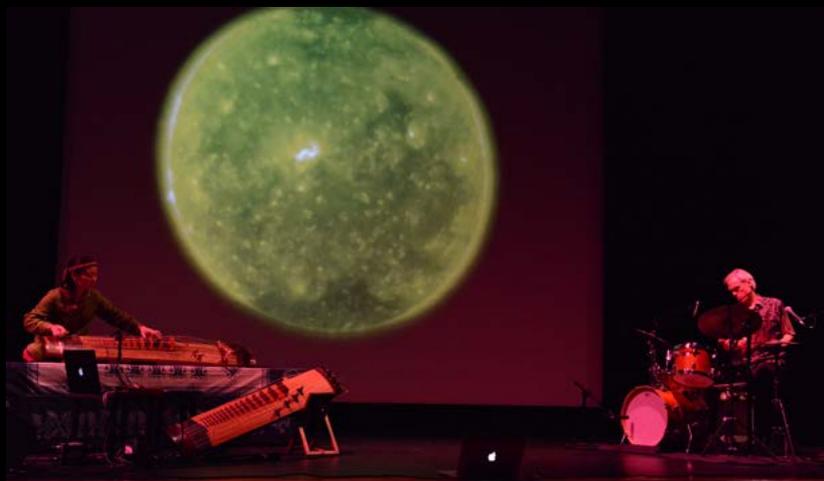


10/4-7 October Revolution Festival Photo Credit: Ken Weiss



10/24/18 Julian Priester & David Haney Photo Credit: Ken Weiss

## Top Concerts - Philadelphia 2018



10/25/18 Jin Hi Kim & Gerry Hemingway Photo Credit: Ken Weiss

## THE JAZZ SCENE SHORT TAKES FROM PHILADELPHIA

John Pizzarelli isn't at the top of the list when thinking of Jazz guitarists – he didn't even make it on the Downbeat Critic's Poll list this year– but he sure does deserve to be rated high for his entertainment skills. His endearing and personable demeanor helps create a relaxed, friendly atmosphere as he tells the stories behind the well-known tunes he covers as if he were telling them for the first time in his own living room. His stop at Blue Bell's lovely Montgomery County Community College, right outside Philadelphia, with his trio (Mike Karn, b; Konrad Pazkudzi, p) and special guest vocalist Catherine Russell, afforded him the proper intimate setting to connect with his audience – lovers of the Great American Song Book. His 10/13 performance was a tribute to Billie Holiday and Frank Sinatra called "Billy and Blue Eyes." He announced that Russell would come out after the first forty minutes, "Because after you hear her, you won't want to hear me sing!" Pizzarelli's connection to Sinatra is earned, he opened for him during a tour of Germany during '93. Sinatra usually had a comedian open for him, "but," Pizzarelli explained, "They couldn't find any comedians in Italy, so they got me." The first time he met "Ol' Blue Eyes" backstage, Sinatra sized him up and said, "eat something, you look bad." His Sinatra stories, including how "In the Wee Small Hours of the Morning" was written late at night after a poker game, were captivating. The night perked up once Russell joined the trio for the Billie Holiday segment of the set. Her duo with Pizzarelli on "I Don't Stand a Ghost of a Chance with You" was especially successful... Montgomery County Community College also hosted Philadelphia native Kenny Barron and his Concentric Circles Quintet [Mike Rodriguez (tpt, flgh), Dayna Stephens (sax), Kiyoshi Kitagawa (b), Johnathan Blake (d)] for a late Sunday afternoon hit on 10/28. After opening with a standard, Barron concentrated on a good deal of his original tunes along with covers of songs by Lenny White, "L's Bop," the only really up-tempo piece of the set, and Caetano Veloso's "Aquele Frevo Axe," which he announced and then said, "Don't ask me what that means!" The standout section came with Barron's beautiful solo work-over of a medley of songs by Duke Ellington and Billy Strayhorn. The performance ended without an encore as Barron explained that Blake had to hightail it back up to New York to play the Village Vanguard in a few hours. "I'm thinking of asking him for a loan," he added... Cadence Magazine's editor and chief – pianist David Haney – returned to town on 10/24, this time with longtime playing partner, legendary trombonist Julian Priester. Their set at The Rotunda permitted an in-depth look into the inner workings of two fine creative beings who've worked out all the kinks of partnership during their twenty-year association. Oregon-based Haney, didn't know that Priester was living in Seattle until Roswell Rudd informed him in 1998, at which time Haney reached out and found a kinship. Haney said the duo never talks ahead of time about what they are to play, and if they do, they never end up doing what they spoke of. Priester addressed the attentive audience at one point – "I'm here. It's been awhile [since I played in] Philadelphia. Oh, boy! What I could tell you about Philadelphia! Well, let's let bygones be bygones." Their set was filled with space and

# Short Takes Philadelphia



Kenny Baron - Photo Credit: Ken Weiss

## Short Takes Philadelphia

respect for each other. Things didn't heat up to boiling, that wasn't the point. They worked with sound coloration and deep listening was rewarded. Haney, who had to play an electric piano, helped form the set's highlight, a mid-set piece that was driven by his keyboard work that sounded like wind chimes shifting and sparkling in the breeze, as Priester answered with melodic and dissonant statements... When the house alarm suddenly went off, with a distant mechanical voice proclaiming sure death and destruction, the duet of Jin Hi Kim, known as a pioneer for introducing komungo (geomungo) to the American contemporary music scene, and expat percussionist Gerry Hemingway, had to halt their performance roughly 5 minutes into their set on 10/25 at International House Philadelphia. The special performance was arranged by the Won Institute, an acupuncture center/education center based in Glenside, just out of Philadelphia. The institute's presenting company, K Now, showcases global Korean performing artists with a once yearly presentation. After quickly determining that the alarm was fake news, the duo started from the beginning, backed by a hypnotic digital display behind them. They presented Kim's "Digital Buddha," a sixty minute piece that "combines the ancient with the modern." Kim commenced on a traditional komungo, the Korean fourth century fretted board zither, before moving to the front of the stage to engage with her self-designed, one-of-a-kind electrified komungo. Her interplay with Hemingway, who crafted a fabric of sound that incorporated Asian themes with extended improvisation, was otherworldly and a true immersive experience... Kamasi Washington at Franklin Music Hall (formerly Electric Factory) on 11/9 found him in a larger venue than last year's hit at Union Transfer. It turns out he had more room on stage, his father wasn't touring with him this visit. He played the hell out of his sax and his band is certainly entertaining but there were some walkouts of more "mature" listeners who no doubt grew weary of the hip-hoppy jam sections that comprised a good deal of the set. Washington continues to energize a young audience and his intentions are good. "Our diversity on this planet is not something to be tolerated," he added, "but to be celebrated"... Blues man Lucky Peterson at South Jazz Parlor on 11/10 had family in the audience, his daughter attends college in town, and a strong, feisty attitude on stage. He stopped the set to pose for a photographer and when an audience member's phone loudly rang, he paused to shout out, "Who is it?" He summed up his band by saying, "We're a Blues band, a Jazz band, a Funk band, a Gospel band, and an all-around international band." He played keyboards and electric guitar but not a Hammond B3... The Philadelphia Clef Club of Jazz & Performing Arts' November installment of its "Preservation Jazz Series" was local hero Jamaaladeen Tacuma, who gathered up several Moroccan artists living in America to make up a special Gnawa Soul Experience Band on 11/17. In 2016 Tacuma was invited to perform in Morocco by the Gnaou World Music Festival in Essaouira and had so much fun that he wanted to try his hand at it again. The night started with 3 Moroccans rushing on stage in traditional garb, two of which played large steel castanets (Krakebs) and danced.

## Short Takes Philadelphia

Tacuma entered with a number of American musicians, including drummer Tim Hudson and guitarist Nick Millevoi. The fashion-forward leader sported significant amounts of bright yellow and reds, he would later exchange his canary yellow colored turban for a similar shaded cowboy hat. Tacuma laid down his trademark heavy funk bass throughout the night and announced, "I travel around the world, I was in Korea a few weeks ago, and I get a chance to hear this stuff. I wanted to bring some of it to you so that's why I arranged this." The trance music was joyful and loose. Midway through, Tacuma changed gears and said, "I'm always geeking the musicians I heard when I was growing up and looking to do something with them." He noted that he found out that the funk Rock/Jazz band Mandrill had toured Morocco in the early '70s and had been influenced by the scene there. That fact served as a stepping stone to track down their lead guitarist Omar Mesa and bring him in to play the project. A few Mandrill tunes were played with Tacuma and Mesa jamming and then an impressive cover of "The Creator has a Master Plan." ...That same night, South Jazz Parlor was presenting young star trumpeter Keyon Harrold, along with Brett Williams (p), Burniss Travis (b) and Charles Haynes (d). His second set started with a recording of his mother offering him calming advice (included on his new recording as "Voicemail") as he stood behind the audience in repose, waiting to board the stage. After an up-tempo "The Mugician," he played two slower, beautiful pieces which showcased the full lush tone he emits from his instrument – "Ethereal Souls" and "MB Lament," a tune dedicated to the tragic shooting in Ferguson, Missouri where he's from. He said, "I have a son who's 12. I worry about him when he walks down the street." It was great to hear Harrold in such an intimate space because he'll soon no doubt be playing larger halls... Also that night, Chris' Jazz Café hosted popular pianist/singer Peter Cincotti. He may veer closer to pop than Jazz on his recordings but his trio this night had a Jazzier feel and his song "Goodbye Philadelphia" made him an instant hit at Chris' during the second set... NEA Jazz Master Charles Lloyd appeared at the intimate Philadelphia Clef Club of Jazz and Performing Art on 12/18 with the support of an NEA grant. Unlike his previous shows in the area over the past few years, Lloyd never once addressed the audience (nor did he speak often in the post-gig green room), but his tenor sax playing remains heated and soulful. Working off the added energy supplied by Julian Lage (g), Marvin Sewell (g), Reuben Rogers (b) and Marcus Gilmore (d), who drew the largest listener's loudest yells, Lloyd played his more recent compositions.

Ken Weiss

## THE JAZZ SCENE SHORT TAKES FROM CALGARY

The fifth annual JazzYYC Canadian Jazz Festival, November 8 - 11, promised to be something different, and it did not disappoint. It not only showcased some of the vast talent in and from Canada, but also presented innovative musical projects, and attractive new takes on established material. Perhaps most important of all, it allowed the audience an authentic view into the fascinating process of creating new music.

This festival was the widest in scope of jazz genres so far, and possibly the most interesting yet in musical presentations.

Neatly organized into a Thursday through Sunday Canadian Stage at the Ironwood Stage & Grill, and a Friday and Saturday Alberta Stage at Lolita's Lounge, the shows spanned a spectrum from the inventive Northern Ranger led by Harry Vetro, to the hard-blowing trumpet stylings of Rachel Therrien. The headlining worldwide touring Montreal Guitare Trio played a classical to jazz program Saturday night on the beautiful Studio Bell concert stage in the National Music Centre. And JazzYYC's popular Jazz Walk drew on local talent for the final afternoon, on Sunday, with a nod to Edmonton in a high-powered dixieland performance led by one of that city's most in-demand bandleaders Don Berner.

I was intrigued by the preview information on Harry Vetro's Northern Ranger, the opening show of the festival. Even listening to some of the music in advance did not prepare me for the scope of this presentation. The Toronto-based drummer Vetro took inspiration for his compositions for the Northern Ranger project from a year-long cross-country journey of visiting specific cities and the six indigenous cultural areas of Canada (the Arctic, Western Subarctic, Pacific Coast, Plateau, Plains, and the Subarctic/Eastern Woodlands). Along the way, he interacted with musicians from different genres and participated in First Nations traditions. The music is rooted in jazz, with elements of folk and world music that flowed like waves to the audience. Northern Ranger is the name of the sextet performing on the self-titled CD released upon the culmination of the project. These include an excellent list of personnel: Harrison Argatoff saxophone, Lina Allemano trumpet, Dan Pitt guitar, Noah Franche-Nolan piano and Andrew Downing bass. Proceeds from the album are going toward starting a music outreach program for First Nations youth.

Friday was a very full day, with the second of three free workshops in the performance space at Long & McQuade, this one hosted by the popular multi-genre vocalist Allison Lynch (who would perform a no-standing-room-left show at Lolita's on Saturday night) and a noon-hour solo piano concert with the Latin-leaning Tricia Edwards, in the downtown indoor park Devonian Gardens.

The evening was the busiest of the festival, with four concerts in play. The Quebec-born, New York City-based trumpeter, composer and bandleader Rachel Therrien and her accompanying musicians hit the boards with such high energy, it seemed to make the audience giddy with excitement. The touring band featuring saxophonist Benjamin Deschamps with Charles Trudel on piano, Simon Page on bass and Alain Bourgeois on drums, has the powerful sound of a very tight band that has had

## Short Takes Calgary, Canada

humour. I love to see a talented group in action having fun onstage, and this band hit that note many times. With four albums behind her, Therrien is a real rising star in Canadian jazz, having won the 2015 TD Grand Prix de Jazz and other notices. On to the headliner of the festival, the Montreal Guitare Trio, comprised of guitarists Sébastien Dufour, Glenn Lévesque and Marc Morin. They have been performing and touring the world together for more than 20 years—plenty of time to develop a witty, charming stage banter. While their enormous eclectic repertoire of music is mainly in the classical pop vein, it does contain a generous sprinkling of jazz tunes. JazzYYC artistic producer Kodi Hutchinson says this is the first show he has programmed that he would consider as more outside of jazz, but the opportunity to present such an internationally renowned Canadian group would be hard to turn down. The city needed to see them, and here was the chance. “They do touch into the jazz world,” he says, “and for us to be able to get them was exciting. The audience feedback for the show was fantastic, and fit into our outreach goal of providing high-quality acts that appeal to both jazz fans and to others who have not been attending our festivals in the past.”

It was a busy night, with yet another rising star on the Canadian jazz scene, Edmonton trombonist Audrey Ochoa. A remarkable showing for a female western Canadian

instrumentalist, Audrey stayed at #1 in Canada on the jazz charts for the month of July 2017, and hit #20 in the U.S. She was joined by Calgarians Lisa Jacobs on bass and Steve Fletcher on keyboards, and Edmonton’s Sandro Dominelli on drums. Back at the Ironwood, Toronto-based drummer and bandleader, and one of Canada’s foremost jazz musicians, Morgan Childs, led a quartet of three of Canada’s top players: JUNO-nominated saxophonist Kelly Jefferson, popular guitarist Lucian Gray, and Neil Swainson, who spent 20 years as the bassist of choice for piano legend George Shearing. These veterans of the Canadian jazz scene presented a fabulous first set, then led a jam session that went into the wee hours.

Saturday kept the Toronto-based Nova Scotian Ethan Ardelli, a JUNO Award-winning drummer and composer, in the spotlight. He hosted a workshop on drums and the music business in the early afternoon, then moved onto the Canadian Stage in the evening to lead a quartet showcasing his original compositions from his recently released debut album “The Island of Form.” The show featured Chris Donnelly on piano—a multiple JUNO-nominated artist who is also well-known for his solo piano work and for his group Myriad 3—with Luis Deniz, a GRAMMY nominated & JUNO Award-Winning saxophonist originally from Cuba, and the very talented bassist Devon Henderson. Ardelli is a top-notch drummer who studied in Cuba among many other locales, and a bit of the Cuban sound sneaks into his astonishingly delicate and poetic tunes.

Sunday offered a jam-packed Jazz Walk that enlarged its usual footprint from the neighbourhood of Inglewood, to include the nearby spectacular new public library building. The big band performances by the JazzYYC Youth Band, followed by Calgary’s highly respected veteran jazz trumpeter Al Muirhead leading a big band with special guests the Top Cat Swing Dancers was a personal highlight for programmer Hutchinson. He says that 8,200 people visited the library that

## Short Takes Calgary, Canada

afternoon, and many of them were able to hear the music, which was a magnificent opportunity for the young musicians to perform for such a large, broadly derived audience. The Jazz Walk offered free live performances in eight Inglewood venues that included a knife shop, an art gallery, coffee houses, pubs and a restaurant. It has become a signature event for the Calgary jazz festivals and is always free of charge, as were the three workshops led by the guest performers, and the year-round Saturday jazz jam at Kawa Espresso & Wine Bar.

Closing the festival Sunday night was yet another rising jazz star, Toronto's JUNO-nominated vocalist, songwriter and arranger Barbra Lica. Her subtle, graceful singing of her original tunes and unique interpretations of standards were accompanied by an impressive lineup of virtuosic musicians: Joel Visentin piano, Tom Fleming guitar, Marc Rogers bass and Will Fisher drums.

It is interesting to see that this was the second gender-parity festival in a row for JazzYYC. "Just because of that happening, I am finding out how extremely rare it is," Hutchinson says. "There are fewer female than male band leaders, so usually, you would have to look for them. But this year, that was not the case."

Plans are already in the works for the summer and Canadian jazz festivals in 2019 and 2020. As always, the organizers will do as much as possible to reach out to the community and build the audience for jazz music. "We are continuing to work on partnerships, which will help to grow our audience and will also place us in a position of being a good community citizen," he says. He adds that most of the growth of JazzYYC has come through partnerships, and he gives a great deal of credit for that to Deb Rasmussen, who will be stepping down as president in 2019. It was mainly through her work of forming partnerships that the society was able to go from presenting five shows a year to presenting more than a hundred a year. Meanwhile he is especially looking forward to a February 16 gala fundraiser that will have Canadian jazz vocalist Matt Dusk performing an elegant Vegas-style show in the Calgary Petroleum Club. Dusk will be accompanied by three horn players and a three-member rhythm section. Another popular Canadian vocalist, Calgary's Tim Tamashiro, will host and also perform at the event. "The last time Matt Dusk played Calgary was at the Jack Singer Concert Hall. He is doing this show with us because he shares our vision for making jazz more inclusive, and broadening the audience for this music," Hutchinson says.

Looks like some really positive jazz energy is coming our way!

Sheila Thistlethwaite

## THE JAZZ SCENE SHORT TAKES FROM VANCOUVER

2019 opens at Frankie's Jazz Club with LeslsMore with vocalist Leslie Harris 1/3. Also at Frankie's in January are: Cannery Row 1/5; pianist Miles Black 5tet playing the music of David Rehorick 1/6; drummer Morgan Childs 4tet 1/10; altoist Roy Styffe 4tet 1/11; Neil Gonsalves with Vanessa Moodley 1/13; Cory Weeds 5tet with Roy McCurdy 1/18 & 19; Dave Say's Soul Serenade 1/23; Dawn Pemberton with pianist Sharon Minemoto's 3 1/24 and the Black Art Jazz Collective with Jeremy Pelt 1/25 & 26. In February, guitarist Bill Coon's Double Quartet appear 2/1&2 followed by tenor player Ben Lockwood 2/3 & pianist Ray Gallon 3 on 2/8. NYC sax player Chet Doxas and his brother Jim drums appear 2/9 with Brad Turner trumpet & bassist Andre Lachance. Valentine's Day has Black Gardenia with Daphne Roubini vocals/ukulele, Andrew Smith guitar/ukulele, Paul Pigat guitar, Brent Gubbels bass and Cameron Wilson violin. Vocalist Karin Plato appears 2/15 and bassist Mike Downes' Root Structure 2/16 with Robi Botos, piano, Ted Quinlan guitar, drummer Larnell Lewis and Shirantha Beddage sax. The Capilano University jazz series starts up 1/10 with vocalist Kat Edmonson followed by British guitarist Martin Taylor 1/12 and A Tribute to Africa with CapU Jazz Ensembles and faculty guests 1/25. In March, Chis Potter's Circuits Trio with drummer Eric Harland and James Francies key-boards appear on 3/1 and on 3/29, Wycliffe Gordon appears with the "A" Band and the NiteCap vocal ensemble. For Vancouver jazz information, go to <http://www.coastaljazz.ca>.

Ron Hearn



## THE JAZZ SCENE

### SHORT TAKES FROM HOBART, TASMANIA

With the advent of the colder weather, Tasmanians move into concert and entertainment mode, things musically warming up in July with the Annual Devonport Jazz Festival featuring vocalist Gregg Arthur and the Peter Locke Trio, Czechoslovakia's stunning a capella group SKETY, the Jamie Pregnell Quartet and Django's Tiger.....August 11 MONA, Hobart's iconic arts establishment showcased the Matt Boden Trio with James Aylward and Damien Kingston while August raised the temperature considerably with the annual one-day Hot August Jazz free event featuring over forty groups appearing within walking distance in the north Hobart area with the Matthew Ives Big Band, Rugcutters Jass Band, Harry Edwards Quartet and the group Sidewinder with a lovely version of Adderley's Mercy Mercy.....Live Jazz at The Wharf at Ulverstone showcased New York's Adrian Cunningham with the Viktor Zappner Trio and Sophie Leslie vocals....exuberant singer.Nadira and Friends September 11 at the Hobart Jazz Club's monthly concert.....14/16 September the annual Longford Jazz Festival brought together a raft of musical talent including sax veteran Paul Furniss from the Mainland.....October 3 saw Matt Boden's student band the Oz Jazz Small Big Band from University of Tasmania in concert at the Founders Room, Salamanca, featuring an all-Australian repertoire.

Alwyn and Laurie Lewis  
Hobart, Tasmania.



Oz Jazz Small Big Band from University of Tasmania.

"I read the news today, oh boy," sang The Beatles almost fifty-two years ago. The news I heard today (12/13/18), is that the Cornelia Street Café in the West Village of New York City will close its doors on January 2. The outpourings of sadness, praise and lament for this long tenured artistic haven and music mecca are flying in from all directions. Let's add a well-deserved memorial by taking you back to June 16, 2018 when the Ari Hoenig Trio lit up the downstairs grotto.

Drummer Hoenig and I had never met before this night, but I sure did feel like I knew him well. For many months before this summer evening I had watched Ari and his various groups via Smalls livestream from my home in the hinterlands of northeast Nebraska. Ari's nearly every Monday appearance at the esteemed jazz club five minutes' walk from Cornelia Street had provided ample evidence that the idiosyncratic drummer, composer and musical explorer should be seen and heard live if possible. A family vacation to my hometown was such an occasion.

Ari has a whole stable and network of musicians that he works with in various settings and genres, and this night he chose Or Baraket on bass and Eden Ladin on piano, both very sensitive and fleet fingered products of the flourishing Israeli jazz scene who now call New York home.

The first tune (all originals) that I caught was the title song from his 2010 release, *Lines of Oppression*. The sinuous, catchy and ascending opening repeated figure that forms the melodic statement opened up into a terrace for the freedom of expression and collaboration that characterizes much of Hoenig's work. There were thrilling unison lines and snippets of the main theme repeated throughout the song, with Ladin's left hand capturing the ominous oppression suggested by the title. This served as a platform for Ari's beautiful touch in imbedded soloing. The song *Lyric* followed, written for one of his daughters. The tender caress of the brushes and the quiet murmurings of Baraket's bass led the trio to become intertwined at every angle. Ari's trademark unusual accents on drums and cymbals were abrupt but a welcome fit to the flow. Not to be left out, his other daughter wanted a song as well, so *Alana* came next. The beauty and sincerity in this number bordered on the unbelievable. The fast bop of *Ephemeral Eyes* showed how Ari never stops driving and stimulating the band to keep cooking and working together. *Wedding Song* unveiled a lilting, inner coherence and beautiful symmetry of celebration, as ever emerging layers of musical embrace were revealed. The set concluded with *Gurnsey Gooseneck*, where Ari sounded a Bernard Purdie type groove that said, "I am free, and so is the music!" Ladin, Baraket and Hoenig blended into a mind meld which gave the effect of a 33rpm record getting slowed down to 16rpm. The overall accessibility of their brilliance provided an entry for the audience to travel with them.

When it comes to conceptions of jazz drumming, execution and composing,

Ari Hoenig is an original. He is focused on maintaining interest, surprise, and excitement for himself, his bandmates and his audience. The drum kit in his hands is an ever-shifting landscape and playground that he is shaping to suit his moment to moment inspiration, but never losing vital connection to what he is hearing from his fellow musicians. Ari leads his group through a feeding frenzy of smiles, looks and listens that modulates the common mind that the music cultivates. They are on a daring and exciting ride, and we are fortunate to be there to join them. All three are tuned and locked in to both the sound and the space that they are inhabiting. This is conversation at its friendliest, most daring and adventurous best. The almost constant novelty of Ari's drumming and composing keeps the music fresh with discovery. Ari simply plays patterns and rhythms that you have not heard before. His concept of keeping time is real, flexible and dynamic. He can change rhythm suddenly and move it quickly into a meter and feel that at first might appear to clash with where the music is but is shown to be quite compatible with where the music is going and where Ari sees the music going. He is not afraid to employ an idea that is within his vocabulary and execute it in the most startling and fresh way. He and his bandmates are not afraid of space and appear to have an implicit trust in each other's ability to listen and respond quickly to whatever direction Ari wants to take the music. This makes Ari a powerful and convincing leader without imposing a possessive or excessive ego. He leads, and the others joyfully and willingly follow and mesh with him. Ari Hoenig's special musical alchemy is to integrate permutations of reality and creativity in the act of creation. Such artistry will live on as a legacy and testament to the much beloved home of Cornelia Street Café.

Mark Klafter

## HOW PETE LAROCA HOSTED MY FIRST NIGHT AT THE VANGUARD

BY LEWIS PORTER

The first time I was at the Vanguard was in most unusual circumstances. It was the summer of 1966, I think July. I was 15 and my mother had joined Mensa. If you're not familiar with Mensa, it's an organization that you have to take an IQ test to join. It's a group for people who would like to hang out with intelligent folks like themselves. My mom was divorced when I was young so she hoping to meet men in Mensa. She also asked me and my two brothers to take IQ tests and we all became members. We really didn't expect to participate at all—she was just curious to find out our IQs—but then she brought to my attention that there was a jazz interest group starting, and she said you really should go. My mom is funny—she hated the idea that I wanted to be a professional musician, which I knew since the age of 10—but she was also my mom and she thought this would be good for me.

I was so shy that I wasn't really sure that I was interested but she encouraged me to go. At that time we lived near 164th Street and the Grand Concourse in the Bronx. This meeting was quite a trek—it was in Riverdale, the upper class part of the Bronx. I'd never been there before. I had to take a long bus ride, and then walk a ways. But I found the apartment building and when I got to the host's door there was a tall Jewish guy who welcomed me.

It turned out it was just him, me, and three other people. I was super shy in those days so this was difficult for me—nowhere to hide. So the host said, First let's introduce ourselves. There was a woman with her daughter who was about my age, but I was too shy to actually say anything to her. Then there was an African-American man who said "My name is Pete LaRoca and the other people there showed no glimmer of recognition, but I said, "Are you Pete LaRoca the drummer?!" He said "Well, yes, actually I am." I asked him why he was there, and he said something about how yes he is a successful drummer but he's getting tired of that lifestyle and he also wants to meet other intelligent people.

Pete was a brilliant guy and in fact I worked with Dave Liebman on his autobiography *What It Is* which came out in 2013, and Dave has very nice things to say about Pete, including that he was a genius. I was so excited that he was there that I probably didn't pay enough attention to the other three people. But we had a meeting just as a regular social group, and the idea came up, "Let's go on a trip to a jazz club," and Pete said you know there's this great new band at the Village Vanguard on Monday nights (the band had started in February 1966). He said "They know me there, so I can get us a table even though we're a small group."

So, sure enough, in I believe July of '66 we were at the very back of the Vanguard. At that time there was a slightly larger oval table in the back, by the bar—it's not there currently. We saw the original Thad Jones-Mel Lewis big band (now the Vanguard Jazz Orchestra). Richard Davis was on bass playing in his very expressive style which I loved. The memorable Pepper Adams was on baritone sax of course, and so on. This wasn't my first time to see live jazz, but I think I hadn't been to a club. I think I'd only been to the Sunday afternoon concerts that were sponsored by Jazz Interactions. I got

## Jazz Stories: Lewis Porter

free tickets by winning “blindfold tests” on WKCR (this was before Phil Schaap) and I saw lots of great artists there—Bobby Brookmeyer with Jimmy Giuffre and Reggie Workman, Dave Liebman with Randy Brecker, etc.

But with my mom being divorced and my being one of three brothers, we didn't have much money. So when the waitress came over to take our orders, when she got to me I said “Nothing.” I had almost no money on me, I didn't know about minimums, and she briefly looked a little shocked. But Pete was so nice and such a gentleman that he said right away “He'll have a Coke and put it on my tab.” I was still too shy to say anything to the girl. She asked me a couple of questions about what jazz I liked and we only exchanged a few sentences.

So at the end of the night the other three were on their way to Riverdale which of course is not where I lived, and Pete said “I can drive you home.” The Bronx wasn't anywhere on his way—I'm pretty sure he lived in Manhattan. So we went out to his car and it was a yellow cab. I said “This is your car?!” He said “Yes, I've been working as a cab driver.” As we drove, we talked. He knew that I played piano and wanted to become a professional musician. But he said it's a very hard life and it's not for everyone, and so on. I think he mentioned that he was planning to become a lawyer. (In any case, he did do that a few years later and left full-time music performance.)

When we got to my place he gave me his phone number and said to call anytime. He was such a nice person that I took him up on it. The next day I was listening to Bird on a Savoy LP and around 11 a.m., I called. I started talking about the Bird recordings, but he couldn't get his head around who it was. He asked two or three times who it was. Finally he burst out laughing and said, “This is Mal isn't it? Mal Waldron. Come on, Mal!” The funny thing is, if you listen to this interview with Mal, I did sound something like this at the time: <https://youtu.be/LKVO6MneZa0>

In any case, I finally persuaded him that I was Lewis and not Mal, and we talked for a few minutes about Bird. I was never the kind to bother cats, so I didn't contact him after that. There's a little postscript to this story. Flash forward to almost 30 years later. In October, 1995, I was doing lots of phone interviews for my Coltrane biography. I phoned Pete and reminded him who I was, and of course he remembered Mensa, but he didn't remember me or any of the story. However he was very helpful and answered all my questions. Then around 1998 when I living in Yonkers, I saw that he'd be playing a gig, which he rarely did. I went to the Westchester Conservatory in White Plains and the band was Sonny Fortune, Charles Tolliver, Reggie Workman, and probably a pianist. There was a drum set, but Sonny got up and said that Pete, now a lawyer, was tied up in litigation and would be late. He asked “Does anybody here play drums?” I raised my hand and said “I'm a pianist but I play some drums.” In the middle of the second piece, Pete showed up and I handed the sticks to him. At the end of the set, Sonny Fortune gave me a big hug. Then I introduced myself to Pete. He remembered the interview about Trane but not our Village Vanguard excursion. But I never forgot his kindness.

**HUMANITY AND THE PARADE OF MUSIC  
INTERVIEW AND PHOTOS BY KEN WEISS**

*Drummer/percussionist Warren Ingle Smith [born May 14, 1934, Chicago, Illinois] isn't a household name but chances are everyone's heard his work by way of Broadway shows [including the original production of "West Side Story"], television programs and commercials, as well as his many years of sideman performances with Rock and Popular artists such as Aretha Franklin, Janis Joplin, Van Morrison and Barbara Streisand, in addition to his extensive work with numerous Jazz artists including Miles Davis, Gil Evans, Nina Simone, Nat King Cole, Sam Rivers, Tony Williams, Max Roach, Nancy Wilson, Quincy Jones, Count Basie, Carmen McRae, Charles Mingus, Joe Zawinul and Anthony Braxton. He also did early work with contemporary Classical composer icons John Cage and Harry Partch. Smith is well schooled on the entire range of percussive instruments, with a special interest in timpani. He's also famous amongst his musician peers for the generosity and compassion that he's displayed throughout his long career. His famous loft space Studio WIS served as a launching pad for many careers and a safe shelter for those in need. It's not possible to spend time with Warren Smith and not want to be a better person. This interview took place on May 28, 2018 at his Harlem apartment at the bottom of Sugar Hill.*

***Cadence: You've built a remarkably varied career, playing in all different Jazz settings, as well as Motown, Soul, Rock, R & B, and with contemporary Classical composers. How did you avoid being typecast and locked into a specific genre?***

Warren Smith: My mindset wouldn't let me do it, and I might add that my parents and all of my uncles and aunts were musicians who played varied music. My mother was in a family piano trio, she played the harp, my aunt played classical piano and my uncle played the violin. When my father, who played saxophone, came along, he took that uncle and his younger brother and trained them to play the saxophone and they became pretty well-known alto saxophone players. I had three aunts who played the organ. All these different musicians were like in a parade coming through my house in my youth. Gene Ammons and Johnny Griffin would come by every week and take a lesson from my father. There was no way for me to [be anything but a musician].

***Cadence: What is your personal connection with percussion?***

Smith: Saxophone was my original attraction since my father played it. He was working in bands constantly. One night my mother took us to pick "Pops" up and we were privileged to go upstairs to the second floor where this nightclub was. We weren't supposed to be there but we went in with my mother, and I looked over in the corner on the bandstand and there's a drum set, but what attracted me was that the bass drum had lights flashing on and off. I ran over to the drum set and I started bugging my father about getting me a set. My

## Interview: Warren Smith

dad dealt with stores buying and selling saxophones, so through his musical connections he was able to get me a drum set, and that stayed with me the rest of my life. From the time that I was six, I wanted to be a professional drummer. I think some of the decision to be a drummer came out of frustration. I was familiar with the piano and I could see what pianists could do. They were using both hands with equal facility, which became an ambition for me, but at the same time I could also employ my feet as a drummer. The piano in general did not interest me because I wanted to use all four appendages at the same time.

***Cadence: In the past you've said that you try to sound like more than one person when you perform. Would you comment on that?***

Smith: I was bent towards drum percussion because I wanted to do more than what I thought were the limitations of the drum set. You can't play melody on the drum set but I found out that I could [Laughs] by using different drums. But the fact that it seemed limited to me at that time, because I hadn't been exposed to musicians doing more on it, everybody was just playing the drum set, and I wanted always to expand it so that I could get some kind of melodic impulses or chordal effects and things like that. That's what got me interested.

***Cadence: You've drawn a lot of inspiration and ideas out of hearing other musicians talk.***

Smith: Yes, all my life, these musicians were collecting in my house, not just the family musicians, but others from outside the house, would come visit, and all these conversations about, for instance, going to Europe, which a lot of African Americans weren't thinking about in those days, but these people, including my father, who had lived in Europe for five years, and other people who had music take them all throughout the world. So this exposure, all these conversations, made an impression on me. It was further verified when I got to college and my original percussion teacher sat us down and told us how important it was to hear the stories of other musicians and their experiences because that's how you really learn what professional life is like.

***Cadence: You're also very connected to nature and your immediate environment as a source for creative inspiration. One example being that you've written and recorded the "Quality of Life Suite" which is based on the homeless you've encountered.***

Smith: When I was growing up, my parents always had a large apartment, such as what I have here. We were coming out of the Depression, I mean I had no idea what all of this was, but what happened was that family and others collected all together in our home. There might be several family members housed in each room, and then we would all collect for meals. That feeling just stuck with me. When my kids starting going to college and then coming home on breaks, they would bring all their classmates that wanted to come to New York and I'd have a whole apartment of people. This human activity was always around me, and seeing homeless people who have no place to stay has always affected me. It always bothers me. All cities

Interview:

Warren Smith



Warren Smith in 2018, Photo Credit: Ken Weiss

are cold but New York doesn't have the humanity that Chicago has. I never saw a cop, like I did in New York, find a sleeping person and go SLAP him on his feet with his billy club and make him move. If you're a public servant how can you treat people like that? All of these things, the fact that I was around people caring for people and bringing people home. When I had my studio down on 21st Street, I constantly had two or three people sleeping over. I think it's not humanity's way to just ignore other people's hardships.

***Cadence: It's not possible to understand how your career unfolded without appreciating your roots and immersion into music as a child.***

Smith: I started taking clarinet lessons from father at age four. Pop had everything from a bass saxophone to a soprano saxophone and all the clarinets. He had accumulated this huge collection of instruments and as soon as I could, I started tooting on them and somehow the saxophone, with all its magnetism, didn't grab me like the first time I saw that drum set which just hypnotized me and drew me to it. I got very serious about music and I could read rhythmic notation for the drum set by the time I was six. I didn't really get facile learning the tonal language of reading music until I got to college but you couldn't trick me with anything rhythmically because I had all that exposure and somehow it all stuck.

***Cadence: You had many musicians coming to your childhood home.***

Smith: My father, in addition to being a saxophone teacher, was also a saxophone repairman and he was constantly helping people. Also, in those days, if you had a piano, which was a rarity, your home was a social center and people would gather. Someone would go to the nearby stockyard and get a ten gallon tin of chitterlings, which were cow intestines. They'd bring it home, open it up, and the smell would permeate the house, and my brother and I would go to bed and put our heads under the covers and stay until they finished cooking. It was always a social affair at our home. We had a piano and there was always a plethora of piano players, it could be Art Tatum or anybody who was in Chicago at the time. Since all the musicians were coming through our house to get their horns fixed, other musicians would come by and almost every week there'd be a jam session which might go from Friday night to Saturday morning, and the same the next night. That's how me and my brother grew up and we didn't know that everybody didn't have access to culture like that until we went to college and learned how lucky we were.

***Cadence: Would you talk about some of the musicians that came to your house?***

Smith: Gene Ammons, Johnny Griffin and many others came through. Charlie Parker came but we were too young [to realize his importance] although we knew who he was. Bebop was being debated like Free Jazz was/is now. Folks were talking and we had his first records. We memorized them and took turns pantomiming Bird and Diz's solos. Von Freeman was very close with my uncle and he also studied

Interview:

Warren Smith



Warren Smith in 2018, Photo Credit: Ken Weiss

saxophone with my father. There were so many people, there were terrific singers. It was constantly like, alright, who's going to do something now, and there was a line. [Laughs] There were painters, musicians, composers, and we also were discussing things like communism, socialism and the difference between capitalism and dictatorship. I mean all this stuff was going around in our heads as children.

**Cadence: Do you have any interesting repair stories from your father?**  
Smith: Sonny Stitt came to our house one day and had to have his horn fixed. My dad was a whiz and fixed his horn right up but Sonny didn't have the money to pay for it. Melvin Van Peebles' father had the tailor shop downstairs and Sonny had left his suit at the tailor shop to be pressed to make his gig that night. My dad fixed his horn for free and gave him the money to get his suit out of the cleaners so that he could make his gig. My father would do that at times and I never heard him have a conversation about anybody that owed him anything. We grew up thinking that giving away and sharing your resources was a way of life, which in the Depression, it was because black people wouldn't have survived without that. I was my father's apprentice and I've recently helped musicians with their saxophones. I still have some of his repair tools. If you have a gift and don't give it out I think it just rots in your body.

**Cadence: You grew up on the South Side of Chicago at 58th and Calumet in the same building as future saxophonist (Kalaparusha) Maurice McIntyre and future actor/playwright/composer Melvin Van Peebles. That's a lot of talent coming out of one building.**

Smith: We lived in a three story apartment and on the second floor was the Peebles' family and on the third floor there was pharmacist named Moses McIntyre whose son was Maurice who later studied saxophone with my father and went to New York before I got out of college. He later came back and changed his name to Kalaparusha. He was one of my daily playmates. My folks had a terrific record collection and they allowed us access to it. We'd put a record on and listen to the record so many times that we'd pantomime the solos and know the whole record. We studied so hard that all of us had the capabilities of becoming professional musicians later on. In fact, Melvin was the only one that didn't, he became a writer.

**Cadence: Architecture was to be your career when you enrolled at the University of Illinois but you promptly switched to music studies. Cecil Taylor remained inspired by architecture throughout his career, has it also informed your work?**

Smith: I didn't realize that Cecil Taylor was also interested in that but that makes sense. I dabbled with the idea of being an architect. I was fascinated by Frank Lloyd Wright and people like that. I'd say that architecture absolutely informed what I do because of structures. I do my improvisations with a structural form in mind. I don't know

Interview:

Warren Smith



Warren Smith in 2018, Photo Credit: Ken Weiss

what's gonna come out but there's usually a set frame that I've set for myself. When I started composition that came in very handy because I didn't have any trouble organizing stuff. The thing about architecture, they had a lot of, what they called the Bauhaus architects settled in Chicago, and when they started putting in all these tall buildings and glass and steel structures, my father would drive us downtown and show us these buildings and tell us who built it, and that stayed with me to the point where when I went to Europe I'd search out where Le Corbusier and Antonio Gaudi's works were. I had wanted to design buildings when I went into college. I said, 'I can be a musician anytime,' and I don't mean to sound [degrading], but I knew that was there, that was in the bank. So I went into architecture, but because my hand rendering was not up to the standard of most of the students there, I was flunking out of architecture school really quick. Meanwhile all the elective studies I took in music were earning all A's so my parents sat me down after a semester and suggested I major in music. I always was concerned about making a livelihood. I had seen how my family members were all very competent, professional musicians, but many also worked in the post office and I knew that I did not want to combine those two things. I'd rather be in architecture and do my music on the side, but that didn't work out. My brother became an art teacher but he was doing art the whole time that I was doing music.

***Cadence: At the university you studied percussion with noted professor Paul Price who championed the percussive works of the contemporary Classical composers. Would you talk about your time with him?***

Smith: The first thing he taught me, as a percussionist rather than as a drummer, was that every note that you hit has an importance to it. So don't just slam or beat, and of course, I wound up slamming and beating and throwing stuff across the room, [Laughs] but the point was that anything that I could control had to be very well controlled, technically speaking. I studied hard on all the techniques of playing the snare drum, but that wasn't enough, so I got the drum set, but that wasn't enough. Then eventually in college I went into the mallet percussion instruments which gave me piano access. Being exposed to that, just driving a drum set never satisfied me again. So almost anytime I play, I may have some other set of mallet instruments on the side, or other things for effects in addition to enhance the scope of the drum set. I use to bring home scraps of metal and tin that I found on the street when I was taking a walk and configure them into all kinds of non-pitched percussion instruments, and I still do that. Here I am, 84-years-old and I'm still picking up shit on the street!

***Cadence: What does your wife say about that?***

Smith: [Laughs] This is my third wife and they were all the same, you know I was driving them all crazy. "What are you gonna do with all this shit? Get this out of here!" So I have my room and a closet, and I

have a studio full of stuff –timpani, marimba, vibraphone.

**Cadence:** *Through Paul Price you got to meet and work with the contemporary Classical composers.*

Smith: The first one I encountered of that level was John Cage, and I didn't realize it at the time but John Cage and Merce Cunningham, the choreographer, were paired up. They came to the University of Illinois together and Cunningham showed me some nuances about dance that I hadn't observed before that made me an immediate fan of choreography and dance and wanting to collaborate with that. His partner, John Cage, was such an open-minded individual that if he did a composition and people in the audience didn't like it, and they got up and slammed their chairs and walked out and started cussing – he considered that to be part of his composition because he stimulated that in them. The audience reaction was part of his intention. It made me aware, very acutely, as a freshman in college, how important the interaction with the audience is. Later, when I worked with Max Roach he would insist that there be no music stands between his performers and his audience. He insisted that when we worked with him, everything was memorized. We all wrote out scores and parts, but we rehearsed weekly and memorized all our parts. We could interchange parts or instruments in some cases if someone was absent. And what that taught me was that if you establish that, then the music takes another life in of itself because people aren't so wedded to a line of restrictions and they can embellish on what you're doing and give you some ideas to make it sound better.

**Cadence:** *So you actually got to play with John Cage?*

Smith: Oh, I did a lot of his compositions. That first couple of years, he brought the whole University of Illinois Percussion Ensemble to New York to record one of his pieces. We also did a concert at Town Hall with some of his compositions. I think he latched on to Paul Price because Paul was also an open-minded thinker. We were one of the first percussion ensembles on the university level. At the time, everybody was making fun of it because it had too much African influence or too much "Jazz" influence. Paul kept developing and finding these contemporary composers who were writing for ALL percussion music. And it was amazing the amount of material we got to. I have a whole file cabinet full of compositions from other people because every time we did something, the music was lying around, I'd grab it and take it home. I might study it later, and now I share it with my students.

**Cadence:** *What John Cage memory can you share?*

Smith: I remember once he brought these big washtubs into the school and we had to fill them up with water. He had written something for an instrument he called the Water Gong. So what happens is that you take a gong and you hold it up over the water. The gong has this wide sound and after you strike it, you immerse it in the water and the sound of the water makes a sound like, "Wurrrrlp," or something

## Interview: Warren Smith

like that. Cage was sitting and watching our performance and when I struck this thing and stuck it in the water, I kept my eyes on him, and he literally had an orgasm when he heard the effect. His whole body shook in spasm. I mean it was like an orgasmic reaction, the thrill of the sound that he had suggested being brought to life just turned him on. I thought, 'Damn, I wonder if something that I write would turn me on like that?' It was a very deep way of understanding his mind's process and how important all these crazy ideas, that none of us could understand, were to him when they actually came out.

**Cadence: Would you talk about your work with Harry Partch?**

Smith: That was at the end of my five years at the university. I had spent the previous summer in music camp at Tanglewood studying timpani and when I came back from that experience of Classical music, there was Harry Partch moving in with all his equipment and all this shit that he had made and built since he was fifteen-years-old. He had an instrument which I played that was called the Marimba Eroica. It was bigger than the bass marimba and had only four notes and was made out of wood. The bars were very thick and one bar was as long as this couch. You hit the lowest bar and it had sixteen vibrations per second. You could literally see it shake. You couldn't hear it but you could feel the vibrations in your body, right up from the floor through your body. We never heard that damn instrument but I have a recording of it which Harry Partch gave us copies of. We worked for a whole year with him on these instruments. His instruments were so unusual that each instrument required a different technique from what we were used to. He had a marimba that he called the Diamond Marimba and the bars were shaped in the form of a diamond so that when you played the scale you had to find a different way of movement instead of up and down a chromatic scale. Our octave has twelve tones per octave and it repeats itself, his octave had thirty-three tones. I thought that was very unusual until I went to a museum in France and I found some Indian scales there that the octave has more than a hundred tones compressed into where our twelve tones are. This museum had all these different scales and ours was one of the most simplistic in the whole society of man. I mean there are so many other cultures that have a much more complex scale and that's why when we hear some of these sounds they sound out of pitch because it's not in our pitch. It's not in the tempered twelve-tone scale, but they'll have two, three notes in-between those that enable them to create a music that we can't create and don't understand hearing. It's very interesting.

**Cadence: Which of his unusual instruments most fascinated you?**

Smith: The Diamond Marimba because of the vibration from it. I liked the fact that I could feel the vibrations of all the notes through my body, that's what I like about the drums. You hit a drum and it has a sound that goes out but the sound comes back to you. You learn how to use the vibrations esthetically, to a certain extent, to create a mood or

## Interview: Warren Smith

impose a feeling of some emotional content upon an audience. These are all things that I related to. I don't know if I'll ever stop studying this because I'm constantly receiving more enlightenment that helps me understand these things more. There's something about sound and that's why when you walk into a store there's music playing because that music is commanding you to buy something. I did many recordings where we were recording music just for that purpose. There were businesses called SESAC and Muzak that recorded thousands of these songs and then sold them to merchandizers. One day I'm walking in the supermarket and I heard background music that I had recorded! It's just background music but it's really designed to make people loose with their money.

**Cadence:** *So you're to blame for that.*

Smith: Yeah. [Laughs] I heard that and I said, 'That's what they used me for?'

**Cadence:** *You should get residuals for that.*

Smith: Oh, we do, but it's miniscule. For years, including even today, the first of August, BMI will send me a three hundred dollar check for royalties that they haven't paid over the year. Some years my share of the royalties might have been thirteen cents or a dollar and it just accumulated. They actually have agencies that monitor this for the musician's union. That's money that's coming in from all over the place from the accumulation of dates.

**Cadence:** *This Diamond Marimba which you can't hear, how does that translate from a recording to a listener?*

Smith: It transmits a pulse that perpetrates the musicians and the audience. If you listen to it on record you have to have a very powerful bass speaker to hear it but you can hear it there. You can't always hear the tone itself because that's below the capability of the human ear, but you can feel the pulse, the impulse, and the impact of the vibrations.

**Cadence:** *Careers are often made by who you know and good timing, and you certainly caught a break in knowing your university classmate, composer Michael Colgrass. He got you to New York by way of a tympani scholarship and gave you a job opportunity.*

Smith: When I went to the University of Illinois as a freshman, Michael Colgrass was ahead of me as a sophomore. I grew up in a town outside of Chicago called Maywood and he grew up nearby in Brookfield. By the time I got to the school he had already started composing percussion music. His music was based on Jazz techniques which I had been familiar with from birth. He developed far beyond the typical percussion composer and began doing compositions for other instruments outside of percussion, which meant that you had to learn orchestration. I used him as my idol and started doing the same thing. By the time I got to my senior year I was writing compositions mainly for percussion but I also worked with strings and orchestras. In the meantime, Michael Colgrass went to New York City with a

## Interview: Warren Smith

scholarship to Manhattan School of Music, and while he was there he started hanging out with the [original] West Side Story people and got in as the substitute percussionist. By the time I got to New York, he was the percussionist for the play. He invited me down and gave me a copy of West Side Story. I memorized it and went to see the show. When Michael left, going on to become an internationally well-known Classical composer, they made me the percussionist. I had just graduated from Manhattan School of Music with a master's degree in percussion and this was my first Broadway show ever. The play lasted for another six months in New York City before going on the road. They made me the drummer rather than being the percussionist for the road edition but I knew everything the drummer did so it was an easy transference. That got me on the road and took me all around the United States. I left when they started doing one-nighters. I came back to New York and began teaching school.

**Cadence:** *Did you have any idea how historic the music for West Side Story would become at the time you were performing in the original show?*

Smith: I had no idea.

**Cadence:** *Did you have any contact with Leonard Bernstein?*

Smith: Slightly, he came in and conducted the show when I was there and came and saw the show while I was playing it. He was a very interesting composer and he inspired me to broaden myself as well.

**Cadence:** *You went on to play in numerous Broadway pit orchestras. Would you talk about that life and how satisfying it is to perform daily in that setting?*

Smith: The first one was a thrill. They have functionaries called contractors who hire all the musicians for the various Broadway shows and the contractor who had put together the orchestra for the West Side Story hired me for other shows. Some of these shows didn't last long at all, some of them failed in preview and some had a week or two on Broadway. But the contractors picked me up so after one show would end, they'd call up, "Hello Warren, I've got another show for you." I can't even remember all the damn shows I did but it wound up being about forty shows on Broadway and Off-Broadway. Typically for shows, you'd go out for six weeks to different cities and then you'd spend two weeks in New York in previews before the show actually opened. So the preparation for all this, before you even do the show, you have maybe three days of ten to twelve hours of just rehearsing this music, over and over, because when we hit the preview there is no room for mistakes. The band has to be set and they may change the music and this gets very taxing. At the same time you're doing rehearsals and then a preview performance so that first month is miserable. You get paid extra for it but damn, it wears you out and there's nothing in your mind or world but this damn show. I don't want to go through that process anymore. I've been through that over forty shows and I directed shows

when I was teaching where I had to be the musical director, although all this information came in handy.

**Cadence:** *Eventually you gave up Broadway shows but some of the reason was reportedly due to racism. Exactly what happened?*

Smith: There were many, many times where I was the only African American in the pit. Occasionally there might be one black woman in the chorus line. I'll point out an interesting thing from my time on Broadway, Morgan Freeman was a chorus boy on a show that I did for the World's Fair. At times, you'd see someone come through the ranks and rise to a certain ascendancy and I just figured that was gonna happen to me and it did, it just didn't happen to me as a Broadway star, but I did as many shows as I wanted to, and made that money. But it's more fun not to be obligated to that same ridged schedule eight times a week. It's a very hard working job. I was in the pit when a guy had a heart attack and I realized the money wasn't worth the anxiety, especially when I was the only black person. I was not into gambling, which most of the musicians were into, or at least the leadership ones. They'd play this poker game between shows and intermissions. I would go into the pit and practice during these times and they would get pissed off at me because my practicing was disturbing their card game. I can understand that because my practicing was disturbing my family all my life. [Laughs] I remember one time in particular, I'm coming down into the pit and the leader stops me and says, "Why aren't you smiling anymore?" It was like I was supposed to come down there with a certain attitude and that really angered me, but I couldn't say anything. I didn't realize the effect this was having on me until I was doing one show that was so unpleasant that I had this involuntary furrow in my brow and one day, as I left the pit and stepped outside into the street, I felt this thing relax. I quit that job and it never came back again. That was a particularly oppressive job because of all the jokes and shit that would come about and I'm the one that everybody's looking at. I would try to get in and out of the pit as quick as possible. One day I put a book that I was reading on a chair and I was changing my pants beside it when a trumpet player came in. He saw the book and dumped it off the chair and sat down. I looked at him and felt this anger come up. He looked at me and said, "What," and I yelled, 'Motherfucker,' in the middle of the dressing room and the whole place froze. They hadn't heard black language or profanity down there and it was so electric. I couldn't get out of there fast enough to laugh that this one word had upset that whole show so much but that's how unfamiliar they were with African American life. I mean this is a word that we bat around. I started refusing Broadway shows after that.

**Cadence:** *You also worked for ABC TV.*

Smith: I got on staff at ABC Channel 7. There was a show that a friend of mine had connections with and I got a job as a staff musician until they killed all the staff orchestras and sent them out to California.

But that gave me another three years of great employment. You had to be competent to cover whatever they asked you to do. You had Jazz luminaries there like Ernie Royal and Joe Wilder, who could read the trumpet part from any symphony. You know, I did all these television shows and then we had an hour after finishing the last taping to get home to see the show, which I almost never made. And, in the meantime, I never once saw the Bill Cosby Show or all the other famous primetime television shows because I was always at the station or coming home from it so I'm completely unfamiliar with all of that popular culture.

***Cadence: At this point you were also doing jingles and movie scores. At the height of your career, you made an average of two recordings a day, and up to five per day.***

Smith: It was musically stimulating because I was getting in contact with all kinds of different composers – everything from some meticulous little children's thing to something symphonic like having to play The Rite of Spring. Theatrical people use all kinds of elements. It was great but I'd get home and everybody was in bed. I finally got my first college teaching job which gave me adequate salary where I could stop doing a lot of those other things that I did, although I still did Broadway shows for the first ten to fifteen years that I was teaching. And that was kind of strange because I was getting two waves of pressure. Other musicians that I was working with questioned why I messed around teaching school and wasn't concentrating on being a musician, while at the same time, the people that I was teaching school with worried that I wasn't spending enough time with the kids. But I would take the kids to the gig with me and a lot of them became professionals because of the connections that I would give them. A lot of my teaching cohorts were professionally jealous that I could do things like that. That pressure really wore on me.

***Cadence: You worked with many very prominent artists outside of Jazz such as Barbara Streisand and Aretha Franklin. Did you have a relationship with them?***

Smith: Not a personal relationship with them but I was with them on the road. I did a beautiful tour with Barbara Streisand and the only mistake I made was they asked me how much money I wanted and I asked for something like three or four hundred dollars and the guy said, "Are you sure?" I later found out if I had only shut up they would have offered me considerably more than that. But what a great tour. We would drive out to Teterboro Airport, leave our cars, and get on her personal jet, which was like a twelve or fourteen seater with a liquor cabinet. Oh, man, the way those people live, and Barbara herself was just a wonderful, temperamentally stable person. She was married to a guy who was an actor and a bit of an asshole. They split up a little bit after that but he was kind of in the way. He was obviously having the effect of knowing that she was the boss and that he was insignificant within this setting and it troubled him. But Aretha, I did a number

## Interview: Warren Smith

of tours with her. She was completely religious and she surrounded herself with family. She had a brother who was a cutup, he'd be on the bus with us, stirring up a whole bunch of stuff. Her father was a minister and they were all singing in church, but man, when she got on that stage and started taking off, it was unbelievable. I remember one day at the Montreux Jazz Festival in Switzerland, and I wasn't even on the job, I was with another band, and something had happened to her percussionist and I was asked to fill in with her band, so I did. Aretha was singing and we were all playing behind her and she got excited and jumped up and when she hit the ground her breasts fell out naked in front of all the large crowd of people. We all saw this. And she was so excited that she jumped up again and they went back in and everybody looked at each other and asked, "Did you see that?" But it was amazing. The people in the front row were like, "Ahhh!" But you know, it never faded her, she never even realized that it happened. Now that was a memory that I will never release- just seeing her animation and that happen. I think part of the applause was from those of us that saw that! [Laughs] It's amazing how music can possess people and she certainly had that.

**Cadence:** *In the late '60s you made your mark on Pop and Rock history. In 1968 you appeared on Van Morrison's influential Astral Weeks recording. Talk about making that album and why he used Jazz artists?*

Smith: He didn't know any of us but some people in England brought him over to New York do this recording. I was one of the first call percussionists and you also had Connie Kay, the drummer, Richard Davis was the bassist, Jay Berliner was the guitarist. All these guys were first call, two or three record dates a day type of people. I was just on the fringe of it. So we came in there and this guy was just so quiet and completely intimidated. And the thing I remember about him, he had this leaf, like lettuce leaf, that could have been easily mistaken for marijuana and he kept rolling these cigarettes. It wasn't marijuana, it didn't have that smell, but it was some kind of vegetable leaf that he smoked. He let us do all of the recording and then he came out and recorded his voice over the tracks. I got the feeling that he was even a little intimidated to try to do it live with us. He was a very quiet, redheaded guy and I didn't hear him sing until I got copies of the record afterwards.

**Cadence:** *You learned under Gil Evans.*

Smith: I was working with Gil Evans' orchestra. Gil was constantly writing but he had two young children and found it difficult to work at night at home because his kids were very active and then his wife needed attention. I had my studio so Gil would come over to my place around ten o'clock at night, about when I was leaving to go back home to Long Island, and stay there all night and write. I would come back the next day and there'd be a blank sheet of paper with some scribbles on it representing a set of chords and a rhythmic movement and then another note with scant notation about bars and half steps. Me and my

## Interview: Warren Smith

friends would get this and we'd write out the scores and give them to Gil. He'd approve them and bring back the scores and we'd write out the parts for him like little elves bringing him this music. So I was helping him with his band. I asked him if I could study composition with him and he said, "Study? Man, I ain't no teacher! Why don't you write something for the band?" So I wrote a piece for his band. Now what better teaching experience could Gil Evans give you than to give you some sketches and have you turn them into a composition for him? I would never have gotten that in any college, colleges don't know that.

***Cadence: In 1969 you served as Janis Joplin's musical director for eighteen months, including her only European tour. Why were you chosen for that job?***

Smith: One day Gil Evans was doing a movie and he called me up at midnight and said, "I need a love's theme for this movie and I don't have time. We have a recording at 8 o'clock this morning." So I stayed up that night and wrote the damn thing, this nice little chart, and handed it to him. We did all the parts and he liked it. He actually recorded it and it got on the record. So I became an arranger. At some point after that, Albert Grossman, who was Janice Joplin's manager, brought her to meet Gil Evans at my studio. Grossman said, "Gil, I want to introduce you to Janice Joplin." I didn't turn around but I heard what was going on. He said, "She needs an arranger. How would you like to arrange some stuff for her?" Gil said, "Man, I ain't interested in that! Why don't you ask this cat," and points at me. [Laughs] And Grossman turned around and asked, "Would you like to do it?" What this meant was he wanted me to go on tour with her. She had a band of Big Brother and the Holding Company's leftovers. Not all of the band was there – two or three horn players and the drummer, who happened to be one of my former students. So he hired me to be her musical director. They flew me out to San Francisco, bought me a tape recorder, and I recorded her with the band. I still have the original reel-to-reel tapes from that performance. I took the tapes back to the hotel room for a week and transcribed all the music and came back with newly arranged charts. When we went to Europe, they got us the Rolling Stones' studio to rehearse. I went in and rehearsed this band, got all the music together, and did this performance with her. We did a whole eight week European tour. By this time, I had been working with here about eighteen months, writing and rehearsing the band, and when we finished that eight week tour, I quit because I was coming back over to the same European cities the next week with a theater group called the Negro Ensemble Company for another eight weeks. I wound up spending most of that year in Europe. After I quit Janice Joplin, all her music came out that had my arrangements. It was just being in the right place at the right time, I guess.

***Cadence: When you got the Janis Joplin gig were you entirely confident in leading her group? What were your feelings?***

Smith: It was like another arranging gig, and that's something I had

experience doing, I had been doing a lot of arranging for Rock groups such as Pearls Before Swine and some other groups through [sound engineer] Richard Alderson who had a recording studio. All this stuff was happening at this old, beat-up place on 66th Street before they had built Lincoln Center. It got torn down eventually but we had some great sessions before that happened.

**Cadence:** *What did her band think of a Jazz guy coming in?*

Smith: The point is that I had a master's degree and had been teaching. They didn't know what else I was doing.

**Cadence:** *How familiar were you with Janis Joplin's music when you got hired?*

Smith: I wasn't. They sent me out to California and I taped, learned and arranged her music. I taped three or four of her concerts, which I still have.

**Cadence:** *Would you share a memory of Janice Joplin?*

Smith: I remember one time she got intimidated because a tall, young singer from Martinique, or somewhere, came on stage before us. [Laughs] Janice was very aware of competition and very insecure about it. And this cat tore it up. He got down on the floor and shook and sang and the audience roared. When he finished, Janice said, "I'm not going on behind that." I said, 'Janice, they came to hear you.' She went into her dressing room and I had to bang on the door, 'Janice, will you get your ass out of there!' She was completely intimidated, man, because of this cat's success, she didn't want to follow that. Of course, when she hit the stage it was a standing ovation before she sang and she recovered. But she had a very fragile psyche. She wasn't a self-confident person at all and there were times when you really had to give her a few pats and hugs to get her on stage.

**Cadence:** *So with Janice Joplin you're right in the center of Rock's drug scene. How did Rock's drug scene compare to that of Jazz's?*

Smith: [Laughs] No difference. I mean you get two or three musicians together and they smoke a little bit, it's not gonna be about what kind of music you're playing. It breaks that down. I think people put up those barriers between Jazz and Rock and Pop and Fusion, but the musicians back in the dressing room, they aren't concerned with that. We admired each other. I know some Funk musicians, like Bernard Purdie, man, I'm scared to death if I have to substitute or play a drum set behind something like that, but they'd be just as scared to have to play a timpani note so it all kind of evens out.

**Cadence:** *Many New York musicians of your generation have colorful stories to relate involving Philly Joe Jones. Do you have one?*

Smith: There were a lot of drummers who had connections with Zildjian that could go to the factory and come back with a whole bunch of cymbals. Philly Joe would go up to Zildjian, he was in dire straits then, and he'd come back with a load of cymbals and sell them for drugs or pawn them, and then all the guys would go into the pawn shop and get all the new cymbals for cheap prices. Here's a funny story.

## Interview: Warren Smith

One day Max let Philly Joe borrow a set of drums. I can say all this stuff now because everybody's dead and I won't offend anyone. So Philly took Max's drums and pawned them and brought Max back the ticket because he knew that Max would go and redeem the drums. It got to the point where nobody would let Philly Joe near a set of drums. It was sad but humorous at the same time but these are the realities of our life and we still haven't entirely overcome all these things. We still don't know how to deal with drug addiction in a human way.

**Cadence:** *You founded the Composer's Workshop Ensemble in 1959 which included a diverse collection of musicians including Johnny Coles, Jimmy Owens, Al Gibbons and Julius Watkins. What was your concept for the ensemble?*

Smith: It was more varied compositions than experimental compositions. I had been playing in concert bands and symphony orchestras all through school and college and beyond, and I was listening to all these different composers, and what disturbed me about "Jazz," I don't like that term, was the inflexibility of A-A-B-A or A-A-B, as in the Blues form. And I decided that I wanted to do something where I would extend certain things that I liked. I remember the first time I heard somebody play a 3/4 in Jazz was Max Roach, and right in the middle of it he puts a bar in that's much longer than that and it goes out and then back into the Blues and everybody flipped. That showed me that it doesn't have to be that ridged. Originally I was writing just arrangements of music that I had heard, just copying the arrangements of other well-known musicians, but then I decided that there were things that I wanted to do within those arrangements which would extend them or change the tempo or just break it up some kind of a way to satisfy my own curiosity. And that led me into writing original compositions.

**Cadence:** *Studio WIS was your performing and recording space which played an important role in New York City's historic loft-Jazz period. How did Studio WIS come about?*

Smith: Because I could not practice at home, especially not a drum set, with young kids at home. I'd be down in my basement at 4 o'clock in the morning sometimes and my wife would come down – "What the fuck! Get out of here!" I realized that I had to do something. I had a violinist friend of mine who had a five-floor walkup apartment on 59th Street and 10th Avenue and she had gotten into a Broadway play and was moving into a nice apartment. So she gave me this apartment, which had a bathtub and a stove, but the bathroom was outside, down the hall, which you had to share. I was there for about five years and then another friend of mine had a place down in Chelsea and he was moving. It was in a five-story brownstone building at 151 West 21st Street that had formerly housed sweatshops making clothes for the garment industry. As the garment industry declined and left the area, many artists moved in and used the floor-through spaces as studios for music, art and theater work spaces. The available space was a

floor-through apartment with an open loft and a bathroom, so I moved in there immediately. That was 1967 and I was there through 1999. I moved my timpani and drum set there, and when Max Roach heard about it, he started rehearsing his band there. In the summer, we'd have the back windows open and people would come over the rooftops and sit on the fire escape listening to the bands rehearse in my studio. All kinds of musicians came through including big bands. Sometimes I wouldn't even be there and stuff would be going on. Lots of people came through including Ray Chew, who would come to my place after school with his buddies to practice, and then one day I look up and he's grown and making a big name for himself as music director for American Idol and Dancing with the Stars.

**Cadence:** *How did you start having performances for a paying audience?*

Smith: I had two partners – Anton Reid, who I still have an association with, and Mike Henderson. I was teaching junior high school in Brooklyn and these guys helped me set up my place, clean it up, and hung out with me. When I got the other place downtown, it just magnified the situation with other people coming in to use the place and others listening. One day Anton said, "Man, why don't we start having some performances here?" So we'd rehearse on Friday afternoons and then invite people to come in and it caught on. John Zorn asked Anton if he could do a performance in my studio. For his performance, he had two guys bring up this big-ass box, the size of a casket, and laid it on my studio floor. The box flipped open and Zorn came out of the box playing his alto and broke everybody up. That was his first performance in New York City, nobody had heard of him then.

**Cadence:** *How did your setup differ from other lofts?*

Smith: I didn't live there, I rarely stayed over, so I could afford to let other people stay overnight and leave their instruments there. So it became a storage space and a stopover for a lot of musicians. It was a perfect setup if you were doing a performance there because you could play, sleep over, and go home the next day. The floor below me was still a sweatshop. There must have been about ten or twelve sewing machines right underneath us as we played our instruments. One day, Ray Chew was there with some ballbuster musicians and they turned up the volume and the ceiling downstairs underneath us gave way. We heard this rumbling and ran down there and the ceiling had been brought down by the vibration, collapsed on these poor women, and they were all just trembling. We helped them clear off stuff and thankfully no one got hurt but that ended the garment industry in that building. Most of the lofts operated on grants and donations and the "door gigs" meant that any admission generated was usually divided among the performers. The lofts offered exposure in the city. Some of us had enough reputation to attract international audiences and tourists

**Cadence:** *Was Studio WIS one of the first Jazz lofts?*

Smith: I think I had one of the first ones that was doing any regular

business. James DuBois had Studio We around the same time. I started Studio WIS before Sam [Rivers] started Studio Rivbea and before Joe Lee Wilson's basement studio down from Sam's called Ladies Fort. These guys were getting into arguments when they would do shows. They'd be angry because Joe Lee would have a headliner that might conflict with what Sam Rivers was presenting at his studio. There wasn't enough audience to go around, it was very rare that the places were actually packed.

**Cadence:** *Did you have the longest running Jazz loft?*

Smith: Damn near close. Before I left in 1999, most of them had closed up. Many had gone out of business long before that because the real estate business got more active and people were taking those loft spaces and converting them into condos and selling them as units. Here we were paying a small amount, my rent never got above \$250 a month for the thirty years I was there!

**Cadence:** *How did you determine who performed?*

Smith: I had friends and partners who would book that for me and it got to the point where people would ask me and I told them to go talk to Anton or Mike. The only stipulation I had was as long as it didn't interfere with my own band's rehearsals and performances, everybody was welcome. They did performances, especially when I wouldn't be around there, particularly when I was teaching school all week.

**Cadence:** *What was admission to get in?*

Smith: I don't think donations were ever higher than six bucks a head to get in and if you didn't have that then come on in anyway. It was really liberal. Donate something. Somebody might drop a twenty dollar bill. I was in a position where I was buying a home in Hempstead, Long Island and I had the studio and my combined rent for the mortgage and the studio was \$500 a month. I could afford it, I was doing Broadway shows at the time.

**Cadence:** *Did you have any police issues?*

Smith: Occasionally. We found that we did have to shut down around eleven o'clock because we had some neighbors who were moving into those new condos and they complained early on but most eventually got adjusted to the music and some joined the audiences instead of complaining.

**Cadence:** *What's your fondest Studio WIS memory?*

Smith: It was just great to be able to write some music, and have other people write some music, and then have a bunch of musicians collect on a regular basis, religiously without funding, unless sometimes I'd have to give somebody carfare, and just do that because we all loved the music. That was the best feeling in the world. And other people bringing their compositions in which opened me up, it made me be more open to other people's influences. The studio drew people like Gil Evans and Charlie Persip. Charlie Persip moved his entire teaching operation to my studio. He was one of my teachers, so that was like me getting a post-graduate experience from him. Before Mel Lewis moved

to New York, Charlie was the first-call drummer on almost all the record dates and I'm sure that got me a whole bunch of recording dates also, just from associations like that.

**Cadence:** *What is your worst memory related to the studio?*

Smith: [Laughs] I remember something that almost became my worst memory. We had a fireplace there and one day it was chilly and I decided to build a fire. It didn't occur to me that the chimney had probably been blocked up for a long time, so I got some paper and wood and started the fire. It was burning well and then I heard something go, "Whrrrrrrrrr." I didn't think anything of it until this brigade of firemen suddenly came up and sprayed the fireplace and said, "Damn it, don't you realize you could burn the whole fucking building down doing that?" The place would have gone up because it was a brownstone front but everything inside was wood. That was the closest to a disaster that we ever had. Most of the memories from there are precious fond memories. There were a couple of instances where I had to actually throw somebody out that was just so disruptive that I couldn't take it, but that was so rare. It was a relief to be able to go there and relax and then go home and enjoy the family.

**Cadence:** *What was your relationship with Max Roach at the time he asked you to be an original member of his M'Boom group in 1970 and how did the band come to be?*

Smith: That studio started it, Max was rehearsing his quartet there. He didn't have to move his drums or cymbals in and out and we had an old beat-up piano. In fact, Max Roach's group was one of the groups that people would come up over the roof and hang out on the fire escape to listen. One day Reggie Workman was hanging out after the quartet had rehearsed and told me that Max wanted to talk with me. I called Max and he had come up with this idea of a percussion ensemble that included Roy Brooks, Omar Clay, Joe Chambers, myself and Freddie Waits. Max knew that I had been involved in some percussion ensembles because he'd seen some of the Classical concerts I had done at Manhattan School of Music, which is where he had also gone before I did. It's interesting to note that everybody in academia was afraid of improvisation then because a lot of Classical musicians wouldn't give improvisation any credit. They felt that those people couldn't read, but, of course, all of them could read, but these [Classical people passing judgement on them] couldn't improvise, that's what it was. At this time, none of us was proficiently playing African drums so Max brought in Richard "Pablo" Landrum, who was a Yoruba priest, but he and Max got into a psychological conflict. He couldn't accept the kind of leadership that Max was offering and Max couldn't accept any diffuse motives, so he fired him and got Ray Mantilla who knew all the stuff that Pablo knew but he was also accomplished in the Jazz tradition. He also added Eli Fountain, who had just come from school and was living at my studio by way of Max since he didn't have a place to stay. So all six of us got together for a year on Thursday afternoons for a percussion

rehearsal.

**Cadence:** *The group rehearsed for a year before performing. Were the members compensated for their time in rehearsals?*

Smith: No, it was a matter of six musicians getting together. We all revered Max, and all of us were dedicated so we set aside a time when most of us didn't have gigs – Thursday afternoons. Freddie Waits was always working on a gig except for then. He was working straight through every day. He worked to his death, he just didn't know how to stop working. So we all set that time aside to rehearse, and when we did start to perform as M'Boom, we set everything else aside and moved with M'Boom.

**Cadence:** *M'Boom's music was a collective effort.*

Smith: We didn't have any music to start with but everybody brought in their own original compositions, including Max. Max was such a profound leader and teacher at that point, because he had gotten his ass kicked by older musicians growing up. He had a profound respect and a very deep feeling of if you did not show adequate respect for his stature, he could go off on you. We started rehearsing every week and he'd push each one of us who brought a composition in. He'd say, "I'm not satisfied with the way you rehearsed that. You could make us do more than that," and he helped make each of us into a more accomplished musical director just by making us be more diligent with our own productions. And after the year, he arranged for us to do a European tour and after that, we were a working group.

**Cadence:** *What was the group's first gig?*

Smith: I actually got the first gig for M'Boom. I was teaching at Adelphi University and I had a class in African American music, and I don't know how I got the nerve to do it, but I got Alice Coltrane to come in with Reggie Workman to do a free class for me. And then I brought M'Boom in for a free performance.

**Cadence:** *Why didn't M'Boom have any work for that first year? Was the concept of an all-percussion group a tough sell at the time?*

Smith: No, it wasn't a hard sell because Max could have sold anything. It was that we weren't ready to perform in public. When we got to that point, Max went out and got some gigs. The only unfortunate thing was that he never was able to get us to Japan because that would have really set us up economically. Japan would have taken us on a nationwide tour and paid a lot of money, and we would have come home with all kinds of devices because that's what people were doing in those days.

**Cadence:** *So what was it like to be right in the middle of M'Boom and play with Max Roach and that diverse grouping of percussionists?*

Smith: It was just like being in an orchestra. I had been exposed to percussion ensembles a long time before that so the feeling wasn't new to me, but what was new was being able to improvise with that fabric of percussion behind you. When you got the chance to take a solo, and you had all that percussion behind you, with five other timekeepers meticulously prodding you on, everybody could play a good solo. I

was one of the few who could play on a xylophone. Joe Chambers is an excellent pianist so he could play vibraphone much better than I could. Everyone had their own strong elements so we divided it up and played to everybody's strengths.

***Cadence: Share a memory of Max Roach.***

Smith: Wow. I'll tell you one and this was before I even came to New York. I was in Chicago and one of my old buddies and I went out to see Max's group with Clifford Brown, Richie Powell, George Morrow and Harold Land. They're on stage and Max is playing and we're sitting at the bar right next to the bandstand. My friend turned to me and said, "Damn man, Max is playing so fucking loud I can't hear nothing else." I told him to shut up because I knew Max was sensitive. Well, Clifford was watching the audience like crazy and had read his lips and walked back to Max and said something into his ear and Max softened down and played that way the rest of the night. That showed me two things. It showed me how much respect he had for Clifford and the fact that he was open to variation and change if he was convinced it would help the music. Later on when I played with him, I could criticize Max but there were people who he would not take criticism from.

***Cadence: How did Max Roach specifically influence you?***

Smith: I had all of the records he was on. I had all of his solos memorized, although I couldn't play them, and some of them that I still work on. I listened to all the cats. I was privileged because I was a percussionist, so I was on the gigs playing percussion while Charlie Persip and all the other drummers were playing. I watched these guys and I studied their arm motions until I could actually almost replicate the way they were doing it and it helped me learn how to play the drums. I mean I was a professional but I was not a good drummer. It was a matter of learning from 'the guys'.

***Cadence: You spent well over twenty years with Sam Rivers.***

Smith: Sam came from Boston and one of the first friends that I met came from Boston also - Jack Jeffers, a bass trombone player as well as an aeronautical engineer and lawyer by training. When Ken McIntyre moved down from Boston, Jack introduced me to him and Ken was looking for someone who could read his music charts and could play. I could read well at the time and I could play drums a little bit so I got into Ken's quartet. Two years after Ken came to New York, Sam Rivers arrived and started rehearsing with a big experimental band. Sam was writing very complicated music and couldn't find a drummer to read his charts. He had all kinds of drummers come in but they just couldn't do it. Ken McIntyre told Sam Rivers about me so I was invited to a rehearsal and immediately I became his drummer. Sam was living at 124th Street in a five floor walkup with his four or five daughters and wife. They had two apartments there because of the big family. Apartments were dirt cheap in those days, probably twenty-five to fifty dollars a month. So we would go up there to this adjacent

apartment and have these big band rehearsals. Eventually, he paired down and decided to do a trio tour with me and tubist Joe Daley and we went all over Europe, and that became a regular thing. Eventually I couldn't make some gigs because I was doing a Broadway show and I got replaced as the drummer in the big band but I was there for over twenty years. I went through a lot of hardships together with Sam. He lost a daughter and all kinds of crazy stuff happened. I lost my first wife. As far as a musician, man, he really opened me up. I never felt that I could play a drum solo and just go ahead and be free until he gave me that space inside of his ensemble. I was pretty constricted but he opened me up, he and McIntyre, they made me take it out and drew me out of that box.

**Cadence:** *Would you share a memory of Sam Rivers?*

Smith: That trio was in Amsterdam for a whole week and Amsterdam was so loose then. We'd go sit down at the bar and some guy would come up and put a pile of marijuana on the bar. Everything was just so simple and easy, I never saw Sam more relaxed than then. He could be a very disciplined, strict bandleader, but being loose, I actually think that when he didn't have all those responsibilities to worry about that he played better. I've never seen anyone like him. Sometimes he'd start out with us not even on the stage. He'd come out and play the hell out of the piano, really Classically oriented arpeggiated, chordal kind of stuff, and then he'd start playing on the flute before he even touched the saxophone, and he'd tear that up, and then when he got to the saxophone... Where did he get that? Sam wasn't a big person. His body was all skin, bone and muscle, but it was like there was a surge of strength beneath that that kept propelling him up further and further. I didn't understand a lot of this, he was older than I was so he knew a lot. He knew how to manipulate an audience, how to get more out of a sideman. It was just very easy to work with him.

**Cadence:** *You were an early member of the Tony Williams Lifetime band. What was your experience playing with him?*

Smith: My first experience came when I was doing a show and I went up to Boston to break the show in. I knew Alan Dawson was playing at a club in Roxbury so I went down there after we had done the show to hang out and hear Alan Dawson. I get in the door and I'm told Alan Dawson wasn't there that day. I said, 'Oh, shit. Well, who's playing?' 'We've got this twelve-year-old kid.' So I said, 'Twelve-year-old? I ain't coming down here to hear no kid! What's his name?' He answered, 'Tony Williams.' So I figured I was there and I sat down. Man, this twelve-year-old kid scared me so bad that I went back home and I practiced diligently for three years before I felt comfortable. That was the first time I heard him. A couple years after that, I'm at my studio one day and Howard Johnson calls me up and says, 'Hey man, Tony Williams wants to talk to you. He's forming a group and he might be interested in using you. So I went down to a rehearsal with Juini Booth, who was just there to listen, Ted Dunbar, me and Tony. We rehearsed

a couple of tunes and then Tony said, "We're gonna record at five." So we did that and it came out pretty good, and then Tony said, "Okay, tomorrow, same time." So we came back, rehearsed, and recorded and that was the whole album [Ego, 1971]. We later went on tour and sitting behind Tony night after night, and seeing him do all this stuff, something said to me, no, that's not humanly possible. He did things he never even thought about but everything was just so technically perfect that I watched what he did and it taught me how to get closer to that. The way he lifted his toes off the ground to play with the weight of his whole feet, they became so flexible because there was no weight on them. His feet were just as fast as his hands. It was amazing.

**Cadence:** *You've been busy making recordings and composing for almost sixty years yet you've released few recordings as a leader. Why is that?*

Smith: I just didn't have time to concentrate on it. I never attracted the attention of any endorsees. I never felt like I ever had to push myself because the phone never stopped ringing, and most of it was not to play drums, most of it was to play percussion. My first release was on Strata East in 1972. I did another on Miff Music Company in 1987. I did 2 LPs for RCA Japan in 1977, 2 cassette tapes on Miff Music Co. in 1988, 4 CDs on various labels in the 80's and 90's, and one DVD on Miff Music in 2007.

**Cadence:** *Your 1998 recording has one of the most memorable titles ever – Cats Are Stealing My Shit [Mapleshade]. Putting humbleness aside, would you talk about where you've made your mark in the field of percussion? What unique aspects you've brought?*

Smith: If anything, I would say it is related to the timpani. I think that I might have influenced both instrumentalists and composers about the possibilities of that instrument. For the most part, most people who are associated with kettle drums or timpani are fixed into the Classical era of performance, and the most difficult music there was done by people like [Heitor] Villa-Lobos outside of the United States, people that had a more imaginative mindset. I think that I fit in with that, in encouraging other people to do more both compositionally and performance-wise on that instrument. You know, when you have a drum that you can manipulate the pitches like that, why can't you do more? Sitting in a band like M'Boom helped me develop the timpani as a solo instrument. When you have a percussive, rhythmic support underneath you, then it frees you to do something else with the other instruments, so I could concentrate more melodically on the timpani or on manipulating the pedals. It also helped me be more exacting so nothing ever bothered me with symphonic literature in terms of playing the timpani. All the Brahms and Beethoven and stuff, I'm beyond what they were asking people to do then because nobody was thinking of asking anybody to do that on the timpani. I've almost had to develop my own technique. I was willing to break the rules I had learned about playing the timpani in order to play the things I wanted to play. As far as percussion itself

is concerned, my exposure to all these contemporary composers that started writing for percussion - John Cage among the first, opened the door for both more composition and inventive performance.

**Cadence:** *We've touched on part of your remarkable career but arguably your most stunning achievement may be in getting Bernard Stollman [of ESP-DISC] to actually pay you for your recording work. How did you become one of the few to get reasonable money from him?*

Smith: It was really funny. Bernard had an office on Fifth Avenue and, I didn't realize it at the time but his mother was the official presence in that office. Something had happened and he hadn't paid me for a recording so I went to his office and said, 'Madam, he owes me money. I'm going to do a record date this afternoon and when I come back if my money is not here I'm gonna start tearing up this fucking office,' and then I walked out and did the record date. When I came back she said, "Here's your check Mr. Smith." [Laughs] It was his mother. After that, Bernard never messed with me financially because he probably got some retribution from his mother. That's one of the few times I ever threatened to go off on somebody.

**Cadence:** *A sad part of your history came with the loss of your extensive percussion collection due to Hurricane Sandy in 2012.*

Smith: That was not even the first time that had happened. I had moved my stuff way out near a place in Canarsie when some storm came through a few years before Sandy and all my stuff was in the water. So I had to find another place for them. Freddie Waits had a studio in the basement at Westbeth Artists Housing on Bethune Street so he let me move all my stuff there. When I got to the studio as soon as I could after Sandy came through, I found the organ floating upside down, the piano bench was on top of it, they had to punch a hole in the timpani heads to let the water out. Water was even inside the ceiling fixtures. Everything was ruined. So that was two times in the space of four years that I had literally lost all my equipment. Two people have given me a set of kettle drums and I have a new space for my instruments.

**Cadence:** *What are your interests outside of music?*

Smith: Architecture, art, education. I taught and retired after forty years of teaching everything from junior high school to college level courses. I'm still interested in the philosophy of education but I don't want to go back into any institution for any goddam thing anymore. I do remain interested in presenting, especially to young people, a germ of a thought that might help them advance their ideas. I also do a lot of archiving. I have a room in the back which has walls of cassette tapes which I have to transfer to digital, perhaps with the help of an archive institution. They are filled with live performances from Sam Rivers, Gil Evans, M'Boom, all kinds of stuff.

**Cadence:** *I have inside information that you have an extreme fondness for Mercedes Benz diesel cars.*

Smith: I went through that for about twenty years and the only thing that curtailed it was that it was hard for me to find a mechanic close by.

The last one I had lives all the way in the Poconos. I've never been in a more comfortable automobile.

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

*Steve Swell (trombone) said: "I'm a huge fan of Warren's and also of Nina Simone. I bought a DVD of a concert of hers and as the camera panned from Nina to her band members, it panned to [bassist] Lisle Atkinson and then over to Warren Smith! I was blown away. I told him about it and he knew nothing about the DVD but he found it online and got himself a copy. I would like to hear about you working with her."*

Smith: I was friends with Montego Joe, who I met at the Manhattan School of Music. He became one of Nina's early musical directors and he got me to work with her. She had just bought a home in New Rochelle so we went up there on a weekly basis. I found myself for the first time in my career, arguing with the boss/musical leader over various things, sometimes it was over very petty stuff. But man, she had such a wide range of musicality, everything from Jazz to Classical music. I remember when she got tense, there was a nervous vibrato in her voice and when she was relaxed, she had the silky smooth tone that came out. She was a very contentious person and I got myself drawn into several arguments with her. One day on a plane down to Atlanta I sat with her husband Andy Stroud. During the trip, I asked Andy why sometimes the piano at their home was on the back porch and sometimes it was inside the house. He said, "Man, sometimes she makes me so mad that instead of taking it out physically I just get up and move that fucking piano and then I move it back!" She never made me that mad but I eventually had to just quit, but, man, the music was worth it and she was such a great musician as a singer and with her range on the piano. I really liked the sultry depth of her voice. I was one of her longest lasting drummers.

*Jason Kao Hwang (violin) asked: "What is your conceptual approach to pitched and non-pitched percussion?"*

Smith: That's interesting. I use non-pitched percussion in a relative sense. In other words, from high to low, and the influx of those sounds can be insinuated melodically. They don't have an actual pitch to them. Any kind of a rhythmical impulse that is familiar can be translated into melody by using somebody else's mind. Often when I'm playing in accompaniment and I hear another instrument do something that is strange, I'll find a way on some percussion instrument to refer to it or suggest it because I'm always thinking in counterpoint or accompaniment. I'm trying to anticipate other people's ideas and move along with them as they're happening. That's the only way I can answer Jason. I don't think of them as just drum sounds, I think of all my rhythmic impulses as melodically intended.

*Cadence: What do you do in the instance where you don't like what they're giving you?*

Smith: It's to try to play back a little less or listen carefully to an

opening that I can fit into. For me, it's all a matter of complimenting, that's what an accompanist does.

**Jason Kao Hwang also asked: "What does tradition mean to you?"**

Smith: Tradition is extremely important to me. I am a second generation musician and I was surrounded by aunts and uncles on every side, and my parents were active, performing musicians.

**Daniel Carter (multi-instrument) asked: "What do you feel about and Pop music, including Rock, Funk, R & B and Rap, as well as Country music?"**

Smith: I did a Country Western show for over two years with Jimmy Dean [The Jimmy Dean Show], the sausage maker guy, on Channel 7, and what impressed me was that the rotation of Country Western artists coming through there was extremely varied. And on break, many of those guys, especially Homer and Jethro, a mandolin and a violin player, they'd come over to the band and play bebop with us. They knew the tunes but it was Country Western that they chose to make their living off of. It's what you're typed as. People might type me as a studio musician but I don't consider myself as a studio musician. If I were to be qualified as anything it would be as a Jazz drummer, but I'd rather say a Jazz percussionist because everybody doesn't use the extended percussion I use in that type of music. I want to bring all these weird sounds into the performance as well.

**Craig Harris (trombone) asked: "What was your reason for providing housing and unwavering financial support for so many aspiring musicians? Where did that idea come from? You were always happy to give money to those who needed it."**

Smith: That came from being born on the edge of the depression. I was born in 1934, the depression had just ended, from my understanding. My parents always had a full-sized apartment and at any given time, all my early life, we had uncles, aunts, house friends and families living in all of the rooms. We'd eat together and talk, all my political opinions were formed from listening to those who were in and out of our house. My musical concepts were formed by listening to people talk and sometimes play their instruments. In that day, you didn't just turn on the television, occasionally you could find a radio station to hear some music, so we went out three or four times a week to hear live music. The sharing became ingrained. I carry a dollar around every day because somebody's gonna ask, "Do you have anything," and I give it. I make sure to do that once a day. The way I was brought up was to look after each other and I don't want to change it.

**Joe Daley (tuba, trombone) asked: "Who were some of the great musicians that lived for a while at Studio WIS?"**

Smith: Wow, there were so many. There must have been over thirty different musicians who stayed at the studio for various reasons from dire need to just convenience. Jack Jeffers lived there for a while, he was in transition from an apartment to buying a home. Gil Evans was there. Howard Johnson, Julius Watkins and Coleridge Taylor Perkinson were

there for months until they were able to get their domestic situation straightened out.

**Cadence:** *How many people would stay over at one time?*

Smith: Usually no more than two but there were times if a number of people came to town I could put mats on the floor, and that happened on a fairly frequent basis. The word was – “You’re going to New York? *Here’s Warren’s phone number.*” [Laughs]

**Joe Daley also asked:** *“Describe the spiritual experience of waking up in morning to your mother’s harp playing?”*

Smith: Oh, man, are you kidding? It was like, well, I’m awake but I’m in heaven. She played Debussy and all these songs. We wouldn’t get up hurriedly, we’d just lay there and listen to this harp. She would practice every morning. It was a full sized harp and it was my first introduction to chromatic music. It was like being surrounded by a warm emotional blanket. Maybe that’s why I get along with people as much as I do. [Laughs] I don’t get angry at all or disturbed very often, and I think that’s part of it.

**Famoudou Don Moye (percussion) asked:** *“Maestro Smith, as a drummer, percussionist, multi-instrumentalist, composer, teacher, bandleader, first-call sideman, recording artist, etc., you have set a very high standard of professionalism for decades. How many instruments do you play and who are some of your idols and favorite collaborators?”*

Smith: Let’s start with the last one. Favorite collaborator was Max Roach, undoubtedly, Gil Evans, undoubtedly, in the terms of the people who were older than me that I was looking up to. Also Osie Johnson. My first drum teacher was Oliver S. Coleman, who was a drummer like me that played for everybody and everything. He could play mallets, he could play Broadway shows in Chicago. He didn’t feel like he had to come to New York to get over because everything was there. My first and most effective influence was my father because he was surrounded by music and he was open like I was. As far as the number of instruments I play, I couldn’t count them but there must be a hundred instruments that I have experience with. I probably could still play the saxophone and clarinet enough to get through the entire register except for the altissimo register which requires an embouchure. When I was at the University of Illinois I took a music education degree and I had to learn trumpet, violin, cello and other instruments, but I wasn’t comfortable on trombone. That mouthpiece was a little too big for me.

**Cadence:** *Have you created any instruments?*

Smith: Oh yeah, percussion instruments. I’ve created strings of different sounding woods. I’ll create a family of instruments, especially of gongs.

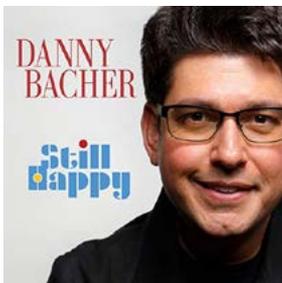
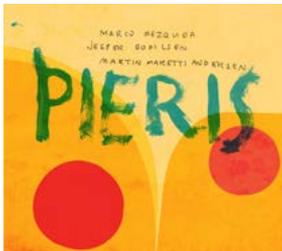
**Cadence:** *Do you have any final comments?*

Smith: Yes. I’m blessed to have the energy that I have and the desire to still want to move at this age. I just hit 84 two weeks ago and I don’t plan to change anything because it’s worked for me this long.

# Papatamus

## REVIEWS OF CDS, LPS AND BOOKS

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



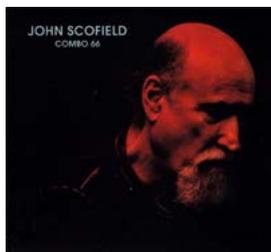
A NOTE TO READERS: I cover a lot of items in this column and it is only a fraction of what crosses my desk. I choose to only write about things that I find of interest, usually that is due to quality of music but not always. You can contact me at [rdr@cadencebuilding.com](mailto:rdr@cadencebuilding.com).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

MARCO MEZQUIDA [p], in the company of Jesper Bodilsen [b] and Martin Maretti Andersen, [drm] has turned a lovely, quiet, almost classical CD PIERIS [Stunt studc18072]. Andersen has been a regular with the Pierre Dørge band for years. Bodilsen has been actively recording for decades and here both Andersen and Bodilsen give quiet support and shading. The program [50:52] of 8 titles (3 originals each from Mezquida and Bodilsen) is quietly emotive.

JOÃO PEDRO VIEGAS [b.ct] and ROBERTO DEL PIANO [el.b] have teamed together for 9 mostly brief improves on FRIENDSHIP IN MILANO [Setola Di Maiale Records sm3610]. Recorded live on 9/8/17, the music [33:39] is, for the most part, minimalist and pointillistic and moves little past its point of departure. VIEGAS is joined by NICOLA GUAZZALOCA [p], CARLOS ZINGARO [vln] and ALVARO ROSSO [b] on a date from 11/14/17 which produced A PEARL IN DIRTY HANDS [Auto Records auto 38]. While there are times in the 10 improves [56:29] when everyone goes in disparate directions, it is the eventual unity from disunity that brings the fun and challenge for the listener. It is the strategy for which there is no instruction book, enjoy it or don't, but give it a chance.

DANNY BACHER [voc/ss] perhaps sums it up best when he writes about his work on STILL HAPPY [Whaling City Sound records was 110]...the way I like to connect with my audience is through humor and lightness. I like to convey a positive message. He does this quite well on his 10/17&18/18 recording (NOTE: since I received this disc in September 2018, my guess is the actual recording date is October 2017). Of the program on this happy recording, about the closest he get to sober introspection is "Lucky To Be Me". Bacher

# Papatamus



also likes to scat and does so well—in a Jon Hendricks-Clark Terry manner. Excellent support comes from Allen Farnham [p/arranger], Harry Allen [ts], Charles Caranicas [tpt/flg], Dean Johnson [b], Alvester Garnett [drm] and Rolando Morales-Matos [perc]. The CD ends with Bacher playing soprano on a very credible instrumental duo (piano) on “Cloudy/Nuages”.

It has been a while since guitarist JOHN SCOFIELD appeared in these pages. COMBO 66 [Verve b0028932-02] is his latest and this 4/9&10/18 recording was titled in part to commemorate Scofield’s 66th birthday. Over the decades Scofield has whittled away his funky side and this quartet [Gerald Clayton-p/org, Vincente Archer-b, Bill Stewart-drm] turns in a varied (waltz’ to ballads) and strong set of 9 (John or Susan Scofield) originals [60:30]. Meaty.

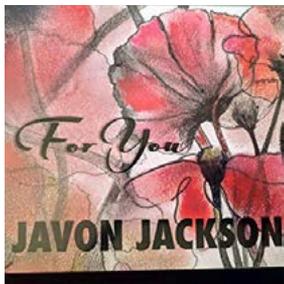
Drummer BILL STEWART and John Scofield have worked and recorded together on and off since 1990. Stewart is one of the most remarkable drummers of the past 40 years. He is also one of the most versatile, having worked with avant guard bands, funk bands, mainstream and bop bands. Perhaps continually changing things up is why he remains so inventive as exhibited on his latest recording; BAND MENU [no label 888295818896]. Joining the trio on this 2/26&27/18 date are Walter Smith III [ts] and Larry Grenadier [b]. Stewart is credited with 7 of the 9 [47:03] rather basic tunes which give him space to maneuver the drums in an active and inventive manner. A good lesson for drummers who wonder what else they could do after laying down the rhythm.

ERIK JEKABSON [tpt], a jazz journeyman since the end of the 20th century, has composed 9 original tunes [63:35] and issued them on ERIK JEKABSON SEXTET [Wide Hive Records wh-0343]. This was recorded 4/19/17 and brings together; Dave Ellis [ts/ss], John Wiitala [b], Dave MacNab [gtr], Hamir Atwal [drm], John Santos [congas/perc] and Matt Clark [el.p]. This reminds me of a CTI production in that it is not a blowing session, but a carefully orchestrated session and within its parameters, space to blow. Electricity put to good use.

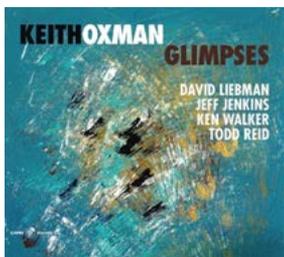
THAT’S RIGHT! [Origin Records 82764] by BRAD GOODE [tpt] with Ernie Watts [ts], Adam Nussbaum

# Papatamus

[drm], Kelly Sill [b] and Adrean Farrugia [p] is a remarkably coordinated CD. Six of the ten tunes are distinct originals by different members of the group and yet through out, the group maintains a distinctive identity/sound as well. There are moments when the melodies remind me of the sort of lyricism that Chuck Mangione favored while at another moment a blend similar to the Grubb Brothers' work. Goode, who has had long runs with SteepleChase and Delmark, now seems to be on Origin's team. Goode plays a finely wrought feature on "I Want To Talk About You", beautiful and with surprises. Recorded 1/7&8/18 this is one of his best.



I was a bit disappointed with JAVON JACKSON's FOR YOU [Solid Jackson Records sj1003] a 10/6-7/17 recording in which he is joined by Jeremy Manasia-p, David Williams-b and McClenty Hunter-drm. Jackson plays in mid-period Coltrane style but is lacking the spirit Coltrane had, However, the support from the band is not lacking on any level and sounds quite good. The 10 tracks here [53:57] are an agreeable mixture of 5 originals and 5 (mostly) standards.



GREG CARROLL [vbs/marimba/drm] and MICHAEL PAGAN [p/b/el.keyboard] have produced a spirit seething CD in 2 + 2 [ARC Records 2918]. Recorded 4/24-26/18 the program is a mix of 6 originals and 4 non-originals [60:40]. The mood is consistently one of good spirit. Carroll is a full-throttled vibes man with a hint of Milt Jackson and both he and Pagan exhibit some classical background. It is apparent that there is a considerable amount of overdubbing, but it's not distracting to the listener. The final effect is of a solid jazz recording. How the spirit of the two infused itself into the music is perhaps exhibited by their joyous vocal on "Now's The Time: To Pay For Jazz". To pay for this is a small price for music and spirit which will be everlasting. Since 1995, KEITH OXMAN [ts] has made more than a couple handfuls of recordings for Capri Records. He has proven over and over he is deserving of this showcase. David Liebman [ts/ss] guests on Oxman's latest; GLIMPSES [Capri 74152-2]. Oxman's quartet [Jeff Jenkins-p, Ken Walker-b, Todd Reid-drm] rounds out the band. Liebman has probably made

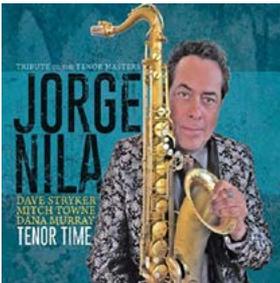
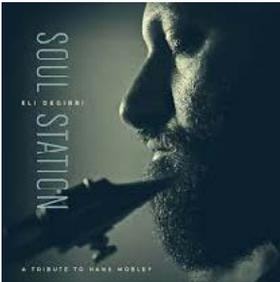
# Papatamus

500 sessions since the late 1960s and has a high rate of successes, listening to him live or recorded, it's apparent he likes to dig in and play. Here is no exception and the public is the beneficiary. The 8 tracks [54:47] are a mixture of originals and standards recorded on 11/1/17. Credit should be given to Capri and all small labels that record unestablished artists and then stick with them building a catalogue of distinguished work. This is, as expected, a distinguished work of joy.

ELI DEGIBRI [ts/ss] pays tribute to both Hank Mobley on SOUL STATION [Degibri Records dr1008], and also to the Mobley's 2/7/60 recording of the same name. The program (2 standards and 4 Mobley originals) is the same as the original Mobley date but here is an added Degibri original "Dear Hank" [Total time: 38:36]. Soul Station was a nice Mobley recording and here, this tribute date, is, dare I say, an equally nice recording, especially on the part of Degibri. Filling out the quartet is Tom Oren-p, Tamir Shmerling-b and Eviator Slivnik-drm. Those having a strong familiarity with the original may be surprised at the inclusion of a soprano sax as Mobley only played tenor on recordings.

"Soul Station" is one of 9 tracks [54:20] on JORGE NILA's TENOR TIME [Ninjazz Records 001] a 6/17/18 date with Dave Stryker-gtr, Mitch Towne-B-3 org and Dana Murray-drm. This is a tribute to the tenor masters and the catch is all the titles here are well known compositions by jazz saxmen, with the exception of "Rocket Love" by Stevie Wonder. The Wonder tune feels out of place, another annoyance are fade outs which almost always give a recording a sense of ephemeral. Nila's tenor is rather nondescript. What appeals to me is the program and the memories of the originals that are evoked. Nice lounge quartet.

LAIA GENC [p] and ROGER HANSHEL [as] have issued CHANGE FOLLOWS VISION [Jazzhausmusik Records jhm 259]. Made up of 10 originals (5 by each player), it clocks in at 70:17. It is hard for me to tell how much is written and how much ad-libbed. Genc pretty much takes the lead while Hanschel blows, which at times sounds like

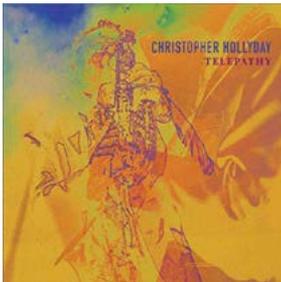


# Papatamus

composed improvs and at other times like classical lessons or charts. It's quite melodious but rarely with emotive climaxes, it is more often the duos ambles on like a brook, feeding the inside of my emotions. Recorded 8/5&7/17. Good listening.

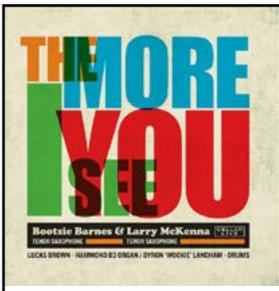
CHRISTOPHER HOLLYDAY [as] has an interesting history. Back in mid 1980s, as a teenager he released 3 LPs (one with his older brother and trumpeter, Richard) and in 1988 he played at the Village Vanguard. From my point of view, it suggested a connection was fronting the money for record releases and gigs in high profile places. The recordings were very Bird influenced bop and lacked a little in depth. Then in 88 he joined up with Maynard Ferguson's units. Starting in 1989 he was signed by Novus Records (a division of RCA), for a short time before that label eventually went after more lucrative acts/areas. In 92 and 93 he was recording as part of the New Trier high school jazz groups and in 1995 he recorded with the Berklee School Dues Band Reunion. By this time his brother, Richard, had left the jazz scenes and for the next several years Christopher gigged around making a few recording as a sideman. In 1996 he married and moved to San Diego and worked in education. Around 2014 he quit and started to rebuild his career. This short CD [33:01], TELEPATHY [Jazzbeat 888295 809757] was recorded 5/14/18. The 6 titles, all standards, show a very agreeable influence of Bird cum Woods cum Richie Cole. Comfortably joined by Gilbert Castellanos [tpt], Joshua White [p], Rob Thorsen [b] and Tyler Kreutel this offering bodes well for Hollyday.

IVO PERELMAN [ts] is loose again—this time with a single CD and a double CD set; both are duos with bass clarinet players. The single disc is SPIRITUAL PRAYERS [Leo Records 842] with JASON STEIN [8 tracks Total time 59:00]. The 2 CD set is titled KINDRED SPIRITS [Leo Records 840/841] and is with RUDI MAHALL [12 tracks total time 1:40:00]. Both programs are a series of numbered improvs. Both sets were recorded in June of 2018. All the sides here are quite enjoyable and because of the clear difference in the sound of the instruments, easy to



# Papatamus

follow. If asked to choose to pick one over the other, I'd go with the Mahall, but both are worth your time. Both tenor saxophonists, LARRY McKENNA and BOOTSIE BARNES are now in their 80s and while they may not have seen it all they have been a welcome addition to the groups they have been with. THE MORE I SEE YOU [Cellar Live Records CL05078] brings the two together, not for the first time, in the company of Lucas Brown-B3 and Byron Landham-drm. This is neither a 2 tenor blowing session nor a funk set as the B3 might suggest. What this is, is a set of 9 tracks [62:44], a mixture of standards and originals, that offer no surprises. Barnes and McKenna sound good. The B3 plays the bass lines and keeps things rolling while the drums could be more inventive. This is not a live date, it also is not a dead date.



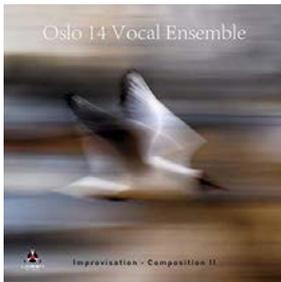
JOHN PETRUCELLI [ts] has taken on an ambitious project in issuing an undated concert in entirety on 2 CDs [82:17]. The result is PRESENCE [no label 888295 820431] with backing from a string quartet and rhythm [Peter Park-gtr, Brett Williams-p, Paul Thompson-b, Gusten Rudolph-drm]. The 10 originals have moments as does the tenor sax, although both failed to get under my skin, there was little sense of the sax and strings mixing it up or completing each other. On the other hand it is a pleasant, just not inspired, listening. Recorded live during a concert, Melvin Butler joins in on tenor sax for one track. There are no liner notes to this effort.



JEFF RUPERT [sax] and RICHARD DREXLER [p] have issued R&D [Rupe media rm030117cd]. The duo resides in central Florida, working in academia. Here they take on 8 standards [59:05], state the theme and then improvise around it. Rupert's sound, a pleasing Getz-ian pitch (but more throaty and with reed spital), dominates. Recorded live in concert 9/3/18. Very pleasing.

FRANÇOIS HOULE [clt], ALEXANDER HAWKINS [p] and HARRIS EISENSTADT [drm] have come together on YOU HAVE OPTIONS [Songlines SGL16282]. This August 2018 or 7/5/16 date, (it is not quite clear to me), has 10 cuts (6 by composers from inside the group plus 4 by other composers).

# Papatamus



The trio has a nice feeling of suspension while at other times can be quite lyrical and dreamy, especially on Ives' "Largo", not my favorite Ives piece, but well handled here with the violin section taken on clarinet. This is a subtle but powerful trio and lends itself to introspective thought. The hype sheet (a.k.a press release) that labels include with recordings are often quite interesting, as is the case with this issue and should be added to the liners. STEVEN TAETZ [voc] is not a jazz singer per se but a tenor who writes good songs and sings them convincingly. Taetz contributes 6 classy originals (under the name Tetz, I believe) and joins them with 5 other songs of equal interest. Backing comes from a pool of musicians including Ernesto Cervini, Kevin Turcotte, Pat LaBarbera and an unidentified violinist. Taetz is, I would assume, a good lounge singer but what gives this edge is the freshness and originality of the songs. The CD is called DRINK YOU IN [Flatcar Records no #]. If you have a taste in particular for ballads by Mel Torme or just intelligent music, find a way to get this before it becomes another worthy effort lost under a pile of less worthy CDs.

THE OSLO 14 VOCAL ENSEMBLE is as stated—a vocal group of 14 people with Andreas Backer as artistic director. IMPROVISATION-COMPOSITION II [Losen Records los 202-2] is a 2/24/18 recording of 5 tracks [46:24], 3 of them improvs and one composed by Backer and another by Guro S. Moe. This is an interesting concept, to record with this many and only vocalists, but one which fell flat to my ears. I don't think anything like this has been issued before so I'm mentioning it. It didn't swing or have the clarity and space for the voices. I listened in the context of jazz, that may have been my mistake. I was not really familiar with JACQUELINE TABOR until I received 3 CDs of her work. She is a full throated singer (just short of a shouter) with every word clear and believable. Her most recent CD, I believe, is the undated recording THE LADY IN THE GOWN [no label 888295 780490]. This performance includes 15 standards [51:33] backed by Greg Feingold-b, Max Holmberg-dms and Cole Schuster-

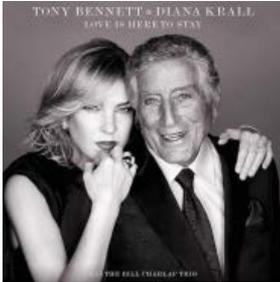
# Papatamus

gtr. Schuster makes some scene stealing solos. Tabor's THE JAZZ IN YOU [Big Daddy Records 618179-6063-21] was recorded 1/5/14 at Seattle Vespers. This set is live and unrehearsed with backing by Alexey Nikolaev-ss/ts, Randy Halberstadt-p, Clipper Anderson-b, and Mark Ivester-drm. Unrehearsed or not, the band sounds very together. Nikolaev takes a number of strong solos. 12 standards/familiar tunes [52:35] has Tabor in her element and she stretches nicely. Solid songs, solidly executed.

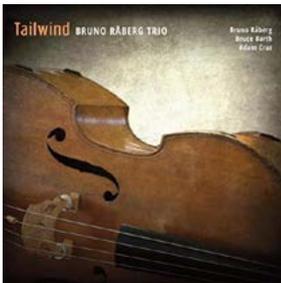
Tabor's first recording WHAT A WONDERFUL WORLD [no label 618179-6056-21 contains 13 standards [50:05] and is less adventurous than the others. Hans Brehmer-p, Larry Holloway-b and Ken French-drm make up the band, as well as Alexey Nikolaev whose muscular sax playing works nicely. The title tune is perhaps the nadir of all the performances here. I'm assuming, from the 2011 copyright date, that this was Tabor's first release. Listening to her music from then to now one can hear her artistic growth overall. If you're not from the Pacific north west you might not have had the opportunity to know her work. Correct that and start with her live date.

LOVE IS HERE TO STAY [Verve Record b0028703-02] is TONY BENNETT's latest pairing, this time with DIANA KRALL. Pianist Bill Charlap, bassist Peter Washington and drummer Kenny Washington back this rather cold set that lacks the charm and chuckles that often accompanies these duets, as there is not much warmth or humor on this session: Ella and Louis this is not. 12 Gershwin tunes [36:25] not made memorable here. Bennett is now 92 with a voice that has heard better days and which thankfully has been well documented.

I seem to have covered all of ALYSSA ALLGOOD's prior recordings in the 4/15, 1/17 and 6/17 Papatamus columns, well EXACTLY LIKE YOU [Cellar Live Records cl050418] is her latest release. This 5/4&5/18 recording has Dan Chase [org] as before, plus Kyle Asche [gtr] and Greg Artry [drm]. There are some fine moments here as on the title track but there are misses also as on "Yardbird



# Papatamus



Suite" which is taken as a painfully slow ballad. 11 tracks [59:19] make up an unexceptional program. The trio backing is fine, led by Chase's B-3 and Allgood again gives hints of Annie Ross. A singer to contend with but perhaps seek out her second recording, *Out of the Blue*.

Singer KAT GANG has issued a session; *COME CLOSER* [NKR 888295 802734]. Here the program is 12 mostly standards [49:38] with backing from, Matthew Fries-p, John Sneider-tpt, Phil Palombi-b, and Tim Bulkley-drm. Her 3 originals are quite interesting, simple melodies handled and drawn out to give greater emphasis to the lyrics. Trumpeter Sneider is only on board for 4 tracks and his playing adds a melancholy touch on a number of tunes. The fact is there is not one song on this CD that is handled in a traditional manner. This is a singer worth following and I wish there was more. All involved should share the praise as there is not a weak or false moment on the CD.

Bassist BRUNO RÅBERG and trio [Bruce Barth-p, Adam Cruz-drm] have released a 1/27/18 date titled *TAILWIND* [RPR Records 14599-4435]. Give Råberg credit for arranging this date and the players on it, but to my ears it is the propulsive playing from Barth that makes this the swinging and thoughtful recording that it is. Råberg is heard to good effect, as is Cruz. The program is made up of 9 Råberg originals plus "Here's That Rainy Day" [55:51].

Bassist ALEXANDER CLAFFY has issued his first date as leader; *STANDARDS: What Are You Doing The Rest Of Your Life* [SMK Records smkj-002]. This is from 1/31/18. Claffy's core group here is Kurt Rosenwinkel-gtr, David Kikoski-p and 1 of 3 drummers (Adams Arruda, Mark Whitfield, Jr. or Aaron Kimmel). There are also guest appearances by Benny Benack III-tpt and saxophonist Joel Frahm. Veronica Swift contributes a vocal on "Deep Song" one of the 9 (mostly) standards [61:59] on the recording. Although the additional guests made fine contributions to the bass quartet, it is the basic unit that steals the show especially Rosenwinkel who is delicious throughout. One annoyance is a fade out on "Devil's Island". Claffy takes a few solos but his

# Papatamus

main feature is bowed work on the title track, after which, Rosenwinkel enters with his magic. Standards with excellence.

It's been couple of years since PIERRE DØRGE [gtr] has issued a recording but SOUNDCAPES [SteepleChase scdd 31846] with Kirk Knuffke -cnt, Stephen Riley-ts, Conrad Herwig-tbn, Jay Anderson-b and Adam Nussbaum-drm, was well worth the wait. Recorded 4/17 this offering is full of the colors and surprises that have always marked the best of his work. Listen carefully and you will hear echoes of Ellington in sound and shades of Mingus in ambience. The 9 originals are all by Dørge and includes the spirit of African music in a tribute to Johnny Dyani, that features both Knuffke and Dørge to good effect. Thoughtful fun.

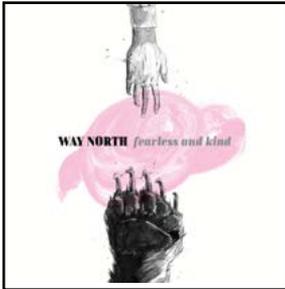
Don Redman (1900-1964) was a force, especially as an arranger in the pre-war period. THE KING OF BUNGLE BAR [Umlaut Records umfr-cd29] by the UMLAUT BIG BAND is made up of 28 Redman arrangements [58:48] from 1924 up to 1951. These are not totally faithful arrangement readings but they've managed to maintain the spirit of Redman's original arrangements while making changes accordingly to accommodate and consider the growing sophistication of jazz. The 12-page enclosed booklet will give you context, soloists and intelligent liners. This music is great fun and may lead you, however, to further investigate Fletcher Henderson, early Ellington and so forth. There is some great music from these past eras. Recorded live 4/19-21/18. Seek this CD out and have some fun; guaranteed.

RICHIE COLE [as] presents CANNONBALL [Richie Cole Presents rcp 003]. This Feb 6, 2018 and March 20th and 27th, 2018 recording finds Cole playing 13 tracks associated with Cannonball plus one Cole original [65:14]. The core group is Reggie Watkins-tbn, Eric Susoeff-gtr, Kevin Moore-p, Mark Perna-b and Vince Taglieri-drm. Added to this core group are several guests including a singer on two tracks identified only as Kenia and who has sung on a number of recordings since 1985. If you're familiar with Cole you will be served up lots of hard bop alto you've come to expect. The added pluses here



# Papatamus

are there is a minimum of Cole's grandstanding, the compositions are wonderful, the essence of Cannonball is here but not his (Cannonball's) ad-lib power. Watkins' trombone is also an added plus. Trombonist ALLAN KAPLAN and sax player MACK GOLDSBURY have issued DUKE'S VOICE [FM Records 025] which is a somewhat mixed affair. There are 7 tunes [42:24], a mixture of originals and standards. Four tracks offer fine fresh arrangements by Bill Thomson. The originals are substantial and the playing, especially by Bert Dalton [p], Maciej Fortuna [tpt] and Goldsbury is fine. That said, this record seems a bit of a rush job, it does not really hang together. It suggests, there was a hurry to complete the job. In addition, one of the two veterans, Kaplan, is often not in good voice. With time and more care this could have been a winner instead of just an entry in a discography.



WAY NORTH is a collective [Rebecca Hennessy-tpt, Petr Cancura-ts, Michael Herring-b, Richie Barshay-drm] whose most recent release is FEARLESS AND KIND [Way North wn002]. The music is at times both original and derivative in playing and compositions. When it leans towards derivative, there are shades of Ayler, Ornette, New Orleans, and others. The 11 tracks are written by different band members each with a rather distinct sound print but which flow well as a CD unit. Two of the 11 tracks [51:37] are Jelly Roll Morton compositions brought up to date but still distinctly JRM. There was no arranger credit on these two compositions given but there should have been. There is a relaxed ambience suggested by the group, relaxed but not sloppy as the music appears to hit its mark. Good listening, fine variety and quite engaging. The MARK MASTERS ENSEMBLE has placed an outstanding blend of notable soloists [Tim-Hagans-tpt, Gary Foster-as, Oliver Lake-as, Putter Smith-b, Marc Turner-ts] into a 12 piece ensemble and produced OUR MÉTIER [Capri Records 74150-2]. The ten originals [55:27] combine the West coast blend juxtaposed with the harder and more free East coast soloists. The orchestra designs are really engaging and I can't think of another arranger who can satisfy



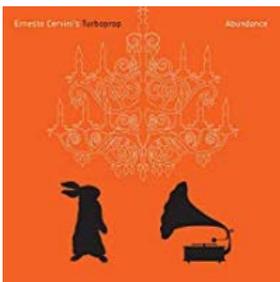
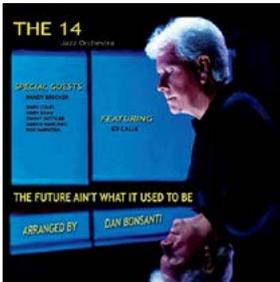
# Papatamus

the different coastal tastes found on *Our Métier*. Dave Woodley [tbn], Craig Fundyga [vibs] and Anna Mjöll [wordless vocal], also make solo contributions outside the ensemble. Two of the tracks are improvs for the small group. Recorded 4/8&9/17.

DAN BONSAI and his THE 14 JAZZ ORCHESTRA have issued *THE FUTURE AIN'T WHAT IT USED TO BE* [Dabon Music Records 888295 827515]. This is what I'd characterize as a stage band, the type attached to a university or college and indeed the band is made up of South Floridians, a number are attached to Miami's Frost School of Music. Hereto band is joined by various guests including Randy Brecker, Mark Colby, Rick Margitza and others. The 11 tracks [59:51] show a clean band with arrangements by Bonsanti but nothing to get excited over.

ADAM HOPKINS [b] and group [Anne Webber-ts, Ed Rosenberg-ts, Josh Sinton-bari/b-clt, Jonathan Goldberger-gtr, Devin Gray-drm] make up CRICKETS [Out of your head Records ooyh 001]. The 8 tracks [37:15] are all conceived by Hopkins and display an attraction to punk, Borbetomagus, art rock and Henry Threadgill. The music builds from patterns and the reeds create a front line of free blowing that morphs into a swarm of sounds giving the music a mystical feel. Had the group taken more time to let the sounds develop and cut down the repetition, this listener might have had time to come to the music rather than feel bombarded by it.

Drummer ERNESTO CERVINI has released *ABUNDANCE* [Anzic anz-0063] a 12/12&13/2016 and 11/5&6/2013 recording. This CD is made up of some strong tracks but as a whole [43/14] does not have cohesion. It opens with Tara Davidson's "The Queen" which has Elvin Jones-like circular movement. Cervini calls his group Turboprop [Tara Davidson-as/ss/flt, Joel Frahm-ts, William Carn-tbn, Adrean Farrugia-p, Dan Loomis-b]. It is not until Farrugia's "The Ten Thousand Things" comes around on track 6, that Turboprop comes to mind. This track is a hard swinger with Frahm's strong solo. Other tracks bring to mind West coast arranged blends, Elizabethan music. Carn displays some nice trombone playing on "Smile". Any one of these tracks taken by itself would



# Papatamus

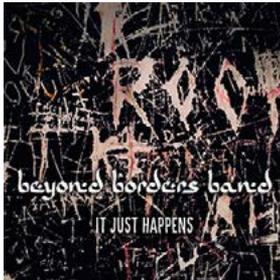


work well for radio but as a whole, the CD leaves me wanting cohesion, most CD buyers don't usually purchase a CD for one track. I played this numerous times and still it strikes me as a disparate whole. Trombonist MARSHALL GILKES's backed by the WDR big band turns in its tour de force on ALWAYS FORWARD [Alternate Side Records asr 010]. This undated recording, taken off Cologne broadcasts, features 9 solid Gilkes originals, including a three part "Denali Suite" and "Easy To Love"[70:25]. Gilkes takes most of the solos but not all and the liners identify who solos on each piece. These state bands more often than not do a great job and this is no exception.

Trombone emphasis can also be found on UNITED [Summit Records dcd 726] a 8/14/17 date with JAY T. VONADA's quartet [Kirk Reese-p, Bob Hart-b, Kevin Lowe-drm]. All the members of this group make notable contributions to the program that contains 6 Vonada originals plus "Summertime", "Sisaroo" and "Darn That Dream" [59:56]. Drummer Lowe, who has worked with Vonada for years, pretty much sets the tone for much of the music and its low subtle funk. One of many highlights is "Summer Daze" a soulful and funky finger snapper. The members of the group all live in the central Pennsylvania area, an area whose inhabitants have produced dozens of worthy recordings and received many mentions in Papatamus. Here is another one. And yet another live trombone feature on Summit Records is REMINISCENCE [dcd735] by JOHN FEDCHOCK's quartet [John Toomey-p, Jimmy Masters-b, Dave Ratajczak or Billy Williams-drm] recorded 8/22-24/13 and 3/10/12, this is an understated and relaxed date of 3 original and 4 standards. This is, not a triple tonguing affair, the pace only picking up on the last track, a fine original by Fedchock, "Brazilian Fantasy".

The first thing that struck me about ENRIQUE HANEINE's, THE MIND'S MURAL [Elegant Walk Records 002] is how Ornette Coleman influenced the writing here. Like Coleman, Haneine, it would seem, likes to write lines of short spurts. It's effective and his quartet [Anna Webber-ts, Catherine Sikora-ts/

# Papatamus



ss, Carlo De Rosa-b] handles it well. The program of eleven tunes [65:55] are all Haneine's on this 3/2/18 recording and they tire by the end. It would have been gratefully appreciated if the liners would have noted the solo order for the 2 tenor sax players. This has moments.

Also showing an Ornette Coleman influence in the music structures is the ERIC HOFBAUER [gtr]/DAN ROSENTHAL [tpt/flg] QUARTET [Aaron Darrell-b, Austin McMahon-drm]: HUMAN RESOURCES [Creative Nation Music cam 033]. This is the first recording for this group and it is very nice indeed. There are 10 originals [71:45] written by various players in the band. A particular favorite of mine was "Ornette's Context", by Hofbauer, during which Darrell sneaks in with an Ornette quote. There is much to enjoy here, a free-ish date [7/19/17] which even bopsters whose brains has not petrified might find an enlightening challenge. This group has a wide enough grasp of jazz genres and it is my hope they will continue to creatively exploit it with future releases. Freshly rewarding— both compositionally and instrumentally. David Adler's 5 pages of liners add to this treat.

The BEYOND BORDERS BAND [Fadhel Boubaker-ud, Niko Siebold-as/ss, Dominik Furstberger-drm, Jonathan Sell-b] has issued IT JUST HAPPENS [Hout Records 4050486 115992]. This 8/16 date is their second release (3 years after their first release). With the exception of 2 compositions by Furstberger the 8 tunes here [60:06] are all credited to the band which suggests they are group improves, on the other hand they are so tight perhaps it was group writing. What the group shows is an integration of Western harmony with Arabic styles. Jazz is in the forefront, while the Arabic influence is in the beats and often in the lines of a tune. Most importantly, while the Arabic influence is present, it is never far from jazz, Tunisia ascending.

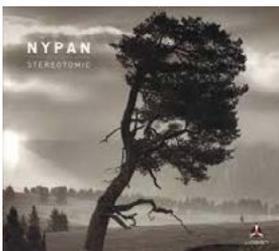
Okay funk fans here is a burner, JIMMIE SMITH: LIVE IN MUSIC CITY Sub titled Jimmie Smith plays Jimmy Smith [Woodward Avenue Records wa1803]. Jimmy is the well known organist who near the end of his life used a Jimmie Smith as his drummer. This is

# Papatamus

not that drummer, the Jimmie Smith here is a pastor and a Hammond B-3 player. This recording is part revival, part jazz jam. Most of the 10 tracks [79:59] of the generous program are associated with organist Jimmy Smith [“The Cat”, “Midnight Special”, “The Sermon” etc.]. On one track Jim Alfredson guests on the B-3. Preach Bro preach.

B-3 is also on display on EIRIK SVELA’s BITS AND PIECES [Losen 201-2]. Guitarist Svella makes his debut on this 3/1-2/18 date with Sam Yahel [B-3], Dave Edge [ts] and Tore Thorvaldsen Sandbakken [drm]. The program is 8 Svella originals plus “I’ll Be Seeing You.” This is a pleasant enough generic date with the feature on Svella and Yahel but Edge is almost of little notice. Svella has a good foundation but not yet a recognizable style, it will be interesting to see where his talent takes him; Journeyman or something more. Losen has also issued ØYVIND NYPAN’s BIG CITY [Losen Records 198-2], a 1/15/17 recording. Nypan is a post bop guitarist; not married to the changes but not free or arhythmic. The 8 compositions [47:53] are all Nypan originals and are fairly simple constructions with many nice breaks for direction changes or solos. One piece, “Grasstopper”, sound very much like an Ornette Coleman composition, it is delightful. There are moments when although Nypan is playing guitar it sounds like he is thinking piano. Ben Wendel contributes some well placed and exciting sax solos. The remainder of the group is Taylor Eigsti-p, Joe Martin-b and Justin Faulkner- drums. This was most likely a one time shot as the leader was fulfilling his dream of coming to New York to record with some favorite musicians. A tenured group might produce even more, I speculate.....

STEREOTOMIC is OYVIND NYPAN’s second recording for Losen [# 168-2]. Nypan wrote all 8 originals [44:55]. One of the longer tunes is “The Big Rumble Tumble”—a free wheeling piece which features a strong piano solo from Bernt Moen. Overall this 6/22/16 recording remains closer to bop than Big City and distinguishes itself with some nice writing. REPUBLIQUE [Losen 124-2] also has some strong originals [9 tracks/total time 46:38]. This recording comes from 8/7-9/2012 and I guess it represents



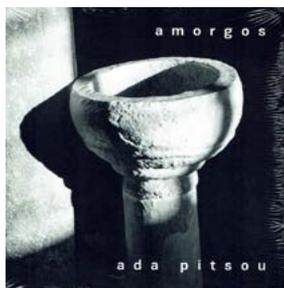
# Papatamus



OYVIND NYPAN's earliest recorded work. Here he is backed by a quartet/quintet [Rick Margitza-ts, Leonardo Montana-p, Gael Petrina-b, Simone Pratico-drm]. All 3 of Nypan's issues have something to recommend them. For me Stereotomic was the favorite, while Republic sounds a bit generic. BOBBY BROOM's latest, SOUL FINGERS [MRI Entertainment Records csm 0118] finds him working with his group Organi-sation [Ben Paterson-B3, Kobie Watkins-drm]. This is commercial or easy listening jazz and within those parameters it is very nice. The program on 9 familiar pop standards and one original [58:40] would have been more pleasant had it not had fade outs. There are a handful of players who come in on some tracks, they are inconsequential and basically serve as sweeteners to the music which needs none. Guitarist SAM KIRMAYER has issued what might best be characterized as a late night under-stated disc in HIGH AND LOW [Cellar Live Records 020118]. Joining the after hours ambience here on B3 is Ben Paterson and drummer David Laing, on a mixture of standards and originals spread over 9 tracks [54:30]. Recorded 9/23&24/17 the trio, thanks in large part to Paterson's sustaining of the mood, fills the bill for later hours, either thinking or relaxing, or both. Also leading itself to late night listening is I ALWAYS KNEW [Origin 82767] by JAY THOMAS [tpt/fgl/as/ss] backed by Oliver Groenewald and his Newnet (nonet). This is a program of 12 ballads [62:49] featuring Thomas with lush back drop. Recorded 1/28&29/18 is as you imagine lovely to hear, although I would have preferred a straight trumpet date without the lush part. Even so, this is lovely. I received an EP entitled ALL ABOUT THE MUSIC [no label 19291 4109105] by GREAT AUNT RUTH & THE SAUCY CATS. This is not jazz, although it has jazz elements, mainly in Nolan Shaheed's trumpet work. Kathryn J. Grieslinger has composed the 6 tunes [19:05] and while not a jazz singer, does a fine job selling the lyrics. Some of the tunes have commercial potential as they are catchy. Recorded in 2015, the late pianist Joel Scott helped with the concepts here. An attractive 8-page liner booklet has a lyric printout of most of the tunes. Not jazz but it got my attention.

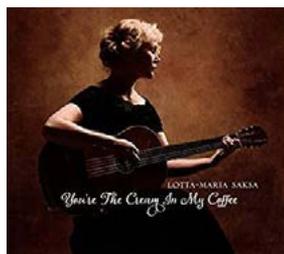
# Papatamus

AMORGOS [Slam Records 592] is not a jazz CD but a recording of 12 compositions by ADA PITSOU played by a quartet [piano/violin/cello/drums] with sounds of nature [wind, water, thunder] as a component of the composition/ music. The music is engaging and unpretentious and suggests a fragility and lightness. Amorgos indeed.



DAN ADLER [gtr] and ARNON PALTY [b] have collaborated with Donald Vega-p and Byron Landham-drm on FRIENDS ON THE MOON [no label 888295 819138] a pleasant, if a bit middle of the road bop album. Both leaders contributed 5 compositions each [63:22] on this 2/18/18 date and both take nice solos, as does Vega. This sort of guitar bop affair has largely gone out of date since its heyday in the 1950s and 60s. Luckily, good taste is never out of fashion.

There is a slightly heavier bop offering on JOE MAGNARELLI's, IF YOU COULD SEE ME NOW [Cellar Live cl 041818]. What makes this CD memorable is that every one of the 9 tracks [62:05] is by Tadd Dameron. Aside from a couple releases by the group Dameronia [SoulNote/Uptown], I don't think there have been other recordings exclusively devoted to Dameron's compositions. On that point this album succeeds. Dameron's music is very listener friendly to the extent that some of it has been programmed into the Muzak system. This group [Ralph Moore-ts, Anthony Wonsey-p, Dezron Douglas-b, George Fludas-drm] is respectful of the music, the genre and tradition.



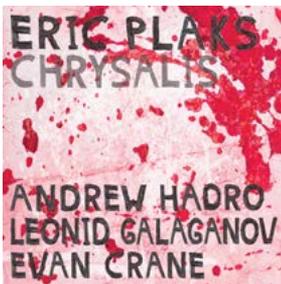
Not really Jazz but interesting never-the-less is: YOU'RE THE CREAM IN MY COFFEE [Acoustic Music Records best-nr 319.1588.2] by LOTTA-MARIA SAKSA [gtr]. Recorded in February 2018, Sakska has taken old piano rolls, transcribed them and then arranged them for guitar. The guitar couldn't cover all the registers of the piano so she decided to create a guitar duet and then played/recorded both parts. Sakska has a lovely touch and the 8 familiar titles [37:29] go down with a lovely ambiance, my only reservation is the shortness of recorded time, this could have another 12 tracks on it. A great recording for a blindfold test. Music from over 70 years ago still charming today. Also not jazz, but not without interest is: LET'S GO

# Papatamus

IN TO A PICTURE SHOW [Harbinger Records hcd 3403]. This non-leader issued CD presents 26 songs [79:54] connected to various movies from 1927-1922. Most of these songs of antiquity have lyrics sung in the stiff trembly voice that characterizes burlesque of the era prior to the talkies. The tunes are associated with movie stars of the period, Chaplin, Pickford, Fairbanks and so forth. It's a fascinating look at the mores of life and pop culture of the times. The picture show promised many things; mostly a way to escape through entertainment and the songs are often suggestive of pending romance (pretty much the same as today). The last tune here is a 1922 recording of "The Sheik Of Araby" performed by Charles Hart, Elliott and Everett Clark. A 32-page liner booklet with printed lyrics and wonderful photos are included.

Thankfully jazz was soon to arrive. Wonderfully done. ERIC PLAKS [p] is a talented and powerful artist who has about 4 recordings out, his latest is on Out Now Records [#035] called CHRYSLIS. This 4/9/17 date finds Plaks with a very strong group; Andrew Hadro [bari/clts], Leonid Galaganov [drm] and Evan Crane [b] playing 9 originals [54:56]. This is free jazz at its best, especially the exchanges between Plaks and Hadro. There is an external framework for the groups music which suggests a strategy before playing so the music is form as opposed to totally non form. So far this one of Plaks' best.

FRED HERSCH's "new" recording TRIO'97 [no label 953957 219233] has a fresh Mondrian-like cover but as stated the music inside comes from 1997 and is from Hersch's first leadership session at the Village Vanguard 7/18/97. His trio is Drew Gress [b] and Tom Rainey [drm]. By now people have come to expect his left-of-Bill Evans playing, even so—this is quite probing and fresh. The program [58:19] is an engaging mix of standards and 3 originals including Hersch's "Evanessence" the earliest recorded document of what (at least at that time) used to be a regular tune in his repertoire. An old date still in style. SATOKO FUJII, as promised, has released her 10th CD [out of a proposed 12 in 2018] in celebration of her 60th birthday. The October issue, WEAVE [Libra Records 204-051/052], is a twofer, The cd presents the



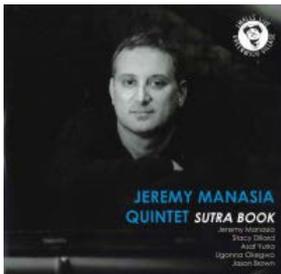
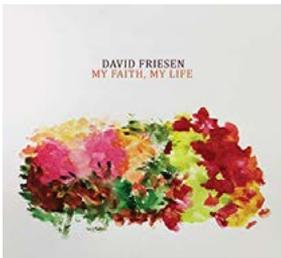
# Papatamus

trio [Natsuki Tamura -tpt/perc, Takashi Itani-perc] on 7 originals [61:53]. The second disc is a DVD and it has Mizuki Wildenhahn dancing, for awhile to the music. Her dance has elements of flamenco, pantomime, Irish step dancing, tap and matador movements. It's not a relaxed graceful dance. Her percussive footwork at times weaves itself into the improvisation. The music is very engaging and it's a pleasure watching the trio interact and listening to the call and response with each other.

Fans of DAVID FRIESEN's contemplative work should herald his new release; MY FAITH, MY LIFE [Origin Records 82768]. This is a 2 CD set recorded February 2017 and July and August 2018. Both discs are solos, One side has Friesen on piano for 16 cuts [51:09], while the other is Friesen on bass and shakuhachi for 13 tracks [45:15]. Friesen has written all the music and played in the remunerative fashion that has been his calling card for nearly 50 years. A nice set.

JEREMY MANASIA [p] has issued a new tasty CD in SUTRA BOOK [SmallsLive Records sl-0062]. Manasia and group [Asaf Yuria-as, Stacy Dillard-ts, Ugonna Okegwo-b, Jason Brown-drm] have taken some Zen chants and tried to reflect them through jazz on 6 Manasia originals [48:54]. A number of jazz men are Buddhists and engage in the rapid fire chants. I don't hear any particular connection between the chants and the music. What I do hear, is some excellent jazz and compositions. This is a very convincing hard bop quintet all around and they deserve to be recorded again and soon. Recorded 2/11/18. This should be heard.

JEREMY MANASIA's first recording as a leader [1/22/04] (but not his first recording which was in 1996), was WITCHERY [Celler Live Records cd030507]. With Hans Glavishnig [b] and Daniel Freedman [drm], this is a very forward and forceful trio. The enthusiasm pours from the 8 tracks [60:53], a mixture of 4 originals and 4 standards. This music is so fresh sounding, it would not surprise me if what was issued were all first takes. Manasia has such a forward and powerful touch it cannot be ignored. What a pleasure to encounter this power trio.



# Papatamus

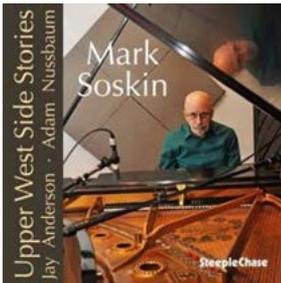
GREEN DREAM [Celler Live Records 271312] is made up of 12 MANASIA originals [72:23] inspired by the flora and freedom of growing up in New York's, Staten Island. Recorded 9/5&6/11 this is also with just a trio [Barak Mori-b. Charles Ruggiero-drm]. This is less dynamic and it is closer to being a fine, if a bit generic, recording. Manasia's liners suggest a magical time as a youth and one might expect there would be wide emotional range in mood and tempo, but there is very little here in the way of ballads and more just one mode. However, all of the music is fine and the musicians are engaged.

A year later from Green Dream is the next date PIXEL QUEEN [BluJazz Records bj 3410] [4/10/13]. MANASIA again is supported by Mori and Ruggiero. The program is 6 originals plus "Lucky To Be Me" [47:50] and is closer to the Green Dream CD in that it is quieter, even at times flowery and certainly less distinctive bearing little resemblance to the Witchery CD and I'll admit, for me, anticlimactic.

Ruggiero and Mori are still aboard on METAMORPHOSIS [Rondette Records rj 1016].

Guitarist Peter Bernstein joins the MANASIA trio for this 11/2/15 date. Manasia contributes 4 originals to the program of 6 [44:18]. The 2 standards here are "Nancy" and "Wheatleigh Hall". "Witchery" opens at a markedly slower tempo, than the same piece on the Witchery 2004 date, before falling into a loping beat. Ruggiero is a very active drummer on these 3 CD, I wish Manasia was as pronounced on this side. Again the compositions are nice and the overall concert is enjoyable, though I miss the dynamics of the 2008 and 2004 dates. All of Manasia's recordings are in good taste.

UPPER WEST SIDE STORIES [SteepleChase sccd 31858] is a lovely CD. MARK SOSKIN was Sonny Rollins' pianist for about 15 years and during that tenure probably sharpened his feel for melody. Soskin has a medium but sure touch and the ability to carry a melody with him through his improvisations. On this CD, recorded in December 2017, he is joined by Jay Anderson on bass and Adam Nussbaum on drums and they keep the rhythm going through a program

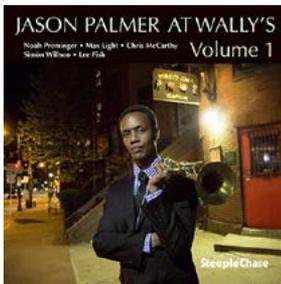


# Papatamus

of 11 tunes [67:58]. There is quite a variety in the tune selection with one Soskin original (Listening Room), some standards, as well as titles by Steve Swallow, Wayne Shorter and Clare Fischer. The most important thing is the promise that perhaps Soskin will now join the Steeplechase roster and continue to record regularly as others have in the past. Well produced. Also new out on Steeplechase are JASON PALMER AT WALLY'S VOLUME 1 [#31855] and VOLUME 2 [#31856]. Noah Preminger-ts, Max Light-gtr, Chris McCarthy-Fender Rhodes, Lee Fish-drm and Simôn Willson-b make up the group on both these May and October 2016 recordings. I have in the past been impressed by Palmer and Preminger's work and was encouraged to see a live recording on SteepleChase Records. But the fact is, I found them terribly lacking. Fortunately the Fender Rhodes is only on 2 tracks of the 11 tracks [1:45:50] of the pair. The sound is crowded and all in your face, the tunes, all Palmer originals, are not memorable, the drummer has too many solos. The band does not sound smooth together and there are numerous times here when soloists had too little to say and too much time to say it.

Having said that I was disappointed that pair of SteepleChases, coincidentally JASON PALMER has also released another live [6/7&8/18] set. RHYME AND REASON [Giant Steps Arts Records 001] is a 2 CD set. The quartet is Matt Turner-ts, Matt Brewer-b and Kendrick Scott-drm and all 8 tunes [106:14] are Palmer originals. Palmer and Turner have worked together before and it is a good combination. On these sets Palmer is in good shape and maintains an intensity with his searching and probing trumpet lines. The bass and drums keep things churning and Brewer, in particular, knows how to build a nice solo. It is too bad these three titles (4 cds) have come out at the same time.

MAGNUS BROO [tpt] on RULES [Moserobie Records mmpcd 114] handles 7 standards [35:11] with Ingebrigt Håker Flaten-drm and Håkon Mjaset Johansen-b. This recording is very much a microcosm of Broo's career which started out mainstream and continued moving towards avant guard. Likewise, this CD opens with a relatively straight reading of "If I



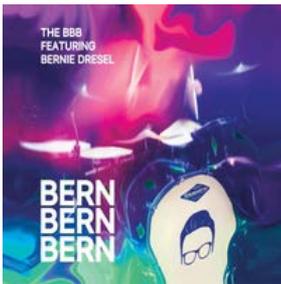
# Papatamus

Should Lose You” but closes with with a “free” version of “Don’t Explain” —referencing the theme only at the end of the tune. I very much enjoyed the first part of the CD and got bored as Broo got more abstract and his support started to wane.

ETHAN ARDELLI [drm] has released THE ISLAND OF FORM [no label no number] an album of 8 interesting Ardelli originals [58:48] and an equally interesting quartet [Chris Donnelly-p, Luis Deniz-as, Devon Henderson-b]. The compositions are pieces of different parts and tempos. Deniz is quite impressive and catches the different moods of the compositions. Unfortunately there are no liners. I was only able to figure out the recording date [10/16/17] from the hype sheets supplied by the publicist. Anybody who knows in advance of someone making a CD, please suggest they give the record a label and number.

Now out is THE MUSIC OF ANDERS GARSTEDT [Moserobie mmcd 108]. Trumpeter Garstedt had a promising career in the 1990s but unfortunately he died of cancer in 2000 at age 31. Moserobie’s idea was to take some of the musicians who were members of his quintet and record them performing his compositions. The result is the 7 tunes [54:03] here performed by Joakim Milder-ts, Fredrik Ljungkvist-ts/ss/clt, Mathias Landæus-p, Filip Augustson-b and Fredrik Rundqvist-drm. It is hard to judge the music other than to afford members of the quintet plenty of room to improvise which they do very well. Milder and Ljungkvist seem especially in tune with each other.

BERN BERN BERN [Dig It Records 192914 319668] is somewhat an outgrowth of the Big Phat Band that BERNIE DRESEL had drummed for, and who now leads the BBB big band. This is a flashy and glossy big band, but not without merit. This brings to mind the later Buddy Rich bands in that it is a drummers band, hell bent, who every now and then need to throw in a ballad to catch their breath. This 17 piece band also employs as guest, The Los Angeles Clarinet Choir on two of the 14 tracks [72:28] —the program is a mix of standards and some very fine originals. The tracks are full of soloists, all credited and credible. For the most part this is an unfamiliar roster of musicians except for

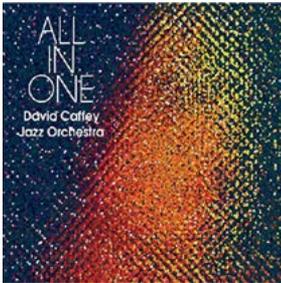


# Papatamus

Carl Saunders. A 16-page booklet breaks it all down. Special note to Brian Williams for his composing and bari work. Time, tunes and talent, great value for your money.

ALL IN ONE [Artist Alliance Records 700261 469669] by DAVID CAFFEY is a fine example of a jazz orchestra. This got me thinking about the difference between a band and an orchestra. I'm not sure myself, I grew up when an orchestra was often European and played pop or classical music and in that capacity used strings, oboes and so forth. I remember Ellington calling his group an orchestra, but Basie's was a band. Even before I had developed an understanding of either unit, the word orchestra regarding jazz, was a turn off. At 12, I knew I loved Basie, about 10 years later I had an appreciation for Ellington. Jazz and Mr. Ellington had expanded the word classical to encompass jazz. Still, I'm not certain of the difference but upon hearing, I can tell the difference. Recorded 4/28&29/18, the 8 compositions [64:33] were written and as importantly arranged by Caffey. Soloists include; Dana Landry-p, Brad Goode-tpt, Greg Gisbert-tpt, Wil Swindler-ss/ts, Jim White-drm, Kenyon Brenner-ts and others. Very accomplished. Next up is a seasonal offering in A JEWISH BOY'S CHRISTMAS [Brover Music 777320 192127] by SAM BROVERMAN [voc]. This is a clever record with titles [34:16] like "Hanukkah in Santa Monica", "Now You're Speaking Yiddish", "Christmas Card From A Hooker In Minneapolis", and a couple of parodies, among the 10 titles here. The subjects are a natural for parody and satire and Broverman makes good use of the material in an Alan Sherman tradition. Not jazz but a good, if a bit short, listen.

A TREASURY OF JEWISH CHRISTMAS SONGS [no label 888295 673365]. Huh? a whole CD of Jewish Christmas songs? I took a quick census of how many Jewish seasonal songs I knew...1,2....maybe 3. I turned the CD over and a quick look at the 13 tunes [44:00] cleared up any confusion. These are secular Christmas tunes written by Jews. A fine group of 20th century seasonal tunes backed by the Roger Kellaway[p] "trio" [Bruce Forman-gtr, Dan Lutz-b, Kevin Winard-drm]. Kellaway and crew fill their short spaces nicely,



# Papatamus

but the main voice here is JAKE EHRENREICH's. Ehrenreich's voice is earnest but far from a trained voice and it lends a tenderness to the songs, born to Jewish Holocaust survivors. Ehrenreich writes that he had a "secret love affair with Christmas music". His voice and delivery is similar to Tony Bennett's with a touch of Harry Connick. A subtle reminder of the USA's melting pot notion is given when the liners list the composer credits along with their original birth name. For a well known example—Irving Berlin born Isreal Isidore Beilin. In a similar way, I've known non Jews who changed their names to Jewish names because they felt it would help them in business. Funny, but not the implications. CHRISTMAS IS... [O.P. Records op-01014] by ROBYN SPANGER is presented as a set of 10 "Christmas" songs [34:19]. Huh, is "What A Wonderful World" really Christmas music? Treacle yes, but let's hope it doesn't become seasonal music. It is bad enough that most probably think it's what Louis Armstrong is known for. Backed by a small group [Todd Schroeder-p, Tim Christiansen-b, Chris Jago-d, Robert Kyle -sax (2 tracks), Tony Mandracchia-gtr] this is not much of a Christmas CD, it even less of a jazz CD.



IT'S ALMOST CHRISTMAS EVE [Harbinger Record hcd3406] is not jazz but cabaret. Lead by STEVE ROSS [p/voc], who with 3 other singers [Suellen Estey, Benjamin Weil and Ron Spivak] present a set of 22 [64:53] Christmas songs rarely heard. They approach the program with formality and humor. Tunes include "I Don't Remember Christmas" "12 Days After Christmas" and "Santa Claus: A Syncopated Christmas Song" plus 19 other ditties sure to please various moods.

Pianist ULF KRUPKA has released volume 2 of HYMNS IN A JAZZ MOOD [Losen Records los 210-2]. I'm not familiar with the 9 hymns [52:26] but these are beautiful interpretations. Krupka is joined by Line Falkenberg-sax and Tine Asmundsen-b. This is a perfect trio as they express various moods from solemn to bright and clear. At times Falkenberg takes on a Desmond-like tone. The only part that left me cold was the one track where Krupka chose to play

# Papatamus

organ on a hymn that sounds like the folk piece “Go Tell Aunt Roadie The Old Grey Goose Is Dead”. This is jazz all the way and rewards multiple playings.

## REISSUES / HISTORICAL

ROSCOE MITCHELL's SOUND [Delmark de 4408] is a reissue of a reissue of a reissue, I believe. Recorded 8/10&26/66 this remains a cornerstone of Chicago style new music and precursor to the Art Ensemble of Chicago. Over 50 years old, it remains fresh and connective to the whole free jazz scene in general. Here the sextet is: Mitchell-as/clt/ recorder, Lester Bowie-tpt/flg/harm, Lester Lashley-tbn/cello, Maurice McIntyre-ts, Malachi Favors-b and Alvin Fielder-perc. There are a total of five originals [70:13] here and augmenting this issue is one alternate take each of “Ornette” and “Sound” . These additional alternate takes add more good stuff with non-faded freshness. This pressing reverts back to the original analog mix, there is some color added to the cover and the number 8 added to the original matrix number, differentiating it from the previous Delmark [408] issues. Get the new issue and give your kid the older issue.



GREMOLI is the name of a band made up of a group of Trad Jazz players who previously had put in time with other revivalist bands [Ron Going-clt, Ted Thomas-cnt, Jim Leigh-tbn/Vic Loring/bjo, Mike Fay-b, Hal Smith-drm]. HOT, TIGHT AND READY [GHB Record bcd427] is an appropriate name for the 15 traditional tunes [71:23] that make up this date [8/26&27 and 11/6/93]. They sport a particularly front line strength in clarinetist Going, whose playing shows light shades of George Lewis and Kid Thomas. Ted Thomas plays a strong cornet with brass band overtones. Fortunately there is only one vocal, traditionally the weakest point on revivals bands.

Robert D. Rusch  
edited by Kara D. Rusch

# DVD Critique

## GUNTER HAMPEL EUROPEAN-NEW YORK QUARTET LIVE AT THE GOLDEN PUDEL

BIRTH BLUE RAY 180221

NO TITLES 44:45

GUNTER HAMPEL, B CL, FLT, VIB; CAVANA LEE HAMPEL VCL; JOHANNES  
SCHLEIMACHEL, TS, ELEC; BERND

Oezsevim, d Hamburg no date

As readers of my reviews know, I am a huge fan, and this disc just adds to my appreciation of Hampel's music. The first track, which lasts just over half an hour, is a great example of improvised music with all four musicians carefully listening to each other. Hampel moves from a brief intro on bass clarinet to vibes, with Cavanna Lee Hampel, Johannes Schleimacher and Bernd Oezsevim all joining in to create a long, constantly changing piece, with solo space for everyone. Schleimacher uses electronics behind the vibrato of the vibes and the vibrato of the voice while Oezsevim provides great accompaniment, as well as a great solo. The tempos change periodically and there is a wonderful quite part with Hampel on flute. And then things get back to everyone playing together. I love his vibes playing. He primarily uses four mallets to create great harmonies as well as rhythmic patterns in accompaniment mode. The second piece has a written melody with some lyrics. It is quieter with great vocal work by Lee Hampel. Oezsevim accompanies tastefully with mallets. At the end Hampel is not only playing vibes but uses a mallet on the side of the instrument to create a percussive sound. Finally a note on the camera work by Ruomi Lee Hampel. The whole show is filmed with a hand held camera which moves around, showing the whole band and close ups of soloists. Sometimes the music changes quickly and the camera takes a moment to refocus. But that just adds to the sense of being there. In short, the DVD was too short. I could have watched and listened for hours.

Bernie Koenig

## VINNY GOLIA NEW MUSIC ORCHESTRA - LIVE AT THE REDCAT PFMENTUMDVD123 AND NINEWINDS DVD400

SET ONE INTRODUCTION/ SHOW OF FORCE/ 5 LARGE ENSEMBLE VERSION/ UP IN THE  
SKY LIKE THE SUN AT HIGH NOON/ LOST AND FOUND/ CARBINE ONE, CHANGE A LETTER/  
CARBINE TWO/ SET TWO INTRODUCTION/ WOULD YOU LIKE HELP ON YOUR JOURNEY TO  
MOTTSFIELD?/ SOCCER GEAR DROPPED ON RELIGIOUS LEADERS/ BARNUM BROWN FINDS  
SOMETHING/ JUST ANOTHER MORNING/ ENCORE 87:19

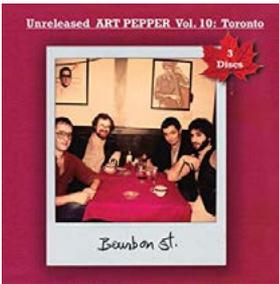
# DVD Critique

Vlns: Andrew Tholl, Henry Webster, Melinda Rice, Stephanie Moorehouse, Lauren Baba, Eric KM Clark, Madeline Falcone, vlas: Cassia Streb, Natalie Brache, Morgan Lee Gertsmar; cels: Ariela Perry, Derek Stein, April Guthrie, Thea Mesrow; Bass: David Tranchina, Ivan Johnson; ob; Kathy Pisaro, ob, Eng hn Joseph Thel; bsn Jonathan Stahney, Archie Carey; C, alto, bass flt, pic, Christine Tavaloco, Sammy Lee; sax, flts cl, Vinny Golia, Gavin templeton, Jon Armstrong; tps; Dan Clucas, Daniel Rosenboom, Drew Jordan, Andrew Rown; tbn, Evn Sprecht, Ben McIntosh, matt barber; Fr hn; Erin Poulin, Adam Wolf; Bass tbn, John Tyler Jordan; Tuba, Stefan kac, p. Ingrid lee; G, Alx Noice; Perc; Jodie landau, Tony Gennario. Vinny Golia, d Andrew lessman, Vcl Andrea Young, Carmina Escobar; conductor Matt Lowenstein, Vinny Golia Los Angeles 2018

These pieces are a mix of styles. Sometimes the ensemble sounds like a small classical orchestra playing somewhat conservative contemporary classical music and at other times it sounds like a big jazz band augmented by strings and other woodwinds.. This tension took away some of my enjoyment of the music. Over all I enjoyed the music but there are a number of places that I felt did not work. Over all I felt that the strings were under used. There are titles but each set is played continuously. There are tempo and instrument changes with each piece, but there are also such changes within each piece. Maybe because of my classical background, individual titles to me seem superfluous. Just play. During the classical sounding sections I tried to listen for various influences, and there are many, from Bartok to Henry Cowell and I think in one melody I heard Mahler. I loved a piano solo where MS Lee played tone clusters with her fists. The solos were generally good. I really enjoyed the voices, both in ensemble work and in solo sections. The one thing that bothered me was the tempo and mood changes within a section when a different soloist started to play. I am not sure if Golia wanted to create a different setting for each soloist in a jazz context where he was writing specifically for that soloist, or if he was thinking of different sections for soloists in a classical sense where each section develops the musical material differently. And it was this tension that interfered with my over all enjoyment of the music. About two-thirds into set two I found myself looking at the timer to see how much longer the piece would last. The encore actually was quite interesting. It had more of a classical feel with points of sound and a good overall ensemble sound. A note on the camera work. There was a fixed camera looking down at the whole ensemble and from I could tell, there were two camera operators on the floor. Over all they did a good job but on a number of occasions the cameras were not focused on a soloist they way they should have been. In a couple of places I couldn't tell where a particular soloist was.

Bernie Koenig

# New Issues



## ART PEPPER, UNRELEASED VOL.10: TORONTO,

WIDOW'S TASTE NO #

A SONG FOR RICHARD /  
LONG AGO AND FAR AWAY  
/ HERE'S THAT RAINY DAY /  
BLUES FOR HEARD / WHAT  
IS THIS THING CALLED LOVE.

60:34.

DISC TWO: ALL THE THINGS

YOU ARE / BAND INTROS /  
THE SUMMER KNOWS / I'LL  
REMEMBER APRIL. 50:47.

DISC THREE: SAMBA MOM

MOM / STAR EYES / ART  
PEPPER INTERVIEW. 60:27.

Pepper, as; Bernie Senensky,  
p; Gene Perla, Dave Piltch, b;  
Terry Clarke, d. 6/16/1977.

Toronto.

There are two ways of looking at this historic set, a pessimist would regard it as merely a rehearsal for Pepper's triumphant gig at the Village Vanguard later that year while an optimist would think of it as a long overdue. successful first leadership tour for the alto-ist. Heading up a somewhat thrown-together rhythm unit comprising younger players Pepper soars through a repertorie of mostly well-worn standards, a fairly obscure jazz number and two originals with a sense of giddiness sometimes missing from his slicker settings. Pianist Senensky is one of outstanding Canadian musicians present whose performance often equals that of the leader while the bass chair is divided among two talents known and unknown. Gene Perla is the sole American from the rhythm section that went on to the initial Vanguard date and he made some waves with Elvin Jones in the drum icon's combo earlier in the decade. Bernie Senensky cut two albums for his PM label. The other bassist is Dave Piltch who was a mere teenager of seventeen. Just who is playing the upright is unidentified on the majority of the tracks so it is up to the listener to discern who is who. The masterful Terry Clarke should be a familiar name to most Cadence readers as he and Don Thompson among other Canadian musicians of note have graced many a successful session.

Stashed among three evergreens from the likes of Kern/Gershwin, Cole Porter and Jimmy Van Heusen (the only song smith to name himself after a shirt) on disc one are "Blues For Heard" and "A Song For Richard" from the leader and Joe Gordon respectively. The first title is named for a famous jazz bass man and the latter is by a trumpeter friend and label mate who died much too soon in an accidental apartment fire. It has an easy-going swing to it while the first-mentioned is a blue shuffle, something today's faux-hipsters wouldn't dare play. Of the standards, "Rainy Day" is taken as a beautiful ballad and the other two more up-tempo, with Art producing an incredible solo on "Long Ago....".

The second platter holds three tried & true selections along with an introduction of the band members. Book ended by dusty diamonds "All The Things You Are"

# New Issues

and "I'll Remember April" is Michel Le Grand's "The Summer Knows"/. Penned in the early seventies as part of the Oscar winning score of *The Summer Of '42* it is the most recent of the standards heard herein and Pepper proves his prowess as a consummate balladeer once again. Gene Perla demonstrates what large ears he has on both of the other two tunes with deft pizzicato picking.

The final disc has the least music on it with only two charts present; the altoist's "Samba Mom Mom" and the venerable "Star Eyes" which should not be confused with "Angel Eyes" that was a Pepper ballad staple which the Gene DePaul script is not. It is brief and has a ornamental vamp ending.

The latinish original with a stirring Senensky solo atop a synchronized upright and drum kit bed. Needless to say, Art Pepper is in fine form throughout this three disc set and the extended interview with Hal Hill that closes out the box is an especially welcome bonus. An essential addition to the discography of a true jazz giant

Larry Hollis

## (1) RAY SUHY & LEWIS PORTER LONGING

CADENCE JAZZ RECORDS CJR

PATRANI / CONVOLUTION / RAGTIME DREAM / CONSEQUENCE / MESSAIEN TAKE 2 / BLUES IN THE ROUGH / HER GRACE / CONTRITION / LONGING / MESSAIEN TAKE 1. 67:10.

Suhy, g; Porter, p, el p; Joris Teepe, b; Rudy Royston, d. April 19, 2017, Paramus NJ.

**G**uitarist Ray Suhy and pianist Lewis Porter provide an interesting combination of musical styles and lead a quartet in a highly energetic session on (1). Suhy's playing is dynamic and high-powered, displaying his deeply-rooted rock influences as well as some jazz elements on his six original compositions, with his fine ballad "Her Grace" showing his tender side. Porter brings his expertise in the modern jazz idiom to Suhy's world fairly seamlessly, contributing outstanding solos on Suhy's compositions as well as on three of his own. Porter's original pieces include enigmatic vehicles "Ragtime Dream" and two takes of "Messaien," as well as an earthy blue riff "Blues in the Rough" that comes closer to common ground for the two masterful but contrasting artists. The trading of solo ideas between Suhy and Porter in the latter portion of Suhy's "Contribution" is another illustration of how contrasting styles can be complementary. Superior backing throughout is provided by bassist Joris Teepe and drummer Rudy Royston (listed I believe mistakenly as being on guitar on the album), with Royston supplying an extra dose of impressive and extroverted playing. Don Lerman

## (2) FRANK KOHL QUARTET RISING TIDE

PONY BOY RECORDS PB50186-2

ROCK AND ROLL / RISING TIDE / WITH TEARS OF JOY / RICHMAN POORMAN / LOVE LETTERS / LATE NIGHT / MY ROMANCE / BEAUTIFUL LOVE. 44:48.

Kohl, g; Steve LaSpina, b; Tom Kohl, p; Jon Doty, d. March 2015, Paramus, NJ.

# New Issues

Guitarist Frank Kohl plays in a basic heartfelt style on several of his own tune-ful melodies in this recording by Kohl and his quartet (2), with one selection (“Beautiful Love”) on solo guitar. Evocative of the jazz lounge era, Kohl’s music is largely in the minor mode and features solos from the thoughtful and patient pianist Tom Kohl on “Tears of Joy” and other selections, from the facile and lyrical bassist Steve LaSpina on “Richman Poorman,” and from the guitarist leader. Drummer Jon Doty provides good rhythmic backing on the basic Kohl blues “Late Night” and generates a nice medium ballad groove on the standard “Love Letters.”

Don Lerman

## (1) THE INFINITESSIMAL FLASH QUARTET LIVE

CADENCE JAZZ RECORDS CJR 1263

KIPPIOLOGY / AZURITE / TCHICAI’S GROOVE (T’S GROOVE) / TIME INSIDE, PART II / LLANTO DEL INDIO / TO WIBKE AND PEEDOH / UNDERCURRENT. 70:35.

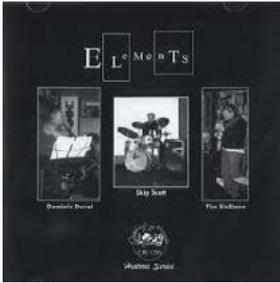
John Tchicai, ts; Francis Wong, ts, flt, erhu; Adam Lane, b; Mat Marucci, d, perc.

November 14, 2003, San Diego, CA.

Issued in 2017 as part of Cadence Jazz Record’s Historic Series, (1) was recorded in 2003 at the University of California-San Diego in a concert at for their jazz program that was set up by drummer/educator/writer Mat Marucci. The recording serves as a salute to the late tenor saxophonist John Tchicai, a native of Denmark and a prominent free jazz musician in both Europe and the US, who passed away in 2012. Tchicai brought four compositions as well as his special energy and creativity in performing with the quartet on this occasion. Tenor saxophonist Francis Wong joins Tchicai for some strong interactive playing on Marucci’s “Tchicai’s Groove,” including both tender moments and raucous free blowing, and on “Undercurrent,” in which the two tenors convey a sense of foreboding in their joint soloing and rendering of Tchicai’s haunting theme. Different auras are provided by two other originals from Tchicai, “Time Inside, Part II,” a kind of irreverent calypso, and “To Wibke and Peedoh,” a Tristano-like brisk swing vehicle with a short triad-laden figure from the two tenors ending the piece on a semi-humorous note. Marucci and bassist Adam Lane are both strong supporters and soloists, keeping things interesting on selections ranging from 7 to 15 minutes. As Marucci mentions in the album notes, the recording scheme was Spartan with just two overhanging microphones and the sound reflects this, but the high level of energy and musical quality may still be heard.

Don Lerman

# New Issues



**(2) DOMINIC DUVAL,  
TIM SICILIANO, SKIP  
SCOTT  
ELEMENTS  
CADENCE JAZZ  
RECORDS CJR 1256**

JOSHUA / BRIGHT SIZE LIFE  
/ QUESTION AND ANSWER /  
IRIS / ALONG CAME BETTY /  
YES AND NO / SEARCH FOR  
PEACE / TELL ME A BEDTIME  
STORY / WINDOWS / WALTZ  
/ STRUWWELPETER. 68:42.

Duval, b; Siciliano, g; Scott,  
d. 2007, NY.

Also from Cadence Jazz Records and released in 2017 on their Historic Series, (2) was recorded ten years earlier and features the trio of Dominic Duval, Tim Siciliano, and Skip Scott with superior studio performances of jazz compositions dating from 1954 to 1990. On the more recent material, guitarist Siciliano has an affinity for the engaging music of Pat Metheny, playing comfortably at a brisk latin pace on “Bright Size Life” from Metheny’s debut release in 1976, and on two more Metheny pieces. Also in an engaging vein, Herbie Hancock’s “Tell Me A Bedtime Story” (from 1969) has a lilting quality, with the group smoothly handling the tune’s multiple time signatures. Bassist Duval is quite active in backing Siciliano on the harmonically advanced Wayne Shorter 1965 composition “Iris,” with Duval’s impressively fluid and creative solos present on this and on Shorter’s “Yes and No”(1964). Also from the decade of the 1960s are “Windows” from Chick Corea and a brisk “Joshua” from Victor Feldman, with a novel version of Benny Golson’s “Along Came Betty” from 1954 the oldest piece presented. McCoy Tyner’s “Search For Peace” from 1967 was an inspired choice of a ballad for the set, with a sensitive reading of the melody by Siciliano followed by fine solos from the guitarist and Duval. The session closed in a simpler and more relaxed mode with Attila Zollar’s “Struwwelpeter,” a medium swinger with more standard changes, featuring drummer Scott on some 4-bar trading done with his signature subtlety.

Don Lerman

# New Issues

## (1) THE ERIC PLAKS NEW TRIO SUN AND SHADOW

CADENCE JAZZ RECORDS CJR 1259

3-3-4 / THEME FROM SHOSTAKOVICH SQ3 / SPIRAL / FREE AND EASY WANDERING / SECRET ROOMS /

2-3-4. 56:28.

Plaks, p; John Murchison, b; Leonid Galaganov, d. April 25, 2016, Brooklyn, NY.

Pianist Eric Plaks, a native of Princeton, New Jersey, has been an active participant in the New York City jazz scene since 1996, performing and recording in a wide range of jazz categories from bop and straight ahead to the avant guard. Since 2003 he has completed ten recordings in the quintet, big band, and duo formats, adding one in the trio format with this 2016 recording (1).

The nearly-hour program is in the modern creative or free jazz idiom and consists of six selections, four of them over ten minutes in length. Throughout the program, an empathy of each member of Plaks's newly-formed trio for one another was apparent, with each continuing to find new and creative musical ideas and to play with one another with great recognition and response. Plaks's liner notes provided interesting insights on the formative seeds of several of the selections, which can be especially welcome to a listener of music in this genre, and especially useful on repeated hearings. In the opener, for example, the title "3-3-4" referred to bassist John Murchison's idea of alternating time signatures of 3, 3, and 4 beats as a starting point for the piece. Free improvisation on "Theme from Shostakovich SQ3" proceeded in three sections, or "islands" in a large sea as described by Plaks, based on the initial theme from Shostakovich's string quartet. Drummer Leonid Galaganov brought an original and compelling melody line which began and ran through "Free And Easy Wandering" in a riveting performance. "2-3-4" utilized three melodic or rhythmic motifs from a rehearsal to serve as its core. All selections were done in single takes, and as Plak's mentions, each was characterized by "active listening" from all participants in this fine initial recording session for the group.

Don Lerman

# New Issues

## (2) DANIEL CARTER, HILLIARD GREENE, DAVID HANEY LIVE CONSTRUCTIONS

SLAMCD 589

CONSTRUCTION NUMBER ONE / CONSTRUCTION NUMBER TWO / CONSTRUCTION  
NUMBER THREE /

CONSTRUCTION NUMBER FOUR / CONSTRUCTION NUMBER FIVE. 28:05.

Carter, tpt, ts; Greene, dbl bass; Haney, p. November 17, 2017, New York, NY.

The trio of Daniel Carter, Hilliard Greene, and David Haney provide a program of spontaneously composed music on (2), one in which repeated hearings reveal new impressions on a listener. "Construction Number Two," one of two longer pieces over 9 minutes, features many swings of musical development, beginning with the trio in a quiet mode with Carter on trumpet, followed by heightened energy generated by bassist Greene, again a quieter segment featuring Greene with elemental accompaniment by Haney, and then the reentry of Carter on tenor saxophone leading to trills that seem to serve as the top of the hill. Greene moves to arco as the group ends the piece with an eerie quality. Haney uses the wide range of the piano in slightly jarring fashion to initiate "Construction Number Three," with Greene soloing in a similar vein before Carter enters on tenor in another extended and well-developed work. Green and Carter create a notable sensitive exchange on bass and tenor on "Construction Number Four," one of the three shorter pieces of the session. The recording, done at a radio station at Columbia University, provides the type of sound for the group that a listener would hear in a live room as opposed to the more glossy sound of most modern recordings.

Don Lerman

# New Issues

## (1) MICHAEL ADKINS QUARTET - FLANEUR

HATOLOGY 745

FIRST WALK: ARCHIVES / HARD REQUEST / WE'LL SEE / NUMERAL.

SECOND WALK: BEFORE YOU KNOW IT / GRAFICA / OFFERINGS / SILHOUETTE. 53:17.

Adkins, ts; Russ Lossing, p; Larry Grenadier, b; Paul Motian, d. March 22, 2008, New York, NY.

The music of tenor saxophonist Michael Adkins on (1) has a pensive, deeply thought-provoking quality. The starting points for Adkins and his quartet in these selections are generally groupings of held tones, or simple themes, from the tenor, subsequently joined by piano, bass, and shades of percussion, and then musically expanded upon by Adkins and the group. In the opener, "Archives," Adkins establishes and creatively develops motifs based upon roots and fifths, later adding other tones of the scale such as the second and sixth. Bassist Larry Grenadier, who enters within the first minute, supports the tonic set out by Adkins and permits growth and exploration in this key, with drummer Paul Motian providing subtle percussion on snare and cymbals in a largely free time context. Pianist Russ Lossing leads off on the second piece, "Hard Request, with a motif of sustained chords that turns into a somber ode when joined and elaborated upon by the tenor, bass, and drums. "Silhouette" is a kind of microcosm of the entire recording, a tour de force of nearly 10 minutes which utilizes a similar structure of simple to further elaboration of musical themes. The beauty of Adkins tenor tone here and the elemental ending are highlights of this closing piece.

Don Lerman

## (2) GEORGE MCMULLEN TRIO - BOOMERANG

PFMENTUM PFMCD120

BOOMERANG / FOLLOW THE BOUNCING BALL / IMPROV I; EARTH MYSTERY / I LOVED HER LAUGH / THE OPEN GATE / IMPROV II; AIR CURRENTS / GEONOMIC PREVIEW / WAITING / IMPROV III; PRAIRIE WIND / DIRTY STINKING LOWDOWN CRYIN' SHAME / IMPROV IV; FIRE, DANCING. 53:01.

McMullen, tbn; Nick Rosen, b; Alex Cline, d, perc. August 16, 2015, no location.

Trombonist George McMullen and his trio present an album of interesting original music performed at a high level on (2). There is variety here, with the opener "Boomerang" being a medium up conception imaginatively arranged for the trio, with impressive execution of trombone and bass unison figures during the melody and ending the piece. In a similar post-bop idiom are "Geonomic Preview," which has a very natural and appealing melodic flow, and the more enigmatic "Follow the Bouncing Ball" and "The Open Gate." McMullen's troubadour-like expressiveness in the trombone's high range and elsewhere on the horn comes to light on "I Loved Her Laugh," as well as on the Ellingtonian-like ballad "Waiting." Also in this general category is "Dirty Stinking Lowdown Cryin' Shame," its slow groove well generated by bassist Nick Rosen and drummer Alex Cline, with fine solos from Rosen and McMullen. Representing a third category in this varied program are four shorter "Improv" selections, with air currents, prairie wind and other items freely portrayed by Cline's percussion and the rest of the group.

Don Lerman

# New Issues

## ERIC DOLPHY, MUSICAL PROPHET, RESONANCE HCD-2035.

DISC ONE:

CONVERSATIONS=JITTERBUG  
WALTZ / MUSIC MATADOR /  
LOVE ME / ALONE TOGETHER  
/ MUSES FOR RICHARD DAVIS  
(PREVIOUSLY UNISSUED 1) /  
MUSES FOR RICHARD DAVIS  
(PREVIOUSLY UNISSUED 2).

DISC TWO: IRON MAN=IRON  
MAN / MANDRAKE/ COME  
SUNDAY / BURNING SPEAR  
/ ODE TO CHARLIE PARKER /  
A PERSONAL STATEMENT \*

(BONUS TRACK). DISC THREE:

PREVIOUSLY UNISSUED  
STUDIO RECORDINGS=  
MUSIC MATADOR

(ALTERNATE TAKE) / LOVE  
ME (AT 1) / LOVE ME (AT 2)  
/ ALONE TOGETHER (AT) /  
JITTERBUG WALTZ (AT) /  
MANDRAKE (AT) BURNING  
SPEAR (AT).COLLECTIVE

PERSONNEL: Dolphy, as, flt,  
b cl; William "Prince" Lasha,  
flt; Huey "Sonny" Simmons,  
as; Clifford Jordan, ss; Woody  
Shaw, tpt; Garvin Bushell,  
bsn; Bobby Hutcherson, vib;  
Richard Davis, b; J.C. Moses,  
Charles Moffett, d. 7/1&3/63.

Nyc. (\*) Dolphy, as,b cl,flt;  
Bob James, p; Ron Brooks,  
b; Robert Pozar, perc; David  
Schwartz, vcl. 3/2/64. Ann  
Arbor, MI.

Subtitled The Expanded 1963 New York Studio Session this 3 CD or LP set is the latest release in Resonance Record's award-winning historical series. Expanded is the operative word here as it is admitted that there was some cherry-picking involved in track choices. The back story of how this material was acquired is explained in the one-hundred page booklet chock full of comments, essays, remembrances and photographs. Of particular note are musical analysis from co-producer/ musician James Newton and historical background from Robin D.G. Kelly author of the definitive Monk biography. Also of interest, especially to this writer, was Dolphy confidant Juanita Smith's description of how the principal got that noticeable bump on his forehead that so entranced writer Lester Bangs.

Of the three discs presented, two were previously issued by producer Alan Douglas as Jitterbug Waltz and Iron Man on his labels FM and Douglas then later as Conversations (Cell-5014) & Iron Man (Cell-5015). The former disc has two takes of "Muses for Richard Davis" while the second disc contains a bonus track originally titled "Jim Crow" on a Blue Note album of assorted cuts entitled Other Aspects.

Yes, this was the same Bob James of Taxi fame and anyone that doesn't know his earlier experimental bent would do well to investigate his mid-sixties LP Explosions for the ESP imprint. As for the disc of unissued alternate takes, they are a virtual treasure trove of Dolphyism on all three of his instruments. A virtual all-star lineup of supporting players contribute but be advised to check out "Ode To Charlie Parker" first waxed for Prestige on Far Cry and the "Iron Man" duets with Richard Davis (MVP throughout) and an eighteen year old Woody Shaw. Recommended without reservation.

Larry Hollis

# New Issues

## SUN RA, OF ABSTRACT DREAMS STRUT ART YARD RECORDS 2018)

ISLAND IN THE SUN  
NEW DAWN

I'M GONNA UNMASK THE  
BATMAN

I'LL WAIT FOR YOU

Sun Ra – Piano/Vocal, John

Gilmore – Tenor Sax, Marshall

Allen – Alto Sax, Danny Ray

Thompson – Baritone Sax,

Atakature – Congas, Eddie

Thomas – Drums, James

Jacson – Lead Vocal (track

3) - Oboe, Eloe Omoe – Bass

Clarinet. Probably recorded

at WXPX FM Studios,

University of Pennsylvania,

Philadelphia, 1974 – 1975.

Gene Jackson – Trio Nu York

with Gabriel Guerrero & Carlo

De Rosa, "Power Of Love" \*

WHIRLWIND RECORDINGS

(WR4723 \* 2018)

I Love You

Great River

Peaceful Tremor

Lighting

Played Twice

Land of the Free

Neptune

Ugly Beauty

Before Then

Lapso

Gene Jackson, drums \*

Gabriel Guerrero, piano \*

Carlo De Rosa, bassist.

The week that I listened to these two fine recordings I read that according to TMZ the comedian Katt Williams was recently found by the police in his home "naked and covered in chocolate". Frankly nothing here musically will compare to that kind of crazed sticky daze but there is in the words of Sun Ra "a joyful noise" evident throughout. Just hearing the deep baritone of vocalist James Jacson intone "I'm Gonna Unmask The Batman" let's you know that this is another Perseid to "Sonny's" discography. Sun Ra's recordings are a cottage industry of mixed results "Of Abstract Dreams" doesn't make it to atmospheric heights of "Space Is the Place", "Lanquidity" or "My Brother the Wind – Volumes 1 & 2" but it is depending on your budget a necessary piece of Sonny's overwhelming legacy. Please go online and check out a very lengthy article on bandcamp by Patrick Jarenwattananon – "A Guide to the Many Sun RA Albums" from 10/13/2017 a great compendium.

Gene Jackson is the consummate sideman having put in time with Herbie Hancock and the ostrobogulous Wayne Shorter; so this his debut is both a welcome to Mr. Jackson leading his own dates and one of the best trio recordings of 2018. This recording is also distinguished by the shared compositional talents of Gabriel Guerrero who is the pianist and Carlo De Rosa holding down the bottom. Jackson was emphatic about everyone bringing in compositions. "I like to develop ideas that are not governed by tradition or rules". Gene says in the press kit "with the freedom to extend phrases and ideas without limitation".

I have a question to ask the reader that relates to the tunesmiths here. In recent years (let's say from within 2 decades) name say 3 compositions that you would say are great"? Please e-mail me your answer via jazzlv@msn.com "Power of Love" embodies that fact that compositions are still being written for the jazz canon from the jazz corners of the world and this trio has a small sample of them.

Ludwig van Trikt

# New Issues

## DEVIN GRAY - DIRIGO RATAPLAN

RATAPLAN 001

CONGRUENTLY/ ROLLIN' THRU TOWN/ TRENDS OF TRENDING/ TEXICATE/ THE WIRE/  
QUANTUM CRYPTOLOGY/ WHAT WE LEARN FROM CITIES/ THE FELLING OF HEALING/ INTREPID  
TRAVELLERS/ MICRO DOSAGE 53:50

Devon Gray, d; Elery Eskelin, ts; Michael Formnek, bass; Dave Balloua tpt Brooklyn NY June 2016

**T**his is a somewhat old sounding recording. There are some very nice tunes and the improvisations are mainly melodic.

There is constant interaction between Eskelin and Ballou. They work very well together. I am quite familiar with Eskelin and Formanek, but Ballou and Gray are new to me. Eskelin has a nice light tone, while Ballou has a more pointillist sound. In places he reminds me of Bill Dixon. Formanek provides excellent support throughout and also turns in a couple of nice solos while Gray stays in the supportive role. He likes latin inspired rhythms.

As a drummer I always look forward to drummer led bands in the hope that I will hear some interesting and/or innovative approach to soloing. In this sense I was disappointed. But Gray does a great job in his supportive role, as well as a composer.

A perfectly nice record with no surprises.

Bernie Koeng

## GIANNI MIMMO, SILVA CORDA, ADRIANO ORRU - CLAIRVOYANCE

AMIRANI RECORDS 056

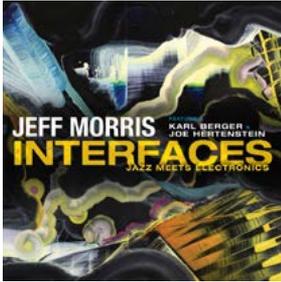
HOW SPIDERS SPIN THEIR WEBS ACROSS A GREAT DISTANCE/ SIDEWAYS GLANCES/ SWEETLY  
SOMBER/ ABOUT TO BLOOM/ IMPLICATIONS/ HOW SPIDER SITS AND WAITS 39:50

Gianni Mimmo, ss; Silvia Corda p; Adriano Orru bass Cagliari, Italy, November 5, 2017

Clairvoyance is a great name for a free improvising group, since listening to and working off each other is what this music is all about. And these three definitely listen to, and work off, each other very well. But as a drummer I kept saying, where is the drummer? And as I listened, I realized they didn't need one. And that is a big admission from me. But I would have had fun on Implications. Mimmo has a nice, smooth tone which blends well with the other members of the trio. Orru gets a big fat sound from his bass and Corda fits perfectly in between. There are times when I think Orru is using his amp to create some distortion, which fits in well. Or is he hitting the strings with a mallet? This is one free record where each track is different. Rather than listening to the whole CD as one long track with changes in mood and tempo, this CD demands one to listen to each track individually. And, on this point, when I let my attention wander, the music brought me right back. And that is no mean feat. Very enjoyable. No spider webs on these guys.

Bernie Koeng

# New Issues



**JEFF MORRIS  
INTERFACES: JAZZ  
MEETS ELECTRONICS  
RAVELLO RECORDS 7998**

UPZY/ A SOLO IS THE  
NTH MELODY/ IN WHICH/  
RONDO/ INRO/ THREE AT  
ONE/ UNWIND/ CLOCKSAYS/  
INDERNEARTH/ DOT (DOT  
DOT) 51:29

Jeff Morris ,Live Sampling; Karl  
Berger vib, p; Joe Hertenstein,  
d, tabletop perc Sept 25-27,  
2017, Woodstock, NY

This is nice record. Not great but very nice. I enjoyed it. I have liked Berger's vibes playing for a long time. I have some of his playing on vinyl from the 80s. As memory serves, his playing is a bit different here. That is not a criticism, just an observation. After I finish this disc, I am going to play a Berger LP.

I really like the mix of piano or vibes with drums and electronics. I must admit that I have played in similar ensembles.

Morris uses electronic sounds very effectively. He never dominates the other players but takes his place as an equal member of the trio. Every once in a while I have to look up and listen very carefully as Morris creates some very interesting sounds. At times the electronics sound melodic, and are then complemented by Berger's vibes or piano. Hertenstein provides nice support throughout, always tasty. And he does contribute a very nice solo on Dot. But I must admit if I were the drummer I would be busier.

In one sense I listened to the whole CD as one long piece with ten sections. In another sense I listened to it as ten separate tracks. I found the continuous approach more satisfying in that the free form of the music just kept going and changing. Thus no one track stands out.

Bernie Koenig

# New Issues

**JOHANNES  
WALLMAN  
DAY AND NIGHT  
SHIFTING PARADIGM 139**

PRESS BRIEFING/ THINK OF  
ONE/ NOCTURNE/ NIGHT  
AND DAY/ NO BLUES FOR  
NO ONE/ WHAT NOW?/  
ALL OR NOTHING AT ALL/  
TODDLIN'/ SOLITUDE/  
BRIGHT MISSISSIPPI/ WHAT  
NOW ? 62:33

Johannes Wallman, p; Brian  
Lynch, Tpt flgh; Dayna  
Stephens. Ts, bs; Matt Pavolka,  
bass; Colin Stranahan, d  
Madison Wisconsin, no date

**KENNY WERNER  
THE SPACE  
PIROUET 3106**  
THE SPACE/ ENCORE FROM  
TOKYO/ FIFTH MOVEMENT/  
YOU MUST BELIEVE IN  
SPRING/ TARO/ KIYOKO/ IF  
I SHOULD LOSE YOU/ FALL  
FROM Grace 54:20

Kenny Werner, p May 11,  
12, 2016 Obernaching,  
Germany

**T**his is a very old fashioned—circa 1960s sounding CD. It started off pleasantly enough with a series of originals and jazz standards. But as the CD played on I enjoyed it less and less.

Wallman's piano is fine if at times intrusive behind the other soloists. After about the fourth track Lynch's tone started to grate on me. But that, of course, is a purely personal reaction. Stephen's solos to me my ears were the most consistent of the group, and most enjoyable with his light tone. And his baritone solo on Solitude is very nice. Bassist Pavolka does a fine job. But, as a drummer, I am most critical of Stranahan's playing. He comes from the "when in doubt hit a cymbal" school. And his overplaying on Night and Day was really intrusive. But it is more appropriate on Bright Mississippi. And remember, I am very busy drummer. The over all set of the CD is fine with a nice mix of changing tempos and moods. And since there is Cole Porter tune on this CD, I will conclude with another show tune title: But Not For Me.

Bernie Koenig

**S**ome very nice, laid back piano playing leaving lots of space. Werner's improvisations never really leave the melodic line, though he does use some nice harmonies. He plays some very nice melodies but all too often relies on arpeggios in his melodic lines. I really enjoyed the first track. It was like leaving space in the space, to play on the title. The playing is self assured but laid back. But, for me, that was the problem. By the fifth track I was losing interest. The tempos were pretty much the same and the approach to each piece was also similar.

So while there is some excellent playing here, the CD did hold my interest all the way through

Bernie Koenig

# New Issues



VINNY GOLIA,  
GIANNI MIMMO

EXPLICIT

NINE WINDS AND  
AMIRANI RECORDS 346

ANGULAR?COLLIDERS/  
ELEGY IMPLICATIONS/  
PULL THE CHUTES/ DE  
CHIRICO/ FIRST CHAT/ BIRDS  
CHAT/ SECOND CHAT/  
WITH FRIENDS LIKE THESE/  
WHERE'S MY CHAMPAGNE?

55:03

Vinny Golia, Soprillo and ss,  
Bb and A Basset clts, plc, flts;  
Gianni Mimmo 22 Platenza  
Italy, October 27 2014

Here we have a series of duets by two reed players of different backgrounds. I first heard of Mimmo when I recently reviewed a CD of his. I have long been aware of Golia. I really enjoyed the Mimmo CD and I have had mixed feelings about Golia over the years. But here the two really talk to each other. While I assume the music is all improvised, some of the conversations sound as if some planning took place. If that is not the case, then their playing together is even that much more remarkable.

They play melodies off of each other, they swirl around each other, they counterpoint each other and they keep the listener interested, wondering what will happen next.

I have always been a lover of duos of all kinds because one can clearly hear the interplay between the two layers. This CD shows how great a duo can be. And one thing that keeps the listener tuned in is the different instruments Golia plays, so each track has a distinct sound. And Mimmo responds appropriately in every case.

Highly recommended.

Bernie Koenig

# Obituaries



ALBERT "SAX" BERRY, jazz saxophonist, died on Feb. 18, 2018. He was 87.



ANDREW MARSHALL, jazz pianist, died on December 31, 2017. He was 45.



BETTY WILLIS, 60s soul singer, died on January 1, 2018. She was killed on the morning of New Year's Day in Santa Ana, California. Willis was 76, and was reportedly homeless, living on the streets of Santa Ana.



BILL MOODY, drums, died on January 14, 2018. He was 76.

DIDIER LOCKWOOD, jazz violinist, died of a heart attack on February 18, 2018). He was 62.

EDDIE KATINDIG, popularly known to his fans as Eddie K, died on December 21, 2017.

ERROL BUDDLE, multi-instrumentalist, has died in February, 2018. He was 89.

GEORGE KIDD, trombonist and popular figure on the Scottish jazz scene has died.

GEORGE SPAULDING, jazz pianist, piano tuner, Born: Nov. 22, 1922. Died: Feb. 22, 2018. He was 95.

HEINER STADLER, jazz composer, record producer, pianist and arranger. Born: April 19, 1942. Died: February 18, 2018. He was 75.



HEINZ JAKOB "COCO" SCHUMANN (14 May 1924 – 28 January 2018) was a German jazz musician and Holocaust survivor. He was 93.

HUGH MASEKELA, trumpet, singer, composer died on January 23 2018. He was 78.

He was an exceptional talent for me. For one he made me feel an intimate connection with South Africa. His music made me exuberant to feel, and to dance while in the magic needed to overcome hateful treatment in all its degrees. He was extraordinary in his description of life in SA pre-and post-Apartheid, and yet his life was so relatable to the common person. I will miss knowing that he was accessible to see and sorrow that he is no longer with us. Rest in Power as the new ancestor to be welcomed! Valerie K



KEN ORTON musician, writer, died on January 20, 2018. He was 83.



KEVIN MAHOGANY, vocalist, died on December 17, 2017. He was 59.

JOHN ALEXANDER, saxophonist, died. He was 69.

# Obituaries



**ANDRE ST. JAMES**, bass player, composer, and educator died in May 2018.



**BOB DOROUGH** (December 12, 1923 – April 23, 2018) jazz pianist, singer, composer, songwriter, arranger and producer died on April 23, 2018. He was 96.



**LORRAINE GORDON**, club owner, music advocate, died on June 9, 2018. She was 95



**GILDO MAHONES**, jazz pianist, (1929-2018) died on April 27, 2018. He was 88.



**MATTHEW MURPHY** (December 29, 1929 – June 15, 2018), blues guitarist, died on June 15, 2018. He was 88.



**CLARENCE FOUNTAIN**, singer, founding member of the Blind Boys of Alabama died on June 3, 2018. He was 88.



**REBECCA PARIS**, vocalist, died on June 18, 2018. She was 66.



**BUELL NEIDLINGER** (March 2, 1936 – March 16, 2018) bassist, composer, teacher, cellist, died on March 16, 2018. He was 86.

**REGGIE LUCAS**, guitarist and producer, died on May 19, 2018. He was 65.

**CHARLES NEVILLE**, saxophonist, died on April 26, 2018. He was 79.

**NATHAN DAVIS**, saxophonist, died on April 8, 2018. He was 81.

**JABO STARKS**, drummer died on 5/1/18. He was 79.

**HOWARD WILLIAMS**, piano, trombone, arr. died around April 15, 2018. He was about 83.

**BROOKS KERR** (Chester Monson Brooks Joseph Kerr III), pianist, died on April 28, 2018. He was 66.

**LEE JESKE**, writer, died on April 8, 2018. He was 62.

**AUDREY MORRIS**, singer, pianist died. She was 89.

**LUKAS BURCHARDT**, trumpet, died about May 24, 2018. He was 93.

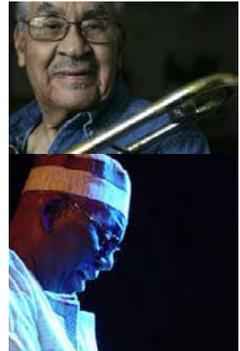
**JIMMY WILKINS**, (trombone) died 9/24. He was 97.

**RANDY WESTON** (piano) died on September 1, 2018. He was 92.

**ARETHA FRANKLIN** (singer) died on August 16, 2018. She was 76.

**TOMASZ STANKO** (trumpet) died on July 29, 2018. He was 76

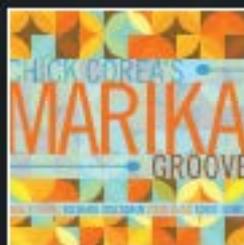
**RICHARD RING** (guitar) died on July 6, 2018. He was 80.





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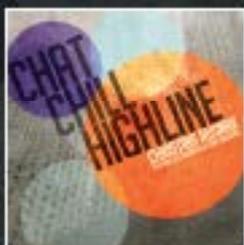
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