

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

# improvisation

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International Jazz News  
CD Reviews  
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Obituaries

Volume 42 Number 3

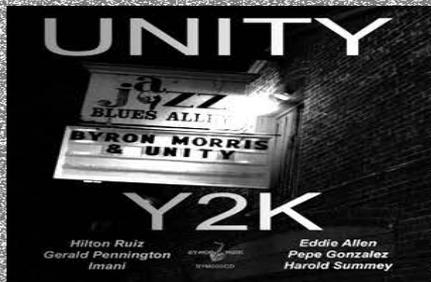
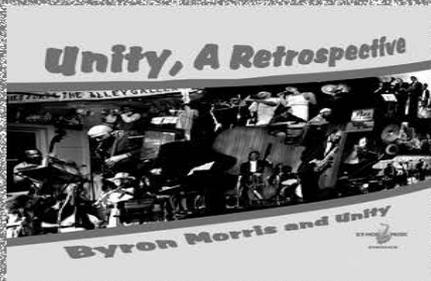
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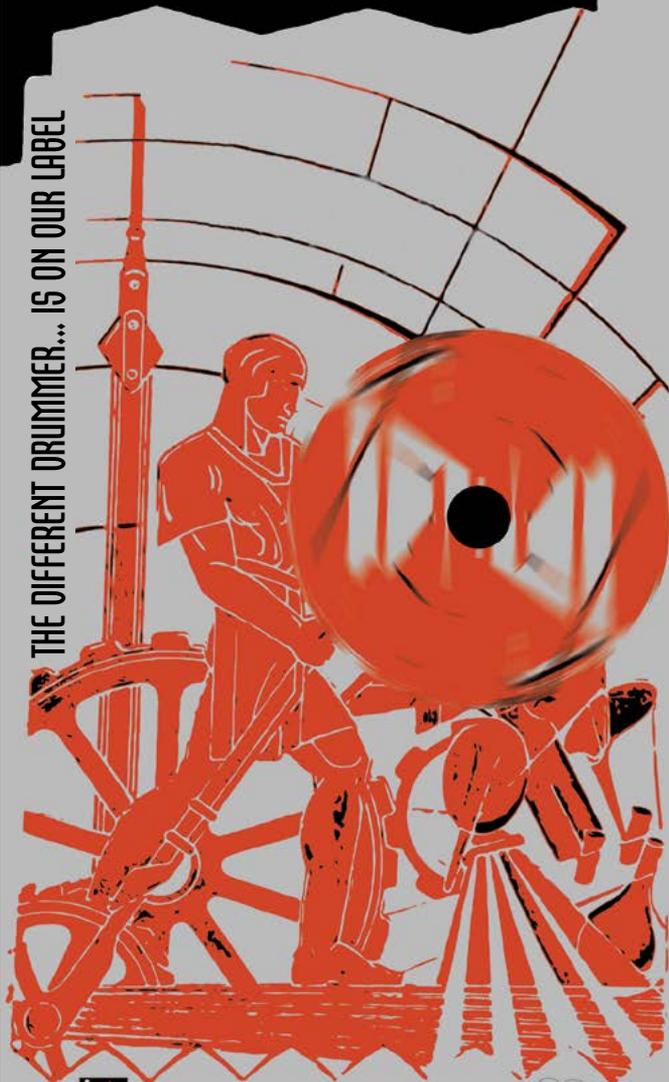
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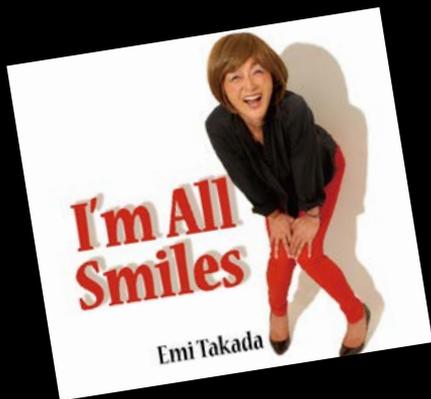
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- 106 Mark Whitecage Trio
- 107 Chris McCain - Billy Pierce Trio
- 108 Steve Swell & Chris Kelsey
- 109 Billy Bang 4tet
- 110 Herb Robertson/Dominic Duval/Jay Rosen
- 111 Vinny Golia & Ken Filiano
- 112 Luther Thomas 4tet
- 113 Sonny Simmons Trio
-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

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

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

NEW ALBUM:

*Timeless Again*

RYAN BAKER, vocals

JOE LANO, guitar (arranger)

DAVE LOEB, piano

JEFF DAVIS, bass

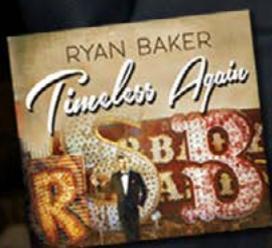
JESS GOPEN, drums

ERIC TEWALT, sax/flute

ROCKY LOMBARDO, trumpet

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— Scott Yanow, jazz historian & journalist



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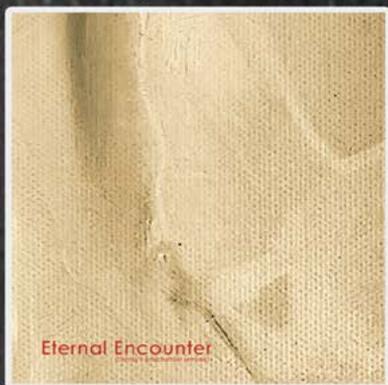
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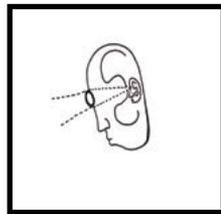


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Nick Fraser: drums, compositions

Tony Malaby: saxophones

Andrew Downing: cello

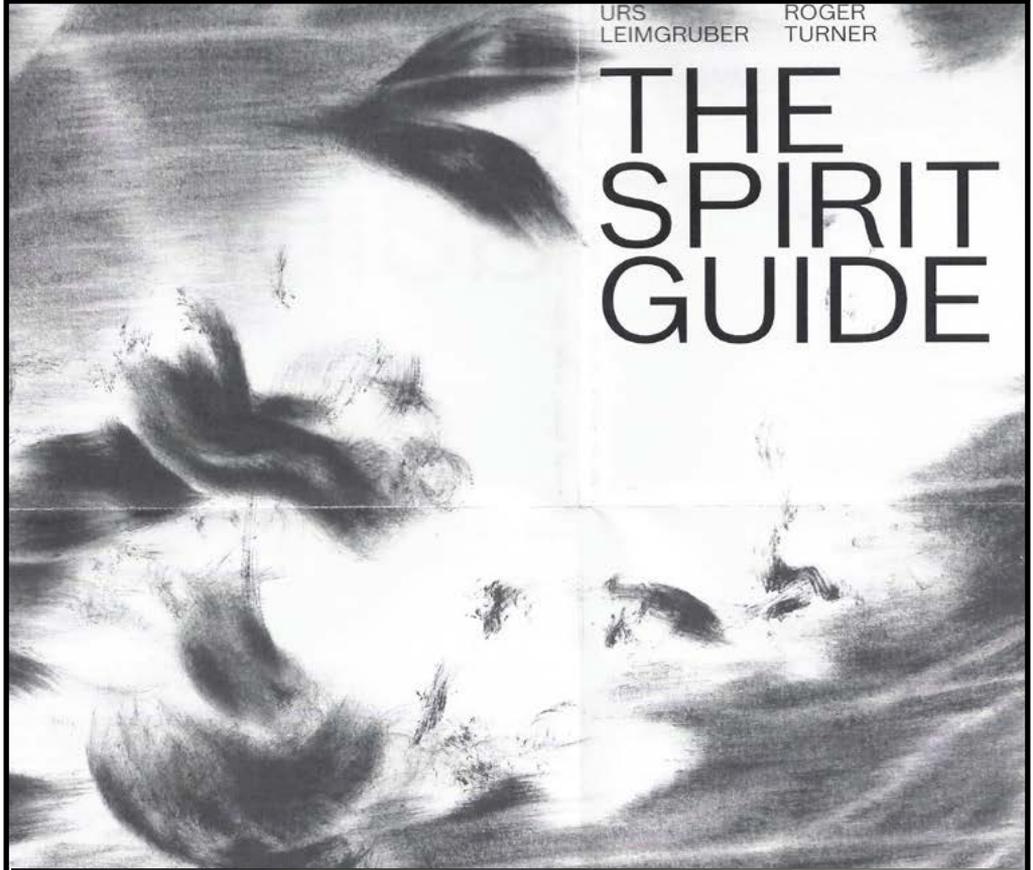
Rob Clutton: bass

*"Nick Fraser's drumming is like a tide rushing in, its momentum surging and receding with engulfing force and polyrhythmic spray, cradling and upending its accompanying voices as it pours out into sonic space. In the flow, you can hear callbacks to some of the great free-jazz innovators - the wide-ranging tonality of Tony Williams's ride playing, the "multi-directionalism" of Rashied Ali - seamlessly incorporated into a style that feels individual but also bigger than just him, as though he's holding the kite strings while greater forces are at work. Fraser's movement from dull clanging death knells to thumping snare drum to cascading cymbal action is breathtaking, a constant shape-shifting that never feels rootless or contrived, the perfect balance between total control and complete surrender.*

**Mark Streeter, *Now Magazine***

*"It's the push-and-pull (between order and disorder) that makes this such a vital and compelling listen."* **Derek Stone, *The Free Jazz Collective***

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# THE SPIRIT GUIDE

## 5 New Releases

# CIMP



Creative Improvised  
Music Projects



391

Ran Blake & Jon Hazilla  
*Kaleidoscope*

392

Adam Lane Quartet  
w/Avram Fefer - Roy Campbell - Vijay Anderson  
*Oh Freedom*

393

Bob Rodriguez Trio  
w/Dominic Duval - Jay Rosen  
*So In Love*

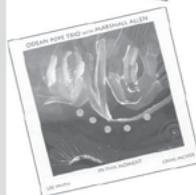
394

Odean Pope Trio feat. Marshall Allen  
w/Lee Smith - Craig McIver  
*In This Moment*

395

Kalaparush Maurice McIntyre Quartet  
w/Michael Logan - Radu Ben Judah - Warren Smith  
*Musical Blessing*

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# NEW

## from Cadence Jazz Records

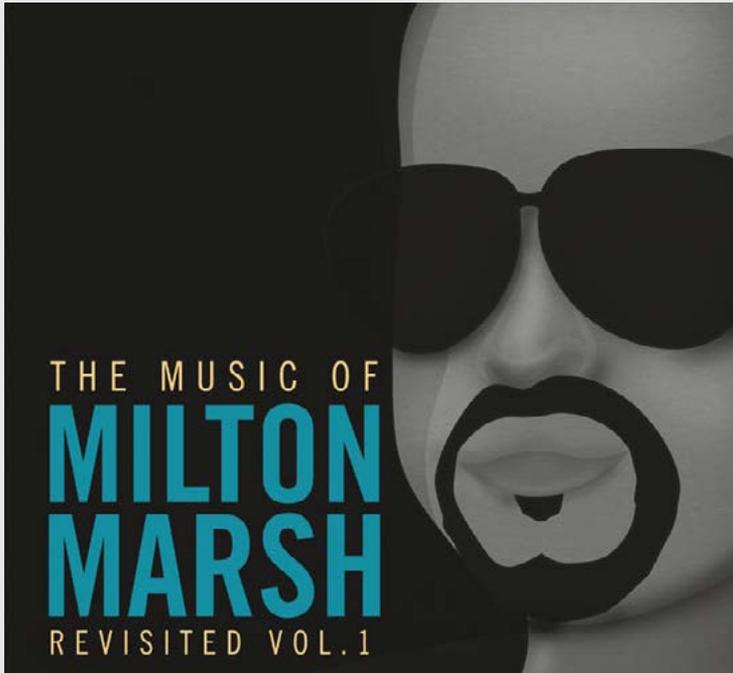
- #1233 Bob Nieske *1, 2, free, 4* Dave Tronzo, Phil Crenadier, John Hazilla
- #1234 Bobby Miller & Ron Enyard *Live at Herbie's: 1967* w/S.Jackson, B.Denny
- #1235 David Haney & Bernard Purdie *Selling It Like It Is*
- #1236 Jimmy Bennington Trio *The Walk to Montreuil* w/J.L. Masson, B. Duboc
- #1237 Ernie Krivda *At the Tri-C Jazz Fest* w/C. Black, M. Hayden, R. Gonsalves
- #1238 Steve Swell's Nation of We: *The Business of Here...Live at Roulette*
- #1242 Barry Wallenstein *Luck These Days* w/A. Birnbaum, V.Chauncey, N. Haiduck
- #1243 Kazzrie Jaxen Quartet *Callicoon Sessions* w/C.Krachy, D.Messina, B.Chattin
- #1244 JCA Orchestra *Stories* w/H.Honshuku, J.Hobbs, R.Stone, P. Scarff, N.Zocher, M.Cho
- #1245 Mack Goldsbury's Quintet *Feat. Maciej Fortuna Live At CoCo's* w/S.Mahoney
- #1246 Eهران Elisha Ensemble *Continue* w/H.Elisha, S.Bardfeld, D.Bindman, K.Filiano
- #1247 Marilyn Lerner-Ken Filiano-Lou Grassi *Live in Madrid*

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## Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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

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

"Most impressive, perhaps, is the sound quality. ... they all have wonderful sound."

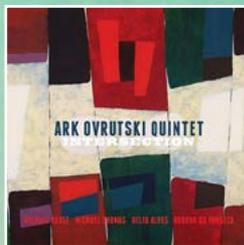
**"Their best discs sound as clean and fresh and live as anything out there."** Fred Kaplan, *Fi*

**"...supreme recording... puts that of the major labels to shame."** "hi-fi stunners..." "If jazz has been rocking in its cradle of compression & EQ-ed homogeneity too long, CIMP's turn to recorded truth is just the bucket of iced water the somnolent form requires." Ben Watson, *HiFi News & Record Review*

"CIMP packages bear a clear mission statement: **'What you hear is exactly what was played.'** The label means it.

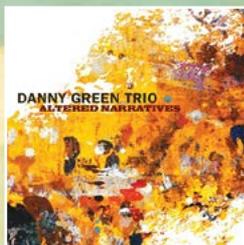
The sessions are recorded live to digital two-track, with zero processing effects and no editing ... authentic performances with a vast dynamic range." Sam Prestianni, *Jazziz*

# NEW from ORIGIN RECORDS



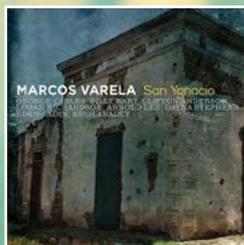
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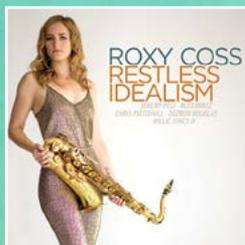


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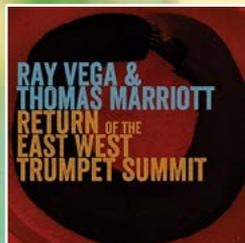
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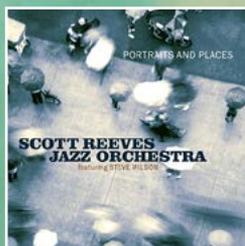
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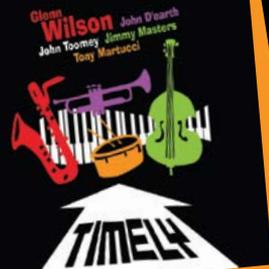
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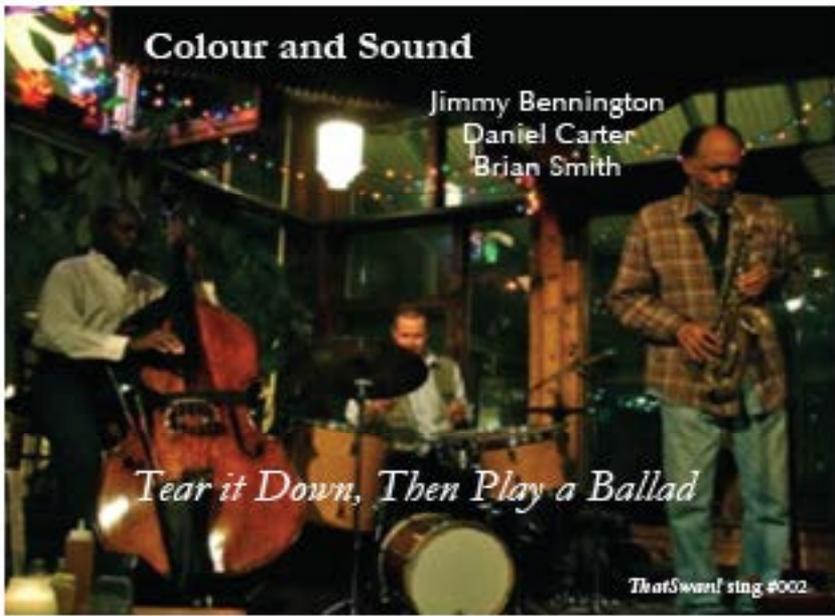
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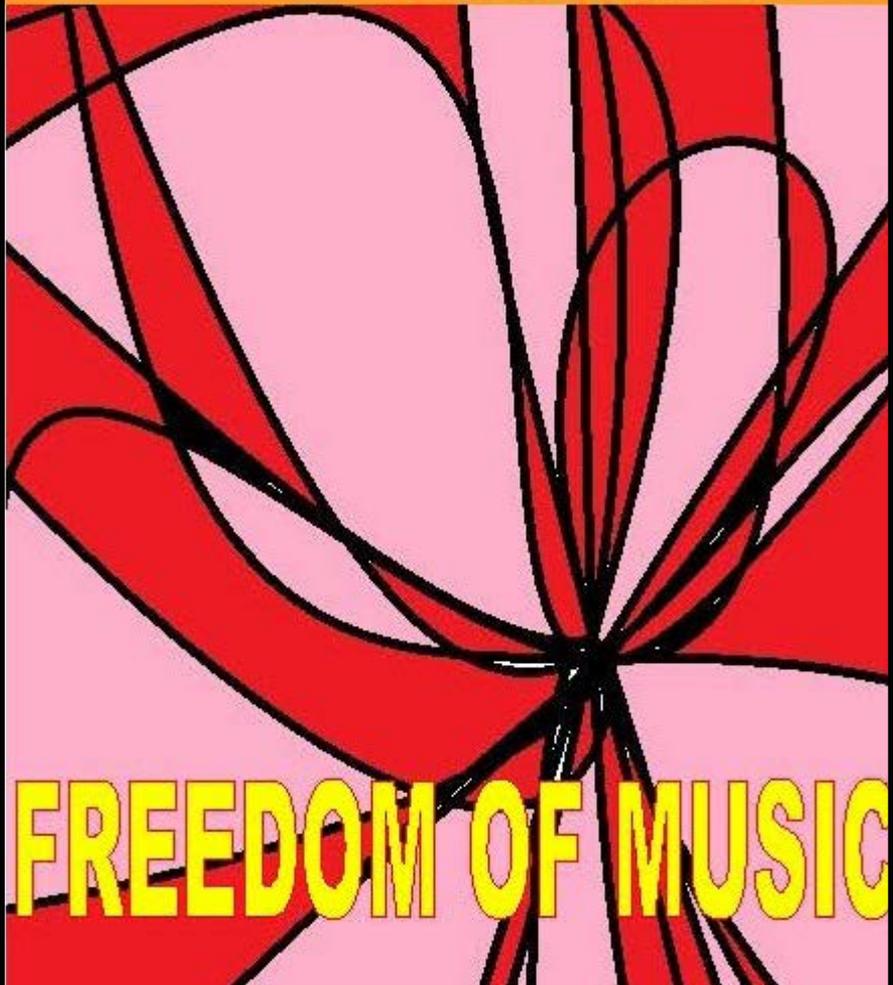




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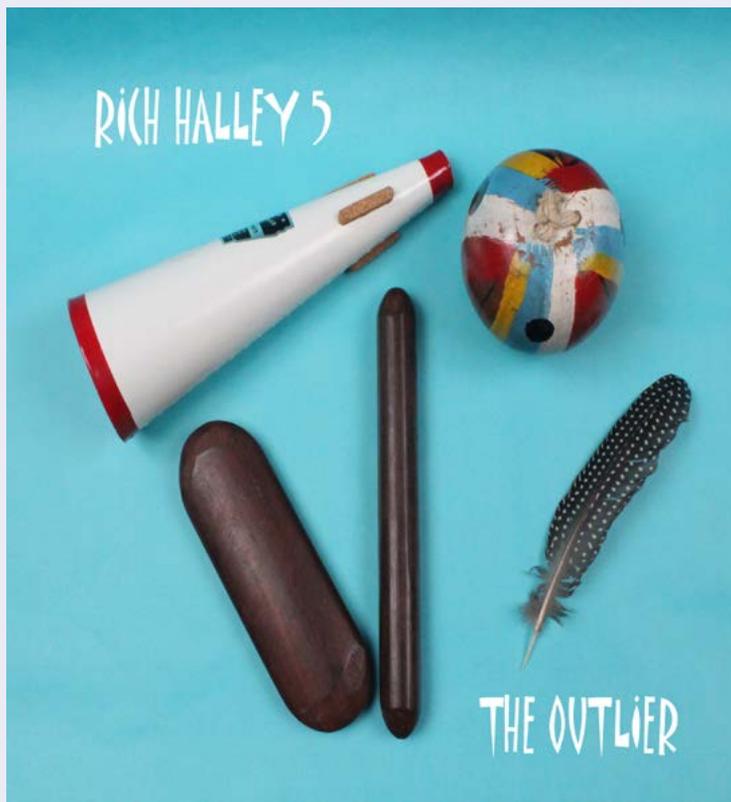
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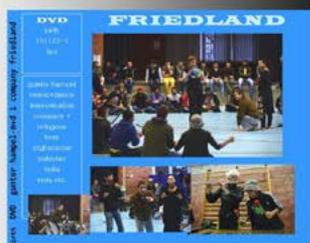
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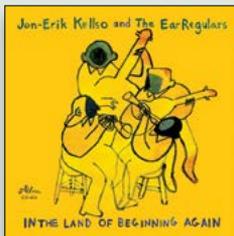
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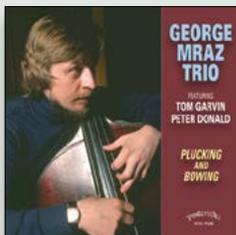
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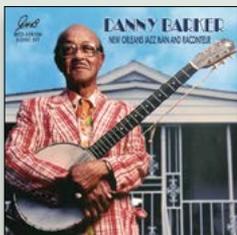
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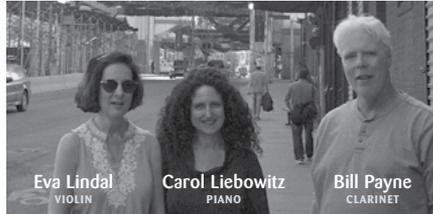
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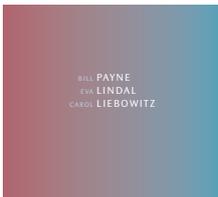
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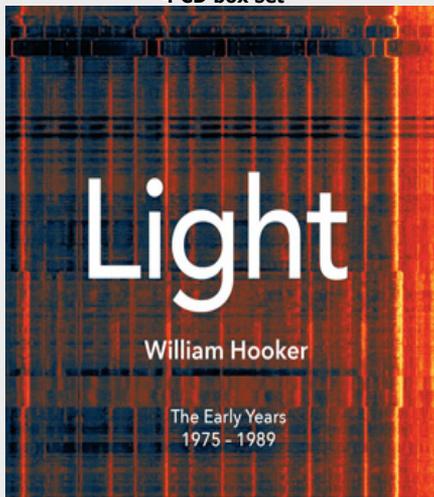
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Established in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly publication. On January 1, 2012 Cadence Magazine was transferred to Cadence Media L.L.C. Cadence Magazine continues as an online publication and one print issue per year. Cadence Magazine, LLC, is proud to continue the policies that have distinguished Cadence as an important independent resource. From its very first issue, Cadence has had a very open and inclusive editorial policy. This has allowed Cadence to publish extended feature interviews in which musicians, well known or otherwise, speak frankly about their experiences and perspectives on the music world; and to cover and review all genres of improvised music. We are reader supported.

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# Contributors

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

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

**GEORGE HARRIS** (CD Reviews) lives in *Thousand Oaks* and is also a jazz journalist for *www.jazzweekly.com* as well as a practicing medical missionary.

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

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

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

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

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

**STUART KREMSKY** (CD Reviews) is the former tape archivist for the *Concord Music Group*. He contributes reviews to both *Cadence* and the *Journal of the International Association of Jazz Record Collectors*, and wrote *Cadence's Short Takes from San Francisco* column for over 20 years.

# Contributors

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

**RYAN MEAGHER** (Short takes) is a Jazz Guitarist/Composer, and Educator. He is Director of Operations, Portland Jazz Composers' Ensemble (<http://www.pjce.org>)

**MICHAEL G. NASTOS** (Short Takes, Reviews) has been the Detroit correspondent for *Cadence Magazine* since 1980. Based in the Metro Detroit college town of Ann Arbor, Michigan, he is also a music publicist, promoter and entrepreneur, a 40 year veteran of radio, is published in various other on-line and print magazines, a CD reviewer including *Cadence*, and on-occasion is an electronic percussionist with the ensemble *Electrosonic*. He is hoping the Detroit Tigers win the World Series in 2013.

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

**KARL STOBER**, (CD, Book Reviews, Marketing) Writer, broadcaster and international music critic lives and writes in Palm Springs, California.

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

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

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

Ars Nova Workshop brought in Australian super trio The Necks to the Philadelphia Arts Alliance on 3/23 for a show that sold out fairly quickly, especially considering it was a Wednesday night, and attracted much of a new audience. Chris Abrahams (p), Lloyd Swanton (b) and Tony Buck (d) played connected music that evolved slowly with repeated musical figures spawning a key component to their immersive soundscapes. Each man was able to make decisions of where to take the music, moving it in a new direction, slowly, while at the same time keeping the unbroken 75-minute performance feeling at all times like one linked piece. Buck provided necessary grit with small instruments scraped and rattled against his kit as well as textural explorations and minimal repetitive beat play. Their presented journey bore no overriding melody and ended with a lively attack before a final quiet settlement. When asked how the group's name came about, Abrahams looked to his bandmates for support and said, "Thirty years ago we came up with the name. It was more of an intuitive thing. You couldn't come up with a name like that today, every noun has been taken. There's a certain modesty to the name. The neck is a connecting part." He also said the band now had a one year U.S. work visa and hoped to do another tour in the States before it runs out next March... It's almost impossible not to be charmed by vocalist NEA Jazz Master Sheila Jordan. It's really not the point that her voice is raspy and battle-seared, it's about her spirit and personality. Who else can go from a rendition of "Honeysuckle Rose" into a tribute to Ornette Coleman? Her appearance at South Jazz Parlor on 3/27 with longtime musical partner, bassist Cameron Brown, was a stroll through Jazz's rich history. She's 87 and not slowing down a bit with travel and performances. As a major Bird devotee since her early teens, she was floored this night to meet the two grandsons of Charlie Parker who grew up here after being adopted by a local Jazz singer... Super group The Cookers have most definitely found a home at The Painted Bride Art Center. They made their 3rd hit there in just over three years and each one, a filled house. The draw of hard bop is alive and well, especially when done by this veteran all-star septet. Donald Harrison (as)



The Necks - Lloyd Swanton, Tony Buck,  
Chris Abrahams  
3/23/16 @ Philadelphia Arts Alliance  
Photo credit: Ken Weiss



Mike Stern, James Genus, Steve Wilson  
4/6/16 @ South Jazz parlor  
Photo credit: Ken Weiss

made his first gig with the group in this town on 4/2, along with the steady lineup of leader David Weiss (tpt), Billy Harper (ts), Eddie Henderson (tpt), George Cables (p), Cecil McBee (b) and Billy Hart (d). They spent about half the time doing brand new tunes in preparation for a recording session in a matter of days. That also explained the 90-minute soundcheck. Old reliable songs such as Harper's "Capra Black" and "Croquet Ballet" and Freddie Hubbard's "The Core," which ended the event with a driving Hart drum solo, were covered, but the focus was on the new music. Sound system issues pummeled the performance, the engineer never quite got the bass figured out, and for one of the rare times, the bass was too high in the mix. It did work to an advantage on Hart's new tune "Tabula's Redemption" when McBee's scraped arco mirrored a digeridoo while playing in duo with Hart's mallet rumble. A number of local greats were in the audience including Bobby Zankel (sax) and Odean Pope (sax), who spent time with Max Roach, as did Harper. Pope marveled at Harper's longevity and felt he was playing "better than ever." Heady praise from a master himself... A power quartet featuring stars Mike Stern (g), Steve Wilson (as), James Genus (el b) and Lenny White (d) made its maiden voyage together on 4/6 at South Jazz Parlor. More correctly, it was their only scheduled hit. Parts of all four had played together in the past but they'd never all been on the same stage before. Stern explained that he and Wilson share the same manager and that the pair recently woodshedded at the Stern crib. Somehow that got them to this unusual quartet. As could be expected, there were plenty of rough spots during their two sets but much magic was present. Stern said, "I love to play. I'd play on the sidewalk if it was warm enough!" His joy was contagious, throwing up his arms during a Genus solo or shaking his head at a White rampage, he was the glue that held it together. The second set featured "Green Chimneys" and a couple Stern originals including the incendiary long finale, "One Liners." While the crowd pleaded for one last tune, Stern said, "We don't know any other tunes," and "We have to drive all the way back to California tonight!"... During the latter half of Amir ElSaffar's 4/9 concert premier of



Bob Marsh, 4/12/16 @ The Rotunda  
Photo credit: Ken Weiss

his Rivers of Sound Large Ensemble, he flashed a quick smile to his sister Dena, who sat on the extreme opposite end of the Kimmel Center's stage with her violin. It was a private moment that expressed a celebration of his art and the night's stunning success. ElSaffar first examined his homeland's music –the Iraqi maqam – after receiving his first commission, just over ten years ago, from Philadelphia's The Painted Bride Art Center. Since that time, he's gone deep into the maqam and its intersection with Jazz to garner critically acclaimed recordings, prime concert bookings, and a 2013 Doris Duke Performing Artist Award. The Rivers of Sound Large Ensemble, without question, represents ElSaffar's greatest achievement to date as he continues to create a new paradigm of how Iraqi maqam and contemporary Jazz can unite toward a higher artistic plateau. The 17-piece ensemble featured artists from many different countries and included Aruan Ortiz (p), Jason Adasiewicz (vib), JD Parran (bs, cl), Miles Okazaki (g), Nasheet Waits (d), Ole Mathisen (sax), Zafer Tawil (perc, oud), Carlo DeRosa (b), Dena ElSaffar (vin, jowza), Fabrizio Cassol (as), George Ziadeh (oud), Mohammed Saleh (ob, Fr hn), Naseem Al Atrash (cel), Nittin Mitta (mridangam), Tareq Abboushi (buzuq) and Tim Moore (perc, dumbek). The leader spent most of his time on santur (Iranian hammered dulcimer) with episodic trumpet playing. At times he came to the front of the stage to direct, but those times were surprisingly rare, considering that the band had only 3 days of rehearsal to digest the complicated music. ElSaffar's unique approach to harmony and melody was present throughout the long set leading to music that was ethereal at times and soaring at others. What I found most impressive was that when it came time for the individuals to take their (for most only one) solo, they stayed true to the music rather than place their own unique stamp. Late set, ElSaffar added an Iraqi chant for a change of pace that seemed to take the audience by surprise, followed by a Mathisen's piercing tenor saxophone solo that echoed the shrill call of an Iman...Drummer/ vocalist Jamison Ross had his quartet at Chris' Jazz Café on 4/9 and his radiant personality was on overdrive. Beaming behind his drum set, he chatted up the audience. Winner of



Bob Marsh, 4/12/16 @ The Rotunda  
Photo credit: Ken Weiss

the 2012 Thelonious Monk International Jazz Competition for drums, which entitled him to record an album as part of his winnings, he asked the record company if he could sing on the album. They asked for a demo tape to see if he indeed could sing. Turns out he's one of the best young one's around. He even got nominated for a Grammy. He said his most popular song is "These Things You Are to Me" which came as a big surprise to him. He didn't think much of the tune so he hid it in the middle of the CD...Fire Museum presented a Spring Garden Music event with innovative artist Bob Marsh in cahoots with longtime partner in sound, saxophonist Jack Wright, at The Rotunda on 4/ 12. Wright opened with, what turned out to be, a solo soprano performance. He had his alto at his feet yet never drew it up. The advanced pyrotechnic display was furthered by the use of this right calf which served as a mute. Bob Marsh, who said he recently left San Francisco as an economic refugee, relocating to Pueblo, Colorado because no one else wants to live there, donned one of his "sonic suits" for his solo event. He explained the origin of the "sonic suit" as something he dreamed up lying in bed 6 years ago with a broken leg. He first encrusted a suit with plastic bottles and the current outfit is made of thick paper that crumples as he moves. He never explains what his performance was about to the audience because, "I don't really know what it is. I'm hoping to find out a lot about it during this tour." But he does believe it's about "The Visitor," a fallen angel. "We're all fallen angels," he explained. "We're all fucking each other over." His short segment found him shuffling to the front of the floor with eyes closed and singing/crying in a non-English tongue that he said was the "wild state." Two large groups followed – the Marsh led Emergency String X-Tet, featuring Marsh on bass along with four other strings and then the Spring Garden No Net which found Marsh on electronics, as well as Wright and a few more musicians who brought their bag of goodies and most experimental activity to generate a lively long sound segment...Pianist Bill Charlap made his Chris' Jazz Café premier to packed audiences for 2 sets on 4/16. Charlap had the stage cleared of mics and sound gear, a risky move as audience conversation



Jack Wright, 4/12/16, The Rotunda  
Photo credit: Ken Weiss

can amp up at times. He knew what he was doing as his sets produced transfixed listeners. Lushly supported by bassist David Wong and longtime band member, drummer Kenny Washington, Charlap plowed deep and often into his beloved Great American Songbook, pulling out Cole Porter's "All Through the Night," as well as "The Way You Look Tonight," and a very peppy version of "Put on a Happy Face." In addition to showcasing his spacious lyricisms and personal take on timeworn chestnuts, Charlap impressed with his encyclopedic knowledge of the tunes he sang and the composers who wrote them. He didn't just play Vernon Duke's "April in Paris," he explained that Duke was really Vladimir Dukelsky who had never been to Paris. He also brought some levity. After announcing, "And now our national anthem," he played "Stardust" and also said, "We happen to have a few CDs to sell, actually a few thousand!"... German pianist Hans Ludemann presented the "grand finale" of his year as Cornell visiting professor at Swarthmore College on 4/19 with the return of his TRIO IVOIRE – the world's only trio of piano, balafon (Aly Keita) and drums (Christian Thome). The program featured the trio starting with two compositions, Ludemann's "Schwarz in Weiss," before being joined by the Swarthmore College Jazz Ensemble and finishing as a quartet with the addition of the ensemble's director – saxophonist Andrew Neu. TRIO IVOIRE, the world's first and only piano-balafon-drum trio, was formed after Ludemann's 1999 solo romp through West Africa. He met Keita and ended up recording in Germany. Keita was exposed to Jazz at home in the Ivory Coast and has adapted his instrument to pair with Jazz piano, stacking 2 handmade balafons together, one of which he developed as a diatonic balafon to represent the black piano keys, a new advancement. The combination of Keita's joyful percussion and Ludemann's piano and "virtual piano" elements which expands the acoustic piano sound with electronic piano samples, remains a unique sound and experience... Jamaaladeen Tacuma (el b) curated and presented, in collaboration with The Producer's Guild of Philadelphia, year two of The Outsiders Improvised & Creative Music Festival on 4/30 at The Philadelphia Clef Club.



Brandon Seabrook, Joey Arias,  
Ben Allison  
5/20/16 FringeArts  
Photo credit: Ken Weiss

Some significant funding allowed him to bring in a wish list of talent and merge it into innovative one-off lineups. The festival offered 10 sets stretched over more than 7 hours and commenced with Tacuma, who had a couple of partial wardrobe changes, including a white suit jacket stocked with colorful birds on it, announcing that, "This music is really important. This music kept me out of trouble." Tacuma spectacularly started things off with a quartet of John Zorn (as), Odean Pope (ts) and Abe Speller (d). Pope's freak of nature tenor, which sounds like an oncoming train, paired with Zorn's shrill alto and circular breathing mastery led the charge. Tacuma was in his glory, adding chunky bass and funk. With time, the quartet played together in duets and ended with Tacuma and Zorn locking horns. The next "Downtown" giant to play was Elliott Sharp (g, elec), along with Bobby Zankel (as) and Justin Faulkner's 16-year-old brother and fellow drummer, Nazir Ebo (definitely a name to watch). Zankel and Sharp's ecstatic renderings left listeners healed and their set ended with a sudden fade out. Sharp was a blur of activity on a guitar that looked like a shark had taken a bite out of it. Drummer Cornell Rochester promptly broke a stick during his twenty minute solo but never stopped. Part of his set had a pseudo-second line feel to it but all of it sounded really large. Tacuma announced, "You don't know what you've been missing. This is the kind of stuff we've been taking to Europe!" Other powerful sets included a stunning keyboard threesome with Dave Burrell on grand piano, Farid Barron on upright piano, and Raymond King on Rhodes electric piano, followed by Charles Ellerbe's intensely expansive Matrix 12:38, working a definite Rock hardline into a Jazz form. Tacuma holds a close relationship with many who appeared this night but perhaps none closer than with his fellow Primetimer – Charles Ellerbe. In 1974, both were touring with Charles Earland when they were fired suddenly. Tacuma got the call to join Ornette Coleman two weeks later and recommended Ellerbe for the band also. The final group, which ended past 2 AM, was Henry Grimes (b, vin), James Brandon Lewis (ts), who Tacuma proclaimed, "He's going to be a giant," Justin Faulkner (d), and Tacuma. Backed by Faulkner's



Heather Leigh Peter Brotzmann  
5/25/16 Fringe Arts  
Photo credit: Ken Weiss

furious battering (he obviously was thrilled to play in such a free setting), the quartet attacked with abandon. Grimes, who may have raided the Sun Ra Arkestra's closet, wore a flashy gold and orange lame vest, participated in a late-set violin-to-electric bass face-to-face with Tacuma that thrilled the remaining listeners. Tacuma's motivation in organizing the well-run festival was out of a need to provide Philadelphia audiences a view into what improvised music is on many levels and highlight the musicians that play it, many of whom rarely get the opportunity to play it locally. Can't wait for next year!...It's a forgone conclusion that when noted critics John Szwed and Francis Davis both show for a gig, it's gonna be a good one. Both showed for Allison Miller's Boom Tic Boom at the Philadelphia Art Alliance (Ars Nova Workshop) on 5/13. Further proof of Miller's talent was substantiated by Davis plopping down \$45 bucks of his own money to purchase some of her records. The set included only music found on the band's new recording. Miller masterfully utilized the far-reaching skills of her crew. Kirk Knuffke was all over his cornet, gauzy at times, bell-like at others, Ben Goldberg added unusual textures on clarinet and the rarely encountered contra alto, Jenny Scheinman plucked and bowed violin with striking clarity, Myra Melford sported a new style – closely cropped blond hair – but brought the same energetic/violent piano renderings. Miller explained some of the backstory to her tunes including a Philippine experience of seeing a pig in a sidecar – “It's a true story!” That darn pig tune got the best of Scheinman who, after a missed cue, put her hand up and asked for help from Goldberg – “At letter B do you start on the downbeat?” After getting it straight, she said, “We've played this 20 times and we took 2 days off!” Miller, the good leader, backed her up with, “We're all family here!” The finale was “The Listener,” an ode to Miller's late friend and neighbor. The three section piece ended with anguished drum pummeling and a look that told a thousand words from the leader's face...I heard about a late gig Ben Allison (b) was doing in town with Brandon Seabrook (g) at FringeArts on 5/20 with Joey Arias, who I assumed was the drummer in the trio. Surprise – Arias came



Hans Ludemann Aly Keita Christian Thome @ Swarthmore 4/19/16  
Photo credit: Ken Weiss

dressed in all black, significant cleavage, major stage presence, and a rep as a legendary NYC drag icon. Jazz played a supporting role to Arias' stunning performance as he impressed with vocal chops on "God Bless the Child" and "House of the Rising Sun." Arias was perturbed that the house allowed only one free drink for the performers so he went over to a few tables and drank their drinks. Eventually, the audience members pitched in for a couple drinks. Allison said they'd been friends for years... Later in the week, FringeArts hosted two transatlantic events courtesy of Ars Nova Workshop. On 5/24, the Rhys Chatham-Tim Dahl-Kevin Shea Trio began with a 30 minute Chatham solo featuring sample and looping successive rounds of his instruments – working on one at a time. Trumpet, telecaster, flute, alto flute and bass flute all were layered. Next the trio performed. Beginning on trumpet again, Chatham sampled fluttering sounds, building up coat after coat, and then Dahl added a loud electric guitar drone and Shea purred on cymbals. Eventually, a wall of sound evolved and devolved. The trio had played once before, a year ago. Chatham remains based in Paris and hasn't been coming to the States as often recently because it had gotten to the point where his tours were not considered "rare." Off-stage he's very soft-spoken and accommodating... One night later, Peter Brotzmann and Houston-bred, Glasgow-based, Heather Leigh on pedal steel guitar performed as a duo. After the expected Brotzmann fierce initial affront, ten minutes in, there came a pause and Brotzmann's slow, Bluesy tenor sax bits fit oh so well with Leigh's scratchy, aromatic pedal steel efforts before things turned evil and Brotzmann spun caustic shots of angst. Later, also on tenor sax, he got in some of his trademark piercing, headshaking, side-to-side blowing as Leigh tortured her device. It was quite a duo, what with the stoic German and the long-legged, spiked high heel wearing American sharing the stage. After the set, he stood and impatiently, playing piano while waiting to leave as his partner greeted friends backstage... The Young Philadelphians included Marc Ribot (g) + 3 members of Ornette Coleman's old Prime Time band – Jamaaladeen Tacuma, G. Calvin Weston (d) and

Bern Nix (g) – and a string trio - outside in the open as part of University City's 40th Street Summer Series on 6/18. They were working sections of music out but how fun was this music? The band's premise is to combine the Philly International Sound with "the harmolodic mind-set of Ornette," just don't ask Ribot to define harmolodic. Their take on old goodies by The Trammps, Teddy Pendergrass and Ohio Players mixed nostalgia with modern urgency... ECM star Tord Gustavsen (p) made his Philadelphia debut with German-Afghan vocalist Simin Tander and drummer Jarle Vespestad at Fringe Arts on 6/20 (Ars Nova Workshop). Gustavsen explained that his latest project is centered on exploring his early roots in the Norwegian church and the hymns he grew up on. In an attempt to transcend boundaries, the hymns were translated into Pashto (the official language of Afghanistan) and they also presented poems by a 13th-century Sufi mystic. Gustavsen's playing was beautiful and controlled, and the addition of electronics into his work added interesting colorations without rough edges. Tander was a revelation. Striking in appearance and with her vocals, she also used some extended techniques to empower the compositions... South Jazz Parlor continued to present some of the biggest names on the scene on their small stage. Jason Moran and the Bandwagon appeared at the intimate club on 6/22, a very rare feat indeed for the celebrated trio. Waits said they play the Village Vanguard yearly but not many other smaller clubs in the States. Pianist Orrin Evans' association with the venue has peaked other artist's interest in playing there. Their second set was stellar, to say the least. While some complained that Moran talked too much, most found his tales informative. One of the tunes covered was "Monk's Mood" and Moran explained that, "Hearing Monk's music as a teenager meant that I had a chance." He recalled defending Monk's playing when he was coming up... Incoming hits: South Jazz Parlor ([info@southrestaurant.net](mailto:info@southrestaurant.net)) presents – 7/2 Tim Warfield; 7/6 Robin Eubanks; 7/13 Orrin Evans feat. Joanna Pascale; 7/20 Captain Black Big Band; 8/3 Dominick Farinacci; 8/10 Abraham Burton; 8/11 Janis Siegel; 8/12-13 Grace Kelly; 8/19-20 Johnny O'Neal; 8/24 Jeff "Tain" Watts... Chris' Jazz Café ([chrisjazzcafe.com](http://chrisjazzcafe.com)) presents – 7/2 Odean Pope; 7/8 John Swana; 7/30 Duane Eubanks; 8/18 Dena Deroose; 8/22 Joana Pascale; 9/9-10 Kurt Rosenwinkel; 9/16 Terrell Stafford... Fire Museum Presents ([museumfire.com](http://museumfire.com)) presents – 7/2 Moppa Elliott-Ron Stabinsky-Ashley Tini @ House Gallery 1816; 7/9 Sandcatchers/Mazout/Duomo @ Da Vinci Art Alliance; 7/23 Erik Ruin's Ominous Cloud Ensemble w/ Asimina Chremos @ Icebox Project Space in Crane Arts; 7/29 Li Daiguo-Rick Parker/Fursaxa @ Vox Populi; 8/30 Frode Gjerstad's Tipple/ Lea Bertucci/ Bhub Rainey-Daniel Levin @ Da Vinci Art Alliance; 9/1 Ava Mendoza-Jessica Pavone-Rosie Langabeer @ Vox Populi.

Ken Weiss

This year's Vancouver International Jazz festival ended on July 3rd. Major artists appearing at the festival include Joe Lovano, Gregory Porter, Oliver Jones, Jacky Terrasson, Evan Parker, Renee Rosnes, Terell Stafford, and others. Reviews of groups that I heard will be in the next issue... Things keep cooking after the festival at Frankie's Jazz Club starting 7/7 with Cannery Row followed 7/8 by blues with Alita Dupray & Rob Montgomery. Next up Brickhouse is in 7/10 and then Steve Kozak and West Coast All-stars. Singer Heather Keizur & pianist/vocalist Steve Cristofferson appear 7/14. Trumpeter Gabriel Hasselbach appears 7/15 along with Brian Monroney guitar, Miles Black piano, bassist Lawrence Mollerup & drummer Joel Fountain followed by the Bradley/McGillivray Blues Band on 7/16. Bassist Paul Rushka's sextet with Jon Bentley & James Danderfer reeds, guitarist Dave Skula, pianist Jillian Lebeck & drummer Joe Poole appear 7/17. Tenor saxist Cory Weeds appears with the Jeff Hamilton 3 7/21. On 7/22&23, it's Trumpet Summit with Ray Vega and Thomas Marriot with Chris Gestrin piano, Paul Rushka bass & drummer Craig Scott. Singer Helen Hansen appears 7/24 with Bill Coon guitar, Miles Black keys and bassist Jodi Proznick focusing on the music of Peggy Lee. Bassist Proznick also appears 7/28 along with the VSO School of Music faculty. Vocalist Siobhan Walsh's group appears 7/29 with James De Couto keys, guitarist Adam Rohrlick, bassist Cameron Hood and drummer Jamie Fraser. Latin jazz group Zapato Negro close out July 7/30. August starts off at Frankie's 8/4 with pianist Dan Tepfer's 3. 8/5&6 has Steve Kaldestad's 4tet with Miles Black piano, bassist Russ Botten & drummer Julian MacDonough, followed 8/7 with Carman J. Price singing Tony Bennett. Chicago-based Nigel Mack and The Blues Attack appear 8/12 followed 8/13&14 by B3 For Bunny: NYC organist Brian Charette's 4tet with Cory Weeds tenor, guitarist Dave Sikula and Julian MacDonough. There's more blues 8/18 with Harpdog Brown & The Travelin' Blues Show and 8/19 with Rob Montgomery & Friends with Murray Porter. 8/20 clarinetist James Danderfer evokes the 50s west-coast pianoless 4tets (Mulligan, Baker, Brookmeyer et al) with Mike Allen saxes, bassist Jeff Gammon & drummer Joe Poole. Pianist Jillian Lebeck & guitarist Tristan Paxton appear 8/21. Miles Black's 3 (with bassist Andre Lachance & drummer Joel Fountain) and Cory Weeds play Gene Ammons along with Maya Rae 8/25. August ends with Coco Jafro 8/26. Sarah Kennedy & Friends 8/27 and Nancy Harms 8/28. September starts off with guitarist/vocalist Barry Greenfield's band with guitarist David Sinclair, bassist Rene Worst and Elliot Polsky percussion & vocals. Recent visitors include Chick Corea & Bela Fleck, Cecile McLorin Salvant and tenor player Harry Allen teaming up with Cory Weeds, pianist Tony Foster, bassist Russ Botten & Joe Poole drums. I caught Allen & Woods 4/1 and they did some serious smoking on Sweet Georgia Brown, which featured a swinging walking solo by Botten. Other tunes included Getzville by Foster and June Song, a lilting waltz by Allen. Allen and Weeds were channeling Al and Zoot on Dizzy Atmosphere as at other times during the night. Other tunes included Lockjaw Davis' Hey Lock, Benny Golson's Park Avenue Petite and Allen's Great Scott, a dedication to Scott Hamilton. Love to hear more 2-tenor blow-outs... For Frankie's and Coastal Jazz info, go to [www.coastaljazz.ca](http://www.coastaljazz.ca)

Ron Hearn

### REX HOTEL

APRIL- Sundays the regular band is The Excelsior Dixieland jazz band, Mondays it is the University of Toronto Jazz ensembles, alternating with ensembles from York University and Humber College. Tuesdays It is the Melissa Warren Quartet, Wednesdays it is Bugaloo Squad, Thursdays Ross Woolridge Trio, Fridays the Hogtown Syncopators and Saturdays The Sinners choir. In addition to these regulars each night features other performers, usually local bands but occasionally bands from out of town.

MAY - Sundays the featured band is the Excelsior Dixieland jazz band, Mondays it is Gord Mowat's Skeleton Crew, Tuesdays the Ethan Ardelli Quartet, Wednesdays the Trevor Giancola Trio, Thursdays Kevin Quain, Fridays the Hogtown Syncopators and Saturdays the Sinners Choir.

JUNE - Sundays the featured band is the Excelsior Dixieland jazz band, Mondays the Ken McDonald Quartet, Tuesdays Peter Hill Quintet, Wednesdays The Jim Gelcer Group, Thursdays Laura Hubery Group, Fridays the Hogtown Syncopators, and Saturdays the Sinners Choir. In addition to these regulars, each night features other performers, usually local bands but also from out of town. In June The Rex is one of the venues for the Toronto Jazz festival.

BILL GILLIAM will be playing some sounds and talking about our upcoming April 9th show "What Is Future" with James Bailey tonight, March 30, at 11pm on his radio show "Electric Sense" on CIUT 89.5 FM Toronto. Glen Hall, April 16, Tranzac Club.

EAR-CAM Spring Vibrational Vortex with Christine Duncan, Nobuo Kubota - voices John Oswald - alto saxophone Tomasz Krakowiak - percussion Glen Hall - flute, bass flute, bass clarinet, CataRT, Kyma.

### JAZZ ROOM WATERLOO

April 15: Brent Rowan, CD release, 16 Alex Goodman Quintet, 22, Worst Pop Band Ever 23, Brian Dickinson Big Band, 29, Carey West Quartet, 30, Eric St Laurent Trio. May 6 Phoenix Jazz Group, 7, Trevor Giancola 10, Fawn Fritzen special performance, 13, Kevin Breit and Folkalarm, 14, Morgan Childs Quartet, 19, Brad Goode and Adrean Farrugia, 20, Carmine, Ioanna Trio, 21 Luca Ciarla Quartet, 27 Big Band Theory Presents Birth of the Cool Orchestra, 28, Lorne Lofsky. June 3 Ryan Cassidy Band with special guest Brownman, 4 Liala Biali, 10, Lydia Persaud, 11, Rich Brown and The Abeng, 18, Many Lagan Quartet, 19, Dave Young with special guest Doug Lawrence, 23, Jerzy Kaplanek Quartet, 24 Matt Baker 25, Spin Cycle.

### HAMILTON ONTARIO

A new group Zula Music and Arts Collective is presenting a Spring creative music series at the Fischer Gallery Lounge. March 20 featured the Sonoluminescence Trio with David Mott, baritone, William Parker bass, and Jesse Stewart, drums., along with Dave Gould Solo, percussive strings, found objects. March 31 featured the Michael Vlatkovich Quartet with Michael on trombone, David Mott, Jonathoan Golove electric cello, and Christopher Garcia drums and percussion. And Ken Aldcroft guitar and Mike Gennarto drums. April 24 featured Lina Allemano Four with Lina on trumpet, Brodie West alto, Andrew Downing bass, and Nick Fraser drums. May 13 at the Design Annex featured the Xavier Charlkes, Eric Normand, + Newman, Ng, + Sean Dowhaniuk Quartet. June 17-19 lineup is: Luc Ex' Assemblée, with Ingrid Laubrock, tenor, Ab Baars, tenor and Shakuachi, Luc Ex, bass guitar, Hamid Drake drums; The Thing with Mats Gustafsson, reeds, Ingebrigt Haker-Flaten bass, and Paal Nilssen, drums; The Out Louds with Ben Goldberg clarinet, Mary Halvorsen guitar and Tomas Fujiwara drums; Castor and Companie with Joane hetu, alto sax and voice, Jean Derome, reeds, Diane Labrosse, keys, Pierre Tanguay drums; The Rent, with Kyle Brenders reeds, Wes Neal bass, Nick Fraser, drums; The Spokes with Arthure Bull guitar, vox, harp, David Lee bass, Bob Vespaziani percussion and Chris Palmer guitar; and Dusk Scored Dark with Vicky Mettler, guitar, Craig Pederson, trumpet, Mark Molnar cello and Bennet Bedoukian drums.

### TORONTO INTERNATIONAL JAZZ FESTIVAL

Runs from June 24 through July 3 -

Main headliners include Sarah McLachlan, Sharon Jones and the Dap Kings, Lee Fields & the Expression/ Allen Stone double bill, Chich Corea Trio with Christian McBride and Brian Blade, Grace Potter, Jazz at Lincoln Center Orchestra, Oliver Jones Trio, Gregory Porter, Robery Glasper Experiment, Joey Alexander Trio/Ramsey Lewis Quartet double bill, Molly Johnson/ Jane Bunnett & the Spirits of Havana, and Michael Franti.

Plus many other venues featuring both local and international talent.

### LONDON ONTARIO

This summer Erich Stach is hosting a three month series of free jazz at his Studio 105, featuring local musicians as well as guests from all over Southern Ontario

Bernie Koenig

## Jazz Stories Adam Lane remembers John Tchicai



Adam Lane,  
photo credit: Rodrigo Amado



John Tchicai (Münster Jazz  
Festival 1987)

John and I used to play quite a bit at a local art gallery in Davis California. We would play wonderful duos that I looked forward more than just about any playing I was doing elsewhere. We would improvise; play his music, some of mine, and some fantastic standards of his choosing. I was always so fascinated by his choices. He loved Charlie Parker's "Little Suede Shoes," also "Equinox" and "Body And Soul." Such clear references to saxophone legends!

One night we were performing for a very nice crowd during a really cool opening night show at the gallery. His young son Yolo was at the show. Yolo was only a few months old at the time. John and I played a great set of duos and then took a break to chill and chat and eat (John was ALWAYS, whether a local gig or on the road, ALWAYS interested in eating!) During our break the gallery owner put on some groovy soul music: it was a very positive vibe, great art, great people, great food, great music. I remember moving my stuff around, changing up my music for the second set, getting things settled, and then looking up to see an extraordinary sight. John was dancing with Yolo! He held that tiny baby close to his chest and danced around the whole gallery with him. Him and Yolo together. No one else was dancing, wasn't really a dance type of situation. But John was. And what an incredible sight. This enormous man, he was 6 foot 6inches I think, with this tiny little baby. And a HUGE grin on his face It was really such an extraordinary moment. Such a brilliant sight.

Of the many time I've played with John, whether in Europe, New York, Davis, wherever I always learned something that helped me grow tenfold as a musician. Quite often these musical growth-spurts were somewhat extra-musical. Not necessarily about playing music as much as living through the music, being in the music, and, even more so, in the moment. That one moment with Yolo, that vision of this enormous saxophone giant holding this tiny child so delicately was for me a lesson about love and about joy. John had a tremendous amount of both. An absolutely tremendous amount.. And he expressed both to the absolute fullest whether he was playing music or being a dad, or sharing a great meal with friends. The moment of relevance for me was wrapped in that expression of joy and love. It was a moment I realized the importance of bringing the intangible emotional essence of being human into the music. The importance of capturing joy and love and converting that into sound. As much and as often as possible. It's one of those Tchicai moments I cherish and has guided me creatively to profoundly positive results.

## Jazz Stories Kirk Knuffke remembers Joe Bonner



Kirk Knuffke  
Photo credit: Ken Weiss

Here's a quick story about Joe Bonner, the great but underrated pianist.

I want to make special mention of Joe Bonner because there are still other "Joe's" out there - unsung cats in places that might not be considered big Jazz meccas but people that make their environment a special one for everyone, especially aspiring people like I was when I knew Joe. If it weren't for him, and just a handful of others, I would not have seen any window into what it was to be a real musician, the kind of talent involved. Before my first gig with Joe, we had a rehearsal. We were going to play as a quartet and then be the band for a few singers. The singers brought their music, one just brought a recording. Joe listened to it and wrote out a lead sheet in real time with all the chord changes for us to follow. This still astonishes me, and when I was 19, it was downright spooky! He then told me a bunch of tunes we would play as a quartet and I died trying to hunt down charts for them before the gig. Understand this was way before the internet!

When it came time for the gig, we didn't do any of those tunes I hunted down. What we did do was super fast rhythm changes and Blues in several keys among some other things. He waited until the gig was over, three sets later, to say anything to me. He slapped me on the back and said, "My man sounds good! You know I was with Freddie for three years right?!"

He was with Freddie Hubbard, Max Roach, Pharoah Sanders and a ton of others, and we need people like that in places like Denver.

Kirk Knuffke

## CAPE TOWN: THE TOWNSHIPS AND THE MUSIC SCENE

By David Haney



PHOTO CREDIT - PATRICK HINELY

David Haney is a pianist, composer, and performer. He is music editor of Cadence Magazine.



### MUSIC IS THE HEART OF SOUTH AFRICA

When you are sad you sing; when you are happy you sing; when you protest against the government you sing. I arrived in Cape Town, March 30, 2016 to write about the Cape Town International Jazz Festival which is the largest jazz festival in Africa, and the fourth largest in the world. Dating back to 2000, this festival was originally part of the North Sea Jazz Festival out of the Netherlands. The North Sea Jazz Festival provided the infrastructure, and a local company, ESP Afrika provided the rest. After five years of co-producing the festival, ESP Afrika continued the festival under it's current name, the Cape Town International Jazz Festival. Over the years the attendance has grown from 12,000 to 36,000 and the line-up now includes a 50-50 split of African artists and international acts.

I was really excited to see some of the acts from South Africa. I wanted to hear some authentic African music and hopefully some new exciting hybrid of musical ideas. It didn't take long. I heard singing and dancing on the streets. I saw groups of kids performing traditional dances and songs; I saw street protesters singing in a call and response style, and a I heard a flow of voices that seemed rhythmic. Right away you could feel the vibe. Music is embedded deeply within Cape Town's DNA. Cape Town is scenic and beautiful city with a combination of colonial Dutch and English architecture and shantytowns at the edge. This is a city with a pretty crazy past, of being conquered, subjugated and then reconquered, several times over. What can you do but sing. There is a sense of nation building and there is also a sense of disappointment with the ruling party, the ANC, the party that brought down the wall of apartheid. At the time of this article, the current leader, president Zuma is facing impeachment. To the "Born Frees", that is, the first generation to come of age after apartheid, it is still a separate if not segregated world. Most people who make money don't spend it. That means that people don't reinvest the local economy. Because of the lack of reinvestment, South Africa is like most places where the rich are getting richer and poor are getting poorer. The jazz festival is a huge boost for South African artists. The festival provides an opportunity for South African artists to be heard and seen without having to travel too far. The world is coming to them, which is good because many great resident artists are too poor to travel.

At one point, I was asked by someone if I had ever

## Feature: CAPE TOWN, THE TOWNSHIPS AND THE MUSIC SCENE



DISTRICT SIX, CAPE TOWN

heard of District 6? District Six was a vibrant interracial area of Cape Town that no longer exists. From 1966 through 1972 over 60,000 people were relocated into shantytowns. Residents were kicked out of their homes and segregated. Whole neighborhoods were demolished. Very few of former residents have ever been able to move back into Cape Town even though apartheid is over. There has been no effort to relocate those who were evicted back into the city. The average residents simply can't afford the real estate prices in Cape Town.

So the ghosts of apartheid still exist, and despite these difficult and disillusioning times, this African melting pot seems to be finding its way. The townships that were meant to segregate and separate, have proved to be a fertile ground, a place for disparate musical ideas to develop. Even though South Africa is enmeshed in the same power struggle facing most of the world, namely the distance between rich and poor, still, you can sense a feeling of a new and vital society. So they sing. In the face of the myriad of struggles, these people sing. In South Africa there has been a powerful reconciliation movement which included an apology from the government to the people of South African for the many racial injustices. South Africa is a unique place. It's time the USA did the same.

To get a better perspective on the relationship between jazz and music in Cape Town I asked resident guitarist Rashaad Kagee to talk about the musical changes in Cape Town. Rashaad grew up in District Six during Apartheid and had witnessed the development of jazz in South Africa.

As Rashaad explained the musical situation I couldn't help think that music is often a microcosm of what is happening in the society at large. In the past a small amount of elite mostly white people have wanted to keep music pristine and hold it fast like something in a museum. Throughout the rest of the country there has been a burgeoning desire to mix their own sounds and rhythms with those of the wider world.

Cape Town is not a panacea but it's truly an exciting place with something new developing. This is a creative culture, a beautiful scenic location, and great people. What's not to love!

Don't be surprised to see the future of music coming out of South Africa. The townships are really doing something special and I think the world should get ready for it.

## Rashaad Kagris talks about Cape Town



Rashaad Kagee, is a Cape Town based jazz and classical guitarist. Rashaad has performed in and around South Africa including The Palace of The Lost City, and Table Bay Hotel in Cape Town.

My first ten years were in Distinct Six and when I talk to you about myself I'm talking about the average person that plays music in this little town probably started in their late teens or early twenties because it wasn't an affordable thing to do. It wasn't a normal thing for a person to go to music school, because it was a very poor area there. Cape Town was a place where you worked and you bring back the money so you can eat and you see that you go to work the next day. The music was for weekends, and for the evening, and when you listen to the radio. There was lot's of involved music; there were little stage shows in the cinemas, that was great. I grew up with groups like the Great Pretenders. The Great Pretenders was like, there was a big meaning to that. We didn't have much exposure to international artists at the time when I was young. So when you hear music, maybe the Commodores, then you emulate, and you have groups that, to the tee, will emulate that group with the voice and everything. There are a few groups like The Great Pretenders, that are pretenders and they actually pretend to be that group. And that was the culture of most of our music and the background of our music. So in other words, when you go into a jazz hall now to play, you find a guy with a trumpet that plays like Dizzy Gillespie and you close your eyes and you hear like, this is Dizzy Gillespie and you couldn't understand why this guy is playing in this small hall but that is the type of culture that I grew up in, because you listen to that and you don't really go further except for imitating that particular person to the tee. I'm sure a lot of artists like George Benson, he played like Wes Montgomery but to a point where he could express himself and use it for getting his own sound, his own identity, his own voice. In our place, it sort of almost stops because now you play like Wes Montgomery and everybody comes to see you and now we got food on our table. And the day you don't sound like Wes Montgomery you find the theater empty.

## Feature: CAPE TOWN, THE TOWNSHIPS AND THE MUSIC SCENE



DISTRICT SIX, CAPE TOWN



I can go on as far as the history of Cape Town music but that is basically the core of Cape Town music. But then, the African side. That is the rich side! Now you get all the language, the Bocongo, that's a tribal name but it's got a richness of the township, mixed with tribal township and mainstream jazz. It happened about ten years ago and that to me exceeds the Pretenders type era, because those people can express themselves and they were interested in expressing themselves. DOLLAR BRAND (ABDULLAH IBRAHIM). We grew up in the same area. So he somehow met Duke Ellington and they went on tour. Now he came back and he sort of established a new mind set in Cape Town after the Great Pretender mind set. He said listen, this is something special. So the first ten years people don't understand it. But fortunately you get people like me (laughs) that are sort of out of that box of pretending and into self expression and you get more innovation in the jazz circle. People now think this man is awesome and what he's doing is great for music in Cape Town. So for the last 10 to 15 years, things have been happening. Ibrahim played a concert last night, and he had a full house. I think he and some other cats, they sort of broke the culture, they sort of educated the people through that great phase of ignorance.

Cadence: It's like a culture develops just like a human does, you have an infancy stage, you have a stage of learning, a stage of mastering.

Rashaad: Yes, Now we have groups, we have little discos, and in the discos in the evenings, there are bands, you get bands like CONSCIENCE BOULEVARD and PACIFIC EXPRESS. Jonathan Butler came out of that group. And they were creators, and there I think you could see that because they were creating their own sound. It was sustainable and you would still hear it from 50 years later. Jonathan Butler grew from strength to strength. He is back in Cape Town once a month and performs.

## Feature: CAPE TOWN, THE TOWNSHIPS AND THE MUSIC SCENE

But the thing is that it was almost like a period in which time stood still for Cape Town musicians and music in Cape Town. For the last 10-15 years, it started to grow again and now we have such a richness of musicians that want to express themselves and want to create the sound. And now, in my humble opinion, they are trying too hard. I had a debate about that with another musician. I respect what he was saying which was that he doesn't want to play other people's music anymore. I've got my own repertoire but I play oldies, I play jazz standards, I've got my collection of my own compositions which I sneak in too. You know in a hotel, you've got to play what the people want to hear. I would even argue to the point where even if you're not compelled to play those standards, I would say that you have to play them because if Joe Pass created a magnificent piece of work, I would love to do it - for myself. I would say "this is my interpretation of it." Not because you told me. Why wouldn't I play it? I say to myself, no, I'm going to play the nice evergreen oldies, but I'm going to choose the nice ones that I love and that I can play from my heart. Here is the ironic part, after every six or seven songs, I play one of my own compositions and I get a slightly louder (laughs) audience appreciation. They come up and ask me, what was that? You played it so much from your heart. It's not technical, it has to bounce off of somebody. And we are there now, at the stage where there's a compromise between playing the good old oldies and playing your own stuff. And it's working quite well. Yet above all that, musicians have such a hard time in Cape Town, because they can't sustain themselves.

A lot of the jazz cats from all over, they come here, year after year, and they take those nice rich African jazz tunes overseas and they modernize them. Well that's what we've been doing with their music so why can't they do it with our music. I think it is perfect.

So when I think about music on the whole in Cape Town, I think you will find it is about any opportunity to have a party. Now people come down, they sleep in these little hubs, well, people don't sleep. Like people don't sleep for three or four days. They stay awake in little hubs, and the rest of Cape Town is dead. But bands will pop up, little reggae bands, little djembe contra bands, little African groups, Mrimba bands. People from the outskirts, if they hear about these, they will flock to it and they can make massive road blocks, and it takes you two hours to get there and two hours to get back. But if you want to be in an angry mob it's great. I said to myself, "No, I don't feel like road rage and stuff like that," you know.

Three weeks ago there was a festival. The city of Cape Town decided they wanted to have a festival like Brazil, that was three weeks ago. So they booked people to make these floats for them, and a few bands. Because basically, people here feel a need for a party, and for music.

## Feature: RASHAAD KAGRIS



Rashaad Kagris,  
guitarist

RASHAAD KAGEE, is a Cape Town based jazz and classical guitarist. Rashaad has performed in and around South Africa including The Palace of The Lost City, and Table Bay Hotel in Cape Town.

I was born in 1962, in District Six which was a very rich multicultural little town, that was segregated. I was introduced to music, by listening, by going to shows, local shows, in my first ten years. I think that sort of started the fundamentals of my love for music. Only when I finished the diploma in Electronics and I started a career, I thought now is my time, I have money, I can start

something that I love. I was about 24 years old when I said "Okay, now I'm going to start playing." So I took up the guitar. I loved the jazz sound and the richness of jazz, like when you listen to the oldies like Charlie Parker and Duke Ellington. But I've got a great love for the classical guitar on the whole as well, basically for the guitar. It's such a rich instrument, you can sit and play for little kids, or a turn to a big audience, you know, it ranges from that. A guy at the hotel where I'm playing, said "Guitar is one of the few instruments that makes all levels of playing almost acceptable." And I thought "That was my lesson to take home." So now I play in one of the best hotels in Cape Town and I sort of molded my sound into a kind of a EARL KLUGH sound because he plays jazz on a nylon string guitar. I listen to him and others because they take jazz pieces and contemporize them and they play them on a nylon string.

I am a contemporary guitarist. When I play with a quartet, I play a more Brazilian sound, because of my nylon string guitar. And I play like the sort of cross between the gypsy jazz type of stuff. But when I'm in the hotel here, I sit and I play "Fly Me To the Moon" and "The Shadow of Your Smile" - which I love. I play an old Bach piece, for guitar,

## Feature: RASHAAD KAGRIS



I think it was for two guitars, it's called "Bouree". The old rock group Jethro Tull played it. I listened to Ian Anderson. He played and I think now, that is something that I'm going to play. There's a bass and a treble. You play, and one goes down and one goes up at the same time. Now I make it part of my repertoire, I sneak it in, because it's something. The second movement, the second part, has such nice guitar intervals. You're on a high when you play it. It does something to you. You know what it is, when you play it, it transports your mind away from here, maybe not to another planet. And if you play it, you find yourself in it, without a choice, because when you are in the middle of the piece it forces you to wipe away anything around you. J.S. Bach was brilliant and now I sort of put this piece into my soul and I have to play it because I'm scared I'm going to lose it. I can't play it at every gig because I've got a lot of contemporary gigs where that's not on. So especially in the hotels where I play.

But I think that every muso, whether you're a jazz muso or you're a rock muso, there's a little bit of Bach that will help you.

Number one: I don't play music I which don't like, because it doesn't make sense. You play music that you love. Because I want them to listen when I play this. So that to me is the valuable part of my existence . And, I mean, I'm in this festival, and I just soak it up. I'm like a sponge for music, because you put on your entertainment hat, you put on your education hat or the other way around. And when I go to a concert, sometimes people will say "No, I don't want to go to a concert with you, because you want to analyze everything you hear and I say "Yeah, but that's just the way I am! I'm still enjoying it!"

## Feature: CAPE TOWN INTERNATIONAL JAZZ FESTIVAL IN PHOTOS

April 1-2, 2016: The 17th annual Cape Town International Jazz Festival started with a free concert in Greenmarket Square in downtown Cape Town featuring Lana Crowster and Laetila Danaq. The rest of the festival was completely sold out so the free show was the only chance that many locals had to hear the jazz festival. This was a pan African and international audience here to enjoy and be dazzled. The free concert drew a huge crowd who braved the chilly weather to dance and sing to the music.

### FESTIVAL DAY ONE:

The festival site was convenient: several spacious auditoriums all under one roof with concerts happening concurrently. Some of the highlights were ROBERTO FONSECA. He was able to use his entire body with a loop machine, body percussion, electric pianos, and a grand piano complete with candles; a solid solo performance. Also of special significance was the group TUMI MOGOROSI & PROJECT ELO, the dynamics between the jazz ensemble and the singers was just really beautiful. Imagine beautiful soulful singing, and old school gospel tunes played in parallel with a jazz trio playing something completely different.

### FESTIVAL DAY TWO:

MOSES MOLELEKWA AKA MOS DEF was not on the bill but lives in Cape Town and sat in with a group from Canada. Man he's got heart! The festival stopper was the great group MAFIKIZOLO TSEPO TSHOLA. They were young; they were athletic, and they were on top of the world. This is a 10 piece group; dancing, singing, swinging; unique, and exciting. Half way through the show the minister of art and culture came out to make a little speech. He was practically booed off the stage. Politics and art, the festival had it all.

Here are some highlights in photos from the 17th Annual Cape Town International Jazz Festival, April 1-2, 2016.



Free concert at Greenmarker Square

## Feature: CAPE TOWN INTERNATIONAL JAZZ FESTIVAL IN PHOTOS



Tribute 'Birdie' Mboweni



Themba Mokoena

## Feature: CAPE TOWN INTERNATIONAL JAZZ FESTIVAL IN PHOTOS



Roberto SOLO Fosco



Ilhan Ersahin's Istanbul Sessions

## Feature: CAPE TOWN INTERNATIONAL JAZZ FESTIVAL IN PHOTOS



Moses Molelekwa aka Mos Def



Moses Molelekwa aka Mos Def

## Feature: CAPE TOWN INTERNATIONAL JAZZ FESTIVAL IN PHOTOS



Amadou & Mariam



Mafikizolo Tsepo Tshola

### In My Own Words

### Reflections from Byron Morris, part four of four



Before I went into my reflecting back mode, I was in the Spring of 1970, having just performed with saxophonist Joe McPhee at Vassar College in Poughkeepsie, New York. I had been living in Poughkeepsie, NY, where I was working for IBM as a facilities electrical engineer, since June of 1969. I had also spent time with two other Bands; "The Impacts" (Brad Griffin leader) and "The Majesty of Soul" (Mack Williams leader). There are no known tape recordings of these two music groups mentioned above, but there should be. Both groups had very talented musicians, etc., and I enjoyed and learned from my time spent with each Group...

I continued to collaborate with Joe McPhee, and was part of a recording session with him at the Radio Station WBAI - FM's "Free Music Store in New York City, on 30 October 1971, with Joe McPhee - tenor sax & trumpet, Clifford Thornton - baritone horn and cornet, Byron Morris, alto & soprano saxes, Mike Kull, piano and Harold Smith, drums. This session was released on the Swiss Label: HAT HUT Records, LTD Sept 1996 under the title: Joe McPhee Survival Unit II at WBAI's Free Music Store, 1971.

March 5, 1971 was when Betty and I welcomed our second Son; Aaron into the world... The family has now grown to four persons....

During this same time, Jerry Wise, Vince McEwan and I were working on bringing the Band Unity to life with new original compositions and young exciting musicians... SEE Part 2 Pages 3 & 4 for more information on the Band UNITY..

Unity's first performance was in January 1973, for a celebration in honor of Dr. Martin Luther King, Jr. at the Poughkeepsie, NY Middle School. Vince McEwan & Jimmy Owens, trumpets, Jay Clayton, vocals, Mike Kull, Frank Clayton, bass, Abdush Shahid, drums, Byron Morris alto & soprano saxes.... The song "Kitty Bey" was performed for the first time, and received rave reviews from the audience and the press corps present at the concert that day....

By the Fall of 1986, I had been leading the Band "Unity" at the Takoma Station Club, off and on since mid 1985. I say off and on, because the Club changed ownership, and the new owner didn't

## FEATURE: Byron Morris, part 4

pick-up the option right-away to keep "Unity" and it's Jazz format at the Club. Eventually, the new owner called and asked me to come by and see him. It seemed as though we had a lot of fans who wanted to keep hearing our exciting brand of Jazz music, and they had let the owner know it emphatically. The owner and I met to settle the matter as to money and days for Unity's performances. We started in the late summer of 1986 playing three days a week; Thursday thru Saturday, 9:00 pm to 12:00 pm. The band members: Barnett "Dr B" Williams; congas and percussions, Lenny Robinson; drums, Pepe Gonzalez; bass, Wade Beach; piano & keyboards, Tom Williams; trumpet & flugelhorn, and yours truly on alto, soprano saxes & flute. Unity was performing at a high and exciting level. We featured Jazz, Latin and Funk tunes to keep the audiences cheering for more. We also added two additional musicians on Saturday nights only, they were: Gerald Pennington; trombone and Tony Duncanson; on timbales & percussions. The Club owner told me that in November 1986, he was bringing in Art Blakey and The Jazz Messengers for one Saturday night event only. He said we, Unity could have that night off. I asked him if Unity could open for the Jazz Messengers. I said, we could play one forty-five minute set of music, and then turn the rest of the night over to Art Blakey and the Jazz Messengers. The owner said; "how much is that gonna cost me?" I told him that we (Unity) had put the club on the map for Jazz Music in DC, over the past year and half. I believed the excitement of seeing an internationally known musician & bandleader such as Art Blakey and the Jazz Messengers, and Unity together in the same setting would further establish the club as a "go to" place for Great Jazz Music. I suggested he have the audience pay a cover charge. The owner liked that idea, he smiled and said; "so how much do I have to pay for you and Unity?" I said, well, our regular weekend fee. To which I added; since you and the club will be covered by the cover, no pun intended. We both laughed over that statement, but the owner agreed to those terms.

When I told the members of Unity that we would be opening for The Jazz Messengers, they were really excited and elated at the thought of playing in front of such great musicians. They were pumped up big time, and so was I... The magical Saturday night in November, 1986 had finally arrived. All the musicians of Unity arrived early to set-up their instruments, we were at full Saturday night strength, with an octet (8) musicians ready to bring forth the exciting musical energy. Which Unity was well known for. As we went about the process of setting-up our instruments, I noticed that the club seemed somehow more well lighted, more orderly, tables and chairs were looking fresher than usual. There were extra waitress's, and a couple extra bar tenders tonight. Everyone seemed to be going about their usual routine with an extra verve and energy. The club owner asked me to come to his office, which was located in the basement of the club. He handed me an envelope which contained the money we had agreed upon for this special occasion. He smiled and told me he wanted us to start the music at 8:00 pm and play for one hour only. He also wanted me to introduce Art Blakey. The Messengers would play two sets which would start at 9:30 pm. Then the

## FEATURE: Byron Morris, part 4

owner shook my hand, and wished us good luck. When I got back on the main floor of the club, I gathered the musicians to go over which songs we would play on our one set of music. One of the musicians told me that he had heard one of bar tenders say that The Messengers were running late by thirty to forty minutes. I said, so we might have to play a little longer, which suited everyone just fine, as we all smiled.

At 8:00 pm I kicked off the band with; "Sometimes Braid" one of our Latin tunes. All the musicians bore down on this song with much verve and feeling. Everyone sounded fresh and very energized, I laid back and smiled at the Band members, they smiled back, and we were off to an incredible evening . It was one of those nights, when everything you attempt musically seems to come off just right. We never sounded better, which goes to show you how motivation, and competition can engender great results in one's musical performance. During our set, the club owner motion for me to come over where he was standing. When I got over to where he was, he told me that Art Blakey was running a little late, maybe ten to fifteen minutes late, he said for us to keep playing until Art and his band got there. I spoke to the band members before the next song, and told them about Art Blakey and his group being about fifteen minutes late getting here. The band members looked at me and smiled, and said; " we got it, we are cookin' now, we're smokin"! This is our "spot" we gonna set the "bar" high for them to have climb over."

On the next tune; "Panamanian Aire" the band was really taking-off, great playing from all the band members, the crowd was cheering us on, and shouting out; yeah!, blow!, cook!... Our regular audience knew and loved our mix of Latin-Jazz and Funk. At about 9:20 pm I looked out at the audience, near the door way between the main Bar area, and where we were performing, and I saw Art Blakey standing there Smiling at us. As we finished the song, I turned to the band said last tune, Art is in the house, let's finish with "Ugetsu" (sometimes called Fantasy in D, written by Cedar Walton an ex jazz messenger and great pianist). This song has long been used by Art Blakey and the Messengers, so this was our way of welcoming them to our "House" (Takoma Station Club). At the end of this our last song for the evening, we got a standing ovation from our home town crowd... Sweet!!!! Yeah!!! Yeah!!!!

I introduced Art Blakey and the Jazz Messengers; "Ladies and Gentlemen, I am proud, no, excited to introduce to you, for the first time at the Takoma Station Club, in Washington, DC, the Legendary drummer Mr. Art Blakey, and his Jazz Messengers; with Woody Shaw on trumpet; Kenny Garrett; alto sax, Donald "Silk" Brown; piano, and David Williams on bass!!! Let's have a Big hand for the Jazz Messengers!!!!!!!!!!" They opened with a Wayne Shorter composition; "Witch Hunt" which was a killer, in my estimation. That "high bar" we thought we had set for them, they leaped over it without any problem, in fact, they reset the bar higher. what Great players, all at the top of their game, on this special night in our house (Takoma Station), and in our town (Washington, DC, Capital of the USA).

## FEATURE: Byron Morris, part 4

### PHOTO GALLERY



"The Impacts" circa late 1969 L to R: Byron Morris - alto sax, Dan Seeders - bass, Ray Bird - guitar, Doug Lanier - drums, Brad Griffin - Leader & guitar. Poughkeepsie, NY  
Photo: by Antony J. Olheiser



NOW!!! aka The Majesty of Soul... circa early 1970's  
Front Row: Byron Morris - alto sax, Kay Shalong aka Karen Earley vocals, Mack Williams, Leader tenor & Bari saxes, 2nd Row: trumpeter Unknown, Henry Hayes vocals aka "King Henry", Marc Katz - trombone. Back Row: Ronnie Johnson - drums, Eugene Williams - bass, Peter Finch - guitar & vocals Near Poughkeepsie, New York

## FEATURE: Byron Morris, part 4



Byron Morris and Art Blakey Fall 1986 Takoma Station Club  
Washington, DC, what a Night!!!! Unity & The Jazz Messengers  
Photo by Michael Wilderman



Byron Morris and Art Blakey Fall 1986 Takoma Station Club  
Washington, DC, what a Night!!!! Unity & The Jazz Messengers  
Photo by Michael Wilderman

## FEATURE: Byron Morris, part 4



Byron Morris and Art Blakey Fall 1986 Takoma Station Club  
Washington, DC, what a Night!!!! Unity & The Jazz Messengers  
Photo by Michael Wilderman



Saxes for Lester Young with Jimmy Witherspoon ... circa 1980's  
at Charlie's Club in Georgetown, Washington, DC  
L to Right: "Water Gate Clyde" Dickerson, tenor sax, Jimmy Witherspoon vocals, Ron  
Holloway, tenor sax, Byron Morris, alto & Soprano saxes, Orrie Hall, tenor sax, Lawrence  
Wheatley, piano, Pepe Gonzalez, bass, Warren Shadd, drums. Photo by Elizabeth Morris

## THE JOHNNY CASH OF FREE JAZZ INTERVIEW AND PHOTOS BY KEN WEISS



Photo credit: Ken Weiss



Photo credit: Ken Weiss

Urs Leimgruber (born Lucerne, Switzerland, January 1, 1952) has long been an important fixture on the European contemporary improvisation, Jazz, and New Music scene. A gifted performer utilizing extended and new playing techniques on soprano and tenor saxophone, Leimgruber has excelled as a solo performer and as a member of improvising "super groups" such as a trio with Barre Phillips and Jacques Demierre, Quartet Noir with Marilyn Crispell, Joëlle Léandre and Fritz Hauser, the group six with Demierre, Thomas Lehn, Okkyung Lee, Dorothea Schürch and Roger Turner, and the MMM Quartet with Leandre, Fred Frith and Alvin Curran, and he was cofounder of the Swiss group "OM" (Christy Doran, Bobby Burri, Fredy Studer) in the early seventies. Some of the other musicians he's connected with includes Steve Lacy, Joe McPhee, Evan Parker, Fred Frith, Keith Rowe, Günter Christmann, Tim Berne, Louis Sclavis, Sunny Murray, Günter Müller, Hans Koch, John Butcher, Omri Ziegele, Christian Kobi, Alex Huber, Andreas Willers, Pauline Oliveros, Trilok Gurtu, Michel Doneda, Pierre Favre and John Wolf Brennan. This interview took place on October 27, 2015 just prior to Leimgruber's duo performance with Jacques Demierre at The Rotunda in Philadelphia.

**Cadence:** *Your interest lies in instant-composition. How does instant-composing differ from free-improvisation?*

Urs Leimgruber: I think free-improvisation is just another form of composition and when we call it instant it means we compose instantly in the moment when we play. For me, there is not a difference between instant-composition and free-improvisation.

**Cadence:** *You're also an accomplished composer of chamber music works. How do you balance your love for instant-composition with the rigidity of chamber music composition?*

Leimgruber: Around 25-years-ago, I was writing pieces, mostly for saxophone – solo, duo, quartets. These days, when I write a piece, I only write for other people. My own projects, for the past 15-years, are based on free-

# Interview Urs Leimgruber

improvisation mostly, except when I am involved with other projects that have scores and concepts. I might work on a prepared piece for months but with my work in improvisation, there is no preparation except drawing on my whole life.

**Cadence:** *So do you ever work off of charted music on stage?*

Leimgruber: I did of course but no more, except in certain situations when I play a piece by somebody else. In a few weeks there will be an exception because the trio, with Jacques Demierre and Barre Phillips, will play at the Zurich festival Tage für Neue Musik to perform a commissioned piece written by Jacques for The Tonhalle Symphony Orchestra and the trio. The trio will play for the first time with a score. But mostly, I don't use scores anymore, I compose music through improvisation.

**Cadence:** *In our communications leading up to this interview, you expressed your interest in "the aspects of silence, space, time, and the universe of sound." Would you expound on that?*

Leimgruber: I think silence is something permanent and all sounds fall into this big space of silence, that's where listening starts. In a concert place, I have to deal with another space. As soon as I start to play, I have to deal with the space in the sound. In the space I discover time. For years, I've heard it said time and space but for me it's space and time, it's the opposite. Time and space have historically been important in Jazz but since I'm working out of these traditional parameters, I've discovered space as the basis of time and the fundamental basis of sound.

**Cadence:** *How does sound effect the listener?*

Leimgruber: The sound and the music provokes inspiration and sensations in the mind and in the whole body. Through their own imagination they become part of the sound. It's all about a musical and spiritual experience.

**Cadence:** *I asked because you're a sound-sculptor and I didn't know if there were certain sounds that you created with the intent to cause a certain mood or response.*

Leimgruber: I deal with the sound, the space and the musicians I am playing with. When the people are attentively into the music, they support the music through their response and if the circle between the audience and the musicians is close, then it can happen magnificent unexpected.

**Cadence:** *How do you distinguish between music and noise?*

Leimgruber: Noise is just another expression of sound. Music includes any and every sound. Any sound I discover becomes music. Sound is permanent. We cannot stop it and that's one of the reasons I don't listen very often to sound recordings anymore. I rarely do and I only listen to them when I want to hear something specific. Other musicians give me CDs to listen; I have stacks of CDs I haven't heard yet at home. I don't listen to music just for fun. Listening is playing.

**Cadence:** *It might be bad for your CD sales if you let people know they don't have to listen to music.*

# Interview Urs Leimgruber



Photo credit: Ken Weiss

# Interview Urs Leimgruber

Leimgruber: [Laughs] Maybe, yeah. The sound recording is an object. Every time we listen to it we perceive the music differently. We never hear the same recording in the same way. The music stays the same but the perception of the listener is changing. I guess that's why people get inspired by listening to sound recordings. Some people collect CD's and LP's as documents; that's another reason to buy records.

**Cadence:** *I'd like to go back to why you don't listen to music because that's really fascinating. I don't really understand why you don't listen to music?*

Leimgruber: I listen to sound permanently. As soon as I start to listen, there is sound. It includes every sound I am able to hear. The early morning sound, the sound of the coffee machine, voices, traffic, nature, any kind of environment sounds, music from the radio of the taxi driver... I am remixing sounds permanent by listening, but to listen to music, I definitely prefer the live concert.

**Cadence:** *You just touched on something that Joe McPhee told me recently in an interview regarding his interest in noise. He said, "I love subways, for example. I love the sound of jet engines and diesel engines and things falling and crashing." Does that also interest you?*

Leimgruber: All these sounds are live within our society, and they become part of my imagination. Almost any sound can be inspiring, especially the unexpected. But of course sound can be also disturbing. There are extreme heavy sounds that I don't really [like], for instance sounds from guns, which I hate for a different reason. I do like most sounds.

**Cadence:** *How much do you feel creative decisions are shaped by cultural differences and, vice versa, how much is the perception of sound influenced by cultural differences?*

Leimgruber: We have to deal with the whole history of music. Ethnic music, Oriental, African, Asiatic culture and music was very important for me, in a way much more than European Classic music. American Jazz music changed my life. I first heard Jazz when I was 6-years-old, my aunt played a Louie Armstrong album and I was just amazed. I listened to a lot of ethnic music including music played openly in the Alps. I'm from Lucerne, central Switzerland, close to where the Alps start, and I was often in the Alps as a kid. I was more touched by that culture and Jazz and Blues, more than by Classical music as a child.

**Cadence:** *What music from the Alps informed you as a child?*

Leimgruber: They have this way of praying with their voices called Alp Segen. Their instrument is the voice and a funnel, it's a mix of yodeling and speaking. And there were also the alphorns and the echo of the mountains. I heard that when I was a kid and I discovered years later on my saxophone, when I was playing natural harmonics, that I could go right back to my roots. That's actually my background and, of course, the music from the '60s, blues, beat, rock and roll.

**Cadence:** *You were formally trained in Classical and Jazz music.*

Leimgruber: Yes, I did Classical and Jazz studies at the same time when I was 17, but I was sure when I did it that it was not that important. At

# Interview Urs Leimgruber

the same time I was playing a lot with local musicians and groups and soon we formed the group Om [with Christy Doran, Fredy Studer and Bobby Burri] and that was much more important. I learned things by studying but it really didn't help me to discover my own way. The best teacher for me was John Coltrane when I heard him on recordings. He actually told me, through his music, where to go without any words, only by his sound. I never tried to play like him. It was good to study harmony and theoretical aspects but I found my own way by playing with people.

**Cadence:** *What led you to move to New York in 1982?*

Leimgruber: That was the end of Om which finished after 10 years. My American connection came through percussionist Dom Um Romao, who played with Weather Report. He played 2 years with Om and then stayed in Europe. Dom had someone running his club in Manhattan, Black Beans on 22nd Street, and he gave me the keys to his apartment there. So I went to New York for several months and had a great time. I also had the chance to organize my own concerts in his club. I almost stayed but I met so many musicians there who wanted to go to Europe because they said there was no money [in New York] and that they had to do jobs where they couldn't play their own music. I went back home and in '88, I went to Paris for a commission to write music for a year but I ended up staying for 17 years.

**Cadence:** *While living in New York, what musicians most impressed you?*

Leimgruber: I heard many great Jazz players of course, but the most important for me was to play with local musicians. During a session I met (pianist) Don Friedman and that's where we started playing together. Several months later I formed together with him, Bobby Burri and Trilok Gurtu, the group Reflexionen.

**Cadence:** *Listening back to your music with Don Friedman, and the beautiful compositions you wrote for that band, it's a bit startling to compare that to your later music.*

Leimgruber: It's just natural that we change. After a recording session in 1990 by Joe McPhee together with Fritz Hauser, the music started really to change. The freedom of Joe's playing and the way Fritz was listening was extraordinary. Since then Fritz and me have worked over ten years quite regularly together, first as a trio with the bass player Adéhard Roidinger, and later in duo and in trio with Marilyn Crispell and Joëlle Léandre, which became later Quartet Noir. There are several recordings with this different groups on HatArt and Victo Records. During that time I was living in Paris.

**Cadence:** *While living in Paris, you formed a relationship with Steve Lacy. What memories can you share from your time spent with him?*

Leimgruber: We were neighbors. The first time I met him was actually on the street. Of course, I recognized him. We met in the neighborhood fairly often and we started talking and he told me to come by any time to have a drink and listen to music. So I went and I brought my first solo CD and he played me some old stuff that was not released. He was

# Interview Urs Leimgruber

impressed with my CD and especially with my technique. We spent a great deal of time together. He came also to my place and I attended his concerts and at times we'd be on the same train going to concerts and we'd talk for hours. With Steve, I always discovered something. I can't say exactly what, but it was always something. It was never the same. There was always something magic. He invited me into his big band project, *Itinerary*, [which featured] Steve Lacy plus 16 musicians and was recorded on *HatArt*. That's the only time I performed with him. He also gave me some of his handwritten solo pieces for soprano. He was a real master and a profound sound artist.

**Cadence:** *You're currently touring with [pianist] Jacques Demierre but it originally was to include [bassist] Barre Phillips [who had to drop out due to medical necessity] to celebrate the 15th anniversary of the trio. Would you comment on spending 15 years together as a trio?*

Leimgruber: We started to play together in December 1999. I got a carte blanche by Jean-Marc Montero to present a new project for his festival in Marseille. We knew each other a long time before. During the '80s I was playing with Jacques in several groups in Switzerland and I met Barre in the '90s several times in Paris. During a concert at a festival in Montreuil, all of us were playing in different setups when I got the idea to bring the three of us together to play. So when Jean-Marc asked me, I proposed this trio. So we played the first concert in Marseille. It was amazing how we were on the same track. Since then the trio exists. It's like a long piece and every concert is just a continuation of what happened before. We've done, maybe 250 since then, and every concert is just the next. It's the same piece going on and on and we've never talked about what we play or about our music except when we are giving a master class or a workshop together and then we hear what the other is telling the people but we don't talk about it to each other. Every concert is a new musical experience.

**Cadence:** *Your goal is to create fresh music and sounds, is it not a detriment to play with the same people for 15 years?*

Leimgruber: The constellation with the three of us is unique. It has to do with how we listen and the way we think about sound. We are so radical in the sense of being open for every new situation. So every concert is new. Yes, 15 years but I don't feel 15 years, I feel we just started. Already at the first concert there was this big trust and confidence and we've developed our own language. It's amazing, it's never been boring. The never ending piece continues.

**Cadence:** *The title to the trio's 2015 Jazzwerkstatt release roughly translates to 1 to 3 and 2 back to 1. The 2 in the title indicates the trio combining with the audience. How do you see the audience fitting into a performance?*

Leimgruber: The musicians are playing by listening and the listeners are listening by playing with the sounds they hear. It's a spontaneous, experimental experience, the audience becomes part of the music. And through this process we all are no more the same than before.

**Cadence:** *Does the specific audience alter what you play?*

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Leimgruber: Yes it does, if the listener is attentively and open to the music. Inspiration is something very deep, it's connected to the unconscious. So if you get inspired, the music will alter you immediately. The concert experience is a social human situation. It's wonderful when the energy of the music and the public go together. Music has to be heard. You can hear that already on many important live recordings in the '60s with a small audience, a few people applauding. It's not a question how many people [are present], because as soon as somebody is here to listen, it has an effect to the music. It becomes magic. That's one of the reasons the most recordings of free improvised music are recorded live.

***Cadence: Do you ever approach a piece with a specific intent in mind or is it always spontaneous?***

Leimgruber: Mostly when I play with people, whether I've played with them before or not, I listen and play. I don't talk about what I play. When I play solo, then it's different. I'm alone and I'm responsible for the whole performance so I have to deal with the situation just by myself. It's possible that I can set up something that I want to do. Solo, you have to deal more with the situation because you are alone.

***Cadence: You mentioned solo saxophone presentations and the fact that it is all on you to maintain interest for the length of the performance. You've put out a number of solo sax recordings in the past including Solo: 13 Pieces for Saxophone [Leo LR, 2006] and Chicago Solo [Leo LR, 2009]. Solo saxophone recordings, once rare, have become more popular to make. Has it become more difficult to make your mark with a solo sax recording?***

Leimgruber: For the first Leo recording I recorded several different shorter pieces compared to the last recording Chicago Solo, where I am playing a concert length with two longer pieces and one short piece. I have the feeling that I play 1, 2, 3 pieces all the time. All the time the same but different, it's kind of like a lifetime piece. I have a natural contact to myself through the instrument. As long as I continue to develop my music through playing the instrument, there is still an intention to continue solo recordings.

***Cadence: Twine [Clean Feed, 2007] is a duo recording you made with Evan Parker where both of you play soprano and tenor saxophones. How is it to play with a partner, who is playing the same horns as you and knows the instruments inside and out as well as you do?***

Leimgruber: It was just wonderful. It was one of the most wonderful meetings I ever had with another saxophone player. It was so natural, so easy to play, and also we did not talk. Evan just said, "Would you mind to play the tenor both and the soprano both, don't mix?" That was a great idea to double the instruments. To play with Evan it was just inspiring.

# Interview Urs Leimgruber

**Cadence:** *I wanted to make special mention of the MMM Quartet Live at the Metz' Arsenal recording [Leo LR, 2009]. The combination of you with Joelle Leandre, Fred Frith and Alvin Curran leads to really interesting mixings of sounds that are very musical. Is this still an active group?*

Leimgruber: Yes, it's still an active group and there is another recording coming out right now at ROUEGEART, a live recording in Lisboa. It's Joëlle's project. We know each other since 1988, when we started to play together in different groups - duo, trio, quartet. She is a magic and unique musician, la grande femme de la contrebasse. We don't play together that much but it's always a big pleasure to play with her and with Fred and Alvin. Through Fred, I actually met Barre. Fred invited Barre and me in 1996 to play in trio and since then we play together.

**Cadence:** *What, if any, is the significance to your song titles? Are they reflective of what you've played?*

Leimgruber: It's more spontaneous. Titles, for me, are not so important.

**Cadence:** *Most of your songs don't have titles, they have numbers, so when you actually title one, what does that mean?*

Leimgruber: It's an order. I like numbers and letters. For the trio, it's mostly Barre who comes up with the titles, but for my music, I don't want to determine the piece. The music should talk, not the title. I used to give titles but that was another time. A piece doesn't need a title but the CD companies and the radio love titles. I think the audience is not really curious about it.

**Cadence:** *The audience isn't yelling out requests to you? "Hey, play number 3!"*

Leimgruber: [Laughs] No, not yet!

**Cadence:** *What's your preferred performance setting – solo, duo, trio or larger group?*

Leimgruber: Trio is the ideal setup, but of course, choosing the right musicians is what's important. Duo is the most direct and exciting setting. Solo, you are free, you can do what you want but freedom is limited. Playing solo was very important for me to discover my instrument and it still is. Large ensembles are the most fragile because if you have one or two who don't understand the musical idea, it's going to be difficult. With larger groups, everyone should definitely play less.

**Cadence:** *What determines a successful performance for you?*

Leimgruber: It's all about a musical and spiritual experience. After a concert, I want everything to be no more the same than before. That's when I feel great.

**Cadence:** *What's your goal when practicing?*

Leimgruber: During practicing and researching, I want to discover something new, something different. I practice often on the same fundamental basics – long notes and intervals. Every day it's sounds different and I do research. Practicing is very important, I like to do it. I practice on one horn a day. I never practice both, I don't mix. Warming up is different, then I play both of course.

**Cadence:** *Why don't you practice together on both horns?*

Leimgruber: The ideal situation is to actually play one instrument. Some years ago, I was unsure to play both. Years back I played the bass saxophone, bass clarinet, and flute but over time I played them less and less. In concert it can be quite inspiring to play two, they complement each other and they become one instrument. But when I practice, there are two different instruments to deal with.

**Cadence:** *What other work do you do when you're not playing music?*

Leimgruber: I have no other job except I'm a freelance teacher at the Music University in Lucerne where I teach saxophone for master students, but it is not on a regular basis and I give workshops for free improvisation. Teaching is quite important, to give the experience to others. Also, when you teach, you have to think about your own music and what you're doing to explain it to others. I am married to Sulla Bodmer, she is a breathing therapist. I'm a real home-man. I love art and literature. I'm busy. Life is a fulltime job. I have no hobbies. I practice yoga and meditation everyday and spend time on the instruments if possible.

**Cadence:** *The last questions are from other musicians who have given me questions to ask you:*

**Jacques Demierre (piano) asked – “We have been playing together, you, Barre [Phillips] and me, for 15 years now. Every concert in trio has been a unique sound experience. For health reasons, Barre unfortunately won't be with us for some concerts, but I wanted to associate him to these lines by relaying to you the questions he asks on the video we will play every night as an introduction to our performances: What is music? What happens in a concert?”**

Leimgruber: When I was a teenager, I discovered sound through the music. Today I discover the music through the sound. When I listened to Jazz in the '60s, Coltrane, Ornette and Miles, I was involved in the sound of their music. During free-Jazz [movement], the music started to change. The music became more and more sound oriented. I am focused into sound to discover the music through sound. Sound becomes music, it becomes magic. What happens in a concert? It's all about a musical and spiritual experience. I want to risk as much as possible. No risk, no fun. It's a freefall. You cannot catch the music, the music catches you and quickly it goes away. After this experience you are no more the same.

**Mats Gustafsson (reeds) asked – “What's your favorite saxophone solo on vinyl, Urs?”**

Leimgruber: I don't have so many favorite solos but there are two special recordings by Evan Parker - Zanzou [Jazz & NOW, 1983] and Saxophone Solos [Incus, 1975] – and one by Steve Lacy – Axieme [Red, 1977]. The solos of these two 20th century saxophone innovators are so different but they mean the same - the sound space is the place. Evan Parker builds mostly by fast movements and microtones another space in the space, while Steve Lacy plays melodic, moderate into the

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space to extend the space. Evan and Steve are definitely two of the most important and innovative musicians and saxophone players in improvised music of the last 40 years.

**Joelle Leandre (bass) asked - "Why do the musicians who play creative music, music that is not in the track of commercial music, seem like rebels to the musical community at large? I feel that I am a rebel, as well as you are a rebel."**

Leimgruber: Playing music is a personal expression of life. In free improvisation, it is not only about sound and music. There is a philosophical, social-political engagement behind it. Of course I am a rebel and I still have the vision to change the world.

**Michel Doneda (sax) - "For you, is it conceivable to live as a musician improviser without help or subsidies, and by extension, how do you live the relationship between political (cultural or general) and music?"**

Leimgruber: Without cultural support I couldn't do a tour like I'm doing right now in the United States. Of course, I could but I would come home with a loss of money, which I've done in the past and which I would do in future if the support would stop. Many institutions and organizers in the field of creative music have financial support from the state or some cultural institutions for doing their work, organizing concerts, giving platforms for creations and for education. As a musician, it is evident that I represent opposition but it is even more important to give my musical experience and message to people and to get young people involved into creative music and free-improvisation.

Joe McPhee (multi-instruments) said - "I've had the privilege of knowing Urs for about 25 years. He is the "man in black," the Johnny Cash of free Jazz, a man of mystery. Urs is a very serious guy about his music but he doesn't take himself all that seriously. He is full of humor and has the most disarming smile you can imagine. I think of Urs Leimgruber as a "sound scientist" who ever so carefully examines every aspect of the sounds he makes. He has a technique where he uses a Harmon trumpet mute in the bell of his soprano and I'm stealing this idea. My question for Urs is how did you arrive at the idea to use the Harmon mute?"

Leimgruber: Thank you Joe for the flowers! I do it to be able to play even softer and to extend the sound possibilities into microtones. It's an extension of the instrument. I was always impressed by the sound of the trumpet and its mutes.

**Cadence: What do you think about Joe McPhee stealing your idea of using the Harmon mute on the soprano?**

Leimgruber: I just played and had a great time with Joe. I told him, 'No problem.' Feel free and have fun, it's an object to use.

**Joe McPhee also asked - "Where does sound go once it is created and is every sound that ever was still going on?"**

Leimgruber: Sound comes from far away and has it's own life. Every

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sound played goes on, even when you don't hear it anymore. But it never comes back. That's why we continue.

**Vinny Golia (reeds) asked - "How is the Swiss forward thinking movement developing today?"**

Leimgruber: We have plenty of musicians, young musicians that are more into the tradition, but we also have a lot of musicians who go further into some stuff. There are small movements all over in this country. We could have more public. I think there are more musicians than public, that's the problem, but I realize it's like that all over...

Evan Parker once said why that was. He joked that, "Most of the listeners started to play music, that's why there is less audience!"

[Laughs]

**Vinny Golia also asked - "Are you going to be doing more of your brilliant work with saxophone quartets?"**

Leimgruber: Right now there is no project planned.

**Vinny Golia also asked - "Please talk about the Swiss musicians you came up on the scene with; people like Urs Blochlinger and Pierre Favre."**

Leimgruber: Yeah, Urs unfortunately passed away to young quite a long time ago. He was a very passionate musician. Pierre is still on the scene and still going on. He's absolutely great. He's very important as a pioneer, along with Irene Schweizer, in Switzerland definitely.

**Pierre Favre (drum) said - "I've carried the root of this question for Urs with me to Poland and back home. It is difficult as Urs and myself have been following completely different ways since the beginning of our musical activities. The question I've carried around is "What is the vision that made you start playing music and keeps you doing it through all these years?" "**

Leimgruber: As a kid I discovered sound as a space of freedom.

As soon as I started to play an instrument, I felt in love with music.

Through music I met so many friends which I would never meet without playing music. It's a gift and I learned the most through music and music became my life. It's about needing to have this musical experience again and again. It's about having adventure. When I play music, it's just great and that's why I continue. With experience, it becomes more and more wonderful. And to practice the instrument is like going into my garden, my own garden every day. I love to practice so that I can cultivate my garden.

**John Wolf Brennan (piano) asked - "For a long time in your career, you managed to balance the sheer beauty of the tone (especially on the soprano saxophone) with the more avant-garde research for sounds unheard of (so far). I must admit that I still admire this phase of your work. One might be tempted to say, in other words, that you found a balance between the (romantic) quest for beauty and the ongoing (scientific) research for the "music of the moment," with all its vast array of sounds between noise, near silence, no sound at all, and sheets of sounds or explosive outbursts of sounds. I treasure fond memories**

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*of the seven years we played together (1982-1989), which resulted in a string of 4 duo albums: Mountain Hymn (1986), An Chara (1988), Polyphyllum (1989), and M.A.P. (Music for Another Planet) 1990, with guest vocalist Norma Winstone). In retrospect it seems to me that we enjoyed this healthy balance. However, in your following works, like Statement of an Anti-Rider, you decided to go a harder, maybe more advanced, but also maybe more severe, and even slightly self-punishing way, of avoiding this quest for beauty. Of course, one could immediately challenge the idea of "beauty" and state an "anti-idea," searching for anti-aesthetical and less affirmative forms. Of course, you still found admirers for your music, but sometimes your performances left the audience baffled. (I remember Weltwoche critic Peter Rüedi once described your playing as the equivalent of sitting in a dentist chair.... ;-)) Could you give us some personal insights on this matter? Please send him my sincere regards - I still think in high respect of him and his playing. Sadly, we only had one chance to play together again, in a trio with Evan Parker (with whom I recorded HeXtet for Leo Records, together with Julie Tippetts, Chris Cutler, Paul Rutherford, and Peter Whyman. But one day.....let's hope!"*

Leimgruber: That's a large thing. We are changing, that's natural. I don't want to keep things the same. You can compare it to a retrospective of a painter such as Rothko – how he started and developed and then suddenly it changed completely. Listen to a composer like Stockhausen. He composed such extreme different pieces. If someone like Peter Rüedi feels, when he hears some sounds from me, like being in a dentist chair, that's fine. Maybe he is terrified of the dentist? Everyone should be free to deal with the sound they listen to. I don't really care. I love to work on borders and pass borders. Sometimes people come up to me and say, "Forty years ago you played so beautiful. Why don't you play anymore like this?" That's an old story. Barre Phillips played during his ECM period of time, in the late '70s, also different music, and people question him too. Some musicians become more and more experimental with age. Barre is a very good example. There are others they go back to Jazz and Blues. Derek Bailey was playing dance and light music for years before he got into free-music. Tony Oxley was a great Jazz drummer but he's played with sound for years. When Miles changed to electric, many said, "Come on, stop that bullshit!" We don't have to care what people say, we just have to go on to trust in our self and to deal with our passion, our vision.

**Cadence:** *So how does the listener of conventional Jazz music begin to approach and understand your work with sound?*

Leimgruber: They don't have to understand except that you're a musician or musicologist. People should sit-in, be open and curious, don't just listen to only what's there – listen also to what's not there. It's a unique experience.

*Evan Parker (reeds) asked a question that will require some explanation on your part. He said – "Can I have another one of those toothbrushes?"*

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Leimgruber: [Pause] [laughs] Can I have another one of those toothbrushes?

**Cadence:** *Did you ever give him a toothbrush?*

Leimgruber: No, I can't remember. Maybe I lent him mine, because in general I do clean my teeth before a concert.

**Cadence:** *I'll contact Evan and get back to you?*

Leimgruber: No, it's a great question. That's the best question so far because there is no real answer. Thank you Evan. [Laughs].



Photo credit: Ken Weiss

# Interview Frank Walton

AN INTERVIEW  
WITH TRUMPET  
PLAYER, FRANK  
WALTON BY  
LUDWIG VAN  
TRIKT



***Cadence: Let's start with the very beginning – what year were you born in Birmingham Alabama?***

F.W.: I would prefer you not mention my birth year, because some people try to date you. My contemporaries are the late Woody Shaw and Oscar Brashear. Birmingham had a large black population in the early fifties and sixties and I think before that the largest in America. When I was growing up there, Birmingham was an apartheid city you also had blacks discriminating against blacks. The bombing of the Sixteenth Street Baptist church that killed the four little black girls left an indelible mark on me. I was with my teacher, trumpeter Louis Smith that morning when he told me. (It was my freshman year at Tennessee State University).

***Cadence: What was the social & musical environment like?***

F.W.: The musical environment was nice the artist Ray Charles, Count Basie, Jimmy Smith would play dates there and Jazz was on the radio daily. There were two radio stations that you could hear Max Roach, Clifford Brown, Sonny Rollins, Booker Little, John Coltrane, Lee Morgan (they loved Lee Morgan's music in Birmingham), Freddie Hubbard and Miles Davis. There were record stores in the city one was across the street from my high school Parker High. Musicians from Birmingham: Joe Guy (put the trumpet up to my lips), Erskine Hawkins, Joe Jones ("Papa Joe"), Avery Parrish, Sun Ra (Herman Sonny Blount), Joe Alexander, Charles Stephens, Carl Atkins, Arthur Dole, Lionel Hampton. Three of us from Birmingham found ourselves in three of the most experimental bands in the world; Charles Stephens in Sun Ra Arkestra, Carl Atkins with the theory master George Russell and I was in and out of the A.A.C.M. for a year or so.

***Cadence: One of the most fascinating things about African American jazz artist who are from down south is how despite the racist and inferior school systems; is that many of***

# Interview Frank Walton

*the artists of your era are always articulating seemingly educated? Please comment?*

F.W.: The school systems were racist but not inferior; some of the most brilliant thinkers are from the Jim Crow school systems: Martin Luther King, Angela Davis (same school as Sun Ra). The music some musicologist label as jazz has its origins in the South: Monk, Coltrane, Max Roach, Dizzy Gillespie and Booker Little, all from that system. Educated is to be able to use syllogism. Racism is systemic.

*Cadence: For histories sake let's flesh out more detail on the artist who were instrumental on your musical growth. Please delve into who exactly Amos Gordon (your private teacher while in high school) and trumpeter Jonathan Collins.*

F.W.: I took private private lessons from Amos Gordon in high school, he played alto saxophone with the Louis Armstrong Orchestra in the late 40's. Gordon also worked with Erskine Hawkins, Lucky Millender, and Andy Kirk. RCA recorded Amos Gordon with Louis Armstrong Orchestra (RCA Victor VPM 6044). I met Jonathan Collins thru Mr. Gordon; Jon was one of his students. We became friends and remained friends up until his death. Jon took me on the road with some of the students from Florida A&M University. We toured Canada and the southwest USA. I was seventeen at the time, the great alto saxophonist Johnny Logan was in the band. They finished the tour and went to New York City and joined the Lionel Hampton Orchestra. I left the tour to enroll in Tennessee State University. I met trumpeter Louis Smith who became one of my instructors along with Donald Sheffield. Don was the first trumpeter in the Houston and Nashville symphony orchestras. Louis Smith worked in the Horace Silver Quintet and recorded on Blue Note ("Here Comes Louis Smith"). One other note is that Louis and trumpeter Booker Little were first cousins.

*Cadence: Do you remember there being a collective feeling of being young artist in the forging of black identity?*

F.W.: Yes from Louis Armstrong on down to the 60's with Miles Davis, Lee Morgan and Jackie McLean. You could feel it in the music.

*Cadence: What was your first experience recording as a sideman?*

F.W.: My first recording was in Birmingham, with Frank Adams, I don't remember the date, had to be after high school. Frank had been my elementary school band teacher; he went to Howard University with Benny Golson. I did some recording in Nashville and Muscle Shoals Alabama with drummer Billy Cox this was all commercial and as a side man playing jazz I did a date with violinist Leroy Jenkins. I don't know what he (i.e. Leroy Jenkins) did with the tapes. I used to sit in at Joe Segal's Jazz Showcase and Joe use to record everyone that played there. Joe might record a tune I did with Max Roach, James Spaulding, and Jon Lee on bass and a

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night with Gary Bartz and Howard King on drums, Hubert Eaves on piano. Maybe he will release some of these tapes at some time or another. I also did a session with one of Henry Threadgill's groups featuring Anthony Braxton on reeds, George Lewis on trombone, and Henry has the tapes for sure.

**Cadence:** *When did you step up from being a sideman to leading your own groups? Larry Smith who wrote the liner notes to your Delmark debut ("Reality" Lp DS-436) said that the sextet that you lead "could possibly mark a turning point in the whole image of Chicago Jazz"...please comment on that era of your artistry?*

F.W.: I was a member of the A.A.C.M. for a brief period. Muhal Richard Abrams always encouraged the musicians to do their thing. My first band had Vandy Harris on tenor sax, Miller Pertum on vibes. I also co-led a quintet with saxophonist Ed Wilkerson and this expanded to a sextet with Ari Brown on reeds, Jody Christian on piano, Rudolph Penson on bass with Ben Montgomery on drums, and we added Henry Threadgill for the "Reality" date. Yoron Israel came into the group and Lance Bryant, a great saxophonist, composer, and vocalist, replaced Ari Brown. My core group of musicians I love to work and record with are Lance Bryant, Yoron Israel, bassist Avery Sharpe, John Lockwood, Kevin Harris and saxophonist Jaleel Shaw and Allan Chase.

**Cadence:** *Would it be fair to say that since your debut – most of your recordings have been more in the tradition of hard bop?*

F.W.: Yes, when I get a budget we have a lot to say everyone in the group are composer's plus we have access to Hank Mobley's, Lee Morgan, John Coltrane, Miles Davis, and Freddie Hubbard's Sextet books. I need funds to rehearse and with a budget everything will fall in place.

**Cadence:** *Would it be possible to list your recordings and their availability for people trying to check out your music?*

F.W.: Go to the website: <http://www.han-walproductions.com/> you can access my recording. CD Baby, iTunes, Amazon, Jazz Record Mart.

**Cadence:** *What lead to you leaving the AACM?*

F.W.: I became very busy with free-lancing such as being in The Morris Ellis Orchestra and working with The Air Trio (Henry Threadgill, Fred Hopkins and Steve McCall). I played some in Muhal Richard Abrams Big Band and my own sextet. I was also moving in a different direction musically (swinging more). The AACM may have voted me out, but I was more than ready to move on with musicians in my circle.

**Cadence:** *A book on African American trumpeter Joe Wilder recently came out "Joe Wilder and Breaking of Barriers in American Music" published by Temple University Press. This book details his pioneering efforts to get work on Broadway and ABC. I wondered what your own experiences were like in Chicago's classical and commercial world.*

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F.W.: My experience on the Chicago music scene was for the most part good. The classical, jazz, and commercial jobs I was a part of came about from my teachers at The American Conservatory of Music & Roosevelt University who were in the Chicago Symphony Orchestra. John Cenjeovich had me sub in the Bobby Christian Orchestra and playing in the Neil Dunlap Big Band, Charles Geyer had me on a gig with members of the C.S.O. I was playing a lot of C and piccolo trumpet. There were a lot of free lance jobs for me in Chicago. Trumpeter David Spencer would recommend me for gigs from classical music to the O'Jays; then George Hunter a saxophonist and a contractor from Tenn. State gave me some work. I was a member of The Morris Ellis Orchestra two times and also a Black Society Band in Chicago, whose alumni included Booker Little, Bobby Bryant, pianist Harold Mabern and Frank Strozier. I would come back latter in my career to substitute in The Black Society Band. Trumpeter Frank Gordon helped me a lot with classical gigs and theory. Frank Gordon was in Ken Chaney's group The Awakening which I also substitute for him in that band and met bassist Rufus Reid there. I early on formed a quintet with saxophonist Ed Wilkerson and my sextet began to work the Chicago scene. But there was a lot of work that I and other black musicians didn't get because they were black. Over all it was cool, met some great musicians black and white who were great people.

***Cadence: Do you have a definitive recording?***

F.W.: There's nothing definitive about my music, it's on going and that's amazing since there are only 12 notes but so many different colors off each. I am just trying to improve day by day. I like some of the music on all of them, especially the "feel" the musicians have. "Old Folks" from the "Back Step" session is a nice feel from a great trio: pianist James William, Yoron Israel on drums and bassist John Lockwood. Maybe one day I can be part of a definitive recording. Let's stay in touch.

# Interview Roberto Magris

AN INTERVIEW  
WITH PIANIST  
ROBERTO  
MAGRIS BY  
LUDWIG VAN  
TRIKT



The Italian pianist and composer Roberto Magris was born in Trieste in 1959. He has recorded 27 CDs and has played concerts in 41 countries in Europe, America, Asia, Africa and Australia. He's the musical director of JMood Records, the Kansas City jazz label.

***Cadence: You are the musical director of the Kansas City based label JMood Records. How did the cooperation with Paul Collins start? What is the goal of JMood Records, what are the reasons for founding the label?***

RM: Paul Collins, the JMood owner, happened to listen to the CDs that I had recorded for the Italian label Soulnote ("Check-in" with Tony Lakatos and "Il Bello Del Jazz" with Herb Geller) and was so impressed that he contacted me and arranged some concerts in Los Angeles. My quartet included saxophonist Tony Lakatos and Art Davis, the bassist for John Coltrane, and we had some very successful performances at the Jazz Bakery and at the Catalina Jazz Club in Hollywood. The concerts were recorded live and should have been released by Soulnote but things went wrong as after some months the BlackSaint/Soulnote collapsed and our master was lost. The next year I recorded on trio with Art Davis and Jimmy Junebug Jackson in Kansas City and this time Paul decided to release on his own the CD entitled "Kansas City Outbound" and gave birth to the JMood, also asking me to take care of the musical direction. Then, I recorded "Mating Call" in Los Angeles with Paul Carr and Idris Muhammad, "Morgan Rewind vol. 1 and vol. 2" dedicated to the music of Lee Morgan, with Albert Tootie Heath and Brandon Lee and Logan Richardson among the others, "One Night In With Hope And More vol. 1 and vol. 2" dedicated to the bebop piano (Bud Powell, Elmo Hope, Tadd Dameron, Herbie Nichols, Thelonious Monk) on trio with Elisa Pruett and Albert Tootie Heath, "Sam Reed meets Roberto Magris/ Ready for Reed", "Aliens in a bebop planet", "Cannonball Funk'n Friends" and more.... I'd say that the main goal of JMood is to rediscover and reinvent the jazz tradition, with a special focus on bebop (since Kansas City is the city of Charlie Parker) as well as looking ahead and "around" to

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new and interesting directions, always keeping an eye to the future of jazz. For this, me and Paul Collins have become twins and we've put together along the years a great team of musicians, technicians and friends.

***Cadence: How did your musical career start? Did you start like so many other jazz musicians with classical music education?***

RM: I played classical music in my teens and I met the jazz music in the 70's. While trying to investigate about jazz, I happened to listen to an Oscar Peterson's LP entitled "The Way I Really Play" and I was caught. Then, I was fond of Coltrane/McCoy, Ornette, Mingus, I went "back" to discover Parker, Monk, Powell, Teddy Wilson, Duke... then "up" again to Andrew Hill (still one of my favorites), Hancock, Corea, Steve Kuhn, Paul Bley... and I'm still around...

***Cadence: How was the jazz scene in Italy when you started, how is it today?***

RM: When I started, in Italy we had the "free jazz" moment, musicians like Giorgio Gaslini and visiting Americans like Sam Rivers, Steve Lacy and the Art Ensemble of Chicago were on the spotlight. In other words, no chance listen to any swingin' thing... About me, I was attracted by something different and I tried to develop a kind of "Middle-European" jazz (classic and folk heritage on a modal jazz carpet). Even if we had the iron curtain at those time, I tried to build musical friendships and collaborations with musicians from the Eastern European countries. I was pretty much at home in Prague, in those years.

***Cadence: I listened to the album "Comunicazione Sonora" of the trio Gruppo Jazz Marca. Was this the first album you played on?***

RM: Yes, I recorded it in 1981, when I was 22. With the trio Gruppo Jazz Marca I developed that kind of "Middle-European" vein that I mentioned before. We released 3 LPs, the most famous entitled "Mitteleuropa", that were reissued 25 years later on CD format, as collector's items, by the English label Arision.

To briefly resume my career for the Cadence readers, after the experience with the "Gruppo Jazz Marca", in the late 80es I started the Roberto Magris Quartet, which operated for a decade, recording 2 Cds and performing in Italy and in several European countries. In 1996, I decided for a complete change: since I found myself unexpectedly caught by the "acid jazz" musical trend and the Hammond organ sound, I started a new band initially named DMA/Direct Memory Access, then renamed "Alfabeats Nu Jazz". This band recorded 2 Cds and performed at several festivals in Europe and in Canada (Montreal Jazz Festival, Downtown Toronto, Halifax), Mexico, Venezuela and Curacao. After the "acid jazz" experience I was back to straight jazz and in 1998 I founded the "Europlane Orchestra", a central-European jazz venture sponsored by INCE-CEI (Central European Initiative) including some best musicians from Czechia, Slovakia, Austria, Switzerland, Hungary, Poland, Slovenia and Croatia. I composed

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and arranged the musical programs for this orchestra, we had several meetings, concerts and recorded 3 Cds, released by the Italian label Soulnote. When those countries entered the EEC at last, the money funds stopped to come but I tried to keep the project alive under the name of "Roberto Magris Europlane". At last, since it was complicate, I decided to simply start a second brand new edition of the Roberto Magris Quartet. With this new quartet I increased my international exposure, performing all around the world, Australia, Indonesia and China. Then, in 2006 I flight to Los Angeles where I met Paul Collins and here we are with the JMood Records and all the rest...

**Cadence:** *What would you call the highlights of your time as a jazz musician until now?*

RM: It was in Libreville, Gabon, where I was invited by the Italian Embassy to play a concert. I accepted with interest but I asked for meeting some local traditional musicians and possibly performing together. At last I played a concert for acoustic piano, Mvet (a string African instrument tuned in D flat) and percussions. That was such an experience for me since those musicians had no idea about jazz or other kinds of music except for their own tribal rhythms. We played a 2 hours concert of improvised African-Jazz-European music and this experience gave me a different view on what music actually is for the human beings. It was like bringing jazz back to the ancestrals issues of black magic Africa. On the other side I must say that one night in Libreville I entered an hotel and I found a sort of jazz group led by an old man playing trumpet. I got introduced and he asked me to play one song together. He proposed "A night in Tunisia" (!) and at the end of the session he gave me his card: he was a surgeon. Magic Africa...

**Cadence:** *You worked with a lot of jazz stars throughout the years. Who was the most inspiring character you met?*

RM: Herb Geller. I loved to play and spend time with him. He knew all sort of stories about musicians from the the bebop and West-Coast historical periods and he brought me straight to the essence of that kind of jazz. Musically he was a maestro and he introduced me to the music of Benny Carter and Billy Strayhorn from a new perspective (the right one). We played concerts together in several European countries and we recorded 2 CDs together: "Il Bello Del Jazz" on Soulnote and "An Evening With Herb Geller & The Roberto Magris Trio" on JMood.

**Cadence:** *You are some kind of researcher, you work like a scientist exploring jazz styles - you seem to know everything about jazz history and you always "dip" completely into the subject you are working on (the Bebop for the "Aliens" album, the Soul Jazz for the Cannonball tribute, the West Coast style working with Herb Geller, the Philadelphia Jazz working with Sam Reed etc.). You take your work very seriously, don't you?*

RM: I simply love this music. I have become a jazz musician out of a boy playing classical music and jazz is my music, it's something that is mine and represents me. I've listened to thousands (believe me!) of jazz records and I've played each solo, following note by note in my

# Interview Roberto Magris

mind all the jazz masters, thanks to the fact that I have the perfect pitch. Of course I take my time to prepare the arrangements and to compose new music, but I don't study nor I practice the piano anymore, I just play when and what I like and I feel as music comes from heart, brain and "superior" places. So, I don't care about technique and I have a sort of "zen" attitude: hands just play themselves when music comes out. When I play I don't think, I just play. However, it's always been very important for me to remain "focused" and connected to the society, daily life, family and work, in order to keep the "spirit of the time" and evolve as a human being and as a musician.

**Cadence: A question about your CD: "Aliens In A BeBop Planet". Interesting title. Was there a concept behind the album?**

RM: Actually 2 concepts: the most evident is that my band and I are contemporary jazz musicians. "As Aliens" landing on "the bebop planet" to find what still remains today of that legendary period of jazz history. We tried our best to bring to new life the essence of this music, filtering our knowledge of the past from a contemporary point of view. The less obvious concept is that the true Alien is me... I'm an Italian jazz pianist born and still living in the city of Trieste, at the top of the Adriatic sea, in the crossing point between Italy and Slovenia and Austria, in the heart of the middle-Europe. Because of an odd re-incarnation process in combination with an unpredictable "kharma", I have found myself being asked by a producer from Kansas City to record an album about "bebop" in the homecity of Charlie Parker... hard to believe.. so I obviously am the Alien in a bebop planet..

**Cadence: You re-invented "Giant Steps" in your own way. Very unusual. How did you make that decision?**

RM: Instead of giving all a renewed version I felt a link to the tradition and I decided to give an "aged" version to it, as a part of all the history of jazz. The circle of the fourths has been discovered by Coltrane because we had before people like Teddy Wilson, Earl Hines, Bud Powell, Monk. All is connected and consequential... I wanted to demonstrate it and I was smiling when playing it that way.

**Cadence: How much time do you dedicate to composing. How much do you enjoy it as another creative outlet?**

RM: I love to compose but when I find a musical idea I am restless (sometimes I even can't sleep) until I haven't put all the components (melody, harmony and rhythm) well together and all makes sense musically to me. I believe that my compositions are a part of me that will remain available for the other people (listeners and musicians) and will possibly survive to me. I try to find inspiration from the power, the ritual force of music along with the human artistic creativity. I think that the music should dance inside us and for this reason I believe that the most difficult task for a composer is to create the "rhythm".. I ask myself "what should be the rhythm for this melody? What's its inner vibration?"

# Interview Roberto Magris

**Cadence:** *You are also a great Hammond player. What do you like on this instrument?*

RM: Thank you! I'm just trying to play it as a fan of organ players like Larry Young, John Patton, Charles Earland but I don't consider myself a organ player properly. I love the B3 because it gives a sense of groove and soulfulness to the music and it has a beautiful sound to my ears, but I remain a piano player at the most.

**Cadence:** *Your latest album "Enigmatix" is a little bit different than your previous ones. As you told me in your letter it shows the "other" side of Roberto Magris, not the one of the bebop researcher.*

RM: Yes. I've always tried to look ahead with my music, in connection with the society, people and the world where I live. My previous CDs were focused on bebop, Lee Morgan etc. because of the producer's choice that I accepted to follow. But I am not a traditionalist. With "Enigmatix" I've "returned" to my usual approach, with a trio concept oriented to the contemporary world. It's the return of my "European jazz" mentality in an American environment and the return to the straight modern and ahead pianist and composer from the parenthesis of the bebop researcher.

**Cadence:** *Can you state more precisely what you mean by that?*

RM: I asked my musician to work on an "improvisational approach" and to maintain that kind of "attitude" while playing. This improvisational approach includes the whole tradition of jazz (from swing, bebop, modal, free) to funk, groove and pop references. I believe in a world music since we live in a globalized world. Since we have a "world music" coming from traditional and folk music from all over the world, we need to work also on a "world music" coming from our cities, industrial societies, frenetic modern concepts, as a result of the experiences of jazz and rock of the last century... a kind of progressive jazz...

**Cadence:** *How would you explain the global aspect in the music of "Enigmatix" which Paul Collins has mentioned in the Audio Notebook?*

RM: That's it... progressive but with the awareness of where it comes from... tradition looking ahead... Coltrane and Parker were the avantguard at their times and now, when we play their music, we play mainstream jazz. So, we need to experiment now a kind of music being prescient of the future, starting from our tradition to shape the future. To this aim, we need to observe and stay tuned..

**Cadence:** *Do you spend a lot of time in the United States/Kansas City?*

RM: I usually spend some weeks there every year and in those periods I have concerts, recordings and studio works. In the last years I played concerts in Los Angeles, St. Louis, Des Moines, Omaha, in the Kansas City area (Kansas and Missouri) and, very recently, in Fort Lauderdale and in Miami, with a stellar version of the Roberto Magris Quintet also including Brian Lynch and Chuck Bergeron. Since I feel very comfortable in the US and my music is very well accepted I'd like to possibly establish there more and more.

# Interview Roberto Magris

***Cadence: What are your plans for the near future?***

RM: Now I've out my new and latest CD on JMood, entitled "Need To Bring Out Love" and I'm working to promote it at the best. At this purpose, I'll be back the US in October of this year. It's the sequel of "Enigmatix" and it's still with my US trio, with bassist Dominique Sanders and drummer Brian Steever plus singers Monique Danielle and Julia Haile performing in 3 vocal tracks. With the CD title and cover, I hope to get the listeners focused on the need of love that we have in this troubled world, especially in this period when the main issues in the television and news, magazines, media, are about terrorism, killings, social, racial and religion conflicts. I'm not afraid to point out an old fashioned motto as "peace and love"... as I feel that also musicians need and shouldn't forget to use their own chances to promote and ask people to remain focused on the need of peace and love in our lives, and to give a positive message even if apparently could seem out of context. Music is always the right context for this, not matter is it swings, rocks or grooves.



# Papatamus

## REVIEWS OF CDS, LPS AND BOOKS

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



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

The Italian label, Long Song Records, is new to me but to my surprise started 10 years ago and has since released some interesting jazz CDs. **THE BLESSED PRINCE** [#137/2016] is a 4/5&6/14 date with EMANUELE PARRINI [vln] leading a quartet [Dimitri Grechi Espinoza-as, Giovanni Maier-b, Andrea Melani-drm] on seven originals [42:49] from Parrini or Maier. There is a great soul to this CD. Parrini and Maier both play scratchy and sawing style on their strings and that style is complimented by Espinoza's reed squawk alto style. There is a gutty density that reaches into your soul and then explodes outward in the joy of creativity. Gut-sy Jazz.

Long Song has also issued a recording from 11/16&17/10 by GIOVANNI MAIER [b] called **THE TALKING BASS** [lsrca 118/2010] this with Emanuele Parrini [vln/viola], Scott Amendola [drm], and Luca Calabrese [tpt/flg]. 8 of the 9 tracks [78:32] are originals by Maier and feature strings in a dynamic way. On the longest track "Disk Dosk" [12:39], Parrini builds a wonderful tension and anticipation over Amendola's free drumming before things change to a slower pace and the focus switches to the bass, about half way through, Maier plays in free time and then further changes tempo to uptempo and the drums go into a loose time and Calabrese enters and the group falls into time. The group then again evolves into free time. On another tune, "Leroy Vinnegar" the piece opens with high energy violin pizzicato over walking time bass lines. Maier knows his bassists. The CD concert is loaded with these time shifts and makes for some thrilling music. Each member of this quartet is impressive. Parrini, to my knowledge, has never led a session and this is perhaps his best featuring. Maier is not only a masterful bassist

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but seems to have a good instinct on how to write and put a group together. The Talking Bass is both an exciting and soulful bravura performance.

Three years earlier [6/13/07] GIOVANNI MAIER [el.b/cello] put together the double CD, **TECHNICOLOR** [Long Song lsrcd 105/2007]. One of the CDs features Marc Ribot [gtr] in a septet [Simone Massaron-gtrs/laptop, Giorgio Pacorig-el.p/org, Alfonso Santimone-keys/sampler, Zeno de Rossi- drm] playing a set of 10 originals [66:08]. This is largely electric rock and fuzz box, more outward sound than inner pleasure. The second CD; A Turtle Soup [Rossi-drm, Santimone-krys/laptop, Pacorig-el.p/organ] presents 6 originals [57:43] also electric, that still sounds to me more noise than message, it washes over me and I feel nothing.

Giovanni Maier [el.b] is also on board for DANIELE CAVALLANTI's [ts/bs] and TIZIANO Tononi's [perc] **RINGS OF FIRE** [Long Song Records lsrcd 110/2008]. This features the exciting violin of Jenny Scheinman along with Massimo Mariani [el.g], Emanuele Parrini [viola], Pacho [perc] and Achille Succi [as/b.clt]. Recorded 2/16&17/08 the program [79:36] is divided between Faces [6 parts composed by Cavallanti] and Phases 323 [a 3 part suite in 8 sections, composed by Tononi].

There is some very effective music with haunting work, often in league with the electric instruments, here from every member of the septet. Here the electric element is used as a setting or backdrop to the improvs. Cavallanti's writing relies more on the electric draping; often an effective soundstage for improvs. This is nicely presented episodic music skillfully integrating the strings, electronics and horns.

**FLAWLESS DUST** [Long Song 138/2016] is a set of 9 improvs [40:43] with GARRISON FEWELL [gtr] and GIANNI MIMMO [ss] recorded 10/31/14. This may well be Fewell's last recording as he died from cancer in July 2015. The flow here is relaxed with Fewell randomly snatching notes out of the air and Mimmo filling in and following up to a point until the duologue finds their independent lines and set



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off into a juxtaposition of inspired speak. This is minimalism to a point but stays below the ozone.

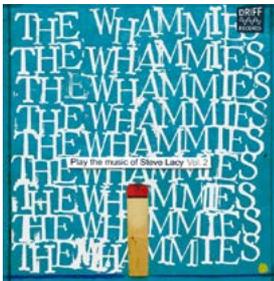
I saved TIZIANO TONONI [drm] & DANIELE CAVALLANTI's [ts/ney flt] **NO TIME LEFT** [Long Song 139/2016] for last as their group called The Brooklyn Express [Steve Swell-tbn/flt, Herb Robertson-cnt, Joe Fonda-b] has 3 members (Swell, Robertson, Fonda) that are well known to me as I have produced dozens of recordings in which they were involved. Perhaps it was unrealized expectations or unrealistic expectations but I was not as taken with the music as I anticipated I would be. There are many parts that were up to expectation, (individual and group) but as a whole the music left me wanting. The 7 originals [70:18] are inspired or dedicated to a worthy bunch; Ornette, Gil Evans, Harry Miller, Andrew Cyrille, Bill Dixon and Jim Pepper. The 20 minute homage to Bill Dixon suggests the honoree but doesn't have the command of the largo tempos the way Dixon, a master of those tempos, managed. Reviews are subjective, reviews of post bop even more so, on repeated listens I can only conclude that this is good but not up to the sum of its parts and therefore disappointing. I am also a bit confused as to what Brooklyn has to do with the groups title other than it was recorded in Brooklyn [6/15&16/15] and Brooklyn is trending. A fadeout ending is annoying.



Driff Records was founded by JORRIT DIJKSTRA [as/lyricon] and pianist PANDELIS KARAYORGIS in 2012 to produce "transAtlantic improvised music" and as a mode to get their music and others of the Boston area recognition beyond the Boston area. Each release is a CD housed in a card duo fold slip case and features original cover art. This label appears to be well thought out from the initial release, **THE WHAMMIES: PLAY THE MUSIC OF STEVE LACY** [Driff CD 1201] as their approach to post production/packaging has been consistent and distinct. The Whammies [Dijkstra- as/lyricon, Karayorgis-p, Jeb Bishop-tbn, Mary Oliver-

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vln/viola, Nate McBride-b, Han Bennink-drm] CD is made up of 7 Lacy compositions plus Monk's, "Locomotive". The sextet here does a remarkable job of capturing the protein of Lacy's writing without crowding out the subtlety of the writing. Bennink's drumming is perfect for the buoyancy of Lacy's compositions as is Oliver's high pitched and light string work. This is really a group effort and a success. On the Monk composition there is a suggestion of greater group power in the theme but it soon breaks away to individual light, (not weighted) solos afforded great space by Bennink's subtle presence. Named after an oft played Lacy tune it would be quite wonderful if this group would address other notable composers. Lacy fans might consider this their next "Lacy" purchase. A year later [1/21/13 & 3/19/13] the same group met again for **THE WHAMMIES: PLAY THE MUSIC OF STEVE LACY VOL. 2** [Driff Records cd 1303]. "Shuffle Boil" (often recorded by Lacy) plus 11 Lacy compositions (mainly from the 1970s) make up this program [57:59]. Again the ensemble gets the essence of what is/was Lacy, the subtle intensity and humor in his lines. There are times, when compared with the original issues of this music, things get a bit muddy and lack the space of the originals but aside from that comparison the ensemble is tight and fine. "Wickets", Lacy's dedication to Bobby Timmons, is taken solo by Karayorgis and its complexity is remarkable.



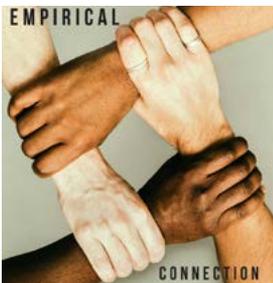
**MATCHBOX** [Driff Records 1501] is both the group [Dijkstra-as/lyr/synth], Karayorgis-p, Nate McBride-b, Curt Newton-drm] name and the title of the CD. The program of 10 tracks [49:26] is divided into 6 Karayorgis' compositions and 4 by Dijkstra. Karayorgis' compositions often have a zig-zag line conducive to having more than one improvising at a time on an implied and buoyant line. Dijkstra's writing tends to be avant, his playing reflects some of Ornette Coleman's energy and an even free-er drift from a rhythmic line. The music is a pleasure, even the synth is used in moderation on this 7/19/14 recording. Free jazz with structure.

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Over the spring and summer of 2015 PANDELIS KARAYORGIS [p] and JORRIT DIJKSTRA [as/lyra/synth] put together and rehearsed a 15 member band, recorded [7/21/15] and issued the results as **BATHYSPHERE** [Driff Records cd1502] the 7 cuts [57:43] are again written by either Karayorgis or Dijkstra. The compositions are wonderful—full of twists and turns, crescendos and diminuendos and plenty of room for soloing from the band. Soloists include, among others; Tony Malaby [ss/ts], Seth Meicht [as/ts], Charlie Kohlhasse [ts/bs], Taylor Ho Bynum [cnt], Jeb Bishop [tbn], Nate McBride [b] and Luther Gray [dms]. This is not a free band but a structured unit which members play free within its confines, though it is not confined. The writing here is outstanding and even hints, in more than one place, of Ellington. In the past year I have had more than one ambitious Boston area label brought to my attention. Perhaps the access to Berklee, BCOM and NECM and other area music schools along with somewhat cheaper rents and more conducive living conditions is once again building a Boston school of jazz. Bathysphere is an important result of this synthesis.

Driff CD 1302 is **COCOON**, a 6/20/12 recording of the PANDELIS KARAYORGIS [p] trio [Jef Charland-b, Luther Gray-drm] playing original music from each member of the trio. Six of the ten tracks [60:32] are by Karayorgis and they show a direct line to Monk's writing, and Karayorgis' improvs are exciting for their harmonic jumps. Oddly, because I've never noticed before, I find much of Gray's solos arhythmic so I'll assume it is on purpose. Charland's bass work is right on the traditional mark.

**EMPIRICAL** [Nathaniel Facey-as, Lewis Wright-vbs, Tom Farmer-b, Shaney Forbes-drm] is a British group whose latest release, **CONNECTION** [Cuneiform Rune 416] contains 10 originals [52:23] by various members of the quartet and was recorded 2/4&5/15 in England. This evokes memories of Bobby Hutcherson and BlueNote days. The vibes play a major role in establishing the sound either in giving



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an ethereal cover to a tune or in juxtaposing directions with Facey's exigent alto runs. The combination of Wright's incandescent vibes and Facey's sour sax works well adding to all this is Forbes' fun struck drum work and the traditional bass of Farmer, who wrote half of the compositions. Derivative but not cloning—a very solid outing.

STEVE GROVER's [drm] **VARIATIONS** [Red Piano Records rpm 14599-4421] contains some interesting compositions in its program of 11 Grover originals [73:45] nicely played out by his trio [Frank Carlberg-p, Sean Farias-b] with assists from Christine Correa [voc], Andrew Rathbun or George Garzone [ts] Duncan Hardy [as] and Chris Klaxton [tpt]. These fine compositions allow the trio to stretch out in a stimulating manner. Carlberg and Grover work especially well together with the pianist playing some free searching lines over the drummer's buoying underpinning. Correa is present on most of the tracks and her voice and range often work as another instrument bringing added drama to the music. Anthony Walton is credited with lyrics. The horns are used on all tracks in various groupings, and Klaxton (a new name to me) plays some nice obligatos behind Correa. A very stimulating and thoughtful work, well worthy of your attention.



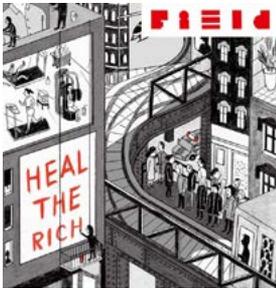
PIERRE FAVRE's [drm] **DRUM SIGHTS NOW** [Intakt CD 260/2016] is a drum quartet [Chris Jaeger, Markus Lauterburg, Valeria Zangger] playing 12 originals [56:54] from members of the group. Consider this a drum circle of sorts. Its rhythmic base puts it not that far from Baby Dodds' Talking Drum tutorial of 1946, a mere 8 years before Favre first recorded his traditional jazz drumming, 30 years before he was considered an accomplished free drummer and about 16 years before his first solo drum recording.

**DRUM FOR YOUR LIFE** [System Dialing Records 008] by POP IT is a record that confounded, confused and intrigued me; it is not a Jazz record but it is a rhythmic one. It is a creative music recording but again, I'd say not out of jazz. Produced and directed by

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AMIR ZIV [drm] as part of the Living Arts Apprenticeship Program, the 14 tracks [40:48] were recorded between 2010 and 2014. The music draws from a number of musicians in different configurations— mostly drummers but occasionally trumpet, tenor sax and vocals. Excellent audio enhances the dynamics to this “cross disciplinary (of) art”. Included in the lyrics/text is a poem of E.E. Cummings’ [e.e.cummings] “next To Of Course America I”. While this would not make a list of favorites of 2016, it is not without interest and having listened to it 5 times, (yes 5 times), each time I heard something different than on previous listens.

I was perplexed by the title, **HEAL THE RICH** of ULI KEMPENDORFF’s [ts] group FIELD [Ronny Graupe-gtr, Jonas Westergaard-b, Oliver Steidle-drm][WhyPlayJazz 026]. Not perplexed so much by the music, an often bracing and rhythmic/arhythmic post bop, as by the title and the hype sheet which says “a title that references such delicate humanity must be more than just pure art. On many levels it is a call for a reversion and reflection process, the issues are urgent and the time is running out.” Blah, blah, blah. Best to just enjoy the music [46:20] the 8 tracks offer. Recorded 11/10&11/15 this group is best when staying away from random blips and blops, which stay random too long, before coming together in more traditional music lines. The leader’s tenor at times gives off a Paul Desmond like harmonic and has an attractive inverted sax sound. Unfortunately he and the group spend too much time in what seems a self conscious attempt to be avant. RUSS LOSSING [p] brings a decidedly contemporary classical touch to his new recording, **ECLIPSE** [Aqua Piazza Records top 001]. This 5/21/12 recording was made in real time [58:00] which is perhaps why the 11 segments of improvs run together so smoothly and gives the listener a few seconds to absorb what was just heard and prepare for the next segment. Lossing’s approach is very deliberate yet searching with at times a Monk-like harmonic step. Improv without tricks.



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There are no tricks either on **FINAL TOUCH OF JAZZ** [Animal Music ani 050] by the trio of NAJPONK [p], GEORGE MRASZ [b] and MATT FISHWICK [drm]. This is a very pleasant middle of the road set [58:01] of mostly non-original compositions plus one Najponk original, a light blues, that often brings to mind the work of '60s Ramsey Lewis. 11 cuts and seemingly not a sweat was raised. Najponk was originally Jan Ponk.

EHUD ASHERIE [p] is all over the piano on **SHUFFLE ALONG** [Blue Heron Records 888295 397636] playing the music from Sissle and Blake's ground breaking Broadway musical of 1921. Utilizing a subtle rolling stride, Teddy Wilson like runs, Wallerish prances and parlor piano, Ehud proves to be a master of pre bop piano. He doesn't play this music with the exhilarated energy of Eubie Blake, nor should he as these are his interpretations not Blake's. Any fan of this music or Dick Hyman would do well to pick up this delight.

Pianist STEVE PLEWS has a number of releases out on ASC records. His first recording (undated) was **SECRET SPACES** [ASC cd3] with Jeff Clyne [b] and Trevor Tomkins [drm]. PLEWS' has a light, even touch, somewhat impressionistic. On one of the eight originals [46:24] he employs a synth (uncredited) and also a fade out which gives the piece an ephemeral feel.

On **DEPRESSIONS** [ASCcd 147], a solo date from 7/12/14, again offers 8 tracks [51:23] with over half of them standards. The music here is more flowery and less of an even touch. PLEWS has a flair for the dramatic building up substantial crescendos then dropping down into an improv, at times sounding rather theatrical. Not depressing.

STEVE PLEWS' latest is a 1/5&6/15 trio [Gavin Barras-b, Johnny Hunter-drm] set called **THE IMPORTANCE OF WHAT IS NOT** [ASC cd160]. As with the previous two releases there are no composer credits but I will assume that the 9 tracks [50:39] here are all originals. Some of the compositions are dedicated to family including one to his great aunt who composed



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“Chopsticks” and is given an almost Tyner-esq treatment on this recording. Plews is expansive on this outing and exposes various aspects of his playing from straight ahead jazz trio to brooding impressionism to the playful humor of “Chopsticks”. Perhaps the fullest look at Plews’ talents yet.

Another recent ASC release is **CONFESSION** [ACSCD164] a 2015 recording by JONATHAN BRIGG [p] and his Stoop Quintet [Sam Miles-sax, Alex Munk-gtr, Flo Moore-b, Dave Smyth-drm] playing 8 Brigg originals [52:34]. Brigg acknowledges his classical roots, and except for the fact that the music here is tightly composed this is clearly a jazz disc. The writing is often jumpy in notes or octaves giving a Monk-like feel but the structure is often repetitive with counter harmonies between the piano and guitar. A strong structure is given for the improvisers. Brigg writes of creating tension, angst and nervousness; his intent is fully realized here as well as a stylistic identity, at least for this record as I am unfamiliar with any of his other recordings.

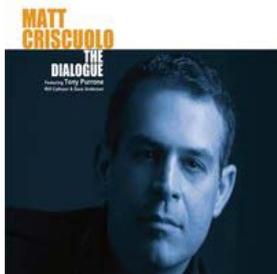
MIKE WESTBROOK [p] has been carrying on with his large doings and concept compositions for decades. His latest is, **A BIGGER SHOW** [ASC cd162-163], a live [1/30/15] 2 CD set with his Uncommon Orchestra; a 21 piece band, part stage orchestra part free jazzers. The work starts out with a gathering of the orchestra much like a tune-up of the orchestra prior to the downbeat. The work, with words/text by Kate Westbrook, smoothly integrates spoken and sung text (which comments on the human/world situation) with improv solos. From this point of view this is one of the most successful of the Westbrook’s big concept works. Soloists are: Alan Wakeman [ts/ss], Marcus Vergette [b], Sam Massey [tpt], Roz Harding [as], Gary Bayley [ts], Coach York [drm] Theo Goss [drm], Dave Holdsworth [sousa]. Ian Wellens [bs], Dave Holdsworth [tpt], Alan Wakeman [ts], Mike Brewer [flg], Andy Dore [tbn] and Joe Carnell [tbn]. A good show.

JOACHIM BADENHORST’s [reeds/keys]  
Carate Urio Orchestra [Eirikur Olafsson-trt/



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electr, Sam Kulik-tbn/gtr, Frantz Loriot-viola, Pascal Niggenkemper-b, Sean Carpio-drm/gtr, Brice Soniano-b, Nico Roig-gtr] has issued **LOVER** [Kline 6]. This is a set of 8 originals [43:16] recorded 2/23&24/15. This is a very subdued set, so much so that at times it is hard to hear, the sound is muffled, the reeds are blown through so air is all you hear. The most discernible instruments are guitar, trombone and various electronic noises and distortions. There is little sense of crescendo, as traditionally understood, the music just comes and goes without fanfare. I spent more energy trying to understand the sounds I was hearing than having emotional involvement with the music. A puzzlement and a one time involvement. **MATT CRISCUOLO** [as] is distinct in that he plays the alto at most times so high it reaches soprano registers but without sounding like a soprano. His Quartet [Tony Purrone-gtr, Will Calhoun-drm, Dave Anderson-b] joins him on **THE DIALOGUE** [Jazzzeria Records 888295411707]. This January 2015 recording is a mixture of standards and originals. The group goes from bop to free and on "Giant Steps", Criscuolo sounds almost anemic in register and he and the quartet avoid the muscle flexing for a very original arrangement of this challenger, which he plays about as free as one could get and still hang on to the changes. A notable effort even with fade ins and fade outs which kill my listening commitment. **GEORGE HASLAM** [tarogato/clt] and **MARIO RUA** [drm] play duos on 4 extended improvs [55:28] on **MAREZIA** [Slam cd 331] recorded 3/13&14/14. The Drummer is a chef previously unknown to Haslam. They were introduced on short notice and a concert/recording was arranged. The results are on this recording. The tarogato is an engaging reed instrument sounding a bit like a gutty cross between a bagpipe and oboe. Haslam's approach to these improvs reminds me a bit of Joe McPhee in that one senses the improvs are very immediate in its direction occasionally falling into familiar themes. The level of intensity stays high for most of this which



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can get tiring on ones senses but other than that endemic fact of some music this is a fine adventure.

The group PEGASYS [Errico De Fabritiis-as, Biagio Orlandi-ss/ts, Francesco Lo Cascio-vbs/perc, Gianfranco Tedeschi-b, Cristiano De Fabritiis-drm] has issued the 2 CD set, **RED DISC/YELLOW DISC** [Slam 572]. The Red disc is 6 original compositions [35:26] by group members. The Yellow disc is 8 free tracks [27:14]. The composed sides have a retro feel to them, due to the vibes. The free sides are at times a bit aimless, I'd assume the players are not well acclimated to free jazz. What interests me is why 2 discs? — the music would fit quite well on one. Nice post production and graphics.



**LEONID VINTSKEVICH** [p], **STEVE KERSHAW** [b] and **NICK VINTSKEVICH** [ss/as] have produced a very attractive CD called **UNDER A DIFFERENT SKY** [Slam cd 570]. The music here is quite striking. Vintskevich is a striking pianist clear and forceful, the other Vintskevich, who at times brings to mind Dave Liebman, is very melodic and clear. Kershaw who had a hand in writing/arranging 6 of the 9 tracks [47:05] goes solo on the title track. Half of the program here is duos with one member of the trio sitting out. I think this, and the fact that this is a drummerless group, adds to the clarity and variety of the program. I went back to the first recording this group made in 2005 [Slam 277] where they had a drummer, and although solid, it was without the clear definition of this later [7/21/14] recording. A most pleasing release.

Christophe Monniot [saxes], Emil Spányi [keys], Mátyás Szandai [b] and Joe Quitzke [drm] make up the **OZONE ACOUSTYLE QUARTET** and their live [at the Budapest Music Center's Opus Jazz Club] recording of 11/29/14 is called **ORGANIC FOOD** [BMC cd 229]. This is an impressive group, everyone in this group has been involved with creative improvised music since the 20th century, and as a group there seems an ease and ability to musically go anywhere. Spányi plays searching piano lines which at appropriate times collapse

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into a pile of notes. Monniot similarly can go from inside to outside at a snap. The group's shifting tempos and ability to move from inside to out kept my interest. The bass and drums keep an exoskeleton of rhythm with punctuated drum hits and more traditional bass lines. The 9 tracks [52:56] are originals plus "Greensleeves". This is another fine example of the flowering of European jazz of the past 50 years, now so rooted with record labels, government support and fan base that they seem to exist well within the EU and they are having an influence on North American jazz. No liner notes unfortunately but the music does speak for itself.

MICHAEL BLUM [gtr/voc] says "I wanted to learn to play guitar like Oscar Peterson played the piano". Besides demonstrating a fair amount of chutzpah I think it puts the emphasis on the wrong thing in creative improvised music; play yourself. On **CHASIN' OSCAR** [Michael Blum Music 888295 405201] Blum fortunately doesn't sound like Barney Kessel, Herb Ellis or Joe Pass or particularly like transposed OP. He sounds like a clean tasteful guitarist who is joined by a rhythm quartet [Jim Stinnett-b, Brad Smith-p, Dom Moio-drm] for a program of 7 standards and 2 Stinnett originals. Blum sings on a couple tracks, to no consequence. Recorded in June of 2015 this was for me a case of unfulfilled expectations.

It has been some time since singer **MARTY ELKINS** has had a new record. **WALKIN' BY THE RIVER** [Nagel Heyer Records CD 119] was recorded 8/18-29/14 with Jon-Erik Kellso [tpt], Howard Alden [gtr], Joel Diamond [org], Steve Ash [p], Lee Hudson [b] and Taro Okamoto [drm]. Elkins sings in an understated bluesy fashion without pretension, with echoes of Mildred Bailey, over 13 not worn weary standards, or at least not originals, including resurrecting "Garbage Can Blues", a favorite of the Harlem Hamfats. Backup here is excellent and in the time and spirit of this pre bop period. A lovely listen never out of style. It made me go back and give her other recordings a listen. **MARTY ELKINS'** first issued recording was



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[8/30&31/99] when she did **FUSE BLUES** [Nagel-Heyer cd 062] a 13 track program of mostly standards [58:58]. Here, she is ably backed by Greg Skaff [gtr], Mark Taylor [drm] Dennis Irwin [b] and Tardo Hammer [p] with occasional help from Herb Pomeroy [trp] or Houston Person [ts]. Elkins contributed the title tune, the lone original on the program. Elkins has a blues ambience to her singing whether singing a blues or otherwise. This recording holds up very well. Again, this is a jazz singer without pretense.

MARTY ELKINS' second release is a curious affair; **INTO ANOTHER LIFE** [Nagel-Heyer cd 114] was recorded 6/7/88 but not issued until 2009. This is a dozen tracks with a total time of 39:09. 2 of the tracks are alternate takes and included as a bonus track, a reissue of "Fuse Blues" from her first release. These alternates and reissue amount to 11:26 off the original 39:09 leaving 27:45 in "new" material. Much of this material is very nice, some of it a bit wobbly and harsh. DAVE MCKENNA [p] is the sole accompanist. I'm guessing that the duo never managed to hook up again to fill out a CD. In the meantime McKenna died and I'm assuming the label did not wish to give up on a McKenna date with a singer they obviously appreciate and decided to issue an imperfect date. Having said all this, I rather enjoyed the date, short and flawed as it is. It has the sense almost of an after-hours get together, and reservations as stated I would still recommend it. My next question is why, after over almost 30 years, has Marty Elkins not recorded more? Trumpeter JON-ERIK KELLSO has been very active on the recorded traditional/mainstream scene for the past quarter century, adding tasteful swing to records like the Marty Elkins' recording covered in the preceding review. Around 2005 he started his own label, gen-ERIK which recently issued **THE EAR REGULARS** [cd 003] a recording from 3/23&24/14 with his quartet [Scott Robinson-ts/tárogató/cornet, Matt Munisteri-gtr/voc, Greg Cohen-b]. The program is 8 standards [55:12] from the trad/swing book played freshly, and gives new life to the

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familiar. All members of the group are nicely featured and well placed, even the one vocal “Baby Won’t You Please Come Home” doesn’t come in until over 4 minutes of the 6:18 minute tune. Kello’s style brings to mind Ruby Braff in its affection for lyricism and genre but there the comparison ends as here his playing is more tart and with far more vibrato. Scott Robinson, who seemingly plays everything in all genres, brings an expansiveness to the music, at times sounding like Bob Wilber. There is just not a dull moment on this CD. As Bob Wilber proved 50 years ago, old genres can be freshly approached.

## JON-ERIK KELLO’S **REMEMBERING**

**RUBY** [gen-ERIK 002] moves closer to swing/mainstream and contains 3 Braff originals and 8 standards [74:34]. Recorded 2/19/03, the same year Braff died. Again Scott Robinson [ts/bs/b. clt] is aboard and a major asset, joined here by Mark Shane [p], Frank Tate [b] and Joe Ascione [drm]. Fortunately there is no attempt to emulate Braff on this CD aside from a relaxed ambiance which I think was probably in the DNA of the artists from the start. In the liners, Kello contributes some pleasant reflections on Braff, as do Glen Sharp and Michael Steinman. This was recorded in 2003 but not released until 4 years later which suggests Kello shopped it around but finding no takers put it out himself. Thank you, Jon-Erik.

ADISON EVANS’ [bs/as] 4/25-16/15 recording, **HERO** [AdiTone records atr 001] presents itself as a pop record with its graphics and fashion “forward” cover photo complete with mildly exotic hair style and jeweled finger. It’s a tribute to Beyonce and various pop icons, as well as to Sonny Rollins and Steve Wilson. Which brings to mind something about judging a “book” by its cover — my error as there is more to this CD than assumed. Evans is joined by Matt Jodrell [tpt], Mathis Picard [p], Dan Chmielinski [b], Roberto Giaquinto [drm] and on 3 titles Melanie Charles joins on vocals. The vocals are of least interest and owe the most to pop stylings. The program of 12 cuts [58:19] with the exception of 4 standards, are all by Evans and are credible



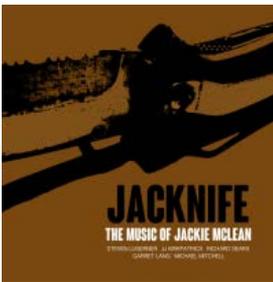
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compositions by standard evaluation. She is a very credible sax woman especially on baritone albeit not with an identifiable style, yet. Jodrell is also a credible if generic trumpeter in this, pleasant enough, quintet. Evans presents some real jazz talent. A fine first effort no need to hide this one.

TONY LUSTIG [bari sax/b.clt] also projects a nice feel on the bari on **TAKING FLIGHT** [Bimperl Entertainment 869116 000010] with his quintet [Michael Dease-tbn, Samora Pinderhughes-p, Ben Williams-b, Ulysses Owens-drm]. Lustig wrote all of the 8 tunes [56:40] on this CD some of which have a nice gospel lilt to them similar to Fathead Newman's "Hard Times". Dease's trombone, sounding trumpet like at times is a nice fit and Lustig holds his own on a couple of almost impossibly slow ballads. Except for a fade out ending, a very respectable debut.

STEVEN LUGERNER's [as] new release is **JACKKNIFE: The Music Of Jackie McLean** [Primary Records 888295 357425] with his quintet [JJ Kirkpatrick-tpt, Richard Sears-p, Garret Lang-b, Michael Mitchell-drm]. This does not so much bring McLean to mind as that of a mid 1960s Blue Note date. The reference here is of McLean of that period, not his wilder/looser Prestige days. 4 of the 6 tracks [40:54] are by McLean while the other 2 are by Charles Tolliver. Lugerner plays his alto in the lower registers, while Sears is an interesting player combining some of Tyner's modal rounds with a darker Waldronish repetitive quality — he doesn't seem to be tied into one direction...yet. Trumpeter Kirkpatrick's lyricism reminds me a bit of early Don Byrd in his pre-electric period. If you're a fan of McLean's middle period of writing/playing then this will please your ears beyond nostalgia.

For those who like their jazz with a small taste of klezmer might I suggest PAUL GREEN'S [clt] **MUSIC COMING TOGETHER** [Centaur Records crc 3454]. Green, a classical artist, and his crew [Alan Simon-p, Bruce Krasin-as/ts, Michael Musillami-gtr. Daniel Broad-b, Bill Chapman-drm] take on some jazz standards,

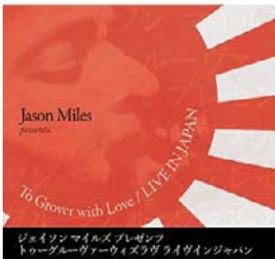


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add traditional music and alter the titles a bit; “Footprints” becomes “Yiddish Footprints”, “So What” becomes “So, Nu?”, “My Funny Valentine” becomes “My Funny Jewish Valentine” and so on. [53:58]. This makes for a pairing that is quite hip and beautiful. Jazz and Klezmer: mishpacha.

Funk, if funk is your pleasure, not the funk of Horace Silver '50s music, but the funk of electric instruments and crying tenor saxes, you're going to enjoy the no holds barred funk of JASON MILES' [keys] **TO GROVER WITH LOVE: LIVE IN JAPAN** [Whaling City Sound was 078]. Recorded in Tokyo in June 2010 the nine Washington associated tracks [71:45] here never let up from “Winelight” to “Mr. Magic”. Ryan Shaw has a reasonable vocal on “Just The Two Of Us”. The band is Andy Snitzer [ts], Eric Darius [ts], Gerald Veasley [b], Nick Moroch [gtr], Buddy Williams [drm] and Ralph MacDonald [perc]. Funk on.

DAVE LIEBMAN [ss/ts/flt] and RICHIE BEIRACH [p] have a long recording history together beginning with Beirach's first recording in 1970 on a Liebman session. They are once more united on a very thoughtful duo recording on **BALLADSCAPES** [Intuition 3444 2]. Recorded in April 2015 the duo plays 13 cuts [72:21] from Bach to Beirach. The pacing and timing is quite wonderful here with little of the amorphous fat I remember on some of the collaborations from this pairing. I'd echo Michael Cuscuna's liner observation “a gorgeous, mesmerizing chamber music recital”. Intuition Records has also released volume 5 European Jazz Legends series, **DAKOTA MAB** [#71317], an 11/22/15 concert by the HENRI TEXIER [b] quartet [Sébastien Texier-as/clt, Francois Corneloup-[bs], Louis Moutin-drm]. As with other issues in this series an interview (this time in english) falls at the end of the program [70:51]. Texier seems a warm and humorous person. The music here, all Texier originals, is excellent. The compositions come from Texier's interest in native Americans which accounts for titles like “Hopi”, “Mic Mac”, “Navajo Dream”, etc.. Fortunately the



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works do not mirror native American music which I found both inspiring and limited in scope. Everyone gets solo space and gives nicely, his son has a Desmond softness to his alto work and a Dolphy-esq squawk on the bass clarinet. Moutin builds an exciting solo on "Comanche". A modest effort with exceptional results.

ERNIE WATTS [ts] has recorded, since the early 1960s, hundreds and hundreds of records including dozens and dozens as leader. Since 2000 he has led dates exclusively on the Flying Dolphin Records label, which I believe is his own imprint. His latest is **WHEEL OF TIME** [fd 1011] a recording [1/19/16-2/6/16] with his European quartet [Christof Saenger-p, Rudi Engel-b, Heinrich Koebberling-drm] of the past 15 years. The 9 tracks [59:14] here are originals from the group plus Joe Henderson's "Inner Urge". A straight ahead, almost generic, date with no commercial concessions.

BRUNO RABERG [b] along with his trio [Allan Chase-ss/as/bs, Phil Grenadier-tpt] have put together a set of 19 [45:43] impressionistic free improvs; 9 of them solos and some electronically manipulated. This is a dreamy set of sounds/music sort of an exhibition of pictures floating in and out focus. The CD is titled **FOR THE UNKNOWN** [Orbis Music 0816] and it was recorded between January 7th and June 19th, 2012.

**MILES AHEAD: ORIGINAL MOTION PICTURE SOUNDTRACK** [Columbia/Legacy 889853 066728] offers up a group of Davis' recording or segments [5/19/53-1/81] with bits of narration from Don Cheadle (as Davis) and some added titles for the occasion that include Robert Glasper, Herbie Hancock, Wayne Shorter, etc.. Davis completists will have to have but this fan can enjoy this music in its original form.

JAVIER GIROTTO's [ss] group Aires Tango [Alessandro Gwis-p/sampler, Marco Siniscalco-b, Michele Rabbia-drm] comes together with Ralph Towner's classical guitar on a lovely blend of hard Oregon (the group) and classical on **DUENDE** [Cam Jazz camj]



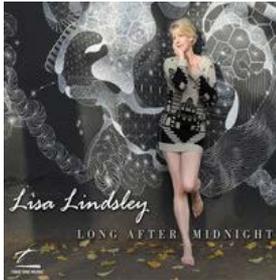
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7898] recorded 9/21-23/15. The 12 tracks [69:25] here are divided between Towner and Giroto originals each clearly structured with both referencing baroque lines. This is a quiet beautiful chamber recital with no loose ends and no ruff edges. Fans of Oregon should grab this beauty.

One might regard **ESOX LUCIUS** [Covro Records no#] by Isabelle Duthoit-clt/voc, Franz Hautzinger-tpt, Matija Schellander-synth, Petr Vrba-tpt/vibrating speakers, as a sort of electronic chamber group. The sounds are everything and in-between from a fart to metallic scrapes to wind to a variety of clicks. The 5 tracks [34:56] here blend into each other with little quality of difference. Recorded in 2012 it is my belief that this is only available commercially on LP.

Vocalist LISA LINDSLEY has issued her sophomore effort in, **LONG AFTER MIDNIGHT** [Take One Music tom 02-0327]. Joined by Laurent Marode [p], Jeff Chambers [b], Mourad Benhammou [drm] and Esair Cid [cly/sax/flt] Lindsley bring her lithe and lyrical voice to a program of 12, not too overdone, [48:31] standards including a delightful "Diamonds Are A Girls Best Friend". Special note here of her backup it never sounds formalistic and the spots where Cid plays are well placed and sound wonderful.

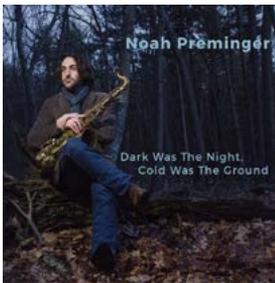
**THE SONGBOOK SESSIONS: Ella Fitzgerald** [Emerald Records 001] presents JANE MONHEIT as she has not previously been presented on records before. The 12 standards here are presented as an Ella tribute, the best kind of tribute—no cloning—even the standards drawn on are not the first tunes that one would associate with Ella. Backed by various groupings but mainly Nicholas Payton [tpt/keys/perc]; who also wrote the liners and produced the CD, and Michael Kanan [keys]. Here Monheit is a very distinctive singer using exaggerated phrasing even occasional Sarah Vaughan like vocal swoops. This is a very produced record and I suspect first takes are few if any on the CD. "Ev'ry Time We Say Goodbye" has only Kanan on acoustic piano



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and Monheit sings it with gravity, emotionally wrought, every word given place and attention. This is a very theatrical outing and for me the most memorable and exciting of her recordings. She makes every rendition here a story. Remarkable.

MATTHEW FRIES [p] worked in collaboration with his graphic artist sister, Loryn Spangler-Jones to inspire **PARALLEL STATES** [Xcappa Records 1002] an April 2015 recording. The 2 collaborated by Loryn Spangler-Jones sending painting which Fries would use as a base for composition and improvising. In turn Fries would send his sister examples of what he was working on to inspire her paintings. The CD cover includes 4 examples this cross pollination produced. Fries composed the 9 tracks [44:34] that make up the program and plays (solo) in a pastoral rolling style only occasionally rising to a crescendo, soothing and non-insulting to the mind. In his liners Fries writes “abstract art and instrumental music connections may not be literal or obvious...”. Perhaps not, but being an artist myself, there have been numerous works I have done directly from music and I have seen musicians play music from graphics displayed on the studio wall. There is a virtual connection between all the arts; architecture to zoning.



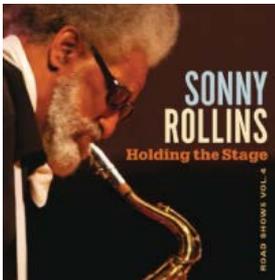
I covered NOAH PREMINGER's [sax] first album for this label, Pivot, in the Oct/Dec 2015 Papatamus, now he is back with his sophomore release, **DARK WAS THE NIGHT, COLD WAS THE GROUND** [no label 798576 863920] with the same quartet [Jason Palmer-tpt, Kim Cass-b, Ian Froman-drm]. The CD's title comes from bluesman Willie Johnson's composition, one of 9 tracks [53:26] on this recording. The remaining 8 tracks are from country blues artists such as: Patton, Hurt, Blind Lemon, etc.. As with his previous work it is the Mississippi Delta from where Preminger draws his inspiration, however on his previous recording the group only played 2 long Bukka White tunes which both inspired and tired. On this CD the cuts only average about 6 minutes and the group and tunes are more suggestive of the early Ornette Coleman quartet in its use of

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counterpoint and atonal harmonies. It is very effective and Palmer is a good pairing with the saxophonist. Perhaps this is a quartet with some staying power.

Preminger is just one of many influenced by SONNY ROLLINS [ts] and **HOLDING THE STAGE: Road Shows vol. 4** [Doxy/Okeh 888751927520] is the latest release from this grand master. This is 10 tunes [73:11] culled from live concerts from 1979 to 2012. With the exception of "In A Sentimental Mood", "Mixed Emotions", "You're Mine You" and "Sweet Leilani" all the music is Rollins'. The performances are nicely pieced together as to give the impression of one seamless concert. The CD opens with "In A Sentimental Mood" which is prime. Following is "Professor Paul"; a tribute to Paul Jeffrey, which could have been a solo as the backing quartet does nothing except monotonously and repetitively comp behind Rollins for over 8 and a half minutes. Other tracks have a more integrated ensemble. I find it interesting to compare the earliest work here [1979] with the latest [2012] and see the change from his Gato Barbieri period returning to a more robust player closer to his pre 1970 classic period. Some of the playing is inspired but some is tiresome and that surprises me as I'm sure there are hundreds of hours of concert recordings to choose from and I doubt this is the best. A mixed collection of material from an icon who to me sounds like he is relying more on muscle memory than inspiration. I've been a Rollins fan from the 1950s so it is painful to hear some of this.

JAMES DANDERFER plays clarinet and bass clarinet on **TIME AND TIDE** [Reigning Parade Records 052115]. Danderfer is joined by Steve Nelson [vbs], John Stetch [p], Vicente Archer [b] and Quincy Davis [drm] for a set of 8 originals [41:40]. Clarinet and vibes might suggest Benny Goodman and one of Danderfer's tunes is titled "Along Came Benny", however there is no trace of BG in Danderfer's playing, he is closer to Tony Scott. His bass clarinet has light shades of Dolphy. Stetch has some notable moments and Nelson's vibes are a joy of exploration.



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Recorded 5/21/15 this is a treat, fadeout and all. MICHAEL JEFREY STEVENS' [p] latest is 8 years [1/31/08] old. **BRASS TACTICS** [Konnex kcd 5315] has a quintet of 2 trombones [Steve Swell, Dave Taylor] and 2 trumpets [Dave Ballou, Ed Sarath] on 12 tracks [50:33]. Amy Kohn is listed as conductor, although 4 tracks are noted as free improvs. The conducted tracks have a very classical brass essence to them and for the most part are without piano, one piece is titled "For Alban Berg". Very structured music, even the improvs to me sounded hemmed in.

No one would suggest Akira Sakata [as/clt/voice] sounds hemmed in on **SEMIKIJIRA** [Trost tr146]. Sakata along with Johan Berthling [b] and Paal Nilssen-Love [perc] make up the trio **ARASHI** on this 5/2015 recording of 5 improvs [48:06]. Sakata, who had a long tenure with Yosuke Yamashita, and who began to exercise his voice-screams in the 1980s, brings that and his free reed work to the program here in contrast to the more traditional rhythm assist. Sakata sounds very much the typical Hollywood depicted screaming Japanese martial artist.

Things are calmer with the occasional tender horn improv explorations whose probing builds masterfully. Depending on your tolerance for screaming this may prove rewarding.

LES DEMERLE [drm/voc] has his ninth release on Origin. **COMIN' HOME BABY** Origin 82712] was recorded live on a cruise ship 8/25&26/14. 18 cuts [66:55] make up the album. Here he is joined by Bonnie Eisele [voc/perc], Johannes Bjerregaard [p] and Chris Luard [b]. This is not DeMerle's best release, it is little more than a lounge act, further hampered by a too bright ring-y electric piano, short outings on a familiar repertoire and hip vocals and what sounds like an uninvolved audience. This captures a lounge act which was DeMerle's aim. YVES THEILER [p/wurlitzer] calls his trio [Luca Sisera-b, Lukas Mantel-drm] recording of 9/26&27/15, **DANCE IN A TRIANGLE** [Migros Records MGB jazz 18]. It's a suggestive title, the pianist says it is for a trio (3 sides) and for the energy of the music. Some of the music



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does have a dancing quality to it while there is also almost a minimalist design on some of the 7 originals [60:28]. There is a broad range in keyboard approaches that draws the listener in. Theiler tends to emphasize the left hand as a repetitive bass figure while venturing out with the right hand, also at times in repetition, building an improv. At times the pianist employs a Wurlitzer electric piano, sometimes in tandem with the acoustic piano, which adds color. An interesting program of layered rather defined parameters.

The ORGANIK VIBE TRIO [Joel Frahm-ts, Ron Oswanski-org, Marko Marcinko-drm] has issued **THINGS WE DID LAST SUMMER** [Cellar Live 110115], a laid back recording [55:50] of 10 cuts divided between standards and originals. Oswanski plays a B-3 but stays mostly in the lower registers venturing rarely into the greasy ranges. Frahm similarly keeps things mellow and melodic. Dave Samuels [vbs] and Vic Juris [gtr] each guest on 2 cuts but it is the core trio that sets the relaxed pace. One negative is the fade out, particularly annoying to a listener in the groove with the music.

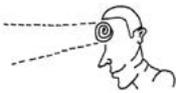
In 2008 I produced 3 trio [Thomas Ulrich & Mike Bisio] CDs with Cargo Cult of which ROLF STURM [gtr] was a part. I was mightily impressed by Sturm's depth and convincing versatility in a variety of genres. Now this never to be forgotten artist has issued **YOUNG** [Water Street Music wsm 126]. The title is due to the fact that the 12 tracks [57:15] here are the works of, and in tribute to, Victor Young and Neil Young. Sturm plays solo acoustic string guitar for this outing of lovely thoughtful and relaxed music.

The ICP [Instant Composers Pool] was started in 1967 by Misha Mengelberg [p] and Han Bennink [drm] as an outlet for their creative notions not particularly in demand by the music industry at that time. In the ensuing 50 years a greater understanding of their music, and the European creative improvised music revolution in general, opened opportunities not available in the '60s. The ICP continues to be documented by other labels and on their own



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label, ICP. Many of the groups members have been present for over a quarter century and the founders have been there from the start. Their latest issue is **RESTLESS IN PIECES** [ICP 054], recorded 10/21&22/15. The 13 compositions [60:24] here are mostly by Mengelberg [5] along with Tristan Honsinger [cello/voc], Michael Moore [clt/as], Herbie Nichols, C.E. Ives, Monk, Thomas Heberer [tpt] and Guus Janssen [p] also contributing compositions. This issue, as usual, charts a wide area of music from Gregorian like chants to wobbly tangos, mindful of some of the roots of the Dutch new music. The ICP is a wonderful and challenging organization and this recording is well worth the listening effort. A surprise ball of music.



NICK FRASER, one of Canada's prominent post-bop drummers has issued **STARER** [no label or number]. This undated recording of 5 faster compositions [36:39] brings together Tony Malaby [ts/ss], Andrew Downing [cello] and Rob Clutton [b]. The strings often give the sound of chamber music though the drums and sax suggest jazz. Controlled mini mayhem.

ANTONIO ADOLFO [p/arr] has recorded a generic albeit very pleasant Brazilian tinged CD, **TROPICAL INFINITO** [AAM 0710].

For this date Adolfo is joined by groupings of musicians he has had some tenure with. Adolfo contributes 4 originals to the set of 9 tracks [52:08] that include "Killer Joe", "Whisper Not", "Stolen Moments" and "Song For My Father". Generic but very pleasant.

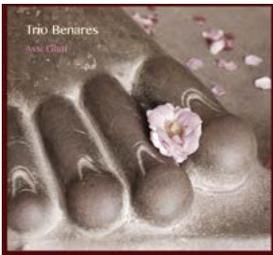
Antonio Adolfo is a part of the sextet that backs CAROL SABOYA [voc] on **CAROLINA** [AAM 0709]. Again, as with AAM 0710, this is light jazz. Saboya sings, often in Portuguese, in a soft seductive voice, compositions by Jobim, Lennon & McCartney, Sting, Djavan and others on the 10 cuts [45:42]. Soft, and again pleasant Brazilian tinged jazz.

**INSTANT OATS** [LGY Records 0005] is the latest from THE OATMEAL JAZZ COMBO, an octet [Jonathan Saraga-tpt, Kenjiro Miyagishi-gtr, Steven Carrington-reeds, Andrew McGowan-p, James Hubbard-tbn, Tristan Eggener, Lean Foster Thomas-steel pan] led by

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LEANDER YOUNG [drm]. The unfortunate group name along with the bland CD graphics did not especially suggest a hard and exciting listen. This set of 10 tracks [55:02] was recorded in NYC [8/30/15] and Miami [10/24/15] and offers up an easy listen that is rather generic, bland and without direction. Hubbard's trombone is prominent and brings a muted mellowness to the music. Thomas' steel drums shine bright whenever they step out and are the most distinct offering on this recording. The octet is not all together on a number of tunes, perhaps due to the different recording locations.

The group calls itself TRIO BENARES [Roger Hanschel-as, Deobrat Mishra-sitar, Prashant Mishra-tabla] and the March 2015 recording is **ASSI GHAT** [Jazz Sick Records 5092]. This is a rare combination for a jazz record and it works perhaps not as a jazz record but certainly as a syncopated record with deep Indian roots. Hanschel is probably best known for his tenure with the Kolner Sax groups the other members are unknown to me but they are accomplished players and the tabla player is most impressive. 7 originals [54:41] make up the program. Hanschel's sax blends in with the sitar and it would have been nice to hear him more clearly. There is a nice informality to **LINES FOR LADIES** [Sheila Jordan-voc, Anne Czichowsky-voc, Laia Genc-p/voc, Sabine Kühlich-voc/as, Kristin Korb-voc/b] **LIVE** [HGBS Blue 16003]. The material here comes from a concert [69:12] at the end of a short tour [1/11/14]. It is apparent that the group is quite comfortable with each other as some of the work here is talk singing between the group. Sheila Jordan was an added feature to the group and calls herself "their spiritual mother". Jordan has several solo spots besides singing with the group. Jordan's features include an emotionally wrought "The Moon's A Harsh Mistress", "Dat Dere" and "Sheila's Blues" which has come to be her signature piece—a narrative of her life which in true improviser style is never quite the same and this is one of the better renditions. Genc has several wonderful breaks on piano as does

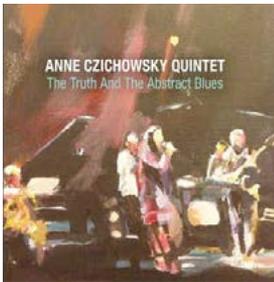


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Korb, on the bass. This group has so much to offer; informality, harmony, originality, adaption to old songs with new lyrics, humor, multi-lingually and being able to convey a sense of joy. There is a plan for May 2016 for the group to meet for a 14 concert tour which, it is my hope, will produce another CD with the same informality, imperfections and jazz joy. (review written prior to May 2016)

ANNE CZICHOWSKY [voc], who along with Sabine Kühlich founded and leads Lines For Ladies, has issued **THE TRUTH AND THE ABSTRACT BLUES** [Double Moon Record dmchr 71134]. Joining the singer on this October 2013 recording is a wonderfully alive quartet [Thilo Wagner-p, Martin Wiedmann-gtr, Axel Kühn-b, Matthias Daneck-drm] and on 2 tracks ["Blue Portrait (Blues and the Abstract Truth)", "Kitchen Talk"] the welcome addition of Christian Meyers [tpt/flg]. Most of the 11 tracks [61:09] here are adaptations of standards including a rather original but heartfelt rendering of "Everytime We Say Goodbye". Czichowsky has added, or adapted, her lyrics to some of the material and on "But Not For Me" she sings a Chet Baker solo [1985 Enja]. Czichowsky has the range of Annie Ross and at times her vocals are so uptempo it's hard to make out the lyrics, fortunately the liners print out the lyrics to pieces that have her original lyrics. And her lyrics are notable in meaning and emotive quality. On "S.O.S", Wes Montgomery's line, she goes vocalize and uptempo as a well integrated member of the quintet. The singer is not always pitch perfect but any imperfections are easily out weighed by the spirit, originality and her jazz instincts. This and the CD above are most welcome refreshments.

THE IDEA OF NORTH is a vocal quartet [Sally Cameron-Sop, Naomi Crellin-alto, Nick Begbie-tenor, Andrew Piper-bass] whose latest, **BALLADS** [ABC Australian 478 2693] is a collection of 14 tunes [57:53] including compositions by Sting, Sarah McLachlan, The Bee Gees, and Billy Joel with lyrics that include a poem by Goethe. The tempos and harmonies



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make for very pleasant listen ranging from barbershop to a light WWII swing feel. What gives it a distinctive jazz feel is the vocal approximation of a bass or horn or percussion not unlike what the Swingle Singers would engage in. Guests include Kaichiro Kitamura [voc perc] and Kristin Berardi. If you're a fan of a capella singing this is special.

NANCY ERICKSON [voc] also adapts some of her lyrics to standards [8] and contributes 2 originals on **WHILE STROLLING THROUGH THE PARK** [Vital Flame 888295359924][39:15]. Backing is provided by Darin Clendenin [p], Clipper Anderson [b] and Ken French [drm] with guest appearances, from among others, Jay Thomas [flg/flt], David Marriott [tbn], Alexey Nikolaev [ts]. Clipper Anderson and Jacqueline Tabor [voc] each have one duet with Erickson. The duet with Anderson is quite effective. Erickson shines best on ballads and is quite convincing on "Prelude To A Kiss" but there is an unevenness with this August 2015 date, the program doesn't seem to hold together. The talent is here but it doesn't seem a unit as a conceived album, more a random collection of tunes.



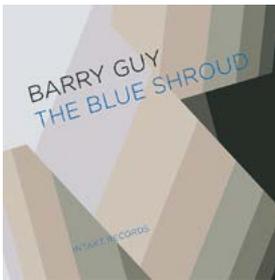
RENE MARIE is a superb singer and composer as her initial releases on Max Jazz established. She now records for Motéma and has set herself the challenge of writing all 11 tunes [64:36] on her new release **SOUND OF RED** [MTA-CD0194]. Marie has always had the ability to project meaning, she enunciates clearly and she delivers lyrics direct and with assuredness. On this CD her core backing is John Chin [p], Elias E. Bailey [b] and Quentin E. Baxter [drm] augmented nicely here and there by Romero Lubambo [gtr], Sherman Irby [as], Etienne Charles [tp], Shayna Steele [background voc], Thad DeBrock [gtr], Michael Dease [tbn] and Diego Rivera [ts]. The music is excellent and nicely sets off the messages of the songs. Marie may be the best thing to lyrics since Abbey Lincoln as she sings of reflection, regret, love (come and gone), joy and neglect. Yes, it is what one would expect but Marie's lyrics deliver poignancy and meaning. Marie has lived

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and now gives graciously. Thankfully a lyric printout in the accompanying liner booklet allows the listener to contemplate on them. This is a joy.

I received LaVON HARDISON's CD, **COME TOGETHER** [no label 725518 213529] and my initial reaction was not favorable. The 9 tune [34:40] program opened with "Tomorrow" and "Sunny" both of which had end fades and suggested some formal classical voice training as well as a jazz sense. Next was Strayhorn's, "Maybe" followed by "Come Together", "Alfie", "Unchain My Heart", "Better Than Anything", "Close To You", and "Some Other Time". Initial impressions were rather meh, but by the end I was drawn in partly by the variety of repertoire sources and by a rather captivating take on "Some Other Time".

With continued listenings, I started hearing a nuanced style so I went to the archives to see what prior recordings might bring some insight to Hardison's development. Finding nothing I inquired of her press contact and soon received her previously recorded efforts. Her earliest effort would appear to be **CHOICES** [no label 634479 414060]. This is a collection of 11 standards [34:30] that included "Ain't Misbehavin'", "Superstition", "The Owl And The Pussycat", "Shop Around" and "Coffee Song". The released again had material drawn from wide sources and she demonstrated a wide vibrato and often a theatrical/musical stage projection. Her delivery, on this 2006 recording, seemed a bit bizarre on "Somewhere Over The Rainbow" with a pronounced vibrato wobble bordering on operatic. There is a variety of rhythm backup and it suggests the CD was recorded in 3 sessions. Next up [circa 2007] was **RED & RUBY** [no label 678277 144828]—again an interesting collection of songs including, "The Glory Of Love", "She's Got Great Ideas", "Synthetic Love", "I Can't Give You Anything But Love", "Song Of The Sierra". LaVon is Ruby and besides singing she contributes kazoo and uke. Red is Vince Brown [gtr/bjo/voc]. Neither artist is credited with their real names on the CD. This release falls under camp, period



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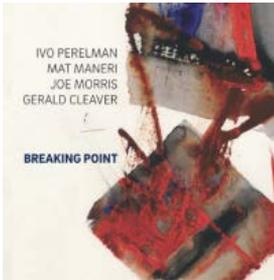
music similar to what Marty Grosz engages in often. This has a certain charm, not for its jazz elements but for its hokum period music. The next release comes from (I'd suggest) 2008 and is a duo with David Rhys-Johnson [keys] called, **EVERYDAY GIFTS** [no label 634479 746710]. This release is on the spiritual side with 10 tracks [30:10] including "Imagine", "Stand By Me", "This Little Light Of Mine" and 5 originals. There is an ambience of folk/gospel here and the pronounced vibrato is toned way down. Again this has its own charms but they are really not in the jazz genre. Next out as far as I can ascertain is **SWING** [no label or number] and is from 2014 and is another pairing of RED & RUBY this time recorded live in Olympia Washington, the home base of the group. This is firmly in the jazz genre with 10 tunes [30:54] including "It don't Mean A Thing", "Embraceable You", "Blue Monk", "I Got Rhythm", "My Favorite Things". This is a relaxed, unpretentious set with great charm to it. Hardison obviously has a broad range of musical interests and talents which both carry and limit her. From the beginning she has been very convincing of talent with arrangements and vocal direction but from my view it too often lacks focus and emphasis on one area of music at a time. She is an interesting singer with the range and talent to hit a bullseye but is too often distracted in choices. That said, I find her releases more intriguing than lasting. Under the direction of MIKE VAX [tpt] comes the latest issue from **THE STAN KENTON LEGACY ORCHESTRA; STORMING THROUGH THE SOUTH** [Summit Records 678]. This is an offering of "the best tunes" from their 2015 spring tour. Vax was a member or Kenton's last band, and after Kenton died, Vax floated around for a while even being a member of the Dukes of Dixieland before beginning in 1990 to carry on Kenton's legacy. Besides in general rambunctiousness, this 19 piece big band (includes 10 trumpets and trombones combined) is not a clone of Kenton and is a bit less brassy, though if you're a fan of Kenton or Maynard Ferguson's music you will also enjoy

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this. 14 tracks [75:11] includes a few originals and soloists and arrangers are duly noted. There are some fine arrangements and solos here and the effervescence of this band cannot be overlooked. There are moments where it sounds like the band as its own entity is about to sprout wings and take off. Only a 9 minute tribute to Clark Terry "Shell Game" with its lengthy 3 men scatting falls a bit flat. Almost flawless.

A new release from BARRY GUY [b] with a large group is always an occasion for optimism as he writes in a long form with a sweep that is cumulative, ending usually in a moving crescendo. This was particularly true of his work with his London Jazz Composers Orchestra. **THE BLUE SHROUD** [Intakt cd 266] is with Guy's New Orchestra; a 14-piece group that is heavier in use of and emphasis on strings and voice and with less emphasis on improvising. The best known improviser here is Agustí Fernández [p]. The Blue Shroud refers to the shroud the U.S. State Department used to cover Picasso's Guernica when the Secretary of State spoke to the U.N. Security Council justifying the U.S. plans for an invasion of Iraq. This is a powerful composition of 11 parts [71:27] effectively infusing Baroque compositions, played largo which conveys sorrow perhaps as well as any form. I found that after I put the focus on music rather than expected improves this work experienced vital growth with each repeated listening. As hoped this is another masterpiece. Recorded 10/17&18/15.

The NEW STANDARD JAZZ ORCHESTRA, directed by ANDY BAKER [tbn] and KEN PARTYKA [as/ss/flt], has issued their second release; **WALTZ ABOUT NOTHING** [OA2 22131]. Recorded 5/25/15 this 17-piece big band offers tight modern arrangements over 11 tracks [71:32]; with 6 originals from band members and 5 from outside the band like "Milestones", "Close To You" and "Star Crossed Lovers". While I don't find any identifiable footprint to the band sound (perhaps a slight touch of Kenton) what I do find, besides its tightness,



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is a fine use of soloists. After many listenings it was the trombone solos by Baker that continued to catch my ear. Baker is a member of the [English] National Youth Jazz Orchestra [NYJO]. He and the other trombonists [Tom Garling, Tim Coffman], all who have spent time with the Rob Parton band, shine throughout this recording. Other soloists include: John Wojciechowski [ts], Chris Madsen [as] Mark Hiebert [bs], Mark Colby [ts], Marquis Hill [tpt], Partyka [as], Dan Murphy [p] and B.J. Cord [tpt].

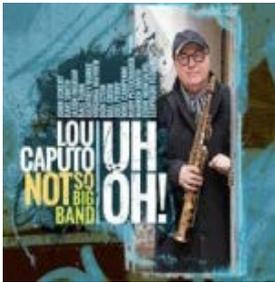
In his liners for LOU CAPUTO's [reeds/flt]

**UH OH!** [Jazzcat 47 Records jc-1825] John Bohannon writes "...you'll always recognize the tune when Caputo's Not So Big Band plays".

This might lead one to expect a program of well worn standards, but this recording contains 12 compositions [75:11] by Shorter, Don Elliot, Leo Wright, DeJohnette, Oliver Nelson, Corea, Bill Crow, Dameron, Dexter Gordon and others. Some of these tunes, like the title track, have not had much play in decades, but a few like "Fried Bananas", "If You Could See Me Now", and "Stolen Moments" are better known. Some of the soloists in this 15-piece band, besides Caputo, include Bill Crow [b], Virginia Mayhew [ts] John Eckert [tpt], Don Stein [p] and Warren Smith [vibes/perc]. Good listening with a touch of Latin jazz and a good helping of Baritone sax.

For something different there is the duo of DAWDA JOBARTEH [kora/voc] and STEFAN PASBORG [drm/gongs/background voc] on **DUO** [Ilk 257cd]. This CD is made up of 9 cuts [42:51]: "Better Get Hit In Your Soul", "Dancing In Your Head", "A Change Has Come", "Bells", "Mopti" and 4 traditional pieces. For the most part the music is marked by frenetic swirls of sound which can have a hypnotic effect. Fascinating fusion.

NAFTULE'S DREAM, has not issued a recording since 2002 and has just released **BLOOD** [Naftule's Dream Recordings ndr 103], a 6/30/13 recording. Glenn Dickson [clt], Eric Rosenthal [drm], Jim Gray [tuba] and Michael McLaughlin [acc] are founding members of the group and are joined here by Gary Bohan [cnt]



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and Andrew Stern [gtr] on 9, rather catchy, originals [43:50]. This was one of the groups that pioneered Jewish alternative new music and this is an excellent fusion of jazz, klezmer, latin and Eastern music.

IVO PERELMAN [ts] rarely records as a sideman and has released some 30 recordings on the Leo Label. He has now released 5 more. All of these have a core of musicians he has recorded with before and all have liner notes by Neil Tesser. I'll start with **THE HITCHHIKER** [LR 754] which is a duo with Karl Berger [vibes]. Perelman is less boisterous here on these 11 improvs [48:00] from July 2015 than on many of his recordings. Perhaps it is because Berger's vibes open up a space/ plane that encourages careful placement of the tenor's tones. Berger's sound often brings to mind a balaphone which encourages an even more open space for Perelman. Some of the improvs don't seem to end but rather just drift away. On one track Perelman goes solo just blowing on this mouthpiece; it has little logic. This is followed by a Berger vibes solo, an improvement.

In March 2016 IVO PERELMAN was again in the studio this time in duet with JOE MORRIS [gtr] for the CD, **BLUE** [LR 734], named for the color not the musical form. The 9 improvs [44:12] here seem rather tentative and not as well connected as with The Hitchhiker and I was less than drawn in. I found myself waiting for it to start. And then it was over.

**BREAKING POINT** [LR 753], another July 2015 recording, finds IVO PERELMAN in a quartet setting with Joe Morris [b], Mat Maneri [viola] and Gerald Cleaver [drm]. There is greater body and successful organic logic developed on this date, and when it builds it builds well. Unfortunately not all of the 7 improvs [62:00] build well but get mired down in ditty vamping till ready with ready never coming or coming too late. Also there are times here when the improvs are quickly terminated without a resolve which makes me speculate that a good improv was followed by an unsuccessful resolve so the piece was

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quickly cut to silence. There is some fine music here but not an hours worth. It is a shame and I wish there had been time for better production choices.

IVO PERELMAN is back with a different quartet [Matthew Shipp-p, Michael Bisio-b Whit Dickey-drm] for yet another July 2015 recording **SOUL** [cd lr 739]. This brings greater gravitas to the music and it is quite full and, yes, soulful. An excellent date. The listening time flew by.

**CORPO** [cd lr 755] is a 2/12/16 duo date with PERELMAN AND MATTHEW SHIPP which is hyped in the liners of Soul and even more hyped in its own liners. The program is made up of Corpo, parts 1-12 [54:30] and there is very little sense of vamping till ready here, the duo seems to have a clear idea of where they are going, or not going. There is no doubt these are improvised duos but also there is no sense these are experimental. A rare thing (except when written by myself, heh heh) the music is as good as the liner hype. One senses that while they play independently they seem to think in sync. A set of very finished improvs.

OLEG KIREYEV [ts/voc] and KEITH JAVORS [p] have collaborated on **THE MEETING** [Inarhyme Records 1009]; a 10/28/13 quintet [Tom Harrell-tpt/flg, Ben Williams-b, E.J.Strickland-drm] recordings of a mixture of 3 standards and 6 originals including 2 alternate takes. This is a very positive session, with the feeling of a Jazz Messenger date; hip with lots in reserve. Both leaders compose substantial material. Kireyev plays a full-throated tenor (his wordless vocals are only present at the open and closing of "Caravan" and are soon forgotten) and he sounds comfortable on the front line with Harrell. Javors' has some tasty spots at times pushing things along with some well situated chordal punctuations. Strickland's kicking drums are a pleasure throughout and there are moments when he steals the show. If you're a fan of golden era bop (c 1965-1980) this is a sure bet, a nice retro listen.

Also very positive listening is JOE MULHOLLAND's [p] **RUNAWAY TRAIN** [Zoho zm 201606]. This is a rather intimate



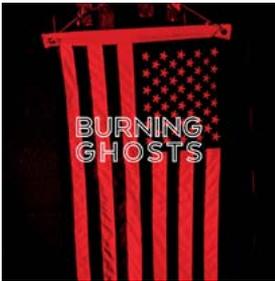
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trio [Bob Nieske-b, Bob Tamagni-drm] session in the miking and shared solo space. The session suggests that 3 friends met under no pressure, in April, 2015 and laid down 9 tracks [55:27]. 6 are Mulholland originals plus "Alone Together", "Me Too" and a marvelously full and transient "Nardis" [Miles']. Remarkably free of cliches, on its merits this trio should be heralded and contracted for a series of releases until the muses fail. T'wer it only thus.

TERRY VOSBEIN conducts a nonet, a bit of a generic band, on **LA CHANSON FRANÇAISE** [Max Frank Music mfm 006]. This is a set of 13 titles [64:11] arranged by Vosbein that have a french connection: "La Vie En Rose", "La Mer", "Boum", "Beyond The Sea", "Under Paris Skies", etc. This is music that goes down easy. "In fact, Vosbein suggests you sit down with your favorite French beverage and enjoy... "dancing is optional". The band may be generic but they are well rehearsed and there are many fine solos. Easy listening with teeth.

There is nothing easy listening about **BURNING GHOSTS'** eponymous release on Orenda Records [0030]. Recorded 7/17&18/15 this group [Daniel Rosenboom-tpt, Richard Giddens-b, Jake Vossler-gtr, Aaron McLendon-drm] plays balls-to-the-wall free jazz similar at times to a cross between Machine Gun and Borbetomagus. The main voice here is Rosenboom's and it's my guess he is the titular head of this group. The 10 originals [71:20] here do a variety of chaos and it is most effective when trumpet is out front and plays rhythmically independent from the rest of the band. Occasionally Vossler's guitar takes the lead when he is not stringing it out in the ensemble. There are quiet moments and semi-traditional suggestions but they soon corralled by the lunatic fringe police. Good energy, good variety, good music.

MIKE MURLEY [ts] and trio [Reg Schwager-gtr], Steve Wallace-drm] have released a very relaxed set on **SHIP WITHOUT A SAIL** [Cornerstone crst cd 145]. 1 original and 9 familiar titles [52:17] recorded 9/1/15 except for "Cry Me A River" which is from this trio last



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session [6/27/13]. More honey than vinegar, again easy listening but not insipid. KRIS ALLEN [ts/ss] plays with an indebtedness to Ornette Coleman in that his lines float out with tartness on **BELOVED** [Truth Revolution Records 888295 431552]. His tone is smoother than Coleman's but the way his lines hang or dangle out in space is both a signature and a weakness. It's a weakness because many of the 10 originals [55:53] that make up the CD have faded endings leaving the music to trail off suggesting an ephemeral music and listening experience. Too bad, as Allen and quartet [Luques Curtis-b, Frank Kozyra-ts, Jonathan Barber-drm] play some nice music on this 6/5/15 date but convey so much chopped liver. Unfinished music.

ROSA BRUNELLO [b] leads a group called Los Fermentos [David Boato-tpt/flg, Filippo Vignato-tbn, Luca Colussi-drm] on a release called, **UPRIGHT TALES** [Camjazz 7901]. The 11 originals [54:37] offer up meditative music that at times suggests a brass band with an overlay of early Baroque classical. The compositions offer a broad plane unhindered by a rhythm that, while present, does not confine the improvs. Various guests [Francesca Viaro-voc, Dan Kinzelman--ts/clt, Enzo Carniel-p] appear on 4 tracks which, while it changes the color of the music, maintains its open searching quality. Rarely is the rhythm confining, but is more punctuating the improvs. Chamber jazz of sorts—this is very effective in maintaining a tension and at the same time keeping clarity and openness. Recorded 6/1/15. Also from Camjazz is **ALMOST AMERICAN STANDARDS** [Camjazz 7900] a solid hard bop recording [8/24-26/15] by KALEVI LOUHIVUORI's [tpt] quintet [Ville Vannemaasax, Mikael Myrskog-p, Eero Seppä-b, Jaska Lukkarinen-drm]. This is an all Finnish group for which the leader has written the 8 originals [50:53] reinterpreting or inspired by the American jazz world hence the CD's title. There are tune titles like, "For Mr. Evans", "Take 4", "6 Steps To Heaven", etc.. These are fine musicians and sound like an amalgam



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of Bluenoters; derivative but not slavishly so. Louhivuori is most impressive and has the explosive power of Freddie Hubbard and an excellent ability write and play in the hard bop genre. Very impressive indeed.

TREVOR GIANCOLA [gtr] reminds me of the early bop guitarists i.e. Jimmy Raney, Tal Farlow, etcetera, in that on the uptempo tunes he jumps in and with a fleet grace lays down wonderful lines with a reserve that suggests he could go on all night. The 10 tracks [54:36] with Neil Swainson [b] and Adam Arruda [drm] on **FUNDAMENTAL** [Trevorgiancola.com 844667 036091] are not all uptempo but the best of them are. On the ballads, or down tempos, the trio seems a bit thin and doesn't hold up that well, perhaps a bit too understated. Giancola has 3 originals mixed in with non-originals like "You Go To My Head", "Just One Of Those Things" and "Punjab" make for a promising CD debut (I believe). Recorded 2/23&25/15.

Peter Bernstein [gtr] plays adventurous but safe classic bop guitar (i.e. Raney, Farlow) and has brought his abilities, as a sideman, to hundreds of recordings as he does on **METAMORPHOSIS** [Rondette Records rj 1016] where he joins the (leader) JEREMY MANASIA's [p] trio [Barak Mori-b, Charles Ruggiero-drm]. This has been a working trio since about 2005. Bernstein has a soft tone and an easy, relaxed approach to his well thought out and wonderful improvs. Blindfolded, one might assume this is the guitarist's date as he is often the featured voice, and to excellent effect. Bernstein wrote the title track on this 11/2/15 recording, the other titles [44:18] are "Nancy" (with a friggin' fade out), "Wheatleigh Hall" and 3 originals by Manasia. This is good listening in a mature classic bop form. And when Bernstein's not playing the trio also brings much to enjoy. The group seems to favor, as a rule, mid-tempos which they handle with guts and soul. This is understated jazz but there is nothing understated about the playing which rewards focused listening. Before moving on though permit me to air a



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few reoccurring gripes: 1) Fade outs. (Why?) Do seasoned musicians not know how to end a piece (?). 2) Regarding Fade outs: does a producer feel what's played is so sinister the public must be protected (?). 3) A CD easily holds 73 minutes. Why is the average release now seem somewhere in the 40 minute range (?). I'm not suggesting issuing forgettable music just to fill out a CD but 10 or 20 more minutes of good music would be appreciated.

AARON PARKS [p], THOMAS FONNESBÆK [b] and KARSTEN BAGGE [drm] present a later bop trio on **GROOVEMENTS** [Stunt stud 15152]. This trio works nicely together with each member presenting a ribbon of counter melody/rhythm to the full stream of the music. The program [57:37] here is 6 originals and 4 covers including "I'm On Fire" by Bruce Springsteen. Recorded 8/12/14.

GREG BURK [p], who now lives in Italy and has made a number of recordings for, among other labels, Soul Note and Accurate, just released a solo recital [3/7&8/15] for SteepleChase called **CLEAN SPRING** [sccd 33124]. On the 14 originals [67:17] Burk shows himself to have a very full sound, juxtaposing rhythms and playing out his stories in an almost theatrical manner. Fans of the artist Escher will greatly enjoy "Escher Dance" with its counterpoint of steps. In Burk's liners, he tells the clever adventures of F#, set to be executed by the good citizens of taste only to be saved by C and subsequently fall in love with B. The Tale goes on and has an open ending. Can a childrens music book be far behind? The possibility of relevant social metaphors boggles... and this would be good music to write it to. I'll await further adventures.

New adventures from FRED HERSCH's [p] trio [John Hebert-b; Eric McPherson-drm] on Palmetto Records can be found on **SUNDAY NIGHT AT THE VANGUARD** [pm 2183]. This 10 tune [68:00] concert brings together the trio Hersch has been working with for a few years and the compatibility shows in both Herbert's subtle manipulation of the rhythms and McPherson's physically and mentally



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indefatigable support lifting the entire trio at times. Hersch is a given at this point but even so he seems more adventuresome here. Yes, there is the dreamy side but also adventurous as he goes out and argues with his thoughts. A solid sense of spontaneity inhabits the music along with the freedom fashioned from rehearsal.

Recorded 3/27/16 with 5 original originals along with "We See", "For No One", "The Peacocks", "A Cockeyed Optimist" and Kenny Wheeler's "Everybody's Song But My Own".

And back to SteepleChase with yet another recording by PETER ZAK [p] this one called **STANDARDS** [sccd 31815]. Here Zak is joined by Jay Anderson [b] and Billy Drummond [drm]. Zak, who has about a dozen previous recordings with SteepleChase, is a pianist of the "lighter touch school", think Alan Broadbent; harmonically rich he maintains his feet to the ground. Recorded 12/14 the 10 standards [68:57] here are carried along nicely by Zak and Anderson while being pushed by Drummond who must have had his Wheaties for breakfast. The contrast between pianist and drummer is rather fascinating, though it may be off putting for some who prefer the "school of soft touch pianists". A notable recording!

Over her recording career, now entering its fifth decade, there are a couple of things you could count on from JANE IRA BLOOM: that she would be playing soprano sax and she would release a considered recording. The soprano sax may seem obvious but there are few that don't double on other saxes. A considered recording is a subjective evaluation for a writer, but as a rule her recordings have a concept/purpose and, while not binding, encourage thought and reward the effort of listening. **EARLY AMERICANS** [Outline otl 142] is true to what listeners have come to expect from Bloom.

This 7/16&17/15 trio recording [52:24] with past associates [Mark Helias-b, Bobby Previte-drm] is yet another exemplary recording. Here we have 12 Bloom originals capped off by a beautiful solo reading of Leonard Bernstein's, "Somewhere". The soprano is a tough instrument to master, and there are a number



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of fine musicians whose imperfect mastering has given them style, which is okay. Bloom is a clear master with a lovely pure tone and a very controlled vibrato. Previte and Helias are compatriots, and again you the listener are the winner.

Drummer, **MATT WILSON** has written a rather fun listen on **BEGINNING OF A MEMORY** [Palmetto Records 753957 218225]. This project is two-fold, a tribute to his wife [6/7/64-6/15/14] and a celebration with members of his various groups here call the Big Happy Family. The music ranges from marches to cattywampus musical excursions to reflective moments. Throughout there are reflections of a New Orleans funeral and second line procession and even a bit of Ayler. It's quite a project, made up of 17 sections [63:02] ranging from less than a half minute to just under 7 minutes.

The cumulative group totals 13 musicians appearing in a variety of configurations and includes; Terell Stafford [tpt], Kirk Knuffke [cnt], Jeff Lederer [reeds], Joel Frahm [ts/ss], Andrew D'Angelo [as/bclt], Martin Wind [b], Paul Sikivie [b]. This is a success on many levels; composition, arrangement and playing. A celebration—a tribute, indeed! A recording not to be forgotten or swept aside by the torrent of CD releases.

Drummers **DIDIER LASSERRE** and **THIERRY WAZINIAC** have issued an all drums session [6/5/15] called **TWIGS** [Label Rives 4]. You might expect a drum battle—but not here. Here both drummers play light arhythmic sounds over 3 tracks [37:48]. In fact at times so light there are points of silence. There is a certain tension brought on by the asymmetry of the sound and by trying to anticipate the next percussion hit. Label Rives continues to package between 2 pieces of flexible magnets (approx 7"X7") with a rolled silk screened cover.

**THREE MUSICIANS** [Summit Records 677] is by the **BILL BELASCO** [drm] trio [Denny Berthiaume-p, Chuck Bennett-b]. This undated session, although billed as the drummer's date could be mistaken as a pianist

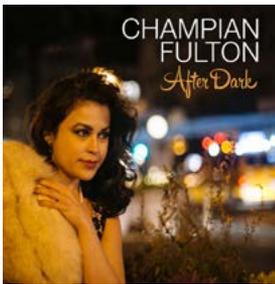


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led session as Berthiaume is very prominent and while there are solo drum contributions they are built off the piano. No matter, the 8 tracks [41:34] are made up of 7 standards and 1 original by the leader. The music is full of life and swings along nicely and brightly. Berthiaume did all the arrangements and has worked with Bennett who has been a member of his trio. Ironically the appearance of the dreaded fade out comes at the end of the CD during a drum workout. Safe jazz, safe listening and very nice.

For those who can't get enough of the beat and throb of Gypsy Jazz, Stunt records has issued a nice one in **SINTI DU MONDE** [studc 15162] by DORADO SCHMITT [vln/gtr/voc] and his son, AMATI SCHMITT's [gtr] quintet [Xavier Nikq-b, Franco Rehstein-gtr, Esben Strandvig-gtr]. A mixture of standards and originals the 11 tracks [40:13] also mix up the mood and tempo of the music. Dorado Schmitt plays a delicate violin and when he sings it is a pleasant wordless underpinning to the music. There is even the slight hint of western swing here. Overall the quintet pretty much keeps the ambience light and relaxed. A nice release.

CHAMPIAN FULTON [voc/p] has a new CD out; **AFTER DARK** [Gut String Records gsr 022]. This is a CD in tribute to Dinah Washington and covers 10 standards and 1 original [54:36]. Many of the tunes are associated with Washington. Recorded 8/17/15 she accompanies herself on piano and does a fine job of it. In addition to her distinguished piano work she is joined by David Williams [b], Lewis Nash [drm] and on 4 tracks, her father, Stephen Fulton [tpt/flg]. The elder Fulton was a protege of Clark Terry and his contributions on this CD are a pleasure and would understandably be mistaken as Terry (circa late 1950s). Champion Fulton is also a distinctive singer and a stylist. I can't think of another singer who is similar. At times she is coquettish and at times vulnerable and at other times she talks a lyric with an assured command but never imitates Washington's style of delivery. It is a pleasure to hear her sing and then hear



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her piano work not as an aside but as its own feature. Her one original is a piano solo on a blues theme, yeah, it is traditional and you've heard it but you haven't. Nice job.

ANNE HARTKAMP is a wonderful jazz vocalist on **SONGS & DANCES** [Double Moon Records dmchr 71169]. Joined by Thomas Rückert [p], André Nendza [b], and Oliver Rehmman [drm] she shifts and sours very much as part of a quartet as she navigates 8 originals and "Seagulls of Kristiansund" [Jeanne Lee/Mal Waldron] and "After The Rain" [Coltrane] for a well balanced program [57:14] of message and celestial dance. She vocalizes with a freedom which is uplifting and heartening in the same manner Flora Purim and Ursula Dudziak could achieve. And when she is not soloing the trio plays with direction and verve. A lyric printout of the songs/poetry is included in the liners.

"After the Rain" is wordless but the liners include a poem inspired by the composition. A rewarding listen.

Double Moon Records has also released **IN YOUR OWN SWEET WAY** [dmchr 71164] by SABINE KÜHLICH [voc/as] & LAIA GENC [p]. This recording may interest Brubeck fans as it is a homage to Brubeck in 15 tracks [68:15]. Even 1 of the 2 originals have a suggestion of Brubeck in them, other tunes include "It's A Raggy Waltz", "Take Five", "Blue Rondo A La Turk", etc. This is one of many tributes to Brubeck, and rarely do I find interpretations a match equal to the originals. This is an intriguing tribute which on first listening did little for me as it seemed heavy handed, lacking humor or grace. However on subsequent listening I heard it as artistry rather than Brubeck. It's not easy to divorce the original from an interpretation, especially on a piece like "Take Five", but to do so allows one to better enjoy these interpretive gifts. The 32-page liners give interesting background. Intriguing.

Intriguing, is also what **DER WEISE PANDA** (The Wise Panda) [Double Moon Records dmchr 71171] is, by a group named MAM [Maika Küster-voc, Simon Seeberger-p, Yannik Tiemann-b, Jo Beyer-drm]. The music here

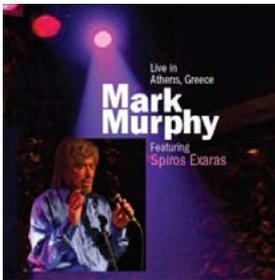


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overall is ethereal yet the trio can at the same time be quite percussive. Seeberger and Beyer are quite impressive. The tone of the music seems to focus around the vocals. Küster sings in English and German (there is a lyric print out, for most tunes, which is not always accurate) usually with a wispy, sometimes with a determined spitting out of words. The 11 tunes [52:49] here are all originals from members of the band and this recording is their first, I believe, and it shows real promise for the individuals. That said, I feel the parts are greater than the sum.

**MARK MURPHY** [voc]: **LIVE IN ATHENS, GREECE** [Harbinger hcd 3202] is an unexpected treat. Recorded 4/19-20/08 with excellent backing from Spiros Exaras [gtr/prod], Thomas Rueckert [p], Alex Drakos [drm] and George Georgiadis [b] this is beautifully sequenced and pieced together to effect a seamless set. The 11 tracks [73:15] here will be familiar to long time Murphy fans, though unfamiliar in interpretations. Murphy, who got increasingly loose and improvisory as he aged is very loose on this recording and as fine as this recording is, for new comers to his joy I'd recommend his earlier work to start. For fans this will be a joy. Here is a singer at comfort with himself and is at his improvising best. In the mid '50s Murphy was marketed as the singing M, it never caught on and after several records (and years) with commercial labels, he hooked up with Riverside which to an extent unleashed his jazz instincts and he never looked back. This is a wonderful realization of a 50 year creative journey.

Harbinger Records has also issued **STACY SULLIVAN** [voc]: **STRANGER IN A DREAM** [hcd 3201], a homage to Marian McPartland. The 17 titles [47:45] here are all drawn from material played on McPartland's Piano Jazz show over its 33 year run on NPR. 8 of the works are McPartland's, the rest are better known standards. Sullivan, other than having a resemblance to Diana Krall, does not project a jazz singer, on her opening track, Sondheim's "Loving You", she seems very much at home





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concentration.

Playing with sound and minimalism is what the **OSTERGAARD ART QUARTET** [Michala Østergaard-Nielsen-perc, Per Jørgensen-tpt/voc/darabouka, Marc Ducret-gtr, Kasper Tranberg-tpt/cnt] does on their follow up to the above mentioned recording with the logically titled, **MORE STORIES FROM THE VILLAGE** [Boogie Post Recordings bpcd 022]. This is a live (although I hear no audience) 10/14 recording of 11 improvs [37:39]. It is first notable for 2 things; the brevity of the improvs and the tension they create by the controlled breathing of the music. This quartet walks a disciplined and tense line in free improvisation and by offering less in many ways create as rich a canvas as maximalists and perhaps less random. A darabouke is rather like a cross between a tabla and tight skinned bongo.

**CHECKING OUT** [Kemo 016] was produced by **PAUL van KEMENADE** [as] who joins **Han Bennink** [drm], **Ernst Glerum** [b] and **Ray Anderson** [tbn] on a 1/11&12/16 recording [50:35] of 8 compositions by individual band members and Monk's "Bright Mississippi".

This is a most enjoyable CD full of humor and formal looseness as might be expected from Anderson and a group of Netherlanders. Kernenade has an appealing strangled sound, often playing short unanswered questing lines. Bennink is his usual kick around self in this tightly coordinated group. Anderson remains one of the most expressive trombonists on the scene and Glerum holds it together occasionally stepping out going counter against the whole band or one on one with another member of the band. Fans of the humor and looseness of '60s Mingus groups should find great fun with this. The leader has been around since the '70s and has appeared as leader and sideman on a number of records out of the Netherlands. Wonderful jazz.

**PETER K. FREY** [b] and **DANIEL STUDER** [b] have worked together as a duo, for 15 years, and in similar worlds (artists & labels) during their professional careers. **ZURICH CONCERTS** [Leo Records 750/751] is a 2 CD



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set of free-form encounters with a variety of artists/guests joining the duo, recorded between 10/7/13 and 1/30/14. There are 8 tracks [136:56] averaging over 17 minutes a track. I mention that because it gives the listener time to immerse oneself into a piece before the next piece, with a different group/instruments, of free-formers take the stage. The bassists encounter, in various groupings: John Butcher [ts/ss], Jacques Demierre [p], Hans Koch [b.clt], Gerry Hemingway [drm], Harald Kimmig [vln], Magda Mayas [p], Giancarlo Schiaffini [tbn], Jan Schlegel [e-b], Michel Seigner [e-gtr], Christian Weber [b] and Alfred Zimmerlin [cello]. Silence and space are a consistent presence over the music here which ranges from trios (the majority of music here) to quartets to a septet (both bassists and 5 guests).



I found this to be surprisingly successful, the bassists gives a consistency to the performances which as a whole have no consistency and the guests give it variety in the constant of freeform improvisation. Fans of minimalist improv should embrace these efforts and get hours of good and satisfying listening adventures.

**CONSIDER THE BLUES** [OA2 22132] by the WILL GOBLE [b] quartet [Gregory Tardy-ts, Louis Heriveaux-p, Dave Potter-drm] is a solid blues bop session recorded 9/5&6/15. The 11 tracks [61:56] are a mixture of 7 originals and standards but what got my attention was the opening track, "Another Man Done Gone", sung by Tabrecca Woodside. This is the only track she appears on. Woodside is a new name to me, but judging from her brief appearance she seems impressive. Tardy is impressive, as expected, this session is well worth your attention.

From Latvia comes the group PIENENU VĪNS (Dandelion Wine?). The core of the group appears to be Evilena Protektore [voc], Yuri Koshkin [gtr] and Krishjanis Bremshts [drm], Alexey Shevtsov [b], Andris Kaulinsh [keys], Kristaps Lubovs [sax/flt], Vadim Makarov [sax] and special guests for **ROADS TAKEN** [PVC 001]. 10 of the 14 originals [78:43] are by that core group. The final 4 tracks are (I think) by

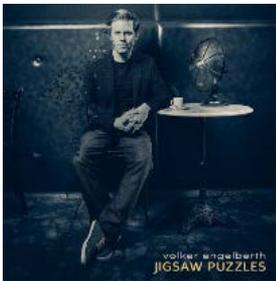
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another group called Memories. This brought me back to '70s fusion except for one track which integrated rap into the fusion. The one person common to both groups is Protektore, a singer with soul and ability deserving a better setting. Back beats, electric keys, twangy guitar and bluesy blowing tenor sax, the formula is familiar, but the group and its background is not. A release badly in need of liners.

From Moserobie Records comes NACKA FORUM [Goran Kajfes-[tpt], Jonas Kullhammar-reeds/flute], Johan Berthling-b, Kresten Osgood-drm/p] on a CD called **WE ARE THE WORLD** [MMPCD 100]. The title has no connection to the Quincy Jones 1985 production. The 7 tracks [41:42] are all originals except Dyani's "Magwaza". This is a mixed bag that includes some very fine free blowing and some more experimental forms. Ironically Kullhammar's composition, "Do The Nacka Forum", sounds more African than the Dyani composition. There is a sense that the 2 horn men want to use every instrument in their arsenal, between them there resides over a dozen, and while it may give variety to the repertoire it does not make the program stronger as they are at their best with their main horns. One other annoyance, aside the fact of a fadeout, a number of tracks have reoccurring section riffs which get monotonous. Some outstanding music...some.

VOLKER ENGELBERTH [p] augments his trio [Arne Huber-b, Silvio Morger-drm] of some 6 years standing with the addition of Bastian Stein [tpt/flg] and Alexander Sandi Kuhn [ts] for a quintet date on **JIGSAW PUZZLES** [Unit Records utr 4650]. This 9/25&26/15 recording of 8 Engelberth originals [54:19] is notable despite its generic sound and even pacing. A puzzle indeed, kudos for the compositions — now it needs more dynamic interpretations.

NORBERT STEIN [ts], who has been recording under the banner of Pata Music (touch music?) since the late 1980s, has released **FRIENDS & DRAGONS** [Pata 23] an EP [19:40] with a small group [Nicola Hein-e.gtr, Joscha Oetz-b, Etienne Nillesen-perc] he calls Pata Messengers. The



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program of 4 Stein compositions gives a solid listen to the sound of Stein's grinding tenor work. The rhythm section, when not soloing, gives solid free-form electric backing. This is thoughtful music, unfortunate that it is so short. After covering jazz for over 50 years, of all jazz instrumentalist it seems to me that tuba players as a group have a certain humor; they don't take themselves too seriously but they take their music and instrument very seriously. JIM SELF [tu] has gotten together a nonet of tuba friendly folks for what he calls the TRICKY LIX LATIN JAZZ BAND and the result is !YO! [Basset Hound Music 114-2]. This recording [12/1&3/15] features 3 of Francisco Torres' [tbn] compositions plus compositions by Clare Fischer, Nat Simon, Eddie Cano, and 2 from Self. There is a very nice Curt Berg arrangement of "Poinciana". Pleasant, understated with an occasional hint of Gil Evans. Soloists include: Ron Blake [tpt], Rob Hardt [ts] Joey De Leon [perc] and of course Self. [52:29].

SCOTT NEUMANN [drm] and TOM CHRISTENSEN [ts/ss] co-lead the group [Pete McCann-gtr, Phil Palombi-b] **SPIN CYCLE** [Sound Footing Records 888295 405874]. This is a hard hitting quartet that, based on the 10 originals [57:55] on the CD, like to jump (forte) right on the start of a composition as opposed to building to a crescendo. They do not open hard on every number but when they do it grabs the listeners attention. Christensen plays with a raspy tone on tenor while on soprano he plays with little vibrato and Neumann sounds a bit Roach influenced. McCann's guitar is soft and flowing and comps nicely. Recorded 1/18&19/15 the leaders note they hope to have a long tenure as a group and while the history, of groups suggesting that, suggests otherwise they are together on this CD.

## REISSUES/HISTORICAL

Resonance Records continues to put out historical material with post production care that is commendable and though in a smaller format holds a standard equal to the care Mosaic gives their historical sets. Issued as a

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two CD set, **SARAH VAUGHAN LIVE AT ROSY'S** [Resonance 2017] is the latest from the label—a live set on 5/31/78 from the New Orleans club, Rosy's. The first thing I am reminded of is what a wondrous voice and style Vaughan had. Backed by Carl Schroeder [p], Walter Booker [b] and Jimmy Cobb [drm] she sings standards in her most Vaughan-ish style. She had an audience that obviously was a friend of the court and she knew it was to be broadcast on NPR. All this may account for her ease of delivery and on stage schtick. The program is 22 tracks of standards, intros and patter. The well thought out packaging includes a 38-page booklet of background and interviews with Rosy Wilson, Carl Schroeder, Jimmy Cobb and Helen Merrill. Happy Sarah and in full control: delightful.

Also from Resonance Records comes **SOME OTHER TIME: The Lost Session From The Black Forest** [#2019]. This was the **BILL EVANS TRIO** [Eddie Gomez-b, Jack DeJohnette-drm] from 6/20/68, 5 days after their Montreux (Verve) recording. Lost is a bit of an overstatement as they were not lost, more like “put aside” as MPS records could not get clearance from Verve. The 21 tracks that make up these 2 CDs includes some of the expected Evans repertoire as well as some debuts and not so expected. All well delineated by Marc Myers whose program notes are part of a 40-page liner booklet. The liners also include interviews with Gomez and DeJohnette and background of the tapes and acquisition. There is little documented of this Evans trio other than the Verve Montreux date, an air check and a Milestone session. DeJohnette was only with the trio for 6 months, the position finally filled by Marty Morell, and here DeJohnette doesn't seem to be a good fit. Fit is what characterized the best Evans trios. There are times the drummer seems hesitant or not heard and at other times all sounds fine. Evans fans will welcome these records though those who expect the ruminative Evans will find only a bit of it here as this is a more spritely Evans, even at times edgy. As usual Resonance has

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done a wonderful and respectful job of post production, perhaps they will find the Buddy Bolden sides, if Mosaic doesn't do it first.

Storyville records has issued a 11/7/69 concert from **ROTTERDAM 1969** [#101 8440] by the DUKE ELLINGTON orchestra. This is the entire second concert of the day [79:10] and it has not been issued before. If you have a good amount of Ellington and are not a completist, there is no compelling reason to get this. The sound is not crystal clear but passable and the program is familiar even played a bit perfunctorily, the exception being "R.T.F.M" by Wild Bill Davis [org], who was with the band at this period, and rarely played by the band. All in all, it is still Ellington and we are lucky to have so much of him we can afford to be picky.

Jazzology which is part of GHB's family of labels has reissued some of the Famous Door and Progressive catalogue. **I'LL PLAY FOR YOU** [Progressive 7147] is a comfortable pair of sessions [69:48] all originally issued on Harry Lim's Famous Door label. Ironically Lim's name is typo'd on the liners as Happy Lim. I would not characterize Lim as happy. However the music here is in a happy mode and certainly shows Watrous' debt to J.J.

Johnson and Kai Winding. 6 of the tracks here are standards from 5/19/80 backed by a rhythm quartet. Tacked on to that original recording are 3 cuts from 1978 which is a much more robust date with Danny Stiles [tpt/flg], Joe Romano [ts], Ross Tompkins [p], John Heard [b] and Frank Capp [drm]. This was and remains a fine Watrous recording.

**BILL WATROUS' LA ZORRA** [Progressive 7154], from 1980 was originally on the Famous Door label and has the same rhythm quartet as on Progressive 7147 [Jim Cox-keys, Chad Wackerman-drm, Tom Child-b, Dave Levine-perc]. The highlight is "Jitterbug Waltz" taken solo by Watrous who builds and structures the solo thoughtfully. One track, "There Is No Greater Love" has been added to this reissue [49:37].

In December **BILL WATROUS** again met with the same quartet for **CORONARY**

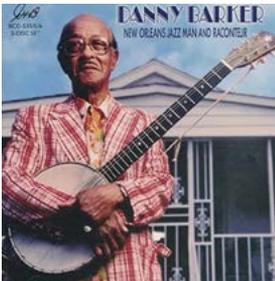


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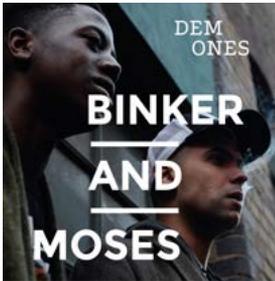
**TROMBOSSA!** [Progressive pcd-7153]. This recording has 7 tracks [48:57] plus a bonus track, "Diane". This was the third release for Watrous on Famous Door. Incidentally all three of these Watrous recordings are subtitled the Solo Trombone of Bill Watrous the new Bill Watrous quartet which seems contradictory. As with the second release Dave Levine doubled on vibes. Again Watrous is stunning, but the quartet does little for me other than provide familiar and expected backing.

**BUTCH MILES** [drm] made a series of records for Famous Door, the first being **MILES AND MILES OF SWING...** [Progressive 7163] this with tenor saxmen Scott Hamilton and Al Cohn plus Marky Markowitz [tpt], John Bunch [p] and Milt Hinton [b]. Miles may be best known as the drummer for the Basie band but the Famous Door records were gems, and I hope Jazzology reissues all of them. This fall 1977 recording [60:17] adds 4 tracks: 3 alternate takes plus 1 previously unissued track; "I Surrender, Dear". It's interesting to compare the alternate takes for their slight errors which would probably go unnoticed without being able to compare it to the originally issued take. It is not uncommon to ask for a second take for safety but it has been my experience that often first takes are best, but there are of course, exceptions. I'm glad to have the extra tracks and consider it a welcomed encore on a most enjoyable session. Magnificent mainstream.

**DANNY BARKER** [bjo/gtr/voc] is the feature on **NEW ORLEANS JAZZ MAN AND RACONTEUR** [GHB bcd-536/536]. This is a 2 CD set with 34 cuts from Barker's career covering 1944-1991. Born in New Orleans in 1909 Barker was playing professionally as a teenager as an escape from the manual labor he saw around him. He moved to New York where, in 1931, he started his recording career. This set, taken mainly from the Jazzology family of labels, does contain a handful of previously unissued sides. 2 tracks are taken from his 1965 oral history at the La. State Museum. His comments on the differences between black and white jazz, though accurate



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to a point and well deserved when seen in the scope of 100 years today, would be highly suspect. A nice collection that includes a 24-page booklet of history, photos and program discography.

One of the finest traditional cornetist to emerge in the 1960s is JIM CULLUM who with his various jazz bands has kept the lamp burning for trad jazz enthusiasts now for half a century. For 25 years [1990-2015] he recorded the Riverwalk Jazz Series from San Antonio, Texas. Those broadcasts often had themes. One of those themes was an ambitious program of **PORGY AND BESS** [Riverwalk Jazz RVN 10]. Narrated by William Warfield and performed in front of an audience, this 2 CD set immediately draws comparison to the Bethlehem Records version narrated by Al Collins. This edition has no singers other than Warfield who very occasionally adds some vocal coloring. This makes no effort to be as hip as Collins, Torme and crew did successfully with the Bethlehem edition. Here Cullum and crew [Allan Vachect, Mike Pittsley-tbn, John Sheridan-p, Don Mopsick-b, Howard Elkins-bjo/gr, Ed Torresdrm,] do a fine job with the music and it is Warfield's enthused and theatrical narration that really brings the STORY to life. At the end of the 46 tracks there is an interview with Warfield.

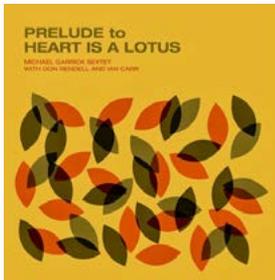
## VINYL

Gearbox records produces audiophile vinyl and material previously unissued and now has released **DEM ONES** [Gearbox cb LP 1530]. This is a 10/9/14 duo date with BINKER GOLDING [ts] and MOSES BOYD [drm]. The 6 compositions here are all by the duo which suggests they are instant compositions. In addition, this is in effect direct-to-disc as there is no editing, overdubs or mixing, nor do I find it necessary. I'm not familiar with either of these two musicians. Golding has a sound pre-Coltrane and digs in well to Boyd's rhythms which are light on snare and heavier on cymbals and toms. Free-bop that reminds me somewhat of Charles Lloyd, Sonny Rollins

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and Elvin Jones. It is an impressive outing, even powerful, the two read each other very well and rarely seem stuck in direction. The sax player mainly leads the direction but there are occasions when the drummer takes the helm. Strong stuff.

At one time I had some of MICHAEL GARRICK's [keys] records on the British Argo label, they mostly were lost on these ears as I wanted hard nosed jazz direct and to the point. I can remember the record covers but not the music. **PRELUDE TO HEART IS A LOTUS** [Gearbox gb 1517] is a BBC recording from 1968 with Garrick's sextet of the time [Don Rendell-sax/flt, Ian Carr-tpt, Jim Philip-flt, Coleridge Goode-b, Trevor Tomkins-perc]. The emphasis here, on the 6 originals, is on composition, nothing wrong with that except it submerges the soloists as they rarely rise above subservience to the structure. Garrick plays harpsichord on one track, as was his wont at times, and a bit of celeste on another. On one track Goode does a hum along bass solo, a la Slam Stewart, but without a sense of spontaneity. Not all vintage material withstands the test of time.



## DVD

**JOHNNY WINTER**[gtr/v] with **DR. JOHN** [p/v]: **LIVE IN SWEDEN 1987** [MVD Visual 8127d] is a video of Winter's trio [John Paris-b/harm, Tom Compton-drm] in front of a small (TV) studio in Stockholm. Winter and crew play his brand of kick ass blues (not rock). About half way through the hour telecast, Dr. John joins the proceedings, sits at the piano and takes over the vocal duties for "You Lie Too Much". He then shares vocals on Muddy's "Sugar Sweet" and "Love Life & Money". The final blow out is "Jumpin' Jack Flash" which understandably moves into rock, not a big move. This DVD claims it ends with "Prodigal Son", a clip from 1972, but if so it was not accessible to me. This is also available on CD [MVD 8128a] but without the phantom 1972 material.

MVD has also issued **RHYTHM 'N' BAYOUS: A Roadmap To Louisiana Music** [MVD Visual 7492d]. This Robert Mugge film

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[2000] is rather hit and miss documenting a variety of roots music and includes country, zydeco, rockabilly, blues and so forth. Value as a document [120:26] of the music and not for the commentary. Visuals of dozens of musicians including: Kermit Ruffins, Dale Hawkins, Claude King, Henry Gray, Rosie Ledet, Henry Butler etc. Paul Winter [ss] and PETE SEEGER [voc/bjo/gtr/recorder] had a relationship for many years and their common concern for the survival of our planet made them natural collaborators. Now Winter's label, Living Music, has released **PETE SEEGER** [LMUS 0032/LMU-45], a CD and DVD set. The DVD is mainly an account of the 1982 Living Music Festival [77:00], the bulk of which shows Seeger singing to a largely uninvolved audience. There is an informality to the proceedings as it takes place in a field. Also seen and heard are Winter's Consort, Susan Osborn [voc], the Pe de Boi Samba Band (a largely percussive group which energizes the audience into gyrations and dance), Oscar Castro-Neves [gtr] and David Darling [cello]. Also included as bonus features; A 17 minute film from 1997's Pete-nic at Winter's farm in Connecticut, and a 5 minute film from 2005 honoring Bloody Sunday of 3/7/65 [Selma, Alabama]. An engaging video and a record of Seeger's deteriorating voice. Also included here is a reissue of PETE, a 1996 issue accompanied by Winter's group and a vocal chorus. It is odd to hear Seeger with singers and not in a live situation. That said, repeated listening to this mixture of vintage, classic and new songs grows and grows on this listener and the fact that Pete's clarion iconic voice is in good shape avoids any uncomfortable distractions. Paul Winter's contributions are minimal, respectful, and well placed. Four generations of my family grew up with Pete, to each generation he meant something different as well as a generational connection. This is not the complete Seeger, to approach that you would need at least 4 CDs. This is a start and a finish and a strongly recommended set of music to bring your children up on. So long Pete—it's been good to know you.

## BOOKS

**UNNATURAL MUSIC** [by Anthony Barnett, 64 pages, text and photos/illustrations, Allardyce Book Publ. \$36.00] is an account of the circumstances surrounding John Lennon and Yoko Ono's appearance at the Natural Music Concert of 3/2/69 in Cambridge, England. The Natural Music happening was a gathering of prominent avant-gardeists of the time including Willem Breuker, Johnny Dyani, Maggie Nicols, Dudu Pukwana, Mongezi Feza, Chris McGregor, Louis Moholo, John Stevens, John Tchicai, Yoko Ono, Trevor Watts and others. Produced by Anthony Barnett the thought of such a gathering almost 50 years later is the stuff of dreams. But in 1969 this was Lennon's first public appearance post Beatles and so it became fodder for documentation. This work is Barnett's attempt to set the record straight and begins with his first meeting with Ono in 1966. Following this account is a description of the concerts, the tapes and issuance of the recordings. From the beginning nothing went smoothly as Barnett was at first caught off guard by the assumptions of celebrity and ensuing

# Papatamus

commercial interests. Throughout Barnett inserts other published accounts and interviews of the 3/2/69 event. Fascinating reading and it highlights the very different worlds of rock and jazz as they existed in 1969. The tapes are now in Barnett's possession slated to be deposited, along with his papers, to the University of Cambridge.

**JAZZ HEAVYWEIGHT** by FRANK R. HAYDE [6"X 9", 288 pages plus 32 pgs of photos, \$24.95, hard cover] is the authorized biography of boxer, drummer, photographer STAN LEVEY. This is a short bio of Levey and a quick and intriguing read. Short; because the bio part is only 158 pages. Intriguing; because Levey was one of the original players in the genesis of bebop in the New York-Philly area. The book is divided into many parts: Bio, Recommend Listening (22 pages and badly dated), Epilogue (a sort of where are they now for 29 characters in the bio—20 pages), Acknowledgements & sources (6 pages), Introduction & index (9 pages). This bio is built around parts of transcribed interviews with Levey and printed in bold lettering while the author ties them together with chronology, coloring and quotes from other cast members. Levey was a man of many modes. First, was Levey the boxer, apparently quite capable. Next, is Levey the drummer, room mate of Charlie Parker good friends with Dizzy Gillespie, Miles Davis, Norman Granz and lengthy tenures with Stan Kenton and the Lighthouse Allstars. The final section deals with Levey's capabilities as photographer and the decline of his life (he quit drumming without explanation in 1973). There are many stories I'd never heard before about Bird, Kenton etc. The generous glossy photo section similarly has fresh photos (to me) of Bird and the early bop scene. This work might have included more dates in the text to bring the narrative up to date and I think Levey confuses the Royal Roost at one point with Birdland, but over all it matters little as this is an appealing work and will intrigue old jazz pros as well as involve and educate jazz newbies.

## **AN ENCYCLOPEDIA OF SOUTH CAROLINA JAZZ AND BLUES MUSICIANS**

[7"X10", 312 pages, illustrated, \$49.99, Univ of South Carolina Press] by BENJAMIN FRANKLIN V is a massive work listing hundreds and hundreds of musicians (and occasional non musicians but people with input to the subject at hand) from or with long tenures in the state. Even with those general guidelines there are exceptions which Franklin specifies in his 4 to 5 thousand word long introduction (his acknowledgements alone is a list of around 1500 people). The musicians sighted, where appropriate, have their birth dates, place of birth/death, S.C. residence(s), references, bios, recordings, compositions, films, awards, websites included. The entries range from a few lines to almost 3 pages and the amount of research that clearly went into this is remarkable. One would think this is the work of a lifetime. I think of myself pretty well versed in jazz history yet probably at least half of the entries in the book are new to me and even with familiar names there is new information. Franklin has produced a masterful piece of research and an essential reference work.

Robert Rusch

# DVD Critique



## GUNTER HAMPEL MUSIC AND DANCE IMPROVISATION COMPANY LIVE

BIRTH 150831  
BALLHAUS BERLIN AUG 31  
2015  
NO TUNES LISTED

Music and Dance Company:  
: Gunter Hampel, b cl, flt,  
vib; Johannes Schliermacher,  
ts; Bernd Oezsevim, d,  
Cavana Lee Hampel, v; Danilo  
Cardoso, Magdalena Dzecoo,  
Ruomi Lee hampel, dancers

Omniversal Firebird Earkestra;  
Johannes Boehmer, Fabian  
Engwicht, Fritz Moshammer,  
tp; Robin Hut, Andrej  
Ugoljew, tbn; Paul berberich,  
Sam Hudson, as; Johannes  
Schliermacher, ts; Franz Stahl  
bs;; Sydney Werner, bass;  
Phillip Bernhard d

I am a huge Gunter Hampel fan. I have always loved his vib playing and I also like his work on other instruments. I got to review a live set of his a while back. With large improvising groups it is sometimes hard to figure out what is going on from a recording, but watching the band makes all the difference.

The show starts off with Hampel walking into the club playing his bass clarinet. While he is playing Bernd comes out and arranges his drums. Then the other two members of the quartet come out and start playing together. They are then joined first by one dancer, and eventually all three dancers are onstage.

Hampel then switches to vibes and uses a different pair of mallets in each hand. Something I have been known to do as well. Soft mallets for the chords and harder mallets for the melody line. The dancing, which is energetic and at times almost gymnastic, seems a mix of practiced and improvised patterns. At times there will be one, two or three dancers onstage. The dancers and musicians engage in great conversations with each other and it appears to go back and forth. Sometimes musicians follow dancers, other dancers follow music.

The second part of the show features the big band. They play for a while before the dancers come out again. Some parts of the band seemed arranged and others improvised. There were some great solos.

This part of the show which lasts about forty-five minutes was comprised of two long tunes to which the dancers improvised.

The DVD was really great. It was a pleasure to watch Gunter Hampel both as instrumentalist and band leader, and as I love this kind of dancing, I thoroughly enjoyed the whole show. Highly recommended.

Bernie Koenig

# Reissues



## STAN GETZ, MOMENTS IN TIME, RESONANCE-2020.2

SUMMER NIGHT / O GRANDE  
AMOR / INFANT EYES / THE  
CRY OF THE WILD GOOSE  
/ PEACE / CON ALMA  
/ PRELUDE TO A KISS /  
MORNING STAR. 64:39.

Getz, ts; Joanne Brackeen, p;  
Clint Houston, b; Billy Hart, d.  
5/11-16/1976. San Francisco,  
CA.

## STAN GETZ, GETZ/GILBERTO '76, RESONANCE-2021.

SPOKEN INTRO BY STAN  
GETZ / E PRECISO PERDOAR /  
AGUAS DE MARCO / RETRATO  
EM BRANCO E PRETO /  
SAMBA DA MINHA TERRA /  
CHEGA DE SAUDADE / ROSA  
MORENA 55:13.

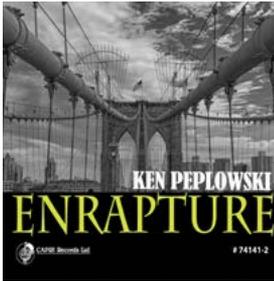
Joao Gilberto, vcl, g; Getz,  
ts; Joanne Brackeen, p; Clint  
Houston, b; Billy Hart, d. 5/11-  
16/1976. San Francisco, CA.

Of all the Lester Young acolytes of the 1950's California Cool School, Stanley Getz was the smoothest operator of them all. He had tiptoed to jazz stardom with a wispy tone and wealth of lyrical ideas but by the time of these recently unearthed tapings from Frisco's Keystone Korner in the mid-seventies he had dug his heels in tone-wise while still retaining his melodious inclinations. The band is first rate with Brackeen a tad less adventurous than she was wont to be at that point in time but way more than adequate. Her and Houston are on the same page rhythmically and as was his usual way, Billy Hart could do no wrong. This quartet performed at Club Montmartre in January of the next year with Niels -Henning Orsted Pedersen on upright to less effect than it does here. By that time the only items left on the setlist were Shorter's "Infant Eyes" and "Con Alma(With Soul)" by Dizzy. That this album is sublime and an essential for Getz fans is well established.

Despite not having a specific identifying date the Getz/Gilberto disc is from the same engagement increasing the same combo to a quintet. Both co-leaders were well familiar with one another by this time having collaborated on the classic self-titled bossa nova album from 1964 and it shows in their relaxed interplay. Only one selection from that work is heard, "Doralice" which is a bit longer than the original recording. Gilberto's soothing voice sings the lyrics in Portuguese which they were meant to be sung and his unobtrusive six-string strumming adds a nice texture to the proceedings. All hands are listening to one another on this one also. As with all Resonance releases both issues are attractively packaged with photos from the gig, interviews and annotation inside booklets of twenty-seven and thirty-one pages respectively. A keeper for those with ears for smooth sambas.

Larry Hollis

# New Issues



KEN PEPLOWSKI,  
ENRAPTURE,  
CAPRI

RECORDS-74141.2

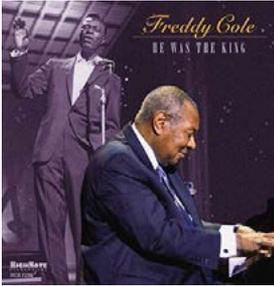
THE FLAMING SWORD /  
AN AFFAIR TO REMEMBER  
(OUR LOVE AFFAIR) /OH, MY  
LOVE /CHEER UP, CHARLIE  
/ I'LL FOLLOW MY SECRET  
HEART / ENRAPTURE /  
TWELVE / VERTIGO SCENE  
D'AMOUR=MADELEINE /  
WHEN OCTOBER GOES /  
WILLOW TREE. 53:34.

Peplowski, ts, cl; Ehud  
Asherie, p; Martin Wind,  
b; Matt Wilson, d, perc.  
2/24/2015. No location  
listed.

A thumbnail definition of the word “enrapture” could be “filling one with pleasure” and that certainly holds true of this eclectic offering from woodwind master Peplowski. He is one of those musicians that’s not hidebound to any specific avenue to travel down stylistically. Primarily known as a clarinetist he is equally qualified on the tenor saxophone. Joined by two members from his last Capri date, Martin Wind on bass and drummer Matt Wilson bolstered by piano whiz Ehud Asherie this is a killer quartet. Yet along with the top-of-the-mark playing of all hands the other hallmark is the adroit choice of material manifested here, talk about a varied composer pool= John Lennon, Herbie Nichols, Noel Coward, Peter Erskine, Duke Ellington, Bernard Herrmann & Anthony Newley. Around six of the selections feature the licorice stick while the remainder are tenor spots. The Lennon/Ono number is particularly effective as a duet between the leader and Wind’s authoritative upright. For further info I refer you to Peplowski’s liners. A good one for sure.

Larry Hollis

# New Issues



**FREDDY COLE,  
HE WAS THE KING,  
HIGHNOTE 7286,**

EASY TO REMEMBER /  
EXACTLY LIKE YOU / FUNNY  
(NOT MUCH) / THAT'S MY  
GIRL / MAYBE IT'S BECAUSE I  
LOVE YOU TOO MUCH / THE  
BEST MAN / SWEET LORRAINE  
/ LOVE IS THE THING / JET  
/ MONA LISA / IT'S ONLY A  
PAPER MOON / HE WAS THE  
KING.  
52:14.

Collective performers: Cole,  
vcl, p; Houston Person,  
ts; John Di Martino, p;  
Randy Napoleon, g; Elias  
Bailey, b; Quentin Baxter,  
d; Joe Magnarelli, tpt; Josh  
Brown, tbn; Harry Allen, ts.  
10/22&23/2015.  
Teaneck, NJ.

Like his more celebrated brother Freddy Cole seems to have a fondness for sax players. While Nat is usually identified by his famous drummer-less trio he waxed some impressive in-concert sides (mostly JATP) and Dial recordings with the likes of Dexter Gordon, Illinois Jacquet and Lester Young in the early forties. That brother Freddy has employed Houston Person (as producer/player) on previous issues is something of a giveaway. The full-toned tenorist appears on the first three tracks of the singer/pianist's newest album and later on "Love Is The Thing" where he takes a riveting ride. This is a pair made in heaven. Regular John Di Martino heads up a sympathetic rhythm section and a three piece horn section is tastefully on "That's My Girl", "Jet" and the old standby "It's Only A Paper Moon" with Freddy sliding onto the piano bench the iconic "Sweet Lorraine" & "The Best Man". His feelings toward brother Nat are subtly summed up by the opening song and the concluding original which serves as the title tune. With both Nat and Natalie both no longer with us, this long overdue tribute hits the mark without question.

Larry Hollis

# New Issues



**DENA DEROSE,  
UNITED,  
HIGHNOTE 7279.**

UNITED(\*)/ ONLY THE  
LONELY(+)/ CLOCKWISE / SO  
FAR AWAY / I'M GLAD THERE  
IS YOU / SIMPLE SONG OF  
LOVE / PEACE(\*)/ SUNNY(+)/  
NOT YOU AGAIN. 50:43.

DeRose, vcls, p; Ingrid Jensen,  
tpt(\*); Peter Bernstein,g(+);  
Martin Wind, b; Matt Wilson,  
d. 826&27/  
2015. Paramus, NJ.

**A**fter three albums each for the Max Jazz and Sharp Nine imprints, singer/pianist Dena DeRose continues to deliver the goods on her sophomore offering under the Highnote logo. In the company of longtime compadres Martin Wind and Matt Wilson this multi-talented lady has invited two guests to add further spice to the nine selections heard herein. Although none of the titles are DeRose writings she has penned lyrics to three of the instrumentals; "Simple Song Of Love" by her bassist Martin Wind, from the late, great Cedar Walton "Clockwise" and the Wayne Shorter title number written while he was still in the Messenger ranks. That latter composition has a melody that hypnotized this writer the first time he heard it. This version has the added attraction of Ingrid Jensen's trumpeting which is also heard on the Horace Silver classic. Peter Bernstein contributes his string talents to the Old-Blue-Eyes associated "Only The Lonely" and breathes new life into Bobby Hebb's tired "Sunny". Don't know who thought up the title for this album but whoever did, they nailed it.

Larry Hollis

# New Issues

Trio X



live at Kerrytown

## (1) TRIO X LIVE AT KERRYTOWN

CIMPoL 5037

IMPROV # 1 / IMPROV # 2 /  
IMPROV # 3 / IMPROV # 4 /  
IMPROV # 5 / IMPROV # 6 /  
JOE'S INTRO / IMPROV # 7 /  
IMPROV # 8. 55:46.

Joe McPhee, tpt, as, ts;  
Dominic Duval, b; Jay Rosen,  
d. October 3, 2012, Ann Arbor,  
MI.

## (2) TRIO X LIVE IN GREEN BAY AND BUFFALO

CIMPoL 5040

McPhee, Duval, and Rosen.  
October 4, 2012, Green Bay,  
WI, and October 9, 2012,  
Buffalo, NY.

SOLOCYCLE / HEAVY LIFTING  
HEAVY VOICES / SWAHILI  
NORTH / STOP, GO / BREAK,  
NO RUSH / HALLWALLS  
WELCOME / STRAWBERRIES  
IN EVIDENCE / TRIO X 2 STEP.  
67:34.

In October of 2012, Trio X embarked on a six-city tour beginning in Ann Arbor, Michigan, performing in five of the cities and conducting a student workshop in one of the two cities in Iowa visited by the group. These four CDs (1-4) consist of over 3 hours of the music recorded live on this tour of the trio, which has been performing creative and innovative improvised music since their formation in 1998. Their thirteen prior recordings, including four based on previous tours in 2001, 2006, 2008, and 2010, represent a small share of the background and complete work of artists involved. Joe McPhee, heard here on saxophones and trumpet, and bassist Dominic Duval are both significant long-time contributors to the avant guard/free jazz idiom, both with extensive performing and recording experience, while drummer/percussionist Jay Rosen has been a member since the outset and a consistent performer with Trio X and with many other groups. The music performed on this tour demonstrates the trio's consistent commitment to innovation and creativity, augmented by frequent demonstrations of the knowledge and jazz backgrounds of the three artists seen in the form of recognizable tunes, rhythmic figures, or other manifestations. For example, during the twenty minute "The Unknown" from (4), references to "While My Lady Sleeps" and "My Funny Valentine" are made and integrated into the piece, while other cuts on this recording (done at the group's first house party, at a home in Iowa) include whole or parts of "The Man I Love," "Going Home," and a bluesy 6/8 groove on "Jeanie's Romp." Segments of "Willow Weep for Me" are infused into the performance of "God Bless the Child" on (3), which took place at the Sugar Maple bar in Milwaukee. The total of 34 musical cuts documented on these four CDs range from 5 to 20 minutes, displaying many moods and notable moments, such as an ephemeral feeling evoked in "Barges in a Mist" on (3), a distinctive African groove on "Swahili North" on (2), and a remarkable recurring rhythmic figure

# New Issues

## (3) TRIO X LIVE AT THE SUGAR MAPLE

CIMPoL 5038

McPhee, Duval, and Rosen.  
October 5, 2012, Milwaukee,  
WI.

SUGAR MAPLE WELCOME /  
SHOW US THE WAY JAY/ IN  
THE MEANTIME / BARGES IN  
A MIST / WILL YOU STILL BE  
MINE OR WON'T YOU? / GOD  
BLESS THE CHILD / SUGAR  
MAPLE STOMP / ENCORE I /  
ENCORE II. 74:59.

## (4) TRIO X LIVE AT CRAIG KESSLER AND JANET LESSNER'S

CIMPoL 5039

McPhee, tpt, as, ss, saxello;  
Duval and Rosen. October 7,  
2012, Des Moines, Iowa.

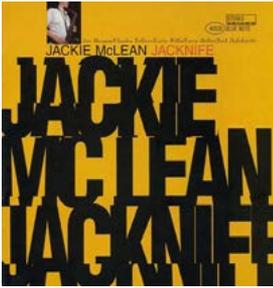
HOUSE PARTY WELCOME  
/ THE MAN I LOVE / THE  
UNKNOWN / OLD EYES  
/ GOING HOME / HEAVY  
LIFTING, HEAVY VOICES /  
JEANIE'S ROMP / A STREAM  
RUNS THROUGH IT / JEANIE'S  
DANCE. 75:38.

begun by McPhee's alto and developed by the trio on "Improv #7" on (1). An inherent quality of Trio X is each member's ability to listen, respond, and develop in the group context, helping to create a dynamism and range of emotion in the music (for example, from reflective to frenetic). Having this often complex music in recorded form allows listeners to have different reactions on each hearing. As producer Robert Rusch suggests, "If you need more, replay the concert and hear things you didn't the first time."

Joe (in "Joe's Intro" on (1)) added some insights on the group's improvisatory character at their first performance on this tour at a club in Ann Arbor, Michigan, noting their approach of generally not thinking in advance about what to play, never playing the same thing twice, emphasizing the journey over the destination, and trusting each other in an idiom that can be "dangerous." Joe also paid tribute to prior jazz greats such as Max Roach, Mingus and others, considering himself and the other group members to be fortunate to stand "on their shoulders."

Don Lerman

# New Issues



## JACKKNIFE: THE MUSIC OF JACKIE MCLEAN, PRIMARY RECORDS NO#.

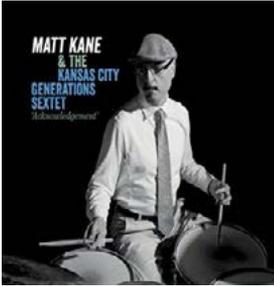
ON THE NILE / DAS DAT /  
CONCELLATION / CLIMAX /  
MELODY FOR MELONAE / HIP  
STRUT. 40:54.

Steven Lugerner, as ; J.J.  
Kirkpatrick, tpt; Richard Sears,  
p; Garret Lang, b; Michael  
Mitchell, d. No recording  
dates given. Los Angeles, CA.

To many of us John Lenwood McLean was a jazz deity. As Jackie McLean he left his unmistakable sound in the corners of our minds with a tart-timed timbre that just screamed "New York!" to us poor unfortunates stuck out in the hinterlands. Like all great hornmen there was no mistaking him once he sounded his clarion call. Frisco wood-winder Lugerner is joined by four young rookies from the Stanford Jazz Workshop for a program of six tunes associated with Jackie Mac. That is my only problem with this album; only one-half of the selections were written by the honoree with two (On The Nile & Cancellation) from Charles Tolliver and "Climax" by Jack DeJohnette. So therefore the title of this album is somewhat misleading. Of the other three numbers, "Das Dat" & "Hip Strut" are fairly well-known and "Melody For Melonae" is a certified classic. All of the players acquit themselves well and Lugerner, to his credit, doesn't attempt to emulate McLean's trademarked sound. If this turns some young jazzheads on to this under-appreciated player then it will have served its purpose.

Larry Hollis

# New Issues



**MATT KANE &  
THE KANSAS CITY  
GENERATIONS SEXTET,  
ACKNOWLEDGEMENT,  
BOUNCE-STEP RECORDS  
NO#.**

IN CASE YOU MISSED IT /  
TIMELINE (FOR ELVIN) / THE  
BURNING SAND / ASR! /  
AND THE BEAUTY OF IT ALL  
/ WHEEL WITHIN A WHEEL /  
MIDWESTERN NIGHTS DREAM  
/ JEWEL / QUESTION AND  
ANSWER. 64:18.

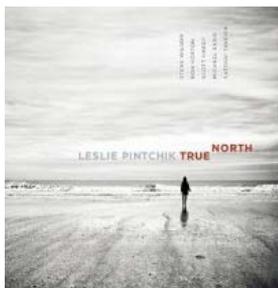
Kane, d; Herman Mehari,  
tpt; Michael Shults, as; Steve  
Lambert,ts; Andrew Oullette, p;  
Ben Leifer, b.8/2014. Kansas.

It must be admitted up front that there's not much music that came or has come out of the legendary city of Kansas City that I can't get behind and this release is another edition to add to that long list. The title and the sub-title of "The Music Of Bobby Watson, Pat Metheny & Ahmad Alaadeen"

gives the potential listener a good indication of what to expect. The first two listed need no introduction to regular Cadence readers but Alaadeen may need a word or two. Formerly known as Sonny White he died in 2010 and was a longtime legend among the local KC musical community. One of his many students Logan Richardson name-checks him in the booklet for his Blue Note debut. He is represented by three compositions as are Metheny and Watson. The former's "Question And Answer" is one of his most celebrated works while Watson's "Wheel Within A Wheel" first showed up while the altoist was a member of the famed Jazz Messengers. One would be hard pressed to pick favorites among these and that holds true for the players as well. A good one aptly titled.

Larry Hollis

# New Issues



## LESLIE PINTCHIK, TRUE NORTH, PINTCH HARD 003.

Michael Sarin, d; Satoshi Takeishi, perc. Stamford, Connecticut. (\*) Boston, Mass. No dates given.

## JANE MONHEIT, SONGBOOK SESSIONS: ELLA FITZGERALD

EMERALD CITY RECORDS  
ALL TOO SOON / SOMEBODY  
LOVES ME / CHELSEA MOOD  
/ SOMETHING'S GOTTA GIVE /  
I WAS DOING ALL RIGHT-NOW  
YOU KNOW / EV'RY TIME WE  
SAY GOODBYE / WHERE OR  
WHEN / ILL WIND (YOU'RE  
BLOWING ME NO GOOD) /  
ALL OF YOU / I USED TO BE  
COLORBLIND / I'VE GOT YOU  
UNDER MY SKIN / THIS TIME  
THE DREAMS ON ME. 58:50.

Collective personnel:  
Monheit, vcls; Nicholas  
Payton, tpt, p, org; Michael  
Kanan, p, el.p; Neal Miner, b;  
Rick Montabano, d; Daniel  
Sadownick, perc; Brandee  
Younger, hp. 11/14-19/2015.

NYC.

Like Leslie Pintchik came to jazz, I came to her music late. Out of the handful of previous recordings she has made this was my introductory album. Her regular trio of husband/bassist Scott Hardy and trapster Michael Sarin are augmented by a pair of stellar hornmen and a percussionist. The always-interesting Steve Wilson is on board and brass ace Ron Horton, no stranger to these pages either make for a sympatico team to navigate Hardy's astute arrangements and offer up good solos. Ms. Pintchik writes some hum-able lines and sports a delicate touch on the 88's. Those who appreciate Bill Evans, Denny Zeitlin, etc. will enjoy her ruminations over the keys but as for me, being a Wynton Kelly man, found myself longing for something a little less sedate. Excellently executed but uniformly dull to these ears.

Larry Hollis

It never ceases to amaze me how people think they can improve upon perfection. Like why does Hollywood continue to remake classic films that can't possibly be made better? Around six decades ago the great Ella Fitzgerald teams with producer Norman Granz to make a series of timeless records now commonly known as "the songbook series". Now producer Nicholas Payton and singer Jane Monheit have set out to prove "everything old is new again" with a cherry-picked program also arranged mostly by Payton. Interesting twists in the charts department but what is a sam-ba-ized version of Amy Winehouse's "Know You Now" doing in the playlist? Close but no cigar.

Larry Hollis

# New Issues

## THE GREAT AMERICAN MUSIC ENSEMBLE, IT'S ALL IN THE GAME,

JAZZED MEDIA-1073.

IN THE MOOD / CAN'T HELP  
LOVIN' THAT MAN OF MINE /  
CLAP YO' HANDS / STARDUST  
/ WHEN IT'S SLEEPY TIME

DOWN SOUTH / WEST END  
BLUES / I'VE GOT THE WORLD  
ON A STRING / I AM LOVED  
/ SEPTEMBER IN THE RAIN /  
APRIL IN PARIS / CHEROKEE  
/ THEY ALL LAUGHED / AIN'T  
MISBEHAVIN' / EMBRACEBLE  
YOU / BIRD BLUES. 76:32.

Collective personnel: Doug  
Richards, dir/arr; Marty Nau,  
as, ss, cl; Jim Nesbit, as, ss,  
bari s, b cl, bsn, contra bsn,  
basset horn; Skip Gailles, ts, ss,  
as, cl, b cl; John Winn, ta, ss,  
as, cl, b cl; Rob Holmes, bari  
s, as, flt, b cl; Roy Muth, Bob  
Ransom, Rob DeDominick,  
John D'Earth, tpt. flgh; Jim  
McFalls, tbn; Dean Englert,  
tbn, euph; Lee Gause, b tbn;  
Weldon Hill, p, el p; Victor  
Dvoskin, b; Howard Curtis, d,  
perc; Rene Marie, vcl; John  
Faddis, tpt; Joe Kennedy,  
Jr., vln. 6/11-14/2001.  
Springfield, VA.

A perfunctory glance at the recording dates listed above might leave one to believe this is a reissue but in reality it is just now coming out on the market after over fourteen years. And don't be misled by the title which has nothing to do with the Tommy Edwards pop hit of some years ago that doesn't even appear in the tune list. Its past history is told in detail in Peter McElmquist and yes, this is another one of those big band dates with a much younger Rene Marie handling the vocal chores on more than a quarter of the sixteen cuts. The album heavily features trumpets with veteran John D'Earth

heard on several titles and guest John Faddis spotlighted on "Stardust" and "West End Blues" in an inventive arrangement from Richards. The reeds don't really come to fore until the last number, a Charlie Parker medley "Now's The Time," "Au Privave," "Blues For Alice" & "Billie's Bounce" with Nau, Winn, Holmes and Gailles respectively. The late Joe Kennedy, Jr. lends his violin to a pair of cuts. Nothing more need be said about this release except "It's About Time!"

Larry Hollis

# New Issues



## SWQ RAMBLE LEO 738

WATER IN TUBES/  
TRANSITION SUITE  
DIFFUSION/ TRANSITION  
SUITE SCATTERING/  
TRANSITION SUITE  
DISPERSION/ RAMBLE ON  
47:47

Sandra Weiss, as, bsn;  
Jonathan Moritz, ss, ts; Kenny  
Warren, tpt, Sean Ali, bass,  
Carlo Costa d Bklyn, NY Feb  
6, 2015

## LUCIA IANNIELLO MAINTENANT

SLAM 566  
MAINTENANT/ BALLAD FOR  
SAMUEL/ OUR SUMMER/  
DESRT FAIRY PRINCESS/  
OTHER/ PEYOTE SONG NO.  
111/ SICILY/ PRELIMINAIRES  
AMOUREUX 56:27  
Lucia Ianniello, Bb and C tpts,  
flgh, effects and objects;

Diana Torti, v; Giuseppe La  
Spina, g; Paolo Tombolesi,  
kybds, bass, perc Rome,  
Italy July 2014 to March 2015

While this record is clearly not for everyone, I thoroughly enjoyed it. If I just put this on and asked someone to classify it, one could say it was avant-garde classical, or jazz, or just some musicians messing around. But the label doesn't matter. Here we have five musicians creating interesting sound effects all based on the idea of water flowing. But I can imagine some composer influenced by John Cage creating something like this.

"Water in Tubes" sounds just like it says. The use of the bassoon and trumpet mouthpiece to create water like sounds is interesting and effective. Each track develops the idea in different ways. The three part suite develops in complexity with everyone contributing to the idea.

I assume the SW of the SWQ refers to Sandra Weiss, and her bassoon appears to take the lead in many places. But all five musicians work together to create the suite. I especially like the subtle use of percussion, and the bass solo on "Ramble" to my ears reflects the influence of Charles Mingus.

For those who like this type of music, just 'ramble on' down to your local store and buy it.

Bernie Koenig

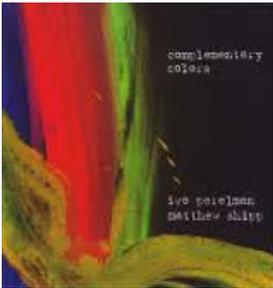
Another very nice record from Italy, with a sound based back in the 60s. Ianniello's trumpets dominate but everyone gets to play. I especially like the work of Torti. She has a nice flowing voice and uses it effectively.

The melodies are very nice, and occasionally we even hear some dissonance. But over all this CD is very melodic. The highlights of the CD, besides the melodies, are the great interplay between the members of the band. Ianniello and Torti turn in some excellent work together, as do Ianniello and La Spina and Tombolesi. In some places the keyboards take on a variety of sounds such as an organ, on "Peyote." The unison playing by Ianniello and Tombolesi is really great.

Not sure what else to say except sit back and enjoy.

Bernie Koenig

# New Issues



## IVO PERELMAN COMPLEMENTARY COLORS

LEO 744

VIOLET/ YELLOW/ VIOLET  
AND YELLOW/ BLUE/ RED/  
BLUE AND RED/ GREEN/  
MAGENTA/ GREEN AND  
MAGENTA/ WHITE 46:10

Ivo Perelman ts; Mathew  
Shipp, p no recording info



## COUNTERPOINT

LEO 730

PART 1/ PART 2/ PART 3/ PART  
4/ PART 5/ PART 6/ PART 7/  
PART 8/ PART 9/ PART 10  
48:00

Ivo Perelman ts; Matt Maneri  
via; Joe Morris, g Bklyn NY  
March 2015

I must admit not looking forward to these 2 CDs. Over the last few years I have reviewed a number of Perelman CDs and the more I listened, the less I liked his playing. He tends to fall back on his little riffs or his screaming, which at first can be exciting, but after a while becomes boring.

So I was very pleasantly surprised with both of CDs. (1) turned out to be quite mellow and melodic, with only the occasional screech. He creates some very nice melodic lines. I think the strength of this record is the fact that tunes are on the short side. Perelman makes his statement and limits his improvisations before he has time to get into his fallback positions.

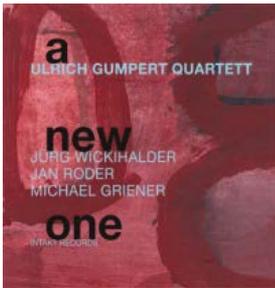
Shipp provides excellent support. I would like to have heard him in a bit more solo space, but the record is Perelman's and Shipp is the accompanist. He certainly knows how to listen to Perelman.

All in all, a nice mellow surprise from Perelman. (2) is a different story. Perelman here is still a bit mellow but there is constant interplay between the three players which makes for a very different listening experience. Given that the titles imply parts of a whole, that is how tried to listen to the CD. The tempos vary, as do the melodic lines and the interplay. But the whole CD sounds like a continuous improvisation with lulls, which often happens in extended improvisations. A particular pattern is worked on and comes to an end, then someone picks up another idea and everyone joins in again. The three players work very well together, sometimes sounding in unison, others just working around what they hear. Perelman stays mellow with very little high note screaming, with Part 7 the exception, as he stays part of the ongoing three-way conversation. Manieri's viola is a treat for my ears, especially when working with Perelman, as well as in solo spots, while Morris moves back and forth between single note lines and chorded sections.

My favorite parts are 5 and 6 which are taken at slow tempos so the interplay can be heard very clearly. I thought the way that Part 9 ended the CD was over, but then Part 10 started. While it wasn't quite a summation of the whole CD, it had the feel of the players making sure they left nothing unsaid. I quite enjoyed this record.

Bernie Koenig

# New Issues



## ULRICH GUMPERT QUARTETT A NEW ONE INTAKT 257

THE OPENER/ A NEW ONE/  
RECITATIVO SECCO/ THE BOP  
& THE HARD BE/ SUSSHOLZ/  
100 MAASSGELINZERTE/  
IFFIE/ NUMBER NINE/ JA?/  
SCROLLIN'/ IFFIE'S SALOON  
:5859

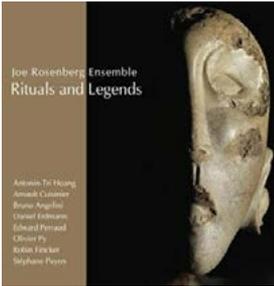
Jurg Wickihalder, ss, as,  
ts; Ulrich Gumpert, p; Jan  
Roder, bass; Michael Griener,  
d September 27, 28, 2014  
Winterhur, Switzerland

Here we have a Swiss quartet, playing music that sounds like it is based in the late 60s or early 70s bop to free. The group plays with great energy, and they all play well together. The two main soloists are Kickihalder and Gumpert. Wikihalder reflects a number of influences with a heavy tone out of the Coleman Hawkins school but plays more like Coltrane. He is deft on all saxes. Gumpert also reflects a range of influences from heavy chording and single lines of so many bop pianists with a touch of ---since he is Swiss I should say Irene Schweizer.

The tunes are nice, with "New" reminiscent of "Move." And "Iffie" reminded me a bit of Coltrane's "Naima," not so much in the melody but in the feeling and in Wikihalder's tone. "Nine" stands out for me. It is a simple riff melody with some great solos. Here is where Griener shines, keeping a beat in a solo mode in between and under Wikihalder and Gumpert. And "Ja" is perhaps the most interesting piece, taken at fast tempo, the interplay between Wikihalder and Gumpert is really good, and borders on freer playing. And finally, on "Scrollin" Roder gets to solo. I should also mention his solid support throughout the CD.

Bernie Koenig

# New Issues



## JOE ROSENBERG ENSEMBLE RITUALS AND LEGENDS QUARK 201522

RAMKALI/ AKAZEHE/ TEEN  
TAL/ KCAK/ RAMKALI (ALT)  
67:39

Antonin-Tri Hoang as;  
Arnault Cuisinier, bass; Bruno  
Angelini, p; Edward Perraud, d;  
Joe Rosenberg, ss; Olivier Py,  
bs; Stéphane Payen, as/ Robin  
Finker, ts Paris, December,  
2014

In the insert there are three quotes, which, I assume are to be read as an intro to the music. They are: “Dissonance is a beauty that familiarity hasn’t yet destroyed” by Richard Powers, “Tradition is not necessarily a prison” by Cecil Taylor and “It ain’t over til it’s over” by Yogi Berra.

While there is little dissonance here there are some Cecil Taylor moments in Angelini’s playing. But for the most part this record could have been made in the 60s. That is not, of course a bad thing, but it does date the music somewhat. Or maybe, it just puts it into that tradition.

The highlight of this CD is the writing. All tunes, and I assume arrangements, are by Rosenberg. His tunes have nice melodies and I like the way in which he uses the contrasting sounds of the different saxes. Not every player is on every track which also adds the difference in sound.

The CD is Rosenberg’s as he is the main soloist as well. He gets a nice smooth sound on the soprano and improvises some very nice long lines. On a couple of tracks notably “Akazehe” and “Teen” there some excellent moments of interplay between Rosenberg and Payen and Py. The contrast between the soprano and baritone is really nice. Cuisinier and Perraud provide very tasteful rock solid support.

Definitely part of a tradition, good writing and good playing make this a very listenable CD. One does not have to worry about when it will be over.

Bernie Koenig

# New Issues

UWE OBERG  
TWICE, AT LEAST



## UWE OBERG TWICE, AT LEAST

LEO 733

CHANT 11/ KELVIN/

TOUCHING/ ENZYM & EROS/

(VARIATIONS)/ MAGNETIC

WOOD/ BLUES/ KING KORN/

BRILLIANT CORNERS/

PANNONICA 56:55

Uwe Oberg, p Tracks 1-5

Wiesbaden, Dec 7 2012, 6-7

Wiesbaden, March 3 2015

As I listen to this CD I get the impression that Oberg is a classical—or at least classically trained—pianist trying to improvise. I get this impression from the way in which he phrases and the way in which he uses the strings. I can visualize him playing the keys with one hand while leaning over the piano to strum the strings. He does this quite effectively, and, more to the point, he does not overdo it.

He does a great job of mixing single note melodic lines with heavy chordal passages, at times reminiscent of the sturm and drang of romantic piano music, but he also has a good sense of syncopation in his phrasing. The CD ends with a couple of Monk tunes and as I listened I realized that he was using Monkish harmonies throughout the CD. This really comes through on “King Korn.” His version of “Brilliant Corners” mixed with his own composition is really interesting. He builds on Monk’s harmonies in a very out manner, using interesting contrasts, creating a whole new way of playing Monk.

In short, a very interesting recording.

Bernie Koenig

# Obituaries

- Alfons Wurzi** (clarinet) around April 6, 2016. He was 75.
- Aloisio Milanez Aguiar** (piano, composer) died on June 8, 2016. He was 69.
- Bill Henderson** (voc) died on April 3, 2016. He was 90.
- Billy Paul** (voc/drm) died on April 24, 2016, in Blackwood, NJ. He was 81.
- Bryce Rhode** (piano) died on January 26, 2016. He was 92.
- Buster Cooper** (trombone) died on May 13, 2016. He was age 87.
- Chris Lachotta** (bass) died on June 8, 2016. He was 57.
- David Nathaniel Baker Jr.** (composer, band leader) died on 3/26, 2016. He was 85.
- Dennis Davis** (drums) died on April 6, 2016. He was 64.
- Don Francks** (voc, actor) died on April 3, 2016. He was 84.
- Don Terry "Terry" Plumeri** (musician, classical composer, orchestra conductor, double bassist, lecturer, teacher, producer, and film score composer) died on March 31, 2016. He was 71.
- Doug Raney** (guitar) died in Copenhagen on May 1, 2016. He was 59.
- Gato Barbieri**, (tenor sax, composer), died on April 2, 2016. He was 83.
- Gétatchèw Mèkurya** (sax) died on April 4, 2016). He was 81.
- Hannes Beckmann** (bandleader and composer), died on March 17, 2016. He was 66.
- Hugo Strasser** (bandleader) died on March 17, 2016. He was 93.
- James Jamerson, Jr.**, (bass) the son of renowned Motown/Funk Brothers bassist James Jamerson and an in-demand bass player himself for over forty years, died on March 23, 2016. He was 58.
- Jimmy Borges** (voc) died on May 30, 2016. He was 80.
- João Palma** (drums) died on May 9, 2016 in Rio de Janeiro. Known as "The aristocrat from the drum world," he was 75.
- Joe Morello** (drums) drummer, with Dave Brubeck, died on March 12, 2016 in Irvington, NJ. He was 82.
- Joe Shepley** (trumpet) died on March 26, 2016. He was 85.
- Joe Temperley** (sax) died on May 11, 2016. He was 86.
- Johannes Bauer** (trombone) died on May 6, 2016. He was 61.
- Joseph "Joe" Temperley** (sax) died on May 11, 2016. He was 86.
- Joseph Gattone**, (piano) died on March 23, 2016. He was 86.
- Jeremy Steig** (flute) died on April 13, 2016. He was 73.
- Julius La Rosa**, (voc) died on May 12, 2016 in Crivitz, WI. He was 86.
- June Smith** (voc) a key figure in the Perth jazz scene with her husband Lew for more than 40 years, has died at the age of 85.
- Jury Kuznetsov** (piano) died. He was 63.
- Lonnie Mack** (voc, guitar) died on April 21, 2016. He was 74.
- Marco Eneidi** (alto sax) died on May 24, 2016 in Pleasanton, CA. He was 59.
- Michael S. Harper** (Poet With a Jazz Pulse) died on May 7, 2016. He was 78.
- O'Donel (Butch) Levy** died on March 14, 2016. He was 70.
- Paul Brown**, founder of Hartford's Monday Night Jazz series recognized by the Library of Congress as the oldest continuously run jazz festival in the country, died in 2016
- Paul Smoker** (trumpet) played the last years of his life with the aid of an artificial heart, died on May 14, 2016 at his home in Bushnell's Basin. He was 75.
- Pete Zorn** (multi-instrumentalist) died on April 2016. He was 65.
- Peter "Pete" Michael Yellin** (sax, woodwind doubler, studio musician and educator) died on April 13, 2016. He was 74.
- PRINCE Rogers Nelson** (singer, songwriter, multi-instrumentalist, record producer, and actor) died on April 21, 2016. He was 57.
- Remo Belli** (drums) died on April 25, 2016, in Pasadena, CA He was 88.
- Rich "Taste" Rajewski** (trumpet) died in May, 2016. He was 70.
- Roger Marcel Cicero Ciceu** (voc) was born on July 6, 1970, in Berlin, and died on March 24, 2016. He was 45.