



- ANDREW KOWALCZYK, *producer, died on April 6, 2020. He was 63.*
- ANDY GONZÁLEZ *died on April 2020. He was 69.*
- BILL WITHERS, *singer - songwriter, died on March 30, 2020. He was 81.*
- BUCKY PIZZARELLI, *guitarist, died on April 1, 2020. He was 94.*
- CAREI THOMAS, *jazz pianist and composer-died on. She was 81.*
- DANNY LAEKE, *studio engineer died on April 27, 2020. He was 69.*
- DONN TRENNER, *died on May 16, 2020. He was 93.*
- EDDY DAVIS *banjo virtuoso died on April 7, 2020. He was 79.*
- ELLIS MARSALIS *died on April 1, 2020. He was 85.*
- FREDDY COLE *singer, pianist, died on June 27, 2020. He was 88.*
- FREDERICK C TILLIS [*ts/ss/composer*] *died on May 3, 2020. He was 90.*
- HAL WILLNER, *legendary producer died on April 7, 2020. He was 64.*
- HENRY GRIMES, *legendary bassist, died on April 17, 2020. He was 84.*
- JEANIE LAMBE, *legendary Glasgow jazz singer died on May 29, 2020. She was 79.*
- JOHN MAXWELL BUCHER *trumpet and cornet, died on April 5, 2020. He was 89.*
- KEITH TIPPETT, *British jazz pianist died on June 14, 2020. He was 72.*
- LEE KONITZ, *legendary jazz saxophone artist died on April 15, 2020. He was 92.*
- LUCKY PETERSON [*gtr/kbds*] *died on May 17, 2020. He was 55.*
- MICHAEL COGSWELL, *a jazz archivist and historian died on April 20, 2020. He was 66.*
- ONAJE ALLAN GUMBS *died on April 6, He was 70.*
- PETER JOHNSON ECKLUND, *cornet, composer, died on April 8, 2020. He was 74.*
- RICHARD TEITELBAUM *died on April 9, 2020. He was 70.*
- RICHIE COLE, *Alto Sax, died. He was 72.*
- RONALD LEWIS, *Preserver of New Orleans Black Culture, died. He was 68.*
- BILL SMITH [*clt*] *died on Feb. 29, 2020. He was 93*



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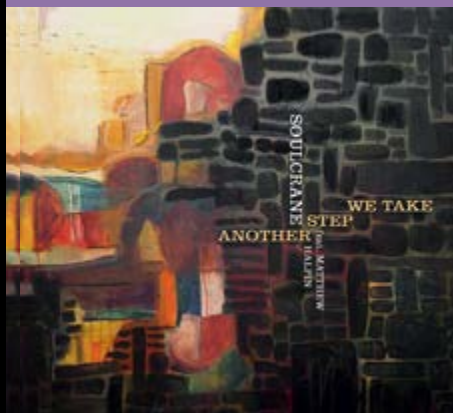
(Album tip in Guido)

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(Frankfurter Allgemeine Zeitung)

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feat. MATTHEW HALPIN

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Fessler solo time

Fessler solo time

Peter Fessler is probably the only jazz musician from Germany who has ever had a global hit. As the singer of Latin jazz band *Trio Rio*, he created a true evergreen with the hit "New York – Rio – Tokyo".

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Almost as a sideline, the expressive singer-songwriter and guitarist par excellence set completely new standards in jazz vocals with his improvisation language "Fesperanto". It has become the trademark of his current style of instrumental singing, and elevates him to a unique status among international vocalists.

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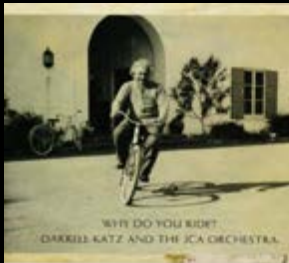
Darrell Katz

musician composer
bandleader educator

<http://www.darrellkatz.com>

"Katz's compositions are a melting pot of diverse styles and cross-references; avant-garde classical machinations rub shoulders with of funky fusion, swinging Stan Kenton-esque "big band" moves, Globe Unity Orchestra- styled freakouts, and the sweetly unadorned vocal stylings of passages Rebecca Shrimpton..."

All About Jazz-Dave Wayne



WHY DO YOU RIDE?

"...Darrell Katz has made a name as an imaginative and innovative composer, and this collection can only increase his reputation, such is his ability to create so many atmospheres and textures over the space of one record."

Downbeat, Simon Scott



JAILHOUSE DOC WITH HOLES
IN HER SOCKS

"Katz has carried on the compositional tradition of Julius Hemphill (1938-1995) in that his music is always a fusion of blues, avant-garde, poetry, improvisation, disparate elements thrown together that reveal their connections after multiple listenings..."

Step Tempest-Richard B. Kamins



A WALLFLOWER IN
THE AMAZON

Arriving on the cusp of the Jazz Composers Alliance Orchestra's thirtieth anniversary year, Why Do You Ride? (October 14, Leo Records) shows off Katz's deft ability to juggle off-kilter modernism with electrifying dynamic shifts and a tumult of jazz-history reference points in his vivid, smash-cut big band arrangements, all combined for this excursion with his love for cycling and a fascination with what Albert Einstein had to say about learning, knowledge, love and war..."

Leo Feigin

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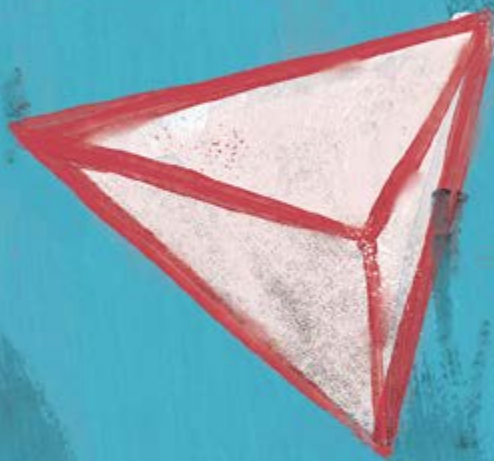
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
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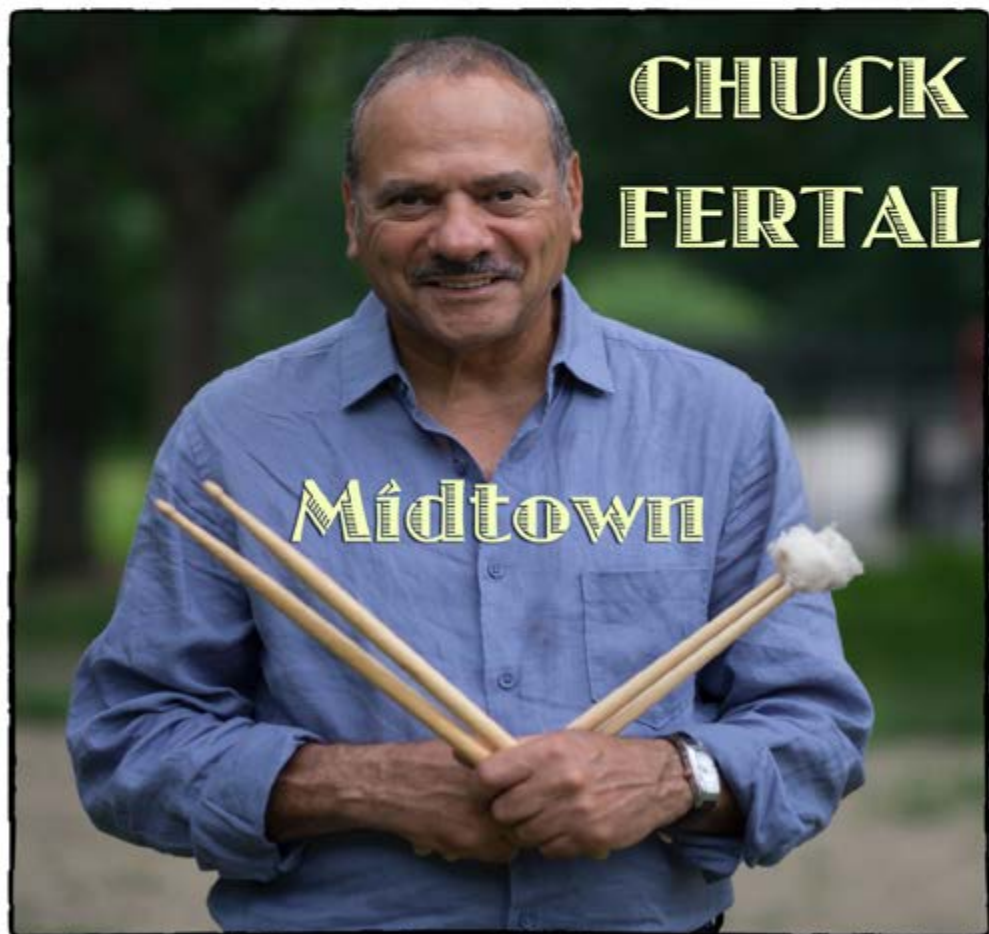
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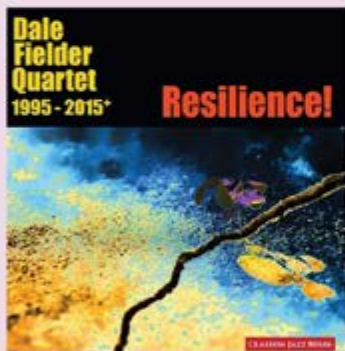
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–Bill Kolhasse/L.A. TIMES

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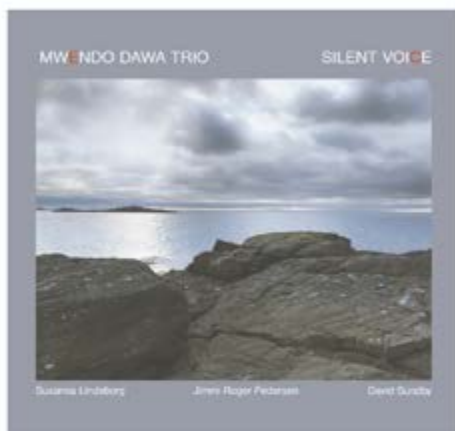
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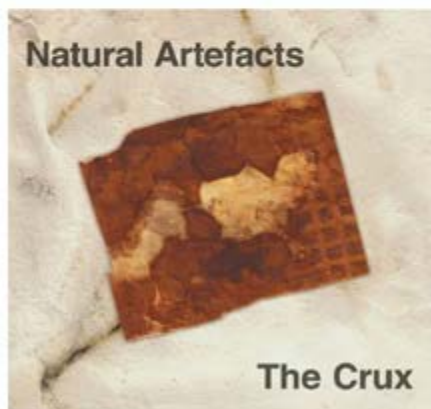


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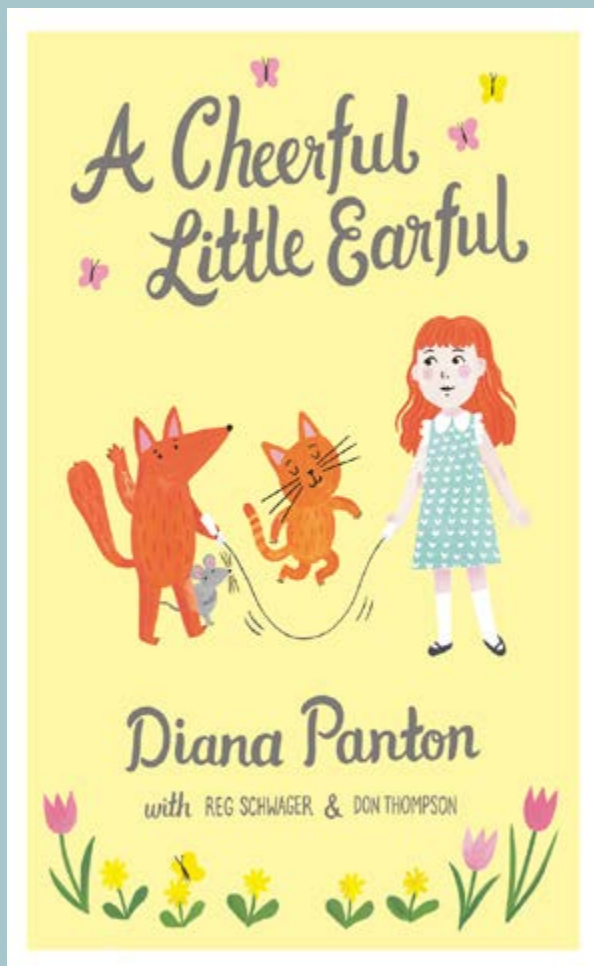
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blood

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Burning Bridge

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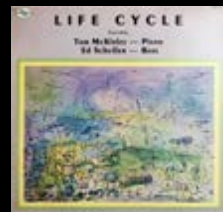
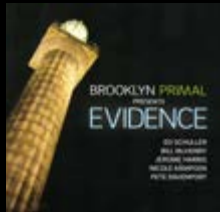
Jason Kao Hwang - composer/violin
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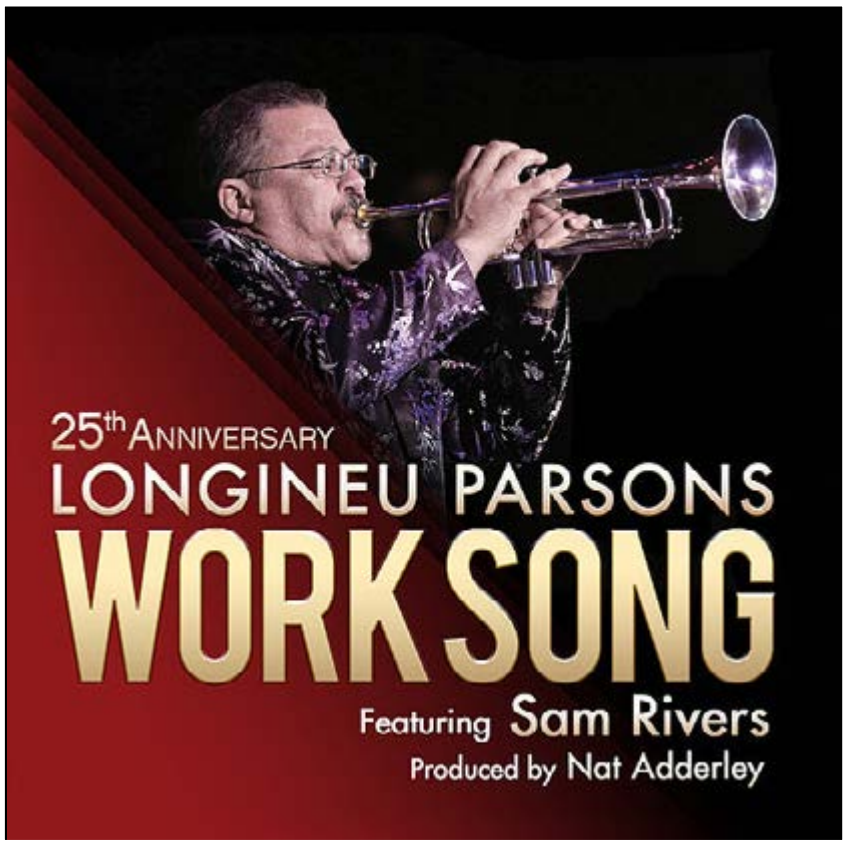


WARREN BENBOW IS A WORLD CLASS DRUMMER, SONGWRITER, MUSIC PRODUCER, EDUCATOR AND AUTHOR IN NEW YORK CITY.

Warren Benbow is a New York-based drummer who has worked and/or recorded with Whitney Houston, Nina Simone, LL Cool J, Betty Carter, Phyllis Hyman, Larry Willis with Eddie Gomez on the CD "Inner Crisis", Olu Dara, Ted Daniel, Linda and Sonny Sharrock, Jimmy Owens with Chris White and Kenny Barron, Doug and Jean Carn, Rene McLean, Rickie Byars Beckwith, Michael Urbaniak, Billy "Spaceman" Patterson, Junko O'Hashi, Teruo Nakamura and Super Friends, and was an original member of James "Blood" Ulmer's "Odyssey" band. In addition to his jazz work, he has also worked as an actor and musician in Broadway musical productions, and in film. He has performed on television, in the studio, and in clubs or concert halls around the world with artists Mary J. Blige, Gwen Guthrie, Nancy Wilson, Mavis Staples, Brian McKnight, SWV, and many others. In addition to his work as a musician, he has also worked as an actor and musician in Broadway musical productions, and in film with Ernest Dickerson, Spike Lee, Bill Duke, Coleridge-Taylor Perkinson, Gilbert Moses, Chapman Roberts, and Melvin Van Peebles.

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Dr. Longineu Parsons' newest album, "Work Song – 25th Anniversary Edition," is co-produced by Nat Adderley and features performances by Adderley and the legendary Sam Rivers.

"I have listened to Longineu for more than twenty years and I've seen him survive while continuing to grow professionally with consistency all the time. He never allows his knowledge of his instrument – the trumpet – to interfere with his commitment to creativity and plain old swing. His influences obviously begin with Louis Armstrong and extend to the present day players.

Not only does Longineu utilize his appreciation of great past players with devices of his own but, he also masters the recorder, an instrument not normally associated with jazz. Percussion instruments are also within the musical realm of this talented artist.

I suggest you listen closely to Longineu – my personal favorite unsung artist." Nat Adderley

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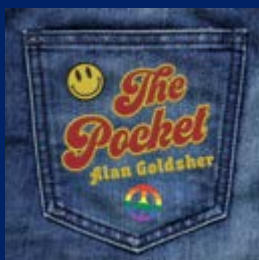


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The Composers' Orchestra Berlin *Vanishing Points*
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www.composersorchestraberlin.com



JHM 272

RAMSCH *Carabattola*

Pio Schürmann - p, spinett, Martin Wyss - b, Daniel Weber - dr, perc
Guest: Robin Michel - electronics

A freely improvising trio from Basel, Switzerland using musical means in order to make socially relevant forms of communication audible, visible, available and therefore experienceable. Field recordings of the unique quickly changing atmosphere of Suisse Poschiano valley lead to Ramsch's musical discourse.

www.facebook.com/Ramsch



JHM 273

Yaroslav Likhachev Quartet *Crumbling*

Yaroslav Likhachev - ts, Yannis Anft - p, Conrad Noll - b, Moritz Baranczyk - dr

Echoes from the universe of Contemporary Music, underground culture and modern jazz encounter in a colourfully contrasting manner meeting variations of bop vocabulary and its contemporary interpretation. "The 'crumbling process' is unstoppable and develops further and further. This album is also just a photograph, just a detail of the process itself" (Yaroslav Likhachev).

www.yaroslavlikhachev.com



JHM 274

playground4 *hit the ground running*

Stephanie Wagner - fl, Esther Bächlin - p, voc, Gina Schwarz - b, Ingrid Oberkanins - dr, perc

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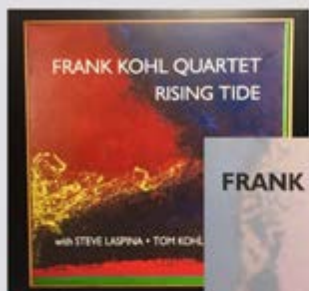
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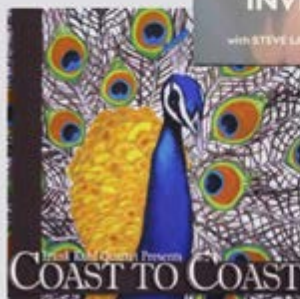
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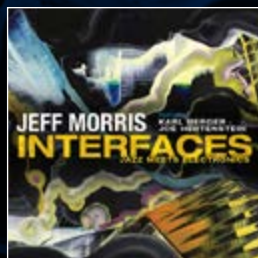
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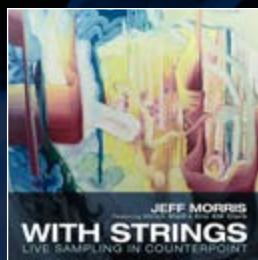
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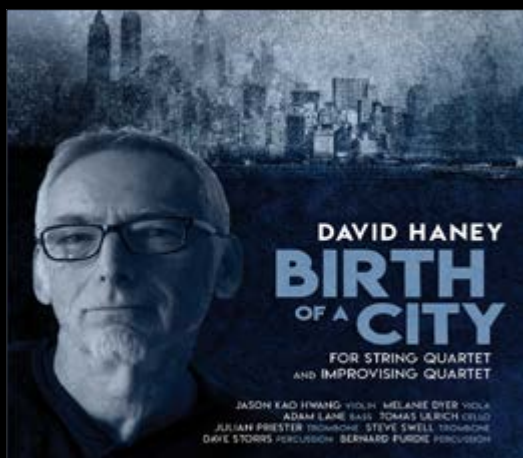


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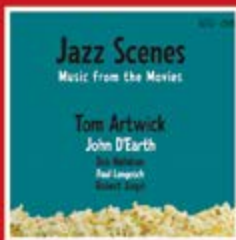
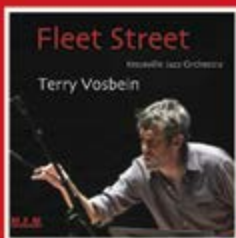
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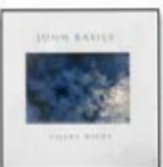
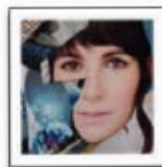
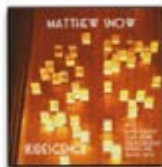
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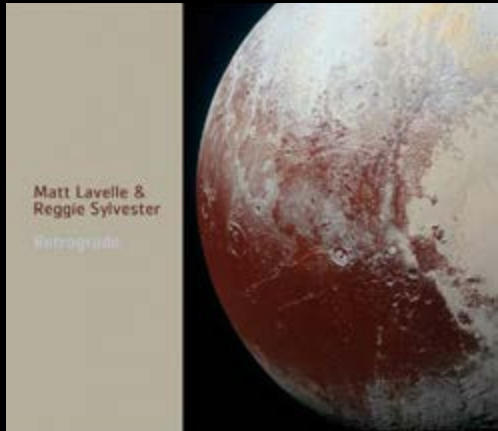
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Nora McCarthy Bio

- A prominent member of the New York jazz scene, vocalist, composer, lyricist, poet and actor, Nora McCarthy has enjoyed a very productive and significant musical career since 1996 when she recorded *red5blue*, her first of thus far nine CD's, with John di Martico-piano, Mike Leo-saxophone, Essiet Okon Essiet-bass, Alvester Garnet-drums and Sato Takeishi-percussion. Her eighth CD, *lies+SINGS*, released in 2016 won the 38th Annual Jazz Station Awards in two categories: Best Jazz Singer and Best Jazz Vocal CD as well as the cover of *Jazz Inside Magazine*.
- McCarthy, a devotee of classic jazz, global rhythms and the fine arts, is a musical colorist, and interpreter of the lyric; a beautiful balladeer in the tradition of the great Jimmy Scott. Her bewitched alto voice is steeped in tradition and rich with a distinctive style that cuts a broad swath from trad jazz, Great American Songbook, modern jazz, bebop, post-bop, soul, rhythm & blues, and beyond. An impressive improviser, her sound is reminiscent of the great voices and horns in jazz.



Joe's Pub, Public Theatre, NYC

A unique and dynamic vocal artist in the world of jazz and creative music today.

- McCarthy currently leads the following groups: The People of Peace Quintet; The Nora McCarthy Trio; Nora McCarthy QuARTet; A Small Dream in Red Innovative Voice and Saxophone Duo; *Manus For Thought* Improvising Trio; and, The Modern Voice Ensemble; and, is co-founder with alto-saxophonist Jorge Sylvester of ConceptualMotion Orchestra, a 20-piece large ensemble. In addition, Nora is an original member of Sylvester's ACE (Afro-Caribbean-Experimental) Collective and the Extended Edition with Strings—two rhythmically charged groups that perform Sylvester's and McCarthy's original music, her poetry and lyrics.

Nora McCarthy Highlights

UPCOMING
PERFORMANCES

- McCarthy has written over 30 compositions and graphic compositions, soundscapes and poetic architectures that she has been designing since 2001 for her advanced music groups and has penned lyrics to dozens of jazz standards, other compositions as well as her own original music.
- Nora and her groups perform at some of the top clubs, jazz venues, concert halls, cultural centers, universities, and festivals in New York City, the Tri-State area and elsewhere in the USA and in the world.
- Early 2018 McCarthy made her off Broadway acting debut in the play *Ward Support*, a drama written by Bill Condolito, directed by Felix E. Gantón at Medicine Show Theatre, NYC.
- Nora is a regular guest artist in pianist David Haney's and legendary drummer Bernard Purdie's ongoing production *Jazz Stories* at The Public Theater/Joe's Pub, NYC.
- Nora presents a jazz radio show for Cadence Jazz World (<http://www.cadencejazzworld.com>) called, "Nora's Jazz Show" featuring jazz and avant-jazz, world jazz by established and emerging artists from around the world.

William Hooker Interviews Nora McCarthy
<https://youtu.be/IZXkpIDPQ9g>

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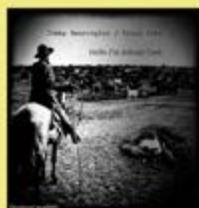
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Reggie Sylvester – drums



Reggie was a member of the Bern Nix Quartet and the early Black Rock Coalition of the mid-1980s and played in the BRC Orchestra. He has opened for Blues Traveller, Spin Doctors, Bill Laswell, and Raging Slab at Wetlands. He lives in Brooklyn and likes coffee and espresso of all types.

reggiejsylvester@gmail.com
<https://www.facebook.com/reggie.sylvester.58>



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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
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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 Erstad 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 Marc Erieco - Lisle Ellis - Peter Valsamis
313 Lou Grassi 4tet
314 Mary Anne Driscoll - Paul Murphy
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382 Brian Landro & Group
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384 Nate Woley + Taylor Ho Bynum 4tet
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386 David Haney 4tet Avenue of the Americas
387 Diane Moser + Mark Dresser duo
388 Frode Gjerstad - Paul Nilssen-Love
389 Andrew Lamb Trio
390 Jimmy Halperin + Dominic Duval
391 Jon Hazilla + Ran Blake
392 Adam Lane 4tet
393 Bob Rodriguez Trio w/Dominic Duval + Jay Rosen
394 Odean Pope Trio w/Marshall Allen
395 Kalaparush McIntyre 4tet

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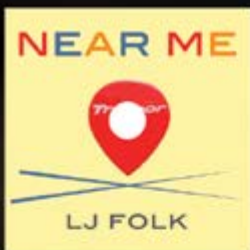
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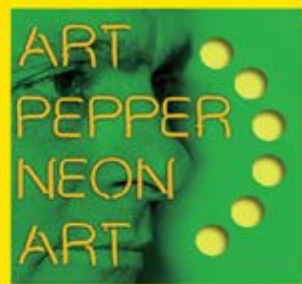
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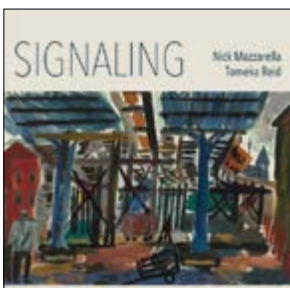
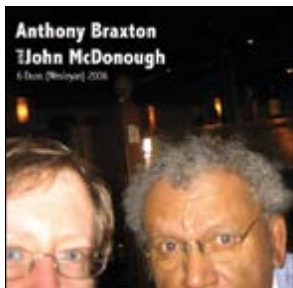
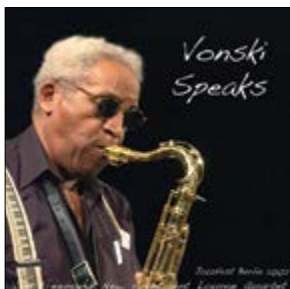
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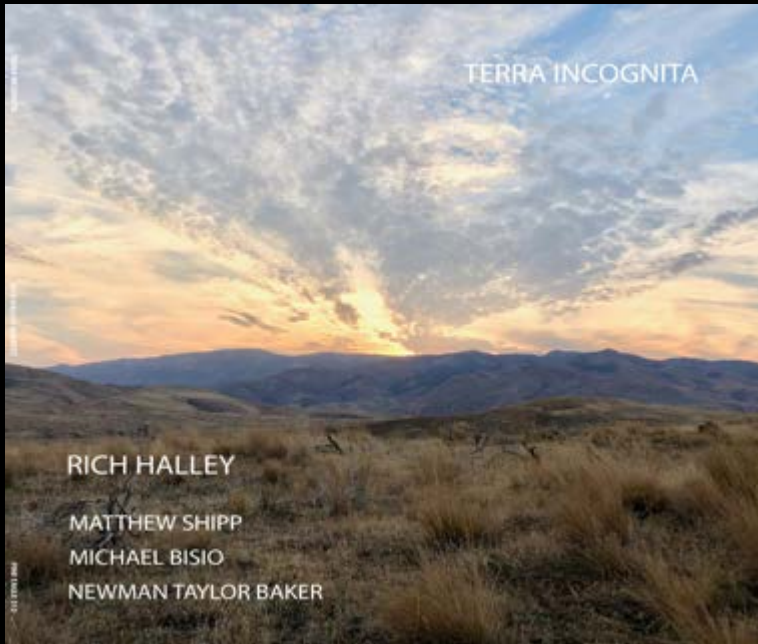
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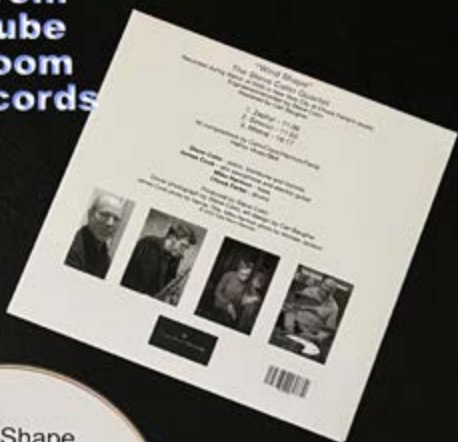
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ABBREVIATIONS USED IN CADENCE

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



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CADENCE MAGAZINE EDITORIAL POLICY

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

Cadence Magazine continues as an online publication and one print issue per year. Cadence Magazine, LLC, is proud to continue the policies that have distinguished Cadence as an important independent resource.

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

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

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Contributors

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

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 three 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.*

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.*

DON LERMAN *is a professional saxophonist and woodwind player, arranger, and writer who has written for Cadence for several years. A native and current resident of South Bend, Indiana, Don has also worked extensively in the Washington, DC area.*

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.*

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.*

Contributors

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.

TEE Watts, (Interviews) *Music journalist T. Watts has written features for Glide Magazine, Blues Blast Magazine and many others. He is a radio producer at KPFZ 88.1 fm in Lakeport, CA and currently co-writing the memoirs of Lester Chambers of the Chambers Brothers.*

JOSEF WOODARD (Festival Reviews) *is a longtime journalist-critic on jazz, other genres of music and other disciplines in the arts. Thought based in Santa Barbara, Calif., her often travels internationally to cover jazz festivals. He has written for DownBeat and the Los Angeles Times for many years, and a list of publications include Jazz Times, Jazziz, Cadence, All About Jazz, Entertainment Weekly, Opera Now, Artweek, and various newspapers. He has penned many album liner notes, and has two books published, to date, on Charles Lloyd (A Wild Blatant Truth, 2016) and Charlie Haden (Conversations with Charlie Haden, 2017), published by Silman-James Press, as well as the chapter "ECM and U.S. Jazz," for Horizons Touched: The Music of ECM (Granta) (2007).*

As a musician, he is a guitarist, songwriter and "situationist" in Headless Household (founded 1983) and other bands, and runs the label Household Ink Records, with 40 titles out to date.



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REMEMBERING
THE DETROIT
RIOTS
OF 1943 AND
1967

BY KIRK LIGHTSEY

In January this year, prior to Covid changing the world outlook, much loved pianist Kirk Lightsey together with his wife Nathalie and daughter Leila made a family visit to Tasmania. During the time shared we had a chance to talk with Kirk about Coming and Going, the book he is in the process of writing telling of his sixty-odd years in the business known as jazz, an absolute coup for a publisher and something no jazz lover or lover of the arts in general, would want to miss. Once back in Paris and confined to hospital, current world events caused Kirk to recall his time in Detroit during the 1943 and 1967 riots. This is an excerpt from his upcoming book, due for release next year.
Alwyn Lewis

From the tender age of 6 I have had a front row seat for the American performance of race riots and rage.

It all began for me at home in Detroit. When I was a little boy, I used to sit on the trunk next to the front window to look outside. We lived then on 4136 Brush Street. From the window you could look down on Brush Street and past Grace Hospital. Beyond ran John R and Woodward. Woodward Avenue divided East from West in Detroit. And the further east you went, the blacker and poorer you were. We lived 3 Blocks East of Woodward.

That day in June 1943, I was astonished to see hordes of people coming from the black and poor side and running towards the hospital to attack the doctors and nurses who stood outside having a smoke or something. What I witnessed was the peak of racial tensions in the city, when fights and the spreading of rumors culminated in gangs of both colors roaming the streets with Woodward Avenue as their dividing line. My friend Warren Hanson tells the story of his father, a black man of light complexion, being attacked by black people in the Black bottom neighborhood where he worked as an insurance salesman. A black woman, who knew him, witnessed the scene and let him into her house to safety.

Twenty-four years later, I lived in a Detroit loft

on John Large Street, overlooking the expressway, on the second floor above a barbershop. It was a mixed neighborhood.

We used to play and rehearse at my place. Marcus Belgrave (tp), George Bohanon (tb), Leon Henderson (sax) – he was Joe Henderson's brother, John Dana (bass), and Charles Moore (tp), who was teaching us how to rehearse. David Durrah used to come over to hang out and practice on my piano while I played my gig at the Rooster Tail. And, of course, my friend of always, Rod Keeler hung out with us.

July 1967 was a very hot summer. On July 23rd, David Durrah was crashing at the pad and we woke up hearing helicopters, shots being fired and people yelling. I went up to the roof to check what was happening.

Within minutes, four armed policemen surrounded me. David had to let them into the loft. They were State Troopers and kept giving me contradictory orders. One would say put your hands up and turn around and the other one would say put your hands behind your back and don't move or I'll shoot you.

I told them I lived there and had no weapon. They took me downstairs to interrogate me. They thought I was a sniper shooting from the roof and they started looking around the pad for weapons. They didn't give a shit about the crystal ball full of C sitting on the piano or the bag of grass that Rod had stashed in one of my drawers. One said, "There is nothing there but weed." But meanwhile a young National Guardsman was pushing David into the closet, with a gun to his throat. I happened to see them from the corner of my eye and started screaming to leave him alone. The other cops turned around and immediately told the motherfucker to go back downstairs. David Durrah later said, "I could tell in the eyes of that Smokey the Bear, that he just wanted to kill someone; I was just getting out of the army and I knew that look. One more step back into that closet and I was dead!"

That same day looters broke into the grocery store across the alley and set it on fire. Suddenly my window broke and a projectile hit my Steinway and burned it on the side.

Later we found out that earlier that morning, the police had raided a "blind pig" (unlicensed bar) known to be owned by the Purple Gang, some kind of Jewish mafia. Because of the heat wave, a lot of people were hanging out in the street and they quickly gathered against the police, starting an eruption of violence which turned Detroit into a warzone.

The riots lasted 5 days and nights and we were right in the middle of it. I stayed home, sometimes going down to the barbershop to discuss the news and look at Detroit becoming "Destroit".

So many years, decades, later and it's still going on. I wonder why in all these years there has been no resolution. Why is it still going on? When will we learn? What can we do? Questions. But now it's up to the young people to save mankind.

**Cadence Interview with pianist Don Thompson
Transcribed and Edited by Randy L. Smith**

Cadence: Can you tell me something about the upcoming Mosaic box set you are on with Paul Desmond? Where did the tapes come from? Is this the group with Paul, Ed Bickert, yourself and Jerry Fuller? How do you feel about that music?

D.T.: To begin with, the Mosaic set (Paul Desmond) will be seven CDs that I recorded in Bourbon Street Jazz Club in Toronto in 1975. It was the Canadian quartet—Paul, Ed Bickert, Jerry Fuller and myself. I'm actually very excited about this project. I think it's as good or better than any other Paul Desmond recordings I've heard. Also, there's a ton of great playing by Ed Bickert, and it's one of the few recordings of Jerry Fuller. He was a great drummer, but was not well represented on recordings, and this will let everyone know what a fine player he was.

Cadence: Do you think Canadian jazz musicians are taken seriously enough south of the border? Other than Oscar Peterson and Maynard Ferguson, do Canadian players get proper respect?

D.T.: Concerning Canadian players and their being accepted in the USA, these days there's only a few that are known in Canada. The best ones usually move to the United States just to find work, but the current immigration situation (Canadians going to the U.S.) makes it all but impossible to even consider going there. Most of us don't really want to go there with the political climate being what it is.

Cadence: Are there any particular characteristics of Canadian jazz, or is jazz just jazz, period?

D.T.: The biggest difference between Canadian musicians and American musicians is that we don't grow up in the U.S., so most of our experiences are either from listening to the U.S. players whenever they might come to Canada (this is getting to be a pretty rare event, too), or just listening to the recordings. We don't have the opportunity to actually spend time with and learn from the really great players. I was very fortunate to spend many years working with John Handy, Jim Hall and later, George Shearing. Without those three people and the years I spent with them, I'd be about a hundredth the musician I am today.

Cadence: Can I confirm this biographical information? Born 1/18/1940, Powell River, B.C. What was your earliest exposure to jazz?

D.T.: I was born in Powell River, British Columbia, January 18, 1940, and I started listening to jazz with a few of my friends when I was about fifteen years old. The first time I heard jazz live was a concert in 1958 with Dave Brubeck, George Shearing, Shorty Rogers, Stan Getz and Billie Holiday. I didn't understand anything anyone played. It was all like music from outer space to my ears.

Cadence: Was there music in your home? Were you from a musical family?

D.T.: There was always music in my house but it was all classical music. My oldest brother was a fine classical pianist, and he was my first piano

teacher when I was about four years old. I never heard the word “jazz” ‘till I was about thirteen.

Cadence: *Was there anything going on in Powell River, jazzwise? Did you go to Vancouver to hear jazz?*

There were only a few musicians in Powell River, but I knew all of them and we played together all the time. But we had no teacher so we couldn’t really play very much. I did go to Vancouver a couple of times just to go to the Cellar (the main jazz club there) in 1959, and I moved to Vancouver in 1960.

Cadence: *What sort of early musical training did you have, and what do you consider your main instrument of the several you play?*

Piano was my first instrument, but when I was twelve, I joined the school band and learned all the brass instruments and how to play the bass and drums. I don’t have a main instrument. I was busy as a bass player for a while mainly because there were only a few good bass players in Toronto when I moved here in 1969, but there’s a dozen or so great bass players here now so I seldom play bass anymore. I played a lot of vibes for awhile too, but now I basically play piano and write music. Right now I’m arranging three of the Goldberg Variations for guitar, piano and string quartet.

Cadence: *You said you went to Vancouver in 1960? Can you say something about the jazz scene then?*

In 1960 there were more jazz clubs than I can remember, and there was so much work for musicians nobody could handle all the calls they were getting. CBC radio and TV were going all the time, too, so I had no problem getting work. I wasn’t all that great, but the good guys were always busy and they had to get somebody so they called me.

Cadence: *Did musicians come up from Seattle or San Francisco, and did the Canadians go down the coast to Seattle?*

There were some great players in Seattle and further down the coast in Portland and San Francisco, but only a few of them ever came to play in Vancouver. One guy I do remember, though, was the GREAT bass player Freddie Schrieber. I played with him a few times and he—if he’d lived—would have been one of the real, all-time great bass players. I did get to play in the Cellar with Conte Candoli, Barney Kessel and Ernestine Anderson, though. Those were really early gigs, and I was really just learning to play. I don’t remember any of our Vancouver guys ever going to play in the US.

Cadence: *You told Cory Weeds in an interview something happened in Vancouver when Chris Gage died. What happened and why was he so important?*

Chris Gage was the best piano player, the best bandleader and the greatest guy. He was everybody’s best friend. If he was in the room you felt good. If he was in the band, the band always sounded great and any gig with him was guaranteed to be great. He died on Christmas Day in 1964, and it was such a devastating shock to the whole Vancouver music community, everyone was just totally

depressed for a long time. A lot of the guys left town. Nobody felt like playing anymore. It was really weird, but when Chris died, the spirit of the music just died with him, and it was about 1980 before it started to come back.

Cadence: You also talked a lot with Cory about Hugh Fraser. Can you tell me about him?

The guy that brought jazz back to Vancouver was Hugh Fraser. Hugh is a high-energy, totally driven musician. He's a good piano player and trombone player and a terrific composer/arranger. He is such a positive person, it's impossible to be around him and not be inspired to play with him. He's quite amazing.

Cadence: Why and when did you make the move to Toronto?

I moved to San Francisco in 1965 to play with John Handy, and I stayed there 'till May 1967 when I had to either come home to Canada or join the army and go to Vietnam. I moved to Toronto in 1969 and have lived here ever since.

Cadence: When did the Bourbon Street job happen? You seem to have worked with everybody there.

Bourbon Street was an Italian restaurant that started their jazz policy in the early 1970's. I was one of the main guys working there. Their policy was to bring in an American (big-name) artist and hire a local (little-name) rhythm section to work with them. Some of the people I played there with were James Moody, Art Farmer, Jim Hall, Milt Jackson, Paul Desmond and my old friend, Barney Kessel. I played bass on most of those gigs, and often it was with Ed Bickert on guitar and Terry Clarke on drums. I did play piano with James Moody and a few other gigs.

Cadence: How often did you play with Paul Desmond? Were you with the Bickert Trio then or did Paul request you specifically?

Paul came up to Toronto three times. The first was in 1974, and it was with Ed Bickert's trio: Ed, me on bass and Terry Clarke on drums. Terry was too creative and energetic for Paul though, so the next two gigs were with Jerry Fuller. Paul didn't know Ed or any of us. He really didn't want to do the gig at all, and he'd called Jim Hall to do but Jim declined, telling him to get Ed, me and Terry.

Cadence: How was it working with Paul? Was he cooking then, or did it depend on the circumstances of the gig? Did he ever talk about his years with Brubeck?

Paul was totally great. When he heard Ed, he basically fell in love with his playing, and we all became great friends right away. He never once spoke of the Brubeck gig. We talked a lot about a lot of things, but he never spoke about all those years.

Cadence: Any highlights you could share of those Bourbon Street years? Who did you enjoy working with there? Any that was difficult?

I played dozens of gigs at Bourbon Street, and most them were great. I don't remember anyone being difficult in any way, and the music was always fun and very familiar. I can only remember two people that

Interview: Don Thompson

ever brought music for us to read and usually, after the first couple of nights, the music would be gone. Milt Jackson actually brought some parts for a few tunes, but he took them home after the first night and we never saw them again. It got to the point that Milt wouldn't even tell us what he was going to play. He'd just start playing because he knew that we could basically play any tune he wanted to play. He told me that we were the only group he played with that knew every song. He told me the first night that he never played with a guitar player. He was not looking forward to playing with Ed at all, but after playing the first set, he said to me, "This cat's too good to be true." Then he took Ed to Japan on a tour with Ray Brown and Micky Roker.

Cadence: How did you come to join Rob McConnell's Boss Brass?

In 1969, when I moved to Toronto there was so much work I just got busy right away in the studios and playing all the clubs. The Boss Brass had only been going for a year or so, and it was sort of a pop/jazz big band, all brass players and a rhythm section. I'd only been here in Toronto for a couple of weeks when I had a call from Hagood Hardy. Hagood was an old friend who I'd known from San Francisco. He was playing vibes with George Shearing in 1966, but was actually from Toronto and had returned there after his gig with Shearing. He was playing vibes in the Boss Brass but had to miss a few nights because of work he had with his own band. I did the gig for a week or so, but Hagood was so busy he had to leave the Boss Brass, and Rob hired me on full time. In early 1970, Rob hired a sax section and a new rhythm section with me on bass and Terry Clarke on drums. I played with the band until I went on the road with George Shearing in 1982 and re-joined the band in 1987 after my time with George was up.

Cadence: Can you say more about working with John Handy? How was that experience?

I first met and played with John Handy in 1964, the day after he'd played the famous Monterey Concert with Charles Mingus. I played with John until May (as I remember) 1967. This was the real beginning of my life as a jazz musician. John was the greatest person I'd ever met and is, to this day, one of my best friends. I really can't imagine what my life would have been if I'd never met him.

Cadence: Can you tell me about working in the Jim Hall Trio? You played bass? Who was the third member of the trio?

I met Jim in New York in 1967, but it was a brief encounter a long time ago. Jim came to Toronto to play a week in Bourbon Street with a great bass player from New York, Jay Leonhart, but for some reason, Jay decided to play electric bass and the music was not very good because of that. Ed Bickert and Jim had been friends for many years and Ed decided to have a pool party at his house on the Sunday (the day off at Bourbon street), and he invited Terry Clarke and me to come along and bring our instruments. We played a few tunes together, and a year or so later (1974), Jim came back to Bourbon Street and asked Terry and me to play with him. That was the beginning of

another amazing situation that lasted until I went out with Shearing in 1982. We toured a bit, Japan a couple of times and Europe and all over Canada and the U.S. We also made some great records. The best ones, Jim Hall Live, Vol. 2-4 are released on ArtistShare.

Cadence: You have said a recording with John Abercrombie was the best you ever played on bass [in 1992]. What made that so special?

I met John Abercrombie in 1982 at The Banff Centre for the Arts, in the Canadian Rockies. I was co-heading a summer jazz program with Dave Holland and Kenny Wheeler and John was the guitar teacher. We quickly became close friends and played together as much as we could. It was always fun playing with John, but the gig at the Guitar Bar in Toronto was really special. It was a really small club and the audience was mostly musicians and students that were really into it. It was just the two of us—guitar and bass—so the sound was really good and everything felt easy. I had fairly new strings on my bass and it sounded a little different than usual, but for the way we were playing, it was perfect. Basically, every night was just a lot of fun.

Cadence: You and Reg Schwager also worked with Shearing? When? Was he playing his old hits, or did he mix in newer music?

I left George Shearing in May 1978, but we were always in touch so when he needed a vibes player for his quintet, he asked me to join him and I played a few gigs and did a couple of CDs. He did a few of his old hits but played a lot of new stuff, too. We always played "Lullaby of Birdland" though. We never did a gig without playing that one.

Cadence: When you first heard Diana Panton, what was your reaction?

Diana Panton is the love of my musical life. We've been working together for about fourteen years, and she's become the main focus of my playing and writing for most of that time. I first heard her singing with a high school all-star big band when she was about eighteen, and I was so moved by her singing, I tracked her down after their set just to tell her. I persuaded her to come to the Banff School and our partnership began. We did a concert there and I told her after the concert to call me when she was ready to record a CD. She called me about ten years later as though it had only been a few weeks and we got together (after a couple more years), and did the first CD, Yesterday Perhaps.

Cadence: What would you say sets her apart from other singers?

Diana is every piano player's dream-come-true. She's totally organized and knows exactly what she wants to do, but is always open to suggestions. Her musical instincts are infallible, and she always stays true to the melody and the lyrics. She certainly knows how to scat but has the confidence to not do it. Basically, everything she does is for the music and nothing else. There are no gimmicks or tricks. There's no sexy little outfits, there's no show at all, just pure, honest beautiful music. I've worked with some of the best singers of all time and Diana is, in her way, as good as any of them. She can communicate to the listener in a way very few people can. She never puts herself in front of

the music. Her priorities are pretty simple. She simply wants to create something beautiful.

Cadence: On some of Diana's records, you double the vibes over piano or guitar. Did that grow out of the Shearing sound?

Concerning the Shearing-sounding arrangements, I played with George for about ten years and his sound (mostly his harmony) is so familiar to me that it's become a part of my playing. The classic quintet sound with vibes, piano and guitar (from the top down) has proven to be the ideal sound for Diana's music. I usually record the bass first but sometimes it's better to do the piano first. Reg [Schwager] and I both played with George's last quintet so the harmonies and rhythms are second nature to us. Reg can look at the guitar part and know just when to lay back with the time, and which 8th notes should be even or swung. Without him I wouldn't even bother to write the arrangements because I don't know another guitar player that could play them the way he can.

Cadence: Apart from Diana, what other gigs do you have? How busy are you?

There's very few places to play here in Toronto right now and when I do play, it's usually with Reg, piano and guitar. Sometimes it's the two of us with Neil Swainson on bass. Most of my time is taken up with writing and recording.

Cadence: How do you envision the role of the bassist in the rhythm section?

I've never thought much about playing in a rhythm section. It's something I've spent most of my life doing, but I'm not one of those bass players that assumes it's his job to lay down a groove and drive the band. I just listen to the music and try to figure out what the music needs from me to make everything work. I see the bass part as a perfect counterpoint to the melody and all the harmonies, and my job is to create that counter-melody on the bottom no matter what music I happen to be playing. This is actually a lot more difficult than just being the self-appointed power that drives the band and supposedly makes it swing.

Cadence: What accomplishments are you most proud of in your career?

I've done a lot of playing and recording and most of my recorded work is full of things I'd like to change, but I have been involved in a few recordings that I do feel are important. Mainly the Jim Hall Trio recordings on ArtistShare, the George Shearing At Home CD [duo recording on ProperNote], Paul Desmond Live (The Mosaic set), John Abercrombie/Don Thompson, Yesterdays [rec. live, 1992], and all of Diana's recordings. A lot of my own recordings are no longer available, but the ones I just mentioned are still around and they are the best ones. The Desmond set is not yet released but should appear in the next few weeks.

Cadence: Can you say something about the current state of jazz in Toronto, or in Canada in general?

There's very little jazz in Canada and hardly any clubs. There's a good club in Victoria, one in Edmonton and one in Saskatoon. I haven't been to Montreal for a while and I don't know what's happening there, and the only club we had in Toronto has a new musical director so I won't be playing much jazz there anymore. Playing opportunities in Toronto are pretty scarce, and there are a lot of musicians looking for someplace to play. I still play a bit with Reg and Neil Swainson, and recently with Pat LaBarbera, but it's usually just for a night and then there's a long time off before the next gig.

Cadence: Besides Diana, what excites you about the scene up there?

There are a few other nice things going on for me. I'm writing a lot of music and doing quite a bit of recording. Diana is still the main focus in my music, but I will be doing some concerts in the spring with the Penderecki String Quartet. I've written a program of my own original music for piano (me) and guitar (Reg Schwager) and the quartet. We hope to be recording in the fall.

Cadence: Do you remember Linton Garner from when you were in Vancouver?

I never had occasion to meet Linton Garner. He arrived in Vancouver after I'd moved to Toronto, but I did hear him on recordings and he sounded beautiful.

Cadence: Did you ever encounter Lucky Thompson?

I never met Lucky Thompson. Pat LaBarbera met Lucky Thompson years ago and was lucky enough to buy his tenor and soprano saxes. They are really beautiful instruments and the only horns Pat ever plays.

Cadence: Anything else you'd like to add?

One more thing. Phil Dwyer [sax, fl, p] is to me the greatest jazz musician in Canada. You might be interested in checking him out. He's my best friend, my favorite musician and the most important person in my life.

Randy Smith
Toronto, via email to Kobe, Japan
February 14, 2020



Rodney Franklin at Yoshi's,
San Francisco



Rodney Franklin at Yoshi's, San
Francisco

Rodney Franklin Guided by the Old Guard Written by Tee Watts

Dr. Herb Wong is fondly remembered as the guru of the Berkeley, California Unified School District's pioneering Jazz program. Dr. Wong's cross-cultural vision exposed thousands of elementary school through high school students to the intricacies of Jazz and set a phalanx of Jazz soldiers on the professional Jazz trail who are yet highly regarded today. Those include Joshua Redman, Craig Handy, David Murray, Ambrose Akinmusire, Benny Green, Steven Bernstein, Peter Apfelbaum and, the subject of today's offering, keyboard master, Rodney Franklin. Interviewed in the Spring of 2020, Franklin yielded unique perspectives on pre-Covid 19 life in the Jazz Brotherhood. We plunged right in.

Cadence: *We'd like to make this kind of biographical. We know that Dr. Herb Wong launched your career as a youth, but what was life like before that as a very young boy. Was there music in your home? Were your parents musicians?*

R.F.: They weren't really musicians. But they had general musical skill. But, you know they weren't professionals. They worked in other fields. I had an uncle that was a Jazz buff. That was his thing. He listened to Jazz all the time. So I grew up on a constant diet of it.

Cadence: *So, when did you start taking piano?*

R.F.: My parents started me when I was three or four. From what I understand, I had a little knack for it. It was kinda cute but nobody was really paying attention to it.

Cadence: *When did you start attracting attention?*

R.F.: (Laughs). In Kindergarten. That's when I met Herb Wong. He was principal at Washington Elementary School in Berkeley which I attended. He was principal by day and a KJAZ radio host by night. As principal, he had great foresight. He wondered what would happen if you took a bunch of children and started teaching them improvisation, in addition to just straight classical. So that's kinda how he started his youth Jazz Program.

Cadence: *Did he play as well?*

R.F.: No, he was a Jazz lover and educator. He was a holistic visionary at a very unique time.

Cadence: *So, by the time you were in high school you were a*

professional musician?

R.F: I actually started working professionally when I was about 13. Herb accelerated my development by influencing all the great players who came to town to come over to the elementary school and play a lunchtime set for the students. It was a very original idea.

Cadence: What names came through?

R.F: Sonny Rollins was one of many. I gotta say though, the experience that sticks out for me was the afternoon I went into the cafeteria and there was this dude playing on the piano. Herb says, "Rodney, come here and listen to this guy." So, I'm looking at this cat playing and I'm wondering who he is. Turns out, it was Oscar Peterson.

Cadence: Did he dazzle you?

R.F: You know, I'm a kid of six years old. I'm like, "Who is this dude?" That was the day I decided I could go that way. So that was literally one of the main turning points in music for me. Herb brought all kinds of people to the elementary school. Miles came through, Rahsaan Roland Kirk and Duke Ellington came through. I met the (Jazz) Crusaders when I was nine. They were making a record down at Fantasy Studios in Berkeley. That's when I first met Joe Sample. Now, he and I are in a book entitled, *Down The Rhodes: The Fender Rhodes Story*, published by Hal Leonard Music. Herbie Hancock, George Duke, Stanley Clarke, Chick Corea and Quincy Jones are all in it. I actually ended up in the book with them. I always wanted to be one of those guys.

There was this whole wave of players that came through. Herb Fong was very serious about doing this thing. The upside of that as children we were seeing the heavyweights do their thing. We were like, "We can do that." We weren't thinking that we couldn't. We didn't have that filter. So that's how the whole game got started for me.

Cadence: So you progressed to a point where you were actually playing dates at thirteen?

R.F: Yeah, when I first started playing clubs, I was twelve or 13, somewhere in there. We did our first album when we were nine. Somebody just sent me a copy the other day. We went to the Reno Jazz Festival and did this little thing. We used to do all these competitions. This is one of those stories that's like, little did we know. Little did they know! We were just rollin'. No one was thinking twice about what this thing could actually be. It wasn't on the radar. It was a cool little experiment that went really right for a lot of us.

Cadence: So, who were you playing with at that stage that also went on to success in music?

R.F: Peter Apfelbaum and I met when I was six and he was four. The volume and the range of the list of people who came out of those programs is long. I don't have them in my head right now.

Cadence: How were you able to get around the age restriction of working in clubs?

R.F: Well, I bugged the shit out of my mama. Eventually I was in

private school and there was a group of guys at school who said, "You should play with us at night." They literally came over and talked to my parents and said, "Look, this kid needs to be playin'. He's really good and we'd like to take him with us. We promise we'll take care of him and have him back before it gets too late.

So, my parents relented and let me do that. Now all these people were saying, "Come play over here." I started playing with two Gospel choirs and my thing became playing. That was my concentrated focus. As a kid I was doing sports and other things, but music was the direction I decided to go in.

Cadence: Guitarist Shuggie Otis talks about being too young to play legally in nightclubs when he was fourteen and having to wear sunglasses and a fake mustache. Did you experience that?

R.F: I experienced a lot of that. They got me a little top hat and did what they could, you know? (laughs) Back then, it was platform shoes and shit, you know? They stuck me in the corner and I'd play and experience that type of environment. When I reflect now and having listened to a bunch of Jazz players on the way up, that's what they were doing, playing in clubs all over the world. That's how they got to the school when I was coming up. I was just fascinated with it and I loved music. How my mom and dad agreed is one of those anomalies. My teachers at school were saying, "This kid can really become something. There's something about him."

I was fortunate to have a lot of excellent exposure and a lot of the right stuff poured into me early. So I was able to envision, 'what it looks like from up here, so to speak.' I was informed by people who were touched by light.

It's funny that recently I bumped into a friend of mine who often teases me. We met when we were twelve. As an adult she was running the program at an all girls school. So we have this running joke about when she'd invite me to play, she says I was like Schroeder in Peanuts, I was so focused on the piano, I didn't see anybody. I would play my piano and go home.

Cadence: You recorded at Ray Dobard's Music City?

R.F: Yeah. Jesus, is that up there on line? (Laughs)

Cadence: It's on Wikipedia.

R.F: I haven't seen that in a while. It's always changing. I need to do some editing of my own. I did so some things at Music City. I did some back up stuff with a vocal group called the Numonics. Man I haven't thought about all those groups I played with in a long time. There was a band I played with called In One Peace. I moved around a lot. When I was thirteen or fourteen, I played a show at the Berkeley Community Theatre with Donny Hathaway and the Isley Brothers.

Cadence: So you met Donny?

R.F: Yeah, he heard me play and came back and said, "Man, let me tell you something about you. You're gonna be one of the cats, man." I'm like, "Okay, okay."

"No, no. Hear me boy. Yo' ass can play." It was very interesting because after he passed, I was living that life. I can understand what he was under, especially during that time when there was no template. Those were the path cutting years in music that led to where we are now. That stuff had an effect on a lot of people. And having been a road musician for many, many years, I understand. Having lost a lot of colleagues now, I understand. I feel really grateful to be here to address it. A lot of my friends aren't. That's real talk.

Cadence: What college did you attend?

R.F: When I was in high school, I'd taken some classes at U.C. Berkeley and St. Mary's under the young musicians's program. But after high school I started at San Jose State. They were trying to start a Jazz program there. So I went down there initially and then I got a call from Bill Summers. At the time, he was working on Roots with Quincy. So, he was like, "You wanna come join my band?" So I left school and went with him. Two years later I was signed with CBS. That's the way my life went.

Cadence: So looking back on having been signed to a major label, how do you reconcile that association now?

R.F.: You can see it as all kinds of things. For me, it was a target I had because I wanted to be one of those guys. So you've got a kid that went from meeting Oscar Peterson at six years of age to being label mates with Herbie, Miles, George Duke, Luther Vandross, and Stanley Clarke at twenty years old. Call it what you want, but for me it was like a dream come true at that level. It was unbelievable. The Jazz labels weren't signing a bunch of kids at that time yet they signed me. My life was like one of those path cutting prototypes. I'm that guy for whatever reason and my life turned that way, so signing at that point for me was like, How did that happen? You know, we played Carnegie and the Lincoln Center. I found myself working with guys I'd always listened to. I went on the road with Freddie Hubbard.

Cadence: How long were you on the road with Freddie Hubbard?

R.F: We did a year and a half, maybe longer than that. I had my first album out, In The Center. Freddie had his album Super Blue, out. The label thought it was a good idea for me to go out on the road and learn with seasoned artists. I learned from the best out there. Even rolling with Bill Summers, I began the process of how to do this thing. I didn't just learn it. You gotta be taught how to live a life like that. What we do is insane, yet normal for me cuz it's the only thing I know. Oh, this is how you travel the planet. We go from city to city and do this day in and day out. God, what an education, you know? You can't learn this aspect in school.

Cadence: Can you talk about the hard times?

R.F: Uh, yeah. My second record went to #1. So what do you do when you have a #1 record? Where are you gonna go when you play Carnegie at twenty-one and your record is #1 in Europe? Where do you go when you start at that level?

It's been this really interesting laser-focus approach for me and I've just kept going. I kind of woke up nine or ten years in, having recorded ten or so albums and went, "This is crazy. How do you continue to do this long term?" I'm looking at the guys ahead of me. Chick, Herbie, and I were label mates. I used to record at Chick's studio in L.A. These guys took me under their wings. I asked them, "How do you do this decade after decade?"

"Aw man, you just keep going. You keep it moving." They were path cutters so I listened to them. I was still trying to learn. The road can be so brutal.

"Stick with us, kid. We'll show you the ropes." And they did. You get this wide angle experience of life, that for me was normal, but I came to realize that we were not necessarily normal. But, it was our normal. And then life shows up. What was that? Oh, that's life!

Along the way, I did like, five projects with Stanley Clarke. I left CBS and went to RCA for awhile, and then life turned into this whole other experience. Since I had started when I was a kid, there was a lot of stuff I hadn't caught up to. Like relationships and other crazy stuff. You know, it's interesting. Miles would take me over to the side and say things like, "Hey Franklin, come here man. If this shit out here don't kill you, you might be able to play this music one of these days, hee hee." What he meant was, if you don't get worn out, you might be able to contribute to the art. Another time he told me, "If you play that same shit, don't play it. Play some new shit, man."

I was able to get encouragement from the old guard cats. The guys that knew. They were guiding me. Now I look back, those were the people that were feeding into me that which I would later find to be invaluable. Cuz they weren't telling me what they thought. They were telling me what they knew. There's a huge difference. When you get it from the horse's mouth, it's a wholly different thing.

So I hit this spot after having done thirteen or fourteen records where I started to burn out. It was just too much. I wound up going out with the Isley's actually—for awhile playing on the R&B side. I also played with Frankie Beverly, and then Stevie Wonder. It was supposed to be a few months, but turned into like, almost seven years.

Cadence: It's been said that when you go on stage with Stevie, your bladder better be completely empty.

R.F: Yep. Eat two dinners and go to the bathroom cuz you ain't gettin' off for a very long time.

Cadence: Man, How do you do that? How does he do that?

R.F: Once you're in the music, the music does it. It's a totally different place.

Cadence: A while back you played for us an unreleased recording of you and Take 6 that I thought was potentially a huge record. Was it ever commercially released?

R.F: Well, when the Fender-Rhodes book was published, a couple of Take 6 tracks were released. Man there's so much music. It's hard to think about all the stuff we did. I'm just rollin'.

Cadence: *Well, what's next on the horizon for Rodney Franklin?*

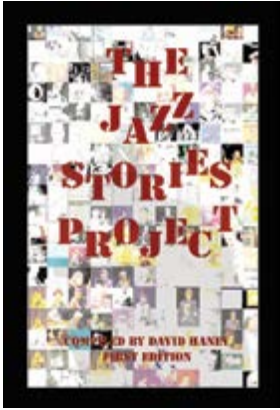
R.F: Well, we'll see now that the planet is shut down. There is a whole battery of stuff that I was about to begin. Fortunately, I've had an opportunity to get reloaded, so to speak, to grow to another level, to something else. So, there's a lot more music down the pike. We've got a live stream coming up later this week, cuz, as you know, because of this shelter in place thing, nobody's going anywhere. In terms of me getting a bunch of guys and putting them in the same room? It's off the table. There are no orchestra dates. Cats ain't gettin' together and jammin', you ain't goin' over to the club. You definitely won't be playin' anyone else's horn. Ain't no tellin' what this thing will turn in to. It's an interesting time for me because I'm a people person. I love human beings. I like people. What we do out there is for people. There is no template for where we're headed next. I'm sure the music will survive. It will turn into something else. We won't always be in this situation that we're in now.

(Author's note) - As we wind down the session, Rodney talks about some of the Chicago musicians he has recorded with including legendary arranger Tom-Tom Washington and the Earth, Wind & Fire Horns who later became the Phenix Horns. As we sign off, he gives us a final quote:

R.F: When I reflect on who I've been touched by, it's been a lot of folks. Life takes time for all of us. You've got to grow. It's been an amazing experience, a fascinating life. I've been able to contribute some stuff and have more to give. Life just happens. You get all the crazy stuff too. My journey has been a very unique existence in that way.

In 2013, Hal Leonard Music published Down The Rhodes: The Fender Rhodes Story.

Book Look



THE JAZZ STORIES
PROJECT,
COMPILED BY DAVID
HANEY,
FIRST EDITION,
301 pp. SOFTBOUND
PUBLISHED BY CADENCE
MEDIA, LLC.
\$55.00.

Back in the eighties when this writer first appeared in these pages the major feature stories were what was known as “oral histories” presented in the traditional question and answer format. As noted on one of the early pages it is stated “This collection of stories is a combination of anecdotes told by the artists and excerpts from longer interviews” originally published in Cadence magazine. The initial pages have two lists conveniently divided into “Stories About” and “Stories By”. There are approximately one hundred and twenty-five figures featured with some being represented more than once. Following that are the Table of Contents with corresponding page numbers, Another section is Jazz Stories:A Photo History by Patrick Hinely that covers a plethora of artists in its seventy-one pages. The book concludes with a Memory section on three deceased musicians, Leon Russell, Bert Wilson & Jimmy Amadie. Describing the contents of this volume in detail would be equal to describing each bite of a huge delicious steak. There are recollections of note from figures both known and lesser- known so I shall leave that for the reader to discover. With its mostly short paragraphs this is a perfect “bathroom read” but this writer found it hard to put down once started. Highly endorsed.

Larry Hollis

New Issues



HUMAN FEEL GOLD

INTAKT CD 322

ALAR VOME / IMAGINARY
FRIEND / G_D / STINA BLUES
/ BASS PLACE / EON HIT /
MARTENS / LIGHTS OUTS /
NUMER / OLOGY 58:58.

Andrew D'Angelo, as, b
cl; Chris Speed, ts, cl; Kurt
Rosenwinkel, g; Jim Black, dr,
ROMI. 2017, New York, NY.

The urgency, explosiveness, camaraderie, unrestrained passion, expressiveness and the broad, captivating sonic spectrum evident in the varied compositions of Human Feel's *Gold* make plain the quartet's shared commitment to their musical purpose—a purpose that hasn't changed since they met over thirty years ago. After that, life got in the way, as is the frequent rude, inconvenient sidetracking by life. And so, *Gold* represents Human Feel's first full album in eleven years. Nonetheless, their commonality of purpose reassembled the four musicians together. Once again determined to complete another album, they started working on new material until they were ready to provide, to listeners' good fortune, solid *Gold* performances. The product of compositions by every member of the group, *Gold* commences with "AlarVome" with its invitingly sweet close harmonies of saxophonists Andrew D'Angelo and Chris Speed. *Gold* concludes with a similarly peaceful duet that fades to silence on "Ology" (which, naturally, follows "Numer," the first part of the combined word's division, and which may [or may not] hint at the Pythagorean numerical method of composing the two tracks). In between such deceptive peacefulness are statements of powerful, even ferocious, free improvisation that blends non-categorizable mixtures of rock, gospel, chorales, trance, electronica and jazz. Accordingly, the peacefulness of D'Angelo's "AlarVome" vanishes at 1:25 minutes when drummer Jim Black crashes through the stately calm of the saxophones, as if shattering even a shred of boredom. "AlarVome" is calm no more, and neither is *Gold*. Seemingly in a gigantic struggle, the saxophones maintain their slow free-rhythm theme while Black counters it, or offers another thematic perspective, with an alternative force. Eventually, the saxophones and guitarist Kurt Rosenwinkel shed the dignified long tones for an colloquy between D'Angelo's alto sax and Rosenwinkel's guitar without Black's rhythm. And so it goes throughout *Gold*: the unexpected and the contrasts provide the delights. The second track, Speed's "Imaginary Friend," lights the fuse with a pulsating rhythm pattern of accents on one and three, the third accent

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being appropriately a triplet. But then an explosion blossoms into the saxophones' unfolding ascent, followed by the unexpected freedom of release of coruscating bright colors and overtones and squawks before the piece's structure returns to its characteristic rhythm. Even as Human Feel breaks out in free improvisation, it seems to follow the composition's structure, and even in the case of "Imaginary Friend," its concision and logic. "Eon Hit" too creates a rhythmic signature, lighter than those in other pieces, but nonetheless one of breezy sonic fullness as the saxophones join Black and Rosenwinkel in rhythmic gamboling between spurts of repetitive melodic bits. Less restrained and more rock-like in character is Black's "Stina Blues," played with his medium-volume backbeat and Rosenwinkel's frame of a final quarter note before a sustained tone in an un-rock-like meter of seven. On "G_D," G_Id's musicians consider spirituality with thoughtful deliberation as D'Angelo's vibrato on alto saxophone, in alternating low and high registers, bespeaks contemplation over Rosenwinkel's soft chords before Speed contributes his own thoughts and voice on clarinet. Then, all of the members of the quartet blend for a richly hued pastiche. It's worth noting how effectively on all of the tracks the four musicians fill the harmonic spectrum with beauty and excitement, no bass nor a conventional chorded instrument like the piano needed to broaden the sonic palette. As if to reinforce that point, the initial mid-register trilling trance-like suggestions of "Bass Place," built on shifting modalities, glide into calm, floating suggestions from Rosenwinkel, Speed's clarinet and D'Angelo's bass clarinet adding color without the anchoring effect of a bass. At 6:47, the blasting WAKE-UP! change of dynamics abolishes the comfort that the quartet established before the return to quietude at the fadeout. D'Angelo's "Numer"-punchy as it introduces the saxophones' tight spirals, spurts and flutters in unison, and in guttural conversation or sweet song-nonetheless is loose enough to allow for the free trading of improvised snippets with Rosenwinkel and Black. Human Feel improvises collectively "Lights Out," the only track that wasn't notated. The result includes D'Angelo's altissimo smears and squeals, contrasting with Speed's mid-range tenor sax acceleration from his initial prodding punctuations to his wilder overtones and sonic fullness. The two reed musicians allow no rests or pauses to interrupt what turns out to be a rhythmless concise statement after all, Black's bass drumming a sporadic pulse. In a little over four minutes, "Ology" succinctly concludes Gold with otherworldly textures from Black's work of non-conventional pitches on the ROLI Seaboard synthesizer, to which the saxophones and guitar contribute equally Space Odyssey-like mid-volume sonic explorations. The rarity of Human Feel's recordings increases their value as this distinctive quartet—one whose collaboration was determined by the musicians' mutual human feel—deepens its collective musical personality.

Bill Donaldson

New Issues



VIEW OF THE CITY DOUG MACDONALD TRIO BLUJAZZ BJ3448

GRIFF / BOSSA DON / AL'S
PALS / DON'T YOU KNOW I
CARE / EMILY / SPEAK LOW
/ CORCOVADO / BE MY
LOVE / GATEWAY BLUES /
THE SONG IS YOU / YOU'LL
NEVER KNOW / MOST OF
THE THINGS / BLUE CAPERS.

63:05. MacDonald, g;

Harvie S, b; Steve Williams,

d. 10/10/2016, Astoria,

NY. VIEW OF THE CITY DOUG

MACDONALD TRIO BLUJAZZ

BJ3448 GRIFF / BOSSA DON

/ AL'S PALS / DON'T YOU

KNOW I CARE / EMILY /

SPEAK LOW / CORCOVADO

/ BE MY LOVE / GATEWAY

BLUES / THE SONG IS YOU

/ YOU'LL NEVER KNOW /

MOST OF THE THINGS / BLUE

CAPERS. 63:05. MacDonald, g;

Harvie S, b; Steve Williams, d.

10/10/2016, Astoria, NY.

Guitarist Doug MacDonald takes us, and himself, back to the magnetizing pull of New York City, where in 1979 he recorded New York Session, his first album with New York musicians. Much has changed, it goes without saying, and much has remained the same, it also goes without saying. I guess I'm saying it anyway. MacDonald recorded New York Session with Hank Jones, Arvell Shaw, Frank Derrick and Grady Tate—a fortunate collaboration with some jazz masters. MacDonald's New York-based group that he assembled in 2016, almost forty years later, doesn't include a pianist, Hank Jones having contributed his unique, respectful identity to New York Session. MacDonald's more recent session, *View of the City*, is a quiet, relaxed performance of matured professionals in the midst of New York City's driving energy, as if their view of the city occurs from within the peaceful eye of a surrounding hurricane. MacDonald's trio recorded in the sound-controlled acoustic isolation of Astoria's Samurai Hotel Recording Studio as New York City bustled outside it. First-call New York musicians—bassist Harvie S and drummer Steve Williams—joined in to support MacDonald's calm exploration of eight standards and four of his own spirited compositions, plus one from Harvie S. With the unruffled intensity of a Joe Pass or a Barney Kessel, MacDonald plays melodies through implication, wherein the trio intentionally departs from the lead sheets to project a loose in-the-moment feel. Though MacDonald doesn't provide information about the trio's formation, an interesting story would be one that covers MacDonald's first meeting with Harvie S and Williams, with whom he had never before recorded. Had MacDonald admired their work from afar in California? Had they been recommended to MacDonald because of their recordings with other trios or duos? Nevertheless, all three of them dig into MacDonald's minimalist's approach, which maintains the melody as king and in which improvisation consists of the thoughtful absorption of melodies. MacDonald's minor blues, "Griff," opens the album and sets the tone for its remainder as it allows for each member's unforced improvisation during its relaxed tempo. Harvie S, who has recorded numerous albums of his own,

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interprets over three choruses, followed by a trading-of-fours with Williams, who spent 25 years backing Shirley Horn. The familiar melody of "Emily" offers an iridescent waltz whose sense of beauty is emblematic of this trio's style. Increasing the tempo and the complexity of the album's compositions with quickened sixteenth notes-MacDonald's "Al's Pals" (which he broke down to trio form from a big band arrangement for veterans of Woody Herman's band) is notable for the perfected interplay between guitar and bass. They join for up-tempo unison melodic statements and entertaining counterpoint and then walking bass under MacDonald's chorded and then rapid single-note improvisation. This is a trio that just met? The album's repertoire is mixed, on the one hand consisting of Jobim's "Corcovado," which MacDonald plays as a solo by utilizing the entire range of his guitar for rhythmic support and a singing melodic quality. On the other hand, it consists of Harvie S's "Most of the Things," his own variation on "All the Things You Are" on which, yes, the melody is front and center as it's performed on the bass, while MacDonald accompanies on guitar. A faintly remembered movie theme, "Be My Love" from 1950's *The Toast of New Orleans*, provides for guitar-and-bass back-and-forth variations of its melody. The World War II-era musical, *One Touch of Venus*, introduced the jazz favorite, "Speak Low," which MacDonald's trio treats to an up-tempo swing that gathers energy as it propels to its dramatic ending of a stretched chord. In addition, *View of the City* includes the jazz standards, "Don't You Know I Care" and "Blue Capers." The contrasts of song choices continue as MacDonald's trio digs into their contrasting moods. Duke Ellington's romantic dance number consists of sustained ringing tones. But then, Blue Mitchell's composition provides the album's spirited locked-in finish with individual solos and the final chorded exclamation from this joyful meeting of musicians before, one assumes, they left David Stoller's studio for a 21st Street view of the city.

Bill Donaldson

New Issues



GEORGE NAZOS HEAT SONG

STREET OF STARS
RECORDS

OUR MELODY / HEAT
SONG / EVIDANCE /
PEBBLES / ANOTHER
SONG / MAKE BELIEVE /
TOMORROW IS ANOTHER
DAY / INTERSECTIONS /
CHANGING LANES /
SHOWER BLUES /
DREAMING / BIRD ON A
WIRE 50:46

Nazos, g ; Tamuz Nissim,
vcl ; Harvie S., Bass ; Tony
Jefferson, d. 12/5/2019
Teaneck,NJ

NYC based guitarist and composer George Nazos from Athens, Greece presents his second CD as leader "Heat Song". George is joined by bassist Harvie S., drummer Tony Jefferson and vocalist Tamuz Nissim. Upon first listen to "Heat Song" I am immediately drawn into the sound of the instruments blending together so well and the overall quality of the recording. The use of space and each musician so carefully working together is very clear. There is no ego here, only a sensitive cooperation with each other and a dedication to the music.

George's use of different time signatures like on "Heat Song", "Evidance" and "Make Believe" adds an extra excitement to the compositions, allowing the listener to experience 7/8 & 5/4 in a way that feels natural and different simultaneously. There is also a wonderful variety in compositions: the stunning guitar and vocal duos "Pebbles" and "Bird On A Wire". "Another Sound" is a rich and inventive solo Bass composition by Harvie S., and a masterful solo guitar piece by George "Intersections". I enjoyed every track on this CD. "Heat Song" has everything one could ask for, a natural flow, variety in composition and musical excellence. The other real winner here is George Nazos's ability to write tunes that are rich, inventive and beautiful. Finally "Heat Song" finishes with Tamuz Nissim and George's guitar and vocal duo of "Bird On A Wire" which nearly brought me to tears. Excellent listen !!!

Frank Kohl

New Issues



THE TNEK JAZZ QUINTET, PLAYS THE MUSIC OF SAM JONES, TNEK JAZZ NO#

UMIT SEVEN / BITTERSUITE /
SOME MORE OF DAT / LILLIE
/O.P. / DEL SASSER / TRAGIC
MAGIC.

Antonio Parker, as; Benny
Russell, ts, ss; Darius Scott,
p; Kent Miller, b; Greg
Holloway, d. No dates
given. Springfield, VA,

Whether it was his common name, a retiring personality or lack of interest in promoting himself and his works, Sam Jones never made the big time but was highly appreciated by aware listeners and his fellow musicians. Now comes a belated salute from five musicians that are largely unknown outside their respective areas. In the biographical paragraph each one receives all have extensive gigging credits, some forays into academia and hail from the east coast. Producer Ron Kearns suggests the late Jimmy Heath as an influence on Russell's tenor and Cannonball for the alto of Parker but I hear more Billy Pierce in the former and maybe Richie Cole for the latter. This seems to be more of a producers project judging from the long liners, background notes and book plugs from the aforementioned Kearns who gets a paragraph resume for himself. No mention about the choice of Kenny Barron's "Tragic Magic" in an all-Jones program when there are plenty more Jones compositions (like "Visitation" & others) available. Otherwise an adequate tribute to an often overlooked bass giant.

Larry Hollis

New Issues



LINDSEY ALEXANDER LIVE AT ROSA'S

DELMARK DE862

PLEASE LOVE ME / MY DAYS
ARE SO LONG / HAVE YOU
EVER LOVED A WOMAN /
I GOT A WOMAN / GOIN'
OUT WALKIN' / SOMETHIN'
'BOUT 'CHA / SNOWING IN
CHICAGO / SHIPS ON THE
OCEAN / GOING BACK TO
MY OLD TIME USE TO BE
50.41

Alexander, g & vcl; Sergei

Androshin, g ; Roosevelt

Purifoy, Kybd ; Ron Simmons,

Bass ; "Big" Ray Stewart, d

5/16-17/19 Chicago, IL.

The Blues has its voice and when that voice speaks it speaks to Lindsay Alexander. In the great tradition of Howlin' Wolf, Muddy Waters and B.B. King, Lindsay Alexander is delivering that voice to you. Lindsay is a lucky man to have that voice, however it's not enough just to have it ; bringing that deep down soulful feeling that comes from living the life and feeling it, is what counts. Pandemic be damned, you bring this recording into your house, move all the furniture into the other room and put your dancing shoes on!

It's a great thing when a group can get a nice live recording. Unlike a studio recording where you get the sound just the way you like, in a live recording you get things the way they really are. "Live At Rosa's" has it just right, great sound, balance and energy. The band lays it down and Lindsay sours on top. Nice selection of mostly originals and some covers. The blues at its best with Lindsay Alexander.

Frank Kohl

New Issues

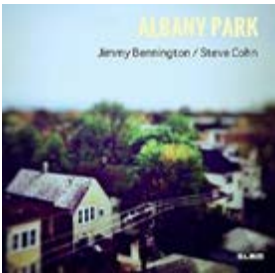
(1) JIMMY BENNINGTON, STEVE COHN
ALBANY PARK
SLAM 587
NEPALESE SUITE / BLUE
IN GREEN / CUT DOWN /
QUIET NOW / A TIME WHEN
I CAN GET BACK TO YOU.
47:30. Bennington, d; Cohn,
p, vcl, shakuhachi. 4/27/2013,
Chicago, IL.

(2) JIMMY BENNINGTON
COLOUR &
SOUNDBOOM! LIVE
AT THE BOP SHOP
CIMPOL 5043
TING D'LA / MORSE CODE /
EARTH JONES / TWILIGHT /
THE HITCHIN' POST / PLEASE
MAKE UP YOUR MIND /
SAY IT (OVER AND OVER
AGAIN) / FLIGHT TO JORDAN.
62:32. Bennington, d; Fred
Jackson, saxophones; Jerome
Croswell, tpt; Ed Schuller, b.
5/23/2014, Rochester, NY.

(3) JIMMY BENNINGTON, STEVE COHN, ED SCHULLER
NEW JERSEY FREEBIE
SLAM 596
NIGHT AND DAY / NEPAL /
NEW JERSEY FREEBIE / BACK
TO YOU / INTRO TO THAT'S
IT / THAT'S IT / BODY AND
SOUL. 37:20. Bennington, d;
Cohn, p, vcl; Schuller, b, vcl.
6/26/2014, Hackensack, NJ.

BOOM! Jimmy Bennington is back with three album releases as part of his Colour and Sound Series. As the name of the series suggests, the drummer's ambitions lie in music's ability to affect the senses, specifically sonic textures, a wide range of dynamics BAM sizzzzzt and the resultant storytelling. More interestingly, the second component of his series' name suggests sight from sound, with subtle and/or vivid shades and hues buh-buh-BOOM-BOOM-BOOM and atmosphere and moods pop clang brrrrrsh. No doubt, the Colour and Sound series carries on the tradition of the jazz master, Elvin Jones, for whom Bennington worked as his band manager and drum technician and with whom Bennington studied. Jones often described the drum kit's sounds in terms of colors, characterizing the cymbal's sound, for example, as a spray of brilliant reds, oranges, greens, yellows, like confetti. And so, Colour and Sound can affect the senses interchangeably with vibrant outreach to the soul. They can be a sound seen or a sight heard. Appropriately enough, Bennington's CIMPOL (Creative Improvised Music Projects on Location) release that reflects his CIMP album, A Little While in Chicago, sports a title that suggests elements of sonics and hues and even-for those interested in the combination of jazz with a literary perspective-onomatopoeia and rhyme. That title is BOOM! Live at The Bop Shop. The same members of the Colour and Sound quartet appear again. Fred Jackson Jr. plays saxophones; Jerome Croswell, trumpet; Ed Schuller, bass; and of course, the leader of the group, Bennington on drums. So this time, the quartet, it plays with special force and the pyrotechnic sparks usually are very red because they're playing live. In Rochester, New York. At The Bop Shop. As on A Little While in Chicago, BOOM! Live at The Bop Shop sets up the tension of Schuller's pulsating New York City sensibilities with the more linear and relatively straightforward low-key improvisation of Jackson and Croswell. That flashing musical ignition continues to enliven and enlighten. For BOOM! Live at The Bop Shop kicks off not with a boom, but yes, with the bass drum's fortississimo BOOM! that follows a brief turquoise mezzo-piano syncopation-with-paradiddle intro on the snare. As with other

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groups led by drummers, Colour and Sound consists of powerful individualistic musicians who contribute their own original ideas to compositions while joining into the common purpose. On “Ting d’la,” the first track of (2), Schuller holds down the implicit modality that drives the wordless conversation of Jackson and Croswell as they call and respond, picking up where one leaves off. Sure enough, the defining characteristics of “Ting d’la” are Bennington’s BOOM! and Schuller’s quarter-note dom-dom-dom-dom-dom rather than melody. Jackson and Croswell do create a harmonic weave between the solos as a handoff, and the improvisations build. On “Morse Code,” intriguingly entitled, Jackson’s tones remain declarative, bright, mellow and distinctive as they develop beige-and-yellow long tones over Bennington’s unflagging, mid-volume light pattern throb-throb-throb-tap-tap on snare drum and tom-tom with intermittent bass drum accents, wherein the duo streams coding and wordless decoding, ignoring even implicit bar lines. Impressionistic is Fred Anderson’s orangish “Twilight,” opened by the sax and the trumpet’s unison unrushed notes, with a quiet splash on cymbals, and enlivened by Schuller’s bottom-end arco buzz. Acknowledgements to other composers occur with Dave Liebman’s “Earth Jones.” Bennington’s hi-hat-and-bass-drum chi-CHI-bum-chi-CHI-bum represent a pianissimo calm before the gray storm, the tranquility sssshhhh so soft that the volume has to be turned up to make sure that a track has started. But true to Bennington’s propensity for dynamic contrasts, the horns-with intertwined flocks of bluebirdish trillllllllll/warble/dart/dart clarity over the snare drum’s light tap-tap and the russet tooooooon-toon-toooooon-tun-toon-toon-toooooon bass vamp-build solos through smears and bluesy quarter-tone ruminations to a fortissimo ornithological shriek! Boom! Live at The Bop Shop ends with two covers, chosen perhaps for audience familiarity. “Say It (Over and Over Again)” proceeds softly without much variation during its maroony five minutes. The track’s emphases involve the sweetness of the song delivered in almost straightforward fashion with golden shininess by Jackson and Croswell, Schuller providing oaken

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last-dance-like accompaniment and Bennington laying back at the end for light-as-a-feather shishhhhh on cymbals. Duke Jordan's winding "Flight to Jordan" provides a fun, energetic emerald hard-bop conclusion to BOOM! Live at The Bop Shop, allowing for Bennington's rrrrrrumbllle-and-POW! finish. Bennington's two albums with pianist Steve Cohn are no less colorful, no less textural, no less in-the-moment improvisational, no less atmospheric than (2). Nonetheless, they do create instead more spatial kaleidoscopic environments of dramatic pauses and thoughtful rests before the interruption of lightning-white forte accents and silvery gossamer gusts held together by the thematic cohesion of ting-tunk-scramble, ding-ding-ding-ding-plunk-plunk punctuating phrases.

1), recorded in Chicago also as a part of Bennington's Colour and Sound House Concert Series, includes two jazz standards with the free improvisation of bamboo-tan-and-malachite Far East inspirations. Having resided in Japan before moving back to the United States, Cohn integrates in his music those inspirations with his jazz sensibilities. Starting with his "Nepalese Suite," at over 17 minutes a suite indeed, Cohn's reflections evolve intoringgg/brrrruppp/crinkle/toom/toom/JANG intimations of "Body and Soul." Generously, Bennington lays back to allow Cohn to sustain his spontaneous creation until providing magenta shading on snare and cymbals when Cohn sings too. Cohn's "Cut Down," more melodic than "Nepalese Suite," switches between calm ding/ding/ding flow with bass-clef num/num/num/slam, dynamically alternating strength and calmness to reflect the changes of the wind in Japan where the composition was written. The looseness of Bennington's style, without meter, carries over from "Cut Down" into "A Time When I Can Get Back to You," which is eventually furious before its clang/thump/sizzle acceleration resolves when Cohn's Japanese shakuhachi oooooooo-faa-woo-eee-toooo solo ends the album. As for standards, Albany Park features Denny Zeitlin's "Quiet Now," descriptive enough, and broken into charcoal haunting crinkle/throb/pop/shatter/gallop fragments. And there's "Blue in Green," obviating another person's (my) description of its colors. Bennington takes its introduction, tap tap tap rollllllll bump, before Kohn comes in with angular variations of its sssish splash jingle bump bump bump bump pedal point, making the interpretation their own.

2) Schuller joins Bennington and Kohn on New Jersey Freebie, in which appear similar themes such as the body, the soul, Nepal, light, darkness, the spectrum of colours in between, standards, and always free improvisation. The arresting unpredictability of seasoned musicians locking into the same bright kaleidoscopic flashes of now-ivory, now-vermilion, now-tangerine, now-azure, now-pink, now-lemon accomplishes revealing visions within their music.

3) starts Cole Porter's "Night and Day"-dappling dark and light-with Cohn's com-forting mid-register single-note noodling, which goes slyly slightly awry in the ninth measure with oblique high-register notes. Repetition of the melody leads

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to a darkening ebony crescendo of tremolos and plink-plink-wham shatterings into CHING-chingle-chingle pieces. Cohn sings and Schuller issues his commanding flow. Schuller emerges from the trio's spontaneity to develop his own solo over Cohn's chord clusters smash slam and brief jung-jung-jung intimations of swing. Cohn's concerns with the soul's permanence transcending the body's evanescent confinement issues again from, naturally, "Body and Soul." Schuller melodically introduces zangggg-twinggg-plunk the song mahoganally before Cohn enters vertiginously, though mostly melodically, over Bennington's soft teal support. Again, Cohn evinces respectful support for Nepalese culture with "Nepal," this time with Schuller's mournful taupe bowed mmmmm-burrr-eeee exchange, sometimes with harmonics, sometimes with emotionally resonant vibrato, sometimes with Sul Ponticello, sometimes with furious tremolo or a quick descent, but eventually evolving into a showcase for the bass interpretation. The separate themes and sonorities of the trio combine, and distinctly separate voices complement one another. Brief is the group's improvisation of "That's It." It initially enjoys a gentle khaki introduction of tornadic upper-register piano clusters. Then an upswept mauve whoo smash blam boing outpouring, vocal and instrumental, develops into a wild improvisation. Cohn's dissonant-at-first in-four piece, "Back to You," again cringle-ding-ding-ding-crack finds its perfect cerulean musical counterpart in Bennington and Schuller, who provide droll strolling responses tap-thump-rustle-clang to Cohn's unpredictable lead. With three additions to the Colour and Sound Series of recordings, Jimmy Bennington has built his own intricately textured multi-hued, multi-sonic language of free-spirited improvisation inspired by his Elvin Jones apprenticeship. How foolish it is, though, to think that readers can be expected to hear the spirit of the music from words appearing on a black-and-white page or screen. CRASH!

Bill Donaldson

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BILL WARFIELD & THE HELL'S KITCHEN FUNK ORCHESTRA, SMILE,

PLANET ARTS 302018.

SMILE / CUCUMBER

SLUMBER / HIP-HUG-HER /

ODE TO BILLIE JOE /FIRST

TIME ON A FERRIS WHEEL /

DANCE OF THE COAL CARS

/ MAD DOG / RAINBOW

CONNECTION /

I'VE GOT TO USE MY

IMAGINATION / THEME FROM

LAW AND ORDER / THIS CITY

NEVER

SLEEPS / SMILE. 74:15.

Collective Personnel:

Warfield, tpt; John Eckert,

tpt, flgh; Andrew Gould, as,

flt; Dave Riekenberg, ts, bars,

flt cl; Matt Hong, bars, as,

flt; Blue Lou Marini, ts, ss, flt,

cl; Matt Chertkoff, g; Cecilla

Coleman,

p; Paul Shaffer, el p, org;

Steve Count, b, el b; Scott

Neumann, d; Jane Stuart,

Julie Michels, Carolyn

Leonhart, vcl. No recording

dates listed. Hoboken,

Montclair, Teaneck, NJ.

While unaware of Bill Warfield before acquiring this compact disc, after the first spin I was reminded of another veteran brassman that's experiencing something of a resurgence of late, John Bailey. Although the latter is more straight-forward jazz he has been buried in studio work as has Warfield who leans more to the funky soul side of jazz along with some R&B and Pop titles thrown in for good measure. Both men have paid their fair share of dues on the commercial music side and both know their way are their instrument. The Hell's Kitchen Orchestra was formed five years and this is their second waxing. Diverse is hardly the word for the tune list; a pair of Warfield originals, a Eurythmics song, a Booker T. & The MG's anthem and an array of items both popular and jazz-based. There is even a TV crime series theme thrown in. Band chirp Jane Stuart sings three numbers ("First Time On A Ferris Wheel" "I've Got To Use My Imagination" & "Ode To Billie Joe") the last of which didn't transfer from rural to urban all that well. Nice backing from pianist Cecillia Coleman under guest Carolyn Leonhart on the Muppet song and Julie Michels does a passable job on the first "Smile". The leader switches from flugelhorn to trumpet for the final take of the title tune with Paul Shaffer on Fender Rhodes. The former Letterman show bandleader adds tasteful Hammond B-3 on several of the tracks thankfully keeping his Vegas tendencies under wraps. Mention must be made of bar-walker supreme Blue Lou Marini who whips out his tenor for some incendiary solo work on four of the tracks.

If variety be the spice of life, this one is far from lifeless.

Larry Hollis

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1) UP AND OUT UP AND OUT

AMIRANI RECORDS 060

UP AND OUT – ONE / UP
AND OUT – TWO / UP AND
OUT – THREE / THREE DRAFT
PISTONS. 66:22

Harri Sjostrom – ss, soprano
sax, selected mutes; Phillipp
Wachsmann – vln, live
electronics; Emilio Gordoa
– vbs; Matthias Bauer – b;
Dag Magnus Narvesen – d.
1/23/2018, Berlin, Germany.

2) BILL GILLIAM / GLEN HALL / JOE SORBARA

COUNTERSTASIS –
RETRACTED VOICES

MELOS PRODUCTION 006

Sinuuous Movements /
Iraniranumange / Crustacean
Alert / Darkness Here /
Melting / Tacticity / Radio
Chatter / Cave Ritual / Thrust
/ Invitation / Pulsar Kick /
Morphs Into / Breathing. TT:
52:08.

Bill Gilliam – p, preparations;
Glen Hall – woodwinds,
electro-acoustic; Joe Sorbara
– d, perc. recorded Toronto,
Canada, no date given.

1) Up And Out is an improvising group founded by reed player Harri Sjostrom in 2009. Basically, it's Sjostrom and whoever he has invited to play with him in a "Present – Time – Composing" project. This Up And Out release consists of music recorded at a concert at Galerie Nord in Berlin in January, 2018. This time Sjostrom invited an international assemblage: violinist / electronics Philipp Wachsmann, a veteran of Britain's free improvising scene since the 1970s, Mexican vibraphonist Emilio Gordoa and Norwegian drummer Dag Magnus Narvesen who recorded with Sjostrom in the Move Quintet and German bassist Matthias Bauer has played with him in various groupings. Suffice it to say that these musicians' paths have crossed with each other at some point over the past few years. And the listener is fortunate that this particular aggregation has been assembled.

Basically, the group freely improvised over four lengthy tracks. While the final track "Three Draft Pistons" is credited to Wachsmann, it is an "update" of a piece he wrote in 1980 that involved improvising musicians to play over pre-recorded electronic sounds.

What makes this recording so good is the instrumentation Sjostrom assembled. The presence of Wachsmann's violin and Gordoa's vibes are unique textures in improvised units. The music is spacious, intricate and well-detailed. Part of it is due to the instrumentation. But another major part is that these are seasoned players from this milieu and don't feel the need to say everything at once. On the opening track, Sjostrom, the leader, doesn't play until the three-minute mark and then while his entry is quiet and subtle, it's also very dramatic. Throughout the four pieces the music swells and ebbs like the best free improvisation and there's always something interesting happening, whether it be a unique textural interlude, a hidden "melody" that appears from the violin, a rhythmic element that suddenly emerges and then, just as abruptly disappears. Because of that it's a recording this listener feels compelled to put on regularly. Up And Out is a very worthwhile endeavor.

2) From Canada comes the improvising trio of Bill Gilliam on piano, Glen Hall on woodwinds and electronics and Joe Sorbara on percussion. Glen Hall is prob-

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3) HEINZ GEISSER / ENSEMBLE 5 THE COLLECTIVE MIND VOL. 2

LEO RECORDS 864
PEACOCK DANCE / TRUMPE-
L'OEIL / WHAT IF? / NO
BONES ABOUT IT / 4+1 /
COCO / BLUE-SHIFTED. 39:34.

Heinz Geisser – perc; Robert
Morgenthaler – tbn; Reto
Staub – p; Fridolin Blumer – b.
recorded: 3/18/2018, Maur,
Switzerland.

ably best known of this trio, particularly for his work in the 1990s with Roswell Rudd and Gil Evans. But he gradually migrated to free improvisation. Hall has worked with Joe Sorbara who is one of the finest percussionists from Canada and should be much better known. This writer is unfamiliar with Bill Gilliam but he is a pianist/composer from the area who straddles the line between composition and free improvisation and has played with Hall before.

The program for Counterstasis-Refracted Voices consists of 13 tracks. Some are miniatures (two minutes or less). The longest “Cave Ritual” clocks in around 9 minutes and most are in the 4-6 minute range. Hall plays tenor sax, bass clarinet and flutes (including bass flute) and utilizes electronic processing while playing them. Gilliam plays piano and utilizes prepared piano techniques. Sorbara is pure percussionist and his interaction with the other two is frequently subtle but substantial. As a matter of fact subtle but substantial could be an apt description of this set as well. But at nine minutes, “Cave Ritual” is the most satisfying track. But as a full program, the music transports the listener to a very different sound world that’s worth visiting. And best of all, this recording was produced with the assistance of the Toronto Arts Council.

3) Swiss quartet Ensemble 5 releases *The Collective Mind, Vol. 2* (I missed volume 1, released earlier in 2019) and it fits in within the purview of free improvisation. But of the three considered here, this one is the closest to jazz.

It’s straight ahead, non-thematic improvisation played on unaltered instruments. To be sure, there are extended range techniques and no overt rhythmic “jams”. For sure there is a rhythmic pulse, the leader, Geisser is a drummer, after all. “4+1” is a rhythmically charged piece with each player adding rhythmic stabs and embellishments. While no one player is featured on a track, trombonist Robert Morgenthaler’s fragmented phrases are the feature of “No Bones About It” and justifiably so. Since I missed Vol. 1 I can’t say whether this is better or not. But *The Collective Mind, Vol. 2* is well worth hearing.

Robert Iannapollo

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ENRICO FAZIO CRITICAL MASS WABI SABI

LEO RECORDS 862

E=MC2 / LILO VARIATIONS
/ WEST TO EAST (A WALTZY
RAGA) / SLIDING STIMES /
OVERSHOOT DAY / LECTIO
MAGISTRALIS. TT: 61:38.

Enrico Fazio – b, electronics;

Luca Campioni – vln; Anais

Drago – vln, 5 string el vln;

Alberto Mandarini – tpt, flgh;

Gianpiero Malfatto – tbn;

euph; flt; Adalberto Ferrari

– clt, bclt; contrabass clt;

Turkish clt; Francesco Aroni

Vigone – ss, as; Gianni Virone

– ts, bars; Fiorenzo Sordini

– d, perc + Valeria Sturba

– theremin; Moustapha

Dembele – kora, djembe,

tamani; Simone Ghio – kybds.

recorded 11/2017, Agliano

Terme, Italy.

The experimental strain in the Italian jazz scene that emerged in the late 1970s still thrives and there are a number of releases that come out every year that don't get the attention they deserve. This has been especially true since the inactivity of Splas(h), Soul Note and Horo labels that released so much good music in the 80s and 90s. But releases continue to come out albeit on small regional labels or self-produced and they don't get much distribution or attention.

Back in the late 70s/early 80s, a quartet based in Milan, Art Studio shone as one of the best groups to come out of Italy. They self-produced their first few releases before being signed by the Splas(c)h label. They released seven albums during the 1980s before all four members branched out into their own thing and eventually broke up. But former members guested on each others' recordings. Since the dissolution of Art Studio, bassist Enrico Fazio has always evidenced an interest in larger group formations. He released three albums with his septet and formed Critical Mass, a 12-member strong ensemble. Wabi Sabi is their second recording, following Shibui, released in 2013. Despite the passage of time, the group is essentially the same as on the earlier release with a new keyboard player, the addition of a kora/djembe player and a theremin player on "Overshoot Days".

The term Wabi Sabi is a Zen concept that allows for the "beauty of imperfection". This album was recorded without any preliminary rehearsals to preserve the spontaneity of performance. But, probably because the personnel is all familiar with Fazio's music, there appears to be no overt "mistakes". And despite the wide variety of compositional strategies and complexity of the music, it still has a nice, spontaneous feel. Even with the modernist flourishes, this is not "difficult" music per se. It's actually quite welcoming music with attractive harmonies laced with dissonance. Abrupt rhythmic shifts while intentionally jarring still seem well-placed and give the listener a pleasant jolt. "West To East" is the best example of this. It opens with a kora passage shifts rhythmically and tonally several times building to a series of solos over a rhythmic base until the rug is pulled out from under everything breaks down for a solo violin interlude by Anais Drago. Fazio re-

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SETOLADIMAIALE UNIT + EVAN PARKER LIVE AT ANGELICA 2018

SETOLA DI MAIALE 3880
INTRO / FIRST / SECOND /
THIRD / FOURTH / FIFTH. TT:
71:16.

Stefano Giust – d. cymbals;
Evan Parker – ss, ts; Marco
Colonna – b flat clt, c clt, alto
clt, bclt; Patrizia oliva – vcl,
electronics; Alberto Novello
– analog electronics; Giorgio
Pacorig – p; Michele Anelli – b;
Philip Corner – gong; Phoebe
Neville – gong. recorded
5/16/2018, Bologna, Italy.

enters with an ostinato line in 11/4 and Adalberto Ferrari enters on Turkish clarinet to dialogue with Drago. The listener is carried on the musical journey that the title promises. Another high point of the disc is the intro to “Sliding Tones” with a brass/reed chorale. It’s that way throughout the album. Wabi Sabi could be Fazio’s most successful large group effort yet... despite the lack of overt mistakes.

The second disc reviewed here is an unusual one. It’s on the Setola Di Miale (google translates this as “Pig Bristle”) label and is listed as a celebration of the 25th anniversary concert of the label. Completely unaware of the label, that has been in existence since 1993, and fairly knowledgeable of free improvisation, I went to their website and found they have a catalogue of approximately 400(!) releases. Most of the artists are Italian and mostly unknown to this writer. However, dotted through their discography are names like Taylor Ho Bynum, Vinny Golia, Tobias Delius, Fred Frith a/o as members of improvising ensembles. It’s an notable achievement. Obviously 25 years of doing this and accumulating such a catalogue deserves acknowledgement and celebration. Label head and drummer Stefano Giust organized a septet of musicians associated with the label and added a notable guest in the form of saxophonist Evan Parker to perform at the 2018 Angelica Festival. They performed a 71-minute set of free improvisation. It’s a truly impressive document. The music ebbs and flows and while things can get heated at times, it’s clearly a group effort. The band will break off into various sub-groups and the music all seems to flow naturally. (I believe there was no conductor... or at least none credited.) A few names should be mentioned, however. Notable is vocalist Patrizia Oliva whose voice is processed by electronics and spectrally sneaks in an out of the music. Marco Colonna’s clarinets are frequently evident. Of course, Evan Parker’s distinctive saxophone emerges occasionally. But ultimately, these 8 musicians are here to contribute to the unified whole and all do so successfully. It’s a remarkable performance right down to the final wind down and it’s all well-worth hearing.

Robert Iannapolo

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MARILYN LERNER /
KEN FILIANO / LOU
GRASSI
INTENTION

NOT TWO 995

INTENTION /

METAMORPHOSIS / PLINK

PLUNK / ERIC'S HOUSE / NO

FAREWELL / CAVERN OF

MYSTERY. TT: 73:59

Marilyn Lerner – p; Ken Filiano

– b, EFX; Lou Grassi – d, perc.

recorded 11/30/2018, New

York City.

Over the course of three releases the trio of Marilyn Lerner, Ken Filiano and Lou Grassi has developed into one of the most formidable working piano trios. What sets them apart is that they are pure improvisers and eschew a compositional base as their starting point. Despite what some people may think, that's not an easy thing to do. Their third release, *Intention*, was recorded at the home of Eric Stern (known as Eric's House Of Improv). It's a perfect example of what this trio does best. It presents the full concert and one gets the true arc of the performance. They start out with a brief nearly seven-minute piece, feeling out their instruments, the space, the attendees. Then they take off. "Metamorphosis" is a dense, high energy three-way improvisation that keeps up for over 17 minutes. There are occasional interludes where two others will briefly drop out and one member will come to the fore. A pressed roll from Grassi provides the ultimate punctuation mark to end the piece. The audience sounds stunned by its conclusion. The onomatopoeically titled "Plink Plonk" takes things deeper with Lerner playing the insides of the piano and Filiano coaxing alien sounds out of his bass with his electronics. The entire set continually shifts, ebbs and flows with members breaking off into duos and solo interludes but *Intention* is true piano trio free improvisation at its finest. This listener was glad it was recorded and wishes he could have been there in this intimate gathering.

Robert Iannapolo

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CHRIS REYMAN KOAN

FORTUNA MUSIC 026

WHO'S TO BLAME / HORIZON
/ FREE ONE / BEAUTY'S EDGE
/ NO SFA FRO HER / ANTHEM
/ FREE 2. TT: 64:04.

Chris Reyman – p; Herb
Robertson – tpt; Mack
Goldsbury – ts. Flt. clt; Erik
Undworth – b; Lou Grassi – d.
4/18/2017, El Paso, TX.

Lou Grassi shows up on another recent and very different release. He and Texas reed player Mack Goldsbury have met up several times over the years and recorded a couple of albums together. In 2013, they did a U.S. tour as Goldsbury's quartet with bassist Eric Unsworth and trumpeter Herb Robertson. Chris Reyman is a teacher at University of Texas, El Paso and he works on dance projects with Sandra Paola Lopez Ramirez. In 2017, Reyman used the Mack Goldsbury Quartet to collaborate with on a recording of a dance piece Koan. He has chosen a stellar unit to realize his composition.

The suite has a wide-range and features all members of the group. Things get off to a bristling opener with "Who's To Blame", a which starts as a freebop charger but goes through a number of changes before it ends 12 minutes later. The piece is open for improvising but also contains a lot of scored material covering tempo shifts and group subdivisions. Yet throughout, the band maneuvers these shifts with ease sounding, like a working unit. "Horizon" contains a slow moody theme blended with a fast, active piano accompaniment to great effect. "Free One" is one of two group improvisations. It's propelled by a loping rhythm played by Grassi on tom toms with mallets. The horns interject stabbing commentary with especially effective work by Robertson. Perhaps the one misfire is concluding the suite with "Free 2", another group improv. While it is a fine track, it would seem that the preceding track "Anthem" would have been a better closer for the disc. Perhaps it works better in performance with the dancer but where it's placed makes the piece seem to end on an inconclusive note. But it doesn't mar an otherwise fine disc. Koan is well worth checking out.

Robert Iannapollo

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KARL BERGER / JASON KAO HWANG CONJURE

TRUE SOUNBD
RECORDINGS 02

PROPHECY / SILHOUETTES /
BEYOND REACH / VANISHING
ROOTS / FAITH / BELOW
ZERO / WATER FINDS WATER
/ ARISE. TT: 53:37

Karl Berger – vb, p; Jason Kao
Hwang – vln, vla. 3/20/2014,
Woodstock, NY

The New York City-based loft scene of the 1970s paved the way for a strong scene that developed in the 1980s and 90s. The three players featured in this review developed their music in the fallout of the loft scene and came into their own in the 1990s. Each has been a productive player experimenting with their own ideas and each has a substantial discography worth exploring. These are their three latest releases.

1) Violinist/violist Jason Kao Hwang is a classic representation of this phenomena. He was a participant in the loft scene and formed the band Commitment with reed player Will Connell, bassist William Parker and drummer Zen Matsuura and self-released their only album in 1980. (It was reissued with additional live material by the No Business label in 2010). Hwang released the first album under his own name in 1990 (Unfolding Stone) and hasn't looked back since. He's released nearly 20 albums under his own name including an opera and those with his highly- praised eight piece multi-cultural Burning Bridge ensemble.

Within this discography are a number of duet records including one with bassist Dominic Duval and Korean stringed instrument player Sang Won Park. Conjure finds Hwang playing with vibist/pianist Karl Berger and it's yet another major release in his discography. Berger, who was among the first Europeans to embrace the jazz avant-garde in the 1960s, has been extremely productive in the 2010s. In addition to playing in Berger's Creative Music Orchestra, Hwang featured in the string section of Berger's 2018 Tzadik release *In A Moment* where Berger's piano was matched with a string ensemble. So perhaps it was inevitable that Conjure would happen. Whatever the circumstances, the listener is the fortunate recipient of this wonderful music.

The opener "Prophecy" starts with Hwang's opening phrases sounding almost guttural and they're matched by Berger's sparse piano chords. The piece moves slowly, deliberately laying out the shape of the music. One can tell that they are listening deeply to each other. The album proceeds apace to the penultimate piece "Water Finds Water". It opens with an arpeggiated figure from Berger's vibes and is soon matched by spectral harmonics

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STEVE SWELL QUINTET SOUL TRAVELERS ASTONISHMENTS ROGUE ART 0091

Astonishments* / Sketch#7
/ The Seldom Heard / For
Mondays / Being Here* /
Morphogenesis. TT: 51:56
Steve Swell – tbn; Jemeel
Moondoc – as; Dave Burrell –
p; William Parker – b; Gerald
Cleaver – d; on * add Leena
Conquest – vcl. 12/13/2018,
Brooklyn, NY



AVRAM FEFER QUARTET TESTAMENT

CLEAN FEED 537
DEAN ST. HUSTLE / AFRICAN
INTERLUDE / TESTAMENT .
SONG FOR DYANI . MAGIC
MOUNTAIN / WISHFUL
THINKING / PARABLE /
ESSAQUIRA. TT: 61:32.
Avram Fefer – as, ts; Marc
Ribot – g; Eric Revis – b;
Chad Taylor – d. 12/17/2018,
Brooklyn, NY.

from Hwang. The piece develops from there but Berger keeps returning to the opening figure. Over 13 minutes they dance around each other before summing it up with a final return to the opening. The entire album contains eight gems like this. Conjure is a series of spontaneous intimate duets, beautifully recorded and is one of the finest albums in each of their voluminous discographies.

2) Trombonist Steve Swell has had a similar trajectory to Hwang's and their paths have crossed many times over the years. Although starting as a member of the brass section of the Buddy Rich Orchestra, the key figure in Swell's development is trombone master Roswell Rudd. Not only did he absorb Rudd's command of his instrument, but he also embraced Rudd's sense of exploratory adventurousness. And in doing so, Swell came up with his own sound and approach to music. He's game for the free improvisational situation and he's done plenty of recording in that format. But he's also found ways of compositionally putting together albums that make a complete statement. A good early example of this was 2003's Suite For Listeners, Players And Other Dreamers. A more unusual approach to that situation can be found on 2015's Kamreki, a diverse selection of music that was a summation of his music of the past few years and also a celebration of his 60th year on this planet.

Astonishments is yet another unique and worthwhile endeavor recorded with his quintet the Soul Travelers. Comprised of four other members (alto saxophonist Jemeel Moondoc, pianist Dave Burrell, bassist William Parker and drummer Gerald Cleaver), each is a leader in his own right, it's a measure of the esteem of his cohorts that he can assemble a group of this caliber. Add to that vocalist Leena Conquest reciting/singing Swell's poetry on two tracks and one has a complete album-length document.

The title track has Conquest reciting the simple things in life that have brought satisfaction. When taken individually they are astonishments. At one point it becomes a litany of those who have recently passed (Will Connell, Connie Crothers, Roy Campbell) but

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their passing is an astonishment in itself and referred to as “lives well lived”. In the background, the quintet interjects jabbing phrases and punctuations. Swell makes great use of his “sidemen” all of whom are highlighted at one point or another. Pianist Burrell (with whom Swell recorded *Turning Point*, a series of duets in 2013) stands out with his unique lyricism and he’s perfectly placed within this ensemble. His unique style of comping highlights Moondoc’s tart-toned alto solo on “The Seldom Heard”. On the same track Burrell’s lyricism blends perfectly with an arco bass solo from Parker. Throughout Cleaver’s drumming gives the music the forward momentum and dynamism it needs.

In *Astonishments* one gets a complete program of contemporary music that’s as good as any that’s being made these days.

3) Saxophonist Avram Fefer emerged about a decade later than the other two musicians featured in this review, but he shares a similar wide vision of music. In the 90s, during his stay in France he recorded an album with *Last Poets* and was a member of Beigel’s *Daisy Toasts*, a successful soul/funk group based in France. When he came back to the U.S. toward the end of the decade, he dove headfirst into the more experimental groups based in New York. He recorded with pianist Bobby Few (two duet albums and two group albums). He’s collaborated on albums with bassists Michael Bisio and Adam Lane and with post-funk avant-garde ensemble *Burnt Sugar*. In 2001, he formed a trio with bassist Eric Revis and drummer Igal Foni, succeeded by Chad Taylor in 2009.

Which brings us to Fefer’s most recent recording *Testament*. It finds the trio morphing into a quartet with the addition of redoubtable guitarist Marc Ribot. And he’s a perfect addition to the trio. He’s a player comfortable playing just about any style and Fefer gives him a lot to work with over the eight tracks.

The opener is a bit of a surprise. “*Dean Street Hustle*” is a post-bop flag-waver and both Fefer and Ribot dig in with meaty solos. With the rhythm section driving the soloists along the piece is an excellent opener. Fefer’s fondness for African-derived rhythms (very in evidence on this recording) comes to the fore on “*African Interlude*”. The piece is carried on by Chad Taylor’s polyrhythmic drumming. Fefer delivers a rich throaty tenor solo that flies along the rhythm base. The ten minute “*Magic Mountain*” is once again buoyed by the rhythm section with Revis playing a cyclic motif that is interrupted by free interludes from Fefer and Ribot. The track alternates between a soaring melody and free interludes with ease. The one misfire on the disc is *Song For Dyani* which inexplicably fades around the four minute mark, just when it sounds like it’s about to truly soar. But that’s a minor complaint.

With *Testament*, Fefer has turned his trio into a quartet and brought it into the new decade with strong compositions and excellent playing throughout. Let’s hope there’s a follow up.

Robert Iannapolo

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PAGO LIBRE CINEMAGIQUE 2.0

LEO RECORDS 863

ENTICING / A BOUT DE

SOUFFLE / SYNOPSIS /

KISSING JOY (AS IT FLIES)

/ TIKKETTITAKKITAKK /

ALPERIDUO / NOSTALGHIA /

ENTR'ACTE: LE TANGO D' E.S.

/ FOLK SONG / SUONATINA

/ LITTLE BIG HORN / DANCE

OF KARA BEN NEMSI /

AIMEZ-VOUS LE BRAHMS?

/ TUPTI-KULAI* / RMX* /

RASENDE GNOME* 73:44.

Arkady Shilkloper – horn, flgh,

alperidoo, vcl.; Tscho

Theissing – vln, vcl; John

Wolf Brennan – p, acropiano,

melodica. Vcl; Daniel Patumi

– b; on * George Breinschmid

–b replaces Patumi; recorded

4/2000, Winterthur,

Switzerland, except * -

recorded 2004 at Feldkirch

Festival; Feldkirch, Austria.

Pan-European quartet PAGO LIBRE was formed 1989 with Irish pianist John Wolf Brennan one of its founding members. Their music was a curious blend European art music, folk song, jazz leanings and even a bit of free improvisation. There wasn't anything like it around at the time and it was a beguiling blend. It's a blend that's carried them through several personnel changes over the past 30 years but it's maintained the original vision. Their latest album *Cinématique 2.0* (subtitled *Sixteen Soundtracks For An imaginary Cinema*) is actually a reissue of sorts of the 2000 release *Cinématique*. The running order appears to have been rejigged, two short pieces have been deleted and three live tracks from a festival in Feldkirch, Austria in 2004 have been added. The original recordings were remastered in 2019 and they sound spacious, clear and beautiful. (Not having heard the original recording, I can't compare). Each instrument is distinct and one can clearly hear accompanying lines and musical commentary throughout.

Despite this reorder, the main program plays as a cohesive whole. Each member (brass player Arkady Shilkloper, perhaps best known to Americans as a member of the Vienna Art Orchestra); Swiss violinist Tscho Theissing and Italian bassist Daniele Patumi) contributes to the compositional stew. But all are in the spirit of the group's music. Brennan's "Kissing Joy" is one of the highlights. Starting with a Coltrane-ish bass line in 6/8, an attractive theme emerges, leading into some leisurely improvising until all stops midway for a crystalline solo by Brennan before the group picks it up and continues to the end. "Nostalgia" is credited as a group improvisation but contains a striking "lead" line courtesy of Shilkloper's French horn. Theissing's "Tikkettitakkitakk" has an Indian flavor, particularly with its rhythmic flow but harmonically, things happen within that belie an Indian source.

The entire program hangs together despite its diversity of source material and approaches. Perhaps the three bonus tracks are a bit redundant because they "sound" as if they're from a different source (a live concert) and there is a different bass player. But it's not worth complaining about that since it gives the listener three more quality tracks from PAGO LIBRE.

Robert Iannapolo

New Issues



GLORIA DEI CANTORES STABAT MATER

GLORIA DEI CANTORES
065

PEACE UPON YOU,
JERUSALEM/ L'ABBE

AGATHON/ SLAVE REGINA/
MAGNIFICAT/ NUNC DIMITIS/
STABAT MATER 69:02

Gloria Dei Cantores, Richard K.
Pugsley, conductor. Featuring

Rachel McKendree, Sr
Amanda Ortolani, sopranos;
Alexander Pugsley, baritone;

James E, Jordan, organ
Orleans, MA, Sept 2018, May
and September, 2019

I have often said that it can be difficult to tell the difference between some contemporary composed classical music and some improvised music. So here is a completely composed piece under review.

Arvo Part, born in Estonia in 1935 is considered to be a minimalist composer along with such people as John Adams, Phillip Glass, Terry Riley and others. Minimalism has various influences including music from Asia with its repetitions. Like all such composers, each brings a personal approach to the music within that overall genre. Today, Part is one of the most performed contemporary composers.

Stabat Mater is a form of prayer on the suffering of Mary. This recording includes other works that are related to the Stabat Mater. Part 1 begins with a section from psalm 122 about the ascent to Jerusalem. This section features two soprano soloists, accompanied by chorus and orchestra. The influence of Gregorian Chant can be heard throughout the whole work but is clearly heard in the choral accompaniment.

Part two is the story of L'abbe Agathon or Father Agathon, an old man who turned to the desert in order to understand Christ's life more fully. This section features soprano and baritone soloists, women's choir violi and cello.

Salve Regina is performed by choir and organ and uses what Part calls his "tintinnabull" technique of composing which is supposed to have specific effects on the ear of the listener related to tinnitus, or the hearing of the ringing of bells. The text is from an 11th century monk, Herman von Reichenau.

The Magnificat uses Part's technique coupled with more straightforward compositional techniques. This section is about Mary's response to the angels. This section features soprano soloist with full chorus.

Nunc dimittis is about St Simeon's song of witness. It uses space and silence with the full chorus and soprano solo. It uses various harmonic techniques moving from major to minor to modes.

And finally the main section, the Stabat Mater itself, the longest section of this recording. This piece was commissioned by the Alban Berg Foundation on the

New Issues



DAVE GLASSER, HYPOCRISY DEMOCRACY, HERE TIS NO#.

KNIT WIT / JUSTICE / IT'S
NOTHING NEW / DILEMONK
; COFFEE, DOGS AND
TELELOGS /
IT'S A SMALL WORLD /
FREEDOM / GLEE FOR LEE
/ REVOLVER / DEEP DARK /
MINOR MADNESS. 53:23.

Glasser, as, ss, flt; Andy Milne,
p; Ben Allison, b; Matt Wilson,
d, perc. 6/20/2019. No
location given.

100th anniversary of Berg's birth. The piece is about Mary's suffering watching Jesus die on the cross. It has tremendous emotional content.

Musically, like so many religious works, can stand on its own as a concert work. It is a great work for lovers of choral music. The harmonies and structures of the piece can be listened to casually or with great seriousness. Like all great works, the more carefully one listens, the greater the rewards. And, as someone familiar with the work of Part, I can say this is an excellent performance.

In terms of recommendations to readers of Cadence, any one interested in composition or choral works, regardless of genre will surely enjoy this wonderful recording.

Bernie Koenig

Although thoroughly familiar with the tradition saxman Glasser holds an adventurous streak that rises to the fore on more than one occasion of his latest artistic statement. Sort of a modern day Gigi Gryce if you will. Studies with the late Lee Konitz are pointed out in the duet with drummer Matt Wilson (frequent Konitz sideman) on "Glee For Lee" which sheds little influence (to this writer's ears) to the celebrated Konitz dryness and he apparently holds more affection for the blues than his mentor in the funky "It's Nothing New" or the almost boppish "Revolver". "Dilemonk" nods towards a certain pianist that one cannot picture any Tristano grads playing alongside while "Minor Madness" teeters on the edge of pure freedom. The work closes with an off-kilter take of Disney's "It's A Small World" which appears to be an odd choice to end a batch of originals until one learns the back story. Give it a spin.

Larry Hollis

New Issues



GORDON GRDINA THE MARROW SONGLINES

SAFAR-E-DAROON/ EL BAZ/
MINI CON/ CALLING ON YOU/
SHAMSIR/ CONVERGENCE/
ILLUMINATION/ OUTSIZE/
GABRIEL JAMES 52:37
Gordon Grdina oud; Mark
Helias, bass; Hank Roberts, cel;
Josh Zubot, vln; Hamin Honari,
perc

I thoroughly enjoyed this recording. I love Mid-eastern, North African music, and when joined with a western sense of improvisation, it opens new doors. But then I have always liked the idea of mixing styles and genres. But first two personal comments. Growing up in Jewish home, these minor scales with the Mid-eastern sense are part of me. I love them. And, albeit as a tourist, I spent a bit of time in Egypt and Morocco where I herd lots of local music. Grdina is the real deal.

This is clearly a jazz record from a Mid-Eastern perspective. The improvisations are excellent and work well with each tune. Some thing is important to me is that solos of any instrument should reflect the over all musical context. And here they do. I especially like the drum break on Safar-E-Daroon. It sounds like Honari has been listening to jazz drummers and did what he could on his mid east drums

The strings work very well behind the solos. Often, to my ears, the strings are used very much the way a sax section might be used behind a soloist in a big band. There are also many sections of very tight string section playing.

Grdina keeps things interesting by changing tempos and moods so his playing never gets into rut. Each track is fresh and keeps the ears open.

Bernie Koenig

New Issues



HARRISON ARGATOFF TORONTO STREETS TOUR

INTRO/ WAIT/ MURORO/
RAINFALL/ INTERLUDE/
WHITE ACACIA/ UNTITLED/
FLICKER/LOVE IS LOVE/ I
HAVE STARTED 71:38

Harrison Argatoff ts, vcl
Toronto

This is an album of solo saxophone. Argatoff composed all but two of the tunes and improvises on them. Solo instrumental records are not always easy to listen to as they tend to become repetitive. To Argatoff's credit he varies tempos and textures to maintain interest.

Argatoff is a recent graduate of The University of Toronto's jazz program, and is trying to create a career for himself, which is indeed a noble effort. This recording was done under a bridge in Toronto and is part of his "street tour". The bridge provides an interesting setting which yields a kind of echo or reverb sound. He has a nice light tone, at times almost sounding like an alto. He sings on *White Acacia*, a Russian folk song.

I was basically enjoying the recording until *Untitled*. On this track, which is way too long, Argatoff seems to get caught up in a repeating phrase and keeps working it. I know the feeling well as a performer, but as a listener, it went on too long. But then on the next track he changes his sound producing a great vibrato which pricked my ears. He also produces some very interesting harmonics on this track as well. But, again, it went on a bit too long.

Overall, Argatoff is a talent which needs nurturing and a bit of self discipline. I would also like to hear him with other players.

Bernie Koenig

New Issues

JEFF MORRIS HEARING VOICES HUMAN SOUNDS, DIGITAL FARMS



JEFF MORRIS
HEARING VOICES
RAVELLO RECORDS
IN THE MIDDLE OF THE
ROOM/ DEFINITION OF
A/ A TUESDAY WITH
RODNEY/ A TUESDAY WITH
RODNEY—BALLAD/ A
TUESDAY WITH RODNEY—
SCHENKERIAN BLUES/
JABBERWOCKY—A TIMBRE
POEM/ REPRISE (HEARING
VOICES) 51:06

Jeff Morris, elec; Elisabeth
Blair, Susanna Hood,
Rodney Waschaka 11,
Joseph Butch Rován, vcl
Feb 15

I am somewhat familiar with Jeff Morris, having reviewed his *Interfaces* CD. This is a vocal record with electronic backgrounds and accompaniments. Well into the first track I was immediately reminded of Stockhausen's *Gesang der Junglinge* where Stockhausen used electronic sounds with distorted children's voices. Here there are no children's voices but a number of adult voices.

As the record went on I kept listening closely. At times there were words, but the words themselves are not as important as the vocal sounds and the harmonies. On different tracks there are different lead voices and very different textures which require careful listening to fully appreciate how the voices are being used.

I don't know if the whole record is composed or improvised. And from a listening standpoint it really doesn't matter. I have often made the point that today it is often difficult to tell what is improvised and what is composed since contemporary classical composers and jazz composers and performers are using the same musical materials. The important point is just to appreciate the music.

And there is much to appreciate here. A truly fascinating recording.

Bernie Koenig

New Issues

OLIVE BROWN, EMPRESS OF THE BLUES,

AUDIOPHILE RECORDS
ACD-362.

AGGRAVATIN' PAPA / BACK
WATER BLUES / SWEET
MAN / SUGAR / 'DEED I DO
/ GIMMIE A PIGFOOT AND
A BOTTLE OF BEER / HOW
COME YOU DO ME LIKE YOU
DO / THAT OLD FEELING
/ EMPTY BED BLUES / GO
BACK WHERE YOU STAYED
LAST NIGHT(A) / GOODIE
GOODIE / SOMEDAY YOU'LL
BE SORRY / NOBODY KNOWS
YOU WHEN YOU'RE DOWN
AND OUT / BEALE STREET
BLUES(*) / EVERDAY I HAVE
THE BLUE / AM I BLUE?(B) /
'BAMA BOUND(C). 66:14.
BROWN, VCL; JOHN
TRUDELL, TPT, VALVE TBN;
TED BUCKNER, AS, CL; MIKE
MONTGOMERY, P; BILL
BOLLE, B; J.C. HEARD, D (A)/
BROWN, VCL, DON EWELL,
P(*); GARDNER HITCHCOCK,
D. (B)/ BROWN, VCL, MIKE
MONTGOMERY, P; FRANK
POWERS, CL.

(A) 10/6/1973. WARREN, MI.

(B) 5/16/1972. MEMPHIS, TN.

(C) CIRCA 1970. LOCATION
UNKNOWN.

It must be admitted upfront I was somewhat taken aback when I first saw the title of this album.

To me and most others there was only one Empress in the blues kingdom and that was the immortal Bessie Smith. In Paige VanVorst's booklet annotation he addresses that subject admirably but a better title surely could have been found. That said, everything else is, as they used to say "hunky dory". Ms. Brown has a strong, sure voice with none of the normal "blues mama" gruffness and a slight vibrato sometimes at the end of her phrases. Her history is detailed in the liners. The first ten tracks presented were on a vinyl record by Olive Brown and Her Blues Chasers and is heavily indebted to Bessie Smith in tune selection. The first two cuts were recorded by her in the twenties, the second with James P. Johnson on keys, originally on the Okeh label "Gimme A Pigfoot" is taken up with a few growls from Ms. Brown and the classic "Empty Bed Blues" is a smooth stroll with trumpet obbligato. The second batch begins with "Goodie Goodie" a song I remember hearing as a teenager sung by the tragic Frankie Lyman followed by a number from Pops and several standards. The W.C. Handy classic is a boogie woogie piano solo by Don Ewell who heads up the trio elsewhere. The next selection is not the Memphis Slim (Peter Chatman) although its the same chorus with different verses. The majority of these tunes are medium tempo with only two ballads heard. The last number comes from a vinyl LP entitled *Struttin' With The Boll Weevil* Jass band although Brown is backed only by piano and licorice stick, Overall an interesting listen from mainly unknowns (save Ewell & J.C. Heard).

Larry Hollis

New Issues



DAVE STRYKER/BOB MINTZER/WDR BIG BAND, BLUE SOUL, STRIKEZONE 8820.

TROUBLE MAN / ANA
/ WHAT'S GOING ON /
CAME TO BELIEVE / BLUES
STRUT / WHEN DOVES
CRY / WICHITA LINEMAN /
SHADOWBOXING / STAN'S
SHUFFLE. 58:07.

Collective personnel"

Stryker, g; Mintzer, ts; Wim
Both, Rob Bruymen, Andy
Haderer, Ruud Breuls, tpt;
Ludwig Nuss, Raphael
Klemm, Andy Hunter, tbn;
Mattis Cederberg, b tbn;
Johan Horlen, Karolina
Strassmayer, as; Olivier
Peters, Paul Heller, ts; Jens
Neufang, bars; Billy Test. p.
org; John Goldsby, b; Hans
Dekker, d. 22,25 & 26/2019.

If one were to nominate the most under recognized contemporary jazz guitarist on the scene today the name of Dave Stryker would top my list. Not a shredder nor introspective doodler, his thoughtful economical construction and inherent bluesiness makes me recall another personal hero Kenny Burrell.

From his earlier waxings for the import Steeplechase line, his much-missed co-led combo with Steve Slagle up to his Hammond anchored quartet which finally achieved some attention on the charts, his stylistic versatility is another impressive trait. This new issue is even more of a stretch in scope with Stryker set inside a blue ribbon big band. Add to that six of the titles arranged by the talented Bob Mintzer who also orchestrated the other three charts put together from the leader and long time keyboardist Jared Gold. For an extra added plus is Mintzer's donation of a pair of originals and his tenor on three cuts. Six of the tracks are from previous albums from the fretman with fresh charts. Special kudos to Billy Test who doubles on organ for the two Marvin Gaye songs and joins the tenor and guitar for solo slices on the killer "Blues Strut". From former employer Stanley Turrentine, "Stan's Shuffle" closes out the proceedings on a joyous note. Great audio from a broadcast by Studio 4 Cologne.

Larry Hollis

New Issues

**JASON PALMER,
THE CONCERT:
12 MUSINGS FOR
ISABELLA,
GIANT STEP ARTS 004.**

DISC 1: A LADY AND
GENTLEMAN IN BLACK /
CORTEGE AUX ENVIRONS
DO FLORENCE / LA SORTIE
DO PESAGE / CHRIST IN THE
STORM ON THE LAKE OF
GALILEE /
A FRENCH IMPERIAL EAGLE
FINIAL / CHEZ TORTONI.
68;59.

DISC 2: PROGRAM FOR
AN ARTISTIC SOIREE / AN
ANCIENT CHINESE GU / THE
CONCERT / LANDSCAPE WITH
AN OBELISK / SELF PORTRAIT
/ THREE MOUNTED JOCKEYS.
65;53.

Palmer, tpt; Joel Ross, vib;
Mark Turner, ts; Edward
Perez, b; Kendrick Scott, d.
5/23&24/2019. NYC.

**MICHAEL THOMAS,
EVENT HORIZON,
GIANT STEP ARTS 005.**

DISC 1: DISTANCE / DRIFT /
BASS INTRO / DR. TEETH /
FRAMEWORK. 48:11.
DISC 2: SAX INTRO / CHANT
/ UNDERGROUND / DRUM
INTRO / EVENT HORIZON /
FOX AND CAT. 59:02.

Thomas, as; Jason Palmer,
tpt; Hans Glawischnig,
b; Johnathan Blake, d.
8/14&15/2019. NYC.

For his sophomore issue(A) on the Giant Step Arts label trumpeter Jason Palmer has opted to go the concept album route. Returnees Mark Turner & Kendrick Scott welcome newcomers Joel Ross and Edward Perez to form a stellar quintet to interpret the leaders twelve compositions. The seed for all this came from a still-unsolved theft of a dozen painted masterpieces some thirty years ago from a museum in Boston. Among the stolen items were treasures from Rembrandt, Vermeer, Degas and others. That piqued the trumpet man's interest to write a musical number for each item. The results were presented last May at the Harold S. Vanderbilt Penthouse of the hotel InterContinental New York Barclay and recorded by label honcho Jimmy Katz.

Palmer's descriptions of the individual works are precise yet lengthy and may be found on his blog at <https://jasonpalmerjazz.wordpress.com> so my comments will be kept to personal impressions.

The initial disc begins with an re imagining of a Rembrandt and is cast with a blues hue. Back in the day in my hometown was a black combo known as Preacher Smith & His Deacons who I sometimes jammed with. Never knew his first name but the Preacher played KC-styled piano and sang in a Joe Turner/Jimmy Rushing type voice. His main eccentricity was that he played utilizing just the black notes on the keyboard which is the format this work takes. Imagine my surprise! Elsewhere is a horse racing scene from Degas written in six-eight time followed by another Rembrandt in 15/8. The last two tracks concern an eagle high on its apex which has a fittingly soaring melody and the other a mixed meter portrait of a painting from French modernist Edouard Manet

The second platter kicks off with a moderato take of a canvas by Degas with rides from the trumpet, vibes and bass but nothing from the tenor until the ensemble finale. The next title features the leader's crystalline tone encased in a pentatonic, oriental feel. Vermeer's "The Concert" is an extremely lyrical long line for the horns written to portray the three musicians pictured. The jazziest number is next up yet it begins

New Issues

with a trapset interlude and as almost a ballad. Penned by the Dutch artist and Rembrandt disciple Govert Flinck it holds a Myron Walden contrafact sandwiched between a rubato intro and ending. The last Rembrandt theme (a self-portrait) is a construction from a previous tune, this time built off Wayne Shorter's "Miyako" which sports some collective improvisation that could be classified as contemporary psychedelic dixieland. Three is the key to the final kicker, the second title to be taken as a convoluted waltz in six-four with Scott's sizzling kit over the top of the tag. There is much music to be savored herein and repeated listening can only bring extended joy.

Unlike Jason Palmer's latest release, Michael Thomas' newest effort is more sparse and captured in the nightclub setting of the Jazz Gallery. There seems to be a bit more ambiance from the audience than in the more formal Palmer concert atmosphere. The band pays allegiance to Ornette's original quartet with Thomas strictly on alto, Palmer on crisp trumpet and the top shelf duo of Miguel Zenon's bass ace Glawischnig and percussive master Blake kicking the tubs. There are descriptions of the compositions (all original) on both fold-overs of the double digi-pack so my views will be kept to a minimum.

The first disc kicks right into an alto stretch before the trumpet joins in for the two part theme followed by Palmer (over some hip skin commentary and intermittent pauses from Blake) before the head redux. "Drift" does exactly that, with a moody horn line snaking through rhythmic punctuation. Nice touch with an alto ride beginning with just he and the upright before the traps eventually join in.

Needless to say, "Bass Intro" is self-explanatory leading into my favorite cut dedicated to the crazed conductor of the Muppet Show band. It's very Colemanesque with a NOLA undertow that has Blake showing a Ed Blackwell influence. The last track is a medium up construction piece with hot alto interplay with the traps and the best trumpet solo of the set with smears and growls.

An almost four minute "Sax Intro" on disc two prefaces "Chant" which sounds very complex especially toward the end counterpoint over the drum spot. "Underground" which follows is equally diffuse and the longest entry present. The title tune is an exercise in intensity building with strong soloing. The disc ends on a whimsical note with a cleverly-titled contrafact of Wayne Shorter's "Pinocchio". This writer was unaware of Michael Thomas before but with this impressive second outing will be monitoring him closely in the future.

Larry Hollis

Papatamus

REVIEWS OF CDS, LPS AND BOOKS

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



DAVID FRIESEN [b/p] has issued INTERACTION [Origin Records 82792], a double CD recorded August 2018 and March 2019. The earlier date is with his trio of Joe Manis [ts/ss] and Charlie Doggett [drm], with the later date substituting Reuben Bradley on drums. Over the years, Friesen has played with a number of leaders of various styles. He is probably most associated with a soft West Coast approach, often a few degrees left of New Age music. The 22 originals on this set have Friesen playing bass and piano. I find his bass work more interesting and focused, while his piano work seems rather random. On the other hand, I find that piano performances are an aperitif to the bass features.

Violinist JONATHAN NG'S delightful new CD features his sextet of Albert Alva [ts], Luca Pino [gtr], Chris Dawson [p], Seth Ford-Young [b] and Josh Collazo [drm]. The title track of THE SPHYNX [no label, no number] is an NG original, not to be confused with Ornette's Sphinx. The remaining five tracks are all covers in the tradition of pre-war swing — Basie, Hamp, Jacquet and a little touch of the Hot Club. At 22:02, this EP is way too short, relative to its pleasures. One can hope the next is a full length CD!



Singer SAM FAZIO has issued his third recording, LET'S GO [no label 888295 949651]. This one includes Chris White [p], who was on Fazio's earlier recordings. Also appearing are Tuck [Address] and Patti [Cathcart], who produced this CD and contributed some of the music. Of the 11 tracks, three are standards with the remainder being originals. This is a pleasant, but unremarkable undated session. Fazio's tenor-baritone voice is unforced and with little gravitas, but the approach to the standards is fresh. Well done, but not to my taste.

PRELUDE TO A KISS [Moco Records 888295 898867] is the latest release from singer/violinist CALABRIA FOTI. This undated issue features Roger

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Kellaway [p], Trey Henry [b], Peter Erskine [drm] and Larry Koonse [gtr], along with other folks, to complete a full orchestra. Foti's aim was to make a sentimental piece reminiscent of Capitol Records' sessions by vocalists such as Sinatra, Cole and others. Combining ten covers and one fine Foti original, she succeeds beautifully. Foti has a lovely voice, quiverless and convincing. Although there is not much scatting, Coti is classy jazz singer as evidenced by her performance on the title track as well as other classics such as "On The Street Where You Live," "Waltz For Debby", "The Man With The Horn" and "The Folks Who Live On The Hill".



Singer CHANDA RULE and her SWEET EMMA BAND of Mario Rome [tpt], Osian Roberts [ts], Paul Zauner [tbn], Jan Korinek [B-3] and Christian Salfelner-drm] can be heard on HOLD ON [Pao Records 11370]. Superficially, this reminds me of Oscar Brown's first recording for Columbia. Less superficially, it reminds me of Nina Simone, although Rule's voice is not as distinct. The Sweet Emma Band contributes fine backing on the nine tunes, including a wonderful take on Ellington's "Come Sunday". What more could you ask for? This CD is terrific.

JOYCE GRANT [voc] has an undated session out titled SURROUNDED BY BLUE [Blujazz bj3483] with backing from Douglas McKeenan [keys], Marc Levine [b], Tony Malfatti [sax] and Bill Belasco [drm]. This recording is a bit of a throwback to when recordings were neither overly produced nor fiddled with electronically. Of the eight tracks, she is best on "Cry Me A River", "My Baby Just Cares For Me", "Help" and "Tenderly". She seems most comfortable on these, suggesting some background as a bar singer. Grant's last recording was about 10 years ago. This production is certainly deserving of her talent.

Guitarist CRAIG BRANN continues to put out

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recordings on the Danish Steeplechase label. His newest one is titled THE TWELVE [SteepleChase sccd 31879]. With the exception of Freddie Hendrix [tpt], all of Brann's sidemen have previously appeared on one or more of his other recordings. There is much to be impressed with on this recording. Hendrix smartly negotiates the chords while pianist Ethan Herr often plays "Monk" to Brann's lines. With the exception of "Why Me, Lord", all the rest of the titles [67:50] are Brann originals. They weave together nicely, except the last track, "Lord" which is incongruous to the rest of the CD.



STEVE HANCOFF sent a recording he thought might be of interest — THE SINGLE PETAL OF A ROSE [Out Of Time Music out-950cd]. It's a 2004 recording of Ellington tunes for solo guitar. For me, solo guitar seems an absurd idea unless the emphasis is mainly on the themes, which is not the case with this release. Additionally, Hancoff has not chosen to interpret the familiar Ellingtonia in the 18 tracks. My approach was to listen for Ellington which was a mistake. I discovered the best way to approach the music was as a guitar recital which had Ellington elements. The 12 pages of notes are fascinating with writings about each tune, recording dates, background and contextual information. Interesting and nice reading while you listen.



Related is STEVEN HANCOFF'S THE SIX SUITES FOR CELLO SOLO BY BACH [Out Of Time Music out 960cd]. These cello suites are the finest pieces by perhaps the greatest composer. Hancoff transcribes the six suites for solo guitar. These are quite nice but nothing compares to the sound of the cello, which is played so beautifully that it brings you to tears. The release is packaged with a very insightful 12-page booklet about Bach and the suites. A very nice three CD set.

Finally bluesman KING SOLOMON HICKS, who looks about 19, has released his first recording

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titled HARLEM [Provogue pro7561-2]. There is little information about this artist who plays the traditional blues rhythm at a variety of tempos. Eleven tracks include "I'd Rather Be Blind," "Everyday I Have The Blues," "Help Me," "Riverside Drive" and other familiar material. B.B. King seems to be a main influence with a rotating group of back-up musicians on each track. The fact that Hicks sticks with the traditional blues might be a good sign. If he continues to play his music in a traditional blues fashion, it will impress. A good start to where?



SOLAR WIND [Not Two Records MW 986-2] is a trio recording [9/29/15] with MIYA MASAOKA [koto/perc], ROBERT DICK [flts] and JOELLE LEANDRE [b, voc.] This is a free jazz jam over 12 improvisations. The program opens quietly with breathy and plucked strings which turns into a conversation of pinched tones. The music then develops into full free form played with high energy. Leandre becomes the dominate voice, attacking her bass with the illogical passion for which she is known. Special kudos to Masaoka, who over the years has begun to make the koto a valuable member of creative improvised music. A good and solid blow out of varying energy.



DANIEL BINGERT is probably best known for playing bass, as well as being the son of saxman Hector Bingert. His new release — BERIT IN SPACE [Moserobie mmcd 123] — showcases his skills as a composer and arranger. Recorded in May 2019, the ten tracks are performed by an all star group of Per Texas Johansson [ts], Karl Olandersson [tpt], Charlie Malmberg [p], Mousa Fadera [drm], Jonas Kullhammar [as] and Torbjörn Zetterberg [b]. This is a dynamic group, playing with restrained power which can ignite, thanks to the skillful arranger.

DENNIS KWOK begins his recording career with this ambitious CD. Playing woodwinds, Kwok leads a 20-piece jazz orchestra through six of his own

Papatamus

compositions on WINDWARD BOUND [no label 875531 017885]. The inspiration for the work is his memories of sailing on Lake Ontario, an activity Kwok equates with improvisation in its execution. The fact is, anything that takes skill and artistry can, in many ways, be equated to other art. This is a very finished work with solid orchestrations worthy of any stage band. The musicians, all younger than 35 and from the southern Ontario area, offer some strong, but infrequent solos. A job well done.



Equally ambitious is JON SCHAPIRO'S NEW SHOES: KIND OF BLUE AT 60 [Summit Record dcd756]. This double CD set features a 17-piece band with beautiful orchestrations based on five tunes from Miles Davis' Kind Of Blue album. Those familiar tunes are interspersed with some originals, which by themselves would have made a very satisfying recording. Like the Kwok album above, this is a debut release for this 22-year-old whose maturity is hard to believe.



Another trumpeter worth your consideration is THOMAS MARRIOTT who has been recording for Origin Records since the mid 1990s. His latest is a March 2016 date titled TRUMPET SHIP [Origin 82789]. Strongly influenced by Miles, five of the eight tunes on this release are originals of uneven quality but of excellent playing. One highlight is "All The Things You Are" that begins with a long intro by Orrin Evans [p] with Marriott slipping in the back door with the theme. The other members of the quartet are Luques Curtis [b] and Mark Whitfield, Jr. [dms].

ROBERT MORGENTHALER [tbn] leads MISTER Z [Between The Lines btlohr71248], a July 2018 trio date with Urs Rollin [gtr] and Tanel Ruben [dms]. It's obvious that Morgenthaler holds Frank Zappa in high regard. Using that inspiration, his music translates into free playing and humor. The trombone, for the most part, acts like a pied piper with bleats and blasts, encouraging the

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guitar to interject lines against the lead. Ruben's efforts hold things together with some well placed percussion or a jaunty drum pattern. It is a long way from Teagarden, but if you've got big ears just enjoy.

A trombonist of a different color is OYVIND BRAEKKE. He first recorded in 1987, but I believe WILDERNESS [Oslo Session Records 7090025 837531] is his first recording [9/2019] under his own name. Joining him on eight originals [47:34] are Knut Riisnaes [ts/ss], Bergmund Waal Skaslien [viola], Jacob Young [gtr], Per Zanussi [b] and Erik Nylander [dms]. On Trees of Sibera, the band builds up an exciting layered sound bringing in Nylander's drums. Braekke is a generous leader, as the majority of the space is given to the sidemen. Had Braekke allowed more time and space for these pieces, he could have opted for more expansive solos or kept the sextet and further orchestrated a big band behind it. A wonderful CD, with promise for the future.



OLEO [SteepleChase sccd31881] is the newest release from STEPHEN RILEY [ts]. This February 2018 date with Joe Magnarelli [tpt], Jay Anderson [b] and Adam Nussbaum [drm] features a collection of tunes that would be at home on any classic bop LP. I looked at the titles and figured this would probably be more of the "same old same old". Riley may live in the bop woods, but his creativity and instincts are fresh. There are times when Riley takes liberty with the written lines, reminding me of how King Pleasure and Slim Gallard used to take liberties with a song. This is a nicely locked in, fine recording.



The Giant Steps label has released a double CD from MICHAEL THOMAS [as] titled EVENT HORIZON [gsa 005]. Before I write specifically about this recording, a few words about Giant Steps Arts, a label managed by Jimmy and Dena Katz. As a nonprofit (almost a given for any jazz label), the label provides premier performances and

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provides appropriate compensation for the artists. This is certainly a kind and ethical approach, but unless the Katzes have very deep pockets or funding, it is unrealistic. I've produced over 600 records, and as a whole they have not covered their costs, nor did I expect them to. Now about this release — recorded live at the Jazz Gallery in New York City, this is a tight group with Jason Palmer [tpt], Hans Glawischnig [b] and Johnathan Blake[drm]. Thomas plays well on the nine originals, but seems to lack anything to say. Blake really cooks on this set and Palmer is the secret sauce. The second CD in this set is the more superior and would have made a powerful single CD release. I wish the Katzes good luck and applaud their efforts.

If you are a fan of Brazilian rhythms, look for the new release from VANDERLEI PEREIRA [perc] — VISION FOR RHYTHM [Jazzheads JH 1242], which should give you much joy. The program of 12 tracks [70:00] includes a nice mix of covers and originals performed by Pereira's octet that includes Susan Pereira [voc/perc], Paul Meyers [gtr], Jorge Continentino [ts/flts/pifano] and others.

DIANE SCHUUR is back with RUNNING ON FAITH [Jazzheads jh1243]. This her first new release in six years on that same label. This new one will be welcomed by her fans with her familiar range and affects, though it seems they are employed more seriously now. The 13 tunes [66:40] are an interesting choice, including "All Blues," "Let It Be", "This Bitter Earth" and "There Is Always One More Time". She plays some wonderful piano on "Swing Low, Sweet Chariot" and has fine support from Ernie Watts [ts/ss], Kye Palmer [tpt/flg], Thom Rotella [gtr], Bruce Lett and Kendall Kay [drm]. Sure Schuur.

HAZEL LEACH returns to the Jazzhaus Musik label with COMPOSERS' ORCHESTRA BERLIN PLAYS THE MUSIC OF DIRK STRAKHOF (jhm 271). Recorded in October 2019, this new release

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consists of nine compositions by Dirk Strakhof, the band's bassist. The 15-piece band exhibits the same excellence we have come to expect from "state" bands. To my ears, it's interesting to hear some iconic phrasing, now 50 years old and part of the jazz literature, slip into modern solos. The music is inspired and wonderfully engaging.



Speaking of "state" bands, one of the finest and most active is the German WDR BIG BAND. The band's latest release, BLUE SOUL (Strikezone 8820), is a March 2019 session featuring DAVE STRYKER [gtr] and BOB MINTZER [ts/ conductor/ arranger]. Stryker, who began recording in the 1980s, has laid down hundreds of recordings since that date. On this release, he plays a set of covers and originals with Mintzer soloing strongly on three tunes. Kudos to Billy Test's organ for adding some subtle funk to the effort. Another winner from Stryker!

THE FOLLOWING ENTRY HAS BEEN UPDATED BY THE EDITOR



The MARK HARVEY GROUP was formed around 1970, and their first recording is issued on this CD — A RITE FOR ALL SOULS (Americas Musicworks, AMCD 1596). Recorded in concert in October 1971, the group includes Peter H. Bloom [reeds] and Craig Ellis and Michael Standish [perc]. New music seemed to have found a fertile area artistically, and to an extent commercially, in the Boston area at the time of this recording. The Mark Harvey Group planted their seeds and cultivated their energy from surrounding schools. This is a bit of a time capsule with a post Ornette, pre "Ascension" sound, using non-musical and musical sounds. In the mid-1970s Harvey was a member of the Baird Hersey band that included players such as Dave Taylor, David Moss, Kenny Mason, Tiger Okoshi, Ray Anderson, George Garzone, Stan Strickland and Tim Sessions. In 1973 Harvey formed The Aardvark Jazz Orchestra, now in its 48th season; Bloom is a veteran in the woodwind section. Harvey has also performed with George Russell's Living Time Orchestra, among many others. Sadly, Craig Ellis and Michael Standish have since died.

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Trumpeter BILL WARFIELD and the HELL'S KITCHEN FUNK ORCHESTRA is a rather misleading title for this group. In actuality, the performance is quite wonderful and not a fusion fest, as the title might suggest. The smallish big band opens the set with a wonderful reading of "Smile," featuring vocalist Julie Michels. The other 11 tracks (74:16) include "Ode to Billie Joe," "Rainbow Connection" plus some Warfield originals. Featured players include Joe Marini [t], Paul Shaffer [org], John Eckert [tpt] and Cecilia Coleman [p]. This kitchen is serving up a tasty meal!



It's been three years since MICHELLE LORDI released a CD. My guess is that it took three years to develop her newest — BREAK UP WITH THE SOUND (Cabinet of Wonder Records 888295920445). It was worth the wait as this is notably Lordi's strongest recording to date. The seven originals and five covers are wonderfully played by Donny McCaslin [ts], Tim Motzer [gtr/electr], Matthew Parrish [b] and Rudy Royston [drm]. Motzer gives much of the music a Frisell-like vagueness and country coloring. The strongest performance is the Lordi original "Poor Bird," which develops over seven minutes with a rhythm reminiscent of Mingus' "Haitian Fight Song." This is substantial music. Other than a recording date, the only thing missing from the notes is the accolades that everybody on this date deserves. Deep bows for their efforts.



Bassist KENT MILLER leads a quintet named TNEK on this undated CD titled PLAYS THE MUSIC OF SAM JONES (Tnek Jazz 700261480886). Jones was a freelance bassist in the NYC area who recorded a number of records for the Riverside label, and is probably best known for his tenure as a member of the Cannonball Adderley group. This CD will remind or introduce listeners to Jones' compositions. His music is memorable, and presented here true to the original recordings. Joining Miller are Darius Scott [p], Greg Holloway [drm], Benny Russell [ts/ss] and Antonio Parker [as].

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Those who miss the freewheeling sound of the 1970s and 1980s should find much to like in ERNESTO CERVINI [drm] on TETRAHEDRON (Anzic Records-0067). This is a stellar quartet with Nir Felder [gtr], Luis Deniz [as], Rich Brown [el b] handling Cervini's eight originals as if born to them. Much of the music runs along percussive counter rhythms, very effectively. From the work of guitarist Felder to Cervini's underlying rhythms, this release is truly engaging in every way.

ICP ORCHESTRA [Instant Composers Pool] has a new post-Mengelberg date titled DE HONDEMEPPER (ICP&NAPICP0620). This edition of the band has Guus Janssen taking over the piano chair. The ICP tentet is augmented with Nieuw Amsterdams Peil, a small chamber group [vln/p/ bassoon/ mandolin/ panflute/ cello/ perc]. The program is one of Mengelberg, Tristan Honsinger, Michael Moore, Ellington, Herbie Nichols, Karel Mengelberg and Monk tunes. The music ranges from mid-1920s classical/pop, à la Piet Mondrian, to improvised blowing. The wide range of material and the use of humor moves ICP music closer to works of the Willem Breuker Kollektief who were using those techniques 30 years ago. As always, wonderful music and great arrangements from ICP.

Instant Composers Pool & Nieuw Amsterdams Peil



The term freewheeling could also apply to MUGGSY SPANIER; and perhaps most jazz improvisation is freewheeling. RARE AND UNISSUED RECORDINGS: 1941-1952 (Jazzology Records jcd406/407) includes 34 tracks – most of them unissued – and previously unissued takes; all of them thoroughly enjoyable. Among the musicians joining Spanier are Pee Wee Russell, Jess Stacy, Eddie Condon, Bud Freeman and dozens of other jazz artists from that era. The two-CD set comes with 40 pages of background on Spanier from birth to death, and with full discography and fresh photos. Trevor Richards – if you are familiar – did the liner notes, and is a musician who has some tempting unissued material of his own that would fit comfortably in the Jazzology catalogue. Exemplary, and done with respect.

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Trumpeter JASON PALMER has two new releases out — a two-CD set titled *THE CONCERT* (Giant Steps gsa 004) recorded in May 2019, and *JASON PALMER PLAYS ANITA BAKER: SWEET LOVE* (Steeplechase SCCD 31874) recorded in December 2017. Palmer is in good company on *The Concert* with Mark Turner [ts], Joel Ross [vbs] Edward Perez [b], and Kendrick Scott [drm] playing 12 Palmer originals. The tunes were dedicated to paintings that were stolen from Boston's Isabella Stewart Gardner Museum in 1990. Palmer is a very precise player, but on this recording the music is a bit fuzzy and atmospheric, probably due to the addition of vibes, which seems to have a subduing effect on the music. "Sweet Love" features Domi Degalle, a remarkable pianist who is a scene stealer more than once. Other members of the band on this release include Max Ridley [b] and Lee Fish [dms]. This is the third and last recording covering commercial music, which Palmer has grown to love over the years. Here, the focus is on Anita Baker with a 74:28-minute session covering nine tracks. It is a generous and wonderful offering from Palmer. Very nice ...

REISSUES

NoBusiness Records has issued Volume 2 of *ZENITH* (NBCD 124), a November 1977 Berlin date from SAM RIVERS. This is equal to Volume One which was covered in the last Papatamus. With Joe Daley [tuba], Dave Holland [b/cello] and drummers Charlie Persip and Barry Altschul, this group is at the top of their game, especially Daley who is featured throughout the date. This is a must for Rivers' fans. The one long improv [53:19] ending in a tour de force will be time well spent.

The title says it all — *LOUIS ARMSTRONG: THE PARAMOUNT RECORDINGS 1923-1925* (Black Swan Records bscd-43). Here are the 24 tracks Armstrong made as a sideman for Paramount Records, including second takes. This material has been reissued dozens of times. But, in this case — if you're not familiar with it — after almost 100 years, there is still some essential jazz here. This belongs next to your Ellington, Coleman, Coltrane, Parker or whoever you hold sacred in music, including Bach, Vivaldi and so forth. Although not always politically correct, there is great truth and vitality to this music. Here, Armstrong is in the company of King Oliver, Ma Rainey, Fletcher Henderson, Trixie Smith, Coot Grant and others. Some company!

Obituaries



Bill Withers

ANDREW KOWALCZYK, producer, died on April 6, 2020. He was 63.

ANDY GONZÁLEZ died on April 2020. He was 69.

BILL WITHERS, singer - songwriter, died on March 30, 2020. He was 81.

BUCKY PIZZARELLI, guitarist, died on April 1, 2020. He was 94.

CAREI THOMAS, jazz pianist and composer-died on. She was 81.

DANNY LAEKE, studio engineer died on April 27, 2020. He was 69.

DONN TRENNER, died on May 16, 2020. He was 93.

EDDY DAVIS banjo virtuoso died on April 7, 2020. He was 79.

ELLIS MARSALIS died on April 1, 2020. He was 85.

FREDDY COLE singer, pianist, died on June 27, 2020. He was 88.

FREDERICK C TILLIS [ts/ss/composer] died on May 3, 2020. He was 90.

HAL WILLNER, legendary producer died on April 7, 2020. He was 64.

HENRY GRIMES, legendary bassist, died on April 17, 2020. He was 84.

JEANIE LAMBE, legendary Glasgow jazz singer died on May 29, 2020. She was 79.

JOHN MAXWELL BUCHER trumpet and cornet, died on April 5, 2020. He was 89.

KEITH TIPPETT, British jazz pianist died on June 14, 2020. He was 72.

LEE KONITZ, legendary jazz saxophone artist died on April 15, 2020. He was 92.

LUCKY PETERSON [gtr/kbds] died on May 17, 2020. He was 55.

MICHAEL COGSWELL, a jazz archivist and historian died on April 20, 2020. He was 66.

ONAJE ALLAN GUMBS died on April 6, He was 70.

PETER JOHNSON ECKLUND, cornet, composer, died on April 8, 2020. He was 74.

RICHARD TEITELBAUM died on April 9, 2020. He was 70.

RICHIE COLE, Alto Sax, died. He was 72.

RONALD LEWIS, Preserver of New Orleans Black Culture, died. He was 68.

BILL SMITH [clt] died on Feb. 29, 2020. He was 93



Bucky Pizzarelli



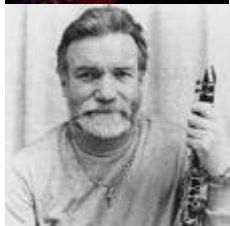
Ellis Marsalis



Henry Grimes



Lee Konitz



Bill Smith