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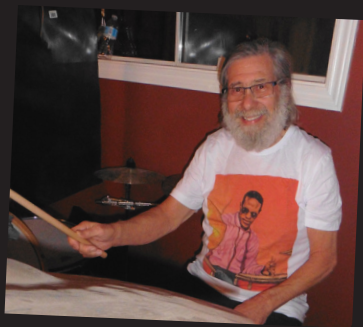
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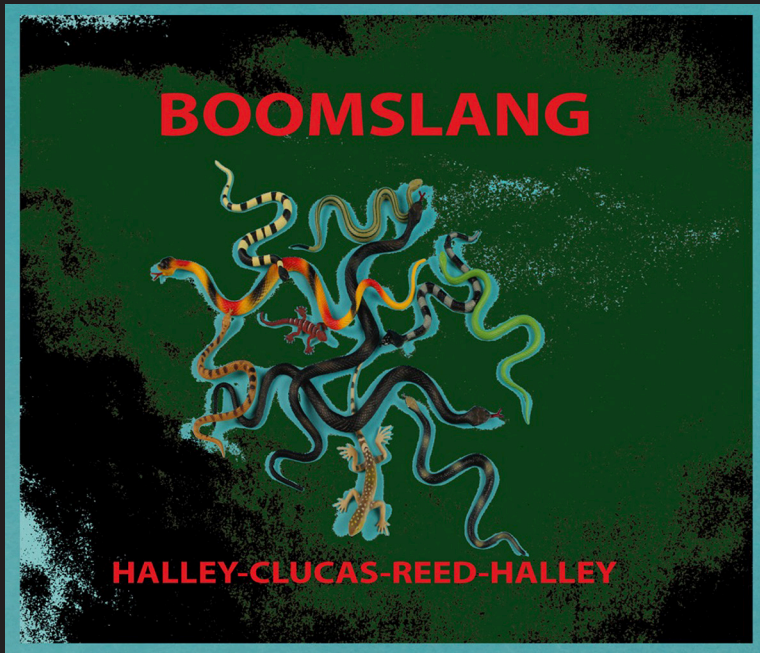


**CONCERT NEWS FROM
PHILADELPHIA**
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ALBUM REVIEWS
MUSIC NEWS
OBITS

Volume 48 Number 4

Oct Nov Dec 2022

Boomslang is the new recording by Rich Halley , featuring a quartet with Los Angeles cornetist Dan Clucas , Canadian bassist Clyde Reed and long time drummer Carson Halley . Recorded in Portland in December 2019, Boomslang features a mix of Halley compositions and spontaneous improvisations that showcase the depth and inventiveness of the group's playing.



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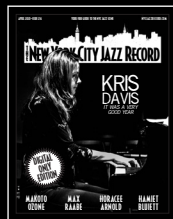
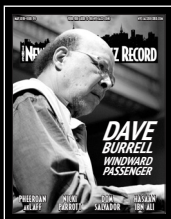
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HOMAGE TO BERNARD HERRMANN



This album is my heartfelt homage to one of the greatest geniuses of film score, the composer and conductor Bernard Herrmann, whose music has dazzled me since I was a child. It has been very interesting to arrange, revise and adapt, for a jazz quartet, some of the best known themes from outstanding soundtracks Herrmann wrote for equally outstanding films - all psychological thrillers (hence the title *Psychosis*) - by brilliant directors, including *Marnie*, *Psycho* and *Vertigo* by Alfred Hitchcock, *Taxi Driver* by Martin Scorsese and *Twisted Nerve* by Roy Boulting. Bearing a classic feel and originally conceived for orchestras, the tracks in this album were arranged in full respect of the originals, leaving intact, for example, the beauty of the melodies, while at the same time creating new improvisational spaces that would allow our quartet to maintain its own identity.

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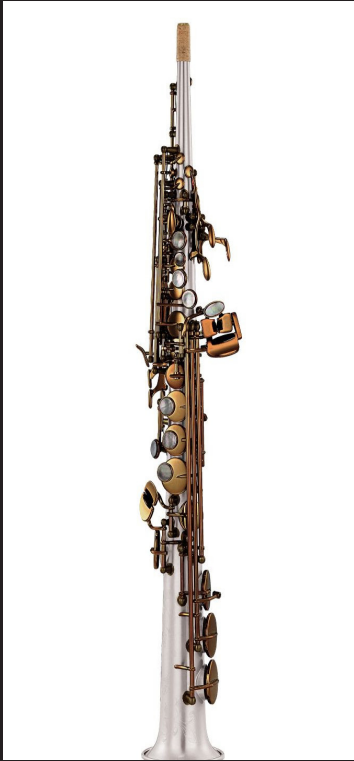
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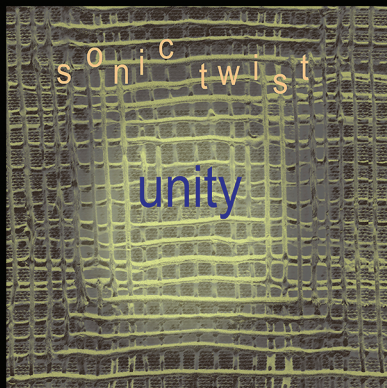
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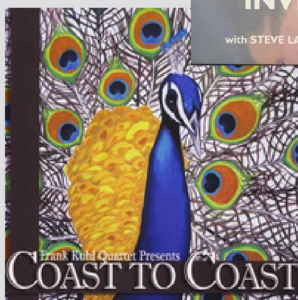
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might be the closest approximation to the "black classical music" promised by Rahsaan Roland Kirk and others in the 70s! Yet Marsh is definitely his own visionary here, too carving out a sound that's as powerful as it is individual, with a unique sound that has us sitting up and taking notice all over again. Musicians on the recordings include David Eure on Violin, Stanton Davis on trumpet, Kevin Harris on piano, Carlos Averhoff on tenor, and Keala Kaumeihawa on bass, with Marsh himself handling the Arrangements and Conducting his original compositions. Titles include: "Not Far From Home", "Great Expectations", "Dialogue", "Loving You", "By Design", "I Wonder Why I Care", and "Subtle Anomaly".



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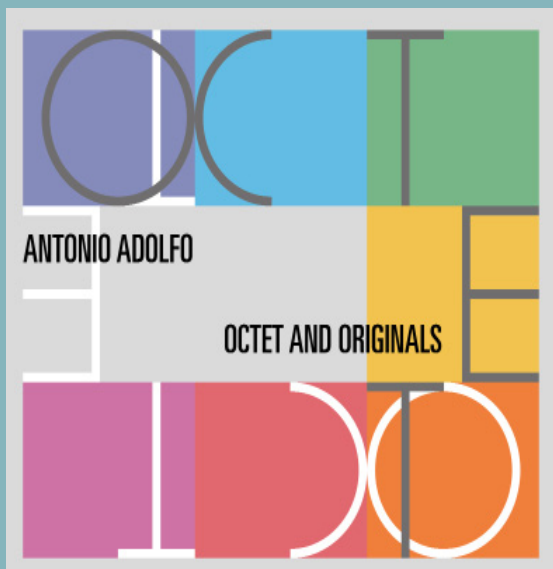
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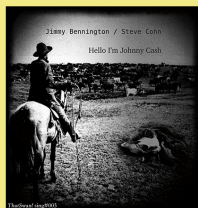
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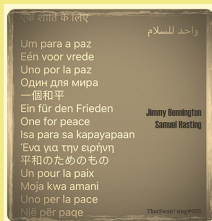
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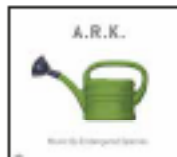
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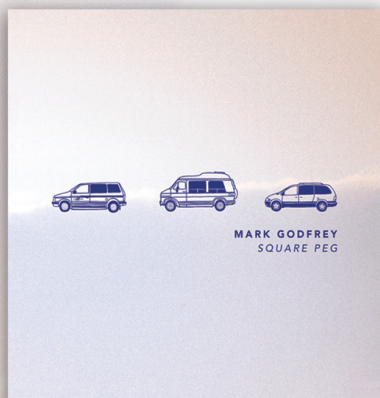
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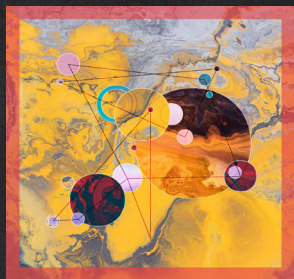
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Eva Kess Inter-Musical Love Letter

Unit Records, 2022



“Inter-Musical Love Letter” is the name of the new project by composer Eva Kess. A message intended to spread a message and build bridges. A counterpoint to current events in the region, in the country, in the world. Love as the strongest unifying force.

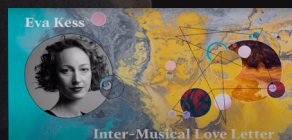
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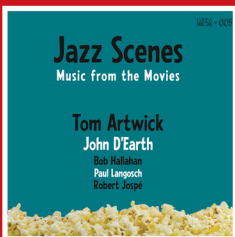


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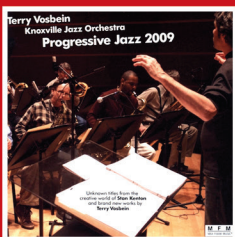
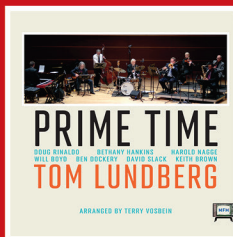
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acc: accordion
as: alto sax
bari s : baritone sax
b: bass
b cl: bass clarinet
bs: bass sax
bsn: bassoon
cel: cello
cl: clarinet
cga: conga
cnt: cornet
d: drums
el: electric
elec: electronics
Eng hn: English horn
euph: euphonium
flgh: flugelhorn
flt: 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
vla: viola
vln: violin
vcl: vocal
xyl: xylophone



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FRONT COVER
Clockwise from upper left corner
Mette Rasmussen
Melanie Dyer
WKaren Borca
Jaimie Branch
Justin Chart
Jutta Hipp
Bernie Koenig
Harold Danko

Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

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

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

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

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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.

PATRICK HINELY (Features, Jazz Stories, a Photo History) makes his living as a photographer and is based in Lexington, Virginia. He has been photographing and writing about musicians since 1971.

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

BERNIE KOENIG (Album Reviews) is a professor of music and philosophy at Fanshawe College in London, Ontario, Canada. He had two books published 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.

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

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

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

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

Short Takes from Philadelphia

Review and photos by Ken Weiss

PHILADELPHIA, PA- The Phillip Greenliel (ts)/Trevor Dunn (b)/Michael Vatcher (d) trio was titled Boldt because all three had training in Humboldt County, California. Greenliel and Dunn share a rich creative history together and were augmented by Vatcher, who's had more of a presence in New York over the past year or two after a long and fruitful stay in Holland. Boldt at The Rotunda (Fire Museum Presents) on 6/15 focused on free improvisation to mine mid-tempo creations, leading to some repetitive sections before ending with a very powerful piece that peaked with Greenliel's circular breathing and blowing through the top segment of his saxophone. When taken as a whole, the early sections led up to the pleasing end..The Craig Taborn (p)/Mette Rasmussen (as)/Ches Smith (d) trio at the MAAS Building (Ars Nova Workshop) on 6/16 also featured a veteran trio of free improvisors. Rasmussen, a Danish saxophone player based in Norway, draws from a wide range of influences spanning Free Jazz to textural soundwork, had set up a short tour in order to play with the highly in demand Taborn and Smith. They began softly and by 8 minutes or so, coalesced into a crescendo to the delight of the audience. Taborn's hands were like "flying tarantulas" (I'm stealing an apt description from a learned listener next to me) during the most heated moments. The second piece began with some noodling and a feeling out stage before Taborn and Rasmussen traded melodic rivulets and soon Taborn was soloing and coaxing sounds out of the ivories - one fingertip at a time - skimming along the top of the keys and then quickly ripping his hand away. A raw sax/drum duo followed until the trio reformed into a searing portion that found Rasmussen opening her eyes to blow, and then emitting episodic blurts thru gritted teeth. A third piece was highlighted by prepared piano that sounded like gongs going off and Rasmussen blowing through the body of her horn without the mouthpiece segment...Drummer Marc Edwards apparently didn't get the preconcert Email warning to come dressed for the sweatshop that was The Rotunda on 7/8 (Fire Museum Presents) resulting in him ending his duet with local sax hero Bobby Zankel early. He said, "I think we're cooked, I really do." The short bit that the two dynamos played was great, however. Edwards' powerful percussion paired well with Zankel's trademark soaring, spiritually laced climaxes and power drives. He also mirrored Zankel's quieter rendition of the lovely Japanese traditional piece "Sakura Sakura" which Zankel refers to as "Prayer for Japan." Zankel and Edwards are both Cecil Taylor alumni and played together with the maestro in 1974 at a memorable Carnegie Hall concert that presented numerous drummers such as Sunny Murray and Andrew Cyrille, but only one other alto saxophonist in addition to Zankel - the legendary Jimmy Lyons. It must be pointed out that Edwards did make a major fashion faux pas by wearing a Los Angeles Lakers shirt. The opening group for

Jazz News: Philadelphia

the duo was Toned featuring Nathan Corder (g, elec), Tom Weeks (as) and Leo Suarez (d). The complimentary bright orange ear plugs offered out of a huge container was a warning of the musical thrashing/ tasteful shredding to come... There was a lot more shredding to be found at tiny art gallery Pageant: Soloveev (Fire Museum Presents) on 7/15 with the Grassy Sound record release show with special guest Susan Alcorn. Grassy Sound consists of guitarist Nick Millevoi and keyboardist Ron Stabinsky who's music is a kaleidoscopic serving of surf and exotica with inspiration from the tuneful and rhythmic weirdness of Captain Beefheart and Thelonious Monk. Their original songs were melodic and lovely with portions where Millevoi went off on an inspired tear. Unfortunately, the duo relied on a canned percussive backdrop for each of the songs for the performance (something not done on the recording) and that, for the most part, was a hindrance. Pedal steel guitar trailblazer Susan Alcorn opened the night with a lengthy set of revolutionary songs, a good deal of which were of South American origin [she especially scored high on two Astor Piazzolla covers]. She spoke between songs, giving enlightening backstories and memories such as being on tour in Europe with guitarist Mary Halvorson and being asked if she was Halvorson's mom. At night's end, Alcorn joined the Grassy Sound on a take of Grant Green's "Tumbling Tumbleweeds" from his Goin' West Blue Note LP recorded in 1962. Alcorn's twangy steel was a perfect fit for the Country tune that got twisted inside out by the trio... The Philadelphia Clef Club of Jazz' monthly presentation for July 16 was a combo of Afro-Cuban music with a touch of New Orleans in the form of Kevin Diehl's Ashe Allstars w/ Special Guest Donald Harrison. Diehl is a Philadelphia-based drummer/percussionist dedicated to the Lucumi cultural drumming. His Ashe Allstar project featured his Sonic Liberation Front band [Elliott Levin, ts; Jameka Gordon, flt; Veronica Jurkiewicz, vin; Matt Lavelle, tpt, b cl; Matt Engle, b] plus percussionists Gene Golden, Skip Burney, Helder Martinez, Joe Toledo and Shakoor Hakeem. Most of the performance was undertaken by the Ashe Allstars, with its stacked percussion section pounding out droning exotic rhythms, and frequent additional statements featuring the caustic sax of Levin, the gorgeous musical swaths put out by Gordon and Jurkiewicz, and the thorny improvisations of Lavelle, a newcomer to the city, having moved here last year to avoid the high rents of NYC. Leader Diehl was all over the stage playing drums and other instruments while leading large ensemble. Donald Harrison made episodic appearances, playing on standard tunes such as "Syeeda's Song Flute" and "Afro Blue". He sounded great on what was basically solo features but the NEA Jazz Master seemed edgy, like he couldn't wait to get off stage. The night's mishmash of offerings also included the Lucumi Youth Choir made up of 7 very adorable young children dressed in white outfits and were based out of the Omo Orisha Ile Oshun Temple in Philadelphia. They sang on a couple tunes and nervously fidgeted/laughed on stage to the delight of everyone. There was also a surprise sudden appearance by a stunning dancer [Ama

Jazz News: Philadelphia

Schley] who rushed on stage in bright costume to twirl and mesmerize with Cuban dance. For the finale, everyone made their way back on stage to put the cherry on top of the set. When asked why/how New Orleans' Donald Harrison was involved in this performance, Diehl said, "Why Donald Harrison? I love his sound. In the early '80s, there was a live series called "Salsa Mets Jazz" at the Village Vanguard. I saw Arthur Blythe with Conjunto Libre. Here was a prominent alto saxophonist from the "Jazz world" performing in a New York Afro Caribbean context. Our concert was informed by Jerry Gonzalez's debut album *Ya Yo Me Cure* of that same period. New Orleans has every type of music baked in, it's the northernmost city of the Caribbean. Donald Harrison seemed like a natural choice. In a recent interview, we shared the importance of how dance is at the core of Jazz and the Yoruba Cultural music" ...Orrin Evans and his bride Dawn celebrated their 23rd wedding anniversary with 3 days of festivities - 8/19-21. I attended the 8/20 barbecue held at a local lodge, along with some prominent musicians including Jeff "Tain" Watts, who played a few tunes with Evans on the porch as a special treat. Orrin and Dawn have demonstrated admirable support for each other as a unit and they've magnanimously provided assistance to other musicians and the local Jazz scene in general for many years. Happy anniversary to a special couple - can't wait to see how they top this with their 25th wedding anniversary!...It wasn't all cake and dancing for Orrin Evans on 8/20, he had work to do. He appeared at the Philadelphia Clef Club of Jazz later that night as part of an Anthony Tidd (el b) performance based around the 20th anniversary of Tidd's debut album *The Child of Troubled Times*, a release that influentially fused Jazz and Hip-Hop. Tidd, British born but Philly-based, has played with The Roots and Steve Coleman and produced artists such as The Roots, Common, the Black Eyed Peas and Jill Scott. He has been active as a teacher locally and since April, has led master classes and rehearsals for the Clef Club's students. At his insistence, the performance led off with a set by 6 of his Clef Club students who ranged in age from 14 to 18, all of whom were excessively impressive. Keep a look out for pianist Justin Griggs who is about to enter Temple University - he's already got sick skills. Tidd brought his band out for the next set and announced, "We were supposed to have a little chat backstage about what we were gonna do but we didn't have it, so...? Apparently, having top notched talent - Orrin Evans (p), Greg Osby (as), Kokayi (rapper) and Sean Rickman (d) - makes it easier to wing it. Tidd was content to stay in the background, wearing a dark hat that covered a view of his face, and his quiet leadership led to pieces that had their own shape but showy solos were not to be had. Kokayi, the Washington, D.C.-based rapper/producer stole attention with his movements and wordsmith work. It was special to have Osby on stage from a historical standpoint as he was the first leader to take Tidd on tour back in the day. Ursula Rucker, the celebrated spoken word artist, came out for a couple songs and scored high with her

motherly aura and spread of love/kindness. It was her first appearance in some time, the first since the passing of her mother, a loss that is still heartbreaking for her. A late rendition of "A Love Supreme" by the band added closure to the night and another standout Clef Club monthly presentation that was a unique, one-off delight concluding the venue's current season... The Joe Morris/Ken Vandermark Duo at the Evangelical Lutheran Church of the Atonement (Fire Museum Presents) on 9/2 found the two veteran improvisors to be well matched in skills and mindset. They took a no nonsense approach on the hot stage, chewing up the scenery with impressive power statements. Vandermark took turns on tenor sax and clarinet, arching his back or bending his knees for emphasis while Morris favored an upright approach while his fingers blistered his fretboard. Vandermark used different techniques to alter his sound to keep the music varied and interesting. Both players let actions speak louder than words – they barely spoke from the stage. Vandermark did announce, "That's Joe Morris," and Morris said, "That's Ken Vandermark. That's it, that's all we have to say." Local trombone hero and hotshot on the national Klezmer scene, Dan Blacksberg, opened the night with his Perilous Architecture group which included pianist Maya Keren, bassist Matt Engle and drummer Mike Szekely. It was a special night for Blacksberg, having trained with Morris at the NEC. It was the trombonist's Jazziest set of music he'd done anywhere in a number of years. The young, up and coming Keren, who impressed with her extended technique, as well as Engle and Szekely's advanced chops, pushed the set into unexpected areas. Blacksberg dedicated the final tune "How Triumphant," a 10-year-old original composition, to Jaimie Branch, who had recently passed due to misadventure. The piece, a nignun, was a simple melody that looped along, sort of like a waltz, and proved to be a fittingly beautiful tribute to the late charismatic trumpeter.

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Ken Vandermark - Joe Morris
Photo Credit: Ken Weiss

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Anthony Tidd
Photo Credit: Ken Weiss



Orrin Evans and Jeff "Tain" Watts bassist is Nathan Pence at Evans' 23rd wedding anniversary party Photo Credit: Ken Weiss

Jazz News: Philadelphia



Kevin Diehl's Ashe Allstars with Donald Harrison
Photo Credit: Ken Weiss

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Grassy Sound (Ron Stabinsky - Nick Millevoi) + Susan Alcorn
Photo Credit: Ken Weiss

Jazz News: Philadelphia



Marc Edwards - Bobby Zankel
Photo Credit: Ken Weiss

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Mette Rasmussen
Photo Credit: Ken Weiss

Jazz News: Philadelphia



Phillip Greenlief - Trevor Dunn - Michael Vatcher
Photo Credit: Ken Weiss

Concert Review

MARTIN TAYLOR LIVE AT THE IRIDIUM NYC 6/20/22

The fine art of solo Jazz Guitar has always fascinated me and there's no better example of this than Martin Taylor. The tone, phrasing, clarity and overall approach he brings to the guitar can be simply stunning.

I'm here in the heart of tourist land in NYC on Broadway at The Iridium. A warm and classic Jazz/ Blues venue that over the years has hosted many of the world's finest guitarists. Les Paul had a weekly spot here and I've seen one of my favorite guitarists Pat Martino here many times. The walls are decorated with vintage guitars; the audience is quiet, respectful and here to listen. The pandemic has kept the Iridium closed for two years and now it's back and looking good.

Martin opens with the bossa nova "The Dolphin" and he's playing his 15" Fibonacci hand crafted guitar. His tone is sublime and the dexterity between his finger style playing and his left hand is mesmerizing to see and hear up close. As a solo guitar performer myself I can appreciate the level of concentration and sense of calm necessary to achieve a successful rendition of any composition. A certain mindset is needed to create a fluid and cohesive performance.

Unlike other instruments, solo guitar has many unique obstacles to overcome. With some exceptions Martin plays mostly at tempo as opposed to a free interpretation of the time or what some might call "playing over the bar line". This at tempo playing also presents many challenges. When playing bossas or swing some form of in time rhythm and or bass line will be played or implied while allowing for freedom of movement for the melody and soloing. This form of playing is what really sets Martin apart from others and what makes him the exceptional guitarist he is. A good example of this is "I Got Rhythm" which he performs at this show. An up tempo walking bass line is maintained while he plays with the melody and executes some amazing solos. To elevate the excitement even more he changes keys and tempos multiple times. Other examples of this can be heard on "They Can't Take That Away From Me" and "Stella By Starlight". Martin also recognizes the importance of adding a personal touch with his humor and musical anecdotes. I liked the story of when he was asked if being on stage alone made him anxious and he answered "life is what makes me anxious, playing my guitar alone on stage is what calms me down". Martin also has the gift of playing ballads with the warmth and sensitivity of a seasoned artist. One of my favorites being "Georgia", as he presents it in a unique and expressive way that can be instantly recognized as the voice of Martin Taylor. Some excellent versions of "Someday My Prince Will Come" and Henry Mancini's "Two For The Road" are done with grace and ease. Martin speaks of how he first heard Art Tatum when he was very young and the way it left a strong impression on him. We get a great example of that influence with "Stompin' At The Savoy" as he demonstrates a guitarist's version of stride piano. The playful original "Down At Cocomos" rounds out the set on an up beat. I'm left in amazement as to how one person and their instrument can make so much music sound so good.

Frank Kohl

Concert Review

ALAN BROADBENT LIVE AT THE ZINC BAR NYC

It is a great thing when you take the journey, one thing leads to another and very cool unexpected things happen. On my recent trip to NYC I tried to take in as much music as possible as I spent four nights in the West Village. My goal for the first night was to see Guitarist Jonathan Kreisberg at The Zinc Bar but that wasn't meant to be. That evening as I entered the club I was informed that my ticket for Jonathan was for the previous night. I panicked, got upset with myself and didn't know quite know what to do. The owner, Charles could clearly see I was disappointed. I asked "who's playing tonight?" He said "Alan Broadbent, one of the finest pianist in the world". I've always wanted to know more about Alan Broadbent and I had never seen him live before. Charles graciously said he would honor my ticket from the night before if I wanted to stay. I did stay and was glad I did! As an extra treat Harvie S. was on Bass and he is another musician that I have a great interest in. Harvie is one of the hardest working, sought after Bassist in NY who has worked with pretty much everyone. So now this unexpected turn of events is looking pretty nice.

I do need to take a moment to talk about The Zinc Bar. It's a fascinating place with with a long interesting musical history. It's extremely intimate, not to big, has a great in tune piano and most, if not all the seats are comfortable and allow you to see a hear perfectly. The musical lineup they present is impressive to say the least and this being only the second time I've been there I would highly recommend checking it out.

The set begins with Tadd Damerons "On A Misty Night". A spacious, medium tempo swing feel is laid down with lots of clean, expressive playing. There is clearly some telepathic communication between Alan and Harvie S. as they weave their way through the tune. Drummer Lucas Ebeling, who is new to the trio, adds the extra touch needed as he uses his intuitive sense to deliver a fine performance. The standard "Speak Low" is up next. The trio swings hard on this tune with some exceptional solos by everyone. "Stairway To The Stars" brings us the trios masterful approach to the art of playing a ballad with heart and soul, again with lot of sensitivity to each other's playing. Harvie S. delivers an outstanding solo with lots of support from his bandmates. "Prelude To Peace" is a soft and hopeful original that gently carries us to a calm and peaceful place. The trio does great versions of "My Little Suede Shoes", "I Love You" and the set ends with smokin' rendition of Charlie Parker's "Yardbird Suite".

Alan Broadbent presented a fine performance.

Frank Kohl

Meet the Artist: Justin Chart

MEET THE ARTIST: JUSTIN CHART

Hi Eveyone!

My name is Justin Chart, born In Los Angeles

My Mom - an Opera Singer and Pianist. My Father - a lover of Jazz

My earliest memories are my mom teaching me to sing when I was just a baby. I have recorded tapes.

A turning point early on was switching from piano to clarinet and saxophone at 11 years old. I was chosen to record the alto saxophone solo on Bizet's L'Arlesienne Suite for The Los Angeles Honors Orchestra when I was 12 years old.

My heroes would be Sonny Stitt and Charlie Parker and Bill Evans, Pepper Adams and Billy Strayhorn.

My musical education started out being classically trained on piano and clarinet. Then I learned how to write songs using strong melodies using beautiful chord changes. As I got older my training turned to Jazz.

My current project is my new album KEEP THE BLUE set for a July 29th release.

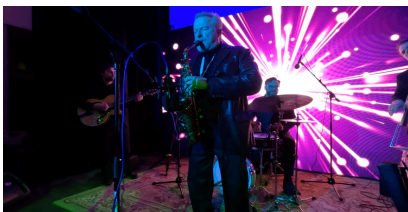
I am signed to UMG and make albums as well as tour and do local gigs.

I have recorded a couple of great sessions featuring Baritone Saxophone, Trombone, Bass & Drums

A National and European tour are in the works.

I look forward to going into the studio to mix and master it for a future album.

I national and European tour are in the works.



These are the 5 submissions I have received to get a **Grammy nomination**.

The Midnight People
Best Jazz Instrumental Album
The Midnight People
\
Best Jazz Instrumental Solo
Justin Chart - A Blaze Of Well Being
Justin Chart - One Pure Star
Keep The Blue
Best Instrumental Jazz Album
Keep The Blue
Best Instrumental Jazz Solo
Justin Chart - Blast From The Fast

Vision Festival #26

The 26th Annual Vision Festival: "A Light in Darkness"

Anthology Film Archives, June 19-20, NYC/Roulette, June 21-25, Brooklyn/The Clemente, June 26, NYC

Review and photos by Ken Weiss

Since 1996, the Vision Festival has steadfastly remained true to its mission to explore improvised art – the bulk of which is Free Jazz, but also dance, poetry, film and visual art – as a way to bring insight and inspiration, hope, sharing and a general kindness that embraces all people and cultures. The 2022 event was spread across 8 days and featured over 125 artists.

Past festivals have honored the careers of deserving musicians by way of LifeTime Achievement Celebrations but this year, for the first time, two iconic artists were feted – Wadada Leo Smith and Oliver Lake.

Wadada Leo Smith's evening opened the first night of the festival's music on June 21 at Roulette. Smith carefully curated the 6 sets and featured Pheeroan akLaff, his drummer of choice, and his string quartet – the RedKoral Quartet. Upon first taking the stage, the ebullient trumpeter encountered some low audio on his mic that led to a cry from the audience – "We can't hear you." He answered – "If you can't hear me, feel me." Smith and akLaff opened with a "healing" piece as a memorial reflection on Albert Ayler and closed with a "prayer" piece dedicated to Keith Jarrett. He cryptically announced that, "We're gonna do a prayer for you. It's not gonna be very long, maybe it's gonna be all night." Prior to that, he brought poet Thulani Davis out to recite her Billie Holiday sonnet along with the RedKoral Quartet.

Oliver Lake's tribute closed the festival on June 26 outdoors at The Clemente. Lake is no longer playing his saxophone due to chronic health issues but he remains spitting truth vibrantly with his spoken word pieces. JD Parran, who shares a St. Louis background and membership in the Black Artists Group with Lake, opened the day's festivities with a sextet [Bill Lowe, b tbn; Gwen Laster, vln; Kelvyn Bell, g; Hilliard Greene, b; and Oliver Lake's son, Gene Lake, d] performing the music of Oliver Lake. The set was further enriched by talented dancers Patricia Nicholson [a key organizer of the festival along with her brother Todd Nicholson and husband William Parker], Miriam Parker, Jason Jordan and Davalois Fearon all wore bright headdresses designed by Amir Bey and weathered the blazing heat. The next two sets included Oliver Lake on stage. He has a new recording out featuring his vocal works supported by Kevin Diehl's Philadelphia-based Sonic Liberation Front [Elliott Levin, ts; Veronica Jurkiewicz, vln; Jameka Gordon, flt; Matt Engle, b] and vocalists [Chaela Harris, Ravi Seenerine, Shanon Chua] called JUSTICE, a suite of compositions Lake composed and arrange that included him delivering his poetry. The Vision Festival concluded powerfully with two groups that featured

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Lake for many years – Trio 3 and the World Saxophone Quartet. Lake joined Reggie Workman and Andrew Cyrille as Trio 3 to do his spoken word. It was heartwarming to watch the three veteran artists reconnect. A new formation of the WSQ completed the tribute- David Murray, Greg Osby, Bruce Williams and James Carter. David Murray, the last of the original WSQ, recalled that, “Oliver was one of the first people I met in New York. James Carter noted that he had assumed the role of all the original WSQ members except for baritonist Hamiet Bluiett, who’s place he filled this day.

The other nights of the festival were all well-constructed, strikingly creative, and brimming with sonic immediacy. June 22, the second night of music began with the Matthew Shipp Quartet [Jason Kao Hwang, vln; Michael Bisio, b; Jay Rosen, d; and projected video of Katy Martin creating paintings with her body]. Shipp formed this new quartet with Rosen in mind – “I knew what Jay could do. I had a map in my head.” Right he was as Rosen propelled the band while Shipp added knotty passages and Bisio and Hwang bowed/plucked with abandon during times of crescendo. At other times, Hwang’s playing reached beautiful pinnacles, in harmony with Shipp. Whit Dickey followed with Rob Brown (as, flt) and Brandon Lopez (b). Dickey described the trio’s aim to be a gradual staircase in space. Playing with his ever-present nose to the grindstone approach to drumming, Dickey led the way for explosive performers Brown and Lopez to explore. Brown, commented on the use of his flute – “Flute, it’s a new old thing.” A duet between reedist Mike McGinnis and dancer Davalois Fearon was inspired by Africanist forms such as Reggae and Dancehall and stood out due to the compassionate connection shared between the married couple. Next came William Parker’s trio which he has renamed the Heart Trio [Cooper-Moore, homemade instruments; Hamid Drake, d, frame d]. Parker left his bass offstage to focus on his array of unusual instruments – gralla- a double reed instrument, guembri, donso ngoni, bamboo flute and hunting horn. Cooper-Moore, always a scene-stealer, had a number of his handcrafted delights with him – horizontal hoe-handle harp, mouth harp, banjo and the ever popular diddly-bow. Parker’s intent with the trio is to, “Explore the landscape of Blues, Ritual and Meditation, looking at music as a form of prayer.” The music was rich in melody and groove and at times, left our solar system. The night’s finale found Ned Rothenberg (rds), Sylvie Courvoisier (p) and Hamid Drake (d) churning out cleansing, almost prayer-like music. Rothenberg enjoyed it as much as anyone, at times taking a break from playing to lean back in his chair to listen and smile.

Some of the subsequent nights strongest sets included a Jaimie Branch trio [Branch sadly passed 2 months later], James Brandon Lewis’ Red Lily, which offered the always serious and black-clad Lewis blowing hard next to cornetist Kirk Knuffke with his bright red leprechaun hat and shoes, the Nicole Mitchell Ensemble with drummer Terri Lyne Carrington, Isaiah Collier, who was the jaw-dropping, festival revelation for me with his cathartic howls and new

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music based on barcodes. There was also SPARKS [Eri Yamamoto, p; Chad Fowler, strich, flt; William Parker, b; Steve Hirsh, d], Sun Ra Arkestra ex-pats Ahmed Abdullah and Francisco Mora Catlett leading a 9-piece band including Sam Newson, Bob Stewart, D.D. Jackson and Roman Diaz, the Angelica Sanchez Trio, Fay Victor, Jason Kao Hwang's Orchestra breathtakingly presented 25 strings under the guidance of Hwang, who learned conduction under the late Butch Morris, Knife & Rose [Patricia Nicholson, text, movement; Ellen Christi, vcl; Jean Carla Rodea, vcl; Francisco Mela, d, vcl], Watershed [Steve Swell, tbn; Karen Borca, bsn; Rob Brown, as; Melanie Dyer, vla; Bob Stewart, tba, Dave Burrell, p; TA Thompson, d] and Joshua Abrams' Natural Information Society which featured long-form, ecstatic minimalism that tunneled into a hypnotic space.



Pheeroan akLaff - Wadada Leo Smith
Photo Credit: Ken Weiss

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World Saxophone Quartet David Murray Bruce Williams Greg Osby James Carter

Photo Credit: Ken Weiss

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Jaimie Branch
Photo Credit: Ken Weiss

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William Parker on hunting horn
Photo Credit: Ken Weiss

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Aliya Ultan (cello) Yoshiko Chuma (dance) Emily Mare Pope (dance) Steve Swell (trombone) Miriam Parker (dance) Jason Kao Hwang (violin)
Photo Credit: Ken Weiss

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Trio 3 Andrew Cyrille Reggie Workman Oliver Lake
Photo Credit: Ken Weiss

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Oliver Lake directing Sonic Liberation Voices and Front
Photo Credit: Ken Weiss

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Melanie Dyer Karen Borca
Photo Credit: Ken Weiss

Vision Festival #26



Jason Kao Hwang's Orchestra Myths of Origin
Photo Credit: Ken Weiss

Vision Festival #26



Isaiah Collier
Photo Credit: Ken Weiss

Vision Festival #26



Kirk Knuffke James Brandon Lewis William Parker Chad Taylor
Photo Credit: Ken Weiss

A Memory from Harold Danko

Taken by Ken Weiss

I've been fascinated by Brazilian music since I first heard Stan Getz' "Desafinado" and "The Girl from Ipanema" in high school. We must remember that these were hit tunes of the day and I was thrilled that girls in my school could actually say "stan gets." Then Sergio Mendez and Brazil 66 came on the scene and I started trying to play some of those tunes on gigs. In the mid-'70s, Milton Nascimento was a revelation to me on Wayne Shorter's Native Dancer record, and when I first traveled to Brazil with Liza Minnelli in 1979, I met two wonderful songwriters, Ivan Lins and Edu Lobo, whose music I knew from the Brazil 66 records. I acquired many LPs on that trip that I still treasure. Meeting the great Brazilian drummer Edison Machado at the Village Vanguard on one of the many Thad [Jones] and Mel [Lewis] Monday nights I played was one of the amazing perks of that gig. The brilliant trumpet player Claudio Roditi had introduced me to Edison's playing on a smoking quartet record and I became an immediate fan. (Probably Obras <https://www.youtube.com/watch?v=AHSh5r4w5MI> or Obras 2) I gave Edison a big hug and we started playing together soon after in trio with several top bassists of the day including Chip Jackson, Andy McKee, and Michael Moore. One of our gigs in NYC was at a very chic Brazilian club somewhere in the East 60s. I believe it was Michael that night playing some great half notes and Edison doing his magic for a beautiful and appreciative dancing audience. On a break I walked toward Edison, who was speaking with a group of people, and a gorgeous woman started speaking to me in Portuguese. After a few sentences, Edison interrupted and said something like "Astrud, Harold is an American." Because of my shock I can't remember the next few minutes, but only my inflated egotistical thoughts that Astrud Gilberto heard me play and thought I was Brazilian! How cool is that?



Harold Danko

Photo Credit: Ken Weiss

I started taking drum lessons in 1957. All my friends were taking instruments and I realized I related to music rhythmically, so I chose drums.

Around 1953 or so when I was about 10 I discovered the radio station from Harlem at the very end of the AM dial. They played rhythm and blues and gospel. Even then it was clear to me that while subjects were different the music was the same.

I loved rhythm and blues and doo wop. It was the solid beat and the harmonies. Growing up in Jewish home I was familiar with minor key melodies but for the first time I was hearing minor harmonies, and they really spoke to me.

My father had a butcher shop in Harlem at 135th St. I was able to walk to the Apollo theatre where I saw various rhythm and blues shows. And across the street in a department store there was a record shop which carried all those things.

I also heard about jazz but didn't know anything about it so I bought records featuring drummers. But the record that really blew me away was Charles Mingus' Modern jazz Symposium of Music and Poetry. I was into the Beat stuff so the idea of poetry and music appealed to me. The main track, Scenes in the City was about a guy who lived for the music. But the other side was what blew me a way. There was a ballad which had an incredible emotional intensity I never heard before. And there was an up-tempo tune which to my ears, while the beat was steady, it had the sense of movement, which I called a pulse. This approach to rhythm is still a major influence on me, as I tend to play on top of the beat.

In October of 1960, when I was still 17, my mother took me to see Mingus at the Showplace. The first set was great. In the second set the trio started playing without Mingus. A couple of minutes into the tune he picked up his bass and started playing. It sounded like the other players playing went up three notches. I turned to my mom and said that I want to be part of that. I am going to apply to music school.

That year I took three lessons a week with Stan Krell. One was snare drum and drum set, one was mallets, and the third was tympani.

To get in to Manhattan School of Music the audition consisted of having a prepared piece on each and then you are given something to sight read on each. Since I was applying to study with Morris Goldenberg, I auditioned for him. He then asked about my goals and aspirations. And I made it.

To backtrack a bit, I believe it was the winter of 1959-1960 that I bought a record by Max Roach, Deeds Not Words. I had been trying to formulate an idea that drums should be more than just timekeeping but should be incorporated as an integral part of the music. But I really no clear idea as to what I was trying to conceptualize. That record did it. I call it my three dent in the ceiling experience as I jumped for joy that I put three dents in the ceiling.



Max was constantly playing. I tried to describe it as his left hand was tied to the left hand of the horn players. And there was an unaccompanied drum solo. I was able to distinguish the melodic aspects of the piece even though I was not knowledgeable enough to get all the subtleties of the piece.

Then the Rich versus Roach Record came out. I remember a bunch of listening to it at Stan Krell's studio. Everyone thought Buddy won. I said that Max won. People looked at me as if I was from Mars. One of my fellow students said that Buddy does all this great technical stuff and Max just plays something modern. And I said that is why Max wins. Buddy's solos are all about technique while Max is thinking musically.

My favorite comment about Buddy Rich comes from Ekkehard Jost in his book *Free Jazz* where he compares the free drumming of Ed Blackwell to that of Buddy Rich: "In this respect Blackwell's free-jazz drum solos are a good deal less 'free' than the long-winded solo excursions of Buddy Rich."

This experience got me thinking about how drums are taught and why people seem to be drawn to exercises in technique instead of musicality. This became especially important to me when I started teaching.

When one studies a melodic or harmonic instrument one first learns scales and chords and various exercises. But then one learns how to make melodies out of those scales and chords. So when a saxophonist or guitarist solos, they do not play scales and chords or exercises but create melody lines out of those scales and chords and exercises. If all they did was to play scales and chords and exercises in a solo they would probably get booed.

Yet that is exactly what drummers do. We are taught rudiments. These are basic exercises of rhythmic and sticking patterns. These exercises date from the late sixteenth and early seventeenth centuries and were developed for two main reasons. One was so that the drummers in marching bands could articulate the phrases played by the horns, and second when all the drummers would play together they would all raise their same hands together.

There is nothing wrong with the rudiments. Many are great exercises. But the problem is that drummers are rarely ever taught to use them melodically. But rather they are taught to play them and play them in solos and breaks, which is why drum solos are often boring. They are just exercises in technique and do not represent musicality.

And for me that is what set Max Roach apart. In an interview in *Cadence* back in April 1999 Carl Allen relates when he first met Max, he asked Max what he practices. Max said single and double strokes, since everything he plays is based on single or double strokes. I found a more formal approach to this was of practicing from Andrew Cyrille, who developed what he calls the circle of time. First you play one stroke per beat, then two then three, and four and five and six and seven and eight. Then come down from eight to one. Then do the same exercise with double strokes.

This exercise allows you to be ready to play any figure in any time signature, or in no time signature.

To return to my historical narrative, I started listening to all types of music, all forms of jazz and all forms of classical music, as well as rhythm and blues. I found I love music from the Baroque era and I love the experimental music of the mid twentieth century, such as Berio, Stockhausen and especially John Cage. In jazz at that time in addition to Mingus and Max, I love Monk and Coltrane. I loved the hard bop bands of Art Blakey. And I started to absorb different influences. I love the idea of Elvin Jones' polyrhythms and taught myself how to play three against four at the same time. I thought Frankie Dunlop was the ideal drummer for Monk as he really got into Monk's rhythm. Most people see Monk's influence in harmony, but his rhythm is also important. And then there is that rhythm great team of Dannie Richmond and Mingus.

Today I list my main influences on my drumming as Max Roach, who gave me a sense of how to approach the drum set, how to think melodically about the drums, and how to develop your way of playing as the music changes. Next would come Elvin for his polyrhythms. When I started to play free jazz, and I started listening, I found I absorbed much of Andrew Cyrille's playing. When it comes to my approach to rhythm, Mingus is still there. And when it comes to tuning my drums Monk is an influence. I love his chords. I decided I wanted to be able to play like Monk on the drums. So I decided that when I hit two toms together I want to get a harmonic sound. And the main reason I have two bass drums of different sizes is so when I hit two toms, I can answer with a harmonic from the two bass drums. Also I have wood hoops on all my drums to get a warmer, deeper sound.

And I have a ride cymbal corresponding to each of my toms. Which makes for a very musical kit.

When I started teaching a history of jazz course I looked into the history of drumming. I did a video back around 1994 called *Drums: Melody, Harmony, and Rhythm Through Time*. It got a great review in *Cadence* and in a now defunct magazine called *Jazz Improv*. Then in 2004 I did an updated version on DVD which included clips of the drummers I talked about: Baby Dodds, Dave Tough, Jo Jones, Kenny Clarke, Max Roach, Elvin Jones and Andrew Cyrille. It also got some good reviews, the best one from *Drum!*

I picked those drummers since they typified the styles of each era.

And then I started to make lists of my favorite drummers. Such lists constantly change as I heard new drummers. From an historical standpoint, I must start with Baby Dodds. He wasn't the first person to play on a drum kit but he took the syncopated rhythms he heard around him and brought those to the drum set. And his solo drum pieces are marvelous and stand up today. There are many other drummers of that period but he stands out for me.

In Chicago in the twenties, we got a mix of people hearing blues and jazz. Dave tough took the New Orleans rhythm and smoothed it out into what we know as the jazz rhythm or what some people call the single shuffle. Dave was followed by Gene Krupa, who though he was a great showman, his solos always reflected the tune. He once said that he played in a dance band, and people should be able

to dance to his solos. And we must mention Walter Johnson of the Fletcher Henderson band who claims he invented the hi hats, but he was the first drummer to record playing on the hi hats.

The swing era had some great players. Papa Jo perhaps more than anyone defines swing era drumming. There was Chick Webb who integrated the sounds of the kit. And Big Sid Cattlett, who continued in the tradition of Jo Jones and also made the transition to bop, having recorded with Bird.

Bop brings Kenny Clarke and then Max. Other drummers that I really liked back in the 60s included Shelley Manne and Roy Haynes. I still love Art Blakey. Another drummer I love from that period was Art Taylor. Great time and I loved the sound he got from his toms. And I must mention Grady Tate, a truly musical player.

There are so many drummers I like. A partial list includes, Ed Blackwell, Famadou Don Moye, Steve McCall, Pheeroan Ak Laf, Milford Graves, Han Bennink, Kahil El'Zabar, Paul Motian and Louis Moholo.

Since I grew up with Rhythm and Blues and doo wop I should mention some of those drummers. Earl Palmer was on so many of the doo wop recordings I had that I must list him. On so many of the Rhythm and blues records from Chicago Willie "Bug Eyes" Smith and Fred Below stand out. And as rock developed, and as I taught my history of jazz and blues through the sixties, there were the drummers of Motown including Uriel Jones and Benny Benjamin, and Stax drummer Al Jackson. Then came the British invasion. For me the defining bands of that invasion were, of course, the Beatles. I have always believed that the Beatles would never had made it without Ringo. Pete Best was a very loose player and the band needed someone with strict time, which Ringo provided. Then came the Stones with another rock solid player in Charlie Watts. Watts loved jazz and kept a great band going. There is a great 2 CD set Live at Ronnie Scott's with his ten piece group. Then there was The Who, with Keith Moon. He had a weird reputation but if you watch the Who in Concert you will see that Moon has his eyes peeled on Townsend's guitar, which he interacts with. Then came Cream with Ginger Baker, Led Zeppelin with John Bonham and Jimi Hendrix with Mitch Mitchell. I must admit that Baker is my favorite of this group with Mitchell a close second.

Beginning in the seventies when technology took over and drums were being muffled, I stopped listening to most forms of pop music.

In the classical realm I must mention two percussionists. First is Dame Evelyn Glennie, who I have had the pleasure of seeing live twice with the Toronto Symphony, and Ruth Underwood, classically trained but played for a long time with Frank Zappa executing incredibly difficult percussion parts.

My overall point is that drums must be considered a musical instrument and must be taught musically and not just technically.

Interview: Jutta Hipp (1925-2003)

By Bill Donaldson

Jutta Hipp approved the draft of this interview for accuracy before it was published previously in Marge Hofacre's Jazz News. Her suggested changes and corrections were incorporated into the published interview.

She seemed to be pleased with the respectful attention she received from the interview. As a result, Jutta regularly contributed to Jazz News cartoons and caricatures of jazz musicians.

In 2000, I visited Jutta in her apartment in Sunnyside, Queens. She served ginger ale.

We corresponded by mail regularly and exchanged Christmas presents. Hers were home-made ornaments.

She sent me selections of her artwork. She liked to share photographs that she shot anonymously when she visited Jamaica Market, where jazz musicians regularly performed.

She is missed.

Cadence: *I understand that you spend a lot of your time painting.*

Jutta Hipp: Yes. I draw and I paint scenery, people, whatever. I belong to different clubs and I have exhibits with them: The Salmagundi Club and the National Art League.

Cadence: *Do you sell your paintings?*

Hipp: Once in a while. I couldn't make a living at it. [Laughs]

Cadence: *Do you present showings of your paintings too?*

Hipp: All year around, they're shown somewhere. A couple of watercolors are shown in the museum of the city of New York.

Cadence: *What do the paintings show?*

Hipp: They have scenery in New York, you know. Some show Central Park, I think, and one's from the Village.

Cadence: *Do you paint outside or in your apartment?*

Hipp: I have to work at home. I've tried to do it outside, but people bother me. [Laughs] They make dumb remarks. I have to have peace of mind.

Cadence: *You like to go to the seashore and paint.*

Hipp: Yes. As much as I love nature, I'm nuts about the SST Concorde plane. [Laughs] I know when she leaves. I am there, and I get those butterflies in my stomach. I took so many pictures of that plane! Sometimes it flies right over my head. I go to the beach across from the airport, and the people will go around with their dogs. They come over to me already because they know I bring them some food. They're all over the place, looking in my bag. And the Canada geese are there. There are zillions of hungry, screeching seagulls gobbling up the food I bring along. I bring the squirrels nuts; I enjoy that. Boats come by, and there's always something to see. The only unfriendly people are the joggers, and they have these things in their ears. I call them

“hearing aids.” [Laughs] They act like they’re always in a bad mood and that they’re working hard. Concerning the fast-food, fast-everything times we live in, I keep remembering an old German fairy tale: The Fisher and His Wife.

“The fisher stands at the ocean, and a big, big fish comes up at the shore to ask him why he looks so sad. The fisher says, ‘Meine Frau die Ilsebill will nicht so wiechgern will,’ which means, ‘My wife Ilsebill doesn’t want it as much as I want it.’ She wants to be the mayor. The fisher goes home, and his wife is the mayor in a big house. Then the same thing happens again. This time she wants to be a princess and then a queen and so on. Each time, her wish is fulfilled, but the fisher is unhappy. Her last wish is that she wants to be God. The fisher goes home again and finds that they are back in the poor cabin where they lived before.” This story reminds me of the times now because people are interfering too much with nature.

Cadence: And you still listen to jazz.

Hipp: Yes, I have records. Oh, my brother is a fanatic about it. He comes to see me once every year, and he sits all day here with his recorder and copies from WBGO because he needs it for his car. In Germany, there is not so much jazz on the radio. So he just sits there. It’s what he likes.

Cadence: What’s his name?

Hipp: Hajo. He lives in Hannover.

Cadence: And you go to Jamaica Market to hear jazz.

Hipp: Yes. The market is inside now. They fixed it; it used to be outdoors. The last musician I saw there was Ray Bryant. He was the guest of honor. And Big Nick Nicholas—he just died recently—he was there. And I saw Charles McPherson; I like him. They always have two honored guests they give a plaque to or something. I take pictures of the musicians, and I sent them their photos. Stan Hope plays piano as a steady there. Harold Ousley plays saxophone, and he is the leader of the group. Earl Grice is the drummer.

Cadence: Do you go to the clubs too?

Hipp: No, I don’t go out at night anymore. I go to the market, and in libraries they have jazz concerts too, you know. And there are so many good musicians that are not very well known. They are not the ones that run around and hang out with all of the so-called “important people.” These people just love the music and play at the library. I hear Teri Thornton in Harlem outdoors during the day. I mean, she’s been so good, and her accompanists are good too. I didn’t know about her, but Hot House magazine said that she’s back again after her cancer treatments. Her old recordings should be reissued. I mean, she’s really great. I heard Jessica Reese there too. Nobody had heard of her. There are so many good singers around that no one has heard of. It’s really horrible. They’re often much better than the well-known ones. That’s the problem: The record companies only get the musicians who run around all the time.



Sendesaal, Bremen (photo, Josef Woodard)





Cadence: Have you heard Wynton Marsalis?

Hipp: Yes, he's one of the well-known ones. He's good, you know. He does everything. I mean, he wouldn't play at the library; it wouldn't be enough money for him. I don't go to those places [where the well-known musicians play]. I go to those little unknown places, where the musicians love to perform. There's nothing arranged there, you know. They just play and enjoy it. All these other places have arranged music, and [the musicians] always play it the same way. [The public] doesn't like it unless they do it the same way.

Cadence: Do you play piano anymore?

Hipp: No no. I stopped playing a long time ago.

Cadence: You don't even have a piano at home?

Hipp: Oh, no. I went to the Art Students League just to warm up again after all these years.

Cadence: Did it come back to you?

Hipp: It's like swimming or riding a bicycle. You don't forget.

Cadence: Is it correct that you were born in Leipzig on February 4, 1925?

Hipp: Yes, that's right. [Laughs] There's so much wrong information out there. I heard that Louis Armstrong wasn't born on the Fourth Of July. He just said that because it's a national holiday. Somebody else said he was born on August 4. I don't know.

Cadence: You started playing classical music on piano at the age of nine.

Hipp: Yes. A female church organist taught me. She came on a motorcycle to my house. My father played piano; my mother sang terribly. And we had the evenings at home. After four years, then I couldn't take it anymore, and I just listened to all of the forbidden radio station. I heard Count Basie and Fats Waller and Jimmie Lunceford.

Cadence: What do you mean by "forbidden?"

Hipp: In the Nazi times, we weren't allowed to listen to them. So I played the station in the dark house. It was dark because of the bombs too. I just sat in a dark room and listened to it, and I wrote down some of the tunes with a little light there. I had listened to music in a jazz club in my hometown. The owner had all kinds of records, and I don't know where he got them. He was a drummer. He had Count Basie and Duke Ellington. And there were a lot of Belgian and Dutch band records that were not too bad.

Cadence: Did you play jazz on the piano as you listened to the records?

Hipp: Yes, we had our little club with a piano, guitar, bass, and a girl singer.

Cadence: Did your brother play an instrument too?

Hipp: No, he just loves jazz.

Cadence: Did you still live with your parents at that time?

Hipp: Yes. It was funny. When the Americans came, we thought they were all jazz fans. And my brother and I took that phonograph we had out on the balcony, and we played all of the jazz records. [Laughs] Then the Russians came after four years, and I split. I left.

Cadence: How did you do that?

Hipp: I saw something similar in a movie one time. I forget which movie it was; William Holden was in it [The Counterfeit Traitor, directed by George Seaton, Paramount Pictures: 1961]. There was a group of us. We found out by word of mouth where there was a crossing. We had some money with us, and some liquor, and we had to give it to the guide. Some woman was too loud, and the guide told her to stay back. We tried to cross at one place, but guards were there. So we went to another place. At a certain time, we walked down the hill and across the dirt road in the country. And then we were in West Germany. The guide said that when we saw the barracks, we would be in West Germany. When we went into the barracks, we saw others who had crossed too. Oh, it was scary! There was a little boy who had a big full knapsack, and he crossed every day. He knew all the tricks. He knew when the guards came. He came through with us. He was smuggling, I guess.

Cadence: Who else crossed the border with you?

Hipp: There was one professor from the academy where I studied painting. His son played clarinet. And the drummer who owned all the records was with us.

Cadence: Did you experience a lot of bombings during the war?

Hipp: Oh, yeah. I wouldn't want to have to go through that again, even though I'm glad the Americans came. Otherwise, my God.... That was my happiest day. The Nazis were horrible. Then the Russians came, and it wasn't much different. General Zhukov was in the same building where the Americans first had their offices. Everything was red. Red! They had red tablecloths, red carpets. And Zhukov spoke perfect German with no accent.

Cadence: Did you feel free to play jazz when you went to West Germany?

Hipp: Yes, with the people from our club who crossed. But some of the others went back to East Germany after a while because they had no jobs. I don't want to remember those times. It was too hard.

Cadence: Did your parents stay in East Germany?

Hipp: They moved much later after things got better. First my brother came by himself, and he stayed with me.

Cadence: Where did you go after you crossed?

Hipp: Where was it? Oh, I went to the Tegernsee in the Alps. There was a jazz friend, and his father was a big furrier. He was supposed to bring all our things over for us. All I took with me out of East Germany were records, books, photos, and paintings. All I had when I arrived was what I had on. And the first dress that I could wear was made from an Army blanket.

Cadence: You didn't take a change of clothes?

Hipp: No, because we thought that this guy would bring it over, and it never came.

Cadence: Did you start playing to earn some money?

Hipp: Well, I started working for the American clubs in the Alps.

Cadence: *You moved to Munich eventually.*

Hipp: Munich and then Frankfurt, yes. The funny thing was that they always wrote about this Tristano music. I don't like it at all. If you work with other people and somebody else is the leader, you have to adjust, right? I love the hard-swinging organ trios with guitar and drums. I like Jimmy Smith, Jack McDuff and Jimmy McGriff. There are so many good organists. And I love still Lester Young and Count Basie.

Cadence: *Did you play in the German clubs?*

Hipp: In general, it was horrible. We had to play from, say, seven to five in the morning with one break. Sometimes we played seven days a week, and sometimes we played in the afternoon too. That was murder. We just worked, slept, ate, worked, slept, ate. That's all we did.

Cadence: *Did they pay well?*

Hipp: No, I never made much money. I'm not a businessperson.

Cadence: *But you recorded in Germany.*

Hipp: I guess so. I don't remember. I made a record in Sweden with Lars Gullin, and I don't even have it.

Cadence: *I heard that you were a well-known German jazz pianist at that time.*

Hipp: Because I was female, I guess. There were other good ones too. But the real good musicians were in America. I'm an amateur.

Cadence: *You worked with Joki Freund and Emil Mangelsdorff in Germany.*

Hipp: Emil was good. We worked together in Frankfurt and went to the Jazz Keller every night. I think Emil was the best in Germany. We were all friends. I don't think they liked the music I liked—the organ trios. I don't like free jazz; it bores me. An organist named Bobby Forrester has done some recordings, and he's a perfect accompanist. I just sent some of his recordings to Germany. He's another one who's not well known, but he's so good.

Cadence: *Was that your group that toured in Germany?*

Hipp: Yes, in my name only. But I couldn't do any business without the drummer, Karl Sanner. He did all the business because when I went to those countries, I couldn't handle the business end of performing. I gave the jobs away. The guy who handled all the musicians' bands—I don't know where they got him. He was a German guy; he was awful. They just sent us to the different clubs, here and there, on trucks. We came back on trucks too.

Cadence: *You worked with Hans Koller in Germany.*

Hipp: Yes. He's very sick now. He had a bypass operation and all kinds of things. He did a record in the United States once with Roland Hanna. A G.I. recorded us back then, and he sent the recordings to America. The G.I. that came over [to the United States] with our records—I even forgot his name—he's really the one I have to thank. I wish I could remember his name. Everybody used to go to the Jazz Keller every night for jam sessions. We worked in clubs, and we saw the Americans in the Jazz Keller. Lionel

Hampton came to the Jazz Keller in Frankfurt and played piano. On stage, he was always jumping around and putting on a big show. I love him too. But I was a very heavy drinker at that time. I was sitting at the bar, and he was sitting next to me. All of a sudden, he said to me, "You know, inside you're a very good person" or something like that. I never forgot that. Always the priests would try to tell me what to do. They didn't do a thing, you know. But Lionel Hampton could look through everything and see how nice I was. That did more than anything else for me. There's an old saying in Germany: "Vater werden ist nicht schwer, Vater sein dagegen sehr." In English, with no rhyme, it means: "To become a father is very easy, but to be a father is tough." Usually, the more one tries to tell kids what to do, the less they do it. "Don't drink." "Don't smoke." "Don't do this." "Don't do that." For each person, learning through mistakes is about the only way. Or else, you can tell someone when he or she does something good. What Lionel Hampton said to me didn't change me overnight. My life was too hectic and uncertain and insecure. But I never forgot what he said, and I was hoping to be the person he said I was someday. I had to make my own mistakes.

Cadence: *Did you stay in Frankfurt most of the time you performed?*

Hipp: About four years. We went to different clubs. Joki, Emil, and I also toured Sweden and Yugoslavia. That country was so poor! We couldn't get the money because it wasn't worth anything. But the people were so nice. I don't understand why they have a war there now. I was in all the parts where they're fighting each other now. And they ate well. Oh, what food! And then the country split, and now they have nothing.

Cadence: *Attila Zoller joined you around that time.*

Hipp: I can't remember the year. I remember that Attila was born on the thirteenth of June, 1927. I know my brother's birthday and some friends', but with numbers I am very bad. Did you know that Attila used to go snorkeling? One time when he went to St. Thomas, he was broke and starving, and he found a couple of hundred dollars down in the seas. [Laughs] He used to do handstands, and he drove like crazy too—real fast. And when he would get mad, he would start cussing and cussing and taking his hands off the steering wheel. He was driving so fast one time in the U.S. that the police stopped him even though he was sober. So he got out of the car, stood on his hands and said, "See, I can do handstands! Now you do them!" Another funny thing happened with Attila on the road. He loved to snorkel. When he was on tour, the band stopped for a break. They wanted to leave, but no Attila! All of a sudden, he appeared out of the river in his snorkel and fins. He was all wet. He got onto the bus like that and said, "OK. Let's go." I was in the hospital after his operation, and his whole body was cut in the front. It started as colon cancer, and then it went to his liver and prostate and all over his whole body. In the end, he was only skin and bones, and he was all bent over. He used to jog back and forth every day when he lived near Shea Stadium, and he was

sick already. He still jogged anyway. He was so health-conscious, and it didn't help him.

Cadence: *You came to the United States in 1955.*

Hipp: I got the green card when Leonard Feather brought me over to the United States. He met me in Germany. I lived in the same house that he did, but on the top floor. I had a little room, and I had to share a bathroom with a girl. The bathroom was in between us. She was from church, and she would always sing chorales. Those were miserable times. I don't want to remember them. Peggy Lee's sister, Jane, was the wife of Leonard Feather. In the beginning, I had a used dress of Peggy Lee's for club work. Lorraine, Leonard's daughter, was on a "swing" TV show once with Mel Tormé's son. They were very good. I don't know what happened to them, but they were great together.

Cadence: *Did Leonard Feather help you get some jobs?*

Hipp: I played half a year at the Hickory House. Alfred Lion and Francis Wolff, they were great. They were both beautiful people. The owner of the Hickory House was nice too. It wasn't a jazz club, really. Ellington used to come in every night to eat steak. I saw him a lot.

Cadence: *You were in a trio with Ed Thigpen and Peter Ind.*

Hipp: Yes. Peter Ind used to have a telescope. He'd go up on the roof of his house every night and look at the stars. And one time he got locked out. [Laughs] He told us that the next day, but he was able to come to the gig. Matthew Gee was like my brother. He took me everywhere, and he was such a good trombone player. He was with the Duke Ellington band at the Newport Festival. They wanted to have a big party, but I went home with the band in the bus.

Cadence: *How did you meet Ed Thigpen?*

Hipp: At first, I had a lousy group. They were worse than I was! Then somebody suggested Ed Thigpen and Peter Ind. I think Ed lives in Denmark now. He was good!

Cadence: *Did you stay with Ed and Peter after the Hickory House gig?*

Hipp: Oh, after half a year, the gig was over. That's when I really had fun here. Then I worked in those little clubs. I worked in Brooklyn in Bedford-Stuyvesant at the Continental. And everybody used to come there after work. You know, Coltrane came there before he was known.

Cadence: *Did he sit in with you?*

Hipp: Everybody came up there and played. It was really fun. And in Jamaica at the Copa City. Those were the clubs where I really enjoyed myself. Murray Jupiter was the owner. This was like the atmosphere of Jamaica Market where I go now. People just enjoyed playing. It was nice. They were good musicians. Irene Reid: She worked with us. I met Fats Waller's son, Maurice. And he played piano just like his father.

Cadence: *Did you let him sit in?*

Hipp: Oh sure! He was a lawyer, though. I think he died. Do you remember the play on Broadway, Ain't Misbehavin'? He was involved with that.

Cadence: And then you recorded with Zoot Sims on Blue Note.

Hipp: Yes, Zoot was great. He came late that day, and I was a nervous wreck. Alfred and Francis and I were standing on the street waiting for him. He was a top musician then. He played beautifully. He was a musician from the hard-earned school.

Cadence: How did you meet him?

Hipp: Oh, through jam sessions. We used to go to the loft of Larry Rivers, who also is a painter. I remember that Larry used to play tenor sax. Sometimes he played during the jam sessions, but he wasn't very good. No one said anything because we were playing in his place. He never stopped playing; he doodled along forever. Phil Woods came one time and left in disgust. But Zoot was always tops. He was always good, drunk or sober. He is music!

Cadence: So you played in New York until 1960, and then you stopped.

Hipp: Yes. All these clubs in Brooklyn and Jamaica and Bedford-Stuyvesant—they were the real thing. The rest were all nothing. But after 1960, there were no more clubs. I took the day job and still worked weekends. And then they died out. After that, I started painting again. I had given some drawings to a club on 52nd Street. Somebody found them lying around in the kitchen and got them back for me. Also, I had left some drawings at a club in the Village that closed. Nica de Koenigswarter and I were friends. Barry Harris had a little club downtown, where she went. He doesn't have it anymore. He was teaching there. I got a beautiful picture of James Baldwin there. I met Nica years ago in Brooklyn with Babs Gonzalez. She was driving like crazy, and he said, "Let's get out of the car." He was scared, and we took the subway home. She was like a race car driver that time. She used to hang around the clubs, and that's where I met her.

Cadence: Did she come to hear you play?

Hipp: I had quit already by then. I have a photograph, and that is from her.

Cadence: Did Babs Gonzalez introduce you to James Moody?

Hipp: James Moody I know. He used to hang around those clubs all the time. He ended up sleeping on my floor there one time.

Cadence: Did you meet Dizzy Gillespie?

Hipp: I toured with him in Germany. Dizzy and his wife were in the bus with me. Also, Milt Jackson was in the same bus one time. I bought them all Bavarian ties, and for Dizzy I got a Bavarian hat. They gave me a little heart-shaped cigarette lighter.

Cadence: Did you play some piano with Dizzy when he toured Europe?

Hipp: Not with him. He played with his band on the same tour that my band was on. I talked to a relative of his a little while ago—Ernest Gillespie [Dizzy Gillespie's cousin]. He paints also.

Cadence: Who was in your band at the time.

Hipp: I think they were the same musicians I had in the band before that: Emil and Joki.

Cadence: *Did you meet any other Americans when you were playing in Germany?*

Hipp: I saw Billie Holiday. She was in bad shape at that time. It looked like she was mad at the world. She didn't talk to anybody. I met the guy who wrote the book, *Lady Sings The Blues* [William Duffy] once or twice when I first came to America. I met a lot of American soldiers at that time. In Munich, I worked at a club outside, and I learned how to play "After Hours" from a soldier there. I just listened to it until I got it down. I still love that tune by Avery Parrish.

Cadence: *I understand that one of your ten-inch LP's is rare. Do you have a copy of it?*

Hipp: I don't have much. And I don't care either. I also like classical music, but I like the Romantics: Ravel, Debussy—something where you can close your eyes and see some pictures. I don't care for Bach, Beethoven, or Haydn. They put me to sleep. They're good for practicing; that's my opinion. I wish we had a classical station that would play Romantic music, but they had to stop. And now I have to listen to half an hour of Mozart to hear one French piece.

Cadence: *Do you play records too?*

Hipp: Yes, I have some records. My brother always sends me tapes of some organ trios, Count Basie and Lester Young. Oh, I lived on 52nd Street one time at the Hotel Alvin for a couple of weeks, and Lester Young was there too. I saw him in his room. He had a tiny little room with a bed in the middle and no window. And on the sides of the bed were all kinds of bums sleeping. And when he came downstairs, he was all dressed up smiling and waiting. It was a musicians' hotel. It doesn't exist anymore. The Alvin Hotel was terrible. Then I lived in another hotel, and finally I got into an apartment. First I lived in Greenwich Village on Horatio Street. My tune "Horatio" is named after that street. A friend of mine was the super at that house, and that's how I got the apartment. We used to have jam sessions with Jay Cameron and Ira Sullivan in the basement there. It was full of big water bugs. Eek! We got a piano from a church. Jay also had an apartment there, and he played baritone sax. He was a very good musician. Jay went to Las Vegas later.

Cadence: *Did you ever perform with Lester Young?*

Hipp: No no. I love the way that he plays! He says so much with so little.

Cadence: *Where was your day job?*

Hipp: In a factory. It saved my life.

Cadence: *Why?*

Hipp: Because I couldn't survive any other way. There were no more gigs. Those clubs like the Continental and Copa City closed. The owner of Copa City had a chicken farm, and he would cook for us every night. There's an old German saying: "A mishap seldom comes alone." The police used to come looking for handouts. I don't know, he didn't do anything wrong. On the last night, he couldn't take it anymore. He took all the glasses he had behind the bar, and he smashed everything. He was a nice guy, though, you know. I met

everybody there, including Miles Davis.

Cadence: Did you ever get to play with Miles?

Hipp: No. He said, "Get out of my face." [Laughs] I wanted to talk to him, and he said, "Get the hell out of my face!" in a really gravely voice. He did.

Cadence: What about Charles Mingus?

Hipp: I only worked one night with him, but we got along great! We had long, deep conversations, and he wrote unique arrangements. Often, instead of notes or keys, we would imagine moonlight or walk down lonely streets. Charlie was kind of "painting pictures" with his music. That's how I knew Mingus—as a warm, nice, friendly man.

Cadence: How long did you work in the factory?

Hipp: Oh, it was for thirty years. I just stayed there because it was easy. It didn't take much out of me, you know. I still had enough time to paint. I did little funny things while. I was still working in the factory, such as when they presented awards.

Cadence: They made clothes there?

Hipp: Yes. I really didn't care what they made if the people were nice. I retired a few years ago.

Cadence: What was the name of the company?

Hipp: Wallach's. They went bankrupt.

Cadence: You didn't have a family.

Hipp: No.

Cadence: It's too bad that you don't play piano anymore.

Hipp: No, it's good that I don't because there are so many good piano players who are a thousand times better.

Cadence: But wouldn't you find piano playing to be relaxing?

Hipp: Well, so is painting and listening.

Cadence: You studied painting while you worked at Wallach's?

Hipp: I just warmed up again. I used to study in the evenings and the weekends at the Art Students League. In the Salmagundi Club, I took classes. But I didn't take instruction. I just wanted to warm up again. They were nice people, and I just belonged to the club. I belong to two more art clubs, but they are small.

Cadence: You studied painting at the Academy of Art in Leipzig.

Hipp: Yes. First on the street was the conservatory, and behind it was the academy. There was a street between them.

Cadence: So you have two primary artistic interests: music and art.

Hipp: Yes, music I just love. I took a master class in art in Leipzig. They put me right away in the master class. We had some very good teachers there. I studied illustration and stuff.

Cadence: Did the war interrupt your studies?

Hipp: Oh, it was the year that the war was finished, and the academy closed. It was when the Russians came. They wanted us to make big posters that said

“Hello” to the Red Army. I mean, now there is no more enmity between the countries, but at that time the Communists took over. It was terrible. I just hated it, although that’s when I studied.

Cadence: But your school didn’t close during the war?

Hipp: No. I remember that one time I came back, and the whole city of Leipzig was burning. I had to walk home, and we lived on the outskirts. We had a house there. I didn’t even know if my parents and my brother were still alive. I had to walk for hours through all of those burning ruins to come home from the school. It was terrible. Still, I’m glad the Americans came. Thank God they came! I hope we don’t have any more wars. I hope this idiot Hussein stops. You know, I don’t believe in psychics, but I saw one on TV who said that Hussein had nothing. But we’ll see what happens. I don’t believe in the psychics, but I write down their predictions to see what happens. One of them said that after Clinton leaves, Gore will be President and then Clinton will be President again. And John Kennedy Jr. will get a divorce, she said. So we’ll see what happens. I got a letter from the White House because Clinton was looking for a name for his dog. I sent something in with a drawing that I did on paper. It shows Santa Claus holding a cat, and she acts as if she doesn’t like it. He said, “What would you like for Christmas?” and there’s a mouse jumping away. I sent Clinton that, and I said, “Well, your cat’s name is Socks and you love to play the tenor saxophone. So call the dog Sax.” His staff didn’t show it to him, but maybe somebody got a laugh out of it. So the people around Clinton finally sent me a letter. They sent that letter to everybody who sent in a dog’s name. The letter said the same thing that Clinton said on TV—that his favorite uncle’s name was Buddy. It shows a picture of him with the dog.

Cadence: Do you get any other calls for interviews?

Hipp: Sometimes. I don’t really care for that. I’ve said everything I have to say already.

Cadence: What other interviews have you done?

Hipp: One time from Bremen there were two people here, a man and a woman. It was the only good interview of mine that ever happened. Everything came out the way it was supposed to be. It wasn’t turned around with people putting their own ideas in it. Another interviewer wanted to kind of force me to say that my friends and I were freedom fighters and that we played jazz as a sound of revolution. That’s baloney! We just loved the music and tried very hard to play like our idols. We were not politicians. I mean, if they want to ask me what I think, then let me say what I think and not put ideas in my mouth. If they think they know everything already, they should interview themselves. They don’t let a person express his or her thoughts. They want people to repeat what is in their mixed-up heads.

Cadence: Is there anything else you would like to say?

Hipp: I’m getting old. I just want people to know that the real jazz happens in the little clubs.

February, 1998

For clarity, Jutta's letter about becoming an American citizen reads as follows: On 7. May 99 I finally became an American citizen. I know it is just routine for the judge and the people working there, Speeches, paperwork, etc., and I had no idea how deeply it affected me. At the moment when we were sworn in (350 people), I got butterflies in my stomach, and all those feelings came back to me like on the day, the Americans RESCUED us from those horrible times under the Nazis, it was my happiest day!!! I felt and feel like hugging everybody here with love, I felt like a prince charming had saved us from that sick dictator. I just can't explain it, if you would have lived through those years may be you could understand it. I can't say anything about what America is doing in Kosovo now, because if an insane egomaniac is at the helm, like Hitler, who will not negotiate or listen, there is nothing else to do but force, as much as I hate it, and even if some of us got killed, just imagine what would have happened if that madman Hitler would have survived or – worse – succeeded. I'm forever grateful to America and the soldiers who gave their life to rescue us. Jazz always sounded like the music of freedom to me, and us, and I think America should be more proud of its original music!!! We in Europe only copied what we admired, but it was BORN HERE!!! If all this sounds corny to you, I can't help it, but those were and are my true feelings, and that rush of long ago emotions really got to me. When I told this to American friends, they said, that people here don't understand or appreciate it like I do, because they have always lived here and don't really know how terrible it was. AMERICA, I LOVE YOU!!! I've never been homesick, even if things have changed over there now, but I always wanted to live here. I just have to tell how I felt and feel. Wednesday I go with Gundula Konitz to the Flushing cemetery, she wants to have pictures of and see the grave of Louis Armstrong (Lee loves him, surprise), and I called Ernie Gillespie, who gave me also the directions there for J. Hodges, Ch. Shavers and Dizzy, who is buried there under his mothers or mother-in-laws name, "Willis". We were at the Brooklyn Botanical Garden, and on the Celebrity Walk there is a stone for Max Roach. If the fotos turn out ok I'll send you some too. No operation on my bad eye, may be next month I hope. Love to you and your family, as ever.



New Issues

PASQUALE GRASSO BE-BOP

SONY MASTERWORKS 19658721632

A NIGHT IN TUNISIA / BE-BOP / RUBY MY DEAR / SHAW'NUFF / I'M IN A MESS / CHERYL / ORNITHOLOGY / QUASIMODO / LAMENT DELTA CAMPAGNIA / GROOVIN' HIGH 43:35
Grasso, g ; Ari Roland, bass; Keith Balla, d; Samara Joy, vcl. 2022 NY

I first heard guitarist Pasquale Grasso on some you-tube videos and a few live streams from NYC jazz club Mezzrow's. I was immediately struck by his approach and incredible technique. As I investigated further I discovered he had quite a lot of recorded music as a solo guitarist, trio and sometimes with vocalist Samara Joy. While on a trip to NY I went to see him perform at Mezzrow's and was very impressed. I introduced myself and invited him to do a clinic for The Seattle Jazz Guitar Society when he was in town to perform at Jazz Alley. He graciously accepted my invitation and it was quite an eye and ear opener for those that attended that clinic. His dedication to the guitar and what he has been able to achieve at such a young is truly remarkable! We had a great conversation before the clinic and his story was impressive. He spoke of his influences and what it was like growing up in Italy in a family that had a great appreciation for Jazz. I was surprised to learn how Tal Farlow, Charlie Christian, Art Tatum and Bud Powell had influenced his approach and that Barry Harris was a teacher and mentor to him. As I listened to more of his music I could hear the history of Jazz in his playing. It was all there and he had his own way of interpreting the music of legends like Parker, Gillespie, Ellington and the rest. His freedom of movement and ability to take liberties with his phrasing and still attain great clarity was astounding. So with all there is to say about Pasquale I've chosen to focus on his newest cd Be-Bop.

Be-Bop is a trio cd with the exception of "I'm In A Mess" which is done with vocalist Samara Joy. Most the tracks are tunes by Dizzy Gillespie and Charlie Parker, one Monk tune and one original. Grasso's tone is dry with very little treble and no reverb. In this particular case the tone becomes almost irrelevant as it is completely overshadowed by Pasquale's brilliant playing. Using both his fingers and a pick we experience a new level of guitar proficiency in its purest form.

We start with "A Night In Tunisia" and right away I can feel that Pasquale and the rhythm section are a perfect match. A great Latin feel is established and Pasquale lays down the melody with rhythmic precision and some very thick and rich harmony that gets all my attention. His soloing is limitless with double time runs that are like a hummingbird in flight and totally in sync and clear. Ari Roland's arco bass solo is everything you would hope for and then some. Drummer Keith Balla trades sixteen bar phrases with Pasquale's dense chordal playing and it's all good. "Be-Bop" is a blistering up tempo romp showing what this trio is capable of. Everyone's soloing sounds effortless and I'm feeling the Be-Bop on a real deep level. Monk's "Ruby My Dear" shows Pasquale's brave approach to solo guitar and his trailblazing spirit for pushing the harmony to its limit. "Shaw 'Nuff" is more on fire tempo with everyone on board demonstrating be-bop at its best. Samara Joy, another young musician that will take us so nicely into the future brings an exceptional version of "I'm In A Mess". I'd like to think that Pasquale's rendition of "Ornithology" and "Quasimodo" would put

New Issues

a smile on Charlie Parker's face. Can't say I've heard a guitarist express be-bop tunes with such ease and grace. Pasquale's soulful ballad "Lamento Delta Campagna" is performed with great passion and an exceptional use of guitar voicings and harmonic sense. Dizzy's "Groovin High" ends the set as a medium up,hard swinging gem.

It's nice to know that the future of Jazz Guitar is in the hand of a guitarist like Pasquale Grasso. He possesses a deep respect for the Jazz masters that came before him while keeping an ear on what lies ahead.

Frank Kohl



New Issues

CRAIG DAVIS

TONE PAINTINGS: THE MUSIC OF DODO MARMAROSA

MCG JAZZ MCGJ 1056

MELLOW MOOD / DODO'S BOUNCE / DODO'S BLUES / ESCAPE / A DITTY FOR DODO / OPUS NO. 5 / COMPADOO / DARY DEPARTS / TONE PAINTINGS I / BATTLE OF THE BALCONY JIVE / DODO'S LAMENT. 50:52.

Davis, p; John Clayton, b; Jeff Hamilton, d. 5/1-2/2021, Glendale, CA.

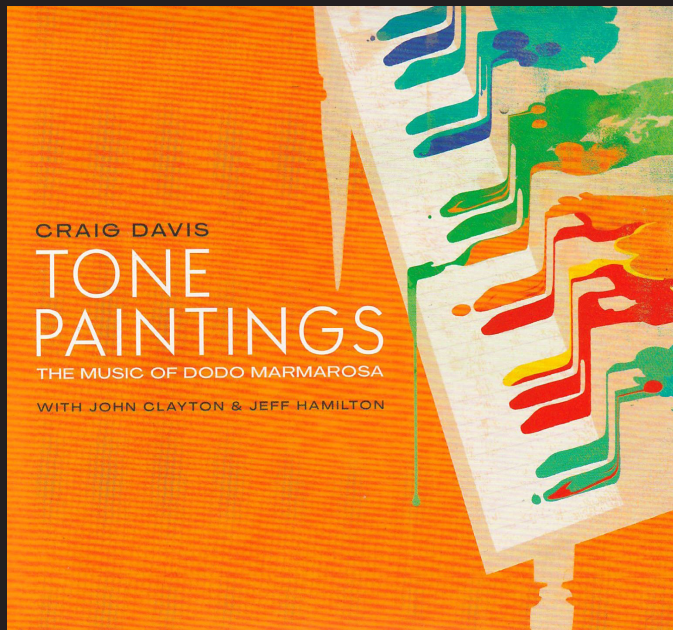
Dedicated to the recognition of hometown jazz pioneers, and proud of their contributions to the advancement of the genre, fellow Pittsburgh native Craig Davis deepened his appreciation of the music of Michael "Dodo" Marmarosa when he prepared a New York concert called the Pittsburgh Piano Project. He presented the music of better-known legends like Billy Strayhorn, Mary Lou Williams, Erroll Garner, Ahmad Jamal, and Earl "Fatha" Hines. But Davis was intrigued most of all by the music of Marmarosa's, whose flame suddenly flared brightly on landmark jazz recordings in 1946 and 1947, when he was the house pianist for Lyle Griffin's Atomic Records in Los Angeles. Some of the hundred-plus records that Marmarosa recorded during his productive years before the age of 22 included: Charlie Parker's "Relaxing at Camarillo" (Dial 1012, 1030), "Yardbird Suite"/"Moose the Mooche" (Dial 1003), and "A Night in Tunisia"/"Ornithology" (Dial 1002); Lester Young's "D.B. Blues"/"Lester Blows Again" (Aladdin 123); Howard McGhee's "Dilated Pupils"/"Midnight at Minton's" (Dial 1011) (whose label states "Featuring Dodo Marmarosa"); and Lucky Thompson (and His Lucky Seven's) "Just One More Chance"/"Boppin' the Blues" (RCA Victor 20-2504). From 1946 to 1950, Marmarosa also recorded four albums as a leader on the Atomic and Dial labels with to-be-renowned young musicians like Ray Brown and Barney Kessel. And then his recorded flame flickered and died. Marmarosa chose reclusiveness after moving back to Pittsburgh in 1950. He recorded rarely after that, like other jazz musicians who abandoned the limelight such as Dave Schildkraut, Buddy Deppenschmidt, Jutta Hipp, Wardell Gray, and Lucky Thompson. Buddy DeFranco attributed Marmarosa's erratic behavior to a week-long coma in 1943 when both were in Gene Krupa's band. (Marmarosa was discharged from the military in the fifties for emotional problems and treated with electric shock during hospitalization. His marriage failed. He was reported to have given away money to strangers, disappeared for long periods of time, talked to inanimate objects, and destroyed pianos with poor sound quality [throwing one of them out of a third-floor window "to hear the chord it made" when crashing].) Nonetheless, Marmarosa, a prodigy with his own rhythmic perspective and classical music training from the age of eight, was praised by no less than Art Tatum, who named him and Red Garland as the fourth decade's promising new piano players. As one of the early bebop innovators with a sound of his own, Marmarosa's strong two-handed articulation and harmonic originality influenced unlikely younger musicians like Cecil Taylor. And then the awareness of his jazz contributions faded. Davis's mission is to create awareness of Marmarosa's music. Marmarosa's compositions never having been published, Davis

New Issues

transcribed them directly from the recordings and learned that he and Marmarosa share stylistic similarities. Then, to complete his trio, Davis recruited prolific first-call bassist John Clayton and drummer Jeff Hamilton. The result is a revelation of Marmarosa's music, some of which is difficult to access without assiduous research. Now it's available to revive Marmarosa's legacy. Appropriately, *Tone Paintings* opens with "Mellow Mood" (Atomic A225), which Marmarosa wrote at the age of fourteen and which was on his first record in 1946 with Ray Brown and Jackie Mills. (Lucky Thompson joined the trio for "How High the Moon" on the B side.) With a light floating feel, Davis plays the first chorus as a bouncy solo, the tune outlined playfully with his right hand while his left suggests hints of the technique of Marmarosa's boyhood friend, Erroll Garner. After that, Clayton and Hamilton come in for a casual swing that allows for a melodic solo from Clayton. The same musicians performed on Marmarosa's second 78-rpm record, "Dodo's Blues" (Atomic A226, with the B side including Thompson on "I Surrender Dear"). Fully chorded with shifting warm internal voicings, Davis's trio develops a deep groove from Clayton's walking bass intro as it builds in volume and intensity, not to mention soulfulness, to a climax plateauing at 3:17. "Dary Departs" comes from Marmarosa's third record as a leader (Dial 1025), and captures Marmarosa's use of both hands for a melodic development with the seamless sense of joy that Davis's trio projects—Clayton starting his solo with a quote of "Jeepers Creepers," for instance. "Dodo's Bounce," from *Downbeat 100A*, moves at a faster tempo, Davis perhaps acknowledging Marmarosa's use of the full keyboard and precise articulation as he trades fours with Clayton and Hamilton. The more obscure recordings, which Davis uncovered, include "Escape," a quickly moving piece on which Davis alternates hands, as did Marmarosa; "Compadoo," with its "Sweet Georgia Brown" changes, the groove deepening with each chorus; and "Battle of the Balcony Jive," which proceeds with unceasing prestissimo bebop fluidity and verve, Hamilton soloing in exchanges with Davis. "A Ditty for Dodo," Davis's waltz paying tribute to Marmarosa, flows with sometimes sustained tones over the bar lines, occasional abrupt stops, and prismatic changes uncharacteristic of bebop. Marmarosa's "Dodo's Lament" (*Downbeat*), a serene ballad from 1947, attains more delicacy than his force and technical feats on the bebop records. And that delicacy leads to "Tone Paintings" (Spotlight 108 from a Dial master, apparently previously unreleased on a record). The Impressionistic solo piece, a rich tapestry, seems to have impressed Davis with its freedom, absence of rhythm, and dissonance, as well as its division into several movements influenced by classical music. One can imagine Marmarosa lifting his hands off the keyboard, as did Dr. Lonnie Smith with his theatrical flourishes, in search of sounds, unattainable on the piano, that he heard in his head. Engendered by civic pride, Craig Davis's *Tone Paintings* may renew awareness of the modest Dodo Marmarosa. His sister told jazz researcher Bob Dietsche—who called Marmarosa after the pianist falsely reported his own death to stop the phone calls—that "Dodo hates for anyone to make a fuss over him. When that happens, it embarrasses him, and he withdraws."

Bill Donaldson

New Issues



New Issues

a) GEORGE FREEMAN - EVERYBODY SAY YEAH!

SOUTHPORT 0153.

PEAK / THERE WILL NEVER BE ANOTHER YOU / MY SCENERY / IT'S CHA TIME / SUMMERTIME / GEORGE BURNS! / GORGEOUS GEORGE / VONSKI / CHA CHA BLUE / MANTECA / PERFUME / A MOTHER'S LOVE / MARKO / LOW FUNK. 78:47.

Collective personnel: Freeman, g, vcl; Von Freeman, ts, p; Chico Freeman, ss, ts; Billy Branch, hca; Lou Gregory, Kirk Brown, p; Mike Allemana, g; Tatsu Aoki, Penny Pendleton, b; Harrison Bankhead, b, vcl; John Devlin, el b, acc; El Dee Young, b, vcl; Alejo Poveda, Michael Raynor, Hamid Drake, Phil Thomas, Joe Jenkins, d; Luiz Ewerling, d, perc; Reuben Alvarvez, perc; Joanie Pallatto, vcl. 1995-2021. Chicago, IL.

b) JAMES GAITER'S SOUL REVIVAL - UNDERSTANDING REIMAGINED, JAWGAI NO#

DING DOG / SOUL MAN / ALFIE'S THEME / CHITLINS CON CARNE / UNDERSTANDING / CONGO CHANT. 41:02.

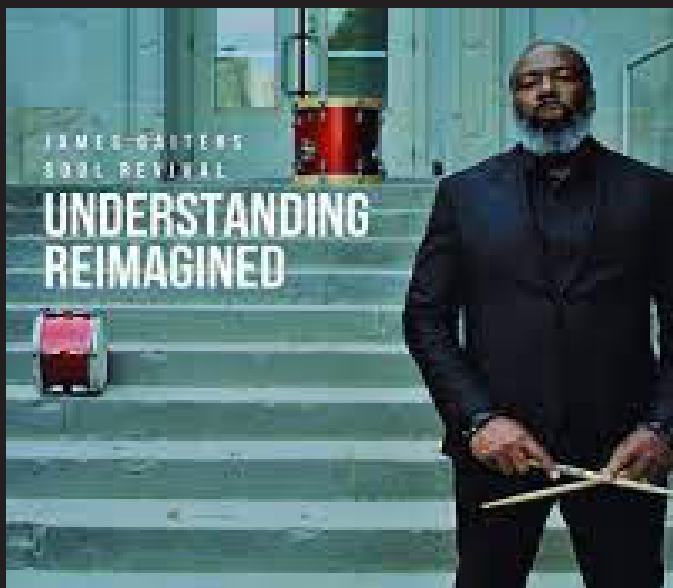
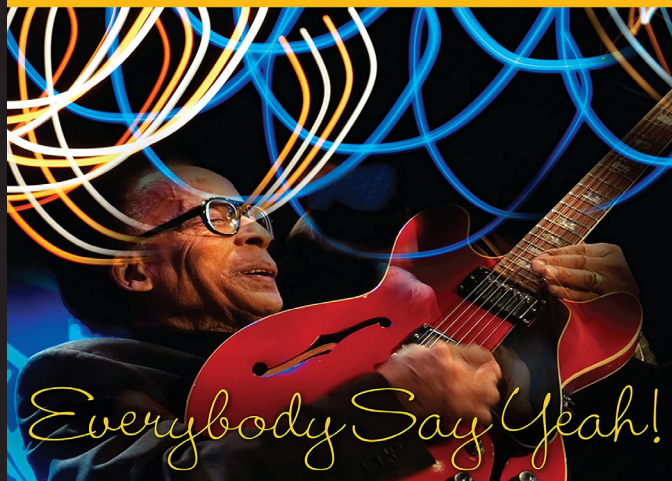
Gaiter, d; Edwin Bayard, ts; Kevin Turner, g; Robert Mason, org. Circa 2021. No location listed.

If you've fallen behind in your George Freeman collection here' a good way as any to catch up. Curated within (a) are fourteen selections from four Southport titles among which are two numbers (one unreleased/one newly recorded). The bulk come from his 1999 album *George Burns!* which held El Dee young (of original Ramsey Lewis Trio fame) as a sideman and harmonica ace Billy Branch shows up on one cut. Like many jazz clans (Heath, Jones, etc.) the Freeman's are a musically gifted family with Von Freeman present on his nicknamed tune on his customary tenor before sliding onto the piano bench for "There Will Never Be Another You" while his son Chico adds soprano to "My Scenery" and his Bb axe to "Marko". The fresh tracks are Dizzy's unforgettable "Manteca" and the following "Perfume" a twin guitar ballad. Two vocals are heard from Southport mainstay Joanie Pallatto. At 92 years young there's no slowing George Freeman and his blisterstring guitar down. Check that badman out. Compared to the time-packed Freeman disk the self-produced effort (b) from drummer Gaiter is almost an EP. Since no location is furnished and the only date listed (12/8/21) is at the end of the extensive annotation my guess would be Ohio possibly Columbus. Each tune in the booklet is described in detail with only one Big John Patton script present and not the one in the album's title. Other than it and the opening boogaloo the rest are all well-worn items from yesteryear which were the lineup for John Patton's 1968 Blue Note record *Understanding*. Gaiter mostly tends to timekeeping duties but does flex his chops on the final number. Robert Mason doesn't mimic Patton's minimalist style but is no screamer either. The forceful saxophonics of Ed Bayard is keeping the tradition of previous Midwestern horn men like Rusty Bryant or Gene Walker but it is to the fluid string work of Kevin Turner (who was on Hank Marr's *It's About Time for Double Time Jazz*) that this listener's lobes were continually drawn. Further proof that not all good sounds have to emanate from either coast.

Larry Hollis

New Issues

GEORGE FREEMAN



New Issues

MARY LAROSE OUT THERE

LITTLE MUSIC

GAZZELLONI/ 245/ OUT THERE/ MUSIC MATADOR/ GW/ SERENE/ OUT TO LUNCH/ LOVE ME/
WARM CANTO 52:35

Mary LaRose. Vcl; Jeff Lederer, clt, b clt; Tomeka Reid, cel; Patricia Brennan, vib. Elec; Nick Dunston, bass; Matt Wilson, d special guests Jimmy Bosch, tbn, vcl; Bobby Sanabria, perc; Isiah Johnson, clt; Cameron Jones, clt; Maya Rose Lederer, vcl Jan 15,16, 2020, NYC

Really looking forward to this. A bunch of tunes by Dolphy and an interesting mix of instruments.

The vocals move from lyrics that were written by LaRose with the two exceptions of poems written by Hallie Lederer and Patricia Donegan. Her voice blends nicely with the instruments, especially with the vibes. All instrumentalists turn in nice solo work. Lederer's clarinet is no match for Dolphy--but then who is?--but he turns in a nice solo on Out There.

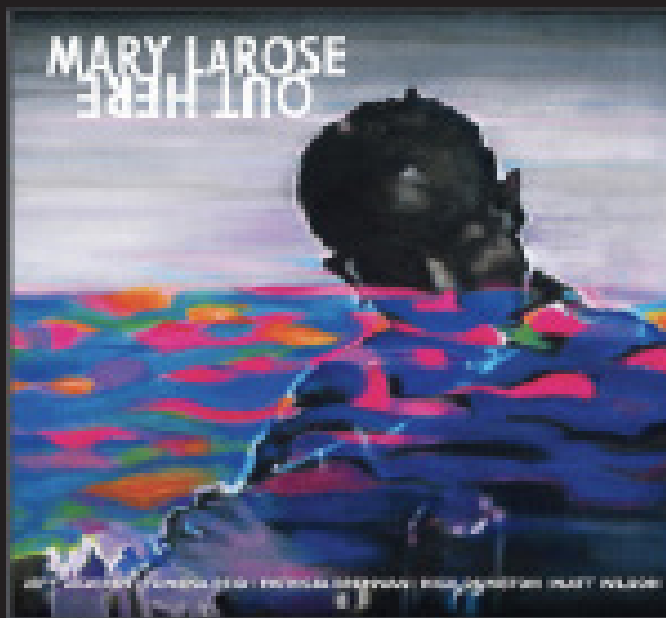
The highlight of the CD is Matador, with most of the special guests supplementing the main band. It has a nice Latin flavor with nice slow sections highlighting LaRose with lovely accompaniment by Bosch. GW features some great vibe work by Brennan, with some very nice accompaniment by Wilson and great solos by Lederer and Reid and Wilson, who turns in a really nice solo on Out to Lunch.

As I listen to how LaRose writes and sings her lyrics for these tunes I am reminded of Jon Hendricks. And her reciting of the two poems written by others is also nicely done. And the arrangements by Jeff Lederer are interesting. Great blending of the different instruments.

This CD will stand up to many listenings. Very enjoyable.

Bernie Koenig

New Issues



New Issues

AVENUE B COLLECTIVE FREE JAM

INKY DOT MEDIA 005

COLLECTIVE EXTENDED IMPROVISATION 78:40

Laurence Cook, d; Jacques Coursil, tpt; Warren Gale, tpt; Perry Robinson, clt; Steve Tintweiss, bass May 12, 1967 NYC

This is the kind of music I find difficult to review, perhaps because it is the kind of music I have been playing for the past twenty years. I love free improvisation. I love playing it but I must admit I have a harder time listening to it. This is mainly because good free improv should involve interplay and musical conversations between the players. I find that when seeing the performers the audience gets a clearer sense of what to listen to by looking how the musicians look and interact with each other. This is hard to do when listening to a CD.

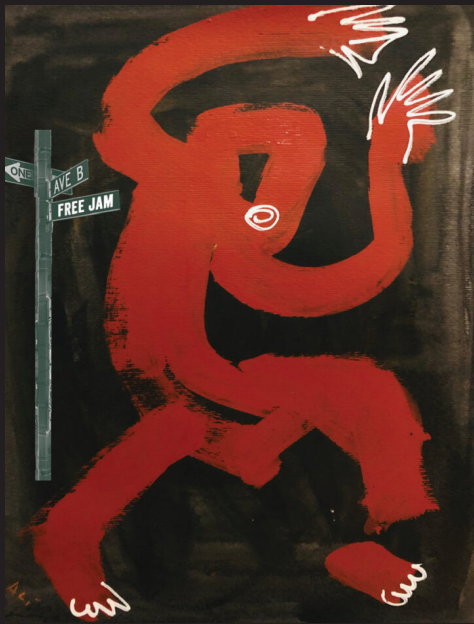
There are two trumpets, a clarinet a bassist, and a drummer but it is hard to hear a bass in the recording. There is some nice interplay between the horns and there is lots of solo trumpet playing with drum accompaniment.

Clearly these musicians are having fun, but for the listener it doesn't always come across. One of the problems with these kinds of free improvisations---and as a free player I am guilty of this as well---is that they go on too long. As one plays and keeps going, and others respond, it is hard to know when to stop. And as a listener here, this is how I am responding.

There is lots of repetition, which is natural for a piece like this. As a drummer I am critical of the drummer here. He tries to keep time in an abstract way and does some reacting to the horns--something like an early Sonny Murray-- but more active interaction would have made the record more interesting.

Bernie Koenig

New Issues



AVE B FREE JAM

Laurence COOK
Jacques COURSIL
Warren GALE
Perry ROBINSON
Steve TINTWEISS

New Issues

RENE LUSSIER, ERICK D'ORION, ROBBIE KUSTER, MARTIN TETREAU PRINTEMPS 2021

VICTO 134

LA PREMIERE/ LA SUIVANTE/ CELLE QUI PRECEDE L'AUTRE/ L'AUTRE/ CELLE QUI SUIV L'AUTRE/
L'AVANT DERNIERE/ PIS LA DERNIERE 51:52

Rene Lussier, g, daxophone; Erick D'Orion, elec; Robbie Kuster, d; Martin Tetreault, turntable, elec
May 21 2021 Victoriaville Quebec

To start, a daxophone is an electronic wooden experimental instrument in the idiophone category invented by Hans Reichel. An idiophone is an instrument which creates sounds through vibration, using a bow and air flow.

Electronic improvisation. Looking forward to this. I have played with electronic groups and was looking here for a comparison as well as to listen for itself.

It is hard to describe electronic sounds the way we describe acoustic instruments.

We can talk about static, and electronic sparks, but to most people that would make little sense. So just let me say, as someone who has had lots of involvement with electronics, the players here work well together. There is lots of interplay. The use of the guitar is interesting as it changes the texture of the band. There are also some very nice melodic passages on the guitar.

Kuster on drums has the hardest job here. He has to decide how to fit in. Does he try to play some version of time? Does he interact with the other instruments in a full-fledged manner, or does he just add accents and try to complement the other players. I raise these issues in part because I am drummer and have my approach. I don't want to criticize someone for not playing like me. Kuster for the most part takes the third approach. While I would have liked to hear more drums interacting, his style certainly fits this band. And that is what counts.

This is not just electronic noise but there are some nice melodic passages as well. I am assuming they are on the daxophone, since I hear a sound I am not used to.

The final track is very interesting with some very quiet playing and voice like sounds. Kuster does a nice job here moving from accompanying to time keeping.

In short, this is a really interesting recording for anyone into electronic sounds.

Bernie Koenig

New Issues

René Lussier Robbie Kurter
Érick d'Orion Martin Tétréault



PRinTemp_s 2021

New Issues

RICH HALLEY, DAN CLUCAS, CLYDE REED, CARSON HALLEY BOOMSLANG

PINE EAGLE RECORDS 014

CORROBORATION/ NORTHERN PLAINS/ THE DROP OFF/ SITUATIONAL/ DISPHOLIDUS/ THE LEAN/ INTERMITTENT/ THE CONVERSE/ QUINTUPLIFY 58:50

Rich Halley, ts; Dan Clucas, cnt; Clyde Reed, bass; Carson Halley, d Portland Oregon, Dec 7-8. 2019

This is very interesting record. It starts out with honking and then settles in a nice boppish piece Northern Plains sounds like an imitation of an indigenous melody with a steady tom tom beat and features good solo work by Rich Halley, Clucas and Carson Halley. Reed turns in some nice solo work in other places. Carson's solo on The Converse stands out, with his use of a repetitive pattern, which is maintained when Clucas comes in.

The four sound well rehearsed and like they have been playing together for a while. This especially comes out in some of the interplay sections and how each player supports the others.

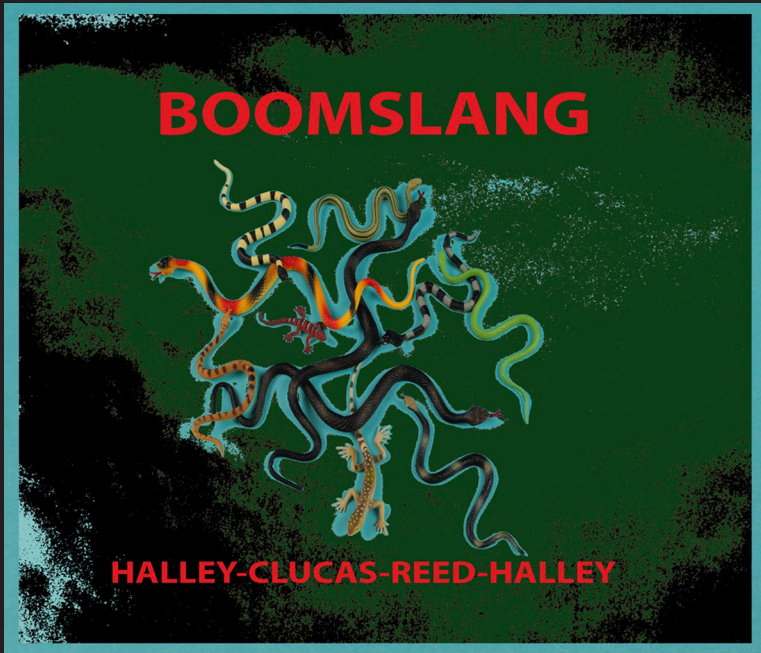
Rich Halley has a nice muscular tone and is all over the horn, from Coltrane like lines to Joseph Jarman like growling. My only criticism of his playing is that he relies a bit too much on swirls. Clucas has a nice fat tone, brassier than most bop players, but not quite in Lee Morgan territory, but his tone works well with Halley's. His solo on The Lean stands out. Reed and Carson Halley provide great support and also turn in some fine solo work.

The tunes themselves are interesting. About half of the tunes are credited to Rich Halley and the rest are credited to the group as a whole, which shows just how well they all work together. This is especially true of Intermittent, which has an improvisational feel to it.

In short, some really solid playing by all.

Bernie Koenig

New Issues



New Issues

WADADA LEO SMITH SACRED CEREMONIES

TUM RECORDS TUM BOX 003

CD 1 NYOTO PARTS 1-3/ BABY DODDS IN CONGO SQUARE/ CELEBRATION RHYTHMS/ POETIC SONICS/ THE POET: PLAY EBODY, PLAY IVORY (DEDICATED TO HENRY DUMAS 53:41

CD 2 ASCENDING THE SACRED WATERFALL--A CEREMONIAL PRACTICE/ PRINCE--A BLUE DIAMOND SPIRIT/ DONALD AYER;'S RAINBOW SUMMIT/ TONY WILLIAMS/ MYSTERIOUS NIGHT/ EARTH--A MORNING SONG/ MINNIE RIPERTON--THE CHICAGO BRONZVILLE MASTER BLASTER 55:36

CD 3 SOCIAL JUSTICE-- A FIRE FOR REIMAGINING THE WORLD/ MYTHS OF CIVILIZATIONS AND REVOLUTIONS/ TRUTH IN EXPANSION/ THE HEALER'S DIRECT ENERGY/ WAVES OF ELEVATED HORIZONTAL FORCES/ AN EPIC JOURNEY INSIDE THE CENTER OF COLOR/ RUBY RED LARGE-- A SONNET 64:35

Wadada Leo Smith, tpt; Bill Laswell, basses; Milford Graves, d and perc West Orange NJ May 27, 2016 and Dec 11, 12 2015

I am a big fan of everyone on this set. Smith loves big ideas. I reviewed another set of his some years back and saw him perform excerpts. He has a nice clear tone and phrases very nicely. Graves is one of my favorites. So I am really looking forward to this.

Disc 1 are all duos with Smith and Graves, who gets listed a co-composer on Celebration Rhythms and Poetic Sonics. Nyoto part one starts off with a great trumpet playing and excellent accompaniment by Graves and part 2 starts off with great drum work by Graves getting that African sound out of his drums. The tribute to Baby Dodds is interesting. Graves does manage to capture an African feel to his playing even if it is not what Dodds would have done. I am not sure if Graves is playing on an African drum along with his regular kit. It sounds like it, but I also know he can get all kinds of sounds from his regular drums.

Even though there are separate pieces I found while listening the tracks fed nicely into each other. I felt I was listening to a long seven-part suite. However on each track the feel is different and Graves' accompaniments to Smith are quite varied.

Disc 2 are duos with Smith and Laswell. Laswell plays electric bass and uses it effectively to support Smith. He plays distinct lines under Smith's playing. He also gets some nice effects, I assume with pedals, which work very nicely. And in some places it sounds like he is playing an acoustic bass. On Donald Ayer's Rainbow Summit he gets some nice solo space and it sounds like he is creating an organ sound behind his solo line. I assume he is using electronics for that. Very effective here. He also has a lovely solo on Earth and on Minnie Riperton, where he uses effects effectively. Laswell also get co-composer credits on Mysterious Night, Earth and Minnie Riperton.

New Issues

Disc 3 is the trio. On all but the last three both members of the trio get co-composer credit. Graves starts out and the first piece is very lively compared to pieces on CD 2. There is a wonderful section with Laswell soloing with Grave pushing along, and they continue in that groove when Smith re-enters.

On a number of the tracks on this CD Laswell and Graves work beautifully together in open spaces. Smith's style is really interesting with nice melodic lines and short sound burst. He can be a very lyrical player while also leaving space for his accompanists. Indeed on this CD the accompanists are up front with Smith a great deal of the time.

I have long been a fan of Smith, and of Graves. Laswell is new to me and he is someone I am going to learn more about.

After listening to all CDs in a row, I am still not tired of this group. Thus is a masterful set. Smith is an excellent composer. And I wonder if the pieces that list his band mates a co-composers were all improvised, or was the idea of how the pieces were developed what got the composer credit.

In any case a wonderful set. Very Highly recommended.

Bernie Koenig



New Issues

A) GRANT STEWART 4TET; WITH BRUCE HARRIS. THE LIGHTING OF THE LAMPS

CELLAR MUSIC 110521.

LITTLE SPAIN / A PIECE OF ART / GHOST OF A CHANCE / OUT OF THE PAST / MO IS ON / I'M A FOOL

TO WANT YOU / BEARCAT / BITTY DITTY. 56:10.

Stewart, ts; Bruce Harris, tpt; Tardo Hammer, p; David Wong, b; Phil Stewart, d. 11/5/2021.
Englewood Cliffs, NJ.

B) CORY WEEDS QUARTET, JUST COOLIN'

CELLAR MUSIC 91521.

JUST COOLIN' / BEEP DURPLE / CHICKEN N' DUMPLINS / BITTER SWEET / WE THREE / STREET SCENES / VENDETTA / NIGHT WALK.

WEEDS, TS; TILDEN WEBB, P; JOHN LEE, B; JESSE CAHILL, D. 9/15/2021. VANCOUVER, BC.

A pair of tenor winners that have much in common. Both are on the same label, sport the distinctive cover artwork of Takao Fujioka and have the same producer. It is often bewildering to this writer how little respect certain players still don't receive. Case in point, the Canadian saxophonist Grant Stewart who has mucho leadership albums under his belt with around three times as many is a side-person capacity but, like Mr. Dangerfield, still can't get any respect. For his latest outing under the Cellar Music logo he's boosted his normal combo up a notch with the addition of up-and-comer Bruce Harris for their trip to the famed Van Gelder studio. The eight titles that resulted are a thoughtful mix of jazz numbers, a pair of standards and one Grant original. The former spring from Elmo Hope, Thad Jones, living legend Benny Golson and a pair from Clifford Jordan. Eclectic choices and not rehashes of overdone items like "Satin Doll", etc. As for the standard fare are scores from Victor Young and a co-written Sinatra "I'm A Fool To Want You" on which Harris lays out to feature the leader where he tips his hat to LTD with some sensual smokey tenor. The more overt salute is the second selection which celebrates the great Art Tatum. Will Grant Stewart finally get some overdue recognition with this top shelf release? I have my doubts. Fellow Canuck Cory Weeds shows up on (b) with copacetic accompaniment from the Tilden Webb trio. The most readily example of Webb's piano prowess can be heard on his Cellar Groove date with the largely ignored David "Fathead" Newman issued in 2005. The tune-list of eight titles springs from names like Hank Mobley, Cedar Walton, David Sanchez, Harold Land and the like. On the funky side is Ray Bryant's "Chicken N' Dumplins" with unison keys/sax head and some tenor preaching from Weeds. The backbeated boogaloo "Street Scenes" also contains considerable grease. Explained in the leader's inside notes is how this pleasing live gig's mission is as a fund-raiser for the Fraser MacPherson Jazz Fund. Another view of the jazz community caring for it's own.

Larry Hollis

New Issues



New Issues

a) JASON PALMER,
LIVE FROM SUMMIT ROCK IN SENECA VILLAGE

GIANT STEP ARTS-007

FALLING IN / LANDSCAPE WITH AN OBELISK (FLINCK) / KALISPEL BAY /
SELF PORTRAIT (REMBRANDT) / PROGRAM FOR AN ARTISTIC SOIREE (DEGAS). 66:49.

b) BURTON/MCPHERSON TRIO FEATURING DEZRON DOUGLAS,
THE SUMMIT ROCK SESSION AT SENECA VILLAGE,

GIANT STEP ARTS-006.

FLOWER / CURIOUS / LOW BRIDGE / IF YOU COULD SEE ME NOW / DANCE LITTLE MANDISA /
SENECA BLUES / WILL NEVER BE FORGOTTEN. 57:43.

Abraham Burton, ts; Dezron Douglas,b; Eric McPherson, d. 6/20/2021. NYC.

Another pair of recent issues from the singularly unique Giant Step Arts label with slightly different twists. While several previous titles have been double discs this pair are single platters both from the same concert space. First off is (a)'s the third release from prolific trumpeter Jason Palmer who freelances for Steeplechase out of Denmark and other small indie companies. Formerly an immigrant settlement, Seneca Village it became part of the Big Apple's Central Park with it's high point Summit Park the location where a series of outdoor concerts (due to the COVID-19 plague) began in late 2020. This 30 event continuation named "Walk With The Wind" was eventually dedicated to the late John Lewis. Minus vibraphonist Joel Ross and Johnathan Blake in for Kendrick Scott on drum kit Palmer and tenorman Mark Turner return with bassist Edward Perez from their previous title The Concert for five selections. Owners of that release will no doubt be well-versed with the bulk of that program since Palmer's Giant Step catalog holds original versions of the tunes on the aforementioned album except for "Kalispele Bay" which was heard on Rhyme and Reason. The sole new composition is the opener, "Falling In" and it is a sizzler. As the old musician saying goes "They put on their aprons and cooked". As for the other four, all but one ("Program For An Artistic Soiree (Degas)") are longer than the originals which means in the years following those initial sessions the improv sections have expanded considerably. This writer once had listening buddy tell him repeated tunes were all the same. He needs to hear this one. Held a few weeks after the Palmer gig (b) features a threesome of well-known names among the contemporary jazz cognoscenti. Both in their fifties, McPherson and Burton are childhood pals that have matured into seasoned professionals and have recorded on each others albums yet only produced one work under both of their names over 20 years ago for the import label Enja. Burton's robust tenor infuses each of this bakers half-dozen with an unmistakable jazz vibe while the tight duo of Douglas and McPherson are a marvel of elasticity rhythmically. The tenors unimpeded lyricism shines on Tadd Dameron's beautiful "If You Could See Me Now" and for an example of his quicksilver explosiveness check out "Dance Little Mandisa" from fellow reedist Rene McLean. Lest we forget, he's a deft scribe with both "Curious" & "Will Never Be Forgotten" and with collaborative credit on haunting "Seneca Blues". Ever the utility man, the remaining pair are furnished by bass ace Douglas. It's a shame most reading this couldn't have been in attendance for these shows but thanks to Jimmy Katz and crew now we can.

Larry Hollis

New Issues



New Issues

**KEITH OXMAN.
THIS ONE'S FOR JOEY**
CAPRI-74168.

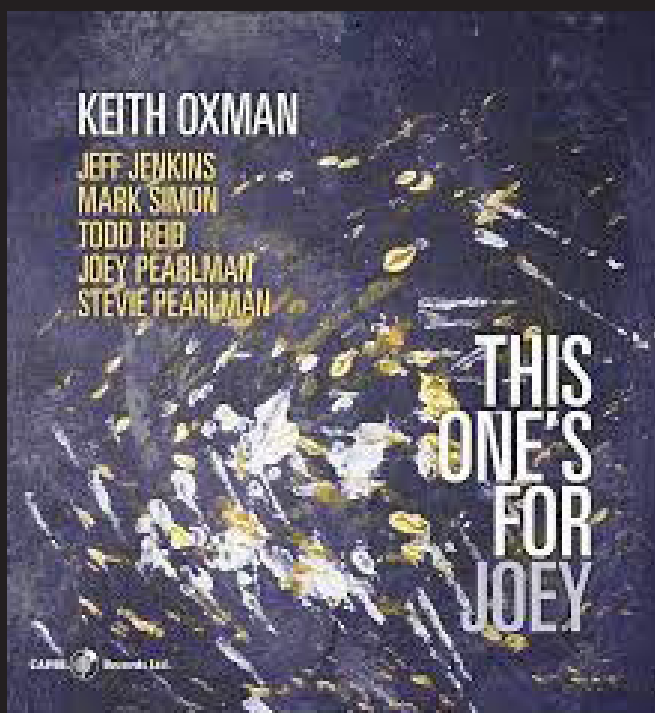
THE GOJON JAZZ MESSENGERS / LADY VERA / JOSHUA FOUGHT THE BATTLE AGAINST TRUMP & CO. / WALTZ FOR JOEY / CLARK'S SPARK / BLAME IT ON MY YOUTH / CHRISTINE / IN THE WEE SMALL HOURS OF THE MORNING / THIS ONE'S FOR JOEY /GARDEN SONG / KHALID / DEBUSSY /JOHN PAUL JONES(*). 75:57.

Oxman, ts; Jeff Jenkins, p; Mark Simon, b; Todd Reid, d; Joey Pearlman, b(*); Stevie Pearlman, d.(*).5/14/ 2021 Denver,CO. (*). 6/16/2014. Colorado.

Upon receipt of this compact disc the main question was Joey WHO? DeFrancesco? Baron? Alexander? After opening the package it was suddenly realized the answer was in plain sight on the cover. Explained in Mr. Oxman's thoughtful two pages; detailing the untimely passing of gifted bassist Joey Pearlman (24) who was one of the saxophonist's most prized music students. There are a pair of selections celebrating him; the album title number and "Waltz For Joey" penned by pianist Jeff Jenkins (also "Khalid" written for Larry Young). There are two easily recognizable standards among the Oxman originals plus a writing from the honoree, the lovely "Garden Song" which opens with toms. The tune before it is the title song that is not morose but taken at a happy trot while Trane's closer features both twin brothers and holds a nice upright spot after a tenor stroll before a series of fours between bass and traps. Mention needs to be made of Jenkins keyboard work but it is the Denver reedman who dominates with his horn that sometimes reminds of other NonClone-Tranes like early Hank Mobley and Warne Marsh. Another nice one.

Larry Hollis

New Issues



Reissue - LP Review

RAHSAAN ROLAND KIRK, LIVE AT RONNIE SCOTT'S 1963, GEARBOX 1004A.

CLOSE YOUR EYES / DAYS OF WINE AND ROSES / ANGELICA / THREE FOR THE FESTIVAL.

Kirk, ts, manzello, stritch, flt, nose flt, siren;; Stan Tracey, p; Malcolm Cecil, b; Ronnie Stephenson, d. 10/15/63. London.

Reedmaster Kirk was an erupting volcano of musicality spewing a torrent of notes like molten lava from the bells of his horns. Blessed with an encyclopedic knowledge of what he termed Black Classical Music his burning passion steered him both backward and forward simultaneously with reckless abandon apparent disregard for then-prevailing trends or fashion. Snubbed by most of the critical establishment it is my contention that had he concentrated solely on his tenor sax playing he would have attained upper echelon status on that instrument alone. As for his other two antebellum horns (manzello & stritch) their placement would not be far behind. He was certainly no slouch on clarinet either. This previously unissued taping finds Kirk (28 years old & pre-Rahsaan) leading a local pickup band of thoroughly professional players through four lengthy numbers. Pianist Tracey was the most well-known at that point in time but his bandmates carried healthy resumes also. Whether on vinyl or silver disc the sounds heard here are the result of an overseas tour that began with a 30 day gig at Scott's bistro on September 20th. These four selections were from the last week of the engagement to a "packed house" before departing for multiple countries including waxing a live date at Club Montmartre in Copenhagen, Denmark for the Mercury label with an entirely different rhythm section. Of the four numbers heard here only one was penned by the leader. A fan favorite and longtime staple in the hornman's book, "Three For The Festival" first appeared on the We Free Kings lp from 1961. It is slightly unusual that it is the last item performed since it was traditionally a set opener. . A popping minor blues featuring mostly manzello with piping hot flute in stop time it's easy to imagine how it wowed the Newport Jazz Fest in its debut the previous year. Ever the musicologist, Kirk went back in time to retrieve the opener "Close Your Eyes" by Bernice Petkere. It is not to be confused with the more recent pop song with the same title. Normally taken as a ballad, not so here. Horns with drum kit punctuation start it off before walking upright time and extended reed solos over busy drums. A faint Monkish piano ride from the piano leads into drum trades before the ending horn head. It is somewhat puzzling to this writer how undermined Stan Tracey since was the then "house pianist" and had been since the start of the decade. The leader was often celebrated for his witty stage banter right up there with Dexter and Cannonball. He introduces the long form Hank Mancini from the year before "Days Of Wine And Roses" taken at a leisurely trot before ending with sax coda. The flip side holds two tunes also. From a Ducal chart book "Angelica" is noted for its presence on the 1963 Impulse waxing Duke and Trane. Massed horns signal its beginning with the leader eventually taking a spot with what sounds like he's blowing through the cork on his tenor neck. After piano and more horn statements the head is reprised and out. Kirk cooks the aforementioned "Three For The Festival" with the horns riffing up to short piano outing followed by a long flute exposition replete with vocal asides, clicking pads, nose flute interlude, various effects ended with the siren. The maestro introduces his sidemen over a tinkling break tune. That's as close as this writer can get on this platter. How does one describe the indescribable? Rahsaan has left us more gifts and messages. Bright moments, indeed.

Larry Hollis

New Issues



New Issues

WALT WEISKOPF EUROPEAN QUARTET DIAMONDS AND OTHER JEWELS

AMM RECORDS-42

SPARTACUS / BLACK DIAMOND / OTHER JEWELS / INCANTATION / THAD NATION / MY OLD FLAME /

BLOOD DIAMOND / EVERYBODY. 47:12.

Weiskopf, ts; Carl Winther, p; Andreas Lang, b; Anders Morgenson, d. 1/25/2022. Koln, Germany.

Over the years my listening relationship with this interesting musician has been rather hit or miss. His early big band tenures with the likes of Toshiko Akiyoshi and Buddy Rich but did manage to pick up most of his output for the Criss Cross and Positone label. Don't know how I managed to miss the preceding five albums with this foursome but fortunately scored a copy of this new one from my old Fantasy pal Terri Hinte who has turned me onto some sterling sounds over the years. Like the ancient pirate tally the "pieces of eight" in this like-numbered treasure chest of tunes are apply described by Walt in thumbnail paragraphs so I won't delve into them at any length save to say there's not a zircon in the lot. Two of the numbers are dedications; "Thad Nation" goes out to one of the last great cornet players, a certain Mr. Jones from Motor City and the lone standard "My Old Flame" from 1934 is dedicated to the unheralded Andy Fusco an alto ace that never received the recognition he deserved. The three Danes that comprise the rhythmic machine are all unknowns to me but as they down my way "they take care of plenty business". This quartet is right up there in the pantheon of fore bearers like the Phil Woods Rhythm Machine and Keith Jarrett's European 4tet. A perfect foil for the leader's "steely" (pun intended) tenor. Looks like yours truly has some catching up to do.

Larry Hollis

New Issues

Walt Weiskopf

European Quartet: Diamonds and Other Jewels



New Issues

FLORIAN ARBENZ CONVERSATION #6 & 7 SELF PRODUCED

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD / AH-LEU-CHA / LUEGET VO BERG UND TAL / DANCING WITH KIRK / FEE-FI-FO-FUM / FREEDOM JAZZ DANCE / PEE WEE / EVOLUTION / SEEDS AND BLOSSOMS / PINOCCHIO / AH-LEU-CHA / MASBLUE / HABIBA / BLUES ON THE CORNER 77:25.

Arbenz, d,perc; Kirk Lightsey, p; Tibor Elekes, bass; Domenic Landolf, ts, b cl 2022 Basel, Switzerland

Drummer, percussionist Florian Arbenz has consistently put forward some outstanding music with his "Conversation" cd series. This new double cd release - "Conversation #6 & 7" features Florian and pianist Kirk Lightsey as a duo on the first cd and then adds saxophonist Domenic Landolf and bassist Tibor Elekes on the second cd. We get started with "Sometimes I Feel Like A Motherless Child". The groove is deep and powerfully morning, no holding back with this masterpiece of a performance. Really had to take a moment to absorb the depth of expression in Kirk's playing and Florian's ability to connect and enhance it all. We do need to keep in mind that this is piano and drums only, not a combo for the faint of heart. However in this case it actually makes the commutative connection between the players more interesting. A strong dialog is established with Kirk's right and left hand. His dense harmony and rhythmically intense left hand anchors the tonality as the right hand roams freely. Florian absorbs it all as he engages in a musical dance with the piano and the duo becomes one. "Dancing With Kirk" is a great example of how well the duo communicates, demonstrating some spontaneous improv at its best. Wayne Shorter's "Fee-Fi-Fo-Fum" gets an especially nice run as Kirk gets funky and shows his ability to have fun with a tune that can be quite challenging. Throughout all seven of Florian's "Conversation" cd's the one consistent element has been the playing of Eddie Harris's "Freedom Jazz Dance" and this time we hear another great rendition of that with Kirk and Florian. For those of you unfamiliar with "Freedom Jazz Dance" let me say that the title describes it best. It's basically a tune that contains one chord and a really nice be-bop melody. The players are free to wander as they wish and it's their own creative ingenuity that makes or breaks the performance. With Florian and Kirk this is clearly their forte as they do such a fine job with this tune. After seven tracks with the duo we move to the quartet portion or "Conversation #7" which includes Kirk and Florian and adds to the mix bassist Tibor Elekes and saxophonist Domenic Landolf. The quartet begins with "Evolution", a tune that vacillates between up tempo swing and a introspective unison melody played by arco bass and tenor. Tibor Elekes takes first solo with a beautiful rich tone and some strong lyrical playing. We move to Domenic's solo and things get a little wild as the quartet is guided by Domenic's fiery soloing. It's a straight joy ride with Wayne Shorter's "Pinocchio". The quartet sounds like their having the time of their life with this one. Lots of killer energy between the players and a breakthrough to double time gives this track all it needs. "MasBlue" starts with an exquisite solo by Florian before we move into a soulful, funky latin feel. The

New Issues

recorded sound of the drums throughout couldn't be better. We get a wonderful solo by Kirk and then the drums get the spotlight again, this time with piano and bass accompaniment. As if to save some of the best for last we close with a screaming hot version of McCoy Tyner's "Blues On The Corner". The melody statement alone on this tune, with Landolf's tenor, will make your head spin. Kirk punches out chords with Tibor and Florian and it creates deep pockets of anticipation. Reminds me of being on a roller coaster cresting the top and the excitement you feel just before you descend. Monster solos by Kirk, Landolf and Florian leave me feeling breathless. One could only dream of soloing over this kind of rhythmic accompaniment. Throughout "Conversation #6 & 7" the musicianship stands tall in the world of contemporary jazz. Florian Arbenz's "Conversation" series has presented a panoramic view of the music and the musicians that strive to push jazz towards the future.

Frank Kohl



New Issues

OPUS 5 SWING ON THIS CRISS CROSS 1406

SWING ON THIS / PYTHAGORAS / MOONBAY / FERMATA / FINGER PAINTED SWING / SIGHT VISION / THE GREAT DIVIDE / IN CASE YOU MISSED IT. 60.02.

Seamus Blake, ts, Alex Sipiagin, tpt, flgh; David Kikoski. P, e.; p; Boris Kozlov, b; Donald Edwards, d. 9/7/21, Astoria, NY.

This all-star quintet is one of the best-kept secrets in jazz. That it has been seven years since their last release should attest to that statement. Over the years there have been numerous other small combos that never got the promotion or recognition they deserve seems to be a given in this business. Two random examples that come to mind are the MJT+3 and the New York Hardbop Quintet. Yet many of their members went on to attain name status whereas, as Ted Panken points out in his excellent booklet notes, all of OP5 players have leadership listings under their own names. As was the case in the previous four issues the bulk of the program consists of texts from the members, Edwards(2), Kikoski (1), Koslov((1), Sipiagin(2) with the title number courtesy of a certain G. Fontenette. Also in the manner of former titles with outside charts from jazzers George Cables & Freddie Hubbard the final track is a Bobby Watson staple "In Case You Missed It". There is no need for long-winded wordy descriptions of the individual playing heard here. The reputations of all concerned speaks for themselves. Looking forward to #6.


Larry Hollis


New Issues

SWING ON THIS

OPUS 5

SEAMUS BLAKE
ALEX SIPIAGIN
DAVID KIKOSKI
BORIS KOZLOV
DONALD EDWARDS

 Crisis Cross Jazz 140



Obituaries



Abdul Wadud

ABDUL WADUD, cello, died on August 10, 2022. He was 75.



Creed Taylor

ADELHARD ROIDINGER, bass, died on April 22, 2022. He was 80.

ALLEN BLAIRMAN died on April 29, 2022. He was 81.

BILL PITMAN, revered studio guitarist, died on August 11, 2022. He was 102.

CREED TAYLOR, record producer, died on August 22, 2022. He was 93.

GRANÁ LEWIS died on June 12, 2022.



Jaimie Branch

HOWARD STONE died on August 3, 2022. He was 79.

JAIMIE BRANCH trumpet, died on August 22, 2022. She was 39.

JOEY DEFRANCESCO, Organ, Died on August 25, 2022. He was 51.



Joey DeFrancesco

MIKE LANG, piano, died on August 5, 2022. He was 80.

MONNETTE SUDLER, "Queen of Jazz Guitar," died on August 21, 2022. She was 70.

PHAROAH SANDERS died September 23, 2022. He was 81.



Monnette Sudler

RAMSEY LEWIS, piano, died on September 13, 2022. He was 87.

ROLF KÜHN died on August 18, 2022. He was 92.



Pharoah Sanders



Ramsey Lewis

Thanks to Slim for Obituary Entries