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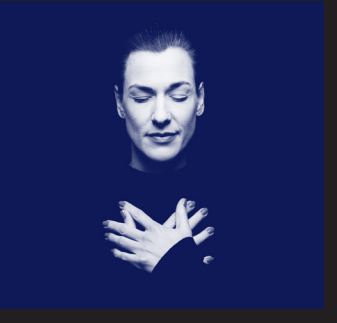
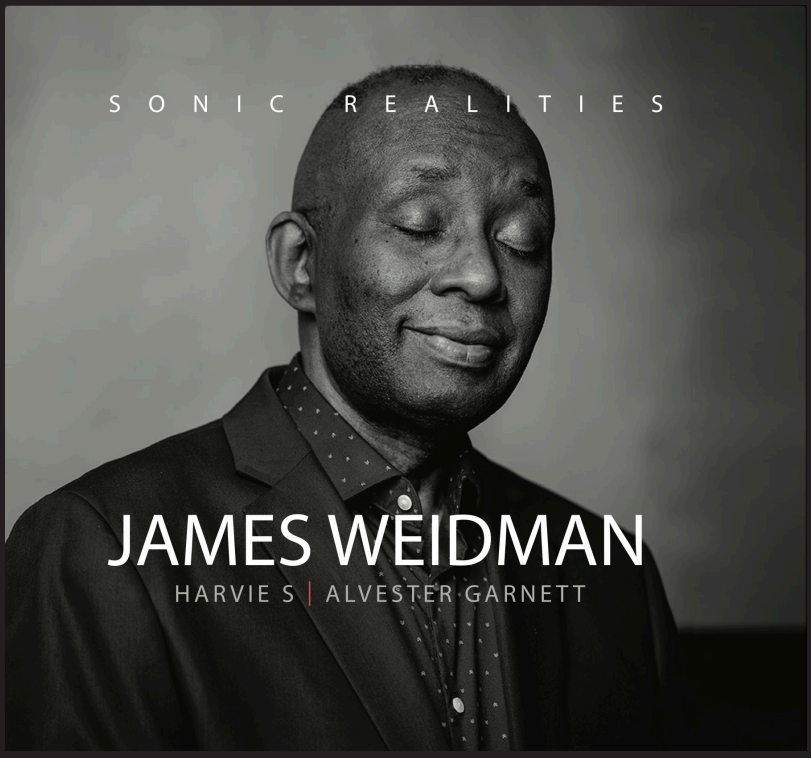


VOLUME 50 NUMBER 3 JULY AUG SEPT 2024



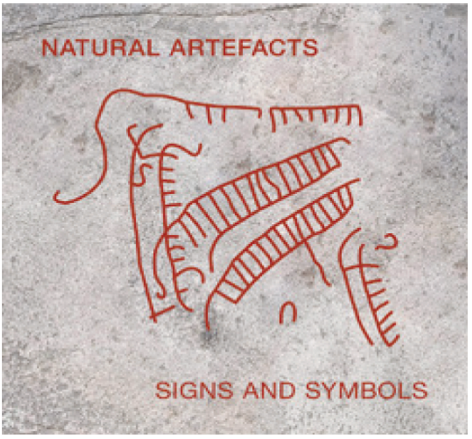
James Weidman's first recording in 5 Years features bassist Harvie S and drummer Alvester Garnett performing original compositions and features works by Charlie Parker, Kurt Weill and Hale Smith.

Consisting of nine tracks, the non-Weidman composed selections include a dark-shadowed rendition of the classical composer Hale Smith's, "Frozen Mist," which Weidman previously recorded with alto saxophonist Talib Kibwe, aka T.K. Blue; a sensitive reading of Kurt Weill's classic "September Song," based on Weidman's arrangement of the composition he produced for vocalist Ruth Naomi Floyd; and the hypnotic, slow backbeat Weidman puts on Charlie Parker's bop number, "Steeplechase."

Order the Album
jamesweidman.bandcamp.com/album/sonic-realities

NATURAL ARTEFACTS
Signs and Symbols

Susanna Lindeborg p, elec
Merje Kägu guit
Per Anders Nilsson elec
Thomas Jäderlund saxophones
Anton Jonsson perc



LJCD5263

LJCD5262

SUDDEN MEETING
Second Occasion

Susanna Lindeborg kb,elektr
Thomas Fanto elb, elektr
Michael Andersson perc, elektr

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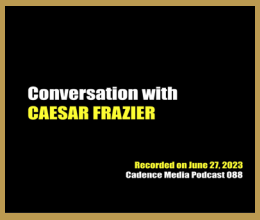
digital and physical

NAXOS
SWEDEN AB

PODCASTS



CMR Podcast 088 - Conversation Caesar Frazier - Piano, Organ

CMR Podcast 087 - Conversation with Ron Carter - Bass

CMR Podcast 086 - Conversation with Sonny Rollins - Saxophone

CMR Podcast 078 - Conversation with Kirk Knuffke - Cornet

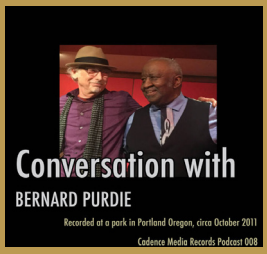
CMR Podcast 071 - Conversation with Hollis Taylor - Violin

CMR Podcast 013 - Conversation with Lorraine Gordon - Club Owner

CMR Podcast 015 - Conversation with Annie Ross - Vocals

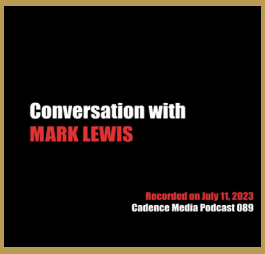
CMR Podcast 005 - Conversation with John McLaughlin - Guitar

CMR Podcast 011 - Conversation Cindy Blackman Santana - Drums



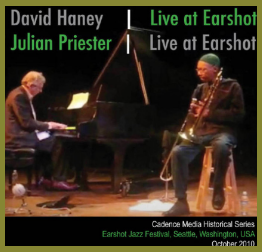
CMR Podcast 008 - Conversation with Bernard Purdie - Drums

CMR Podcast 004 - Conversation with Jay Clayton - Vocals



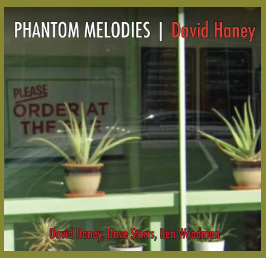
CMR Podcast 089 - Conversation with Mark Lewis - Sax, Flute

MUSIC RELEASES

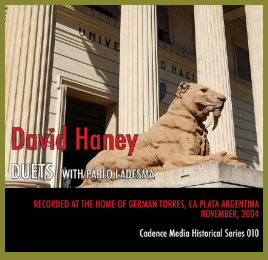


DUETS - Live at Earshot Festival
David Haney, Julian Priester
Recorded in Seattle, USA

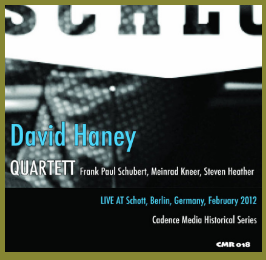
LIVE AT - Deep Listening Inst.
D. Haney, J. Priester, M. Bisio, A. Lane, Recorded in Kingston, NY



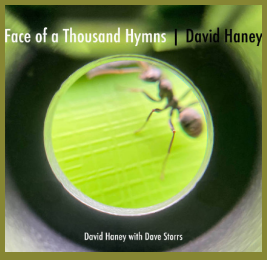
PHANTOM MELODIES
David Haney, Dave Storrs
Recorded in Corvallis, Oregon



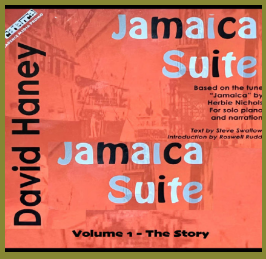
DUETS
David Haney, Pablo Ladesma
Recorded in La Plata, Argentina



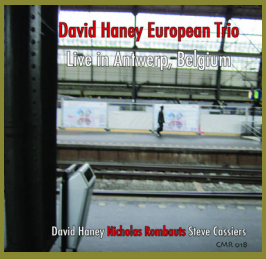
QUARTETT - Live at Schlot
F. Schubert, D. Haney, M. Kneer, S. Heather Recorded in Berlin.



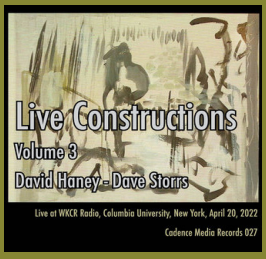
FACE OF A THOUSAND HYMNS
David Haney, Dave Storrs
Recorded in Corvallis, Oregon



JAMAICA SUITE - HANEY TRIO
D. Haney, J. Hernaez, D. Chamy
Recorded in Portland, Oregon



DAVID HANEY EUROPEAN TRIO
D. Haney, N.Rombauts, S. Cassiers
Recorded in Antwerp, Belgium



LIVE CONSTRUCTIONS VOL 3
David Haney, Dave Storrs
Recorded at WKCR, NYC

David Haney
Circadian World Clock

David Haney *piano with EBows & mallets*
Dave Storrs *multiple instruments*
Bernard Purdie *drums*
featuring THE CIRCADIAN CONSORT

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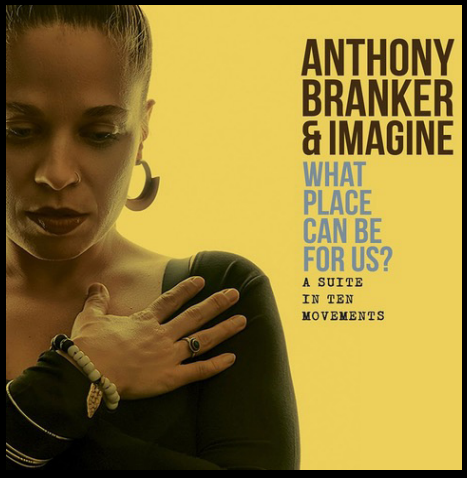
Critic's Pick Top Ten Jazz Albums Of The Year 2023



Anthony Branker & Imagine
What Place Can Be For Us? A Suite in Ten Movements
on Origin Records

Walter Smith III / tenor saxophone
Philip Dizack / trumpet
Remy Le Boeuf / alto & soprano saxophones
Pete McCann / guitar
Fabian Almazan / piano
Linda May Han Oh / double & electric bass
Donald Edwards / drums
Alison Crockett / vocals & spoken word
Anthony Branker / composer & director

Reviews

"a sweeping opus with sociopolitical and poetic content woven into a musical tapestry with his band Imagine which manages to be at once cerebral, emotive and viscerally exciting." – ***DownBeat***

"Musical beauty in the service of thought, or perhaps the reverse"– ***Paris-Move***

SCANDINAVIAN IMPRESSIONS

Luboš Soukup

www.lubossoukup.com

Suite for a symphony orchestra and jazz ensemble, conducted by Bastien Stil (also known for working with Avishai Cohen, Wayne Shorter, and Lizz Wright), features the Prague Radio Symphony Orchestra, Luboš Soukup (saxophone), David Dorůžka (guitar), Vít Křišťan (piano), Thommy Andersson (bass), Kamil Slezák (drums), and the brass section of the Concept Art Orchestra.

Renowned Czech-Danish saxophonist and composer Luboš Soukup has unveiled his new album, 'Scandinavian Impressions.' This ambitious release builds on the success of his earlier modern jazz albums, notably 'Through the Mirror' and 'Země' (which features guest performances by guitar superstar Lionel Loueke). The album is a deeply personal work that traces a journey and life, following the growth, learning, maturation, dreams, and aspirations of a young man living abroad for almost 15 years.

Excellent soloist and writing skills.
— Angelo Leonardi, All About Jazz

Scandinavian Impressions are filled with a wealth of ideas and effort. The author's excellent playing, his emotive feel, and humble storytelling are probably Soukup's best calling cards as a saxophonist.
— Tomáš S. Polívka, Czech Radio

AVAILABLE FOR PURCHASE OR STREAMING

www.lnkfi.re/scandinavian-impressions
www.radioteka.cz/detail/crohudba-949793-lubos-soukup-skandinavske-impresea

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BRILLIANT NEW WORK..

from Milton Marsh an artist you might remember from his classic Monism album for the Strata East label in the 70s; still sounding every bit as brilliant, all these many years later! The set has Milton still working in the larger, more ambitious ideas we love from his other records; a blending of spiritual jazz and additional string players, in a way that 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 Kaumehi-wa 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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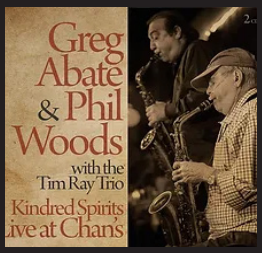
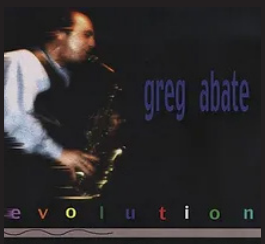
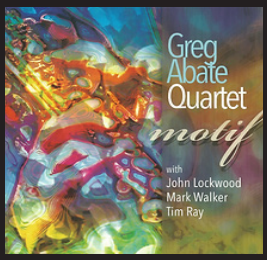
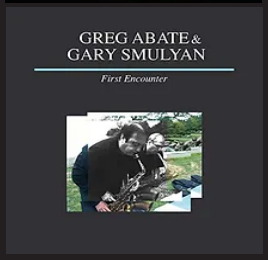
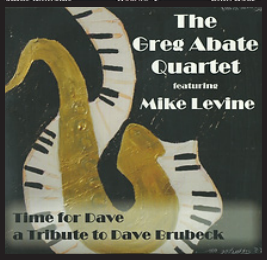
Phil Woods

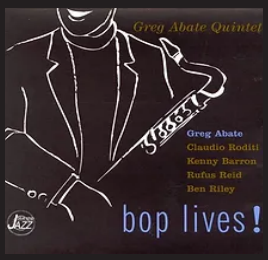


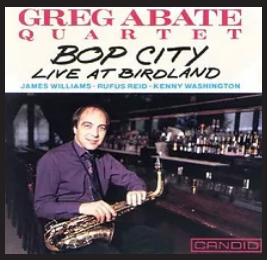












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128 Marc Edwards Trio
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131 Bobby Zankel 5
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134 Ivo Perelman Trio & Rory Stuart
135 Brandon Evans 4tet
136 John Gunther Trio
137 Dominic Duval & Jay Rosen
138 Frank Lowe Trio
139 Chris Kelsey Trio
140 Zusaan K. Fasteau/Noah Howard/Bobby Few
141 Dominic Duval's String Ensemble
142 Jon Hazilla & Saxabone
143 Khan Jamal
144 Bruce Eisenbeil Trio
145 Luther Thomas Trio
146 Roswell Rudd Trio
147 Claude Lawrence Trio
148 Glenn Spearman - John Heward Group
149 Steve Swell 4tet
150 Kahil El'Zabar's Ritual Trio
151 David Bindman Trio
152 Ahmed Abdullah's Diaspora
153 Elliott Levin 4tet
154 Tyrone Hill 4tet feat. Marshall Allen
155 Joseph Scianni Trio/ Mark Whitecage 4tet
156 Lou Grassi's PoBand
157 Mark Whitecage's Other 4tet
158 Arthur Blythe & David Eyges
159 Frode Gjerstad 4tet
160 Thomas Borgmann Trio plus Peter Brötzmann
161 Rob Brown - Lou Grassi 4tet
162 Joseph Scianni duets
163 John Gunther's Axis Mundi
164 Chris Dahlgren/Briggan Krauss/Jay Rosen
165 Andrew Cheshire Trio
166 Ehran Elisha Ensemble
167 Ethnic Heritage Ensemble
168 David White 5tet
169 Bob Magnuson & Lou Grassi
170 Pucci Amanda Jhones
171 Marshall Allen4tet feat. Mark Whitecage
172 Charlie Kohlhase 5tet
173 Kowald, Smoker, McPhee, Whitecage, etc.
174 Kalaparush Maurice McIntyre Trio
175 Yuko Fujiyama's String Ensemble
176 John Gunther 5tet
177 Hugh Ragin & Marc Sabatella
178 Kowald, McPhee, Smoker, Whitecage, etc.
179 Michael Bisio & Joe McPhee
180 Marshall Allen4tet feat. M. Whitecage
181 Glenn Spearman & Dominic Duval
182 Burton Greene - Wilber Morris - Lou Grassi
183 Joe McPhee - Dominic Duval - Jay Rosen
184 Steve Swell Trio
185 Joe Fiedler - Ben Koen - Ed Ware
186 Paul Smoker 4tet
187 Patrick Brennan with Lisle Ellis
188 Th.Borgmann/W.Morris/R.Nicholson
189 John Carlson/Eric Hipp/S.McGloin/S.Neumann
190 Ori Kaplan Trio Plus Geoff Mann, Tom Abbs
191 Odean Pope & Dave Burrell
192 Ahmed Abdullah/A.Harding/M.Kamaguchi/Weinstein: NAM
193 Mark Whitecage's Other Other 4tet
194 Bruce Eisenbeil Crosscurrent Trio
195 Sam Bardfeld's Cabal Fatale
196 Dom Minasi Trio
197 Blaise Siwula Trio
198 Joe Fonda 5tet
199 Joe McPhee's Bluette

200 Elliott Levin - Tyrone Hill 4tet
201 Lou Grassi - Tom Varner - Ron Horton - Tomas Ulrich
202 John Bickerton Trio
203 Steve Swell Trio
204 Bob Magnuson - Tom DeSteno 4tet
205 Kahil El'Zabar's TriFactor
206 Tyrone Hill - Elliott Levin 4tet
207 Marshall Allen w/ Lou Grassi's PoBand
208 Bhob Rainey - Jack Wright - Fred Lonberg-Holm - Bob Marsh
209 Joe McPhee - Joe Giardullo - Michael Bisio - Dominic Duval
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214 Luther Thomas 5tet
215 Dominic Duval
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218 Phil Haynes - Herb Robertson 5tet
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236 Anthony Braxton
237 Avram Fefer 4tet
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239 Odean Pope - Byard Lancaster - Ed Crockett - J.R. Mitchell
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241 Bruce Eisenbeil 4tet
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243 Anthony Braxton 5tet
244 Rosi Hertlein Ensemble
245 Steve Lehman 5tet
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247 Kalaparush Maurice McIntyre Trio
248 Ned Rothenberg & Denman Maroney
249 Fred Hess 4tet
250 Charles Eubanks solo piano
251 Burton Greene with Mark Dresser
252 T.J. Graham with Rory Stuart
253 Jay Rosen Trio
254 Tom DeSteno - Bob Magnuson 4tet
255 Steve Lehman 5tet
256 Mary LaRose - Jeff Lederer - Steve Swell - D.Duval
257 Joe McPhee's Bluette
258 Joseph Rosenberg 4tet
259 Jean-Luc Guionnet & Edward Perraud
260 John Heward - Tristan Honsinger - Jean Derome
261 Dominic Duval String & Brass Ens.
262 Lou Grassi's PoBand
263 Adam Lane 4tet
264 Daniel Carter - Steve Swell - Tom Abbs - David Brandt
265 John O'Gallagher's Axiom
266 Matt Lavelle 4tet
267 Khan Jamal 5tet
268 Bob Washington Trio
269 David Taylor Trio
270 Alex Harding - Dominic Duval - Jay Rosen
271 David Wertman-Charlie Kohlhase-Lou Grassi
272 Ursel Schlicht-Steve Swell 4tet
273 Carl Grubbs' 4tet
274 Lucian Ban & Alex Harding
275 Frank Lowe 4tet
276 Elliott Levin-Marshall Allen-Tyrone Hill 5tet
277 Lucian Ban & Alex Harding 5tet
278 John Tchicai - Pierre Dorge - Lou Grassi
279 Dylan Taylor & Kelly Meashey
280 Kevin Norton 4tet
281 Adam Lane/ John Tchicai
282 Andrew Lamb Trio
283 Joe McPhee-Dominic Duval-Jay Rosen: Trio-X
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292 Steve Swell 6tet
293 Ernie Krivda 5tet
294 Odean Pope & Khan Jamal 4tet
295 Mark Dresser & Ray Anderson
296 Paul Dunmall-Paul Rogers-Kevin Norton
297 William Gagliardi 5tet
298 Jazz Composers Alliance Orchestra

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

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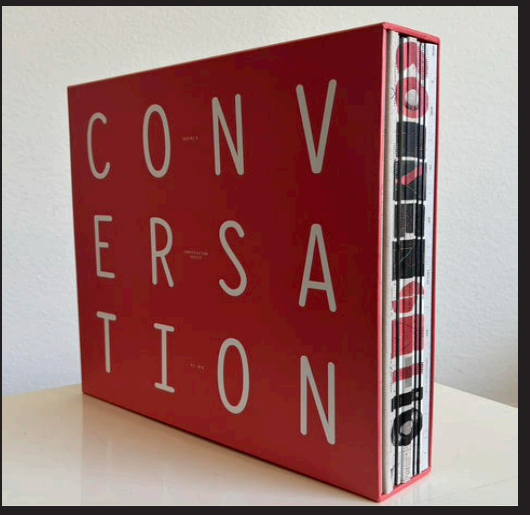

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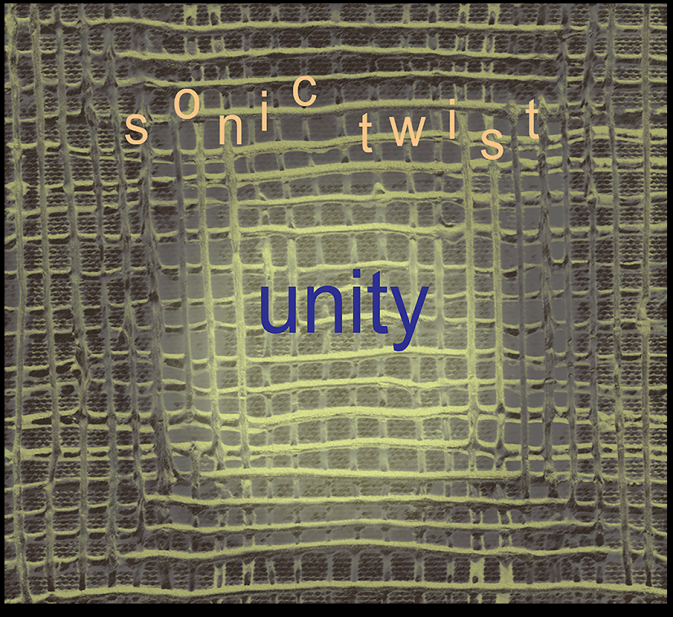

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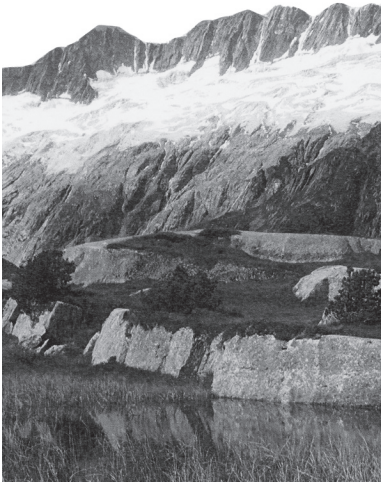

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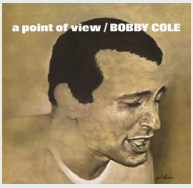

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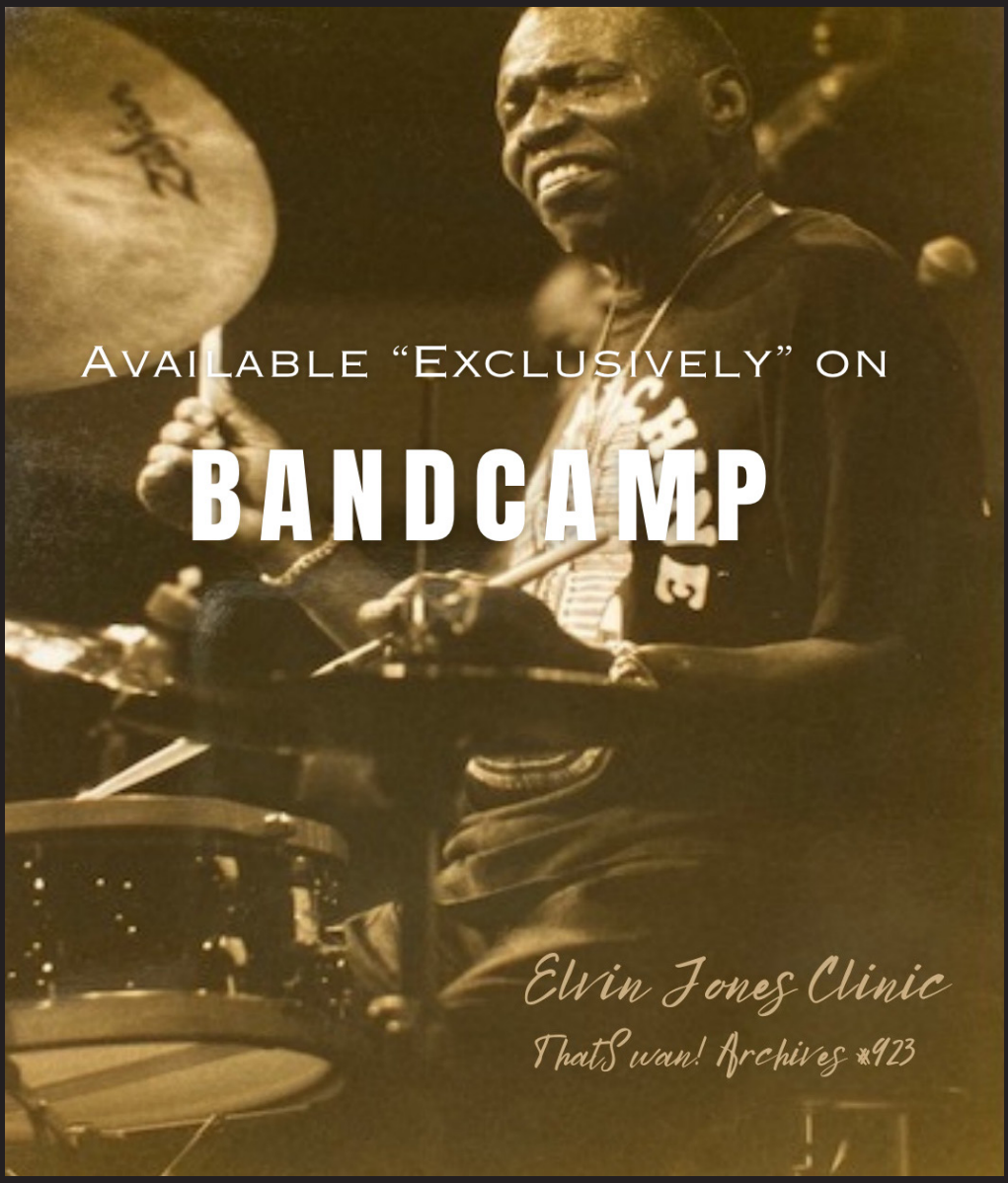

From the Archives- Rare Elvin Jones Clinic

https://jimmybenningtoncolourandsound.bandcamp.com/album/from-the-archives-rare-elvin-jones-clinic



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ABBREVIATIONS USED IN CADENCE

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

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Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

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

SHORT TAKES

FEATURES

PAPATAMUS REDUX

NEW ISSUES - REISSUES

PASSING GLANCES

SPECIAL THANKS TO ABE GOLDSTIEN FOR PAPATAMUS REDUX REVIEWS

Short Takes - Philadelphia

PHILADELPHIA, PA: Larry Goldings/Peter Bernstein/Bill Stewart were named in the mid-1990s by The New York Times as "the best organ trio of the last decade" and they've been going strong ever since. At the 30 years mark, their music remains fresh and synergistic on covers of standards and each other's tunes. Drunken revelers in shorts and green attire roamed the city streets right outside Chris' Jazz Café on 3/16 as the band's second set began. Thankfully owner Mark DeNinno had instructed his front of house to discourage noisy partygoers from entering the club so as not to disrupt he trio's exquisitely professional and explorative straight-ahead set. Goldings has gotten his acclaim as a humorist [for those not in the know he has a comedic alter ego known as Hans Groiner on the internet that's not to be missed] and he was hilarious with his off-the-cuff banter between songs when the band paused to decide what to play next. After opening with "Sweet and Lovely," Goldings announced they were to play one of his songs and a knowledgeable listener screamed out for "Asimov," to which Goldings replied, "We're not technically taking requests sir, but we know that one. It's, of course, named after the Rabbi Asimov." He also said that they were playing at Chris' where the Jazz is roasted like coffee. A Bluesy "Gee Baby, Ain't I Good to You" followed, and then a Stewart original - "Don't Ever Call Me Again," to which Goldings felt the need to add that, "But [Stewart] is a friendly guy!" As the set zoomed along to the final 15 minutes, Goldings said, "We've got at least one more for you if we play it for 15 minutes straight, which I'd like to do but it's a sing-along!" That song became "Fagen," a catchy, Popish song with a very playful, melodic bridge that did not include the advertised sing-along but was dedicated to Donald Fagen of Steely Dan fame. "He's one of my musical heroes growing up," Goldings clarified. "You can follow us on TikTok – oops! [he gave the thumbs down in recognition of the embattled site] We're not on TikTok – okay, I do a few dances a week but that's it! Hilarious stuff the way he presents it and fantastic music all in one trio… The Messthetics & James Brandon Lewis at Solar Myth (Ars Nova Workshop) on 3/30 was a jam-packed, standing only, earplugs-needed event featuring the Messthetics. [I looked it up – messthetics means a break away from predictability]. The trio, which formed in 2016, is comprised of a rhythm section from the renowned DC Punk band Fugazi - Joe Lally on bass and Brendan Canty on drums - along with Experimental music and Jazz guitarist Anthony Pirog. The addition of the 40-year-old JBL, arguably the tenor saxophonist of his generation, has added a grounding Sturm und Drang to the Rock/Punk-based Messthetics' music, as well as his fierce stage presence. They performed their current album before ending with a few songs from the past – "Fear Not," "Serpent Tongue," and ultimately "Once Upon A Time." The music varied with melodic hooks and repetitive vamps along with extended sections of crescendos and shifting sonics…Violist Mat Maneri's Ash Quartet with Lucian Ban (p), Brandon Lopez (b), and Randy Peterson (d) at The Perch on 4/7 (Fire Museum Presents) introduced an evening of moody music that triggered deeply moving feelings of despair, piercing loss and blotted sunlight. Manieri, a master of microtonal music and an admitted longtime fan of melancholy, was touring his Ash project, the second chapter of a planned trilogy of works – the first being 2019's Dust and the next release to be called Mist. Ash deals with loss and that really comes through in the music which is striking with peaks and valleys, along with a good deal of atmospheric and contemplative sections. Manieri has a tight connection with his band -he's played with Peterson since the late '80s, Ban since 2010, and is now loving working with the new Avant-Garde bass wunderkind –

The Messthetics & James Brandon Lewis at Solar Myth (Ars Nova Workshop) on 3/30
Photo credit © Ken Weiss

Mat Maneri with Lucian Ban at The Perch on 4/7 (Fire Museum Presents)
Photo credit © Ken Weiss

Free Form Funky Freqs - Jamaaladeen Tacuma/G. Calvin Weston/Vernon Reid at The Living Room & Cricket Café on 4/12 Photo credit © Ken Weiss

Reggie Workman at The Philadelphia Clef Club of Jazz & Performing Arts on 4/20
Photo credit © Ken Weiss

Short Takes - Philadelphia

Reggie Workman at The Philadelphia Clef Club of Jazz & Performing Arts on 4/20
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Avram Fefer with Hill Greene and Reggie Nicholson at Solar Myth (Ars Nova Workshop) on 5/2
Photo credit © Ken Weiss

Even Odds - Matt Mitchell, Miguel Zenón, Dan Weiss - at Solar Myth (Ars Nova Workshop) on 5/7
Photo credit © Ken Weiss

Cooper-Moore at the Black Squirrel Club on 5/11
Photo credit © Ken Weiss

Jazzmeia Horn at the Philadelphia Clef Club of Jazz & Performing Arts on 6/1
Photo credit © Ken Weiss

Brian Marsella, Mikel Patrick Avery,Tara Middleton, DM Hotep, Knoel Scott,
Chad Taylor, Elliott Levin Photo credit © Ken Weiss

Lopez, who eschewed his typically experimental sound-searching ventures to help power Ash. The music was intense and filled with brilliant interplay and a lack of solos. Maneri excelled mixing in Classical along with Folk and Eastern European flavors and Arabic rooted music on "Mojave." As they were about to perform one piece, Maneri turned to Ban and asked, "Do you want to start?" "No," was the answer so the rest of the band played and Ban absorbed the music before joining. Later on that same piece (it sounded like he announced "Rush"?), Peterson, who was excellent all night with sticks, brushes and bare knuckles, soloed an avalanche of sound that propelled the band into an especially explosive section. Ban was an energetic player who stood at times when especially inspired and drilled the keys with all parts of his hands. The last piece covered was "Cold World Lullaby," which the leader described as penned based on three melodies remembered from his childhood. It was apparent that the melodies were especially important to Maneri and he shared them by walking up the aisle, pausing to play at the ear of individuals, fashioning memorable private moments…Before Pop star singer/songwriter Laura Mann shuttered her The Living Room & Cricket Café in Ardmore in late April, moving on from being a one-woman-do-it-all venue runner to focus more on her own successful career, she hosted guitarist Vernon Reid on 4/11 for a solo show and his cooperative band Free Form Funky Freqs with electric bassist Jamaaladeen Tacuma and powerhouse drummer G. Calvin Weston the next night. The Freqs performance [they want it known that the name is not freaks!], was sold-out with fans and musicians filling the overstuffed sofas that served as seating at the quaint site. Reid explained late set that this was the 74th presentation of the band (including their recording sessions) and that everything done is always spontaneous and never discussed beforehand. The band doesn't even soundcheck together – they do solo or duos – and even when they record, it's all in the moment. They've released 3 albums and each musician has produced one. The latest was done by Weston during the pandemic. He first laid down the drums and then sent it to Tacuma, who sent the drums and his overlaid bass portion to Reid to do his overplaying. Reid said he held onto the tracks for a month before doing his part – "I waited because once I started, I can't go back to change anything." This was my fourth time catching the trio – the first time being their second gig which came at Philadelphia's (now closed) Tritone club in March of 2007, shortly after the band was born out of a fundraising gig for the now defunct New York City venue Tonic. The music, which would fool uninformed listeners into thinking that it was composed, consisted of segments of shifting motifs – typically starting out over-the-top filthy compliments of Tacuma, the master of Funk filth, and then eventually veering into more of a Rock and even Country road mode off the fingers of Reid, with Weston playing the role of chameleonic responder. Tacuma announced early that, "We not called Free Form Funky Freqs for nothing! This is what we do! We go way out!" The lengthy set was spiced with spoken word appearances from Def Poetry Jam founder poet and visual artist Danny Simmons, the older brother of Hip-Hop impresario Russell Simmons and rapper Joseph Simmons ("Reverend Run" of Run–D.M.C.), as well as Baltimore-based artist Joe Keyes…The Philadelphia Clef Club of Jazz & Performing Arts hosted a special one-off event on 4/20 with Philadelphia Summit featuring tenor saxophonist Odean Pope and bassist Reggie Workman, along with violinist Diane Munroe and drummer Craig McIver. Pope and Workman share a lot of common ground. They are both in their

mid-eighties, grew up in Philadelphia, and have significant John Coltrane connections. When Coltrane left Philadelphia for New York to join Miles Davis, he chose Pope to replace him in Jimmy Smith's group, and Workman, of course, played and recorded with the legendary saxophonist for years. It was a treat to have the affable Workman back in town but it would have been a more powerful performance if he had been featured more. He stayed in the middle of the stage and took very few solos. Workman still sounds great and Pope remains a beast on his horn. The first set included "Collections," "Prince Lasha," "Frame in a Picture," and "Ballad For the Sylph." The second set featured a stellar improvised piece that opened with Workman on kalimba and then small bells while Monroe aggressively tapped/plucked her violin strings and Pope added spaced sax voicings. They ended with a Coltrane tune – "Coltrane Time," a favorite of Pope's, which he announced as being, "Composed by one of the greatest minds this country has produced." At the end, Workman took the mic and said, "It feels so good, I don't want to stop. We need to do this over and over and over…The world needs this music!" Workman made good use of his time back home. He's in the process of filming a documentary on his life and filmed his return to his old neighborhood and stomping grounds. He had been working on an autobiography but financial constraints have altered the course of his efforts…Prior to his performance at Solar Myth (Ars Nova Workshop) on 5/2, saxophonist Avram Fefer explained that most of his solo career has been spent in the trio format and that he was returning to it with a new trio that night featuring bassist Hill Greene and drummer Reggie Nicholson. Fefer's extensive travel and experience with Gnawa and other African musical ensembles came through in his music, which made for a very varied set that teemed with a heavy healing component. In fact, at set's end, a listener noted – "That was like a spiritual experience!" Commencing with "Bedouin Dream" [subtitled "Camels and Mushrooms"), which began with a long circular breathing tenor sax segment before being suddenly joined by booming, rhythmic strummed bass and cowbell. The tune had a trance-inducing quality to it and a pace that embodied the movement of a Bedouin through the desert. Fefer next chose alto for "Juba Lee" and returned to tenor for "Essaouira," a composition inspired by his appearance at a 2001 festival in Morocco that brought him in touch with the ecstatic Gnawa music tradition which he found to be a "transformative" event. Fefer made it clear that he was not of the Gnawa culture so this song was written to reflect his feelings about the culture and not meant to represent a Gnawa piece. As a side note, he shared a funny experience from that time. After suffering a soccer injury to his leg prior to the festival, he had to make his way around in a wheelchair or by "hobbling around." He looked so bad that beggars came up to him and offered him money! The trio's rendition of the composition was fun and featured Fefer doing some dance moves and all three musicians lending their voices for episodic Moroccan chants. "Testament" ended the night. Fefer announced that Ornette Coleman was, "A big hero and influence of mine. He gave a sense of liberation…He was playful and spiritual." Fefer established a relationship with Coleman and started going to his loft, hanging out and playing duo with him. "He'd say all these mystical things that I didn't understand at the time that blew my mind." "Testament" was written out of "obligation and gratitude to him." The high energy piece integrated African American musical influences and Fefer's Eastern European heritage. This was a great set and all the more impressive since it was their very first trio appearance..Even Odds, a new

trio featuring drummer Dan Weiss, saxophonist Miguel Zenón and pianist Matt Mitchell at Solar Myth (Ars Nova Workshop) on 5/7. It seemed like an odd mix with the adventurous Mitchell teaming up with the more traditional-based Zenon but Weiss explained that they had all played together in the past in different formations and that he and Zenon were in the same class at Berklee College of Music. Weiss has studied Jazz, Classical Indian, West African, and Rock drumming in depth and organized the trio's music off of his complex and intricate drum grooves. Weiss' world-class skills were on full display all night but were especially jaw-dropping on "Nusrat," for Nusrat Fateh Ali Khan. He conjured a tabla sound along with a Sufi beat, as well as a medley section of "Ititrefen," which is Wayne Shorter's "Nefertiti" spelled backwards, interspersed with "Max Roach," a homage to the great drummer. "Fathers And Daughters" was a beautiful piece and a nod to Weiss' relationship with his young child. "The Children Of Uvalde," inspired by the mass shooting in 2022, was another thoughtful Weiss composition that combined beauty and mournfulness. Interspersed were plenty of advanced action spots, often off the heated fingers of Mitchell and the brilliant horn play by Zenon. The trio ended their 9 gigs in 9 nights in 9 cities tour this night after doing Toronto the night before. They had a few minutes to visit their homes – Weiss caught moments of his daughter's sports game – before making their way to Philly…I've been present for enough recorded and released live performances over the years to know that many of them didn't need to be or should not have been released due to a lack of that special spark inherent in great albums. The 5/11 concert and live recording of Bobby Zankel's Wonderful Sound 3 with pianist Cooper-Moore and percussionist Pheeroan akLaff at the Black Squirrel Club on the other hand was devastatingly spectacular and truly worthy of entry into the pantheon of recorded music. This was the first public meeting of the three - surprisingly Cooper-Moore and akLaff, two mainstems of New York City's avant-garde scene, had only played together once previously [in Denmark with Kresten Osgood]. The venue, a converted 1890's steam plant with an old-fashioned bar, high ceilings, and loads of odds and ends and antique ephemera, added to the intrigue. Music has been performed at the large front part of the space but when the piano tuner showed up to tune the piano, he found the piano in the smaller rear space to be much superior so Zankel made the executive decision to give Cooper-Moore the better instrument and the audience got to lounge on sofas and overstuffed chairs. Ironically, Cooper-Moore performed underneath a dramatically hanging, partially disassembled and illuminated, Mini-Cooper car. Prior to the two sets, Zankel tuned up, akLaff sought out a proper drum chair, finally deciding on a piano bench, before entering one of the old telephone booths in the room to change and then suddenly popped out like Superman dressed in all white, while Cooper-Moore ate a sandwich on a sofa saying that he was thinking of giving up piano. "Oh, I'm probably not gonna play piano anymore. It's too hard, it's like fighting a dragon!" At the start, Zankel announced that this wasn't a trio performance, the audience was so close that it was a large ensemble performance including the listeners who were a part of the presentation. He explained that the music was not composed, it was to be a triangulation of sound. Zankel introduced Cooper-Moore by saying, "I've known him since 1974 and he's amazing in so many ways." To which the feisty Cooper-Moore yelled out, "Name the ways!" Zankel presented akLaff next – "Now here's a man who needs no introduction so we'll start playing!" After the laughs, akLaff got his fair intro and the music began innocently enough with akLaff cleansing the

space by tapping a small triangle before things heated up and down with brilliant crescendos throughout the evening. Cooper-Moore, a criminally underrated musician, especially on piano, was mesmerizing with his cat-quick advances up and down the keys, grunting and vocalizing at times during his solo segments. A testament to his aggressive playing was that the piano pedals had to be repaired at the break. At the end of a late akLaff solo, Cooper-Moore tethered out a lovely ballad-like piece [it was his "Poppa's Gin in the Chicken Feed" – a song he wrote about his Poppa, who was a deacon in the church, and as a 4-year-old, Cooper-Moore would watch him go out to the barn to "feed" the chickens. It wasn't until the age of 22 that his brothers told him that Poppa was actually going out there to drink gin. He had to hide the drinking due to his status as deacon.] Zankel and akLaff instantly picked up on the change of pace and entered into a beautiful path of music. During the piece, Cooper-Moore took one of his many shining solos and then suddenly stopped and looked upwards, as if waiting for divine intervention. Laughter from the audience triggered him to put up his hand and say, "Wait," and soon akLaff filled the space by blowing on a whistle. The second set contained more delicacies – often queued off the fingertips of Cooper-Moore. A late soulful segment found Zankel filling the role of an inspired Bluesman on his alto, releasing some soul-stirring sounds that brought out goosebumps. He was a force all night, avoiding overblowing and keeping both sets interesting. akLaff basically soloed all night, driving the band forward from his drum set while staying closely connected to the flow of the music, as well as dealing out his own ideas. Towards the concert's end, during another gorgeous and creative portion, Cooper-Moore started banging his knuckles percussively against the piano's wood. Zankel opened his eyes, looked over and also started knuckling the piano's external side. Once the music finally stopped, Cooper-Moore asked, "Is that it?" Zankel again introduced and thanked the band but Cooper-Moore wasn't done. He stayed seated and as people started to leave he began to play some hymns and announced, "You all don't have to go to church tomorrow, I gave you a little taste." Zankel noted that, "We just went to church [with the music we played]" and Cooper-Moore countered with, "I didn't see anyone fall out!" As far as when the recording will be available? That's unknown as no label has been identified at this point but this magical music needs to be heard…Fieldwork, the trio collective of celebrated composer-performers pianist Vijay Iyer, saxophonist Steve Lehman and drummer Tyshawn Sorey, thought they had a three-night residency booked in Philadelphia beginning 5/10 at a certain venue but due to a snafu, they had to scramble to find a space to hang at for a few days to practice new works for their next release. The Painted Bride Arts Center came to the rescue by providing a practice space and a concert opportunity on 5/12 prior to the band's recording date the next day. There was little bantering with the crowd so the tunes covered were not confirmed but a look at Iyer's list on top of the piano read – "Evening Rite," "Fantome," "Fire City," "Embracing Diff.," "Discount (Night Before)," "Astral," "Domain," "Thereupon" and "Propaganda." Pi Records, their label for previous work, lists Fieldwork's music as reflective of each member's ties to the American Jazz tradition, modern composition, African and South Asian musics, underground Hip-Hop and Electronica, and the influential music of Chicago's A.A.C.M. That's a wide range of influences but no one should argue the fact with this trio, especially now that Tyshawn Sorey has been newly crowned as a Pulitzer Prize winner for

composition. His complex rhythms and driving percussion at times made it hard to look away from what he was doing. Iyer and Lehman are naturally very percussive players who spew out pointillistic textures and are well paired in the trio. The music was knotty and veered just when things started to get comfortable. A good portion of the night was spent dealing with gentle aspects of sound and not the intensity that the band thrives at. The set ended with Iyer playing electric keyboard with sounds matched uncannily well by Lehman while Sorey's heavily pressured beats created urgency. The trio read off of charts and it wasn't apparent how much was improvised. This was their only scheduled concert of the year – it's near impossible getting all three educators/in demand artists in the same room at once. Surprisingly, their only gigs of 2023 were also in Philly by way of a June three-night residency at Solar Myth...The J. Pavone String Ensemble was formed in 2017 by Jessica Pavone to present her original compositions that expand on the themes of her extensive solo work for viola experimentation with indeterminate techniques: alternating between metered and time-based scores, and improvisational and notated instructions. In this system, the players develop the skills of responding to a score and to each other, encouraging a model of connectivity within the group. During each performance, the musicians re-create the works together. A digital clock is used as a conductor to mark sections, duration, and cues. For their 5/30 performance at Pageant : Soloveev (Fire Museum Presents), the trio was down to a duo due to a 6 AM illness callout that morning causing Pavone and Aimee Niemann (vln) to scramble playing plans. Pavone announced, "We figured out a way to cover all 3 parts by the two of us. Amy is doing most of the heavy lifting!" Pavone also explained her drive to compose – "Part of the reason I started composing was if I wrote it, no one could tell me that I played it wrong." Certainly no arguments from the audience this night as the duo heroically covered the necessary steps to reproduce the compositions that featured stirring counterpoint and conversational elements along with soaring segments and more grounded portions. It was difficult to tell what was composed and what was improvised. At the end, Pavone happily said, "This was a first time, one of a kind show!"… Nicole Mitchell's Black Earth Ensemble at Solar Myth (Ars Nova Workshop) on 5/31 revisited Mitchell's acclaimed "Xenogenesis Suite," a 2008 album inspired by the work of Afro-futurist novelist Octavia Butler. The work was last covered in 2022 at Carnegie Hall so hearing it this night as a one-off performance in Philadelphia was indeed a special event. Joining Mitchell (flt, elec) were Mankwe Ndosi (vcl), Darius Jones (as), Chris Williams (tpt), Angelica Sanchez (p), Teddy Rankin-Parker (cel), Luke Stewart (b) and Avreeayl Ra (d) who adroitly channeled the emotional turmoil of Butler's writing into a nine-part suite of shifting moods and genres, often creating glittering sound walls and extended techniques to summon Butler's shadowy alien landscapes. Mitchell had lots to work with considering the outlandish talents of her all-star band. Ndosi was mesmerizing to watch with her extreme facial motions and expressive vocalizations summoning angst, fear, wonderment and eeriness. Mitchell, as always, was a riveting stage presence with her endearing smile, joy of life and complete mastery of her instrument. Her late-set duo with Jones was great fun and a palate cleanser, especially when she broke out her cellphone to play what sounded like an electronic mbira compliments of a, what she described to be a, "two dollar app." She also took the opportunity to put out a shameless plug for

future work – “I would love to do a soundtrack for a Black horror movie so if any of you know someone…” The shining performance was preceded by a pre-concert discussion with noted writer Nate Chinen at which time Mitchell explained that she first read Butler’s books at age 13 – “My mother had them in the house,” and that, “I’m so excited this piece has lived as long as it has because people like new music. To have played it at Carnegie Hall is big.” When asked about how the work has evolved, she noted, “It feels more natural now, more organic.”…Jazzmeia Horn at the Philadelphia Clef Club of Jazz & Performing Arts on 6/1 with pianist Vincent Gould, bassist Madison Rast and drum maven Jeff ‘Tain’ Watts lifted the audience with her enchanting personality and gift for gab – along with her golden voice. She’s still exuding the throwback feel of the ‘70s singers who emphasized hard-swinging post-Bop with Soul and R&B influences, something that burst her onto the national Jazz scene after winning the Thelonious Monk Institute International Jazz Competition in 2015. At 33, she appears much younger than her age and remains an open book of raw emotions. In addition to covering standards this night, she excelled on her original works that portrayed her personal life. She added the backstory to some of her compositions and spoke of raising 9 and 7 year old daughters as a single mom, and how at age 3, one of her daughters tried to set her up with a man at a park who was showing interest in her [he turned out to be married]. This inspired her to write "When I Say," which included the words, “When I say stop, stop,” a song that hit home with the adoring listeners. She also spoke of leaving Concord Records after three releases after being turned down to be more involved in the recording process and wanting to make a big band album. She sang “Submit to the Unknown” and made it clear that, “I did not submit,” with the intent of elevating others who are not in positions of power. A duet with the elegant Gould on “The Peacocks” was a highlight and showcased her more mature, serious side. Earlier, she had exposed her playful side by relaying a cute knock, knock joke. After inducing the audience to reply three times to her “Knock, knock,” “Who’s there?,” “Banana,” she finally came back with “Orange” - “Orange you glad I didn’t say banana?” Her band packed a lot of potential wallop but on this night she funneled their talents into tasteful sideman roles rather than turning them loose, thus adding luster to her personal performance. A late second set take on “Darn that Dream” began with her facing away from the front, peering into the piano strings, and audibly sobbing as the band started playing. Once composed, she made her way to the mic, swiped away tears, and then delivered the chestnut tune from a space deep in her heart…PRISM Quartet’s world premiere of Generate Music at World Café Live on 6/8 was a spectacular work designed to explore the ties between Black and Jewish Americans featuring musicians who each added an original composition to offer nine points of view including David Gilmore (g), David Krakauer (cl), Diane Monroe (vln), Reuben Rogers (b), Susan Watts (tpt, vcl), Tyshawn Sorey (d) and Ursula Rucker (vcl). Each of the nine pieces, including works by Myra Melford and Fred Wesley who were not present, were emotionally charged and compellingly performed by the unusual collective who seemed ecstatic to have the opportunity to be a part of this. The PRISM Quartet and local Jazz advocate Helen Haynes originally conceived of Generate Music as a way to build bridges of understanding and a way to celebrate our commonalities as well as our differences. The project moved to Brooklyn’s Roulette the next night for a final performance.

Ken Weiss

Marshall Allen 100th Birthday Celebration at Solar Myth

Philadelphia, PA, March 25, 2024

By Ken Weiss

Maestro Marshall Allen, the universally beloved saxophonist/director of the iconic Sun Ra Arkestra, which he has led since 1995 and been a member of since 1958, made his 100th trip around the sun on March 25 and was celebrated by family and friends at a private 5-hour event at Solar Myth. Organized by Allen's son Ronnie Boyd, bass legend Reggie Workman headed a band that included trombone veteran Dick Griffin (a past member of the Arkestra), Wisconsin-based soprano saxophonist Hanah Jon Taylor, who has sat in with the Arkestra in the past, Philadelphia drummer Craig McIver, as well as Workman's students- vocalist Chi Westfelt, tenor saxophonist Sean Hong Wei, keyboardist Hana Igarashi, and percussionist/bassist Zachary Kirsimae. Prior to playing, Workman warmly lauded Allen – "What can I say to add to this joy for Marshall? I turn on public radio and public TV now and I hear them talking about what Sun Ra was talking about back in the '40s, and just getting wise to that knowledge that he has given us for years…that DNA brought the music to where it is today. Sun Ra was a wise brother. When I was younger, I used to go after the gigs and sit at his heels and listen to the wisdom." Workman also delivered a number of messages from fellow artists including Sonny Rollins who was recovering from some health issues. Rollins implored Allen to - "Gimme some of what you got!" Workman added, "This music is very important, this music is gonna save the world." The long musical set included Coltrane's "Dear Lord" and a take on "It's Only a Paper Moon," as done by Art Blakey. As always, Griffin tore it up on trombone but the real revelation was the fiery work by Taylor, an AACM member.

Between sets of music there was a cake cutting ceremony featuring a beautiful custom made cake with an edible photo of Allen and an inscription glorifying his time as a Buffalo Soldier in WWII. Workman said a few more words including, "We all want to be like you when we grow up!," and, "I'm very glad to bring Mr. Marshall to his next cycle, " before turning the mic over to Allen who brought a round of loud cheers with, "I want to thank this band for giving such a nice performance today and I'll be here tomorrow!"

The second set of music included Arkestra regulars vocalist Tara Middleton (surprisingly without her trademark bright blue lipstick which she will be selling soon), her hubby DM Hotep on guitar, saxophonist Knoel Scott on the first tune, as well as keyboardist Brian Marsella, drummers Chad Taylor and Mikel Patrick Avery and saxophonist Elliott Levin joyfully performing Sun Ra compositions – "Tapestry From an Asteroid," "Living in the Space Age" and "Somebody Else's Idea," along with Allen's "Watch the Sunshine" after a champagne toast.

Allen took the night off from performing, he had played a lot of saxophone the night before in town at Union Transfer but stood to sing to everyone's delight as the event drew to an end. As his son Ronnie tried to shut the party down, Allen kept singing, never wanting the music to stop [he spoke after the event's end about how the music fires him up]. Allen ended the night, as he always does at Arkestra performances, with a spoken word "Hit That Jive Jack" segment with Middleton, who recalled first performing with the Arkestra at Allen's 89th birthday celebration. It was a lovely event and how great to give Marshall Allen, who is such a beautiful person, some love back.

Marshall Allen @ 100 Years

Marshall's Birthday Celebration
Photo credit © Ken Weiss

Marshall Allen Dick Griffin Reggie Workman
Photo credit © Ken Weiss

Marshall Allen @ 100 Years

Marshall Allen Photo credit © Ken Weiss

Cake cutting Marshall's son - Ronnie Boyd - is in white suit
Photo credit © Ken Weiss

Ray Drummond Interview
Luck Is What It Was

Interview and photos by Ken Weiss

Ray "Bulldog" Charles Drummond [b. November 23, 1946, Brookline, Massachusetts] has long been one of the most in-demand bass players in Jazz. His deep, smooth bass playing and perfect intonation has graced more than 300 recordings including those of Benny Golson, Art Farmer, Kenny Burrell, Stan Getz, Toots Thielemans, Ray Bryant, Houston Person, David Murray, Arnett Cobb, George Coleman, Ted Curson, Teddy Edwards, Curtis Fuller, Freddie Hubbard, John Hicks, Etta Jones, Lee Konitz, Frank Morgan, Pharoah Sanders, Woody Shaw, Horace Tapscott and Horace Silver. Drummond, who is also a gifted composer and educator, has retired from playing. This interview, his first in five years, took place at his home in Teaneck, New Jersey on October 15, 2021. He talks about many aspects of his career and how he's always felt that he "lucked" into having success as a working bassist.

Cadence: It took you a number of months to agree to do an interview. Why the hesitancy? Have you not enjoyed doing interviews during your career?

Ray Drummond: Oh, I've loved them. I don't see them as publicity, I see them as informative. When you called me at first, I didn't want to do it at all because we've had too much sickness around here and I'm not doing the best in the health department. I lost my wife over three years ago. Everybody knew us as a couple and she was just an incredible person. She was an integral part of everything we did. It's not only that she is missed as a person but she was just a lovely, lovely spirit. She was inspiring for me. Yea … [His daughter Maya is by his side and comforts him]

Cadence: Have you officially retired from playing?

RD: Yes, it took me a couple of years to decide if I really wanted to do it. I'm sure a lot of people that I've known for years will think I'll be back because I love playing and enjoy the music, which is all true, but I'm just not in the best of health right now. There's lots of things going on.

Cadence: What's your relationship with the bass now?

RD: Nothing, I haven't been doing anything on instruments. I stopped playing three years ago and I haven't picked it up, but to tell you the truth, I have been curious to sit down and play it. Holding it earlier today for you to take photos was the first time I've touched the bass in a couple of years. You know, I was never supposed to be a musician. I was a military kid, an army brat, because my dad was in the army. I went to Claremont College, and by time I graduated, I was playing the bass, playing some jazz because I really liked jazz from the time I was a kid. I got my degree in political sociology but I was always playing some gigs on the side. I wasn't thinking in terms of being a jazz musician, I just really loved the music.

Cadence: How have you filled the huge creative outlet that performing presented you during your life now that you've stepped away from playing?
RD: I don't know, I haven't thought of it, [Laughs] because again, I wasn't cut out to be a jazz musician. It was just something that I really loved. I loved the spirit of it and communicating with it. I loved just being part of the jazz scene. I really enjoyed musicians and absorbing the music. The performance part, I really dug. Some people tell me I should want to be appreciated and be given honors but that's the worst thing anybody could think about with me because I just so much enjoyed being a musician. I was a French horn player, a baritone horn player, and I only got into bass after playing trumpet. To make a long story short, Susan and I met while I was living in San Francisco playing music and we wound up going to Monterey and stayed there for five years. I played some gigs there but I wasn't really a musician. One day I came home and I asked my wife, 'Listen, Susan, I'd like for us to go live in New York. What do you think?' I mean we're both Bostonians, although we met on the West Coast. She decided to go with her crazy husband although she wasn't fond of the harsh weather on the East Coast. We decided to give it five years and if we didn't make it, back to California we'd go. So, we did it and the mainstream jazz community snatched me. We showed up in New York in early October and I started working.

Cadence: Your peers know you as "Bulldog." How did you get that nickname?
RD: That was from when I was a kid. My dad was assigned to Fort Bend in Georgia and they had a peewee football team. I played fullback, that's how I got my chipped tooth. That's from me being stomped on because I was one of the best athletes on the field. They gave me the ball and I put my face [into the pile] and BAM! Eventually, because I was making a lot of touchdowns, they needed to find a way to stop me. The name came from the Georgia Bulldogs. There was also a popular series of crime solver movies featuring Bulldog Drummond.

Cadence: You have a rare '60s diligent mindset and approach to musicianship. A few years ago, after playing a noisy club in Philadelphia, you didn't express frustration, you told me that you viewed that as a challenge, and that it was the responsibility of the musician to play to a level that grabbed the audience's attention. Talk about that mentality.
RD: You hope you can do that. You can't actually tell the people to shut up and listen to this music but you also have some complicity in having all of us be part of this. Hopefully, that's why we are all there. I hope that people can appreciate some parts of what we're doing and it's up to you to get to a certain level of artistry so that you can at least push your art out there. People are not stupid and they really do enjoy the music when you are saying something. With any art, the artist works so hard to develop their voice and get it out there, and it's really a drag when you see somebody in the audience being very [disruptive]. It may just be that the musician needs to figure out how they can get their voice together, and that's one thing that's really having a hard time

Interview: Ray Drummond

Photo credit © Ken Weiss

Interview: Ray Drummond

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now, I think, in jazz music. There's a lot of guys who can play, they have all kinds of ways of playing their instruments. Some of them have a really good knowledge about the history of the music and things that are most important to the music. I love music but over the past twenty years, the music doesn't have that "thing" that was so [magical]. If you go back and take Ornette Coleman, for instance, when he first came out in the mid-'50s, oh man, there were fights that would happen. Guys would be yelling and screaming, "What are you doing? You're not playing any kind of jazz music. You don't know what you're doing!" Of course, that was not what was happening. I know that when I first started listening to Ornette Coleman in the late-'50s – early-'60s, I didn't get it. I'd say, 'What is wrong with this guy?' But when you really listen to him, it was really beautiful stuff. There were some fantastic [avant-garde] musicians on the West Coast. I made an album with Horace Tapscott and he was kind of the king and top educator on the scene. He was so spirited and so very inclusive, but when I first heard him, I was like, 'What? What's going on?' But there's [a pitfall] that somebody trying to be an artist can suffer. You can very easily, I wouldn't say get off track, but because you're somewhere else, you can lose [elements]. I was a Miles Davis guy, just about everybody was a Miles Davis guy because of all that music that Miles played. It was so correct, it had history. There were lessons there that you got just by listening to his band. There was everything there that you were looking for in terms of the basic knowledge. There are a lot of really good musicians today but I just can't get that excited about too many of them. It's not like it was in the '40s and '50s and '60s and '70s where you could just bop into a club and it's really nice because everybody believes in the same tradition. They might not have believed in the same part of that tradition but the thing is to find your voice that you're supposed to be doing out here and the only one who can do that is you.

Cadence: Did you ever play with Miles Davis?

RD: No, I talked to him a couple times. Once was in '68 in the back of Shelly's Manne Hole. His band had finished and it was Tony Williams, Herbie Hancock, Ron Carter and L.A. bassist Marshall Hawkins. I wanted to talk to Marshall for a minute so I went up to Miles and said, 'I really like your bass player,' because I had never heard of Marshall Hawkins before. [Laughs] It was so funny, I said, 'Mr. Davis I would really like to talk to your bass player.' He said, [mimicking Miles Davis' growly voice] "Well, there he is over there. Why don't you go talk to him?" I thought, 'Oh geez.'

Cadence: In a few of the phone calls leading up to this interview, you ended by saying, "Straight ahead, strive for tone." Is that a motto of yours?

RD: That's an old saying that I remember from growing up in the '50s. You'd say it sometimes when you were through playing or rehearsing for the night. Instead of saying, "See you on the downside of luck," they'd say that. I don't know who came up with that but that's something that I stole.

Cadence: There are other "old school" attitudes that you practice. It's very

important to you that one tells their own story when playing but you're not a fan of extraneous flourishes.

RD: I'm not for that personally but there are some people who are just built that way. They are very flashy. There are people who can play the devil out of their instrument, and they're really good, but when you listen to them, they don't have the depth. Now, if you hear someone like Art Tatum play, his approach is unbelievable. He's so able to get around his instrument so easily that it's amazing. I would never want to be a player like that – it's just too much. I don't know how to say it except that it's so correct the way he's playing. Art Tatum wasn't born, he was created. He was so correct in terms of playing the instrument and being able to take tunes and craft them. Same thing with Coltrane and Monk. Oh my God, Monk. There're still some people today who say Monk couldn't play, they think he was fumbling around on the keys. What? Everything Monk played is deliberate. He heard that that way and played what he heard. It's unbelievable. I always liked Monk but I didn't realize, not until I was older, that Monk was playing everything deliberately. It was part of his art. Those notes were specific and if you listen to them there weren't any busted notes. Any note he played was very deliberate. He was perfect, he's telling you the history of this music in his own voice.

Cadence: The NEA has been naming Jazz Masters since 1982 and now there are a total of 171 Masters, out of which only ten are bassists [Ray Brown, Ron Carter, Percy Heath, Milt Hinton, Charlie Haden, John Levy (who made it in as a manager), Richard Davis, Dave Holland, Reggie Workman, Stanley Clarke]. Do you have a response to the fact that bass players are by far the least represented Jazz Masters?

RD: I think most of us [bass players] don't get around. You've got to hang out for those kinds of things. It's political. I think it's great that they give the awards. The bass is a strange instrument. You have to remember that the bass fiddle was not there in the beginnings of jazz – it was sousaphones and tubas at the start.

Cadence: Why have you spent the majority of your career as a sideman rather than as a leader?

RD: There was a point where I was trying to push into bandleading and I kind of didn't like it. You need to get an agent and do all the things you need to do if you want to be a bandleader and suddenly I realized I really didn't want to do that. I mean I did want to on one hand but not for the ego of it. I just wanted to see how far I could get in terms of pleasing myself and the kind of compositions I could get out. I'm kind of a strange bird anyway because I didn't get into this for the musical values originally.

Cadence: Which bass players have inspired you the most?

RD: The most? Ray Brown, of course, Scott LaFaro, Charlie Haden, Ron Carter, Paul Chambers, and to some extent, Percy Heath. Oh my God, there's so many good guys. One guy who I really liked a lot but I would never want to play

quite like that is Niels-Henning Ørsted Pedersen. Now he, I did know. We would hang out from time to time. I remember the first time I heard him – it was on a Rahsaan Roland Kirk record recorded in Denmark. I said, 'Damn, who is that?' He was the exact same age as me. His teacher taught him to play pizzicato with three fingers instead of two or one to strike. I play with two and Peter Washington, for instance, uses just one.

Cadence: Why wouldn't you like to play like Niels-Henning Ørsted Pedersen?

RD: He has a different kind of playing. It's a wonderful sound, just different than I would play. He is a very melodic and magnificent player, it's just not the kind of playing I would do.

Cadence: Would you talk about your own playing and what you're most proud about being able to do? What makes you unique?

RD: I don't know if I'm that unique but one thing that I'm trying to do, I'll tell you right straight out, I'm trying to play melodies like a horn player does. I don't want to be playing just notes, I'm trying to play melodies. I'm trying to communicate this music in such a way that even if you don't like jazz, you hear it and say, "Hmm, what's that?" I'm not interested in people saying, "Oh, that's great, fantastic! You open in Omaha next week!" It's not that at all for me. For me, let me hear some music that has not only been thought about, but you know that that person is in love with the music and is trying to play it. If you notice, most bass players when they play their solos they're not into melodies. The reason that I decided to stay in jazz music was that I wanted to see if I could play more like a Paul Chambers or a Percy Heath and someone more revolutionary like Scott LaFaro. I'm proud of just the fact that I was able to be a living part of this phenomenon, which is really what it is, because it really is incredible. The whole idea of the jazz thing is amazing.

Cadence: You've become quite an accomplished composer without having extensive scholastic training. How did you become so adept at composition that you've been hired to teach it in universities?

RD: Yeah, [Laughs] I'm blown away with that one, that those two institutions decided to let him be a professor. It was like – 'What?' To tell you the truth, I didn't even think about it. I just saw it as an opportunity. They asked me to be part of their faculty – can you imagine that? They had people like Kenny Barron and Carl Allen already, I mean all these guys, and they wanted me too.

Cadence: How did you become such a talented composer?

RD: I don't know. I would hear things and decide to write something. I'd hear the bass notes and I'd make a tune out of them. I was just narrowly involved. Remember now, I'm just a poli sci student that loved this music and actually got pulled into it.

Cadence: Growing up as the son of an army colonel, you attended 14 schools around the world in a 12-year span. Talk about that experience.

RD: We lived in Germany twice, France for a short period, and in the States – Massachusetts, California, Oklahoma, Wisconsin, Georgia, Kansas and a bunch

of other states. There were six kids and we just went from one place to another. My father would come home that day and say that the movers were coming in ten days so we'd have to have everything packed and get out of there. I never lived in Alaska but I went there for some oil business back in the '70s.

Cadence: You were in the oil business?

RD: Yeah, well that was brief. My father had a company and we bid on the Alaska Alyeska oil pipeline. I went up there with my father to bid on this contract and we didn't get any part of that. Yeah, Fairbanks was 58 degrees below zero. Wow, it was January.

Cadence: Your father played sax and clarinet and served as a Tuskegee Airman bomber pilot.

RD: Yes he was, that's how my parents met. They met in Tuskegee during World War II. He was in the very end of the war but he didn't have to fight. They were getting ready to ship out to Japan.

Cadence: You started on trumpet at age 8. Why at age 14 did your junior high school teacher in California encourage you to take up bass?

RD: Because he knew that I was interested in it. I had played the bass a little bit before at gigs when people were short for bass players so I'd do it. I'd just pick up the bass and play it. I always enjoyed it. I then started trying to learn it. I got to reading some notes, although I never was the greatest reader, but I could read enough. But it wasn't until I was in San Francisco in the early '70s when I finally had my studio apartment by myself – no girlfriends, no nothing, and I had just gotten divorced, that I practiced. That was actually the longest time that I [intensely] practiced, it was for like eight or nine months. It's just amazing [how it came about] when I look back at it now. I look back at it now and say, 'You're crazy! You did that?' I just about picked up the bass and started playing. I listened to a lot of records when I was a kid. I absorbed music and actually got to understand what music was.

Cadence: As you've mentioned, initially you weren't going to be a musician. You got a grant to attend Stanford Business School's MBA program but left after one year. Was that the right decision? What were your plans when you left?

RD: My plans were just to get out of Stanford, move up to San Francisco and to play some music. I met my wife up there and that changed some things. I did decide to become a jazz musician after I met her.

Cadence: Early in your career you had a steady Monday night gig with Chet Baker at a San Jose pizza parlor after Baker had gotten out of jail.

RD: I liked doing that but Chet was a sad cat. He'd steal and shoot up all the time. I wasn't with him that long in California but he got out of the joint and went right to his mother's. We started rehearsing some things there and then we started doing this gig every Monday night. We did it for about nine months. After that I would see him from time to time after I became a jazz musician full time. It was a sad thing because he'd stand at the top of the Village Vanguard,

open the door and yell, "Ray, Ray, lend me a hundred dollars." And you'd say to yourself, 'Oh man, Chet Baker. What is this?' He did it more than once. I don't remember if I gave him money then, I might have. It just felt so bad to see somebody like that. There were young guys trying to get their careers going and here's this junkie up there. I was lucky that I never did any part of the drug thing. I was very fortunate. I saw guys get involved with that stuff and it would take over.

Cadence: Some of your earliest recordings were with Bobby Hutcherson. How did you connect with him?

RD: He was from Los Angeles. I met him in San Francisco and he was teaching everybody. He would teach in a couple of the clubs. You know, if you hung out in any of the clubs, you'd run into Bobby somewhere along the line. I wound up getting the chance to play with him. He came over to me and asked, "Would you be interested in playing a couple gigs?" One of the first gigs I did with Bobby was the Montreux Jazz Festival and then at the Fillmore in San Francisco, which was around the time that I met my wife too. [Pauses] Oh, man. It's a drag, a real drag.

Cadence: What was the jazz scene you encountered when you relocated from California to New York in 1977?

RD: Oh, my God, it was crazy. It wasn't like all the slick stuff that goes on today. That wasn't what was really happening with the clubs. The clubs really wanted to have good music. The older guys got the gigs and then, when I came, everything was moving around because there were some younger guys coming in who actually knew music, knew tunes and arrangements, so it was easy for them to play with each other without needing charts. In the '70s, it was more like the '50s, in terms of the scene. One of the things that's happened with the scene now is that a lot of the young guys don't know the older guys. I shouldn't even say just the young guys, it's all the musicians, a lot of musicians, younger and older, don't know each other. The month that I came to New York, Roseanna Vitro showed up from Texas, Fred Hersch showed up from Cincinnati, and Claudio Roditi came in from Brazil. It was like that, and if you had any knowledge of tunes [you would find work]. To tell you the truth, I don't really quite know what's going on in New York anymore because of all the teaching that's going on all over parts of the city and there are so many students. Teachers are busy but it's got to be tough [for the performers].

Cadence: What were your early working experiences in New York City?

RD: Jimmy Rowles is actually the person that put me in Bradley's. He told me, "[Bassist] Sam Jones is not doing the gig with me this week. Drummond, you just got here but I know you can do this gig." And I thought, 'Jimmy Rowles? Good lord!' He was a cat [who knew all the obscure tunes]. Jimmy Rowles? 'Why are you asking me to be with you? Are you crazy?' I had been listening to him out in L.A. He didn't use me as a sub out there but I used to see him while I was in college and say hello to him occasionally. It turned out that Sam

Jones wanted to stay home that week with his wife, partly because there was a blizzard coming, which I got caught up in. I walked into Bradley's the first night with my bass and went up to the piano and started taking the cover off. I realized Bradley [Cunningham, the owner] was across the room wondering, "What is that boy doing?" He didn't say anything and we went and played the first set. I'd been in New York about six weeks at that point, if that. We finished the first set and I was waiting for Bradley to come over and yell and scream at me but Bradley looked at me with a severe grin and said, "Well, I guess you'll do, kid." And that was it, and ever since then, I was playing in bands and it got to the point that I was one of the regulars. I mean really one of the regulars. I couldn't believe it, I couldn't believe it. And then a week after that, I was with the Thad Jones/Mel Lewis band. I just happened to wind up in some situations where I was playing with the cats, the guys, and it was unbelievable. I couldn't believe it – Mel Lewis saying, "Alright, we're going to North Carolina. I want you to come with us and play bass." What? It was incredible really. I had no idea that anything like that would happen. I was getting a reputation in town but I didn't consider myself to be a hotshot. I was just a new guy in town and I was totally blown away by the fact that they'd asked me to play with them. I was thinking, 'What? I just got here. Geez, I can't believe it.' So, Susan and I kind of had a feeling we might be here for a while.

Cadence: You recorded two albums in the early '80s with Pharoah Sanders [Journey to the One, Shukuru]. His music is more free than what you're generally known for playing. Talk about playing with Sanders, how he came to use you, and how that music resonated with you.

RD: Oh, I loved playing with him. Pharoah used the same trio that David Murray used - me, John Hicks and Idris Muhammad. We'd go on tour with each of them. The guys in San Francisco knew me as a free player too. What happened was they'd need a bass player and if I said yes, they knew I'd make something happen for them. I always liked playing with either David or Pharoah, and I made a bunch of records with both of them. I also made one record with Horace Tapscott. I think playing in the avant-garde is the same as playing traditional. For example, Ornette was playing bebop, he was just playing it his way. When you look at the actual form of the music, and what you're being asked to do, it's the same as in a bebop band. It just has kind of a different lope to it. I enjoyed hearing some of avant-garde but a lot of it, I didn't dig it. I guess it was during the second year that I was in San Francisco that, it wasn't that it started to make more sense, it was that I realized it was just another branch of the jazz tree and it would have a different growth. At first I didn't enjoy playing it but later I did, just not in the same way as traditional jazz. I like it now but if I were to play it today, it would kill me because it's such an intense music. But beautiful music is beautiful music, period. I did all kinds of gigs. I just like good music, that's my main criteria.

Cadence: What do you recall about recording Freddie Hubbard's The Eternal

Triangle [Blue Note, 1987] along with Woody Shaw?
RD: I used to work with Woody too, with Bobby Hutcherson, before I got the chance to work with Freddie. I always loved Freddie's thing but I wasn't really interested in being in Freddie's band. Some of these guys would ask you to work with them and you'd do it and all of a sudden, now you're their guy. I said, 'Freddie, I'm sorry I can't.' it was just one of those things where I loved Freddie Hubbard and his music but I wasn't really too interested in becoming a water boy in the band.
Cadence: Are you saying you didn't want to stay in one band for too long?
RD: No, I was in Johnny Griffin's band for four years, as an example. I enjoyed playing with Freddie Hubbard, I just had too many other things that I wanted to do. Maybe people will be upset to read this but [I want them to understand that] I loved him and his music.
Cadence: Would you talk about working with vocalists Abbey Lincoln, Betty Carter, Etta Jones and Anita O'Day?
RD: Ooh, "Anita Or A Day," oh my God! That person was one of the most, oh my God, she was one of the most rude, one of the most, oh my God, just a terrible person, terrible, terrible, terrible person. She drank so much, at least when I had the chance to play with her. The only time I worked with her was on a two to three week tour with Jimmy Heath and Donald Byrd. I played with her and she was so out, so out, and so rude. One night Hank Jones got on the microphone to introduce her and said, "Now ladies and gentlemen, the great Nita A Day," and she went nuts. She went nuts, but it was some payback because she had made him look really bad in a couple of places where we were introduced just as people. We'd get to a gig and she'd start to complain, [speaks in a deep voice] "The bar's not open yet? Open the bar! I want a …" 'What? What is this,' I'm thinking. That was my Anita O'Day experience.
Cadence: Hank Jones introduced her like that on purpose?
RD: Yes, Hank did that on purpose, he couldn't help it. It was like she decided that she was going to be a bitch on this whole tour. There were no human relations or rules. There were also some government officials there and some other things happened at some dinners. She trampled all over them. It was awful.
Cadence: How about Abbey Lincoln?
RD: She was wonderful, a beautiful person. She was always in love with Max [Roach]. I had the chance to actually sit next to her on a Douglas DC-9 plane once. On the plane they set up a little bar, and I don't know why, but whoever was running the festival we were headed to, asked me to sit with her in this area that was made up to be first class for Abbey. I'll just never forget that. She was so gracious, but she finally got drunk and then she started talking about Max again. It was always Max. He wasn't on the plane, they weren't together at all at that point. This was in the '80s. Oh boy, you've got me talking about some things that have happened to me. I had forgotten about these things.

Cadence: Betty Carter?
RD: She was one of the first ones that I played with when I came to New York. I went to Chicago, Berlin, and other places with her. John Hicks was the piano player. We played Betty's music, it was all scribbled down. She had her charts and you would play the charts, period. Bam.
Cadence: Those vocalists were some of the most prominent jazz singers ever but in general, there's not a long list of vocalists you recorded with during your lengthy career. Why is that? Did you not enjoy backing them?
RD: That's the weakest part of my game – the lyrics. I have never been really particularly good at that. I mean I play a lot of tunes – I know the changes and melodies – but when it comes to the actual lyrics, I'm not into that. It's just one of those interesting things. I'm not [actually] singing but when you take a solo, you are singing. That's always been my game as a bass player to have the same kind of approach to music, and not just from the bass notes or from the rhythms, because that's where the bass gets its primary solos from. I decided that as a musician I wanted to be able to investigate to see what it would be like to be a bass player and try to approach the notes the same way that horns do. And in having done that, I kind of neglected the lyrics. I'll tell you, most bass players don't really play like that either. Most play the roots and the chords themselves. The notes that they pick are the basic architectural notes and that's not what I do, especially if you listen to me for the last five to seven years of my career. Somehow I've really been able to somehow reach a goal that I've been looking for as a bass player from the very beginning. I've reached lyricism on the bass. Not necessarily talking in terms of playing rhythmic figures, the kind of rhythms that the bass players are always playing. Guys these days write a lot of vamps, which is cool. It's a certain way of approaching it, but I still haven't heard … There's some good players, lyrical bassists such as Dave Holland and Scott LaFaro. I've always liked those two. I've known Dave since '67 from his days with Miles.
Cadence: You worked with Stan Getz in 1989 on a planned seven-week European tour. In his book Stan Getz: A Life in Jazz he said that you quit mid-tour due to fatigue. What's the real story behind that?
RD: He put that in the book? That's real, I quit when we were in Scotland, I sure did. What happened was I had been on a six-week tour just before then with David Murray and I was just too tired. I had beaten myself up through the whole time. I had to tell him I just couldn't do it and they hired a Japanese-Dane bassist, who was a good player.
Cadence: The Essence [1991, DMP] is a special trio recording you made with Hank Jones and Billy Higgins. How did that session come together and talk about those two musicians and how it was to play with them?
RD: Oh, it was fantastic, fantastic, because you're talking about some serious grownup musicians and they just play, and the melodies, the harmonies, and the rhythms, they all come out. Nothing is forced. It's just marvelous music.

I put that album together. I was trying to make a record with Gerry Teekens (owner of Criss Cross Records). I wanted to have the three of us go into Bradley's, where we had played a couple of times already, and record as the Ray Drummond Trio. I had it all set up but Teekens decided that he didn't want to pay that kind of money to the three of us. I even had lowered my price a little bit to get it done but he didn't want to have any part of it so I told him to forget it. He was trying to pinch on me because I was the low man on the totem pole and he thought I would go for anything once I saw the opportunity sailing away. I went on to talk to Tom Jung who owned DMP Records and he was interested in doing the trio. It was kind of a strange deal but the guys got what I wanted them to get. So, that's how that record got made.

Cadence: The Drummonds was a trio you co-lead with Billy Drummond and his ex-wife Renee Rosnes that released four albums between 1999 and 2003. What was the genesis of that band? Did the concept start out as a joke?

RD: No, it wasn't a joke. I think Renee was asked by the Japanese to do a record and so she said to Billy, "Why don't the three of us do a record?" That's how the trio started, and the Drummonds thing, that just came from us having fun doing that first record. One of us said, "Gee, hey, we're the Drummonds, aren't we?" I think maybe a Japanese [agent] was standing off to the side – "Oh, oh, Drummonds. Sounds good!"

Cadence: You've appeared on over 300 recordings and led a bunch under your own name in the mid-'80s to late '90s. Excluding what you did with The Drummonds, why haven't you recorded as a leader for well over twenty years?

RD: I haven't been asked, but the other thing is, I haven't asked. I'll leave it at that, that's the way it is.

Cadence: Which drummer did you find it easiest to musically connect with during your career?

RD: That's a ridiculously hard question because you've got people like Billy Hart, Billy Higgins, Idris Muhammad, Ben Riley, geez, I just go down the list. People like Alvin Queen and Tain [Watts]. That's a tough one because there's so many good ones. There's not only one, they all have their own voices and they're the guys who really play. You can hear them coming down the street and know who it is. Carl Allen is another. He's a good player, man, and he's gotten better too. Carl's always been pretty good but the last few times I played with him, I really enjoyed it even more so than normal.

Cadence: Were there musicians you declined to work with?

RD: No, not really. I never got into a situation where somebody was so sad that I just couldn't do it. And I never really have gotten too much into politics, that's usually where that comes out of. It's usually not about the music, although I have seen some things. There was a very famous situation between Hank Jones and Benny Carter where they got to yelling and screaming at each other over a chord change at a recording studio. I wasn't there at the time but I heard about it immediately because I was working with Hank Jones at the time. I

was supposed to have dinner with Hank and Benny and the band in the hotel that night but Benny wouldn't come down. He refused. Oh, it was terrible. It was about them arguing about a chord change and they kept yelling at each other. You'd be surprised at things that have happened. They didn't throw any punches, they could have. Hank Jones and Benny Carter, both of them, would knock cats out if they had to. You would never know about it because nobody would ever tell you about it. I could never [fight] with either one of those two, not because I'm afraid of getting beat up, but because I respect both of them. Whew!

Cadence: You played with Sonny Stitt at times.

RD: I wasn't exclusive with him. Sonny used to pick up musicians when he would go to different cities around the country and he would call me when I used to live in San Francisco. He was an incredible player. The thing was, because he was so well put together, a lot of cats thought they would just go up and sit in with him. So, instead of Sonny getting argumentative with these guys, he'd just put them on the bandstand and before they played, he'd ask, "Young man, how many keys are there on this saxophone?" And, of course, guys never think of that, I don't even know the answer, and it would frighten the hell out of all these saxophone players who thought they could play as bad as Sonny Stitt. There were a lot of cuttin' cats then. They'd sit in and Sonny would run 'em, oh my God, he'd run them over left and right and they'd sort of skulk away.

Cadence: Here's perhaps the hardest question I'll ask you. Who was the most creative artist you ever worked with?

RD: Hank Jones. There's also Barry Harris. Oh yeah, Barry, people still sleep on Barry. That's a tough question. I'd have Elvin Jones up there, and I'm gonna say this and you may say what? George Coleman also.

Cadence: You started teaching in 1975 at Monterey Peninsula College of Music. What was different about the way you taught or stressed compared to others?

RD: I was trying to take musicians and get them to think because most of these guys were not going to be professionals. I was trying to have them understand that they have a voice and I wanted them to develop their voice. You can always put your fingers on the notes, you just practice, practice, practice, practice. Most of the guys that got any kind of that process, seemed to get better because they were starting to use their voice. I'm not saying they did it but they were in on the process. It's tough and the rough part of it is not just playing the note, it's really about the whole process of letting the music happen. If you can let the music happen, then you know you're on your way to getting your own voice out. It's a beautiful process. It's incredible when you hear great music but some guys don't get past that hurdle. There are some beautiful players out there but when I'm listening to them I'm thinking, 'What is this guy telling me? What is he doing as far as the music is concerned?' I love this music.

Cadence: Would you share a few anecdotes from your career?

RD: I don't actually have stories to tell. I just feel quite happy that I was permitted to spend time with a lot of these truly great artists through luck. That's what it was. I mean to hear the great Ron Carter on all the records that I grew up with, listening to them and getting the chords, and then later on in my life, to actually hang out with him and he's hanging out with ME! He's actually wanting to hang with me? What? Ron Carter?

Cadence: How many basses do you own and what's the history behind your favorite bass?

RD: I still have the bass I came to New York with, I bought it in London. I've had it for almost fifty years. I have another bass that I like better and I'd been using it more over the past few years. I spent a few grand on it a number of years ago. It's not old. I think both of my basses are World War ll age.

Cadence: What are your interests outside of music?

RD: I've liked to read. I used to listen to music, I have so much different music downstairs. I'm not into boats. I'm not into race cars. I'm not into fishing. [His daughter Maya adds, "We're trying to get him into something but he just …]

Cadence: What would we be surprised to hear that you like? A guilty pleasure?

RD: That would be news to me too. I love New England Style Whole Belly fried clams but they're hard to find around here now. I watch TV all the time these days. [Maya adds, "I know what you like. There's Star Trek. We haven't been watching that for a while but he loves that. He'll watch a marathon of Star Trek all day. Lately, he's been watching the old movies from the '30s, '40's, '50s on the TCM channel."]

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

The first question is actually a question you gave me to ask Ron Carter during his interview. You said: The bass presents "a challenge because the bass has no frets. It's a challenge to be of service to the music with your own voice each time you play the bass. Would you comment on the challenges you still face on your instrument?"

RD: Yes, the first challenge of playing the bass is that you don't have any frets like you do with guitars and ouds. The second challenge is intonation, which is a really important part of producing musical notes. And then, for me as a bass player, it's important that the music you get out of the bass is musical. If you lose contact with the music you can wind up ruining yourself as an artist.

Harold Danko (piano) asked: "Ray needs to know how important he has been to the musicians he's played with. Can you say something about your great time feel and how it is you manage to be so relaxed amid all the energy in your beat?"

RD: Wow, that's so nice of Harold to say that. Well, I don't know. Paul Chambers and the other guys I mentioned, they're all part of [what I do]. That's an interesting question. I would have never thought to observe that. I don't

see why not to be relaxed. I mean if you're going to be angry at somebody or flustered or stressed, what are you doing up there in the first place? That's kind of a Miles Davis answer. Nobody asked you to come up there and be frightened. I don't know, I can't answer that because I just had an idea about what I wanted to do and went and did it.

Dezron Douglas (bass) said: "Dear maestro Drummond, thank you for every note, thank you for your words of encouragement, and thank you for seeing the big picture and being such an incredible part of the portrait of African American Classical Music. Your albums as a leader featured some amazing writing by yourself. I'm curious about what you were thinking about conceptually in regard to material, personnel and logistics in the making of Susanita and Camera in a Bag?"

RD: Camera in a Bag was a silly one. Niels Lan Doky is responsible for that. We were on a tour in Japan and Niels hadn't brought his regular camera so he went into a store and bought one of those pocket-sized disposable cameras that were new at the time. We all looked at it and said, "Hmm, camera in a bag," and that's how that came about. The title track of that recording was built on the melody from "Over the Rainbow." And then with Susanita, that title track was a song I wrote for my wife Susan. That was written the second or third month that I knew her. It just came out. As far as choosing personnel, I like to think of it as the Miles Davis approach where you hear people and their sounds [in your mind] and put their sounds together to make the music you want. That's how I do it.

Dezron Douglas also asked: "You and John Hicks were a formidable and fantastic duo. Can you reflect on him and how the two of you influenced each other?"

RD: John was an incredible player, and the thing about John was that he just wanted to play, play, play, play, play. That's all he really wanted to do and he would write a tune every once in a while. We made a record called Two of a Kind that just happened. I don't even remember how it came about. Somewhere along the line, Allen Pittman [of Theresa Records] decided that he wanted the two of us in the studio. We didn't know what was going on and we just went into the studio and did it. We had a pretty good sound together to start with and somehow we just started playing. We decided which tunes to do, some of which I had never seen before but it didn't matter because John had it and he knew what he wanted to do with it so all I had to do was to follow John. We did that a lot. We were lucky enough to have done a bunch of records with different cats. It was just one of those things that happened. I first met him with Betty Carter's band in 1978. John Hicks, oh, all my friends are gone.

Bill Mays (piano) said: "We had a duo together and put out two recordings for DMP back in the early '90s. I will say that playing with you were some of the happiest moments in my duo-playing career. I wrote a song for you called "One to One" which was also the name of our duo. Would you talk about our time

together?"
RD: Yeah, Bill was special. My college roommate was his Navy roommate. That's just one of those things. That's how I met Bill and then we put together a little jazz festival in Pomona which featured Bill and his trio. We lost our shirts, of course. It was just terrible but I got a chance to meet him. I moved up to Northern California and saw Bill once or twice a year after that but it wasn't until the mid-'80s that we actually played together. We're both Bill Evans freaks and we played some interesting music together.
Kenny Werner (piano) said: "Glad you're doing Ray, he deserves attention. I'll ask a favorite question of mine. Do you think music is the message or the messenger?"
RD: That's very nice, thank you. I think the answer to that question is both the messenger and the message. I think that you can very easily play something and never hear it again and yet, you've been part of a spiritual experience, so I would say both.
Cadence: Have you ever had an out-of-body experience?
RD: Oh yes. There was one out-of-body experience where I was playing with Michael White, the violinist from John Handy's band. I was in Michael's band, living in San Francisco. It was with violin, piano, bass and Indian drums, and later conga drums. This was a band that was kind of out as you can see with that instrumentation. We were in a performance in Napa playing and it got very intense, and before we knew it, the four of us were out. We weren't in the street but we were inside the concert hall inside ourselves. I mean we were really there and when we finished, we looked at each other like, "Yikes, yikes!." We couldn't even speak to each other because we knew we crossed a line. That happened to me a couple of times but not as identifiable to us instantaneously. It really does happen though.
Cadence: How do you feel after something like that happens?
RD: In Napa, it felt really good. It was positive. It was something that you're not sure about that you're gonna share it, even to talk about. It's something that you probably would think that artists would see as the goal for the creation of their art. I felt it that way. It was weird because I met a young lady that night who - it was one of those things where you're not looking for anything and here you are [finding someone]. It was fascinating.
Billy Drummond (drums) asked: "How did you end up playing with Johnny Griffin? How long were you in the band, and who were the other musicians in the band while you were there?"
RD: I did a bunch of things at that time, including playing in the Woody Herman Big Band. I was in the Johnny Griffin band for 5-6 years. The band was mainly Ronnie Matthews, Kenny Washington and me. I ended up in that band through Matthews. He put me on that gig at the Monterey Jazz Festival. I had known Ronnie for a few months and there became an opening in the band and he called me. Johnny Griffin was my mentor in the sense of

growing up. It wasn't so much music as it was being a person and having some experiences where you're actually getting the chance to hang with some of the people overseas who had known Johnny for years. We would share the stage sometimes with Dexter Gordon who had his own band with Rufus Reed, Eddie Gladden and Kirk Lightsey. It was the same manager for both bands. Johnny was a very warm, wonderful, and silly guy. I even went to see him once at his house in France when I had a few days off while playing with Kenny Werner. He was like a father, like a coach, he was just a great guy. I really enjoyed being his friend and I always liked his music. He was very straight up and down. It was a good band to be in.

Billy Drummond also asked: "Are you or are you not an audiophile?"

RD: That's a stab directed at me because he's a super audiophile and I'm not as far down the line as he is but he's wanted for me to go by his house and hear some of the rigs that he's got.

John Patitucci (bass) asked: "Dear Brother Ray, I know that you were a huge part of the magic that went on at Bradley's, with so many great pianists and other players. Can you give the folks here a peek at what that was like, and what you treasured most about that experience? I just want to add that I love, respect and admire you so much and I hope I get to see you before too long."

RD: Oh wow, I'm really quite honored with these guys asking me these questions like this. It's too bad I'm out of the business. The obvious thing about being at Bradley's was it was an opportunity to share some music with your colleagues. It's always a learning experience, as far as I'm concerned, to play, but you're talking about Mt. Olympus and the Gods. They were all up there in Bradley's and guys just came in and played. It was all so much fun. Oh geez, a guy would start playing and you wouldn't know what it was until halfway through the tune or until the first chorus, and then you'd just go to town and have a ball because you're playing the bass parts or taking a solo and seeing if we can come up with a new arrangement and then remember what it was we did. Kenny Barron and I were especially adept at that. We'd just start playing a tune and we'd remember that we'd played that tune weeks or months before in a certain way. He'd start playing and I'd start playing and we'd laugh and maybe even come up with a little arrangement right there. That was one of the many things that you could do at Bradley's. Oh my God, and that was really something special. You'd have many of the musicians there, the guys who could really play, and great music. We have nothing like that in New York now.

Cadence: How was it to play in front of your peers at Bradley's?

RD: I loved it. I know that some people say that they get nervous but are you kidding me? What are you doing up there if you feel that way? I listen to students and other people talk about how they're nervous but that's something that really doesn't have to be there. Just have fun and play the wonderful tunes. That's what I've also thought.

CADENCE INTERVIEW WITH PIANIST PAUL GIALLORENZO

BY LUDWIG VAN TRIKT

Cadence: You are one of the few artists who still record for a Records label. Please talk about your relationship with Delmark Records?
PG: I think part of the reason is that putting out records in the traditional sense (making LPs/CDs, distributing and promoting them) is expensive and time consuming, and many labels that are putting out noncommercial records these days seem to be artist-run labels that put out mostly their own records, or those of their friends. Delmark is somewhat rarer in that it operates as an actual business and, while I can't speak for them, I think it manages to stay afloat because of the extensive back catalog they have and the work of the new owners (since 2018) to digitize and license a lot of older material they have, much of which is blues and R&B. Most of the appeal of working with Delmark is the history of the label and all the great artists with records on it, including Sun Ra, Roscoe Mitchell, Rob Mazurek, Jeff Parker, and many of my local contemporaries. Also I have 2 earlier records on Delmark (GitGO "Force Majeure", 2014 and Paul Giallorenzo Trio, "Flow" 2017) and it made sense to me to try to continue the relationship for this release, even though there are now new owners. Actually because of that, I thought it was a worthwhile challenge to engage with them and in a way, try to revive the current catalog and help encourage them to put out more contemporary jazz albums, as they've only put out a few since taking over. Another option is to self-release, which is attractive but hasn't much appealed to me because I'm not inclined for much self-promotion and I'd rather invest my time in writing and producing music and not dealing with the business and marketing angle any more than what is already necessary as a jazz/indie artist in this day and age.
Cadence: Have you been surprised by the staying power of the compact disc (a medium which was predicted to die several years ago)? The second part of this question is: Do you see an economic return to having your music recorded this way as opposed to say streaming services?
PG: I'm not surprised that musicians continue to release music on compact disc (CD) and that many listeners (and critics) continue to buy or listen to them. What is surprising is how many people I know who don't have a CD player (or a record player or a cassette player) and only rely on their phone and bluetooth speakers for listening to music. But the CD makes a lot of sense to me, still, especially now that digipaks seem to be the norm (as opposed to plastic cases which easily crack). Digital-only releases also make sense, but for me, as a performing and touring artist, there continues to be value in having a physical product to sell/distribute. I've seen usb sticks and I'm surprised that medium hasn't grown much for music sales. Cassettes seemed to make a comeback a few years ago, and I think they're similar in many ways to CDs, but to me, a CD is more versatile and can be transferred to different devices digitally. Vinyl records are great but impractical - hard to transport, take up a lot of space, and can't be listened to outside your living room. I think physical products in general are on the decline and each of these has their disadvantages, but for me, some physical object still

Interview: Paul Giallorenzo

Photo Credit: Harvey Tillis

Photo Credit: Peter Gannushkin

Photo Credit: Peter Gannushkin

seems necessary. I'm sure that will change. Either way, I think it's preferable to sell music, whether it's a physical product or an mp3 from a site such as Bandcamp, than to stream it. The sale of one album of mp3s is more lucrative than a thousand streams, but you kind of need to have both. If this music were more popular, maybe it would matter more and there would be real money to fight over, in terms of trying to get the streaming services to pay better rates, but I can't really spend too much time worrying about that.

Cadence: While we are talking about revenue from jazz; are you able to sustain a career without a bread and butter gig?

PG: No, I teach a bit. But that's ok and it enables me to do whatever I want with regard to music and not have to compromise.

Cadence: The pianist Martial Solal (who incidentally is still alive at 96) once said that he could tell when Ahmad Jamal didn't practice. What is your practice regiment with both the piano and composing?

PG: These days, I ideally practice at least an hour a day. Years ago it was more like two, but I've found it's better to practice more often in shorter intervals than the opposite. In either case, regular practicing doesn't always happen and I find that when I'm not practicing enough, my fingers become a little less agile and my mental life - the running commentary of music in my head - becomes less verbose. It doesn't feel great, but it also seems to help me sort of break out of patterns and idiosyncrasies and listen differently and have more fresh compositional ideas. At the same time, I used to feel that I was at my best compositionally only if I was practicing a lot, and, especially, only after I'd already practiced a lot that day. Needless to say, this could sometimes be quite restrictive and put on a lot of pressure, not only to practice a lot, but to feel that was a necessary precursor to composing. And that my composing was best to be done only after a long day of practicing, otherwise that state was sorted of wasted and I'd have to start over the next day. Lately, I've been able to compose more from my head and not as a direct result of keyboard actions and patterns, which is very freeing and I'm currently trying to build on that, to the point where I could compose entirely independently of the piano, like a novelist sitting in a cafe or something. The piano is a great tool but also can be very distracting for composing, especially as an improviser.

Cadence: Chicago has a long history of racial segregation and I get the impression (please correct me if I'm wrong) that with the so called jazz avant garde that same separation is evident amongst the artists. Please comment?

PG: Chicago definitely does have a history of segregation. From my perspective this does seem to continue into the jazz avant garde scene, though I feel like nobody really wants it to be this way or perpetuates this on purpose. Chicago is a geographically large city and it seems like most of the segregation has a lot to do with where people live and spend their time. I don't know that I'm informed enough to speak about demographics, but I think it's natural for people to spend their time with like minded folks in the communities where they live and work. It does seem like there are different ecosystems in the north and south sides of the city, and while there used to be great venues I would go see or play music at a lot in the south side (like the Velvet Lounge and the new Apartment Lounge), those aren't there any more and the venues that I tend to spend the

most time in these days are near where I live on the north side - Elastic Arts (I'm actually a co-founder), Constellation, and the Hungry Brain mainly. The factors that cause this are complex and it's not a preference for it to be this way, but it does seem like now more than ever folks are intentionally trying to open up lines of racial and gender homogeneity in creating bands and bills, which is refreshing to see and be a part of. Just like for years people have been rightfully complaining that there aren't enough women playing jazz or in the audience and I've always been like, yeah, I know and I don't like that either. There's no simple way to change these deeply embedded structural realities but it's encouraging that lately things do seem to be changing and moving more freely.

Cadence: When I first heard of your music (through your Delmark Recordings) it was as though you seemingly arrived on the scene being a leader. What sideman opportunities marked your early career?

PG: Good question. I'd had formative experiences working in improvised contexts with many Chicago based musicians including Fred Lonberg-Holm, Guillermo Gregorio, Rob Mazurek, Mars Williams, Jim Baker, Steve Hunt, Matt Lux, Michael Zerang, Dave Rempis, Tim Daisy, though not so much as a sideman or part of any real continuous groupings where I wasn't the leader or co-leader. Fred and I have played a lot over the years, and I've had a duo project with Guillermo that had a recent convening in Brooklyn in 2022. More recently, I've been with bassist Christopher Dammann's group "Restroy" for the past 7 years, which features local legend Avreeayl Ra on drums. Playing with him and the rest of the group (James Davis on trumpet, Mabel Kwan on piano/keyboard) has been a very rich and refreshing experience. But, I think when I was starting out, I was still figuring things out, finding my voice as well as what I was trying to do. I was never fresh out of music school as a hot young pianist on the scene and I don't think that I did one thing really well, which I think is often how you attract band leaders as a young musician. A lot of what I did in my earlier years was improvising in ad-hoc contexts that often seemed to be on the noisy side of jazz or on the jazzy side of noise. Also, I think the piano is or at least was not the most popular instrument to recruit in a "free jazz" context, for reasons of harmonic influence as well as the simple fact that many pianos in venues were not well maintained and sounded like crap. That's gotten a lot better around here in the past 20 years, thankfully. Mainly, I guess, I've always been more focused on doing my own thing and taking my time with things and not really trying to be a people pleaser in a sense.

Cadence: There is a duality behind your artistry where we have your acoustic trio coupled with a number of projects that have you playing various electronic keyboards. Please talk about that musical split and the different bands that you are involved in?

PG: This relates to the last question. The piano is a difficult instrument for multiple reasons, but adding to that is the impracticality of it - pianos are often out of tune, sounding poorly, or otherwise non-existent and you need to bring your own keyboard. That necessitated me getting into keyboards and electronics - not just digital pianos (which I never really cared to use until recently), but synthesizers and abstract sounds. One early project was Breakway - a trio of me and Brian Labycz on synthesizers and Marc Riordan on drums. It was pretty noisy and bombastic. That group was fun and I think we sounded

like no one else. We haven't played together for about 10 years but we did put out a few albums and did a few tours. [paulgiallorenzo.com/breakway]. Another project is Masul, a duo with Swiss contrabass saxophonist and composer Thomas Mejer, which includes lots of electronics as well, in the vein of collage combined with pulse. We put a record out in 2007 [creativesources.bandcamp.com/album/arousal-city] and now many years later we actually have another album coming out later this year inspired by a multidisciplinary performance piece we created and performed in Switzerland this past fall.
In the past, I sometimes would see what I'm doing as either acoustic piano-style or more abstract electronics/sound-style, and the group Hearts & Minds (with bass clarinetist Jason Stein and drummer Chad Taylor), which aside from my trio is another main focus these days, manages to mix both styles, even if I don't play acoustic piano in it. I play synthesizer and electric piano and it kind of mixes both the abstract sound world with a more pianistic approach of notes - chords, melody, etc. I have done some solo piano work that includes mic-ing a piano and affecting it in real time - what I think of as electronic preparation. I plan to work in that context more in the near future.

Cadence: Your website is not entirely fleshed out so for our audience's sake let's delve into your beginnings; starting with you being a native New Yorker? What is your formal and non-formal education? Were you able to benefit from being a sideman in an established band in either city?

PG: I grew up in Long Island, NY and moved to Chicago to attend Northwestern University in the late 90s. I realized after arriving that I wanted to focus on music but didn't have the classical skills to switch into the music conservatory there, nor the interest. So I focused on studying jazz, mostly on my own and also by taking lessons, classes, and playing in combos through the jazz department. As a non-music major, there was a limit to what I could participate in and the level of interest and care they could afford me, but I managed to get a lot out of being there. I discovered "improvised music" and "free jazz" during this time, and that's what really drew me in, so I spent a lot of time at downtown venues like the Velvet Lounge, the Hot House, and the Empty Bottle. Towards my last year at school, I was in a 7-piece hip-hop/funk/free jazz group and we started a collective practice/performance space, which eventually grew into Elastic Arts, a nfp arts org that I led as director for 15 years. This organization and the excitement of creating and maintaining an experimental music venue in this special creative music scene of early 2000s Chicago is probably what kept me here, in the beginning at least. While I didn't have a lot of regular "sideman" experiences per se, I did benefit from seeing and playing in improvised contexts with many of the city's notable improvisers during that time.

Cadence: In looking at your gigs from 2023 there were about a dozen or so; I didn't see anything listed for 2024? Are you able to tour behind your new disc on Delmark?

PG: Yeah, I've just completed a tour in June with the trio, and we have another show in September in South Bend - Merriman's Playhouse. Right now I'm working on booking more shows for the winter/new year.

Cadence: Your touch on the piano and phrasing are so idiosyncratic that I

wondered; suggestions do you have for students in regards to developing a voice?

PG: Ha, don't go to music school! Only half joking. Yeah, it's really about figuring out what you want to do, what you want to sound like. Often, that means who you want to sound like, in which case, go for it, you have your work cut out for you. But sometimes what you want to be doing and sounding like doesn't really exist, and you just have to try to cultivate it and make it real and turn it into a method or a system as much as you can. During the pandemic I spent a lot of time not playing piano and when I decided it was time to get back to it, I had to rebuild my technique in a lot of ways and part of what I did was create exercises that had more to do with what I wanted to sound like and what I wanted to be doing in a real improvised context and not just doing exercises that would give me the potential to do "anything". I've learned it's better to focus on what you want to do specifically and yes that's limiting, but that's the point. Steve Lacy and his book Findings has been a big influence on this thinking.

Cadence: What can we anticipate from you in terms of your future musical plans?

PG: Hearts & Minds has an album coming out in the fall on Astral Spirits and we're currently finalizing a European Tour for October. I also have a collective trio with local saxophonist Gerrit Hatcher and drummer Julian Kirshner that focuses on the music of Frank Wright, Cecil Taylor and others, working with both existing and new material. We did a few things this past spring in Chicago and Milwaukee with more planned for the fall. I do find myself focusing more on playing outside of Chicago these days, which generally means playing less often, but that's ok. Beyond that, I'm preparing to record a solo album that brings together various electro-acoustic impulses and styles. And I'm continuing to write, with the plan of putting together a larger working group that focuses less on recording and touring and more on just playing locally, at least initially.

Interview with Gabriela Martina

"States" (self-produced). What immediately impressed me is that measured against the hundreds of discs and LP's I get yearly the promotional materials are both so elaborate and well crafted. Please comment?

GM: First of all: thank you so much! I happily take those roses ;-) It is nice to hear that you pay attention to this since I really put a lot of thought in that part of the package on how to present my music as an entity. The sound will always remain the most important part of it all, but I am very aware that the presentation does matter. Be it for festival organizers, for you as a journalist or radio host and most of all, for a potential new audience member that could become interested in what we're doing as an ensemble. So, thank YOU for noticing.

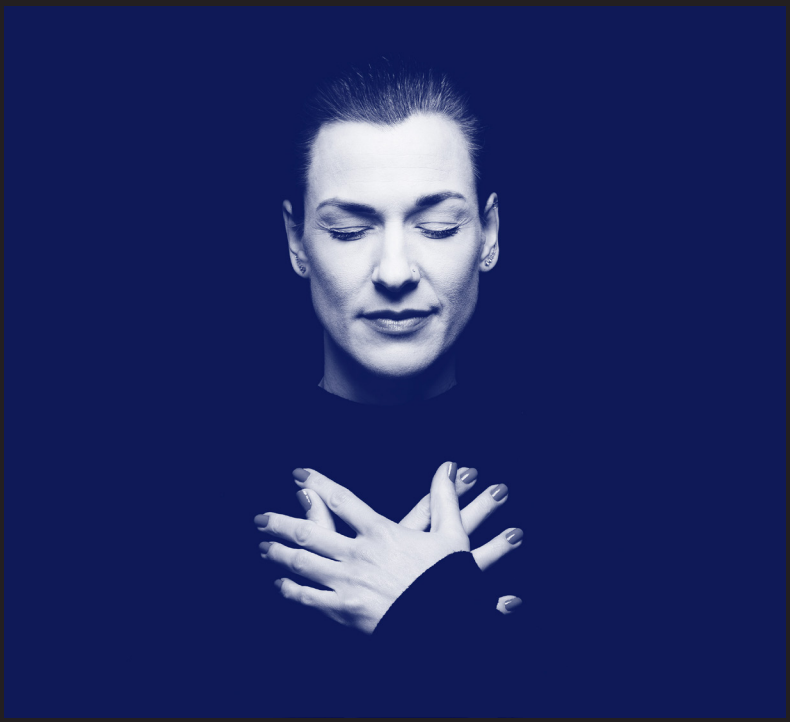
Cadence: Although you are using outlets like SoundCloud for your music there must be something about physical media which is still valid for you.....?

GM: I do still like the physical aspect of an LP or even a CD. Holding something in my own hands, admiring the artwork of the cover and reading the liner notes does somehow feel good and more 'real' in many ways. But I do have to admit that I wouldn't have printed CD's anymore if it isn't for some journalists or other press people who still prefer to receive it that way. We are in the year of 2024, and I don't see the point of spending the money as an independent freelance musician if no one has a CD player anymore and all the musicians put their music on Spotify anyways. We, as musicians, have to re-invent ourselves and have to find other ways of making our income. I don't think 'selling T-Shirts and mugs as some sort of brand' instead of the music can be the solution either. I wish I would have a great idea on how to solve this issue, but I think that requires a lot of brainstorming in the music communities and I try to stay positive and hopeful.

Cadence: Please talk about your musical life prior to your arrival in America; formal or non formal jazz education? What lead you to become a jazz singer/ singer?

GM: Well, I grew up on a farm in Switzerland in a family of six total and already at a very early age, I was constantly exposed to music making from since I was born. We used to yodel as a family and had some performances in the traditional Swiss yodel costumes (yes, I do have pictures!). All of my siblings play an instrument, my Mum is a classical singer and my father is part of a yodel group to this very day! Swiss folk music, classical music, songs from various musicals and Mahalia Jackson was on at our home on a daily basis. I used to play the violin for eight years, joined many choirs, was part of a youth musical and started voice lessons at the age of fifteen. At the age of twenty, I went to Vocaltech in London and studied there for one year. After that, I went back to Switzerland, where the options were either studying classical or jazz. I wasn't interested in jazz at all until my studies in the USA. I always eyed at

Interview: Gabriela Martina



Gabriela Martina_STATES_photography by J.Villa

Berklee College of Music, where I started my studies in 2008 and graduated in 2010. That's when I suddenly realized how much all the musicians I admire so much grew up with jazz and were influenced by it.

Cadence: Please capture what it was like to arrive in Boston & New York (where you lived for 13 years); what was the music scene in both cities like? Where you able to work immediately being a singer?

GM: Boston and New York are two entirely different cities. As famous as New York is for Jazz, living there as Jazz musician is a totally different reality. I have to say that I simply jump into the cold water and recorded a demo CD at the very beginning of my arrival in Boston. That demo CD lead me to perform at a vocal competition at Scullers Jazzclub during my first semester at Berklee and also at Steppin' Out 2008, a fundraising event for a hospital that's quite famous for some great artists. I don't think I was really aware of what that meant at that time. I just wanted to keep singing as I did in Switzerland and simply saw it as 'another gig'. To keep sustaining such opportunities is a whole different story. Boston didn't have (and unfortunately still doesn't) many venues for jazz musicians to play at that time. There are some spots outside of town that you kinda need to know about. I got more and more invited to play music for weddings, company events or private parties and that gave me the idea to fund my own booking agency Red Velvet Sounds. You have to be open to many different kinds of gigs in order to make ends meet on an economical level. But if you treat every single gig opportunity as a chance of growth and learning, it'll pay back later in your life.

Cadence: One of the questions that I want to further delve into is when you were looking for gigs in Boston & New York; were you able to perform your original songs? I mention this because the bulk of your recordings showcase original song writing.

GM: I co-wrote a lot of songs before my time in the US and was part of tons of different musical projects that are not mentioned on my website. I wrote some original song ideas earlier, but my true first compositions started actually with my time being in the US, funny to say. I guess I needed to leave my home base for that inspiration? So, when I had some tunes together I wanted to try them out with some great musicians immediately and yes, I played them in clubs with my ensemble at that time alongside with some jazz standards and other covers that I was inspired by. My first EP 'curiosity' (2020) with five tunes was created during my time at Berklee 2008-2010. It was the beginning of many more albums to come.

Cadence: Let's delve into the nuts and bolts of your artistry; since the bulk of your recorded output are originals. How do you compose in terms of the music and lyrics?

GM: I would have to bring a couple of examples to elaborate on that question: 'Ain't Nobody' from the EP 'curiosity' (2010): I remember that 'Ain't Nobody' was written at night and I was enjoying a glass of red wine. I was living in a shared flat with a Korean guy near Berklee, right next door to Fenway Park

(Red Sox!). Pieces come to me quite unexpected and I certainly wasn't prepared for 'Ain't Nobody'. It came out of a process of 'noodling' on the keyboard and I just enjoyed it. That's it!

'Witch Hunt' from the album 'No White Shoes' (20216): I was teaching at a general music school near Berklee at the time to earn a few dollars for my rent. The nice advantage was that I could also use the rooms and a real piano instead of only a keyboard. One day I sat there and closed the door for about 8 hours. I had my little Zoom recording device with me and recorded all the voices with it. At home, I shyly showed it to my partner and thought it wouldn't work anyway. But he was thrilled! That prompted me to record it in the studio a few months later. Funnily enough, I was very surprised that people could already hear a yodeling aspect. I hadn't noticed it at all at the time. It's probably the first piece where my yodeling roots became audible again since I yodeled as a child.

'Thirsty Flower' from the album 'No White Shoes' (20216): I'd have to use AI for a moment to go back to my mid-20s, to bring back my feelings from back then. No, joking aside! But I really don't have a 'technique' or a plan when I write such pieces. I wanted to try out lots of different textures using my voice as an instrument rather than using words. For me, words often get in the way as a means of expression because I have so much respect for them. I see myself more as a 'sound creator' than a 'lyricist'. I consider that to be a whole other level and I'm still far too young for that.

'Full Circle' from the upcoming album 'STATES' (2024): The entire piece is extremely nervous and filled with an urgency that should make the listener sit up and take notice. An incentive for a necessary, urgent change against climate change.

The outro of 'Full Circle' is very important. It describes how the world could be like again after climate change: nature, flower meadows, animals and people of every nation united everywhere, all hand in hand in a circle and at peace. Yes, it sounds so simple and perhaps a little naive, but isn't that a state that most people probably hope to achieve again one day?

'Come On Home' from the upcoming album 'STATES' (2024): I took a piece as a model that touched me deeply: 'Both Sides Now', the later version by Joni Mitchell arranged by Vince Mendoza. I wanted to somehow capture that 'feeling' and write a new composition that touched me. For me, flugelhorn has a beautiful, warm and loving sound which fits the theme of 'family' very well. Jason Palmer plays these lines so full of love and compassion that I still get teary-eyed sometimes when I listen to him.

Cadence: When you were living in the USA you had your own booking agency called Red Velvet Sounds. Please tell us about that experience?

GM: As I already mentioned above, I got more and more invited to play music for weddings, company events or private parties. That eventually gave me the idea to start my own booking agency Red Velvet Sounds and hire the musicians I would like to play music with. I founded Red Velvet Sounds in 2014 and

managed a pool of over one hundred musicians, organizing and programming live music for corporate and private events throughout the New England Area. Such a responsibility requires a ton of organizational and social skills, but also extensive skills in booking, contracting, promotion and marketing (including graphics and layout design), website design, social media, video direction and production, grant applications, fundraising, communication between musicians and event organizers, and booking accommodations, transportation and visas. In most ensembles, the vocalist is the bandleader as well so these practicalities and main idea overall was not new to me. I felt pretty confident about managing events like this, but I have to say though that some clients do really test your patience and your sense for justice. The experience of running my own booking agency has certainly thickened my own skin and also made me more patience with all kinds of people. It was a great learning experience. My business ended unfortunately with corona back in 2020.

Cadence: How does an improvisation-based vocalist practice her craft? Give us a glimpse into a typical musical day in your life?

Practice? What is that? ;-) I am honestly not sure if I would call my singing these days as part of a practice routine of some sort. I simply sing along a piece of music, don't think about it too much and have fun with it. When I listen to for example a classical piece I often catch myself singing some counterpoint line with it. With a more pop oriented tune I sing some non-existing harmonies during the chorus, bridge or anywhere I feel like it and if there's a jazzy tune, I try to complement the solo with some riff or call/response or something. I try to find pleasure with music more than seeing it as a practice routine. For me it's important that it is any kind of music I like and that can be music of any genre really. My ears and my heart recognize good music and that is what I resonate towards. That fulfills me and becomes a need, an urgency to not be able to let go anymore. It's like breathing, delicious food and making love.

Cadence: Recently the pianist Mathew Shipp went on Facebook and wrote a profane tirade complaining about jazz journalist always asking about influences. So, while I am not going to ask about your musical influences; I found it interesting that you mentioned American writer Gertrude Stein as having affected your lyric writing. Please comment?

GM: 'Alpha Bird' and 'The Circus' from the upcoming album 'STATES' (2024) present this style most. Since most of my lyrics on this album are written in the style of the incredible poet Gertrud Stein, it will be quite difficult for the listener to figure out what my ideas really are behind these sentences. And that's a good thing! I like to leave the interpretation open. I always write the lyrics last, as I only record the melody first in a kind of 'gibberish'. Rhythm, flow, texture, phrasing etc. come first, the meaning of the actual composition only shines through much later in the process. I try to let the music guide me.

Cadence: Why did you decide to leave America? Now that you returned to Europe, the Netherlands, have your opportunities for performing increased?

GM: The album 'STATES' was written between 2019-2020. I realized that there was a lot of frustration, anxiety and also a lot of question marks coming up while composing. It was the early days of Corona and I was still in my Master's program at the New England Conservatory of Music (NEC) in Boston. The fact that we simply couldn't play music together anymore was a real hammer blow! Countless 'Black Lives Matter' demonstrations followed and Boston was suddenly a shrouded city with military tanks, soldiers and police officers. That time was frightening and unfortunately still is. The following November, the political atmosphere became more and more heated and people didn't know whether Trump would be re-elected or not. Then came the fall of the Capitol, which went down in history. I think this was the moment my husband and I have decided to leave. Another big reason for leaving was the dysfunctional health care system in the United States that didn't really help when thinking of potential family planning.

I wouldn't be able to say that my opportunities for performing have increased yet. I think this takes time and fact is, the aesthetics of jazz musicians here in Europe are quite different from what I was used to in the United States for so many years.

Cadence: You are of the first generation of jazz singers who have the tools of The Internet at your disposal. Does social media and various streaming outlets help contribute to your bottom line?

GM: Not yet! But I have to be honest that I'm not really a fan of social media. I am still not quite eager enough to 'crack that code' of social media, even though I am very aware that in the music industry, there is absolutely no other way than going this route. Meaning, if I want to have any sort of success with what I create as a musician. Any social media expert out there who would like to help an independent freelance musician? ;-)

Cadence: What is the best way for our readers to buy and support your music?

GM: Well, my music will also be on Spotify against all my will, but otherwise no one will be exposed to my music and it almost seems to be the one and only possibility these days. I do have some CD's for sale on my website and my earlier album 'Homage to Grämlis' (2023) is also available as a double LP. So please visit my website for more info: https://www.gabrielamartina.com/shop

Kosher Jammers by Mike Gerber

Jazz writer Martin Williams, in conversation with Charlie Parker's one-time producer Ross Russell, disclosed something tantalisingly inconclusive; he said: "I think it was a sociologist who did some kind of tabulation about the ethnic and national backgrounds of jazz musicians. Of course Negroes were first. And I think next were Jews, next Italians … After that, things came down to such a scarcity that it didn't mean much, as I remember."

Whether Jews really have produced, after African Americans, more jazz musicians than other minorities I'm aware have figured prominently, I would hesitate to say.

As Dan Morgenstern however told me, before he retired as director of the Institute of Jazz Studies, and as cited in my new book, Kosher Jammers: "Jazz reflects the idea of America as a melting pot because minorities made such an enormous contribution to this music, it comes out of the encounter between the African and the European – that's a kind of shorthand, it's over-simplified, but what does that European influence mean? It means Irish, Jewish, Italian, Spanish. And if you look at American jazz musicians, minorities really play a dominant role."

Jews and black Americans were precluded from entry to certain professions until well into the twentieth century, so many found advancement in entertainment, including popular music, the Jews as entrepreneurs as well as musicians.

Dr Bruce Raeburn has shown that New Orleans Jewish musicians were involved in jazz in its embryonic stage, and the Jewish presence became more pronounced when the music gravitated to Chicago and New York. But they were not yet nearly numerous enough to warrant an assumption rapidly formulating in the public mind, and propounded by cultural commentators, that jazz and Jews were somehow intimately connected.

One point of confusion was the 1924 premiere of Rhapsody in Blue that the commissioning bandleader Paul Whiteman hyped as "making a lady out of jazz". George Gershwin, its Jewish composer, made no such claim as far as I'm aware; he was upfront about his adoration of jazz, blues and other black music forms that, peppered with a touch of Jewish, inspired Rhapsody, his other classical works, and his popular songs.

Another epochal event was the 1927 first talkie movie The Jazz Singer, starring Al Jolson, America's most popular singer-entertainer of the era. It is a saga about Jewish assimilation in Jazz Age America in which jazz, as imperfectly understood, is the medium through which the Jolson character transcends the shtetl mentality of his fictional cantor father. Few today would mistake Jolson, whose actual father was a cantor, for a genuine jazz singer, but the movie consolidated the conviction that Jews were responsible for the popularisation of

black music.

Blacks, Jews, and an establishment-defying new genre – a combination guaranteed to spook the bigots, among them motoring mogul Henry Ford, as ranted in his article 'Jewish Jazz – Moron Music – Becomes our National Music'.

It was published in 1921 when urban American popular music was fast mutating, becoming blacker in inspiration, also more than a touch Jewish as Jewish songwriters were so heavily involved.

Most "Great American Songbook" tunes, so called, were composed between about 1910, when jazz was germinating out of an earlier syncopated form, ragtime, and the mid-fifties, when rock erupted on the scene. And the best songbook tunes, although rarely written with jazz in mind, have attained the status of jazz standards, beloved by generations of jazz musicians, whether adhering close to the melody, improvising mainly on the harmonies, or constructing their own melodic line over the chord changes.

In Kosher Jammers, I've dedicated an extensive chapter to consideration of whether songbook standards can be said to have contributed to the way jazz evolved. My reason for doing so was because Jewish songwriters were so prolific that they even influenced non-Jewish peers such as Cole Porter.

I referenced www.jazzstandards.com, which lists the top thousand most recorded standards, and discovered that six of the top ten standards were composed by Jewish songwriters – headed by Johnny Green's 'Body and Soul' – nearly half the top hundred were, and around a third of the top thousand.

Among those I contacted was Gunther Schuller, whose Jazz: Its Roots and Early Development and The Swing Era are musicological studies of the way jazz progressed before bebop. As nowhere in them is there any indication that the songbook might have played some part in that evolution, I asked him if that contribution had been underestimated.

Schuller agreed: "I think the great American songwriters contributed enormously, although, as you say, inadvertently to developments in jazz. Not so much in its sound, but in its harmonic and structural developments beyond and away from primarily the blues and simplistic early New Orleans and ragtime standards." These songs, Schuller added, "forced improvising jazz musicians to expand their ears to wider ranging harmonic, more modulating progressions, and in turn expanded their creative horizons".

By the mid-1930s, when jazz went mainstream with the popularity of big swing bands, it was Jewish clarinettist Benny Goodman who led the charge thanks to his band's exposure on coast-to-coast American radio. It is to Goodman's credit therefore that, with his patrician mentor John Hammond's encouragement, he determined that the centrality of the African American in the development of jazz should be publicly recognised. Goodman, who'd grown up in poverty in Chicago, risked his success, during the acute economic depression, to hire black artists, engaging Fletcher Henderson to create

arrangements for his big band, while in his small satellite combos, African American artists were given starring roles.

When Goodman announced plans to include pianist Teddy Wilson and vibraphonist Lionel Hampton on a tour down south, DownBeat magazine predicted a race riot. In the event, audiences swallowed their prejudices and acclaimed the artists.

Morgenstern has pointed up how significant was Goodman's racial breakthrough, jazz the first publicly integrated sector of American life a decade before Jackie Robinson joined the Dodgers baseball team.

Jewish clarinettist Artie Shaw, Goodman's contemporary, went even further by integrating black musicians into his big band, with vocalist Billie Holiday out front. "I just hired them because I wanted them in the band. Hot Lips Page, Billie Holiday – they sounded good," Shaw told me.

Nevertheless, I contend that it's no coincidence that Shaw and Goodman did what they did. Or that Abel Meeropol wrote Billie Holiday's most famous song, the anti-lynching classic 'Strange Fruit', or that the first recording of it was for Milt Gabler's Commodore, America's first specialist jazz label, or that Holiday introduced it at Café Society, an integrationist New York jazz club founded by Barney Josephson. Like Shaw and Goodman, Meeropol, Gabler and Josephson were Jewish.

So Jews engaged in jazz were at the forefront of efforts to ensure proper recognition for the black artists they idolised. The broader historical context is that, despite inevitable tensions, Jews and their black compatriots were often closely allied in the struggle to bring social justice to the United States. One of my interviewees was black critic Stanley Crouch, whose reflections on African Americans and Jews in American culture and society I found fascinating and illuminating.

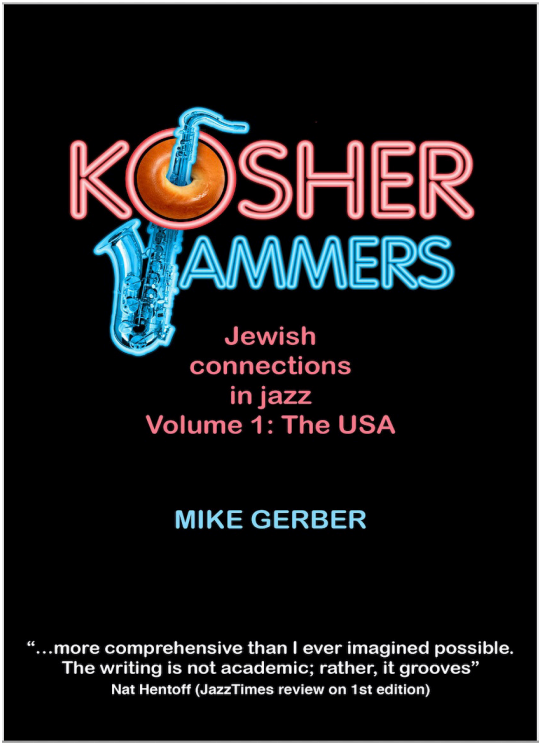
Jews, Gabler and Josephson among them, can moreover be counted among the most significant facilitators in jazz history. Some others include: Irving Mills – Duke Ellington's personal manager from 1926 to around 1940, the years during which Ellington forged his international reputation; Joe Glaser – in my book I mainly look at him through his relationship with Louis Armstrong; Alfred Lion and his partner Francis Wolff at Blue Note, the most iconic of all jazz record labels; Orrin Keepnews, co-founder of the Riverside and Milestone labels; Contemporary Records founder Lester Koenig on the west coast; Max Gordon, who owned the Village Vanguard jazz club, and his wife Lorraine who took over when he died; impresario Norman Granz, who was outspoken against any second-class treatment directed at the black artists he engaged. And jazz festival pioneer George Wein, acknowledged by Stanley Crouch as having "promoted more jazz concerts here and abroad and paid the salaries of more jazz artists than anyone in the history of the music".

Most Jewish American jazz musicians have not sought to express their

Jewishness in their music – not overtly anyway. Saxophonist Stan Getz said he always sought to sound black, but that it came out sounding Jewish. Several others have spoken in similar terms.

As for Intentional attempts to mesh jazz with Jewish, Yiddish jazz gained fleeting prominence in 1938 when Benny Goodman's band, with Jewish trumpeter Ziggy Elman featuring a klezmer solo, performed 'Bei Mir Bist Du Schoen' at Carnegie Hall. The song, adapted from a New York Jewish musical, became a jazz standard. In recent decades, there has been a proliferation of Jewish-themed jazz – jazz fused not only with klezmer, but also with liturgical music, with music from the Judeo-Hispanic Ladino tradition, and with Jewish music that originated in the middle east and north Africa. And the radical Jewish music composed and curated by John Zorn, much of it jazz related, has become widely appreciated beyond just the Jewish community.

Kosher Jammers: Jewish connections in jazz -- Volume 1 the USA, by Mike Gerber (Vinyl Vanguard, 2024). Paperback ISBN 9798224744800 (406 pages); ePub ISBN 9798223775706.



Reviews from Abe Goldstien from the website www.papatamusredux.com. Go to the website for more great album reviews

STEVE ASH: YOU AND THE NIGHT

CELLAR MUSIC 042423. (RECORDED JANUARY 2023)

"There's no place like home" would be an appropriate title for pianist Steve Ash's latest release on Cellar Music. Not only was the session recorded in the familiar setting of his home, but the eight tunes played on You and the Night feel right at home for Ash, bassist Harvie S and drummer Alvester Garnett. The trio welcomes you into the blues of Duke Ellington's "I'm Just a Lucky So-and-So," the angularity of McCoy Tyner's "Effendi," the bebop lines of Charlie Parker's "Cheryl" and the reflective mood of "For Heaven's Sake" with effortless and expressive interplay and solos. Recorded by Harvie S, You and the Night is the definitive example of musical partners knowing the right thing to play at the right time. Imagine yourself sitting in Ash's home enveloped in the warmth and comfort of You and the Night. It's obvious from this session that home is where the heart is, because there is a lot of heart, soul and joy in this "home-made" recording.

BOTTOM LINE: Like a jigsaw puzzle, all the pieces of this new release snap together perfectly — the variety of tunes, the sensitive playing of the musicians, the homelike setting of the session and the crispness of the recording.

CHRISTIAN MARIEN: HOW LONG IS NOW

MARMADE RECORDS 002 (RECORDED APRIL 2023)

I have a feeling Christian Marien listened to some old Jimmy Guiffre recordings before going into the studio to record How Long Is Now. However, rather than simply recreating the instrumentation, folk-like melodies and intertwining guitar and reed lines of Giufree's work, Marien and his band approach the music with a greater sense of freedom and energy. Stepping out from his normal seat in the ICP Orchestra, Tobias Delius shifts from assertive tenor playing to more free flowing Giufree-esque clarinet on the seven tracks. Like Jim Hall in the original Giufree groups, guitarist Jasper Stadhouders provides counterpoint to Delius' lines but with a bit more edge. Drummer Marien and bassist Antonio Borghini provide the perfect blend of structure and space for Delius and Stadhouder to fully explore the playfulness and sonorities of the compositions, all written by Marien. I have a feeling Jimmy Guifree would enjoy this adventure. I sure did!

BOTTOM LINE: Strong players, outstanding tunes and telepathic interaction between the musicians definitely puts this release on my top records for 2024.

RICHARD NELSON & MAKROKOSMOS ORCHESTRA: DISSOLVE
ADHYAROPA RECORDS 0053 (NO RECORDING DATE AVAILABLE)

At first glance, the new release from Richard Nelson and the Makrokosmos Orchestra grabbed my interest. The name conjured up the cosmic sounds and free flowing improvisations of the Sun Ra Arkestra. Then consider the "orchestra" which includes familiar names such as saxophonist Adam Kolker, trumpeter John Carlson, bassists Ken Filiano and Matt Pavolka and drummers Scott Neumann and Rob Garcia, plus an opportunity to check out new names such as saxophonist Tim O'Dell , bass clarinetist Alan Brady and the leader, Richard Nelson or guitar. Three extended cuts promised an opportunity for these players to stretch out. However, at first listen, Dissolve did not grab this listeners attention. On "Dissolve," for example, long, dense, "Hitchcockian" moods finally gave way to a brief Adam Kolker solo. A Nelson solo on "Float" was sandwiched between what Nelson describes as "floating clouds like sonorities in the wind. Like a box of Cracker Jacks, you have to sift through dense material to find the prize — some solid, yet short solos.

BOTTOM LINE: If you are a fan of modern jazz meets contemporary classical music, you may appreciate the grandeur and scope of this ambitious project. Personally, I prefer one or the other.

GEOFFREY DEAN: FOUNDATION
AMP 59TO (RECORDED JUNE 2023)

This recording disproves a statement once made by George Bernard Shaw — "Those who can do, those who can't teach." The four educators featured of Geoffrey Dean's Foundation certainly do! They do justice to a selection of lesser-known tunes from composers such as Sam Rivers. Duke Pearson, Elmo Hope and others. Pianist Geoffrey Dean does it all with impeccable taste and touch — from the sublime ballad playing of Sonny Clark's "Conception" to the quirky unconventional blues of Andrew Hill's "Yokada Yokada." Trumpeter Justin Copeland does a journeyman's job on tunes originally recorded by trumpeters such as Miles Davis, Johnny Coles, Donald Byrd and Art Farmer (without imitating them) as well as crafting trumpet lines for tunes such as Sam River's "Cyclic Episodes" which were never recorded by trumpeters. Harish Raghavan does yeoman work in laying the groundwork for the group to explore the melodies and harmonies of the nine selections. Drummer Eric Binder does his usual best in driving the group through burners, ballads and blues. Let's hope this recording is truly the "foundation" for another volume of hard bop era tunes performed by this outstanding ensemble of teachers who are doing it!

BOTTOM LINE: There are only two words to describe this collection of lesser-known tunes from the hard bop era performed by a quartet that deserves to be known — well played.

SATOKO FUJII: UNWRITTEN
LIBRA 207 (RECORDED MAY 2023)

The name of this group as well as the name of the recording speaks volumes about what you will hear on the recent release from Satoko Fuji, who Cadence once described as "the Ellington of free jazz." The group name Kaze is the Japanese word for wind. The wind howls through the bursts, blasts and whispers of trumpeters Natsuki Tamura and Christian Pruvost. Using his percussion arsenal, drummer Peter Orins stirs up everything from tornadic explosions to gentle morning breezes. Fujii adds to the atmosphere with her always unique and personal style. What better title for the recording than Unwritten. After 13 years of working together, this is Kaze's first completely improvised album. The best example of this is the opening 37-minute "Thirteen." Fujii starts with a series of sparse single notes as Tamura, Pruvost and Orins add the punctuation marks. A period here. An explanation point, there. A semi-colon to expand on a thought. Even an ellipsis to shift from one thought to another. The other two selection on this live set recorded during a concert in France explore the multitude of sounds these four improvising artists can conjure up but they fall short of the grandeur of the opening selection.

BOTTOM LINE: This totally improvised performance by Kaze is an adventure for both listeners, and I would imagine even more so for Fujii, Tamura, Pruvost and Orins. I will look forward to their next adventure — improvised, composed or both!

ERNESTO CERVINI: A CANADIAN SONGBOOK
TPR RECORDS 017 (RECORDED DECEMBER 2022)

You don't have to be Canadian to appreciate Ernesto Cervini's "A Canadian Songbook." All you really need to appreciate is tight arrangements, a variety of moods and outstanding solos. That's what drummer Cervini delivers on this collection of seven tunes penned by fellow Canadians and performed by his long-running sextet Turboprop. This new release has it all — blues-infected tunes such as "Stuck Inside," a Cervini original; the hard-driving sound on "Aureole," written by saxophonist Allison Au; the percussive/contrapuntal groove of "Skeletons," by Canadian pianist James Hill; the pop music flavor of "Clumsy," a hit for Canadian rock band Lady Peace; and the Abdullah Ibrahim's South Africa vibe on the band's interpretation of Barenaked Ladies' (a Canadian band) "When I Fall." Each tune is crafted in a way that not only demonstrates the interplay between the three-horn front line of Joel Frahm on tenor, Tara Davidson on alto and William Carn on trombone, but provides ample solo space for those musicians as well as from pianist Adrean Farrugia and bassist Dan Loomis. Driving it all is the shifting rhythms of drummer Ernesto Cervini.

BOTTOM LINE: For tight ensemble playing, shifting rhythms and explosive solos, go north young man.

WINNIPEG JAZZ ORCHESTRA: TIDAL CURRENTS, EAST MEETS WEST

CHRONOGRAPH 109 (RECORDED DECEMBER 2022 – MARCH 2023)

Two of the most compelling writers for big band jazz —Jill Townsend and Christine Jensen —share impressions of their native Canada on the seventh release from the Winnipeg Jazz Orchestra. Townsend captures the turbulence of Canada's west coast on "Inside The Wave" and "Tidal Currents," while Jensen is inspired by the tranquil nature of her country's east coast on "Crossing Lachine" and "Rock Skipping Under The Half Moon." Despite the differences in geography, the music shares some common elements — compelling original compositions, complex big band charts, a solid band and expressive solos from the likes of trumpeter Fabio Ragnelli, tenor saxophonist Niall Cade and soprano saxophonist Christine Jensen. The liner notes provide you with an appreciation for the land and water that inspired Townsend and Jensen further enhancing the listening experience.

BOTTOM LINE: Although this tour of the Canadian coasts takes less than 30 minutes, leaving little time for other soloist in the band, it will satisfy fans of modern big band jazz. Let's hope they continue their Canadian musical journeys in the future.

NASHEET WAITS: NEW YORK LOVE LETTER (BITTERSWEET)

GIANT STEP ARTS 14. (RECORDED MAY 2021 & MARCH 2022)

Based on the cover of New York Love Letter (Bittersweet), you might expect drummer Nasheet Waits' new release to be a bit moody and mysterious. Quite the contrary. Other than the original "Moonchild," the remaining five tracks on this recording are much more outgoing and carefree. Waits, along with saxophonist Mark Turner, vibraphonist Steve Nelson and bassist Rashaan Carter, cover a lot of musical ground on this live recording (some recorded at Hunter College and some recorded at Seneca Village in Central Park). That ground includes Jason Moran's "Snake Stance," Andrew Hill's "Snake Hip Waltz" and two John Coltrane tunes — "Liberia" and "Central Park West." The unique instrumentation of vibes, sax, bass and a drummer (a change from Waits' earler two records that featured a piano, sax, bass, drum lineup) is ideal for these tunes.

Equally impressive is the suite-like "The Hard Way AW," a tune dedicated to the erroneous conviction of the Central Park Five. New York Love Letter (Bittersweet) is Wait's musical memoir of growing up in New York City, becoming part of the jazz scene and surviving the pandemic. Without question, it is his strongest date as a leader to date. The choice of tunes will hold your interest. The ensemble and solo playing of the quartet will keep you listening. Waits leadership and sublime drumming will impress you from the first note to the last. Now if they could only get a capture the music on this session with a cover photo that says all that!

BOTTOM LINE: Drummer Nasheet Waits navigates his quartet through the twists and turns of Andrew Hill and Jason Moran tunes. He guides them through the ebb and flow of Coltrane tunes. He steers them through moody to episodic original compositions. New York Love Letter (Bittersweet) is quite the ride for both performers and listeners.

REMEDY: LIVE AT JAZZKAMMER
SELF-PRODUCED (RECORDED APRIL 2024)

Three old friends gather for a conversation. At times, they listen intently to one another, adding comments that build on the topic. At other times, one might pose a question that subtly changes the topic. They agree on some points. Bicker about others. They may raise their voice or whisper to make a point. Two might engage in a separate conversation as the third looks for a way to politely interrupt. It's a conversation marked by mutual respect. The friends are trumpeter Thomas Hebeber, bassist/flutist Joe Fonda and drummer Joe Hertenstein, and the conversation took place on a Saturday afternoon in Bavaria. Fortunately , this musical conversation is now available at Bandcamp (Remedy: Live at Jazzkammer). Each of the five conversations is filled with interesting twists and turns as the musicians use a variety of techniques to build upon the opening statements. Heberer's range of trumpet effects, Fonda's command of the bass and flute and Hertenstein's shifting and open rhythms keep the conversations lively. Your ears may perk up to references to other jazz recordings (planned or not) as you enjoy the conversation. The strong and episodic bass introduction on "GS#2- Aus Wildstlicher Ferne Ganz Nah," a composition dedicated to Ernst-Ludwig Petrowsky, is reminiscent of the way in which Charles Mingus would kick-off a tune. The exchange between Heberer and Fonda (on flute) on "Bright Light Opus #5," dedicated to Wadada Leo Smith, conjures up the flights of Anthony Braxton and Sam Rivers on Dave Holland's Conference of the Birds. If you are fan of creative, improvised music, you'll like what Remedy has to say on their newest release, and I hope they continue their conversation in the future.

BOTTOM LINE: Take a rubber band and stretch it in every way possible. That's the perfect description for the music of Remedy, a group featuring trumpeter Thomas Heberer, bassist/flutist Joe Fonda and drummer Joe Hertenstein. They twist, bend, expand, pull and unfold musical elements as they reshape the sound of jazz.

TARBABY: YOU THINK THIS AMERICA
GIANT STEP ARTS 11 (RECORDED AUGUST 2022)

Pianist Orrin Evans, bassist Eric Revis and drummer Nasheet Waits demonstrate their circus skills on You Think This America. The trio, known as Tarbaby, expertly balances,
juggles and contorts melodies, harmonies and rhythms through a set that includes originals and compositions from jazz legends such as Andrew Hill, David Murray and Ornette Coleman. Approaching their 25th year as trio, Tarbaby builds upon the great trios of Keith Jarrett (pre-standards), Geri Allen and Bill Evans to create a sound all their own. On tracks like Evans' "Red Door" and Andrew Hill's "Reconciliation" the trio juggles the more complex nature of the tunes with straight-ahead interludes. On You Think This America, Tarbaby balances the comfortable, almost comical, strolling beat of "Richard," the solemnity of Ornette Coleman's "Comme il Faut" and the groove of The Stylistic's "Betcha By Golly Wow" into a recording that truly deserves the title "Art of the Trio." Although the group's earlier five recordings featured guest artists such as Oliver Lake, Marc Ducret and Nicholas Payton, You Think This America is the first all trio set for this group of musical jugglers, tightrope walkers, contortionists and clowns. As they say at the circus, "come on, come all to this amazing, astounding and edge-of-your-seat performance."

BOTTOM LINE: Tarbaby redefines the "art of the trio" with On You Think This America, a release that showcases the talents of pianist Orrin Evans, bassist Eric Revis and drummer Nasheet Waits as individuals as well as a cohesive trio that continues to add to the piano trio ouerve.

Justin Chart - Today's Tomorrow. Universal Music Group

Justin Chart, alto saxophonist, composer, bandleader and his jazzmen are making music for all of the right reasons.

Justin Chart, alto saxophonist, composer, bandleader and his jazzmen are making music for all of the right reasons.
Look inside "Today's Tomorrow". There are beautifully wrought pieces of jazz, adorned with space and brilliance.
Justin Chart, and his ever changing cast of sidemen have created something new and compelling.
In a world of auto tuned AI, and copy and paste, Justin Chart shows us that he can write an incredible piece of music, yes, on the spot while he is playing it, and seamlessly and fluidly do what few can do.
Sure, many jazz artists improvise with ease, however that is within the construct of a pre-written song.
Chart intuitively writes the melodies, rhythm, calls chord changes and pulls it off like he had played it a dozen times before.
Chart is a force of nature as well as a master improvisational architect, both subtle and sophisticated.
Piano man Saul somehow both cinematic and funky, chiming with sonorous rhythm embraces Chart's pathway to shine with his spectral signature.
Each signature has its own emotional voice, and each emotion has its own unique outcome.
When put in the right pair of hands, the bass can balance groove with grace. Peter Marshall lays the grooves for Chart to take wing so fluidly. Marshall gets a spectrum of sound that is balanced, dark, rich and gnawing, and he is able to combine and communicate these at will.
Justin Chart and crew play so tightly with imagination and forward-thinking, yes this falls in the category of jazz, but it's so much more sonically. A man who says something without words, is remarkable.
Chart, Marshall, Saul and Lobato push their musical boundries with bravado. Their versatility and harmonic combinations converge so well. This album sounds like it was charted out and rehearsed.
Their musical conversations with each other speak to me as well. Guitaritst Joe Diorio once told me as an artist you
have to have something to say. As soon as I heard the first cut on Today's Tomorrow, "Nocturnal Taste" I wanted to give ear to what his horn was saying. There is shimmering futurism in the way Chart can wrap you in cloak of warm velvet when he wants to:
I have never said this about an artist, many of his riffs give me the chills. "A Velvet Vortex," is like a cool breeze on a hot summer night.
It rings of balladry, through chiming cascades of Charts fluid virtuosity.
"My Point of True" is fast, graceful and grooves moving through ever-changing

patterns as the musical ideas flow from Chart to Saul
from Marshall to Lobato, these guys paint with style in their sound, it is truly remarkable. a shot of sound!
I love that Justin Chart keeps on putting out fantastic live albums, great live jazz albums like this are far and few between. He writes his melodies in the moment. "A New Set of Keys" is a sassy tune, upbeat, soulful, full of energy, slightly euphoric and driven by Marshalls bass, and Chart's catchy riffs.
It feels like the vast LA landscape I picture Justin Chart living in, vast and layered with depth and imagination.
Hard Bop, I love the way Chart fires off riffs like a peregrine falcon flying through the canyons.
Fans of jazz, those looking for something truly new and different should also sign on just to hear the magic of how these four gentlemen are truly symbiotic sound giants.
Chart is an artist who has a greater purpose. No tricks or gimmicks. You can hear the substance and longevity in Charts melodies, just turn up "Happy For Sure".
A beautiful bittersweet refrain for sure!
Feel the blunt punch of drummer Robert Lobato, he's right on the money, with sophistication and solid grooves.
"Mid Moment" is a sublime and soulful emotive drift reminding me the power of this album is a sound that could define the word jazz, Cha-Ching Messrs. Chart, Marshall, Saul and Lobato!
Third time listening to "Better Than Jazz" two words: Throbbing Frenzy!
"We All Disappear" Chart's Post Bop riffs set the vibe as Marshall and Lobato move into more energetic realms.
Cool is not something you can work at, you either have it or you don't. Chart may not be "The Birth of The Cool" but he is a man of the cool for sure. Easily and effortlessly.
There's a soulfulness to this album, it's these four gentlemen playing with a controlled loss of control. You can feel Charts rage and passion woven together, both glorious and beguiling.
Today's Tomorrow. A deep title indeed. Most people would obviously think today is tomorrow.
If you ponder this sagacious title you realize it is the awareness and sensation of tomorrow, felt today.
I can't help but wonder if that is what Chart is trying to convey.
I listen to the masters, Stitt, Monk, Evans and Getz and many more.
They would all welcome Chart in today, and Today's Tomorrow.

Richard Wilson

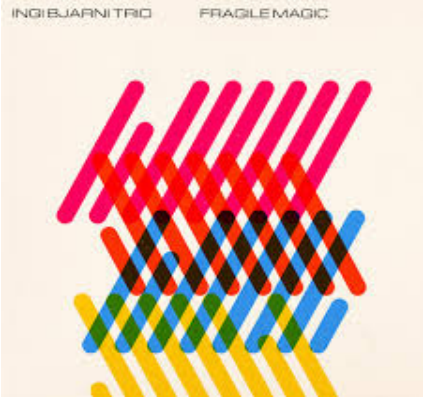
New Issues

INGRI BJARNI
FRAGILE MAGIC
SELF ISSUED

INGRI BJARNI P; BARBER REINART POULSEN, BASS; MAGNUS TRYGVASSON ELIASSEN D
Impulsive / Fragile magic/ Visan/ Glimpse/ Suburb/ Uti a Gotu/ Introduction/ Sleepness Nghts in June/ einn tveir 52:07

I am working from a download so except for the cover picture there is no information about the trio. I would love to know who the bassist and drummer are as they provide excellent accompaniment. But this is Bjarni's outing. There are a coupe of short bass solos, one arco,and one longer one on Sleepness Night, which are quite good. The bass is really attuned to the piano and at times is right in sync with the piano. They play the melody together on the out chorus of Uti a gotu. The drummer is very tasteful and appropriate throughout. All of them being in sync really shows up as they all reflect the melody on Introduction.
After listening to three tracks my thoughts are: What if Debussy or Satie played jazz. The music is moody and impressionistic. This mood continues through the recording. The melodies are straightforward accompanied by some complex chords. The piano solos always maintain the feel of the melody. In many ways one could listen to the improvisations as variations on themes.
While most of the tunes are on the slow side, Introduction is a bit more up tempo and even features a short drum break. The overall feel of the recording is one of moodiness, or as I sometimes like to say, introspective, in way that is reminiscent of Bill Evans.
A very interesting recording.

Bernie Koenig



New Issues

SONNY ROLLINS,
FREEDOM WEAVER: The 1959 European Tour Recordings

RESONANCE 2065

DISC ONE: ST. THOMAS / THERE WILL NEVER BE ANOTHER YOU / STAY AS SWEET AS YOU ARE / I'VE TOLD EV'RY LITTLE STAR /HOW HIGH THE MOON / OLEO / PAUL'S PAL / SONNY ROLLINS INTERVIEW / IT DON'T MEAN A THING(*) / PAUL'S PAL 2 (*) LOVE LETTERS(*). 68:37. DISC TWO: I REMEMBER YOU / I'VE TOLD EV'RY LITTLE STAR2 / IT COULD HAPPEN TO YOU / OLEO 2 / WILL YOU STILL BE MIINE?/ I'VE TOLD EV'RY LITTLE STAR 3/ I WANT TO BE HAPPY / A WEAVER OF DREAMS / IT DON'T MEAN A THING 2(*)/ COCKTAILS FOR TWO / I'VE TOLD EV'RY LITTLE STAR 4(*)/ I WANT TO BE HAPPY 2. 57:41. DISC THREE: WOODY 'N YOU(**) / BUT NOT FOR ME(**) / LADY BIRD.(**). 52:24. Rollins, ts; Henry Grimes, b; Pete LaRoca, Joe Harris(*), Kenny Clarke(**) Stockholm, Sweden; Zurich, Switzerland; Laren, Holland; Frankfurt, Germany; Aix-en-Provence,France. 3/1959.

Any of you out there that have missed Sonny Rollins as much as I have, here's a triple blessing from the jazz gods. This was his last tour before a notable sabbatical under the Williamsburg bridge. For that select few that seem to think the only worthwhile Rollins is in a trio context have at it. Returning from the acclaimed Village Vanguard dates on Blue Note from two years before is drummer Pete LaRoca who is heard on most of the first disk from March 4th with the little-known Joe Harris rounding out the last few cuts. The second platter from the next day follows the same pattern. Originally from Pittsburgh Harris had been residing in Sweden the last three years so he was a logical choice to sub for LaRoca those four tracks. The final cd finds drum-master Clarke laying down almost an hour of hot bebop which no doubt Newk definitely dug. Also from Steel City, Mastertrapster Klook pioneered many percussive innovations and has long been considered the godfather of bebop drumming. His astute presence on the third platter was a true gift to this listener.
As for double bass ace Wilbur Ware he was a certified veteran although younger than Clarke. In possession of a devastating sense of swing his big bull was the pillar around which many a record session was built. As the old cats used to say "he could swing you into bad health". Like a good calculator one could count on him. Sad to say, all of Newk's rhythm comrades have since passed.
Regarding the repertoire, many of the selections are repeated over the three disks but as was the case with Sonny he always had something different to state solowise. He must have really dug the Kern/Hammerstein "I've Told Every Little Star" (four versions) because it was issued three months later domestically on Meets The Contemporary Leaders. There is also a very short interview segment that doesn't add that much. There is so much material to be heard here that trying to dissect it in detail would like trying to review the Holy Bible. There is no question that this is a historic release, although it has been partially available in a cd split with Horace Silver & an inferior 3-disc set on an import label(Solar). This is the one to acquire in that Newk delivers a master class in tenor-ology that is as fresh as today.
Definitely recommended. Larry Hollis

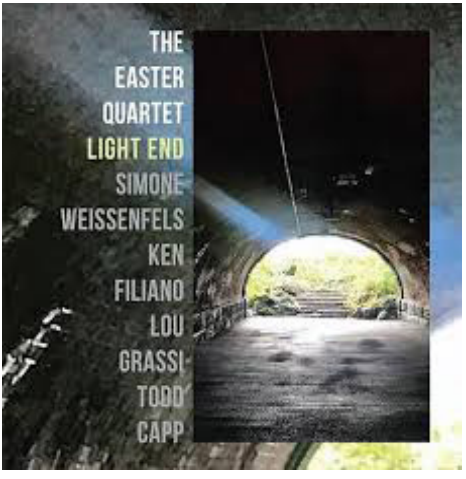
THE EASTER QUARTET
LIGHT END
NOT TWO MW1037-2

INVERSION / TIGHT CLUSTER / LIGHT END. 54:32.
Simone Weissenfels, p; Ken Filiano, b, effects; Lou Grassi, Todd Capp, dr, perc. 10/26/2022, Brooklyn, NY.

Leipzig-based Simone Weissenfels's global jazz presence fortunately encompasses performances in New York. There in 2019, she formalized impromptu collaborations with bassist Ken Filiano, drummer Todd Capp, and drummer Lou Grassi by naming The Easter Quartet. There are two drummers? you might ask. The answer would be Yes. Free improviser Weissenfels is all about imagining and then creating spontaneously shifting sonic environments that surround the listener. Her depictions on piano involve constant motion with prismatic colors of varying shades, subtly darkening to suggest haunting shadows or suddenly revealing startling brilliance or suddenly dramatizing events of fervent engagement. No songs, conventional rhythms, or melodies happen. Rather, her dynamic, spontaneous emotional statements demand that attention must be paid in a non-notated vein akin to Sturm und Drang performances adapted for the twenty-first century. And so, the two drummers comprising half the quartet double the pleasures provided by their percussive piquancy and provocative patterns, not to mention doubling the fun from two musicians with their own individual sonic contributions. They just happen to play the same instrument, but, immersed in extraordinarily zealous dedication to the music, they imagine and then express complementary ideas. Refusing to allow the group's uniqueness to be unremembered, Weissenfels's worldwide contacts benefited her decision to document the quartet's works. She contacted Marek Winiarski, the founder of the Kraków-based label, Not Two Records, which applies various lavish resources in the production of avant-garde jazz recordings. The result is Light End, an album of three extended tracks unencumbered by outside constraints. The first track, "Inversion," begins its 21-plus minutes with treble-clef tone-painting, slowly splashing hues animated by the resonance of Filiano's bass lines. Grassi and Capp enrich the textures with soft restraint. So subtle is the change of mood that the gradual "inversion" seems to start around 5:35 as the volume increases. But the contrast is unmistakable a minute later as the music's delicate manner wanes. Ardent force advances. After that, a distinctly different temperament ensues, locking in the listener for a roller-coaster-like ride during which the drummers don't take back seats. Weissenfels's palette expands to include the full range of the piano's variegations, instead of solely the brief treble-clef streaks within the introduction. At 13:40, the aggressiveness of her attacks evolves into yet another "inversion." Suddenly, at decreased volume, single descending notes as first-time sustains replace tumult. Filiano bows keeningly in high positions. Mysterious delicacy returns, as does pensive attention to tonality. With the diminution of volume, Weissenfels's splashes of treble tones recede unexpectedly into an accompaniment of Filiano's arco solo, slow

enough for tremolo embellishment, throughout the full range of the double bass. At approximately 21:18 (for, once again, the changes are so gradual), Grassi and Capp, respectfully in the background after 13:40, support again with Filiano the force of Weissenfels's ending. "Tight Cluster," perhaps a titular description of what's to come, commences quietly too…at pianississimo volume, even. But the initial threads of the piano and bass's lower bass clef quavering without a tonal center—offset by Weissenfels's upper-treble-clef dapples in the opposite sonic extreme—suggest enigmatic minor-scale things to come. Though Filiano develops an improvisational presence from the starting pedal point, sustained for minutes yet by Weissenfels too, her timbral opposites gradually—so gradually—merge in the center as Grassi and Capp establish the growth in textural complexity with supportive percussiveness. Eventually, the sonic clusters that Weissenfels calmly introduced swell in vim and volume and volition to take the lead. Did I write "pianississimo?" I did. And it's true. But by 11:40, the quartet's pianississimo grows to truly fortississimo. While the piano's tones may be in tight clusters, its volume attains broad contrasts. By 12:15, the sonic portrayal of an awaking at "Tight Cluster's" beginning evolves into the group's thunderously passionate immersion in shared moments until the quick fade of its conclusion. "Light End" proceeds along a similar dynamic path, which the drums choose serenely—and intriguingly. Filiano provides effects and pizzicato rejoinders to the percussive atmospherics and to the bass drum's thumped accents. Weissenfels enhances the track's percussiveness, apparently with plucked piano strings. Indeed, "Light End" evolves into a track of interactive effects by seasoned professionals. Eventually, it surges into the uninhibited, once-in-a-lifetime extemporization of musical unity arising from fierce musical intensity and boldly inventive artistry.

Bill Donaldson



JOHN BASILE
HEATING UP
SPRINGTIME JAZZ 010
UNDER THE INFLUENCE/ FOR ALL WE KNOW/ GIRL TALK/ SEE SAW/ MOON AND SAND/ NEVER WILL I MARY/ SUMMER'S DAWN/ LIKE A LOVER/ TEAR IT DOWN/ COUNTENANCE. 40:43
Basile,g ; David Finck, bass; Carmen Intorre Jr, d April 2024. NY

Many moons ago while searching for a bassist for my first recording, I had the pleasure of hearing bassist Michael Moore in a small club in Fort Lee, NJ. Michael was one of the finest bassists I had ever heard. His work with Bill Evans, Jim Hall and eventually a full time spot in Dave Brubeck's group would elevate his status to one of the most significant bassists of his time. So that evening in NJ Michael was playing duo with a guitarist I hadn't heard of before named John Basile. The sounds I experienced that night would stay with me to this day. I was so impressed with John's playing and his pristine sound that I looked forward to hearing him again. Unfortunately it would be some forty plus years before that would happen. My brother Tom Kohl, an accomplished NY pianist mentioned to me that he was doing a gig with a guitarist named John Basile. "That's awesome Tom" I said "he's really good". I soon learned that after a successful musical career that included performances and recordings with many Jazz superstars like John Abercrombie and Michael Brecker John had taken a detour into a different occupation. But the good news was that John found his way back home to the fine art of Jazz Guitar and I've been listening to his newest recording "Heating Up"

The clarity, pure tone and impeccable phrasing on "Heating Up" is surely a sound to behold. John's original "Under The Influence" gets us started. This elegant melody with some fluid bossa accompaniment invites us in to the precise approach of the trio. Outstanding chordal and single note lines merge with the bass and drums to create pure perfection. Cy Colman's "For All We Know" brings some medium swing with lots of heart and soul. John's melody statement and solo, as technically impressive as they are, leave lots of space, allowing each note to sink in. He carefully converses between his single notes and some colorful chord work. David Finck's solo is equally melodic and spacious with superb tone. Neil Hefti's "Girl Talk" is done as a bright tempo bossa with more chordal and single note eloquence and an outstanding bass solo. "Moon And Sand" brings forth its darkness and sensitivity as the trio becomes one with this magical Alec Wilder classic. Driving medium swing delivers Frank Loesser's "Never Will I Marry". With some fine drum work by Carmen Intorre and Finck's intuitive sense of where and when to place his swinging bass notes we are invited to ride along with them. A special shout out to John's original ballads "Summer's Dawn" and "Countenance". Harmonically and melodically they both demonstrate John's gift for composition and his ability to breath real feelings into his work. A crisp up tempo version of Wes Montgomery's "Tear It Down" has the trio cut loose with some hard swinging perfection.

If you're a fan of perfect guitar playing that is carefully orchestrated and phrased with balance, depth and impeccable tone, this CD is for you. So glad to see John Basile back on the scene.

Frank Kohl

New Issues

SHAREL CASSITY/COLEEN CLARK, ALLIANCE

SHIFTING PARADIGM 198.

WINGSPAN / SYL-O-GISM / LINGER / GEMINI / MAIDEN VOYAGE / LA TRISTEZA / SOMETHING NEW / CARO-LI-NA /THERE BUT FOR THE GRACE OF....(*). 45:09.

Cassity, as, ss, flt; Clark, d; Hannah Meyer, p; Carmeni Edwards, b; Kellin Hanas, tpt(*).

The dated view of female musicians used to be they could only be considered on piano or occasionally guitar and flute by those days are thankfully long gone. While all-women ensembles can go back as far as the International Sweethearts Of Rhythm or Ina Ray Hutton's Melodears they are still not as prevalent as they should be in this so called enlightened age. Now comes a quartet of two vets and a pair of newcomers that would probably stump many in a Flying Blind test.

The altoist is a perennial Rising Star poll winner who should be a known artist among the jazz cognoscenti and Clark is a seasoned percussionist with many credits under her belt. Perhaps the other two names are of unknowns; pianist Meyer, at a mere 21 years, is a real find as is upright bassist Edwards both their resumes are detailed inside the package in multi-instrumentalist Michael Dease's erudite annotation. They enhance the setlist with charts "Linger" from Edwards with smooth flute piping and Meyer's "Something New".

Impressive elsewhere they step to the front on the classic "Maiden Voyage" (Edwards) & the aforementioned Meyer on just about every track. This is a player to keep an eye out for. The set list also contains two originals by co-leader Clark fleshed out with works from Mary Lou Williams, Jimmy Heath, Harold Mabern and Mulgrew Miller with whiplash altoing from Sharel. So far, this is the sleeper of the year in this writers estimation and can't be recommended enough.

Larry Hollis

New Issues

AKIKO TSURUGA,
BEYOND NOSTALGIA,

STEEPLECHASE 31596.

TIGER / HAPPY BLUES / MIDDLE OF SOMEWHERE / BACK TRACK / I'LL CLOSE MY EYES / BEYOND NOSTALGIA / MACK THE KNIFE / DANCING CATS / WHAT A DIFFRENCE A DAY MAKES. 65:55.

Tsurugaorg; Joe Magnarelli, tpt; Jerry Weldon, ts; Ed Cherry, g;Bryon Landham, d. 2/2023.

JOE MAGNARELLI,
NEW YORI OSAKA JUNCTION,

STEEPLECHASE 31939.

NEW YORK OSAKA JUNCTION / LAMENT FOR LORRAINE / WHAT'S NEW /COUSIN JOANNE / THESE FOOLISH THINGS / REVEREND TSURUGA / EMILY /THE WEDDING / THE END OF A LOVE AFFAIR. 63:15.

Magnarelli, tpt, flgh; Gary Smulyan, bars; Akiko Tsuruga, org; Rudy Royston, d. 2/2022.

At first glance the pairing of these two compact discs may seem puzzling but on closer examination it will make more sense. First off, the leaders of both releases are a married couple. Secondly, there are several similarities; the labels are the same, a Danish company with an impressive catalog and a shared recording engineer.. Those session date were held on the same month a year apart unless it is a case of a typographical error.

The Magnarelli platter was released first and was your typical two horn quartet date. The only factor not typical is instead of brass and reeds (alto/tenor) the big baritone of Gary Smulyan locks in to fill up the horn holes nicely. It reminded me of the classic Donald Byrd/Pepper Adams coupling of yore. They essay five compositions from the leader sprinkled with four standard works that make for a variegated listening program. Smulyan is a given continuing to carry the bary torch since the passing of Adams and Magnarelli, like Jim Rotondi & Anthony Hervey is finally moving out of the shadow of Tom Harrell. As for Joe's spouse her more recent issue is a bit more populated. After more than two decades on the NYC scene and early associations with Lou Donaldson and Dr. Lonnie Smith she has built up a discography of a handful ofalbums. Neither a screamer nor a snoozer she is a somewhat subtle player in the manner of Mel Rhyne or Shirley Scott. Where there were no tune credits on the Magnarelli disc over half of the charts on her release show up. Another difference is the welcome presence of guitarist Cherry who lays out on some of the more hardbop takes but contribute mightily to the more soul jazz titles and on the Kurt Weil piece which is taken as a trio feature. The ensemble blending of the horn is extra tight and it's a pleasure to check out Jerry Weldon again. A respected yet undervalued vet of the jazz organ tradition he stands tall against Maganrelli's burnished brasswork. Although listed in the his instrument credits his fluent flugelhorn on the standard "I'll Close My Eyes" made this writer think of the much-missed Art Famer. I could go on and on but by now you get the picture. Both of these fine issues have a permanent place in my record rack. Larry Hollis

New Issues

JIMMY BENNINGTON COLOUR AND SOUND CHURCHBELLS: LIVE AT THE GREEN MILL CJR 1270

KUNG FU / SERIOUSLY / SNEAKY / PLEASE MAKE UP YOUR MIND / THE HITCHIN' POST / THE CHURCHBELLS OF WILLISAU / A DANCE FOR KEIKO 39:27.

Bennington, dr; Fred Jackson, Jr., as, ss; Artie Black, ts; Dustin Laurenzi, ts; Mike Harmon, b. 2/12/2017, Chicago, IL.

Drummer Jimmy Bennington finally got in to play at Chicago's Green Mill Jazz Club. Actually, Bennington finally filled in. Bennington writes in the liner notes to CHURCHBELLS: Live at the Green Mill that his Colour and Sound group performed as a replacement. The person who had kept Bennington from performing there, for whatever reason, didn't issue the invitation. Kathy Kelly, the founder and artistic director of the Chicago Jazz Composers Collective, did. Since 2001, the CJCC has sponsored monthly Sunday concerts from 4:00 to 6:00 p.m. at the Green Mill, thereby providing opportunities for Chicago's jazz musicians to perform original works. Kindred jazz spirits, Bennington and Kelly receive inspiration from natural sounds, humor, world music, and percussiveness as they investigate endlessly prismatic colours and the purity of sound. So, the timing was right. Bennington was ready. His friend, George Belle, recorded the live session that became CHURCHBELLS. Another friend, Bill Peterson, took photos. And the Colour and Sound musicians were ready with their own compositions. Bennington's "The Churchbells of Willisau" indeed demonstrates not only his commitment to both colour and sound, but also to his shared interest with Kelly in the straightforward sonority of bells. Bennington and bassist Mike Harmon, without horns, simulate the impact of the church bells' effects upon listeners in Willisau, Switzerland. Bennington's commanding crescendo on cymbals and then drums represents the anticipation before the Swiss bells' clangor. North Dakota-native Harmon with lower-register harmonics captures without rhythm or traditional chord changes the reassuring sensations created by the bells—more like sustained vibrations from massive clappers than the pealing of hand bells. Bennington provides the colours through taps mostly in the center of the cymbal, occasional rolls, or bass-drum thumps. "The Churchbells of Willisau" consists solely of the sonic interpretation of a memorable experience. However, CHURCHBELLS, consistent with the CJCC's mission, includes original compositions written by the other band members too. Tenor saxophonist Artie Black's "Kung Fu" opens the album. Bennington starts the piece with accelerative strokes on two tuned drums before an exclamatory rumble and a powerful cymbal crash. Free improvisation ensues after the group's three saxophones state the brief melody, more mystical than expected and without the pugilistic force suggested by the title. It becomes evident that—consistent with their absence on previous Colour and Sound albums—no chorded instruments provide accompaniment, thereby allowing otherwise looser rhythms and exchanges of ideas. After the saxophonists' early arranged threaded harmony separates into individualistic strands, their improvisational lines intertwine again. Another tenor saxophonist who, like Black, graduated in jazz studies from Indiana University's Jacobs School of Music, Dustin Laurenzi contributed to CHURCHBELLS's two pieces: "Seriously" and "Sneaky." In contrast to "Kung Fu," both of Laurenzi's compositions, though of significantly disparate moods, establish a characteristic rhythm. After his outstanding minute-long solo improvisation, which in itself earns applause at the start of the performance, Laurenzi contrasts "Seriously's" perambulatory bass lines and the drums' popping and rolling textures against the

saxophones' minor-key brooding expressed by long tones extending over the bar lines. Laurenzi sets up a faster tempo for "Sneaky," during which Harmon breaks out into his own solo before Laurenzi's, during which he sneakily alludes to Denzil Best's "Move," among other eloquent spur-of-the-moment gems. Laurenzi's fellow saxophonists also deliver solos developed from "Sneaky's" oblique harmonic structure. Fred Jackson, Jr. completes the repertoire of compositions written by saxophonists, both of his chosen pieces having been played on Colour and Sound's Boom! Live at The Bop Shop album. "Please Make Up Your Mind" is the most traditionally melodic track on CHURCHBELLS. The lyrical quality of Jackson's solo suggests a poignant imploration, which builds to a dramatic ending of effective pauses, an exciting increase in volume, and the dynamic splashing of cymbals. Jackson performs on soprano sax the first chorus of his "The Hitchin' Post." Then, all three tenor saxophonists engage in an animated musical conversation, one repeating another's final spontaneous phrase as the start of his saxophone's voice in the trialogue. Rich and varied colours blend into musical visualizations, and striking sounds abound on CHURCHBELLS: Live at the Green Mill.

Bill Donaldson

BOBBY BROOM ORGANI-SATION, JAMALOT LIVE.

STEELE RECORDS.

INTRO ANNOUNCEMENT / SUPERSTITION / BAND INTRODUCTIONS / LAYLA / THE TENNESSEE WALTZ(*) / THE JITTERBUG WALTZ(*) / THE HOUSE OF THE RISING SUN / TADD'S DELIGHT(*) / THE LONG AND WINDING ROAD /SPEAK LOW(*).64:27. Broom,g; Ben Patterson,org; Kobe Watkins,d. 8/4/14.8/19/14,(*)8/1/14,8/4/14,6/8/19. Greensboro, NC,Appelton,WI,(*) Nashville, TN, Chicago ,IL.

It beats me why guitar man Bobby Broom doesn't get the full recognition he deserves. Lord knows he has paid enough dues. His profile among jazzers has increased in recent years due to a six year spell with tenor titan Sonny Rollins and opening shows for a major rock act. Immensely versatile he can cover all the bases genre-wise but he has a special affinity for soul jazz as shown by his work with the practitioners of the Hammond B-3 organ. Extending the
legacy of Melvin Sparks, Randy Johnston, Quentin Warren, Kenny Burrell, Jimmy Ponder, Ed Cherry & others he zips through changes with weed-eater speed. But he is far from alone in his job:
Ben Paterson is still in his twenties but his fingers are equally adroit on organ and piano with several albums to his credit. Live at Van Gelder's from 2018 on Cellar Live is particularly endorsed. Just another Philly organist to add to the list. In the time department it's left to the capable hands of Kobe Watkins who steps out center stage for a fiery spot on the Fats Wallller number. As an opening act for Steely Dan the bulk of the material is from August of 2014 in
concert halls. The last three tracks are from a stay at Chicago's Jazz Showcase while the ¾ Tennessee excursion is appropriately caught at the famed Ryman Auditorium. A tad short on playing time this listener would have loved to hear a funky boogaloo and a good old shuffle in G, but, alas, maybe next time. As Brother Jack used to say "A real good'un".

Larry Hollis

New Issues

WILLIAM HOOKER
FLESH AND BONES
ORG MUSIC

FLAMES/ MY BLOOD/ CAPTIVITY/ COURTS/ SEWING THE SEAMS/ TRUE DAT/ REVEAL A TRUTH/ BLACK LIVES/ ILLUSTRIOUS POSTERITY/ AGELESS/ THE SOULS OF FIRE 53:53

Ras Moshe, ts, flt; Charles Burnham, vln; On Davis, g; Hilliard Green, bass; Luke Stewart, bass William Hooker d New York 2023

I am familiar with Hooker as I have previously reviewed an album of his. He is a very interesting player.

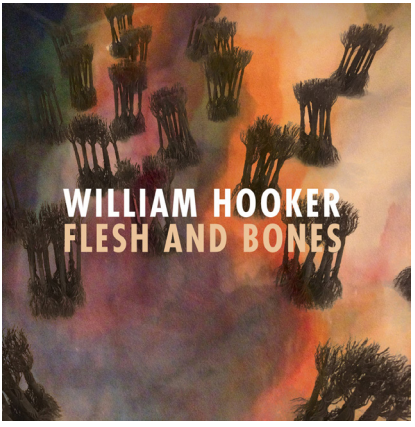
The record opens with flute and drums and then builds nicely. Clearly this is Hooker as composer. The piece reflects great interplay between flute and guitar with other instruments filling in. This is followed by some really raucous playing like everyone is trying to escape Captivity

After a couple of group improvisations—at least that is what they sounded like to me—we get some melody on tenor. Hooker then comes in with some nice accompaniment, and then things break loose again, led by Hooker. On True Dat hooker uses brushes very effectively. And reveal a Truth is actually in time with some great cymbal work by Hooker and great violin playing by Burnham. While Illustrious Posterity is an interesting violin solo.

Overall this is a CD largely of what sounds to my ears as aeries of collective improvisations, with a few solo tracks. Moshe and Burnham stand out as soloists, but clearly everyone contributes to the over all sound.

As a drummer who plays this type of music I can say how much I enjoyed this record. Hooker as leader is careful to know his place as a drummer and provides excellent support throughout. There were times I wished he came forward and took his pace as a soloist.

Bernie Koenig



Carla Bley

May 11, 1936 – October 17, 2023

A 35-YEAR PHOTOGRAPHIC CHRONICLE:

With Carla Bley's death, music lost a profoundly original and witty voice. An avowed autodidact, she blazed her own trail – as a musician, and as a woman - in a world which took its time in granting her respect commensurate with her achievements. Her Venn diagram contains consequential overlaps with, in no particular order: Monk, Weill, Ellington, Satie, Basie, and Tadd Dameron.
Nate Chinen wrote an excellent obituary for this First Lady of American Music, published in the legacy print media of record: https://www.nytimes.com/2023/10/17/arts/music/carla-bley-dead.html. During her decline, Chinen had become Bley's designated preference for that gig, and there was constructive collusion, to get all the details exactly right. So his obit was just like one of her charts: honed and nuanced to the Nth degree, coming as close to perfection as mere humans can.
There are, though, a couple of things worth noting which Chinen didn't include: First is her setting for an excerpt of Malcolm Lowry's text from his novel Under the Volcano, recorded in Hamburg in 1984 (Lyrics: Texte und Musik Live, on Cosmus, LP), with herself and Rainer Bruninghaus on synthesizers, Steve Swallow on piccolo electric bass and Jack Bruce on electric bass, snare and vocals. More than a decade on, and in the midst of the smooth jazz miasma, this magnificent miniature is very much in the closer-to-the-edge-than-to the-center spirit of her earlier Escalator Over the Hill, with Paul Haines' surreal poetry having been succeeded by Lowry's surreal prose.
It pairs nicely, preceding the closer from Bruce's own early-70s solo album Harmony Row (Polydor), "The Consul at Sunset", his and Pete Brown's meditation on Lowry's protagonist anti-hero lush Geoffrey Firmin. "Consul" ends with the sound of a drink being poured and its first quaff being savored, which smoothly segues into the opening of Bley's album Dinner Music, beginning with a similar pouring, though hers is followed by a (politely restrained) belch, before the band rips into one of her now-classic-standards "Sing Me Softly of the Blues", featuring a Roswell Rudd trombone solo for the ages. Playing those three cuts in uninterrupted sequence on the radio is always fun.
Last but not least is Bley's participation in the first three – and, many would say, the strongest – albums produced by Hal Willner featuring various artists interpreting the music of a single composer, debuting with Nino Rota (Hannibal), followed by Thelonious Monk and then Kurt Weill (both on A&M). Her large-ensemble arrangements are highlights on all three, no mean feat in so much heady company.

Anyone not familiar with Bley's music need only enter her name on YouTube. Most every time I go there, I find something previously unseen, and usually wonderful. May it always be so.

This is not the first time I've written about Bley for these pages. Let me refer you to Cadence of July 2023, pages 32 - 35, wherein I reflect about that most expansive and unique magnum opus of Bley's, the two-hour-plus Escalator Over the Hill. The photo which ended that piece also ran on the cover of that issue, and also ends this piece.

Bley herself appears in 20 of the 21 photographs. Steve Swallow appears in nine. Long her cohort and champion, they'd first played music together around 1960, when they appeared in bands at the then-new Phase Two in Greenwich Village, across the street from a laundromat, to which they would repair during set breaks, to tend their respective loads of wash. He had become her bassist of choice by the early 1980s, at about the time Swallow embarked on his quest to make a jazz piano player out of composer and conductor Bley.

It was during their duets phase, on into the late '90s, that I began to hear them finish each other's musical thoughts, usually by pulling something unexpected and beautiful out of the other, constantly spiraling the narrative upward as their conversation developed ever further. These frolics were a joy to behold. Swallow's role in their ongoing creative symbiosis should not be underestimated. They'd been musical and life partners for more than 30 years when Bley died. He was her other half, and they were each other's better halves.

Swallow himself is another consequential musical figure, with a uniquely wide and deep history, who has long operated outside of the spotlight, despite having shared many of those with folks such as Sheila Jordan, Jimmy Giuffre, Paul Bley and Michael Gibbs, to name a few. When I first interviewed him at length, late in 1979, for Jazz Forum, in the days of its English-language edition, Swallow was happily as employed as he wanted to be, juggling his schedule to work in the bands of not only Carla Bley but also John Scofield's trio, and with Gary Burton, his longest-standing commitment. (Burton was already long a champion of Bley's work, devoting two entire albums to it: early on, A Genuine Tong Funeral, on RCA, and later, Dreams So Real, the nicest collection of Bley's tunes I've heard upon which she herself does not play.) Swallow was thriving in not having to be in charge, thus allowing him to concentrate more on the music. Although he wasn't talking much about it yet, he'd also just recorded his debut as a bandleader, Home, still the closest I've ever heard to a perfect album. There is much more to be said about Swallow, but that's another story. Mentioning him at such length here is to set him in proper context for the essential role he played in Bley's life and career, and also for what follows here: Were it not for Swallow, this photographic collection would not have been collated. It was at his behest that I scoured my archives to choose a few of the most lasting - and telling - images of the late Ms. Bley. I pulled about 40, half

of which you will see here, including a few of those chosen for her immediate family.
At the remove of more than four decades – long before my archive's filing system had evolved into any degree of comprehensive accuracy – there may well be errors in the precise dating of a few of the earlier images, my only alibi being that my memory, like swiss cheese, is filled with holes, and, in defiance of science, different things fall into those holes on any given day…
In any case, let me offer herewith some glimpses into the life of an American musical pioneer, as I saw and documented her over a period of 35 years.

All photographs are © Patrick Hinely, Work/Play®, and, unless otherwise noted, are previously unpublished.

Unless otherwise noted, all recordings referred to are on the WATT/xtraWATT label, distributed by ECM.

Further recommended reading: Amy C. Beal's 2011 book Carla Bley (American Composers) from the University of Illinois Press, ISBN 978-0252078187

To quote Ms. Bley from the libretto to Escalator Over the Hill: Anything not said wasn't yet known.

1. Photo credit © Patrick Hinely

1. Portrait, for Swing Journal, outside Gramercy Park Hotel, New York City, November 20, 1982. On the previous evening, Bley had conducted Charlie Haden's Liberation Music Orchestra (LMO) at the Public Theatre, featuring her arrangements, music recorded that same month for LMO's second album Ballad for the Fallen. She'd been that group's arranger and pianist since its founding in 1969 and self-titled first album (Impulse) and would remain so even after Haden's death in 2014. The photo was to accompany my interview with her for the Tokyo-based magazine's regular feature "100 Questions". To my knowledge, that interview has never been published in English. Somewhere, I hope I still have a transcript…

2. Performance, Jazz City Festival, Edmonton, Alberta, August 21, 1982. Carla is seen deep into listening to her band, taking in what her charts sounded like when actually performed by a full band, which was something she didn't get to do all that often. It was primarily the same players who had recorded her Live album and most of I Hate to Sing the year before and would record the film soundtrack for Mortelle Randonnee (Mercury, France) a few months later.

2. Photo credit © Patrick Hinely

3. Photo credit © Patrick Hinely

3. Backstage, Jazz City Festival, Edmonton, Alberta, August 21, 1982. Carla expressing her disdain for being photographed, which I did not take personally. This was my reward – or punishment – for getting right in her face with a camera, uninvited, for the very first time. It could be her visual rendering of a tune she'd recently written and recorded for Pink Floyd drummer Nick Mason's album Fictitious Sports (CBS): "Boo to You Too".

4. Photo credit © Patrick Hinely

4. Some Bley band members at sound check, Jazz City Festival, Edmonton, Alberta, August 21, 1982. L – R: Tony Dagradi, Steve Slagle, Bley's then-husband Michael Mantler, Bob Stewart and Vincent Chancey. I think they were waiting for the sound crew to begin checking individual levels, or maybe for Godot... She had a penchant for players like these, and would compose with them in mind: virtuosi who eschewed stylistic restraint, and possessed their own recognizably personal sound as well as versatility and wit.

5. Photo credit © Patrick Hinely

5. Performance, Seventh Avenue South, New York City, June 30, 1983. A show of hands. The gig was uptown in downtown, very much a scene, at the popular club founded by the Brecker Brothers, and the band was premiering some of the tunes which they would record later that year for the Heavy Heart album, Carla's first foray into 'quiet storm', aka 'smooth jazz', and about as mainstream as she ever got, though she was simply encoding her music into the relatively superficial stylistic context then reigning as flavor of the month. Critics bitched, but that's what critics do. The tunes were still very much compositions only she would write: sturdy, quirky and graceful vehicles on a par with what she'd been writing for more than 20 years. That sure looks like the same bracelet she was wearing in Edmonton the year before. The players seen beyond her are Slagle and Stewart.

6. Sound check, Jazz City Festival, Edmonton, Alberta, summer, 1989. Duet partner bassist Steve Swallow checks the tuning while Carla sorts charts. This was the summer following the recording of the first of their three duo albums, Duets, and by now, Swallow had made significant progress in making a jazz piano player out of the renowned Ms. Bley. The process remained ongoing for years, in a constant ascent. Wonderfully conversational narratives unfolded in every piece, as she learned to trust her instincts and go with the moment while he encouraged and challenged her at once. It was a delight to behold: he could marvel at her music and at the same time add to it. Speaking in two voices, they gloriously presented an ongoing saga of the human condition.

6. Photo credit © Patrick Hinely

7. Photo credit © Patrick Hinely

7. Backstage ablutions before performance, Jazz City Festival, Edmonton, Alberta, summer 1989. Long a favorite image for both subjects (as well as the third one, seen reflected in the mirror on the left), this has been published in CD booklets as well as in a book from and about ECM. Very much a fleeting moment caught in progress, and the sort of thing that happens far less than 1% of the time, thus making the other 99+% worthwhile.

8. Double portrait, with Steve Swallow, at home, Willow, New York, July 20, 1991. A part of the Grog Kill Recording Studio in their basement was this space which could also be deployed as a photographic studio, and my hosts indulged me, seamless paper backdrop and all, resulting in, among others, this sweet shot.

8. Photo credit © Patrick Hinely

9. Photo credit © Patrick Hinely

9. Gardeners at work, at home, Willow, New York, July 20, 1991. After the studio shoot and a change of wardrobe, a gardening tool was assigned to me, and I wielded it well enough to earn a sumptuous evening repast, including gin and tonics on the deck, late in the afternoon, while the sun set and the grill warmed up. It was a visit I will always treasure.

10. Warming up for soundcheck, The Roxy, Ulm, Germany, October 30, 1998. The heat hadn't been turned on until the artists arrived, so Carla kept on her traveling wraps. This was the duet tour during which the Are We There Yet? Album was recorded. Talk about serendipity: I'd just hit town that afternoon and while checking in at my hotel happened to see, on the counter, a flyer for the concert, which was the first I'd heard of it. Yet, once I'd hoofed it over to the soundcheck (about a kilometer), I was welcomed as if I had been expected.

10. Photo credit © Patrick Hinely

11. Photo credit © Patrick Hinely

11. **Backstage after the gig,** Roxy, Ulm, Germany, October 30, 1998. Carla and Steve, looking more averse than skeptical about being involuntarily photographed. This was a visual nano-drama they performed most every time I ever saw them. At some point while this was going on, their road manager, Bill Strode, photographed me photographing them, and that photo is included in the booklet for Are We There Yet?, though none of my own photos were, but I got my turn in 2002…

12. Photo credit © Patrick Hinely

12. Rehearsal, Looking for America sessions, Carroll Rehearsal Studios, New York City, October 6, 2002. At the piano, Carla takes delight in hearing her new music come to life in the hands of the band she hand-picked for this project, her first in the studio, rather than a live performance context, with as large a group – 19 players. I delighted in being there as her hand-picked photographer – my photos of the sessions, as well as some my images of surreal Americana, filled the CD booklet (everything but the front cover), which was designed by Bley, who was also an excellent picture editor and graphic designer. Previously published in Coda, #310, July / August 2003.

13. Photo credit © Patrick Hinely

13. Rehearsal, Looking for America sessions, Carroll Rehearsal Studios, New York City, October 6, 2002. Conducting her first hearing of some new music. As I said to Steve Swallow, years later, I felt like I was present at the creation. He said no, I was present at the fruition: I had missed all the agonizing over every note for every chart for the entire album, and that the blood, sweat and tears had seeped deeply into the floorboards of Carla's writing studio. Saxophonist Andy Sheppard can be seen in the distance, and engineer Tom Mark behind him. Previously published in Coda, #310.

14. Recording sessions, Looking for America, Avatar Studios, New York City, October 7, 2002. Carla consulting with her daughter, Karen Mantler, in this context the organist and glockenspiel player, and a musician of note in her own right. While I must acknowledge this photograph's technical shortcomings, I nonetheless love the intergenerational moment it captures. Karen's recording debut, at about age 4, was with her mother, on Escalator Over the Hill. Previously published in Coda, #310.

14. Photo credit © Patrick Hinely

15. Photo credit © Patrick Hinely

15. Recording sessions, Looking for America, Avatar Studios, New York City, October 7, 2002. Carla and Steve listening to a playback in the control room. This was the only time I ever caught these folks together in repose when they didn't put on faces for the camera. I think they were listening to a take of a particularly challenging piece. But then all her pieces were challenging – they just sounded simple…

16. Soundcheck for Charlie Haden's Liberation Music Orchestra (LMO), JazzFest Berlin, November 3, 2005. I knew Carla would either love this picture or hate it. She hated it. I still love it.

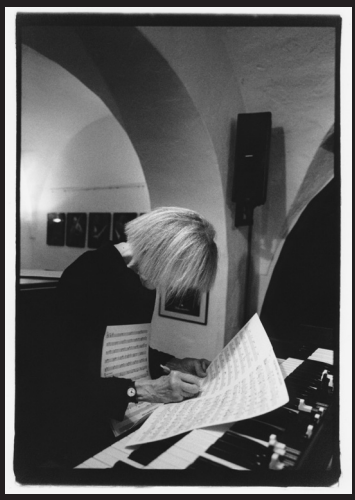
16. Photo credit © Patrick Hinely

17. Photo credit © Patrick Hinely

17. Soundcheck for Charlie Haden's Liberation Music Orchestra, JazzFest Berlin, November 3, 2005. The long-standing musical director and the bandleader/bassist consult about a chart. The repertoire featured in the concert was from LMO's then-recent fifth album, Not in Our Name (Impulse) and it was a performance for the ages. This is another technically-challenged image, but it depicts two giants in a way that when I look at it, I can still, nearly two decades on, almost hear both sets of wheels turning… Who else could have arranged Barber's "Adagio for Strings" for horns - and improved on it? And who else would have played lead on bass!

18. Soundcheck/rehearsal break, Steve Swallow Quartet, Institute for Contemporary Art, Boston, April 16, 2010. L – R: Chris Cheek, Carla Bley, Steve Swallow, Steve Cardenas. Little did I know, going in, that this would be the final performance by this quartet, as they would subsequently become a quintet with the addition of the Catalonian drummer Jorge Rossy, but we'll get to that. Cheek and Cardenas were both veterans of the 2005 roster for Haden's LMO, so they were not in unfamiliar company here. Swallow had finally decided to take the helm of a group to play his music, old and new, and managed to recruit Carla to play the Hammond B-3. Carla seemed more relaxed than usual, which I would account to this being the first time I'd worked with her in a musical situation where she was not the bandleader, the one who had to be constantly, responsibly in charge. I think she was having a pretty good time. I think they all were. I was too. In my life, these sorts of things don't happen all that often. I am thankful that they happen at all, especially in such good company.

18. Photo credit © Patrick Hinely



19. Photo credit © Patrick Hinely

19. Soundcheck, Steve Swallow Quintet, Birdland, Neuburg am Donau, Germany, October 29, 2011. Carla was adding notations to the chart of a Swallow tune. This was early in the band's European tour, and fine details were still being nailed down. Birdland Neuburg is the most wonderful small-hall space I've ever seen used as a performance venue. Intimate, ageless, gracious. If the lore I heard was true, the space had once been a nobleman's wine cellar. Arches ad infinitum, good sight lines, good sound, good management. We need more such places. (shameless commercial interjection: coffee cups bearing this image are available to supporters of this magazine). This was a finalist for the 2012 Photo of the Year award from the Jazz Journalists' Association.

20. Band photo, Steve Swallow Quintet, Hotel Berlin, Berlin, November 7, 2011. L -R: Steve Cardenas, Carla Bley, Steve Swallow, Jorge Rossy and Chris Cheek. This was late on the morning after their gig at JazzFest Berlin. This is the same group which would record Swallow's album Into the Woodwork the next week, in France. (That album is exquisitely packaged, but I cannot claim to be impartial on the subject). I love the variety of facial expressions, which was totally unprompted: only the configuration was arranged. We wrapped up just in time: within a minute of finishing this otherwise rather impromptu shoot, the hotel staff began clearing the space for another event. Life goes on…

20. Photo credit © Patrick Hinely

21. Photo credit © Patrick Hinely

21. Band photo, Carla Bley/Steve Swallow/Andy Sheppard trio, following rehearsal, Joy Of Music School, Knoxville, Tenn., for Big Ears Festival, March 22, 2017. They'd just worked through some new music, including "Beautiful Telephones", which would have its world premiere that evening. I didn't know then that this would be my last meeting with Carla, but I like to think of it as a nice photographic high note to go out on. A variation of this photo, with Big Ears (and Bonnaroo) impresario Ashley Capps joining the group, recently ran in a prominent legacy media jazz publication, though there it was erroneously dated as 2019 (and when, after being chided for omitting it entirely, spelled my name wrong, though they finally corrected that, but not yet the date)…

Nils Paul Danielsson

October 15, 1946 – May 18, 2024

Palle Danielsson was a stalwart-become-senior statesman of the European and especially Nordic jazz community. His was the pulse of the planet, anchoring many a star-studded group's front line while he, with drummers such as Jon Christensen, Peter Erskine or Edward Vesala provided sturdy platforms upon which entire ensembles could frolic. He now rides the groove eternal.
Much like his pre-eminent Scandinavian contemporaries - Denmark's Neils Henning Orsted-Pedersen and Norway's Arild Andersen – Sweden's Danielsson was known for his vitality, versatility, muscle, and wide-minded thoughtfulness. As Alyn Shipton put it, in Jazzwise "His agility as a soloist across the whole range of the bass was remarkable". Pianist Gareth Williams, who recorded with Danielsson in 2019 (Short Stories, on Miles Music, splitting the bass duties with Chris Laurence, another under-sung giant), put it this way to London Jazz News: "Adventurous, gifted and unencumbered by the weight of tradition…" Yet he knew whereof the tradition came, or am I the only one who hears the heritage of Blanton, Pettiford, Mingus, and LaFaro in Danielsson's work?
Of that Nordic three, he made the fewest recordings as a leader, yet shone just as brightly in the foreground of the background: he didn't feel the need to be at the helm, but he was always adding propulsion from the engine room. When I asked Weather Report, Kenny Wheeler and John Abercrombie veteran Peter Erskine to describe Danielsson's playing with three adjectives for this tribute, he gave me four: Robust, Pitch-perfect, Grounded yet wide-open, and Dependable. "Palle Danielsson was one of the most brilliant musicians I have had the pleasure to know. His musical solutions were never predictable, but they were always so good." Erskine has posted a clip on YouTube from the 1992 sessions in Oslo for his initial trio album with Danielsson and John Taylor, You Never Know (ECM), and Danielsson's lively playing therein, sinewy, singing and surprising, very much brings to mind a direction Scott LaFaro might taken, had he lived longer…

Danielsson was off to a good start early on, playing with visiting Americans such as Ben Webster and Lee Konitz at Stockholm's Golden Circle, and recording there, in 1965, with Bill Evans, though the technical quality of that recording is far from ideal. He also worked with George Russell, Eje Thelin, Monica Zetterlund, and Karin Krog, and in 1968, he and drummer Jon Christensen recorded with pianist Steve Kuhn (Watch What Happens, MPS). His leader debut was at the head of a sextet including Bobo Stenson, Jon Christensen and Lennart Aberg, on an entire side of the 1971 Swedish album Club Jazz 5 (SR). In that same year, fellow bassist Barre Phillips chose him, along with Barry Guy and Jean Francois Jenny-Clark, as the other members of

a bass quartet to make an album with percussionist Stu Martin (For All It Is, JAPO/ECM).

The Danielsson/Christensen more-than-a-rhythm-section was most famed – and never sounded better - than on recordings by Keith Jarrett's mid- to late-70s 'European' quartet with Jan Garbarek (all on ECM). While their two studio albums are memorable (the blazing debut Belonging and its glowing successor My Song), all three live recordings (double-discs Nude Ants and Sleeper and single-disc Personal Mountains) are incredible, with every member of that gleefully unfettered band lifting up all the others, repeatedly setting the stage afire.

When ECM instituted its :rarum series in 2002, giving selected artists the opportunity to choose and collect their own album's worth of work on the label, the first two volumes were Jarrett and Garbarek. Jon Christensen closed the 20-volume series a couple of years later. Only Palle didn't get his own volume, though he could have included excerpts from albums by Enrico Rava, Collin Walcott, Tomasz Stanko, Edward Vesala, Anouar Brahem and Dino Saluzzi as well as Garbarek in the company of both Jarrett and Bobo Stenson. This oversight is only compounded by his passing, though, for all we know, he was offered the opportunity, and declined. He was just that kind of guy.

Be that as it may, ECM's parting salutes have surely been righteously laudatory. Steve Lake: "…he was very much a complete player, a melodically imaginative, warm-toned bassist, with a great sense of drive." Fellow bassist and label founder Manfred Eicher: "With his very special sense of soulfulness and precision, and his determination to serve the whole band sound, Palle always seemed able to illuminate the music and to lift it to the next level".

The same could be said of Danielsson's contributions to the live recording of Charles Lloyd's quartet with Michel Petrucciani (A Night in Copenhagen, Blue Note) and, later, Petrucciani's trio (Live at the Village Vanguard, Concord, and the studio album Pianism, Blue Note). Danielsson contributed mightily to Erskine's four trio albums with John Taylor (ECM) and three of Taylor's trio with Martin France, plus their quartet outing with Julian Arguelles, dedicated to Kurt Vonnegut (CAM). More recently, he'd worked in trio with Rita Marcotulli and Erskine. Their 2005 live recording under her name, Jazz Italiano live 2006 (Casa del Jazz) is lovely and lively, and their collectively-titled live album from 2014, Trio M/E/D (abeat) is sublime.

Marcotulli is also part of the quartet on Danielsson's only full album under his own name, Contra Post (Caprice), along with Joakim Milder and Anders Kjellberg. Its ten pieces feature five Danielsson compositions, the most in any

one place. The sweetest, if lesser known, of his recordings is Togetherness (Dominique), duets with his older sister, pianist Monica Dominique, herself another significant figure in Swedish jazz; a second album of their duets is said to be forthcoming. Other small-ensemble involvements with pianists included trios with Adam Makowicz (Sonet), Ketil Bjornstad (Emarcy), Alessandro Galati (Via Veneto Jazz) and Mathias Landaeus (MA).

Danielsson could also thrive in the freer, stripped-down trio format with only a horn player and drummer. An excellent example of this was 1975's The Wide Point, with Albert Mangelsdorff and Elvin Jones (MPS), and later Paris Abstractions (Cowbell) with Benjamin Koppel and Daniel Humair, as well as several others in even woolier company. One particularly striking gathering was for Claudio Fasoli's Bodies(originally on Innowo, CD reissue on Playaudio), a quartet comprising the saxophonist, Danielsson, Guitarist Mick Goodrick and drummer Tony Oxley, an interesting mix if ever there was one.

A project about as Nordic as it gets also bears mention: The Adventures of A Polar Expedition (Cowbell), composed by Koppel and his fellow saxophonist Hans Ulrik, with Danielsson, Jon Balke and Alex Riel.

Danielsson was also part of the later incarnation of Reflexionen, bringing a Nordic voice to the adventurous Swiss/American/French quartet with Urs Leimgruber, Don Friedman and Joel Allouche, for their studio album Remember to Remember (ENJA) and a 1987 live one at Montreux (B&W). Another involvement meriting mention is Sanctuary (Ida), a 1991 trio album with guitarist Philip Catherine issued under saxophonist Barney Wilen's name.

Danielsson was also known to go further afield from jazz, such as for Nordic folk-based projects with Ale Moller and Lena Willemark. Willemark and Danielsson are also part of the Village Band, along with Milder and Stenson, whose 1991 album Live at VILLAGE (Imogena), nicely displays their wide and deep collective stylistic span. Danielsson's folk-flavored forays bring to mind Dave Holland's 1970s adventures in Nashville with progressive country, aka 'newgrass' musicians, bringing a different, freer kind of vibe to rurally-rooted folk music, taking it a step or two further, with kinetically graceful energy.

Danielsson's work with fellow Swede Bobo Stenson was extensive, in Stenson's quartet with Garbarek and Christensen (Witchi-tai-To and Dansere, ECM), as well as other contexts, including Nils Landgren's Ballads album (Tromben, later reissued on ACT) and Charles Lloyd's album Fish Out of Water (ECM), which led Lloyd, never one for pedestrian prose, to post this posthumous praise on Facebook: "…your spirit of strength and sensitivity anchors us in the richness of the earth and the freedom of the sky." Closer to home, Danielsson was part

of the By Five team, with Stenson, Milder, Ulf Adaker and Jonas Holgersson or Magnus Ostrom which recorded tribute albums (all on Touche) to Thelonious Monk, Miles Davis and, giving Danielsson the most opportunity to shine, Charles Mingus.
Another worthy involvement with Stenson was the band Rena Rama, along with drummer Leroy Lowe and saxophonist/flutist Lennart Aberg. Their 1975 live album (originally on Organic Music, CD reissue on Caprice) includes Danielsson's arrangement entitled "Romanian Folk Song". Danielsson had also worked with Aberg in larger ensembles, such as for Green Prints (Caprice) in the mid-1980s, and they attained new heights on Aberg's 2000 album 7:Pieces (Phono Suecia), for a 16-piece band, including Stenson and Erskine. The album includes "Lena's Tune", a love feast of a quartet feature for Aberg, Stenson, Erskine and Danielsson.

My sole meeting with Danielsson was when he came to Berlin in 2001 as part of Aberg's 16-piece ensemble, to perform the music on 7:Pieces, at that year's JazzFest. 11 of those 16 players had appeared on the recording, though this time they were without Erskine; the drummer was the Finn Jukkis Uotila.

WALKING BASS
Our first encounter occurred when Danielsson arrived at the festival's designated artists' hotel. Here we see him demonstrating walking bass technique… (previously published as frontispiece to the book 40 Years of JazzFest Berlin, 1964 – 2004).
STAGE WIDE
Here Danielsson and Uotila are seen among the Aberg ranks at soundcheck in Haus der Berliner Festspiele, with the bandleader and trumpeter Bosse Broberg up front. (previously unpublished).
ALONE
Honestly, I can't recall whether he was puzzling over the chart in front of him or just having a still, thoughtful moment in the midst of a combined soundcheck and de facto rehearsal on a tightly-scheduled stage, but I like the feeling of repose-within-the-whirlwind this image evokes. (previously unpublished).
VERTICAL WITH ABERG
This image with Aberg depicts Danielsson more poetically. Had he been in crisp sharpness, the impact of the image could have been diminished, and I like to think Palle would be just fine with appearing fuzzily, but sturdily, in visual congruity, contributing to the composition of the photograph with the same solid stateliness he brought to the band's music. (previously published in Jazz Calendiary 2008 (Jazzprezzo, ISBN 978-3-9810250-3-3).

Photo credit © Patrick Hinely

Photo credit © Patrick Hinely

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Photo credit © Patrick Hinely