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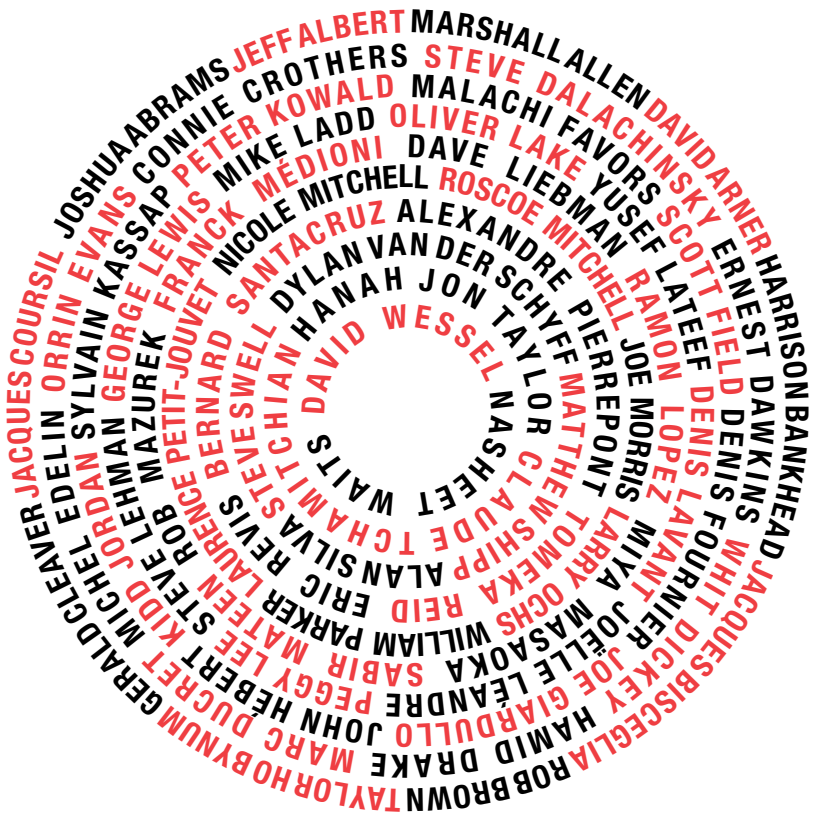
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JUKEBOX IN THE TAVERN OF LOVE is a modern version of a Renaissance art form in which six people – a bartender, a nun, a rabbi, a poet, a dancer and a Con Ed worker – are stranded in a NY bar during a storm and blackout and pass the time by telling their own personal stories of love, earthly to spiritual.

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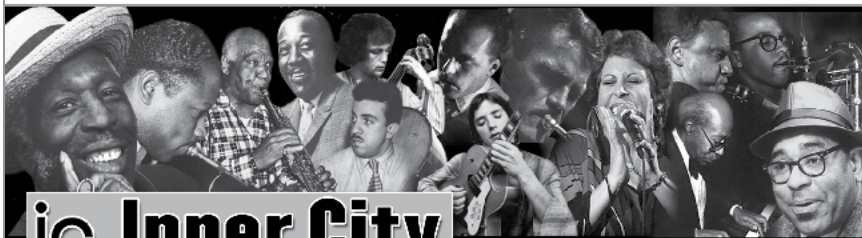
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Charles Gayle & the All Star Orchestra
Poet David Mills

Thu Jun 12 Celebrating Jeff Schlanger MusicWitness®

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Wimberly Harlem Ensemble + dance
Sainkho Namchalok & Ned Rothenberg
Brötzman/Drake/Parker Trio
Poet Steve Dalachinsky

Fri Jun 13

Dickey/Maneri/Bisio/Brown
Dulberger/Davis/Swift/Nicholson
Jemeel Moondoc Quintet
James "Blood" Ulmer Trio
Poet Ramya Ramana youth poet laureate nyc

Sat Jun 14

Satoko Fujii New Trio
Matthew Shipp Trio
Waits/Revis/Evans
Nicole Mitchell Sonic Projections
Poet David Henderson

Sun Jun 15

Angelica Sanchez & Omar Tamez
Fay Victor & Tyshawn Sorey
Jordan/Burrell/Parker/Drake Quartet
Crothers/Grimes/Gibbs
Campbell Tribute Band Mateen All Stars
Poet Quincy Troupe

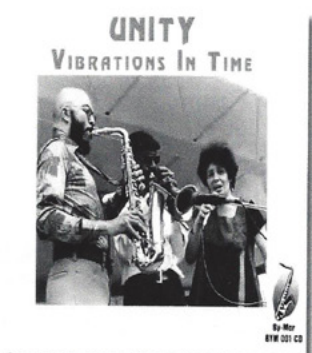
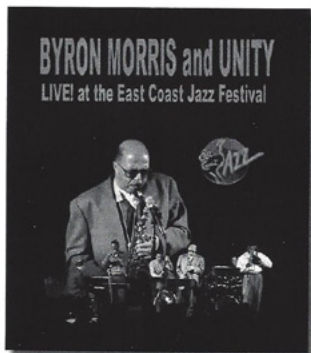
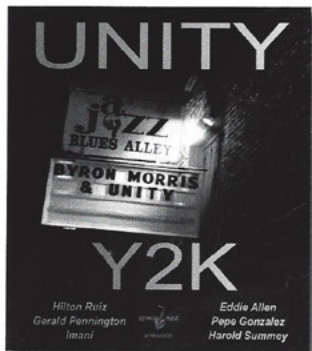
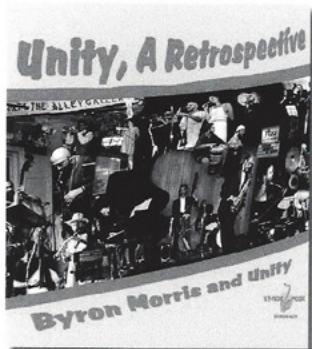
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392

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

393

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

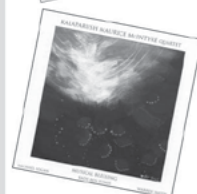
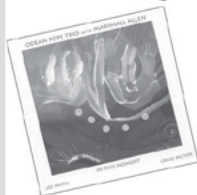
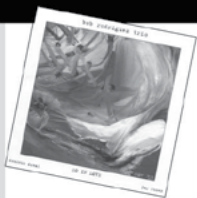
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Odean Pope Trio feat. Marshall Allen
w/Lee Smith - Craig McIver
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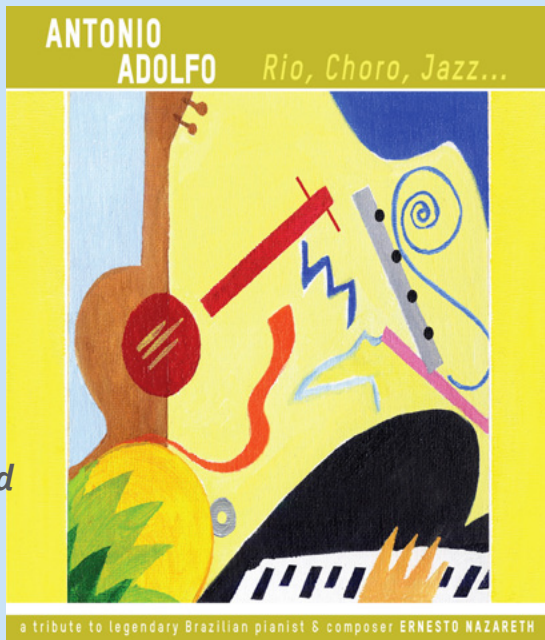
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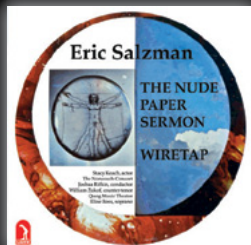
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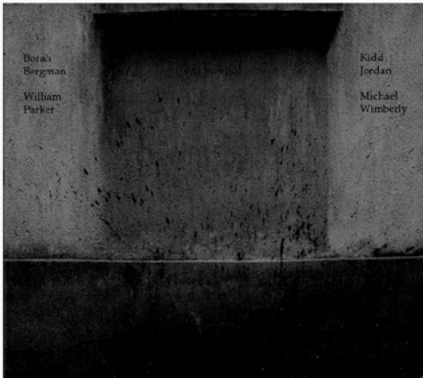


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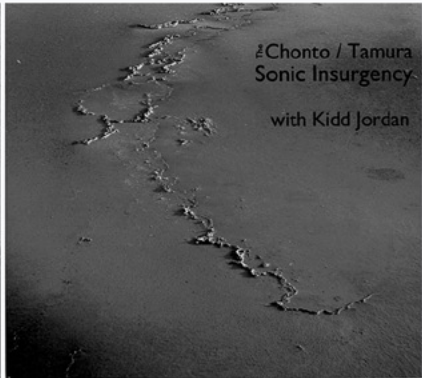
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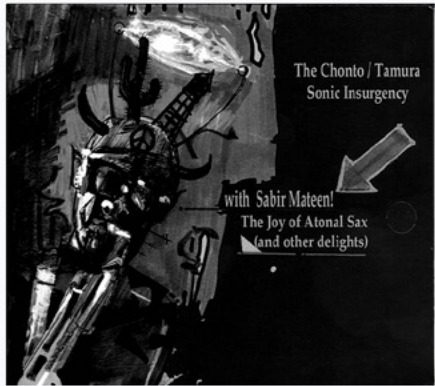
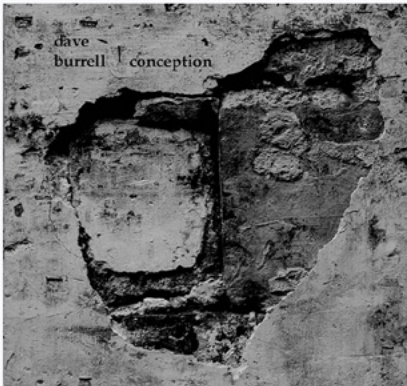
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Creative Improvised Music Projects

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

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

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

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

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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.

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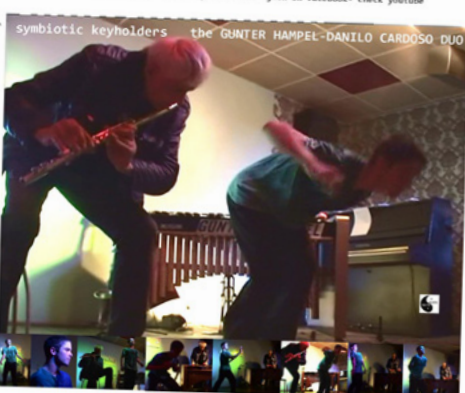


140215 DVD symbiotic keyholders GUNTER HAMPEL-DANILO CARDOSO
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gunter hampel met danilo cardoso for the first time in october 2012 in Essen. immediately it got clear that 2 giants of music and dance had found each other to create extraordinary + farreaching works together-their ensemble creations on birth DVDs spans already a list of 14 DVDs with incredible artistic concert + rehearsal documentations only birth records could produce - your open minded , non commercial friendly neighbourhood record company documenting the works of composer-bandleader-jazzinnovator-vibrafonist, bassclarinetist-flutist, pianist G! since 1965.this is their first 2014 performance as a DVD and already a treasure of personal achievements and great pleasure for those who were fortunate to be in the concert. enjoy and when you like this concert, make sure you order by email the other DVDs. gunthampel@aol.com www.guntherhampelmusic.de join on facebook- check youtube



Birth DVD 140215 keyholders HAMPEL-CARDOSO DUO live



dear danilo , i welcome any performance we can book, any possibility to have our performance-art grow.we are onto something very big.no one has done that before in the history of dance and music, what we are obviously capable of doing TOGETHER. our recording from our DVD-concerts in Duisburg, Göttingen, and Hannover are already landmarks of a complete new area of music + dance, what no one has done before on this planet, we are already pioneers of a new area, the gunter-danilo connection, the real potential of our creations.I am totally serious about this, our incredible DUO, the ensemble works, the concepts + our instant composing,conducting and choreographies developed in each of our performances are new repertoires for the generations to come.we are keyholders to a door only the 2 of us can or could open those doors which had been closed all these ages of human development. We show what can be done. You and me together possess the knowledge, we were born with that knowledge.after we had met, that knowledge found the missing part which brings this knowledge into reality for mankind to use. Big G febr 2014 in a letter to big DC.

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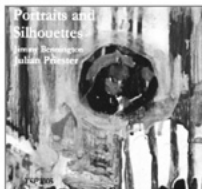
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acc: accordion
 as: alto sax
 bari s : baritone sax
 b: bass
 b cl: bass clarinet
 bs: bass sax
 bsn: bassoon
 cel: cello
 cl: clarinet
 cga: conga
 cnt: cornet
 d: drums
 el: electric
 elec: electronics
 Eng hn: English horn
 euph: euphonium
 flgh: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



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 Services

Art Director: Alex Haney

Promotion and Publicity: Zim Tarro

Digital Content Licensing and Institutional sales:

Ava Martin

Advisory Committee:

Thomas Martin

Colin Haney

Robert D. Rusch

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Cadence Magazine Editorial Policy

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

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

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Contributors

ALAN BARGEBUHR (CD Reviews) *was born and raised in NYC and so was able to spend formative years at Birdland under the existential guidance of Pee Wee Marquette. Has been setting his opinions in expository prose for Cadence since 1983 with the exception of a year or two during which his botched lobotomy almost healed.*

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.*

DAVID DUPONT (CD Reviews) *started writing live performances reports and book reviews for Cadence in the late 1980s, becoming a regular contributor in 1990. He has also written about jazz for One Final Note, All Music Guide and the Vermont Vanguard. He has worked as a newspaper reporter and editor in Vermont, New Hampshire, New York and Ohio. He is currently arts and entertainment editor at the Sentinel-Tribune in Bowling Green, Ohio.*

DAVID FRANKLIN (CD Reviews), *who holds a doctorate in music, is a saxophonist, emeritus music professor, and retired arts dean. A longtime contributor to numerous magazines, journals, and other media sources, he has written for Cadence off and on since the mid-1980s.*

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) *Vietnam vet and tenor saxophonist, Larry has been a Cadence regular reviewer for over twenty years and has written liner annotation for many albums. He lives a life of quiet desperation in his hometown of Oklahoma City, OK.*

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.*

Contributors

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.

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.

ALWYN AND LAURIE LEWIS (Short Takes) Author/lyricist ALWYN and husband saxophonist/arranger/composer LAURIE LEWIS have been Australian correspondents for *Cadence* for over thirty years, including over sixty interviews since September 1990. Alwyn has written eight plays, a novel, one book of short stories and two books of jazz poetry. Laurie has scored three feature films and several documentaries plus countless arrangements for recordings and T.V.

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 Reviews) 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*.

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.

BRAD WINTER (Short Takes) is a writer and visual artist and is the owner/operator of Brad Winter Picture Framing in Portland, Oregon. He was artistic director of the Creative Music Guild from 1998-2007 and remains active in promoting and documenting the improvised music scene.

Concert Review: Ginger Baker

Ginger Baker Group, Photo Credit: © 2013 Ken Weiss



One of the most enigmatic and darkest figures in music, Ginger Baker, started a rare tour of the States [his first American Jazz tour since '97] on 10/8 at Bucks County Playhouse. Situated in the beautiful, bucolic setting of New Hope, Pa, on the banks of the Delaware River, the Playhouse was packed with drummers and Cream fans drawn from the area and surrounding states, each with their own stories to tell of how Baker had inspired them at an early age. Generally considered to be the greatest rock

drummer of all time, Baker has always referred to himself as a Jazz drummer, and his current band, Ginger Baker's Jazz Confusion with Pee Wee Ellis (ts), a legend in his own right from time spent with James Brown, Alec Dankworth (b), son of famed Jazz musicians Cleo Laine and John Dankworth, and Ghanaian hand percussionist Abass Dodoo, certainly helped to further his reputation as a Jazzman. Opening with Wayne Shorter's "Footprints," Ellis quickly removed any doubts of his Jazz chops with some hard driving sections, leading into the second tune, Ellis' own "Twelve and More Blues," which included a lively give-and-take tenor sax and bass display that headed far-out creatively. Baker, after all these years, is still a freak of nature on a kit featuring double bass drums. His sense of time is uncanny and his use and understanding of African polyrhythms, for a Westerner, is perhaps unmatched, a skill well-earned from years living in Africa. His sound is large and loud. The only reason he didn't dominate all portions of each of the nine tunes presented was a tribute to the virtuoso talents of his bandmembers. Baker's first very demonstrative segment occurred on the third song, "Ginger Spice," going toe-to-toe at length with Dodoo for a scintillating African inspired workout. Baker, whose impulsive and antisocial personality always precedes him, was in full control of all that this night, at least on stage, even to the degree of playing off his reputation. After the rousing cheers that followed "Ginger Spice," he yelled, "Stop heckling! Behave yourselves!" Later in the evening, after more cheers, he went on to say, "You want to watch me die! You'd like that, right?" The breathless legend also revealed his tender side, informing his fans, "I want people to understand, I'm 74-years-old and I've got a lot of physical limitations. If I can't play all you want me to, I'm sorry, but I do my best." The first set ended on a high note with a nod to his past Ginger Baker's Airforce days with "Aiko Biaye," which provoked boisterous approval from the numerous old heads in the seats. After a short break, a rejuvenated Baker continued his drum dominance and then unceremoniously walked away. Dodoo, who Baker introduced as, "My right-hand man and bodyguard," also proved to be his number one cheerleader, urging the listeners to shout "Ginger Baker" to summon the quartet back to work. For the encore, Baker explained, "In my life, I've had many bad things happen to me and I always ask - why?," which led into the band's performance of "Why?," a lighthearted ditty that required the audience to yell "why" at the breaks. Post-set, many fans gathered at the stage front, photographing the deserted drum kit and handing over all sorts of items to a stagehand to get autographed as the grandmaster settled into a dark back room to smoke cigarettes, bent over, his hands holding up his head.



Jim Menesses, Shelley Hirsch, Mike Pride, see page 44. Photo Credit: © 2013 Ken Weiss



Pharoah Sanders, see page 41. Photo Credit: © 2013 Ken Weiss



Tim Berne's Snake Oil, see page 42. Photo Credit: © 2013 Ken Weiss



Dylan Talyer, Larry Coryell, see page 45. Photo Credit: © 2013 Ken Weiss

Two of the best shows of 2013 hit on 9/28. First up was **Steven Bernstein's Millennial Territory Orchestra** performing the music of Sly and the Family Stone at the 40th St. Field as part of the free University City's Summer Series. The 12-piece ensemble included vivacious singer **Sandra St. Victor**, whose energy was topped only by Bernstein, the purple suited wonder who leads his troops with energetic hands-on cues. Bernstein only picked up his trumpets a few times but shined each time. He relayed his chance meeting with Sly a few years ago – "I was as nervous as a 3rd grader meeting Spiderman!" He also gave the audience a life lesson on the evilness of downloading music for free on the Internet – "Don't download music for free- just because you can do it. You could stick a firecracker up your dog's butt and light it but you wouldn't! So don't download for free either."...That same night, **Pat Martino** (g) and **Eldar Djangirov** (p) at Chris' Jazz Café, in celebration of the club's 20th anniversary, put on quite a show with a second set that finished off two well received nights. Pat Martino lives close to the club and plays there about 3 times a year but this time he had an equal sparring partner in the 26-year-old Kyrgyzstan-born pianist, a former child prodigy. Martino's rapid fire patterns were well matched by the equally fierce work of Eldar but there were also less intense segments featuring unexpected elegance and grace that were even more transfixing. The repertoire was familiar to Martino fans and included "Interchange," "Twisted Blues," and "Peace." Eldar's solo piece, "Moanin," a real tour-de-force, if not a bit overwrought, brought the house down. The two have played episodically for a few years so this was a rare treat indeed...Classical pianist/composer **Andrea Clearfield** continued her popular monthly salon presentations at her Center City home on 9/29, a series that now spans 27 years. The concept of the "salon" dates back to 17th century Paris and featured hostesses presenting numerous artists and musicians nightly. Clearfield has had over 6,000 artists on her "stage." The big news for area Jazz enthusiasts this night was the first ever **Connie Crothers** sighting in the city of Philadelphia. At the age of 72, Crothers, the longtime student of Lennie Tristano and Max Roach collaborator, finally broke the barrier and did a short piano solo that was sweepingly grand and emotional. A master of spontaneous improvisation, she was inspired by a trip to the Phila. Museum of Art earlier in the day and an encounter with the thought provoking work of Cy Twombly. The audience, primarily comprised of classical music fans, applauded enthusiastically but, no doubt, remained uncertain of what to make of the sudden display of unrestrained passion and free improv. The salon is by invitation only and many fans had to be turned away at the door due to seating limitations this night. Crothers' appearance was not publicized to the creative Jazz fans so, hopefully, she'll have the opportunity to come back and play a proper full-length set but props to Andrea Clearfield for making this short performance happen. This night, Clearfield's season opener, also featured a changing mix of classical flutists, pianists and viola, a funk-fusion band, a folk-rock group, a Jazz vocalist, a singer-songwriter, **John King** on viola and electronics, laying out on "comprovisation," and a Jazz trio featuring local standout, saxophonist **Kenny Ulansey**, along with **Dave Posmontier** (p) and **Phylliss Chapell** (vcl, g)...If only took **Pharoah Sanders** (ts) (almost exactly) 18 years to return to the area but a persistent Helen Haynes presented him at Montgomery County Community College in Blue Bell on 10/12, along with long-time foil, pianist and fellow Los Angeles-based, flame-throwing pianist **William Henderson**, as well as first time Pharoah-ites - ex-Max Roach bassist, **Tyrone Brown**, who got the call only hours prior to the gig, and drummer **Lawrence Leathers**, who had a few days' notice. Sanders treated the sold-out audience to nearly two-hours of sound, half of which was directly linked to his

mentor, John Coltrane. Opening with Trane's "Welcome," the leader resolved any concerns that, at age 72, soon to be 73 (his birthday came the next day), he had lost his edge, conjuring up spiritually healing and questing music. Next came his own "Jitu," which ended up capsizing to some degree due to miscommunication between the new bandmembers regarding the soloing order and lengths. Sanders, sporting a bushy white beard, trimmed moustache, and dashiki, spoke little, choosing to say it all through his horn. His longer saxophone solos never reached the incredible piercing highs of his past playing but it still remains a unique experience to be bathed in his matchless tone. Most of the elements we've come to expect in a Sander's performance were there - the crowd-pleasing dance, where he twists down and then up, and the singing into the bell of the horn, added flare to the set, although he never broke apart his horn to blow through the segments. The rhythm section played well as a trio, with each laying out impressive solos at times. The night ended with an emphatic stroke, a short version of Sanders' signature song, "The Creator has a Master Plan." It's universal message of peace, love and understanding hits home every time...**Tim Berne** (as), a frequent flyer in the area, appeared again on 10/15 with **Snakeoil** - **Oscar Noriega** (cl, b cl), **Matt Mitchell** (p) and **Ches Smith** (perc, vib)- at the Philadelphia Art Alliance (Ars Nova Workshop) for what proved to be a top gig of the year. Touring in support of a new CD, Berne smartly announced that, "We have a new recording available, it's fantastic. Unfortunately, tonight, we won't be playing any music from it. You understand we have to move ahead." What they did play were four intricate pieces that stunned with knotty but melodic mélange. Too new to have names, the second tune matched penetrating sax and clarinet that peaked without cacophony, settled and peaked again with terrific force, along with battered piano keys and assaulted cymbals. Berne ended with a piece that, "Has about 15 titles, none of which I like. It's a suite and we'll call it 'Static' tonight, not to be confused with the one that's on the record. I'm in a bit of a slump these days!" Opening with Mitchell's one handed repetitive flurries and subsequent turbulent up and down runs, the long suite ebbed and flowed, almost ending in points, only to spring back to life....Composer **Gene Coleman**, driven by his lust for architecture and music, cobbled both together on 10/18 at The Rotunda (Bowerbird) with his composition "Sendai Transmissions." Written for his Japanese-American Ensemble **N JP**, the piece incorporates video of architect Toyo Ito's Sendai Mediatheque building in Japan (3 hours north of Tokyo), an impressive structure supported by 13 columns, all of different shape, mirroring the growth patterns of trees. The octet, including **Toshimaru Nakamura** on live electronics, **Ko Ishikawa** on sho, and **Nick Millevoi** on electric guitar, were joined by a video touring the structure starting with the outside trees, basement, floors, and ending with the sky above. The exotic sounds of paired sho and koto, along with electronics, brought the building to life. Coleman also presented a shorter piece, "Bairo," performed by a quartet and danced by **Shaily Dadiala**. The composition combined features of Japanese and Indian musics. "Think of it as a new cuisine," Coleman added, "that you're trying for the first time."...**Poncho Sanchez** highlighted John Coltrane's tunes on 10/26 at Montgomery County Community College in support of his upcoming Coltrane themed CD. Before starting "Liberia," he recalled a childhood memory - after hearing that the local radio station was going to air a Coltrane interview, he played sick to stay home from school in order to hear it. Upon hearing Coltrane say his favorite food was sweet potato pie, Sanchez ate it for two weeks straight. Sanchez has a very approachable and warm personality and

that comes off on the stage and amongst his band. The only time he lifted his friendly persona was while announcing, "We're gonna' lay some new material on you so don't record it!" Surprisingly, he took few conga solos but ended the night standing at the mic singing a few songs, including the out of character soul funk ditty – "Raise Your Hand." ... "We're talking about you," **Frode Gjerstad** (cl b cl) and **Stine Janvin Motland** (vcl) said to **Fred Lonberg-Holm** (cel), prior to the start of VCDC's gig at the Phila. Art Alliance (Ars Nova Workshop) on 10/27. "It's not fair," he replied. "You're speaking in Norwegian!" It was ok, Lonberg-Holm had the support of his mother who had made her way up from nearby Wilmington, DE with her little dog to watch her very collegiate-looking son who was sporting a clean-shaven face, short hair and sweater this night. VCDC stands for voice, clarinet, drums, cello and includes drummer **Stale Liavik Solberg**, a master sound sculptor who scratched and clawed his small set with fingers, sticks, and even a small metal fork. Motland proved to have an endless supply of unusual vocalizations and creative "noise," many of which were instrument-like, while some were closer to static, Geiger counter bleeps, and an alarm-wired door that was held open too long. Late set, Lonberg-Holm pulled on a loose bit of cello string to create sounds augmented by electronic foot pedals and then plopped his keys into his strings for more unusual sounds...No hyperbole intended, but the first set of **James Carter's Organ Trio** with **Gerald Gibbs** on organ and **Leonard King** on drums at Chris' Jazz Café on 11/9 was the most spectacular set I've heard in over 20 years spent listening at the stellar club. Veteran saxophonist Odean Pope was courtside, yelling "James Carter, James Carter!" during one ridiculously good section. Making it a point to hit on points in and out of the tradition, Carter was unstoppable on alto, tenor and soprano sax. It was a loose, fun affair, no planned set list, and the trio hadn't even played together a lot recently. Renditions of "Sending All My Love" and "I Wonder Where Our Love Has Gone," along with a very high energy, King original "Let Us Toss your Salad," were delights and Carter anointed his listeners at the end – "Proceed to be unstressed and blessed." ...Montgomery County Community College continued its strong run of Jazz programing with the **Omar Sosa Afri-Lectric Experience** on 11/16. The tall, lanky Sosa, draped in white robe and cap, walked on the darkened stage holding a flaming, red encased candle which he placed on a table beside him. He said it was a personal ritual for him that informs the spir-its that he is ready to start and to receive their message. In the past, he's always placed the candle inside the piano so it wasn't visible but the venue was concerned about the \$60,000 piano. After a spiritual opening of solo piano, Sosa was joined by bandmates multi-instrumentalist **Peter Apfelbaum**, **Joo Kraus** (tpt), **Childo Tomas** (el b), **Leandro Saint-Hill** (as) and drummer **Marque Gilmore**. Performing tunes from their new recording based on Miles Davis' classic Kind Of Blue, which began as a commission from the Barcelona Jazz Festival in 2009, Sosa put his own spin on the golden compositions, infusing Afro-Cuban life into them without aping them. "I took little fragments and glued them together," he announced. "This is the last day of 16 days and 14 performances, and we're ready to go home. This is the reality, but we are happy to be here." Their set was thrilling and never lagged. Sosa's ever-present smile was infectious and fueled the band that really seemed to be having a ball. Perhaps the highlight came with the encore, a duet between Sosa and Gilmore, leaving Miles behind for a Sosa original "Muevete En D," a classical-inspired beauty, done in a call-and-response form that included some light-hearted moments. The audience cheered when the darkened stage was suddenly lit up by Gilmore's drum sticks abrupt change to florescent blue. A touch of

Hollywood to an evening of high intent...**Jose James** has quickly claimed attention as one of the top vocalists and after experiencing his first performance in the city on 11/23 at the hoppin' World Café Live, it's a well-deserved distinction. Finishing an extensive tour with his well-suited quintet, which included **Kris Bowers** on keyboards, James lavished jaw-dropping chops as well as an ornery attitude. After getting fed up with an audience member shouting out a request for "Vanguard," James retorted, "I do my own damn set list. Later on, he announced, "I'm gonna' continue playing songs including "Vanguard," prompting a crowd shout out for "Lush Life." "This ain't a bar mitzvah," James clarified, ending the dreams of all those who came hoping to hear "New York, New York." At the start, he proclaimed John Coltrane as his "musical father" and then smoked a two hour set that never dropped off. "Trouble," which featured his honeyed baritone, was dedicated to, "The sexy, beautiful ladies for coming out," and "Sword & Gun" featured syncopated handclaps and repetitive sung chants. He mixed in well-known tunes, changing and updating them, including "Ain't No Sunshine" and "What's Going On," with lengthy segments of chopped up phrasing, improvising on the vocals. He was neo soul, Jazz, R & B, and funk. The lines blurred but the intensity remained along with his adoring audience, heavily female. He did Gil Scott-Heron's "Winter in America" and sounded like the late artist. He finished up by saying, "We're gonna' do one more. We've got a train to catch so I'm not gonna' fuck around and walk off and come back. Do you feel what I feel?" Yes...Creative vocalist **Shelley Hirsch** works primarily in Europe, where she's appreciated, but has built up quite a large fan base amongst many heavy Jazz players such as Fred Frith. Her rare Philly appearance was witness by few on 11/26 at The Rotunda due to heavy rain and timing too close to Thanksgiving. Local drummer **Jim Meneses** had made arrangements for drummer **Mike Pride** to join in for a very unusual world premiere trio performance. Hirsch said she had played with two drummers only once before and when asked why she was with two drummers now she turned and asked Meneses who said, "Because I desired it." Whatever the reasoning, the trio worked extremely well together. The two percussionists mined unusual sounds and were in constant motion, circling their jam-packed sets filled with "toys" and percussive items. Meneses actually did bring a collection of toys and massagers that expanded sound. Hirsch was utterly transfixing with her emotive vocalizations that ranged from previously unheard sounds to a sudden dissertation on "A tiny, little bird that lives in the Antarctica and stands its ground" against the frozen wind. Creative vocalists run the risk of being distracting in a non-musical sense - what they're adding may not always be linked to the instrumentalists, but Hirsch was absolutely locked in with her crew. She also added a compelling natural theatrical component, her arms and body moved in many ways, and when she bent backwards to take advantage of the posterior mic, wired to add echo effects, her body distortion created an appropriate eerie, tortured effect. Hirsch ended up banging her tooth on the mic twice and used that as a muse, singing, "I bashed my tooth on the microphone..." Hirsch got her start in extended vocal techniques as a kid exploring the acoustics in her family's hallway, which were very reverberant, and also due to a fascination in hearing all the accents in her native Brooklyn...Penn's The Rotunda was also the site of a double-bill of young Norwegian talent on 12/3 (Ars Nova) in the form of **Bushman's Revenge** and **Cortex** with the common thread being drummer **Gard Nilssen**, an exciting talent whose versatility found him at home in the modern post-bop genre with the latter band and the more power-prog former band. Cortex, composed of **Thomas Johansson** (tpt), **Kristoffer Berre Alberts**

(ts, bs), **Ola Hoyer** (b) and Nilssen, proudly showed reverence to heroes Albert Ayler, Ornette Coleman and John Zorn, as thick patches of each one's work was mixed and spun with loving care. Ayler's spiritual declamations, Coleman's angularity, and Zorn's exotic Masada brassiness came together uniquely and tunefully but yet the musicians managed to maintain their own personalities and style. Bushman's Revenge included **Even Hermansen** (g) and **Rune Nergaard** (el b) and free earplugs but they weren't really necessary because, although billed as post-Hendrix overdrive, the trio wasn't overboard loud. They did prove to be equal parts Black Sabbath and Albert Ayler but the jams were Jazzy and deeply cool. Hermansen portrayed the rocker image well with shaved head and beard and a pick stuck between his lips more often than between his fingers, but nothing was overplayed. Ending with Ornette's "Lonely Woman" was a nice touch. Nilssen shared some thoughts on the two bands – "Bushman's and Cortex sound very different from each other but it's kind of the same way of working with the music. Both bands have some songs that are just excuses to play together – like a picture frame where inside it you can do whatever you want and if you go out of it, it doesn't matter either. We don't usually have setlists, we just play"... Local bassist **Dylan Taylor**, who studied with famed teacher Dennis Sandole, has played with stars Mose Allison, Lee Konitz and Freddie Hubbard, and recorded for C.I.M.P. label, boldly took career-changing steps (hopefully) into his own hands by releasing a new recording and presenting a concert, both featuring guitar icon **Larry Coryell**, at the Painted Bride Art Center on 12/13. He took quite a risk and financial burden in doing so while also supporting peers by donating a percentage to Jazz Bridge, the local organization that helps needy musicians. Taylor has had a history with Coryell so he knew the connection would work. Filling out the ranks with topnotch players – **Bobby Zankel** (as), **Bob Meashey** (tpt), **John Swana** (tbn, EWI), **Tom Lawton** (p), **Craig McIver** (d) – Taylor began with original tunes "Art the Messenger," a tribute to Art Blakey and also to art in general, "Winter Song," a yuletide offering which included a wonderful finger popping segment from Coryell, and then Zankel's "The Next Time I See You," a gorgeous song about the eternity of life which was dedicated to the late Nelson Mandela. Coryell pulled out his electric guitar for this one and helped lay down the hypnotic groove. One of the nights other highlights came in the form of a guitar-cello duet on a wild and tender version of "House of the Rising Sun." Taylor, whose first instrument was cello, rarely gets the chance to play it for Jazz gigs but proved to be quite skilled on it. After playing so much other people's music, Coryell got all lathered up when his tune "Lolita" was called. Jumping out of his chair for the only time of the night, he juiced his guitar for all it was worth. Taylor ended with the only standard of the set, "Invitation," which included an excoriating solo from Zankel and a spacey EWI effort from Swana, making a rare appearance since suffering through some significant health issues that have ended his trumpet playing... For those who chose to brave a 12/14 snowstorm, **Ninety Miles**, featuring **Stefon Harris** (vib, marimba), **Christian Scott** (tpt) and **David Sanchez** (ts), at Montgomery County Community College was reason to celebrate the restorative powers of music and culture. The three well-established stars, who shared youthful enthusiasm and sneakers, were making their final stop on a tour that began with a recording trip to Cuba. Harris took the lead when addressing the fans – "The stage is an incredible outlet. First of all, I have two kids so when I heard I was going to work tonight, I said woooo!" After announcing the band, which included **Luis Perdomo** (p) and **Ricardo Rodriguez** (b), and adding some biographical details, Harris added some of his own personal info – "I'm Stefon

Harris and I like long walks in the park.” Jokes aside, the music spoke for itself. Harris was outstanding, looking like a gunslinger or martial artist behind his sets. Scott took numerous soaring solos and Sanchez’ blowing was intense. They traded frequent solos, as is often the case with all-star bands. A change of pace came in the form of Sanchez’ “The Forgotten Waters,” a tune dedicated to New Orleans, was a tearjerker of a song that opened touchingly with Sanchez solo before Harris joined in on vibes. What was odd about the concert was that when the three headliners stepped aside to let the four Latinos play, the music took a major shift to a hardcore, pulsating Cuban experience. It was hard to understand why there was such a strong separation. Why no attempt to include the three name musicians in more of a Latin mode? ...OK, so suddenly calling for a Christmas song when half your band is Israeli may not be the best tactical maneuver and that’s exactly what Philly’s own **Ari Hoenig** (d) found out when he closed out the last weekend of the year, his customary gig, at Chris’ on 12/27. Bassist **Noam Wiesenberg** was unfamiliar with “The Christmas Song” and ended up watching guitarist **Gilad Hekselman** lay down chords. The lackluster rendition was saved by Georgian tenor saxophonist **Tivon Pennicott**’s lyrical ending. The rest of the night’s first set was outstanding with the ever-inventive and quirky drummer pushing and pulling the tunes without overwhelming them. Hoenig’s original “Other” was a standout, mixing in a Middle Eastern vibe in the center and a outer coating of rock features. Hekselman thrived when rock elements arose and Hoenig made it a point to feed him meaty offerings. Sonny Rollins’ “Pent-Up House,” the sole cover, included the lone drum solo, heavy on the funk backbeat, while the finale of Hoenig’s “Green Spleen” was a treat of quick changing tempos...Portland, Oregon’s **Blue Cranes** hit Chris’ on 1/9, a day before their NYC Winter Jazzfest appointment. The quintet of **Rebecca Sanborn** (kybd), **Reed Wallsmith** (as), **Joe Cunningham** (ts), **Keith Brush** (b) and **Ji Tanzer** (d) sport mostly original music with an indie rock vibe along with modern Jazz. Performing a number of tunes from a new album – “I think it’s a good album,” Wallsmith announced near the start of their first set – they also rendered “Love, Love, Love” by Wayne Horvitz and another short-lived Portland band The Kingdom. The music, rich in sadness and hope, was formed around an assortment of recent life-changing experiences by members of the band. Many of the songs had soft openings and peaked with time, most remarkable were the aggressive blowing segments by Cunningham. When asked about the band’s name, Tanzer said it was meant to be vague – it could mean the bird, a piece of heavy equipment, or even a brand of toilet. “You think you know what it means but you don’t. I don’t think any of the band has even ever seen a blue crane [bird].” ...I thought I had uncovered a hidden signal from pianist **Orrin Evans** during the first set of his trio gig with **Matthew Parrish** (b) and special guest **Jeff “Tain” Watts** (d) at Chris’ on 1/18 – he took his glasses off before uncoiling the most “out” segment of the first set. Did that mean that he does that before all his most aggressive playing? No, he said, it was just that he didn’t have to read music when playing “Hats Off to Rebay.” He announced Watts as his mentor and also acknowledged others, playing Charles Fambrough’s “One for Honor,” a tune composed while the bassist was playing with McCoy Tyner and written to challenge Tyner to play major chords which Fambrough thought he couldn’t do but, of course, Tyner devoured the tune, and also Mulgrew Miller’s “The Eleventh Hour.” The second set was more animated, opening with “Nardis” and then “I Want to be Happy,” of which Evans noted, “I like the music but I don’t like the lyrics – I want to be happy but I won’t be happy till I make you

happy too?' – that's some fucking bad shit!" He later added that Watts had hired him about 10 years ago for a gig but he neglected to spend enough time getting familiar with the music to be played so Watts let him lead off a song and left him to solo for 20 minutes. Lesson learned!...**Terry Adams'** long-running band NRBQ, fueled by the leader's impressive keyboard chops, heavily influenced by Jazz, hits many musical motifs with an eye on high energy and audience enjoyment. Their 1/17 hit at Underground Arts included Adams' good bud **Marshall Allen** (as) and fellow Sun Ra-er **Noel Scott** (ts) and included versions of Arkestra hits "We Travel the Spaceways" and "Dreams Come True." Everyone's favorite striptease tune – "The Stripper" – was also humorously covered, with the hyperactive Adams feigning a striptease and imploring the audience to reveal. Unfortunately, it was too cold in the grotto-like venue to comply but he made a front row (middle-aged female) fan promise to do so next time...Archer Spade (run by musicians Dan Blackberg and Nick Millevoi) programmed a varied double-bill at The Rotunda on 1/25. Baltimore-based, pedal steel guitar innovator **Susan Alcorn** combined elements of free Jazz, country western and world music into a captivating solo set. She explained some of her tunes with background info including "And I Await the Resurrection of the Pedal Steel Guitar," which was composed after driving to play a gig at a gay bar in Houston and hearing the music of Messiaen's "Resurrection" come across the radio. It struck her so hard that she had to pull the car over to listen, causing her to be late for her performance. Fierce guitarist, ex-Bay area resident/new Brooklynite – **Ava Mendoza**, headed the second act, a trio with esteemed electric bassist **Jamaaladeen Tacuma** and drummer **Khary Abdul-Shaheed**. No Tacuma sighting can go without a fashion report so here goes – it was a casual night this night but he was rockin' the black boots with metal studs. Tacuma is happiest when he's laying out a funkified groove that's as thick as barbecue sauce so this pairing with Mendoza's doomsday gale wasn't the best for either gunslinger. Things coalesced as the set went on, especially after a late Tacuma fuzzy bass solo and subsequent Mendoza fills which soon led to a loopy drum segment and the leader's Frisell-like Americana work. This was my second time seeing Mendoza and she will have plenty to add to the New York music scene before all is said and done...**Gerry Hemingway** (perc) may have moved to Switzerland to teach a few years back but he makes it to the States four times a year to see family and tries to play as much as he can. Since making the move, he's never been busier with gigs throughout Europe and he's not moving back anytime soon. His performance with New Jersey-based guitarist **Terrance McManus** at The Rotunda (Ars Nova) was lengthy and found the duo trading deeply connected sounds, often created by the numerous mallets, metal objects, and other playthings that filled a table next to the drum set. A surprise hot guitar groove popped up late in the second set that was very refreshing. Hemingway was beaming with pride this night upon getting the first shipment earlier that day of a combo CD/DVD project that took him 15 years to complete. Here are some tidbits you might not know – Hemingway is related to Ernest Hemingway and his son Jordan is making a living as a model and photographer...**Tootie Heath** (d) has made a career out of a family affair but recently he's sparked interest on his own with some recent solo recordings and work with genre-hopping pianist **Ethan Iverson**. Their trio, with bassist **Martin Nevin** filling in for Ben Street (who found a better gig in Japan), at Phila. Art Alliance on 2/1 (Ars Nova) was a celebration of everything Tootie and Iverson couldn't be happier than to spotlight the 78-year-old masterful percussionist who's spent a career out of the limelight. Iverson and Heath were both sporting bowties and, as Heath proclaimed, his term for bald heads –

sunroofs. The long set included songs in the tradition, starting off with Jobim's "How Insensitive," that started with Heath tapping a mallet with his right hand and his left palm to the floor tom. Next came "Now's the Time," which opened with Heath hitting tiny cymbals together and pulling them apart so the sound exploded in the sold-out room. Prior to the song, he dropped a drum stick – "Oops, I did something you're never supposed to do as a drummer – drop your stick. I just did that to show that I'm normal!" Each new tune brought another opportunity to show off Heath's classic mastery on brushes, sticking, and working the crowd. His stories were very funny – when a listener near the front walked out, Heath advised him to get his money back and later when he returned to his seat, Heath greeted him with open arms and said, "I'd be destroyed if you had left." He then recalled memories from the road – "Sometimes people throw tomatoes at you and they don't even take them out of the can first!" Heath is living in New Mexico these days and was happy to be back in his hometown, and especially happy to see one of his old school classmates in the audience. Iverson was also talented with the jokes- describing his own appearance – "My look is a homicide cop from San Francisco." ...**The Ringers** combines 5 musicians coming from many points of reference – rock, Jazz, blues, funk, and African styles. It's a great idea with wide appeal. Guitarists **Jimmy Herring**, **Wayne Krantz** and **Michael Landau**, along with electric bassist **Etienne Mbappe** and drummer **Gary Novak**, proved it was possible to cohesively and pleasingly present a band of "ringers." Their 2/4 gig at World Café Live was lively and packed full of alternating string solos that didn't feel like they were coming endlessly. Krantz announced early that, "I've always wanted to play in a band with 2 other guitarists but this is ridiculous," and right he was as the talent level was truly ridiculous. Each got turns at the melodies, spewing out knotty interpretations. Mbappe was a sight, playing his electric bass with black gloves, and drawing, by far, the biggest ovation after a blazing solo that paved funk, soul and nastiness...Chris' Jazz Café featured quite the band on 2/8 – a quintet of saxophonists **Dave Liebman** and **Ravi Coltrane**, along with pianist **Phil Markowitz**, bassist **Rufus Reid**, and drummer **Adam Nussbaum**. Unfortunately, the product didn't equal the sum of the parts for most of the first set. There were too many predictable rotating solos and Coltrane didn't seem overly inspired to be playing in a town so closely associated with his famous father. The set ended with 3 tunes done in tribute to John Coltrane – "Ole," which featured a spirited run of trading horns, "Reverend King," that allowed Reid to lead off with an impressive arco display, and an energetic "India," which offered Liebman on wood flute and Coltrane on soprano sax...Later that night, **Melvin Van Peebles**, the 81-year-old elder statesman of the Black Power generation was holding court at Johnny Brenda's (Ars Nova) with his madcap funk band **Laxative** fueled with some of **Burnt Sugar** – **Jared Michael Nickerson** (el b), **Moist Paula Henderson** (bs), **Michael Kammers** (ts), **Bruce Mack** (p), and **Chris Eddleton** (d). Primarily known as a filmmaker, Van Peebles has also done television commentary, acted in Hollywood features, worked on Wall Street as the first black trader, written books and Broadway plays, and composed music. He formed the band four years ago, naming it that way because they, "Make shit happen." Putting aside the fact that he can't sing on tune and a lot of his enunciation is difficult to pick up, in reality, that's not a factor with Van Peebles because what comes across is his dynamic personality and coolness. Sitting on a seat, clad in black leather pants and a bright red sweatshirt that look new except for the fact that it had many holes and raggedy cut out wrist areas, he commanded the band to stop one tune and to play it slower – "Normally I tell the truth but I'm lying today

so I want it slower!" Recanting or spinning up tales of his youth, Van Peebles brought us back to his "Old Chicago Days," when he saw naked women's private parts for the first time and why he ran away from home. He won everyone over towards the end of the long set by jumping off the stage to come dance with the audience in a herky-jerky style that included a twerking session with a young lady. Somewhere, Miley Cyrus was very, very jealous...

Incoming hits – Ars Nova Workshop (arsnovaworkshop.org) presents – 4/19

Still the New Thing! Sun Ra Arkestra & Warriors of the Wonderful Sound

@ PBAC; 4/22 Chicago Underground Duo @ Boot & Saddle; 5/2 Nels Cline

Singers @ Johnny Brenda's... Kimmel Center (kimmelcenter.org) presents

- 4/9 Bobby Zankel workshop; 4/10 Buika; 4/25 Jon Batiste & Stay Human;

4/29 Josh Lawrence workshop... 4/5 Archer Spade w/ Erik Ruin & Thollem

Mcdonas/Brian Chase Duo @ The Rotunda... 4/12 Ghost Train Orchestra @

Annenberg Center; 4/18 Bowerbird (bowerbird.org) presents - Bhub Rainey/
Catherine Pancake @ The Rotunda.

Ken Weiss



Connie Crothers, see page 41. Photo Credit: © 2013 Ken Weiss

Short Takes Philippines and ASEAN

It's been about 10 years since I became aware of the Philippine jazz scene thanks to two Senior Fulbright Fellowships that brought me and my wife here, although I have been following jazz since the days Bob Rusch and I both attended a progressive, UN-oriented college preparatory school in the late 1950s called The Stockbridge School in Interlaken, MA. I published jazz reviews in the University of Wisconsin's Daily Cardinal and the Chicago Daily Defender as far back as the 1960s when I was at UW-Madison, and later contributed photos of the New York jazz scene to Downbeat from 1979 until 1982. After having decided to retire in the Philippines in 2001, I undertook a 70-min documentary with Richie Quirino entitled, PINOY JAZZ: The Story of Jazz in the Philippines. Ever since, I have supported the Philippine jazz scene, including developing and maintaining the web site (with Richie Quirino) of the Jazz Society of the Philippines, now undergoing a final revision.

Regionally speaking, PINOY JAZZ was screened at the Java Jazz Festival in March, 2007 and later, I videotaped a 30-minute clip of the final jam session of a well-known Singaporean club, Jazz at South Bridge, Jan. 3rd, 2010. That session was an eye and ear-opener as I witnessed the international breadth of the jazz scene in Singapore, including the crème-de-la-crème of expatriate musicians like African-American bassist, Chris Smith; Filipino bassist, Johnny and vocalist Rosanna Gaerlan; harmonica player, Jens Bunge (German); American guitarist, Rick Smith; vibes player, Susan Pasqual (nationality unknown); scat vocalist, Greta Matasa (nationality unknown); and Singaporeans, pianist Les Haggard; pianist Jeremy Monteiro; alto saxophonist, Ivan; and vocalist, Bundiman among others.

In the Philippines, the most recent jazz festival was the semi-annual CCP (Cultural Center of the Philippines) International Jazz Festival which I have written about at this URL: www.jazzsociety.ph. Entitled, Commentary on the 2nd CCP Jazz Festival, 2013, I discuss briefly the many performers who appeared on the two principal stages within the CCP complex. Outstanding among them was the American group, **Blood Drum Spirit** led by royal Hartigan (also a former Fulbrighter to the Philippines) who promotes an appreciation of West African percussion and musical culture, and **Bob Aves**, the Filipino guitarist, composer and arranger who has broken new ground in developing what he calls Philippine World Jazz, a fusion of modern jazz and traditional gong culture.

In a recent Philippine Daily Inquirer article about Aves's recent December, 2013 concert and release of his new recording, "Out of Tradition", Bob said, "The whole crux of our musical advocacy is about identity. Musical style is just a vehicle, a vehicle that we're most comfortable with, where we can best express ourselves, our skills, our beliefs... and in my case, it's jazz. But it seemed like an awful waste of my creative life if all I did was copy American mainstream jazz. I've always been a rebel, loved breaking rules and preferred to do things my way—just the right mind-set if one was to create a new style of music. So, developing our jazz identity was simply putting my rebellious attitude into good use," he says. See a review of Out of Tradition: <http://www.allaboutjazz.com/php/article.php?id=46321&width=1024#.UwAsAc50Z30>

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In spite of a dearth of gigs at home in the Philippines, Bob's appearances have been principally at the larger music festivals like the current Philippine International Jazz and Arts Festival, including bringing his jazz to the global audience through international events such as the Penang Island Jazz Festival (Malaysia), Zhujiyajiao Water Village Music Festival (Shanghai, China) and the Jarasum Jazz Festival (Korea). Speaking of the Penang Island Jazz Festival, Paul Augustin, Festival organizer, in discussing their first years in an article in *All About Jazz*, Ian Patterson quoted Paul Augustin, "It's no easy task to choose highlights of the first nine editions of PIJF: 'For me, what's most memorable are not so much the performances themselves but more managing to put them on and seeing the reaction from the audience,' says Augustin. 'There are many standout memories: the Bob Aves Jazz Group featuring Grace Nono—that was a sort of world premier for his music, a fusion of Filipino traditional kulintang music and contemporary jazz where he played the Philippine octavina guitar.'" On an historical aside, "In the 1920s and 1930s we were under British rule," Augustin explains. "They commissioned 64 Filipino musicians to come to Malaysia to be part of the Municipal bands in Singapore, Kuala Lumpur and Penang. The Philippines were renowned as good musicians. When the conflict was finished the British said they could stay in Malaya if they wanted. More than 90% of them chose to stay in Malaya and they integrated into the clubs and shows and they would set up bands."

"Augustin said: 'On a separate note, we have been busy these couple of years putting together a couple of exhibitions on the "Penang's Popular Music of the 1940s to 1960s" and have just last year been commissioned to put together a "Coffee Table" Book based on the exhibitions. In the process of the research, we have sort of "uncovered" some information on the role that Filipinos played during that period - names such as Solianos, Villinguez, Montanos, Geronimos, Ancianos, Franciscos and others. Many of them were in Penang in the 1930s and have descendants today all over Malaysia. That's another story in it altogether!'" Pinoy Guitarist and group, Johnny Alegre Affinity, just released "Stories" on MCA, Universal Music Group, featuring re-issues of compositions previously released on albums such as *Jazzhound* (2005) and *Eastern Skies* (2007). Some of the pieces include the Global Studio Orchestra conducted by Gerard Salonga, brother of Lea Salonga, KLD, singer and actress who starred in the lead role of Kim in the musical *Miss Saigon*, for which she won the Olivier, Tony, Drama Desk, Outer Critics and Theatre World awards. Arrangements and orchestrations were by Ria Villena-Osorio, daughter of the renown leader of the Latin Jazz Orchestra, Mel Villena. The quintet personnel include Colby dela Calzada (bass), New York-based Koko Bermejo (drums), Elhmir Saison (piano) and nephew of the late pianist virtuoso, Bobby Enriquez. Alegre said he did significant re-mixes on these numbers, including elaborate packaging.

As this article goes to press, the Philippine International Jazz Festival, now in its 9th year, gets underway, running from February 14th through March 16th. PIJazzFest is now unprecedentedly the longest-running jazz event in Asia. And it's the largest jazz festival in the Philippines and a member of the Asian Jazz Festival Organization, whose other members include Jakarta, Kuala Lumpur,

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Dubai, Japan, Singapore, New Zealand and India. "Through cultural exchange, sponsorship, grant organizations and Embassy support, PIJazzfest presents Filipino and international performers over multiple days of simultaneous "jazztivities", such as campus workshops, bar tours, mall shows, cultural performances and concerts. This year, 2014, marks the first Artist Exchange between PIJazzfest and The Java Jazz Festival in Indonesia and The Timbre Group in Singapore." Sandra Viray-Lim, executive director, said she will be arranging exchanges with Paul Augustin of the Penang Island Jazz Festival once airline support for musicians is secured.

Headlining PIJazzFest includes international talents such as the esteemed American guitar virtuoso, **John McLaughlin** and his **4th dimension, The Art of Tree** (Indonesia), **Pwerza Azul with Bong Sotto** (Australia), **Roy Zedras** (South Africa), Israeli artist, **Paula Valstein, Flippin' Soul Stompers** (USA), **Stuart Elster** (USA), Philippine Diasporean artists, the ever-versatile **Abe Lagrimas Jr.** of Los Angeles, and **Johnny and Rosanna Gaerlan** jazz duo of Singapore, and many outstanding local stars such as **Bob Aves, Mishka Adams, Johnny Alegre, Colby de la Calzada, Tony Lipana, Alvin Cornista, Dave Harder, Mar Dizon, Arthur Manuntag & Romy Posadas Trio, Reggie Padilla, The Executives Band** and **Ms. Annie Brazil** in concert with the awarding of the PIJazzfest Lifetime Achievement Award. Additionally, there are thematic musical events featuring Brazilian Samba featuring **Eileen Sison** and **Guarana** and others in this vein, Blues sessions, and various workshops at local universities and cultural centers. Many of the events are free and sessions at local bars charge a nominal fee that usually includes a one drink, others have a no cover/no minimum charge. Another concurrent jazz event unrelated to the PI Jazz Festival is a cross cultural collaboration, "Euro-Pinoy Jazz Concerts" presented by the European Union National Institutes for Culture-Philippines (Eunic) consisting of a 4-day workshop leading to a two-concert performance of an original jazz repertoire developed during the workshop phase. Cross-cultural artists include Vietnamese-French guitarist, **Nguyen Le**; Spanish jazz percussionist, **Tino di Geraldo**; German jazz singer, **Michael Schiefel**; Italian bassist, **Furio di Castri**; and, Filipino saxophonist, **Tots Tolentino**.

Although the Java Jazz Festival spans only 3 days, February 28th, 1 and 2 of March, 2014 at Jakarta International Expo (JIExpo), it is, nevertheless, a gigantic event. The number of confirmed International artists is 45, and Indonesian artists is 90. These are huge numbers to fit into a 4:45pm to 00:45 am performance schedule utilizing 14 stages. **Paul Dankmeyer**, Chief Program and Artistic Director, said, "We have moved to Prj JiExpo Kemayoran since 2010 and will celebrate our 10th anniversary of Java Jazz Festival and 5 years at Prj JiExpo Kemayoran."

Aside from the numerous international jazz and pop stars, "Many Brazilians are coming to Java Jazz to celebrate Brazilian music which Indonesians love", according to Dankmeyer. From Rio de Janeiro : **Ivan Lins & Group, Paula Morelenbaum & Jaques Morelenbaum, Tony Barreto, Joao Sabia, Thais Motta & Marvio Ciribelli, Thiagu Gentil & Robertinho DaSilva**, all of whom are flying in only to play Java Jazz 2014.

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In a shrewd move to enhance Indonesia's tourism agenda, Java Jazz Festival is working together with Bali Live International Jazz Festival which will be held on the 8th of March, so many visitors can extend their visit and go to Bali and can enjoy seeing Java Jazz performers such as **Earth Wind & Fire Experience**, **Tanua Maria**, **Incognito** and others.

Speaking of collaboration projects, Java Jazz Festival has engaged the **Scandinavian All Stars**, **Magnus Lindgren** (Sweden), **Nils Petter Molvaer** (Norway), **Timo Lassy** (Finland) and **Soren Bebe** (Denmark), who will play together and collaborate with an Indonesian rhythm section. And if the above lineup wasn't enough, JJF has invited the **United States Air Force Band** as its latest addition to the program.

Tickets are \$113 for a 3-day pass (or \$37/day). Headliners, on Friday **Jamie Cullum**, costs an additional \$24, and on Sunday, **Natalie Cole** costs an additional \$19. Hotels range in cost and quality, but there are some for \$30-40/night for the budget-minded visitors. Check out the JJF web site at: <http://www.javajazzfestival.com/2014/index.php>

Diaspora: San Francisco: Myrna and Carlos Zialcita, founders of the SF Filipino-American Jazz Festival stated on their website: "In the Philippines, as well as in the United States, Pinoy Jazz has been described as a "process of self-discovery" of the various influences that Pinoy musicians are subjected to – not only from outside but also from inside their own country and culture. Their stated purpose is to present jazz as promulgated by Filipinos within the Diaspora as well as those living in the Philippines. Recent events have included **BLUES FOR THE PHILIPPINES**, October 21, 2013, **6TH ANNUAL FILIPINO-AMERICAN JAZZ FESTIVAL**, YOSHI'S SF, October 20, 2013, and **JAZZ FOR LEYTE**, November 30, 2013

Los Angeles: JazzPhil-USA, inspired by the Jazz Society of the Philippines, presents talented jazz artists of Filipino descent – not only to the many Filipino-American communities throughout the United States but also to mainstream American jazz audiences. JazzPhil-USA supports the academic and professional development of Filipino-American jazz artists, and fosters camaraderie among musicians and fans of every persuasion, bound in a common appreciation of jazz. The organization pursues the establishment of local chapters in cities and states where there is a significant Filipino-American population.

9th Annual Filipino American Jazz & World Music Festival "Jazz for the Philippines", Dec 20, 2013 featured many of the top Filipino ex-pat players residing in the US, but principally on the West Coast. Among them, were **Jon Irabagon**, Concord recording artist & 2008 Winner of the Thelonious Monk International Sax Competition with **Abe Lagrimas, Jr**, 2012 Thelonious Monk International Drums Competition Semifinalist, **Victor Noriega**, piano, and **JP Maramba**, bass. Lifetime Achievement Awardee: **Winston Raval** performed his original music with his seven-piece band, **The Vanishing Tribe**, including **Winston Raval**, **Rob Kohler**, **Tsugumi Shikano**, **Raymond Bambao**, **Jonathan Bautista** and **Claude Baria**.

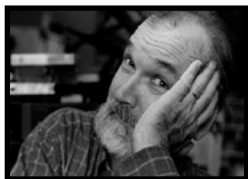
By Collis Davis

Short Takes Vancouver, Canada

As mentioned in the last ShortTakes, Cory Weeds' JazzCellar closed at the end of February after 13½ years of presenting local and imported jazz artists on a nightly basis. The final night featured the group that opened the Cellar in August 2000 – saxist **Mike Allen** with **Darren Radtke** bass and drummer **Julian MacDonough**. Cory is looking to re-open at a different location eventually. In the meantime, he has taken on an impresario role in presenting jazz groups at several venues. In March at the 1789 restaurant (@1789 Comox St. in the West End, **Cory Weeds** co-led a 4tet with **Sharon Minemoto** on keyboards along with bassist **Jodi Proznick** and drummer **Jesse Cahill** followed by pianist/vocalist **Jennifer Scott's** 4tet (with **Cory Weeds** on tenor, **Rene Worst** bass and drummer **Dave Robbins**), trumpeter **Chris Davis' 4tet** (with **Victor Noreiga** Fender Rhodes, bassist **Adam Thomas & Jesse Cahill**) and the **4 Corners 4tet** (with **Steve Kaldestad** tenor, **Tilden Webb** Fender Rhodes, bassist **Jeff Gammon & Jesse Cahill**). In April, **Two Much Guitar** with guitarists **Oliver Gannon** and **Bill Coon**, **Darren Radtke & Jesse Cahill** are at 1789 on 4/1 followed 4/8 with vibist **Craig Scott** with **Cory Weeds** tenor, **Tony Foster** Fender Rhodes, bassist **Russ Botten & drummer Joe Poole**. On 4/15, clarinetist **James Danderfer** is at 1789 with **Josh Robert** guitar, bassist **Steve Holy & drummer Joe Poole** and 4/20 singer **Jaclyn Guillou** appears with pianist **Bruno Hubert**, **David Blake** guitar, **James Meger** bass & drummer **Andrew Millar**. Weeds starts another series at Pyatt Hall at the VSO School of Music starting 4/4&5 with **Jill Townsend's big band** with vocalist **Denzal Sinclair** performing the music of Sinatra and Basie at The Sands. On 4/11&12, it's **R.I.O. #2 + 1** which is **Ron Johnston** piano, trombonist **Ian McDougall & Oliver Gannon** guitar (the R.I.O.) with guests bassist **Ken Lister**, **Craig Scott** drums and **Cory Weeds** on tenor. Next the **PJ Perry Quartet** with **Renee Rosnes** appear 4/18&19 with bassist **Neil Swainson** and drummer **Terry Clarke**. The final concert presents NYC-based singer-vocalist **Champion Fulton** along with **Cory Weeds** on tenor, bassist **Jodi Proznick** and drummer **Julian MacDonough**. There is word that Cory may be presenting some groups at Pyatt Hall during the jazz festival. For more info on these and related concerts, go to cellarjazz.com...speaking of the jazz festival, it happens 6/20-7/1. Announced groups for the festival so far are **The Chieftains** and **Ry Cooder** 7/28 and **Bobby McFerrin** 7/22. For more info on the jazz festival, go to www.coastaljazz.com. Cap U. concert series presents **Regina Carter: Southern Comfort** 4/23 at the BlueShore Financial Centre... Jazz continues Sat. afternoons at Pat's Pub. A new venue is Ten TenTapas on Pacific Blvd. Their schedule is at <http://www.tententapas.com/schedule.html>... Recent visitors to the Cellar have included **Mike LeDonne** playing the music of **Jackie McLean** with **Cory Weeds** on tenor and alto, **Oliver Gannon** guitar and **Jesse Cahill** drums. Highlights include McLean's "Condition Blue", "Appointment in Ghana" and "Little Melonae" as well as a great version of "My Old Flame". **Gary Smulyan** presented "High Noon – The Music of Frankie Laine" from his CD of the same name with a nonet of local players. The final group to play the club prior to the final night was **Monty Alexander's 3** with **John Clayton** and **Jeff Hamilton**. The trio is very much in the tradition of Oscar Peterson's and Ray Brown's with the emphasis on swinging, d blues-tinged tunes. One highlight was the trio's version of "I'm Love With A Wonderful Guy" from South Pacific, played as a swinging waltz. I don't think I've ever heard it played as a jazz tune. On "Smile", Clayton started the theme playing arco before Monty took over and took the tempo up and swung it. Jeff Hamilton plays more brushes than any drummer I think I've ever heard...For local jazz info and links, go to www.vancouverjazz.com or call (604) 872-5200.

Ron Hearn

Jazz Stories: A Photo History



PAT HINELY makes his living as a photographer and is based in Lexington, Virginia. He has been photographing and writing about musicians since 1971.

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The photographs of Barry Guy and Eberhard Weber are previously unpublished.

BASS IS THE PLACE, part II:

a quartet from Berlin, 1988 - 2009

photographs © by Patrick Hinely, Work/Play®

This largest member of the string family can produce an unusual breadth and depth of sounds, from that of a mountain breathing to the collective cries of tiny birds darting out from beneath its bridge. Last century, its countenance was so famously transformed by Man Ray that still, today, seldom does my eye fall upon a 'bull fiddle' without my thinking of his simple yet brilliant superimposition of the bass' f-holes onto the lower back of a scantily-clad woman.

The bass has been among my favorite subjects for some 40 years. This likely stems both from its visual potential and my affinity for its sound, as well as with its practitioners. In any case, do not be surprised if in the future, the bass is in some wise the subject of yet further expositions of my work in these pages...

What links these particular four images together is their city of origin: Berlin, and the festival which has taken me there many times: JazzFest Berlin. I offer a salute of gratitude and a tip of my hat to JazzFest's long-time Production Manager Ihno Von Hasselt, who, over the years, has championed my work and helped facilitate my ongoing participation in that festival, itself a rich creative environment which has repeatedly proven to be photo-opportune..

Jazz Stories: A Photo History



Barre Phillips, Photo Credit: © 2013 Patrick Hinely, Work/Play®

Barre Phillips (b. October 27, 1934, San Francisco CA)

Duo performance (and Joelle Leandre)

Total Music Meeting (TMM), Quartier Latin, November 1988

Though TMM was described by some as the anti-JazzFest, it was not. Through the years its co-producers usually included FMP (Free Music Productions, a local yet global record label) and the same city/federal agencies which supported JazzFest, at least back in those days while the city was divided, as it still was in 1988, when I made a late-night trek, after the main festival's evening extravaganza at Philharmonic Hall, to what was then the Quartier Latin (now the Wintergarten, far more glitzy and upscale – and far less artistically adventurous, which is true of too much around the new Potsdamer Platz) for a bill beginning late and rollicking on into the wee hours, as was TMM's standard procedure at the time, running most every night of JazzFest as a sort of after-hours alternative, more aligned with the thriving European free scene than the main festival's offerings, featuring such regulars as Peter Brotzmann. Its following was quite loyal, if smaller than JazzFest's, including some who enjoyed both, crossers-over like myself. The room was intimate enough – and the audience respectful enough – for this two-bass act to play acoustically, and while I don't remember any specific tunes, I do recall the feeling of having been taken exploring, on an adventurous journey that passed through many interesting points as it traversed terrains from rough and rugged to tranquil and bucolic in its unfolding. A rare treat.

Jazz Stories: A Photo History



Mike Richmond, Photo Credit: © 2013 Patrick Hinely, Work/Play®

Mike Richmond (b. February 26, 1948, Philadelphia PA)

Packing up after concert with George Gruntz Concert Jazz Band

JazzFest Berlin, House of the Cultures of the World. November 1998

Richmond's resume already read like a Who's Who of Jazz when I got this shot after the last gig on a European tour with George Gruntz's Concert Jazz Band. Richmond was Gruntz's bassist of choice for more than 20 years, in contexts ranging from trio to big band, plus an opera. This tour had included recording sessions as well as performances, on a schedule less leisurely than those for which Gruntz was famed among top-flight musicians, many of whom – Richmond included – signed on whenever their already-busy schedules permitted. So while he was winded, he was not exhausted, just happy to have played so well and glad to be heading home, yet also sad to part ways with so many brother bandmates. That looks like Gruntz near a ladder in the far background, where he would have been while packing up his scores from the evening's concert. To me, this image imparts a feeling of being on the road, of being in that limbo of transit between one destination and the next, even though still on the turf of the latest one. I think of situations like this – which can, I hope, evoke a transient poetry all their own – as showing some of what jazz people spend 95% of their time doing, part of that big everything that must be done to make possible that other 5%, the part that we in the audience see and/or hear.

Jazz Stories: A Photo History



Barry Guy, Photo Credit: © 2013 Patrick Hiney, Work/Play®

Barry Guy (b. April 22, 1947, London, England)

Rehearsing with his New Orchestra for JazzFest Berlin

Rehearsal Hall, House of the Berliner Festspiele, November 2009

Guy is seen in one of his less kinetic moments at the helm – where he served more as navigator than commander – of his international if occasional aggregation, each member of which need only be awake to be at the ready, and all of whom revel in inhabiting that zone of open-ended collective endeavor contiguous to both order and chaos, where the British variety of free jazz resides. His own dance with his bass encompasses everything from caressing it to practically wrestling with it, each in turn as the moment demands. At the helm of this lot, he must herd cats while surfing on a wave much larger than himself, and he loves every minute of it. The challenge in a rehearsal like this is to make sure his colleagues, who included Evan Parker, Trevor Watts, Johannes Bauer, Herb Robertson, Paul Lytton and Agusti Fernandez, among others, who are getting familiar with the music for the first time, is to make sure they know how he wants it all to move, without telling them what to play, yet letting them dive in and get acquainted with the waters while also holding something in reserve, not to be revealed until the actual gig, at which point they can surprise the audience, each other – and, if they're lucky, maybe even themselves. Nevertheless there was plenty of spirited blowing, much to the enjoyment of all present, while nobody showed nearly all of their cards. They were just getting warmed up.

Jazz Stories: A Photo History



Eberhard Weber, Photo Credit: © 2013 Patrick Hinely, Work/Play®

Eberhard Weber (b. January 22, 1940, Stuttgart, Germany)

portrait

at his hotel, near Wittenbergplatz, November 2009

Weber was on that same evening's bill at JazzFest Berlin 2009 as Barry Guy (and Dave Holland – talk about bass being the place), but not to perform: he was there to receive the Albert Mangelsdorff Preis, a German jazz musician's highest national accolade from his colleagues. Not that he is any stranger to awards: The Colours of Chloe, (ECM 1042) his debut album, was chosen album of the year for 1975 by the German music critics' organization, with Weber also being named artist of the year. Before being sidelined by a stroke in 2007, Weber recorded another dozen varied and consistently brilliant albums under his own name for ECM, been a member of Jan Garbarek's quartet for nearly 20 years, and moved to a small town in France. He was staying over in Berlin for some highly specialized physical therapy, long enough that I could join him for coffee at his hotel one morning. Though naturally still somewhat vexed by being unable to play, Weber did not dwell on it during our visit. Rather, he expressed enthusiasm, in his usual low-key fashion, for the new project he had embarked upon: listening to the tapes of all those years of concerts by Garbarek's quartet, with the goal of identifying solo passages between tunes that could stand on their own as what he prefers to call spontaneous compositions. The dozen he chose comprise his 2012 album Resume (ECM 2051).

STEVE SWALLOW RECOUNTS HIS TRIP TO JAMAICA WITH HERBIE NICHOLS. SUBMITTED ON JANUARY 5, 2014.

My trip to Jamaica with Herbie Nichols must have happened in 1960 or '61. I had played with him previously in Roswell Rudd's lower-Manhattan loft; Roswell had organized a small band (I remember that Jual Curtis was the drummer) to play Herbie's music, which I loved, in rehearsal. I'd also worked the occasional small club with him; the Riviera and Page Three come to mind. In that context he had a remarkable ability to play extraordinary, individual music masquerading as ordinary and conservative.

I was called, at the last minute, to play in a dixieland band on a Turkish cruise ship, which was to sail from Brooklyn, to the Caribbean, through the Panama Canal and up the West Coast. The leader of the band was a moldy fig cornetist named Walter Bowe (or Bow - I'm not sure), who was subsequently sent to prison for plotting to blow up the Statue Of Liberty in the company of a couple of FBI agents. The clarinetist was Ted Bielefeld, a sculptor who owned a clarinet. The drummer, whose name I don't recall, was a relentlessly flashy bebopper. And there was Herbie.

We met at a pier in Brooklyn and set sail. As soon as we'd left land our salary was cut. Herbie made a dash for the rail, but we restrained him. As I recall, Herbie had pretty much no baggage, just his black suit, white shirt and tie, which was all I'd ever seen him wear. We set up in the ship's "salon" for tea time, and launched into the standard dixieland repertoire. We promptly emptied the room, and it stayed pretty much empty for all our subsequent performances. The ship's amenities were minimal; dinner was lamb chops and chocolate ice cream, every night.

In the middle of the night, in the Caribbean, I was awakened by a loud clunk, followed by a weird silence. In the morning we were told that the engine was broke. We wallowed in the open water for a couple of days, as I recall. Without refrigeration, the chocolate ice cream melted and was dumped overboard, forming a sickly dark scum on the water. Eventually we were joined by another boat, which towed us to Jamaica, apparently the nearest port.

We were eventually ferried ashore, along with all the passengers, when it became clear that the boat wasn't going anywhere anytime soon. The US diplomatic representatives did what they could with us all; our band was lodged for free in a local motel, in exchange for performing by the pool. We spent a few days in limbo, exploring the island, and were then flown to New York. (We had no money - the US government payed our fares.) We arrived back in Manhattan with barely enough money between us to get to our homes.

Herbie was a pleasure. He wrote poetry daily during our adventure and, sensing my sympathy, showed it to me every evening. I ended up with several pages of verse in his own elegant hand, but I subsequently lost them. And, of course, he played beautifully.

Slim and Him

SLIM & HIM INTERVIEW WITH ROBERT RUSCH

transcribed by Bob Rodgers

Slim: Welcome to the Slim and Him podcast. Today's podcast is the second part to an interview we did in the spring of 2012 with magazine publisher/record producer/critic Robert D. Rusch. In part 1 we discussed Bob's coming-of-age as a young jazz enthusiast and we left off on the threshold of the label he envisioned and, with the help of others, started in 1996. This label is CIMP, which is widely considered an avant garde label. And we wondered what considerations Bob gave, if any, to including vocalists on his label.

RR: We struggled for awhile. For instance, we were doing some vocalists and we should say CIMP vocal because the kind of music that I produce, a lot of those people that like that music, don't like vocalists. I mean jazz has always had – some people like vocalists and a lot of jazz people don't want to even do a vocalist. And we decided, no that philosophically this was all part of the jazz face. Let's not make vocalists different. And then we succeeded fairly well.

When I say succeeded I should just tell you my general philosophy of success. Success is what works right and makes you happy. It has nothing to do with the financial success. It's philosophical. Most people think – I regularly had labels call me up because they were confused because CIMP was putting 25 freshly-recorded recordings a year for about five years. And labels would call me that were either producing more traditional stuff or were producing more avant-garde stuff and this conversation, I'm going to almost verbatim one of them but I've had many conversations like this. They'd say, "What are you doing up there?" And I'd say, "Well, we put out a magazine." "Yeah, but what's with that label?" And I'd say, "Do you mean CIMP?" "Yeah, yeah, CIMP! Is that successful?" And you could hear their minds going, "Should I be recording this stuff?" And I would sort of say, "Yes, it's very successful!" And they'd say, "Really?" And I'd say, "Oh, you mean financially successful!" I'd say, "No, but successful artistically, production-wise, it's an amazing success." And I feel the same way today.

I feel the CIMP recordings are underappreciated, there's no doubt about it, but they are unique. There's not one recording, including the ones on Cadence, that I can't tell you exactly why I recorded them. And not one was recorded because I thought I'd make money off it.

Slim: And have you been let down in that?

RR: No, I haven't been proved wrong since, you know? And we continue to record people that are new. I heard a marvelous trumpeter, Demian Richardson. And he's had his hard knocks and he came up at actually somebody else's suggestion. And I think he's just tremendous. And

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nobody's ever heard of him particularly. He's made some what I would consider some not-so-good records. And in the last year or so we've recorded him six different times. And we still haven't got any of them out yet, which is not fair to him. We're working on it.

Will he be successful? No. Can he play the trumpet? Is he more interesting than 90% of the people out there playing trumpet or maybe 100% of the popular trumpeters? Yes, he's much better. But you know, jazz is a strange business. It's not popularity – I mean, success.

Him: Yeah, I was thinking when you were talking about tapping your offspring for help in launching the project, you know, a daughter who is an artist and a son who is an engineer. It's a good thing that you didn't have another kid that was a business mind because then you would have been in trouble.

RR: Well, first of all, all four kids, when they were young, they had no choice. They had to help and I couldn't have done it without them. Or maybe I could have. Maybe I'd have had more time. But they certainly were a great help and one of my daughters is a very successful business woman, much more successful than her father or her brothers and sisters have ever been.

Him: I know of whom you speak.

Slim: So are there any, in hindsight, any recordings on the CIMP label that really stand out for you or that you'd like to talk about or – I mean it looks like there's been a nice list of musicians where you've cultivated it, where at the time when they came out, people weren't necessarily familiar with them. I'm thinking of people like Steve Swell – of course you've recorded Billy Bang but he had been a little established by that point, and of course Joe McPhee in various projects.

RR: Actually there are probably more Joe McPhee records now on CIMP than any other single label.

Slim: I'll have to think about that for a second.

RR: I looked it up the other day.

Slim: Oh, okay.

RR: You asked what – well, stories, I guess, about particular recordings. I have to give credit to the first one, which was with Barry Guy and [Evan] Parker and Paul Lytton. And what had happened there is – this stuff is all interconnected. We had started a distribution service. Well, first of all we started a magazine that had a very open editorial policy. You didn't have to buy ads, you didn't have to be famous. Most of our interviews were...to me, if you want to find out about Basie, don't talk to Basie. Talk to the sidemen. So most of our interviews were like that. And as far as recordings, if you recorded it we would review it, which was really unheard of in the publishing business, which is essentially very corrupt. I mean we can go into that at some other time, which is why I'm no longer invited on panels to talk. Barry Guy had called and – I've got to go back. So we were reviewing

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Europeans' recordings, which nobody else in this country was. In fact, I became rather annoyed. I had written for Down Beat and I had read Down Beat since I was a teenager because that and Metronome – there were no other magazines to read. And here there was this whole European very legitimate, interesting music by people named Breuker and Bennink. And you know, I'd never heard of them and I considered myself fairly knowledgeable. So I was really annoyed that the mainstream press was ignoring these people.

And we were recording them, which is how I got in because word got around Europe that there was an American magazine that would review your material if you sent it to them. And sent it they did! Which was an education for me because the innovations in jazz in the last 35 years have not been African-Americans. Certainly rhythm music basically came out of the Black experience. I still believe that today and that's not to say it didn't have European – it obviously had European fusion in it. Music is music. But in the last 35 years, basically most of the innovation is no longer from Americans, it's been from Europeans, who I think, as I would understand it, as I felt it – not that I read it – the Europeans were never able to compete with Americans in jazz because they were always trying to duplicate jazz as Americans had played it.

And some of the newer musicians, the post-Ornette Coleman free musicians, I think this is ridiculous. We can play well but nobody pays any attention to it. So they started bringing in some of their own culture, some of the German music or some of the Dutch music – you know, their own take on it. And it really was very innovative and, after 35 years it's had a real influence on American players. I think there was a certain amount of resentment from some players in this country who felt that, you know, once more their culture was being co-opted by somebody else. But really, Americans sort of dropped the ball on going anywhere. They were more interested in making money and reproducing what they had already produced.

Him: But the way you just told that story, just to ask this question quickly – what happens at a certain point in time, we're basically talking 1970s, right? European musicians ceased imitating American models, right?

RR: Yes.

Him: Bringing in more of their own culture.

RR: Right.

Him: One you put it that way, it's not really possible for anyone to object that these Europeans were stealing after Americans' culture because they were doing something different.

RR: Yeah, but there's a nuance there that not everybody sees. I mean you're talking as an academic. Labels like FMP and Soul Note, Black Saint. What'

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the label that's very popular – Keith Jarrett records for them.

Slim: *Oh, ECM.*

RR: All of these were European labels and they were recording, especially Black Saint and Soul Note, they were recording Americans who were being ignored in this country. And then because some of those recordings were being done while they were touring, Europeans would be on those recordings. And slowly but surely they gained a certain parity. Black Saint and Soul Note was a very popular label. FMP, which stands Free Music Productions, where almost exclusively German and Dutch musicians. BVHaast was label of Willem Breuker, a brilliant musician who is now dead and has still probably gotten the recognition he deserves.

But we had started a distribution service called North Country Distribution. And the reason we had started that is because we were reviewing so many records that nobody else was reviewing. We started getting requests from readers and labels saying, "Look, you're reviewing this stuff. No one knows how to get it. Why don't you handle it?" So we started to handle it and then stores came to us and said, "Well, you're selling this stuff. Why don't you distribute it so we can do it too?" So we started distributing it and we became North Country Distributors. There was only one other distributor at that time that was really doing it at that time. That was New Music Distribution Service, sometimes known as NMDS and sometimes as No Money Distribution Service.

Slim: *So they made money but didn't pass the money on?*

RR: I don't know if they made money. They got grants and so on but they couldn't seem to pay anybody except themselves. So I guess they made money. Anyway, so we got – talking about FMP, for instance, how this grew, they were putting out records with sort of strange covers, by musicians that nobody had ever heard of, which names like Refried Tampons.

Slim: *Tune titles, not group names.*

RR: No, not a group name, no. But I mean it just gives you an idea of their – they weren't punk.

Him: *But they weren't playing for the mainstream either.*

RR: No, they weren't playing for the mainstream. When we started distributing FMP would sometimes bring in five copies of a new record. By the time FMP reached its apex, we were bringing in 100 or 200 copies on an initial order of a new record. And as a result of this, not only were the Europeans very happy with us, not only because we were reviewing their music, but we were actually paying them, which was unheard of in distribution circles in this country. Anybody that bought music that didn't come from North Country, probably it's pretty clear, it's a pretty good bet that somewhere along the line, from production to final consumer,

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that somebody had been ripped off. And usually it was the distributors. They just would take this stuff. The Europeans had small labels and were desperate to get this anyway they could into stores. And they never thought about getting paid and very often didn't get paid.

Him: You know, I worry that our younger listeners might not appreciate what an important development this was. I remember when I first discovered Cadence, North Country and particularly the amazing Slim, there was no place else that I could get these European records that you're talking about. I was discovering new artists, well every time I phoned Slim, new artists that were people completely unknown to me. And what I understood was the jazz world just exploded in size. It was an amazing moment!

RR: It exploded worldwide with its own – with a lot of these people having their own definition of jazz.

Him: Their own aesthetic. As you were saying five minutes ago, drawing on different cultural sources.

RR: I'll give you an example. I got a record for review, it was by Paul Rutherford, a trombonist. It came from England on the M&M label, called...

Slim: The gentle harm of the bourgeois?

RR: It was solo trombone, okay? I mean we'd take that today as not so uncommon. It was very uncommon then. And it was blips and blops and there was no real melody or rhythm or anything; it was arrhythmic and everything else. And I listened and I said, "Okay, now we have gone too far." And I sent it out to another reviewer, sort of as a, "Here! You want to see what this is?" Five years later I loved Paul Rutherford. I interviewed Paul Rutherford about ten years later. I would have been happy to produce Paul Rutherford. I think he was a fantastic trombonist.

So it was an education for me too. These records were coming in from Europe. I didn't have any idea of who Brotzmann or Bennink or Breuker were. It was wonderful, wonderful stuff.

Slim: So when you got on that trajectory we were in 1996 and you going to talk about Barry Guy?

RR: Yeah, well okay, all that in mind, I had a, if nothing else, a trust with the Europeans. And Barry Guy and Evan Parker and Paul Lytton were fairly well established at that point. They were already – I would consider them already leaders, maybe innovators but leaders in the jazz world. And Barry called up one day and he says, "We're coming to the States. We're going to land in Canada and we'd like to play in The Knitting Factory, which was the CBGBs of jazz at the time in New York City. And he said, "Well, could we stay at your house for awhile? And is there a possibility you can get us a gig so we can afford to get to New York City." I said, "Well, how much do you need?" And they gave me a figure that was

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probably equal to about a week's rent in New York City. I mean it was absurd. It was like asking, in his own time, Louie Armstrong to play for peanuts, you know. And I said, "Okay, I'll try to find one."

My first reaction was to go get a church and sell tickets. I wouldn't have to sell a whole lot of tickets to make the amount they needed. And then I thought to myself, "You know, if I do that it's not going to be any fun. I'm not going to enjoy it because I'm to be worried whether I sold enough tickets or if I didn't sell enough tickets." So I told them, I said, "I will give you that amount of money and you can play a concert in my living room." And then I went to two of my kids and asked them if they'd be interested in starting a new label at that point. And they said yes and I went back to and said, "How about if we record you?" And I said, "I'll give you more money." In fact at one time, I think it was Evan came on and said, "Are you sure you're not giving us too much money?" Now they probably get more money than I could afford but back then...As far as I'm concerned it was not a whole lot of money although I was not – I was pretty poor myself.

Him: Am I wrong to idealize this moment as a time when the musicians are there, not for the money but because they're so passionate about the art? The people doing the recording are there, not for the money but because they're eager to document and contribute to the art. I mean it's a small world that's basically completely off the business model charts.

RR: Yes, and one of the reasons we were able to do it is because they told me what Knitting Factory was going to pay them. And it was nothing! I mean it was literally almost nothing. I suspect some of the well-heeled children at this college more in allowance in a week. And it was embarrassing. When I heard that I just couldn't believe it. I was still being educated about how bad this world was.

Slim: Well, as far as the business model questions, I think as soon as enter into the prospect of selling a jazz record you're kind of off the business model.

RR: Then you have to look – I mean there are people who do that very well. I couldn't make a popular-selling jazz record if I tried. That's a skill in itself and there are people who have that skill and that's why they do it.

Slim: Are there people you'd turn down for the label that had finished tapes that are, for the lack of a better word, famous but the music was not...

RR: Oh, many, many, many. And there was one case where it was a musician and I thought it was pretty interesting and we agreed to record him. And we always send out a thing about our method of recording. We record live to two track. We use – I don't know anything about engineering, but I know...

Slim: You don't fix it in the mix.

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RR: We don't fix it in the mix. I know we use very expensive mics. It's like buying a Ferrari and then he messes around with them. Somebody once said, "Well, you do that because it's cheaper." It's not cheaper, it's the way we do it. Anyway, so this musician – and we send out a piece of paper that says this is how we record. This is what you should expect. Because I think a musician should know what he's recording for too. You know, if it's a bunch of scoundrels then you shouldn't record for them. They do anyway but...

So anyway, he bothered to read – I think I was talking to him about something and I casually mentioned how we're recording and he says, "You don't edit it and put it together." And I said, "No!" And he said, "I can't play that way!" And I said, "Well, if you can't play ten minutes without any edits, you're right, this is not the label for you." So it's very hard; people have to be able to play together and they have to want to play because not everybody wants to travel 340 miles for not a whole lot of money to make a recording.

Slim: So have you ever had someone come up to do a recording in your studio and then it didn't work? Has that ever happened?

RR: It has happened twice and both times the musicians agreed that it hadn't worked. They said they'd come back. It wasn't just a case of taking the money and run. First of all, our contact says if I'm not happy – you learn very quickly. I mean I love jazz and a lot of musicians are great. But you learn there is a certain business aspect you have to be careful of. So we have a contract that says if we can't get what satisfies me for a CD's worth of music I'll give you x amount of money to cover travel expenses and that's it. And what that really translates into is, 1) it stops a guy from coming up and playing for 40 minutes, as some musicians have said, "I played for 40 minutes. That's enough." When you're making a recording you are lucky if you can get an hour in two or three hours, not because there's a lot of takes but there's talk between it and, you know, ad hoc rehearsals and so forth and so on.

Slim: So has there ever been a time where you've had to pull out your producer's sort of baton and say, "Well, I didn't think this was good enough."

RR: Yes. There has been that time and that encourages musicians to get up and do some more because they want the bread.

Slim: Okay. I'm just wondering how much Joe McPhee's words, "Everyone will hate you" come into play. I imagine they come in once in a while but most of the time it's – otherwise you wouldn't do it.

RR: I'd do it because I believe in it and like it but Joe actually hasn't been particularly right on that. I have very good relationships with 90% of the musicians because very often I was the only one who was recording them. You know, producers and record companies, there's almost no sense in

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sending them a demo. You might as well send them your resume. Because they're more interested, for the most part, on who can sell, what your name is and so on and so forth. And that's the least – I mean it's nice [to have] well-known musicians and we've have some very well-known musicians on the label. But I mean, to give you an example, I hate to pick on Anthony Braxton but he's somewhat well known. And for years Anthony would send me stuff and I wouldn't put it out. I'd say, "Give it to x-label, who will put it out." And one day he said, "Bob Rusch, how come you never record me?" I said, "Anthony, you always send me your worst stuff!" And then about three years later he called and he says, "I've got four projects." And I told him it sounded interesting. He's one of the most recorded musicians. I'd say he's probably got at least 200 recordings under his own name. But ours were going to be different. One of them is considered, I saw on a list, of worst Anthony Braxton recordings was one of the recordings we made, which didn't annoy me at all because it really wasn't one of the worth Anthony recordings because he's made some very bad recordings under very poor conditions that people have put out for exploitative reasons. I mean the sound is terrible and everything else. But what this list was really saying, "Of the interesting recordings he made, this interests us the least."

Slim: And which recording was this?

RR: Anthony said he wanted to do an improvisation with a comedian. You know, you give – every recording is different, the reason for recording them is different. A lot of recordings we do is because somebody has something fresh to say and they're under-recorded. In fact, you asked earlier about recordings by well-known people I've turned down. Usually my reasoning is, "Well, you've done 12 of these same recordings for another label. They obviously figured out how to sell them. I'm not to be able to and I'm not interested in making the 13th.

Slim: So you're interested in documentation.

RR: Documentation, fresh. Braxton is well known. He's an important musician. So you take certain – he gets certain license because what he has to say, if it's fresh, is important. So he said he wanted to do a duo with a comedian, right? I didn't quite understand what he meant. So Alex Horowitz, who was the "comedian" and he comes up and really it wasn't – it's not funny; it's not a comedian. He, Alex Horowitz, would take the daily paper or psychology books and stuff and read randomly parts and Braxton would improvise against them. It's kind of interesting. It's not everybody's cup of tea and for people who like Braxton music or new music, it's the kiss of death because it's spoken art and people just aren't interested. Then Anthony wanted to do an Andrew Hill project. And I told Anthony, because I had seen some efforts by Anthony which were more or less rehearsals. I said, "Anthony, this has to be well – you've got to work this out. There should be rehearsals. I don't want it to come up here and

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sort of be adlib. Well yes, it is adlib but I don't – you know. So he worked the Andrew Hill's out very – he was very careful with all of this. I was flattered that he was as diligent as he was. If nothing else, the four CIMP recordings are well thought out and meaningful and not just thrown off. And also the Andrew Hill's have also been listed as some of the best Anthony Braxton music and...

Him: *Different Anthony Braxton...*

RR: Right, right. Also on those recordings, Steve Lehman basically, I think, made his debut. I was so impressed by Steve Lehman that I did a date with Steve, his own date. And he has since gone on to be – to have tons of recordings and he is somewhat in demand, I guess.

Slim: *He gets a lot of work. I wonder if sometimes this perception issues that you've had with your labels as far as how people regard success, if they see a lot coming out, they think, "They must be making money at this." It's like you almost have to remind yourself, the other way around too, unless it's like Columbia, of course they'd be making money or they probably wouldn't do this stuff, so I...*

RR: We recorded Arthur Blythe – we did a recording with him and afterwards he told me he got more money for the recording on CIMP than he ever got from Columbia with the exception of the first Columbia record.

Slim: *Right, maybe after they found out the reality of it doesn't sell.*

RR: Well, he was with Columbia for ten years. I mean also I think one of the reasons for recording by well-known labels, and CIMP isn't particularly well known, is that it gives access maybe to the New York Times, that they're getting paid off by PR people and, you know, you can get mentioned in the New York Times. For instance, Joe McPhee is going to now because he's being honored by the Vision Fest as the...

Him: *Visionary?*

RR: Visionary or whatever.

Slim: *Because he's still alive and still doing it?*

RR: Right. As a result, The Times ran a big picture of him. Then I got a call from a writer who we hadn't heard from in 15 years. And he asked to review a couple of those records and then I got a call from the Wall Street Journal that they'd like to review some stuff. So with all the recordings that Joe McPhee has made on CIMP – and they are great recordings – he's probably been on CIMP or Cadence over 20 recordings, well over 20 recordings. Now they may start getting some attention.

Slim: *I think they're celebrating maybe 50 years of him recording, maybe?*

RR: No, he's just – they pick one person to honor and he's the one they honor.

Slim: *Oh, that's nice, that's nice. If on the recordings that you did on either Cadence or CIMP with Joe, can you – let's just play something from one of them that you think stands out above the other ones?*

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RR: Well, one of the more interesting ones is called "In and Out" but I don't think it will play well over the radio.

Slim: You know, we have this – Him and I do a radio show every week and there's lots of music that builds on itself over 14 minutes but if you're not hanging in there for the first three of maybe some bass scratching or some keying on the saxophone, it's hard to just take something out of the center.

RR: Well, the In and Out recording has fairly short tracts but what happened was, we had done a recording with Joe and David Prentice, the violinist. And we were finished and it was very nice. And Joe, who likes to experiment, and Barry Guy had said the same thing, he said, "Why don't we record outdoors?" And I was finished; I had what I wanted. So I said, "Marc, if you've got the time...and Marc picked up the recording equipment and went outdoors and Joe and David Prentice came out and we recorded them playing duos.

Him: Now Cadence is located on, what, 500 acres of woodland. Where did you go?

RR: Well, we went right outside the house. And they started recording and it was wonderful. I mean they didn't know what they were going to do. It was a duo, it was called In and Out, the out being outside. And the recordings are so sensitive. I mean when I was listening on headphones to the recordings, I could hear the birds, the bees. And for some crazy reason, kismet I guess, but not a truck or a car went by during the 40 minutes we were recording. The dogs didn't bark. So as soon as we had the last piece a truck rumbled down the road, the dogs started barking. I don't know if you can find a piece in there that...

That was an example of Joe McPhee's more experimental stuff. He hasn't ever had a group, except for Trio-X, which we put together. They came up to record one day and they had played at the Vision Festival and it was written up but there was no mention of Trio-X there or there was no mention of their trio.

Slim: So the trio is Joe McPhee, Dominic Duval and Jay Rosen.

RR: Right, exactly. Jay Rose and Dominic Duval, between the two of them we've probably done over 100 recordings with them on it. That's bass and drums – Jay Rosen's drums and Dominic's bass. And they came up to record and they had just come from the Vision Festival and they had been totally ignored by the press. So they said, "We're trio x, nobody knows us." So they called themselves Trio-X and it sort of caught on. And we've done probably about 21 recordings with Trio-X. And this is the only group, after something like 40 years of music playing, that Joe has ever had. He's sort of a lone wolf. He plays with pickup groups, he's invited to play with people but this actually is a group. He's not overly fond of drummers but Jay Rosen is an extraordinary drummer. He's got very fast ears, he's almost intuitive. He's just a fantastic drummer with no personal particular

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charisma, which is sometimes, you know, jazz, sometimes the last thing is how you play. It has to do with all sorts of exotic kind of...

Slim: *Like what you're putting out there, right?*

RR: Yeah, or how you're dressing or, you know, how you schmooze and so on and so forth.

Him: *But Jay is an intuitive drummer but there's also a kind of group intuition there. They feel what one another is doing.*

Slim: *Yeah, they don't start out with a set list so someone just takes the lead. It's not always Joe.*

RR: No, very often the drums, very often the bass.

Slim: *One of them hears something and they go off on that. You guys went on tour. Can you tell me how that came about because that's not something you do with all the artists you recorded for.*

RR: No, it's not. And the only reason – well first of all, how did it come about? A lot comes about. I got overly enthusiastic. My enthusiasm out-reached the realities of the situation. But I really liked what they were doing. I also get along very well with all three of them. You know, there's no prima donnas, no divas. Well, sometimes they can be a little prima donna-ish but not really. But basically I think I had their trust and they had my trust. So we not knowing any better, I said, "Why don't we make a tour of this?" So I put together, 6-7-8 years ago, a tour and we got as far as Iowa and played different places and came back. That's a far west as we went. We played actually at Colgate here, and recorded all the music.

Slim: *So this was a driving tour.*

RR: It was a driving tour. Basically the agreement was they kept all the money, I kept all the music and covered transportation. We have a great big Sprinter van which holds six of us very nicely.

Him: *With all the equipment.*

RR: With all the equipment, with the basses and everything else. And I drive forever and they sit in the back and insult me.



Jeff Berlin, bassist

*Interview by
Zim Tarro*

Cadence: Where did you grow up? How did music in your household affect you as a child?

Jeff: I grew up in West Hempstead, Long Island during the 1950's and early 1960's. We always had music in my house. My father always had this classical radio station playing in the house. I think the call letters were WQXR. I haven't thought of those radio call letters in nearly 50 years until now. He bought records and I grew up listening to LP's of Beethoven, Schubert, opera, all kinds of classical music. He bought me a record of actor Victor Jory doing the narrative for Peter and the Wolf. He even brought home a French accordion LP that I just adored. These were just some of the LP's that I heard as a child.

Cadence: Talk about your parents and music.

Jeff: My dad loved opera and trained and performed as an opera singer. My Mom however is probably the person that I inherited my propensity for music. While my Dad was trained in singing, my mother had a natural gift for melody and music. I remember her singing counterpoint lines to music from the radio. A song would be playing and she would sing an invented line that fit perfectly with the song. But my father was the inspiration and the encouraging parent to get me into music.

Cadence: Why did you choose violin to start? What made you switch to bass? What are the similarities of the two instruments?

Jeff: My father started me on violin. It seems that Jewish children in that time that exhibited a talent for music played either piano or violin. I heard from my parents that when I was three years old, I used to sing Italian opera and songs because I used to hear my dad practicing singing these songs all the time. My dad started me on violin when I was five. But violin was not my real calling. I could never have picked a better instrument to prime me for the future that I had being a bass player. I switched to bass after hearing the Beatles. I just went crazy for that band and their songs. I decided that I wanted to be a rock player instead of a classical violinist and I picked the bass because the strings from low to high are E A D G. The strings on the violin from low to high are G D A E. I assumed that because the names of the strings were the same, then I shouldn't have too much trouble learning a bass guitar considering

the high level demands of learning classical music that I experienced for over ten years.

Cadence: Were you involved in any music program in high school?

Jeff: I was concertmaster of my orchestra. In other orchestras, I was 5th chair and higher. But as the bass guitar, and rock music took hold of me, my interest in playing the violin waned and my interest in rock grew.

Cadence: What was your experience at Berklee? Who were your teachers?

Jeff: At that time that I attended Berklee in 1972, it was a small school, and maybe the best jazz school in the world. Interestingly electric bassists were not respected and the bass teachers made no efforts to hide their disdain for the electric bass students. I've never been sure why, but I was never bothered by this. Actually I kind of admired their firm belief that the upright bass was the only true bass instrument in jazz. Many players still feel this way today, and for good reason I might add. We students were given homework assignments, reading ensembles, writing classes, and ear training. At that time, Gary Burton, Ray Santisi, Herb Pomeroy, Hal Grossman, Larry Bethune and Pat Metheny were only a handful of my teachers. It was a great time to learn how to play. I was working every night and studying every day. I jammed with the best musicians and they raised me and guided me toward a high vision of music.

Cadence: You have been sideman on a lot of albums as well as a leader. Which did you consider yourself? Discuss your style and approach to bass playing.

Jeff: I am a sideman and a leader. Both approaches come with different responsibilities. I have played as a sideman since the 1970's and I still love being one. Being a sideman allows me to offer creative options as a bassist for my bandleaders. But, as I became more curious about finding new ways to play the electric bass, my interest in being a leader grew. It was here that I could pursue new and different ways of bass playing that perhaps other players that hired me would not want to hear from me. I am very comfortable with playing what I am asked to play. But I need an outlet for my own musical curiosity, and this outlet are my own recordings and bands that I lead.

Cadence: Please recount some of the great players you have worked with and any anecdotes.

Jeff: Here are some stories about some great players playing today. When I was a kid at Berklee, I used to see Pat Metheny pinning up announcements of gigs he was playing that he wrote out with a Magic Marker. I was in a Top 40 band with John Scofield who twice, on two different nights, in the same tune, and in the exact same spot in the tune, messed up the guitar part when this girl, on two different nights, opened her shirt to show her breasts to the band. I used to play with Joe Pass. Out of respect, I kept my bass playing simple for him. One day we were rehearsing a tune and he suddenly stopped playing, turned to me and said, "How come you never play that busy shit for me like you do for everyone else?" Once, when I was playing with Anderson, Bruford, Wakeman, Howe, we were playing their biggest hit, Roundabout. I had a foot switch that disconnected my bass from the p.a. system so that I could tune with a tuner. After I tuned my bass, I forgot to step on the switch to put my bass into the p.a. When Roundabout began, I played my bass but there was no sound. Everybody, the audience, bandmembers, road crew, all swung their heads looking at me in surprise, wondering why I didn't come in. I realized what happened and stepped

on the pedal to disconnect the tuner and put me back into the p.a. system. I did this somewhere in bar 2 but I decided to wait until the 5th bar came up so that I could come in on a strong downbeat instead of staggering in in the middle of a four bar phrase. To tell you the truth, I was really proud that I had this kind of instant foresight that this was the strongest way to fix my error. And it worked. When I came in, the crowd went crazy.

Cadence: *Tell us about the Bass Institute of Technology? Then tell us about The Players School of Music.*

Jeff: The Bass Institute of Technology was up and running when I arrive in Los Angeles. Pat Hicks, the original owner of MI asked me to help provide a good musical curriculum for the school. But the bass teachers didn't want to teach the music that I suggested. After a few years of this, Pat sold his school. With no compensation, I invited some of the biggest names in music such as Jaco Pastorius, Neil Peart, Bill Bruford, Stanley Clarke, Eddie and Van Halen to hold clinics. I asked, and they all allowed MI to use their names to promote the school. For my contribution, one year I received a bonus check of around \$12. I still have this check lying around somewhere. I instantly moved to Clearwater Florida and started a school called The Players School of Music. My school is still in operation. It is a small school, but 100% of our students improve as players. A good school can't promise you a career because no school can back up this promise. All it can promise is that you will improve as a player so that you are qualified to get those gigs. This is what we promise at my school. No matter your ability, no matter if you can read music or not, you will triple your playing in three to six months, practically without exception.

Cadence: *You are known as one of the biggest names endorsing Markbass bass amps. Markbass recently built a Players School amplifier. How did that come about?*

Jeff: Markbass changed my musical life. To this day, they are the best sounding amp I ever played through. My signature amp that has my name is right out of the Markbass catalog by the way. I didn't build nor design it. I just fell in love with the tone. Recently, Marco Devirgiliis, the head of Markbass decided to build an amp that sounded like mine, but which cost hundreds less. The result is an amp that he named the "Players School" model. This amp sounds almost like my Jeff Berlin combos. I toured and used two Players School amps and the tone was simply gorgeous.

Cadence: *Do you work with concepts to create an album?*

Jeff: Yes. Before I record a CD, I have a clear idea about how I would like it to sound. Often the end result changes from that first concept. But music does this. It evolves and often cannot be confined to a vision, even a clear vision of how you think it should sound. Often, it takes on a life of its own, going in directions that you haven't predicted. This new direction alters my concepts of the sound of the CD, usually for the better.

Cadence: *Talk about High Standards and Low Standards.*

Jeff: Both CD's are my weak imitation of a Keith Jarrett approach to playing. As much as I might wish, I will never become the free flowing improvisational spirit that Keith is. Still, this was my concept for both High Standards and Low Standards. I wanted to create instantly whatever I heard at that moment.

Where High Standards started this concept, it is Low Standards that finally, finally, finally gave the highest level of spontaneous improvisation that I could achieve as a bass player, at least at this time. of my bass playing for me. Low Standards represents the best that I had at that time that I recorded it. When I listen back to the CD, two things are clear to me, 1. This is the best bass playing I ever recorded, and 2. This is the worst bass playing I ever recorded. Yes, I occasionally function in these two bi-polar visions of me as a musician.

Cadence: What will music be like in 400 years?

Jeff: I don't know, but you can be sure that there won't be any bass solos on any pop song. I have sought out country and pop producers for years asking if they might give me the four or eight bars that they normally assign to a guitarist, horn or keyboard. In 400 years, my guess is that music producers will still be confused by the idea as they seem to be now in 2013.

Cadence: What are you working on now?

Jeff: I have two projects that I am preparing. One is a classical record where I will try to do justice to the melodies of established classical standards. Also, I had for years an idea of how to weave my bass around a vocalist's singing without interfering with the vocals. But, as with the four bar bass solos, producers that I mentioned this to aren't comfortable with this idea. I met a singer in Argentina named Gabriela Sinagra. She sings melodies sweetly and with feeling. She and I are going to collaborate on a recording of original music and cover songs that showcase her simple sweet singing, while try to intersperse bass melodies without getting in her way. I am excited to see how this turns out. Too many notes, and I can clutter up her vocals. So I have to be careful and musical at the same time.

Cadence: Final thoughts for our readers?

Jeff: Yes. Thank you for your support and kindness over the years. If I do any gigs near where you live, I hope to meet you. If I do any clinics near where you live and you have an interest in learning how to become a better player, please come and attend my clinics. I have a lot of interesting things to show you, even if you aren't a bass player.



Interview with Markus Burger, pianist

Conducted by
Ludwig van
Trikt

Cadence: *Do you in anyway delve into the social dynamics of the jazz tradition? For instance that jazz developed largely from the African American experience? It occurs to me that you have not recorded with many if any black musicians....*

Markus: In the past six years I have done a large amount of playing with bassist Marshall Hawkins and drummer Harold Mason. In fact Marshall Hawkins and myself organize together with Jim Linahon the North Atlantic Jazz Alliance. We just recorded the Soundtrack to the short film *Trane and Miles* by director Scott Essman (<http://www.traneandmiles.com>). Marshall Hawkins has been sent by the former German consul in Los Angeles as a Jazz ambassador to the Jazz Ahead fair in Bremen. The issue I am faced with as an Educator is that most young African American males just want to create Rap, Hip Hop and EDM.

The have little interest in Jazz. At least here on the West Coast. One of my students Chantz Powell just got though a scholarship to attend the New School in New York as did my former student Dan Michael Reyes.

Cadence: *Please talk in depth about your solo disc "ultreya" (jazz line 2002) and the personal under currents that surrounded that recording?*

Markus: In 1998 I got faced with a life threatening illness. During that time I focused a lot more on my solo piano because I was not able to perform with my groups. Part of my healing quest led me to India. I traveled there in the beginning of 1999 and got cured there. While being there I and during some of my other travels I did trying to catch up with my bucket list, I wrote a lot of travel sketches as musical pieces. In 2001 my wife Cibelle encouraged me to release them as a solo CD and Jazzline Records released it in 2002.

Cadence: *Just how did you develop the Jazz curriculum which you teach?*

Markus: Currently I work a lot with improvisation and technology. I try to integrate iPads and software like Ableton Live into my approach to keep youngsters engaged in the process of learning harmony, melody and rhythm while being engaged into something the students consider "hip"! With my private piano students I try to focus on the basics of creating a good sound on the

instrument, a mixture of polyphonic literature and a solid grip on the ability to play chord changes and develop an ear for good accompaniment, so they can function in a combo very rely on.

Cadence: If you had not settled into teaching full time; would you have been able to sustain a working career in America?

I believe and experienced that it is nearly impossible in the US to have a sustainable middle class income just as a performing working jazz musician. Most of the clubs pay so little that even if you were to play 20 gigs a month it would be hard to make more than 4000 dollars a month.

If I had not chosen teaching, something I really love, I would have had to return to a label or a music instrument company to supplement my living.

Had we chosen to live on the East-coast of the US I would have had more chances to play in Europe without having to organize more extensive tours.

I do believe in the US we have a few jazz stars that can have a sustainable career but not so many "middle-class" musicians that can make a six figure income. I do believe that in the global market place I could have sustained somewhat of a livable income but not in the US alone. Most of my past "career successes" as recording artist have been mainly in Europe and Japan.

The trio album was the first time, that press reviews came in on a larger scale. Some of the prior releases did bet reviews in Jazztimes and Downbeat, but it was never as extensive and positive as in the case of Accidental Tourist.

My live performances also have been most of the time in Europe even though the trio did have some concerts in Southern California and my project "The North Atlantic Jazz Alliance" will be presented at the European Jazz Festival at UCLA on October 11th 2013.

With regard to the record labels: Both Jazzline Records and Challenge are rather small labels and cannot be compared to big labels like Blue Note or RCA or Teldec. The marketing budgets of these labels do not allow for extensive and expensive marketing and rely on the ability of the album, the playing and the composition on the recording to convince radio-programming directors to play the album. In terms of overall visibility the Spiritual Standards Uno album was the most successful of my albums so far. It reached the Top 20 in Germany in the Classic charts which made the album visible and resulted in a lot of concerts. It made the Duo somewhat of a household name in Germany, Austria, Italy and Switzerland. The Septer Bourbon album "The Smile of the Honeycakehorse" got an incredible amount of airplay due to the great interplay of the quartet and the well perceived compositions from both Jan and myself and we were all of a sudden a recognized name next to some of the bigger stars in the scene like Jan Garbarek, Keith Jarrett and Pat Metheny. A lot of feedback that we received from radio DJs was that they loved the compositions.

Black Sea Pearl was also a Finalist of the European Composers Contest in Monaco in 1997 and has had a lot of airplay since.

Cadence: Is Accidental Tourist "The L.A. Sessions" a pivotal highlight in your artistic career?

Markus: Accidental Tourist is my debut as a trio musician and therefore is special to me. I got to work with two of my all time favorite musicians (other the Palle Danielsen and Peter Erskine and the two surviving members of EST). I love the way the album sounds (thanks in great parts to Jim Linahon and

Microtech Gefell Microphones) and how the music feels. Between Spiritual Standards Uno, Fishing for compliments and Accidental Tourist I am quit pleased as an artist and composer.

Cadence: *When I mentioned earlier the success of your prior recordings; specifically talk about "The Smile of the Honeycake Horse".*

This recording had what your press describes as a "cult following"?

Did this translate to more work and more money?

When The smile of the Honeycakehorse came out, we did have some great concerts and tours following the release. In monetary terms it put us into a range of honorarium that allowed the band to rent a car, stay in a hotel and pay each member about 300 US a person a night. We thought at the time that was as good as it gets for a European Band. We did have sales in the 5 figure range which also was considered great for a rather unknown act from Germany. The company attributed a lot to the great songs on the album and the airplay it received.

Cadence: *Did you have in mind being a jazz educator from the inception of your career?*

Markus: I have been always passionate about teaching. I see teaching as a great way to exchange creativity and rethink the way we store knowledge and discipline in creative ways. I see Jazz education as a tool to encourage students to discover the power of improvisation, and I like to push the envelope a little by incorporating technology into my curriculum in order to to spur their creative process.

Cadence: *Capture if you will the very first time you performed as a professional musician (either being a sideman or leading your own band)?*

If you can recall the excitement or the nervousness?

Markus: My first real big appearance was playing at a piano competition at age 10 or so. I played Khachaturian's Toccata in Eb minor and remember I was incredibly nervous. Classical music takes so much preparation and then it is over in four minutes. My first trio performance was at age fourteen playing with bassist Stefan Zwick and Dirk Koelsch on drums in my hometown school in Traben-Trarbach. That turned into a steady gig in one of the restaurants in Traben-Trarbach which allowed us to play standards on a weekly basis. The jazz competitions that I participated in were also really nerve-wrecking, but it also meant that I got to perform with great rhythm sections, so I enjoyed performing on those stages a lot as a youngster.

Cadence: *Are there any musical or personal anecdotes that might add a glimpse into these artist personalities?*

Markus: John Taylor was always a very fatherly figure in my memory. He was always very "Englishman" like and I admired his taste in just about anything. I remember Kenny Werner more of a very outspoken and humorous educator. His Effortless Mastery concept stuck with me for a long time, because it was also in contrast to his more bubbly personality.

Peter Walter was more of a very serious German. I always thought that maybe smiling would have been a sign of personal weakness for him. He was a good teacher and taught me discipline in practicing technical stuff on the piano that in the end helped me to follow my melodic sense without having to think about fingerings so much.

Cadence: Were you always able to make it as a working musician or were there years of struggle?

Markus: I was lucky in the sense that even when I was young I performed nearly 30 weekends out of the year and financed my gear and my studies with my playing. Not all of it was pure jazz though. Sometimes I was playing drums in a carnival band in order to afford to record my quartet or pay my rent. I learned how to wear different hats and between performing, teaching, writing and running a recording studio, I did OK and was able to afford myself a good living. In Germany, musicians enjoy healthcare at affordable rates and sometimes, rent controlled apartments in the inner city. So it helped to have a little safety net there. When I moved to the U.S. though, it became clear that a steady job was a must. And I was thankful to have a lot of higher education under my belt to give me access to something more stable, which in turn, allowed me to continue my career as a composer and touring performer. The last couple of years have been great on the artistic side as I've been touring a lot around the world with my duo project, Spiritual Standards.

Cadence: There seems to be an underlying concept behind some of the bands which you have lead. Please talk in depth about how these various ideas came to you (i.e. Ensemble Katharsis, Septer Bourbon and The Accidental Tourist Trio)?

Markus: Septer Bourbon was a quartet I founded during my college years. The first meeting we had with the four members of the band we hit it off right away and played for hours and recorded the entire session and were blown away by the synergy we created. The band name initially was Septer Bourbon's Incredible Four and we quickly developed a large following, unusual for a German Jazz quartet. During the later 90s I started to work with Jan von Klewitz as a duo with the project 'Spiritual Standards'. The idea came up to improvise on well-known chorals and Christmas carols, and the first album became a big success in Europe. Since then, our continued work has culminated into four sequel albums, and we just finished the recordings for our fifth release, in which we improvise on Luther hymnals. The genesis of this latest concept came from our collaboration with the Luther Decade project in Germany. My Ensemble Katharsis project was a result of meeting Italian organist Dieter Oberdoerfer, a fellow musician with whom I share a keen interest in spiritual music, Ayuverda Medicine and a whole lot of other topics. Together we came up with the idea to put together a quartet, improvising on baroque music, and Ensemble Katharsis was born. The creative process was an incredible, unforgettable experience. The project had amazing synergy and we all hit it off from the first rehearsal onward. As time went on, I got this itch to do something in jazz again, and had a bunch of ideas, musical geographies I wanted to explore and people I wanted to collaborate with. That was sort of the genesis of Accidental Tourists, which my wife Cibelle helped me to develop and refine it further until a clear concept emerged. She encouraged me to return to my jazz roots, and was the driving force behind me releasing the trio album, a project that I loved from the first time I played music with Joe and Bob. It was love at first listen. I still love listening to the album. The interesting thing though, is that as I think about all of my projects, the common thread between

all of them is that each time, I and the band clicked the very first time we played together. And our ability to sustain that initial synergy through all of the tracks in our recordings, is what ultimately transported me to musical heaven!

Cadence: John Taylor, Kenny Werner, Kenny Wheeler and Peter Walter (a name I am not familiar with?) also played a role in your studies?

Please talk about how and where you met each of them; what influence did you gather from these artist?

Markus: I became aware of John Taylor through all the albums with Kenny Wheeler. I love his sound and his nearly Escher Sketches like rhythm and control over the rhythm section. I was very influenced by his writing and his Trio with Erskine and Palle Danielson. John Taylor taught a few workshops in Essen and then became the Professor in Cologne and I was fortunate to study with him for about a year. Kenny Werner taught his effortless mastery concept at the Banff center for the Arts where my college Jan von Klewitz and myself won two scholarships to go there. Kenny introduced me to what he calls the "space" in where you can find melodies and music by a more inward approach to music rather than being influenced by my ego to play a lot of notes or just play fast. Peter Walter was in Essen and I studied with him for about 2 years. He himself was a drummer and pianist and he really helped me to tighten up my timing and introduced me to a better understanding of time in a more holistic setting (for lack of better words). His exercises allowed me to better control my fingers with my inner ear. During that time I also started to write a lot and most of the music for my quartet Septer Bourbon.

Cadence: When you were studying music (i.e. Diploma in Performing Arts from Essen Folkwang Hochschule in Germany, a B.A. in piano and composition from the University of Maastricht in the Netherlands and a Certification in Popular Music from the University of Hamburg, Germany) which I imagine was largely classical studies; what motivated you to become a jazz artist?

Markus: I was already from the age of 14 or 15 interested in Jazz. I was deeply moved by the Standards album by Keith Jarrett and some albums by Pat Metheny and Lyle Mays. I did study classical music to a certain extent in order to make sure that I developed a good sound and a solid craftsmanship in order to use the sound ideals of a classical pianist with the creativity of improvisation (also in the classical world). My studies in Essen and Maastricht were already mainly focused on jazz.

Cadence: I was not inquiring about the specifics of the Spiritual Standards recordings but rather the underlining theme of religious "spirituality" reflected in much of your recordings; where does this come from in terms of your own belief system?

Markus: I was raised in a Catholic belief system but rather believe today that my own spirituality expresses itself through the creative process of playing music and maybe not a fan of any organized fundamental religious system (which may be more the cause of a lot of human suffering in my personal view). I was fascinated by the readings of Meister Eckhart but also of other spiritual writings that encouraged a contemplative way of a personal experience as means to understand something greater than our own egos. I still mediate daily and try to be as mindful as I can in my personal life.

The journey to Spiritual Standards was long in the making and as I thought about your question, I realize it has mainly to do with my family's musical roots. Two of my dad's brothers were musicians- one was a jazz pianist and the oldest played the church organ in the village I grew up in the Moselle Valley in Germany. These two uncles were my strongest influence and source of encouragement since I began studying the piano at the age of 6. I also think they had a lot to do with introducing me to the music of Bach, whose improvisations I research and emulate heavily to this day.

Then in my teens I was given my first Keith Jarrett record and then his improvisational style took a strong hold in just about everything I did musically from that point forward. One evening in the late 1990s, while chatting with some friends about the evolution of improvisation from Bach to contemporary jazz, the idea for Spiritual Standards sort of manifested itself to me right there and then. To me it felt like the perfect marriage between my passion for polyphony and jazz improvisation. So I got to work on the material for the first album, which was launched later in 1999 and, as it turns out, it ended up being a huge success in Germany. Shortly after though, I was faced with a serious illness and everything sort of came to a halt. Months later, while vacationing in northern Italy, I ran into this huge persona (height and personality) at a jazz bar, Dieter Oberdoerfer, a local organist and singer. As it turns out he had been affected by the same illness. He ended up turning me onto Ayurveda medicine, which I still follow to this day, and the idea to collaborate on a musical concept. That was the birth of Ensemble Katharsis. But because Spiritual Standards turned out to be so successful and rewarding musically, I've spent the past decade unearthing new material for subsequent volumes, and just recently, we've finished recording the latest edition, "Quinta," at the famous Mozart House, in the heart of Vienna.

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**Between
Music
Sheets**
with
**Elise (Tabitha)
Lebec,**
composer

*Interview and
transcription by
Karl Stober*



Composer Wolfgang Amadeus Mozart once remarked about his philosophy towards mankind's intellect, "Neither a lofty degree of intelligence nor imagination nor both together go to the making of genius. Love, love, love, that is the soul of genius." Any way you slice the theory of genius all stems from the soul's artistic creation, which exhumes from the love of the completion of said art. This is what Mozart was referring too and what composer/artist Elise Lebec educates and adopts too, with each turn of her music sheets. The love of one's craft often times, through the escape into the artist's passionate quest, falls directly into the embracement of one's hidden lone vision. This is the psyche of Elise Lebec as she follows her journey through film and fundamentals with a massive dose of innovation with a prescription for inspiration. Elise Lebec is a gentle soul but with an ardent inner intellect to spawn that which never has been. Her drive to be the gentle giant midst the flight of film composers is compelling. One can also observe through her style that her years as a multi-genre artist did not go wasted. As an eclectic mindset has influenced many of our "out of the genre" giants so as it her, in many film scores she has created. Through many of Ms. Lebec numerous ventures amidst her pedagogy in music, she exhibits the refreshing talent to go from thorny rhythms to the reflective moods of chameleon-esque

Between Music Sheets: Elise Lebec

melodies, let us make no mistake about her style and emotionally based mystique, she is not your usual mainstream maestro. Numerous influences, as we find out through this conversation has been directly responsible for her redirecting into the composer circle from that of world music and jazz orientated surroundings. Ms. Lebec coming off her 2006 CD Possible Dreams, which had numerous accolades from audiences, should have tipped us off that times were changing for her. It was no surprise to the industry that her focus and strategy went further than what she presented in the past. As we enter the world of composer Elise Lebec, one must remind oneself of those before her that took to music on a much higher level, as when she first entered. Lets go between the heart, soul, talent and music sheets of Ms. Elise Lebec...

Karl Stober: Is there a difference between composing for film versus albums?

Elise Lebec: Yes. When I compose for films I am really trying to convey what the emotion is in that particular scene. I am also trying to convey this within the realm of what the director would like to hear. Some directors don't like the sound of certain instruments so I try to bring in new instruments that they will like but still create a similar sound of emotion. The last film I composed for, the director didn't want any piano but she liked bells and harp and marimba. I used my keyboard to create this score for her using these sounds only.

When I compose for an album I come from the experience of my own life and I try to listen to the silence. When I start to create an album I always end up trying too hard at first and then after several attempts and exhaustion, I will normally give in to the "source" and it will lead me from there. That's when it starts to sound good. It's all about surrender and practice. If I don't practice, then my muscles and mind are not ready to receive. It takes strength and a knowing of your purpose to be able to surrender.

Karl Stober: How would you describe your style and work ethic?

Elise Lebec: My work ethic is always geared towards finding what is true about a project and putting a 100% of energy into making sure that the truth is conveyed musically. My style is fluid and present.

Karl Stober: You have been an artist, label owner, etc. What made you take to composing over all else?

Elise Lebec: Ever since I went on set at the 007 James Bond at Pinewood Studios in England, I got a thirst for composing for film. I don't think I have ever separated owning a label, being an artist and composing. They all go together. I love other artists who are passionate about their music, which made me start a label of my own. However, it took too much of my time and I wasn't able to compose my own music while keeping up with the paperwork and the technical/business side of things. Being an artist was also like that for me, it seemed that most of my time was spent "being an artist" instead of making music. I remember when I was being produced by Chris Boardman, who created the backing tracks for Celine Dion, we spent more time going shopping for the right "look" and the getting the right sexy haircut and photos and stuff, that we only actually recorded four songs. That's when I thought that perhaps writing music and staying out of the limelight would be a better use of my talent. So I started composing full time for film.

Karl Stober: Who were your greatest influences as to composing?

Elise Lebec: Vivaldi, Beethoven, Liz Story, George Winston, Mozart. Cole Porter. Miles Davis, Joni Mitchell

I very seldom go into the private lives of an artist in print but suffice to say, Ms. Lebec's life is a major influence in what she creates. Her emotional moods, morphed with her music intellect, become a major double bill in the industry and film scoring. This assists in her music to become a therapeutic sway without the restless arrangements. Thus avoiding sending listeners free-wheeling. One will notice as we go on that her life is her foundation,

albeit becoming vulnerable to emotions, she cheats tension which make her compositions so unique.

Karl Stober: Who is at Elise Lebec as a mother, wife and composer?

Elise Lebec: I am the mom who sings while making dinner. We have two pianos in the living room and my oldest daughter plays one while my son plays the other. Music is first in our house. For the first two years of my son's life I am sure he thought life was a musical because everything we said to him was said with a melody. He started singing before he could talk. I take my son to music class on Tuesdays and my daughter goes to piano lessons on Fridays. Its hard to be a mother and a wife and a composer because its takes so much time to do each thing but without my family I would have no inspiration and without my music I would not be inspiring so it must all continue at the same pace and at the same time.

Karl Stober: How would you describe your life and issues within them for female composer in today's music business?

Elise Lebec: As always and for some strange reason female composers are still not taken seriously. Male composers are always chosen first whether they are more talented or not. I guess it goes way back to when women just had babies and the men were taught to read and write. My greatest skill is composing so it is frustrating to constantly hear other male composers getting the films that I could have done so easily.

Karl Stober: Describe any the impact your family past and present has had on your career as a composer.

Elise Lebec: Well I have two children so there is always an adjustment period usually of two years whereby I don't have a lot of time to "do business". This has cost me in many ways because the minute you stop in this industry someone else is ready to run so I have missed some opportunities because of family. Also family takes up time and energy, so many times I am juggling family just so I can sit down for an hour and play piano. Its hard but its getting easier and like I said before, I am inspired and fulfilled by my family, I wouldn't change a thing.

Karl Stober: Do you consider yourself an "outside the textbook" artist and composer? Why?

Elise Lebec: I am not a textbook composer because I am self-taught. I have an ear for music. I can hear a tune in my head and then perform the melody with several different instruments that go with that melody all in my head. Then I can use a keyboard to get the music recorded. I've had to work hard to pay attention to experienced musicians and composers to see what they do, to learn the notes and find out what they did technically. I wish I had more education so I didn't have to rely on computers as much for scoring but I hear melodies all the time and my technique comes from a gift of being able to hear what something sounds like. I don't believe this a teachable skill. I am so grateful for this.

Karl Stober: Is there a specific concept you are drawn to, for example a comedy, documentary, etc.? Explain.

Elise Lebec: I am drawn towards Romantic Dramas and the funny thing is that I almost only do Documentaries.

Karl Stober: What do you consider a composers major asset?

Elise Lebec: Being able to convey just enough emotion to reach the heart but not too much to make it mushy. A composer must be able to hear what the director wants and also have a unique sound that can be identified.

Karl Stober: Describe yourself when you're in the groove? Your psyche and approach...

Elise Lebec: When I am in the groove, my ego/persona is not there. I step out

Between Music Sheets: Elise Lebec

of the way to create anything enjoyable to listen to. I lose myself and fall into somewhat of a trance state. When I return to listen to what I created, I have no memory of it.

Karl Stober: Describe the market in the film industry for composers today.

Elise Lebec: The market is hard as usual. One must find a niche and then excel as far as you can in that place in order to build a name. One must be willing to work within all kinds of budgets and personalities. It's hard to get to the top directors because by the time they get to the top they have been using their favorite composer who has struggled with them. It's a very personal business, composing. Some of my clients of whom I've done a few films with now are like family to me.

Karl Stober: Do you use any other instruments other than the piano to compose?

Elise Lebec: I use guitar, drums, strings, dance beats, loops, and voice. Keyboard.

Karl Stober: What are your plans for 2014?

Elise Lebec: Ah, my plans are to finish my next album and start working on the next. I want to start doing a few concerts here and there as well. I would also like to win a Grammy. This is my goal for 2014!

Karl Stober: What advice would you give young composers just starting out in the business?

Elise Lebec: The advice I would give is to keep making music all the time. Don't expect results but be active and strong. If you are meant to be a composer, the opportunities will arise from nowhere. You may have to do a lot of free work until you have the appropriate experience. You may be great at composing but if you want to work on films there is a whole other world to learn about composing to film that only comes with experience.

Karl Stober: What would you like to say to your fans out there who have experienced your music not only in composing but also with your four previous CDs?

Elise Lebec: My fans are very dear to me. I would like to say thank you for tuning in and being kindred spirits. My fans write to me all the time and say how the music has healed them or helped them with a creative project or just gave them some comfort. It's my job to make sure that this music flows from me so I promise to keep doing my part so I can get this music out to you.

Karl Stober: Now lets play with your mind for the humor of it!

What film past or present would you like to compose for?

Elise Lebec: Well I was actually playing an old piano living on an isolated beach in South Island New Zealand while "The Piano" movie was being filmed. I have always wanted to do the music for that film. To be able to compose any film by Jane Campion would be a dream come true for me. I think she is amazing.

Karl Stober: When you want to get away where do you go?

Elise Lebec: I go to any beach that is empty with a view of the sea for miles on either side. Somewhere that reminds me of living in New Zealand. It's the only place that clears my mind.

Karl Stober: What's your favorite comfort food?

Elise Lebec: Mashed potatoes with garlic and olive oil and a touch of Tamari sauce and a dab of Rooster sauce. I do like my sauces.

Karl Stober: What's your favorite expletive?

Elise Lebec: Actually...

Karl Stober: If you could have only three albums on your iPod but would it be?

Elise Lebec: Out of Africa soundtrack. "The Four Seasons" performed by Nigel Kennedy. "Blue" Joni Mitchell

Papatamus Robert D. Rusch



Photo Credit: © Ken Weiss

ROBERT D. RUSCH

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.

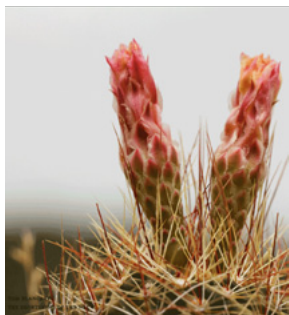
Papatamus:

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

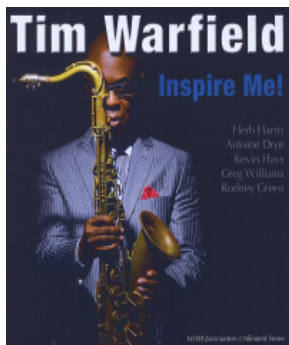
One of the few new recordings of a mayor jazz work now comes to us in **ARCHIE SHEPP ATTICA BLUES ORCHESTRA LIVE: I HEAR THE SOUND** on the ARCHIEBALL label [Archi 301]. Attica Blues was first recorded for Impulse in 1972, later it was recorded in 1979 and was issued on Blue Marge. This latest edition is made up of two festival recordings from June 2013. There are 13 tracks here including: Blues For Brother G. Jackson, Ballad Of A Child and Quiet Dawn. Also heard here is other familiar Shepp repertory including: The Cry Of My People, Deja Vu, Steam and Mama Too Tight, as well as, a powerful reading of Ellington's Come Sunday. The first [1972] recording remains the definitive issue, perhaps due to the insistent singing on it; but this recording, even without the wonderful title track, is still worthy of your attention. Mr. Shepp is backed by a well disciplined big band, which includes Amina Myers and Ambrose Akinmusire, that gives solid backing to the leaders' distinctive sax work and voice. Too little is heard of Shepp these last few years, he is now approaching his late 70s, but better to have a well thought out release every couple of years than a bunch of average efforts or "MORE STUFF" as I like to characterize so many new issues.

More stuff is pretty much how I would characterize **ANDY BIANCO's HOME FRONT** recording [Armored Records arcd 8031] were it not for the leaders guitar work. The music from the quintet often lacks breathing space, and it is a bit mid '70s generic, but Mr. Bianco gives clues that he is a hell of a guitarist.

More "stuff", all be it exotic, comes from Tubapede Records, called **SOLO LP** [tb 01]. This features **DAN PECK** and his tuba. On one side is just whole [tuba] notes separated by silence: no melody or syncopation as most know it. The second side is, according to Tubapede, "...a study in counterpoint", overdubbed by Mr. Peck's amplified tuba and and percussion. This strikes me as indulgent, disconnected noise. It is my stated purpose in Papatamus to accent, due to space limitations, the positive of what I hear. But in this instance I want



THE SHORTENING OF THE WAY



to introduce Tubapede and note that it has issued a second [solo] release; **THE SHORTENING OF THE WAY**[tb 02] by **TOM BLANCARTE** [amp. bass]. Here things are more successful as Mr Blancarte, through various application, brings forth all manner of wonderful, and well recorded, sound. The effect here is acoustic, the "amplified" element in play is to pick up the various sounds that would have been lost acoustically. A full and wonderful listen. Each of these records is accompanied by a coded number so you can download an MP3 of the session (although why you'd want to when you have the full fidelity in the vinyl is beyond me). It will be interesting where, if anywhere, this label goes from here.

TIM WARFIELD, a full throated tenor saxman who previously has led a number of recordings—mostly on Criss Cross—has a new release this time on Herb Harris music called **INSPIRE ME** [hhm 8 93350 00201 1]. What I enjoyed about this program of 8 Herb Harris originals [3 of them also found on Harris' 1992 quartet recording also hhm] is the relaxed approach to the music as though no pre-agenda had been planned other than to let the music and exploration unfold naturally. The group [Harris-voc/ts, Antoine Drye-tpt, Kevin Hays-p, Greg Williams-b, Rodney Green-dms] is fine, as are the 3 tracks on which Herb Harris sings. Mr Harris has a, not strong, mid to high range voice. It is unusual when there are vocals on originals as opposed to standards. Mr.Harris' voice is unforced, untrained and with limited range, BUT it works well in this relaxed setting of felt, unpretentious jazz; the vocals fit in nicely, and the music holds up well.

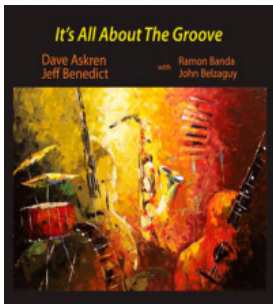
JON IRABAGON[sax] is a reasonably new force to be reckoned with, as he sounds comfortable in a variety of jazz formats/genres and plays with a directness that suggests a reserve of ideas. On **IT TAKES ALL KINDS** [Jazzwerkstadt 139] he leads [a fitting word here] the rhythm force of Mark Helias [bass] and Barry Altschul [dms] in a 6/8/13 concert of originals. Listening one gets the feeling that Mr. Irabagon could tell stories and forge directions with his sax with no end, as he effortlessly shifts from one idea to the next, cliché free and in an open ended way. The rhythm is easily up to the task of support,

shadowing and on occasion stepping out on their own, and in the case of Mr. Altschul with both grace and humor. Thinking persons free jazz of the highest order.

ROOM8 has issued a CD on **DINLY** [dky002] called **FRESH CUT**. On first listening I was prepared to dismiss this recording but before it finished it caught my ear and after a couple of listens continued to attract my attention. I left it on my CD changer as the default play, this resulted in many more listens and increased familiarity, with the music, brought continued involvement and joys. Leaderless I'll file it under **SVEN BERGGREN** [tbn & producer] as all the music is credited to him: 8 tracks which flow nicely as a suite. The music is not only well executed, it is also complex in composition and direction. Never seemingly lost, its energized parts fit nicely with its quieter excursions. Fine solos abound in writing and that suggests a hint of Thad Jones. If there is a single voice it is the arrangement of the music. The rest of the group is Niklas Barno [tpt], Joakim Milder [ts, ss], Alberto Pinton [bari & b.clt], Mattias Stahl [vbs], Hakan Goohde [gtr], Filip Augustsson[b] and Peter Danemo [dms]. Recorded 6/12-13/13 in Stockholm. Fine music, and worthy of a search.

IT'S ALL ABOUT THE GROOVES [DW 0030] is a quartet session headed by **DAVE ASKREN** [gtr] and **JEFF BENEDICT** [as]. The title is on the money as Benedict's hard hitting and clearly articulated searing sax work and Askren somewhat Wes inspired, but not slavishly so, guitar work is a pleasure. Add to that an excellent program of standards [Nature Boy, Old Folks, Monk's Mood, Speak Low, You Stepped Out Of A Dream, While We're Young] and catchy originals plus the solid bass [John Belzaguy] and drum [Ramon Banda] work keep things swinging without letup. This groove is a Bop winner, very hip from beginning to end.

SIXTEEN SUNSETS [Outline otl 141] by **JANE IRA BLOOM** with Dominic Fallacaro [P] Cameron Brown [B] and Matt Wilson [dms] is a masterpiece in sustained mood. Ms Bloom's soprano has a distinct and ethereal sound, very pure, and her glide from one note to the next brings to mind a penny



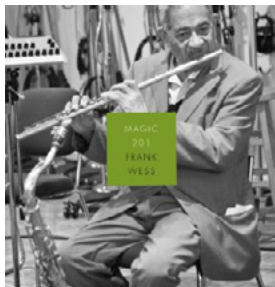
whistle. There is little vibrato, and the ambiance through the fourteen tracks (mostly standards) is terrific. All tracks are taken at a slow stroll tempo that seamlessly glide and blend from one track to another. Whether new or familiar with Ms. Bloom, this is a must have and a highlight in her extensive discography.

Also with a sustained mood is bassist **JOHN BROWN's QUIET TIME** recording for Brown Boulevard Records [8 84501 67718 9]. If you like slow moody and soulful playing this is the recording for you. This group [Ray Codrington-tpt/flg, Brian Miller, saxes, Gabe Evans-p, Adonis Rose-dms] doesn't just worry a line they worry a whole cd here, where mood is paramount. Brian Miller's keening sax work perhaps sets the tone with work that is reminiscent of Fathead Newman and Johnny Hodges. Recorded over 2 days in August, 2007 the 8 tracks here cover compositions from Oscar Peterson and Elvin Jones, to Barry Manilow and James Taylor, but it's the beautifully sustained mood that really informs the music. Another classic bound to be ignored by the media.

A third release with a sustained mood is **QUARTET ALTA** [Gael Mevel-p, Michael Attias-as, John Hebert-b, Thierry Watiniak-drs] on the French label, Label Rives[#1]. This is contemplative free jazz with each player thoughtfully picking out what and when to play. The music here is very seasoned. To play free improvisations at this decelerated tempo, and to keep it connected, coherent and logical is very difficult and requires sensitive ears and selflessness from the participants who each become the unseen conductor. Here it is a job well done. A word about the packaging- the CD and booklet come sandwiched between two 7" squares of, what seems like, pliable magnetic sheets, the front of which is silkscreened with a casual swipe leaving a reddish color blocked out for label and group name. This is Label Rives' first release and it is thoughtful and well done but I'd hate for the packaging to stand in the way of sales. **FRANK WESS** recorded for over 60 years, made a few clunkers, but overall had a great average including some out-of-the-parkers. Frank died



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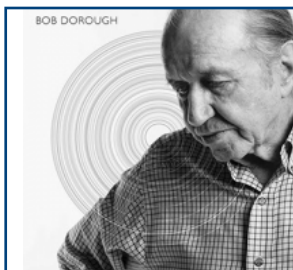


10/30/13 and when I received **MAGIC 201** [Ipo #1025] I was a bit suspect that this might be musical seconds rushed into release on the occasion of his death. If so these are no seconds and are on a par with Frank's last Ipo recording which I celebrated in the last Papatamus. Kenny Barron [p] and Winard Harper [dms] are again along for the ride but this time joined by Russell Malone, who contributes briefly some fine guitar work, and Rufus Reid [b]. Eight tracks, a mixture of originals and standards, this is a wonderfully laid back set recorded in September [26&27] 2013. Nothing complicated here, just good music, nothing simple about that. Grab this if you see it, and in return, it will grab you.

I have had a number of reservation about college jazz bands, which I'll save for some editorial in the future. That said, I can't help but recommend **KIND OF TWO** by the **UNIVERSITY OF NORTH TEXAS TWO O'CLOCK LAB BAND** [North Texas jazz la 1302-js] for its tightness, foot tapping/stomping ensemble work. Great arrangements that pay tribute to bop and beyond. This band at times brings to mind Woody's bands of the '60s and '70s in its swagger, and, if that's one of your joys pick this up. Better yet, get it and play it to one of your jaded jazz friends as a blindfold test.

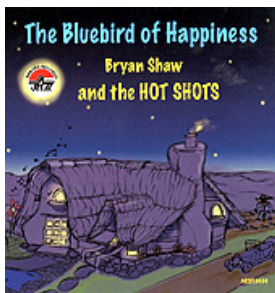


Not as slick, but more nuanced, is **JOHN LA BARBERA's** big band recording **CARAVAN** [Jazzcompass jc1023]. John is one of the LaBarbera brothers and this band features brother Pat and Joe and Clay Jenkins in a 17 piece band that also showcases Ryan Dragun [tbn], Erik Hughes [tbn], Brian Scanlon [as], Bill Cunliffe [p], Aaron Serfaty [perc] and Rob Lockhart [TS], on a mix of originals and compositions by other jazz artists. Low keyed but solid.



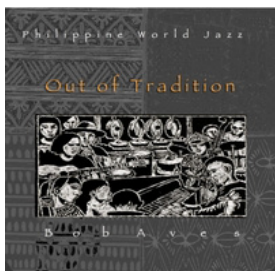
Also low keyed but not quite as solid is **BOB DOROUGH's EULALIA** [Merry Lane records 700261-396279]. I mention it as any Dorough effort deserves some attention. This 2011 recording is not as "HIP" as some of his work, but is arguably as delightful. The edge here is soft, opening and closing with the title tune as an instrumental, a piece recorded on his first 1952 recording date, as a member of the Sam Most group. Ethereal but lovely,

it features Dorough's daughter Aralee on flute. Tunes more familiar to Dorough's repertoire But For Now, What Ever Happened To Love Songs, and I've Got Just About Everything, and with the exception of To Be Or Not To Bop, the ambiance here is one of reflection and peace. The personnel is varied— most notable for Phil Woods and the Gary Mitchell Jr. choir on one track each. Not my favorite Dorough, but still notable.

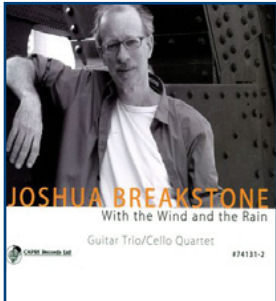


When playing a music genre that is now 70 years old, one expects derivativeness, Soprano Summit being an exception. So it's a feel and freshness that one listens for in "old school" music and that's what is so lovingly delivered by **BRYAN SHAW** [tpt] and the **HOT SHOTS** [Dan Barrett-tbn, Evan Arntzen-reeds, Ehud Asherie-p, John Dominguez-b, Jeff Hamilton-drs, Brad Roth-gtr,bjo] recording **THE BLUEBIRD OF HAPPINESS** [Arbors arcd 19434].

The leader's sound suggests Braff and a mild Wild Bill but for me the catalyst here is the rhythm work of Brad Roth and the un-rushed piano of Asherie, together this trio puts this Chicago styled music [a mixture of standards and originals] in the pocket. I can't tell you much about **BOB AVES** [gtr] other than he lives in the Philippines, and has produced a CD called **OUT OF THE TRADITION** [taomusic no#] on which he is joined by Dix Lucero-sax, Nicco Rivera-kbds, SamidaTato-chant on one cut, Reni Angles-piano on one cut, on a program of originals/arrangements by Mr. Aves. Aves does a remarkable job in fusing indigenous [I assume] music and rhythms with jazz one minute, and then you are listening to World music, and then, without awareness, you have moved to pure rhythmic jazz. Mr. Aves is a hell of a guitar player and buoys this music beginning to end. There are moments that hold my interest little, for instance, I could do without the chanting, but it passes and I find myself caught up in the rhythms and guitar lines. Aves even manages to incorporate electric piano and synth in an appropriate manner; something different—viva la difference.



JOSHUA BREAKSTONE is a guitarist who I'd not ascribe to a particular singular style except tasteful



with a touch of Wes. **WITH THE WIND AND THE RAIN** [Capri 74131] is his latest [8/18/13] with his regular trio [Lisle Atkinson-b, Eliot Zigmund-dms] plus on four of the nine tracks the addition of Mike Richmond's cello, which gives the music a nice vintage touch [shades of Fred Katz]. No gimmicks here, but tasteful, thoughtful trio/quartet jazz that wears very well.

There are no gimmicks either on **DAVID BERKMANS's LIVE AT SMALLS** [Smalls Live sl-0037], recorded in January 2013 the pianist leads a trio [Ed Harris-b, Jonathan Blake-dms] through six tracks including Milestones, Body and Soul and Sweet and Lovely. Mr Berkman's pacing and mood development are excellently demonstrated and on the tracks where Tom Harrell joins the trio his trumpet adds wonderfully to the moods. Harrell's playing is outstanding with a burnished, slightly rusty, sound which affects an even greater emotional patina.

The **PUPPETEERS** [**JAMIE AFFOUMADO-dr, ALEX BLAKE-b, BILL WARE-vbs, ARTURO O'FARRILL-p**] have released a self-titled recording on Puppet's records [8 88295 01937 8]. Many of the nine originals have a "I've hear that tune before" derivative sense but the group and individual playing is so enlivening that it matters little. At the risk of hyperbole, I feel each member of the group is at their best here and considering the collective discographies of these individuals, that's suggesting a lot.

Poet, pianist, composer, producer **WELDON IRVINE** [1943-2002] had a hand in everything from Jazz to HipHop by the time he committed suicide in 2002. Many of his recordings were thematic and political. A Japanese company has issued **YOUNG GIFTED and BROKE** [Shout 215/216] which brings together the previously unissued music [1977] from his play [Y G a B] and paired it with a video by Collis Davis called The Edification Of Weldon Irvine. This two disc set is smartly packaged with a 24 page booklet covering lyrics, discography and commentary [in Japanese]. The great value here is



the film. Produced by Collis Davis, a friend since childhood, it is drawn mainly from an interview between Irvine and Davis originally done in the late '70s in connection with NYU film school. As an oral historian for 50 years, I feel there is great value in this sort of documentation; not just in tribute to an individual, but for the first person testament of the individual about his world. Irvine speaks about the demands on the public artist and the private person and the fickleness and disconnect between artist and upper echelon, corporate decision makers; observations which, in my experience, are as true today as they were 35 years ago. Most of the film is drawn from the interviews with the subject, his grandmother and clips from the play **[YOUNG GIFTED and BROKE]**, some of which strikes me more as filler. However considering that this may be the majority of film on Irving in existence, I am grateful for what is here. There is a richness in the subject and truth spoken. An important work.

DAVID HELBOCKS [kbds] and his group Random/Control [Johannes Bar-tpts, Andreas Broger-reeds] has issued **THINK OF TWO** [Traumton 4599] an excursion into the music of Monk and Pascoal. The twelve tracks here [including one original and a short (0:59) piece played by Hermeto] are great fun as the trio's approach is highly original, but not self consciously so, and runs the gambit from yakity sax frenetics to spacey and ethereal. I've only listed the main instruments for each artist, but the fact is between them almost 30 instruments come into play including melodica, tuba, didgeridoo, electronics, slide trumpet and whatnot. The effect is at times absurd, at times playful, but always musical and rather joyous. Some of it will keep your attention in anticipation for a number of listenings. Fresh, fun though not meaty.

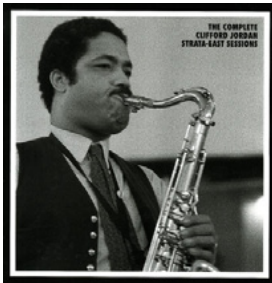
Meaty is what vocalist **JANICE BORLA's** new recording, **PROMISES TO BURN** [Tall Grass tg 8281] is. What I first enjoyed with Ms. Borla's work over the years is the fact she rarely chooses to sing well worn out standards. Here she is backed by some old and new friends [Scott Robinson-ts/flt, Art



Davis-tpt/flg, John McLean-gtr, Bob Bowman-gtr, Jack Mouse-dms] all who get to stretch out over the recordings eight tracks including: Funkallero, Lennie's Pennies, RunFerYerLife and Silver Hollow. Here is a "jazz" singer who understands what a Jazz sextet is; my kind of singer and my kind of group which she calls, not by accident I'm sure, the Janice Borla GROUP [my caps].

REISSUES

CLIFFORD JORDAN had a rich and revered career in jazz who just missed getting the attention he deserved as one of jazz's revered elder statesmen when he died of cancer in 1993 at age 61. Even though he made his recording debut on Blue Note records in 1953, co-leading a date with John Gilmore that included the Messengers rhythm section of the time [Horace Silver, Art Blakey, Curly Russell], overall he was not served well on recordings. His best dates were arguably for Strata East records in the late '60s and '70s. **THE COMPLETE STRATA-EAST SESSIONS** brings that together more or less in a six CD set from, who else, Mosaic [md6-256]. I wrote less as not all sessions on Strata-East which Jordan appeared on are included here, some of those sessions have already been reissued on Mosaic. But more important is what is issued here which includes In The World[1969] and Glass Bead Games[1973], a title referencing Herman Hesse and considered by many a Jordan classic. Also included here are sessions without Jordan present: Cecil Payne's, Zodiac[1968], Charles Brackeen's, Rhythm X[1968], Ed Blackwell's, Shades Of, Pharoah Sanders' Izipho Zam [1969], and the 1968 Wilbur Ware quartet date with Jordan, Don Cherry and Ed Blackwell, which recently had a limited issue by the Wilbur Ware Institute, and is the definitive recording of Ware's bass work, and includes alternate and incomplete takes along with some spoken oral history by Mr. Ware. Except for Glass Bead Games, (which was incompletely reissued by Bellaphon [circa1993] and given a first class reissue [circa 2009] by Sandra Jordan (Harvest Song Records) all this material has had little reissue. The connection here is that all these recordings were issued, or planned for



release under the Dolphy series an imprint issued under the auspices of Strata-East and originally planned [planned but never to be] by Jordan to be issued on his own label. Musically this runs from excellent to so-so but all together with wonderful photos from the various sessions and a written commentary of the history by Willard Jenkins this collection is more than the sum of its musical parts and will serve interests long after Mosaic exists.

Recommended, of course.

Also recommended is **ORNETTE COLEMAN FOUR CLASSIC ALBUMS** on Avid [amsc 1108]. This brings together *The Shape Of Jazz To Come* [Ornette's first recording for Atlantic-5/61] and *Free Jazz* [a revolutionary session with a double quartet including, among others, Dolphy, Hubbard, Cherry, playing one solid track (37:07) of uncharted improvised music recorded 12/60] two of the most important recording by this giant of post Bop music. Also contained on this two CD set is *Ornette* [1/61] and *Ornette On Tenor* [3/61]. It's hard to believe its been over 50 years since these were issued yet how fresh they seem today and how expectant jazz fans were for each new Ornette issue. All the music here has been reissued before, most beautifully on the Rhino box of Ornette's Atlantic recordings. If you have not joined the Ornette party, here is as good a place to start as any. Avid has been putting together these two cd reissue sets for many years now but this Ornette Coleman is their first foray into post bop, I'm hopeful its not their last, unto now all their material has been in the Bop or Mainstream genres. More typical is **HAMPTON HAWES THREE CLASSIC ALBUMS PLUS** [amcs 1104] which reissues the *All Night Session(s)*! vol #1,2 and 3. Hawes was recorded extensively by Contemporary and these made a little stir when they came out in the mid '50s all at the same time accompanied by a fairly aggressive promotional campaign. Joining the pianist are Jim Hall [gtr], Red Mitchell [b] and Bruz Freeman [dms] on programs rather typical of the Bop oeuvre of the time. It was a more exciting event 60+ years ago but today it's pleasant [though Bruz Freeman's insistent hi-hat work gets tiring],



swinging and Jim Hall has some very hip moments, but its almost enjoyable background music, though when zeroed in on it does have its rewards. The plus notation in Avids title refers to the fact that nine of ten titles from his Trio date of 6/28/55 fill out the CDs. There is a lot of rarer Hawes deserving of reissue.

Less accessible in reissued CD form is **BENNY GOODMAN THREE CLASSIC ALBUMS PLUS** [Avid amcs1105]. The main entree here is the two volumes of In Moscow, records from Benny's State Department tour of Russian in 1962. This was Benny's put-together-band-for-the-occasion and included Phil Woods, Zoot, Mel Lewis, Joe Newman, Vic Feldman and the like. Much has been written about the carrying ons and frictions during the trip but feel though they might the musicians, true to the professional code that I have experienced with most musicians, when it came to the music it was uncompromised. If nothing else Benny knew how to swing and so did Zoot, Phil Woods and Joe Newman who take the majority of solos here. Mixed in here were moments featuring the quintet, septet and octet, small groups where Teddy Wilson shared the opportunities with John Bunch. If a tune like Avalon in Benny's hands doesn't move you, you're either dead or have a bad bad case of political-ites. The plus sides here are four tracks from Swings Again [9/2/60] and the third album here is Happy Session [Sept/Nov 1958], a session whose bands had an odd East Coast-West Coast collection that included Buster Cooper, Herb Geller, Andre Previn, Pepper Adams and so forth. A rather indifferent set of dates. That's what has gotten my attention for this issue. your contact for me rdr@cadencebuilding.com and do your best in supporting not only independent and creative music and journals i.e. CADENCE.



REISSUES

OSCAR PETTIFORD, MODERN QUINTET, BETHLEHEM BCP 1003.

SEXTETTE / GOLDEN TOUCH
/ CABLE CAR / TRICROTISM
/ EDGE OF LOVE / RIDES
AGAIN: 15:32.

Pettiford, b, cello; Julius
Watkins, Fr-h; Charlie Rouse, ts;
Duke Jordan, p; Ron Jefferson,
d. New York City, NY: 9/54.

CHARLES MINGUS, THE JAZZ EXPERIMENTS, BETHLEHEM BCP-65.

WHAT IS THIS THING CALLED
LOVE? / MINOR INTRUSION
/ STORMY WEATHER / FOUR
HANDS / THRICE UPON
A THEME / SPUR OF THE
MOMENT: 46:26.

Mingus, b, p; John LaPorta, cl,
as; Teo Macero, ts, bari-s; Thad
Jones, t; Jackson Wiley, cello;
Clem DeRosa, d. New York City,
12/54.

These two reissues are part of the Verse Music Group's first CD offering of music from the Bethlehem Records catalogue. Other issues are THE BOOK COOKS (Booker Ervin), LULLABYS FOR LOVERS (Chris Connor), DADDY PLAYS THE HORN (Dexter Gordon), LITTLE GIRL BLUE (Nina Simone). Whether the early-Fifties music of Pettiford and Mingus – both innovators – sounds assertively modern or distantly historical will depend on the listener's perspective. Both these CDs are strongly rooted in Third Stream notions of the time, if only in instrumentation, and the music made at both sessions is rewarding. I have a special fondness for Pettiford's cello playing (it is overdubbed on a few tracks of MODERN QUINTET). And there is not enough of Julius Watkins to be heard anywhere. But – and it's a substantial reservation – the first CD is an issue of a 10" lp and is astonishingly short. Worth the price? Buyers will have to decide. Because Pettiford recorded other sessions for Bethlehem, I am mystified why this "new" issue could not assemble enough material for a proper CD.

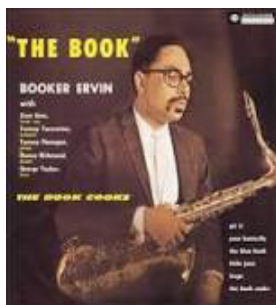
This brings me to the whole idea of such issues. I applaud otherwise-unavailable material being reissued on CD in a legitimate manner. Presumably the musicians' estates are being paid. But if a CD label wishes to woo that in itself elusive breed, the "jazz collector," they do it carefully. Many listeners who do not have and have never seen the original lp issue find the original liner notes intriguing – even in their cliché-ridden shallowness – and like to

see the original cover, layout, etc. Verse has offered the original notes but with some inaccuracies, and I wonder how much it would have cost them to ask a "contemporary" writer to compose a brief essay about how the music sounds in 2013.

As to the Mingus material. I presume that it, too, has often been issued in different guises. This CD is more leisurely than the Pettiford, and many of the virtues of Mingus' early sessions are on display: the respect for original melodies and the ways in which they could be transformed; the Master overdubbing himself on instruments beyond his string bass; the "jazzical" Third Stream impulses here. But – to sound heretical – so much of this music has been superseded by later, more assertive Mingus sessions, and so much of it has been absorbed and reconsidered by other players and writers, that it sounds rather placid – comforting music from a Fifties film rather than harmonically or conceptually radical or startling. Collectors of these musicians and this period will have this Jazz in other incarnations; these CD issues, low price notwithstanding, are less valuable than they might appear – although the Mingus issue, at least, has notes written by Himself.

Michael Steinman

REISSUES



(1) BOOKER ERVIN THE BOOK COOKS BETHLEHEM BCP 6048

THE BLUE BOOK / GIT IT /
LITTLE JANE / THE BOOK
COOKS / LARGO / POOR
BUTTERFLY. 42:43.

Ervin, ts; Zoot Sims, ts;
Tommy Turrentine, tpt;
Tommy Flanagan, p; Danny
Richmond, d; George Tucker,
b. No location or date.

Naxos of America has recently released a series of reissues of prominent jazz musicians, all originally recorded on Bethlehem Records and remastered by Naxos for CD, vinyl, and in digital form on iTunes.

I received two CDs from this classic collection, the first of which features tenor saxophonist Booker Ervin at a stage of his career following numerous stops, the latest of which was New York in 1958 playing with Charles Mingus for over a year. Ira Gitler's liner notes from the original Bethlehem recording catalog Ervin's musical "odyssey," from his years as a trombonist growing up in Denison, Texas, to his taking up the tenor saxophone in the Air Force at the age of 20 and leading his own combo in Okinawa, and upon discharge to various playing experiences in Boston, Texas, tours of the Southwest with Ernie Fields, Dallas, Chicago, Denver, Pittsburgh, and finally joining Mingus in New York. Though the date of (1) is not provided, it seems likely to have occurred not long after Ervin left Mingus in 1960, when according to Gitler he wished to "have his own group," of which this sextet would be "a good start." At the time Tommy Flanagan, Zoot Sims, trumpeter Tommy Turrentine, bassist George Tucker, and drummer Danny Richmond were emerging jazz talents on the New York scene. The six-tune set generated by Ervin and this stellar cast has the character of a strong blowing session of players of widely different styles. Ervin leads the way with an aggressive, blues-inflected approach, occasionally suggestive of time spent with Mingus, on the program of blues of different tempos (slow blues on "The Blue Book," medium/up tempo blues on "Git It," uptempo blues on "The Book Cooks"), two more reflective pieces by Ervin ("Little Jane" and "Largo") and the standard "Poor Butterfly." Sims exhibits his characteristic warmth and easygoing melodic manner on "Poor Butterfly," while otherwise playing in a more forceful vein to better match his tenor-mate Ervin. Nevertheless the long stretch of Sims trading fours with Ervin on "The Book Cooks" displays an interesting contrast in tenor styles between the more harmonically inclined Sims and the more intensity-oriented Ervin. Tommy Flanagan is consistently effective as a soloist and leader of the strong rhythm section filled out by Tucker and Richmond, but it is trumpeter Tommy Turrentine who may be the surprising star of the proceedings, turning in excellent solo after solo in playing that Gitler comments "far exceeds anything I heard him do" in his past stint with Max Roach's group.

Don Lerman

REISSUES



(2) NINA SIMONE LITTLE GIRL BLUE BCP 6028

MOOD INDIGO / DON'T
SMOKE IN BED / HE NEEDS ME
/ LITTLE GIRL BLUE / LOVE ME
OR LEAVE ME / MY BABY JUST
CARES FOR ME / GOOD BAIT
/ PLAIN GOLD RING / YOU'LL
NEVER WALK ALONE / I LOVES
YOU PORGY / CENTRAL PARK
BLUES. 45:57.

Simone, p, vcl; Al Heath, d;
Jimmy Bond, b. 1958, no
location.



Nina Simone's first recording in 1958 (she would later record more than 40 albums) was also originally released on Bethlehem and now reissued as (2) by Naxos. At least two of the selections from this debut album achieved great popularity as sung by Simone: the title cut "Little Girl Blue" (which had also been released and was a hit prior to the Bethlehem recording), and "My Baby Just Cares For Me," which was re-released in 1980. A highly interpretive vocalist, Simone often played with the time and the melody in Sarah Vaughn-like fashion, as on "Love Me or Leave Me" and other selections. As a pianist Simone had a multifaceted style, displaying a distinctive classical and contrapuntal side as well as a swinging and soulful side on most of the cuts here. Her classical orientation is not surprising in that she trained as a concert pianist and cited Bach as her major musical influence.

Don Lerman

DEXTER GORDON DADDY PLAYS THE HORN BCP 36

DADDY PLAYS THE HORN/ CONFIRMATION/ DARN THAT
DREAM/ NUMBER FOUR/ AUTUMN IN NEW YORK/ YOU CAN
DEPEND ON ME. 42:00

Gordon, ts; Kenny Drew, p; Leroy Vinnegar, b; Larence Marable,
d. September 18, 1955, Hollywood, CA.

Dexter Gordon was among the first tenor saxophonists to adapt elements of bebop pioneer Charlie Parker's ground-breaking alto style to the tenor. Initially influenced by swing tenorist Lester Young, Gordon's amalgam of Young's and Parker's approaches amounted to a new and ultimately influential (Sonny Rollins, John Coltrane) way of playing his instrument.

REISSUES

Gordon enjoyed a good deal of popularity in the 1940s, especially for his dueling tenor saxophone exhibitions with Wardell Gray, and was enormously successful in both the United States and Europe from 1960 until his death in 1990. But for most of the 1950s, Gordon's career was sidetracked by problems stemming from his drug addiction. He eventually left those problems behind, but between 1952 and 1960 he appeared on only three albums, two as a leader and one as a sideman with drummer Stan Levey. All three were recorded in the fall of 1955. *Daddy Plays the Horn*, re-released in 2013 as part of Verse Music Group's laudable reissue of recordings from the 1950s Bethlehem Records catalog, was the first of the three.

Daddy Plays the Horn documents a free-wheeling blowing session that sounds as if it had had little or no planning. Indeed, on the ballad "Darn That Dream," Gordon seems to have had a little trouble with the song's melody. And over all, the session contains nothing new or unexpected. It does, however, offer well-played, hard-swinging, straight-ahead jazz. Gordon plays assertively, as does pianist Kenny Drew, who displays a comfortable mastery of the bebop idiom. The leader himself is at his most top-of-the-beat boppish on the up-tempo "You Can Depend on Me," even throwing in some of Parker's pet phrases, while he lays back a bit and evokes Young more on the title tune blues. And on Parker's "Confirmation," his sound and phrasing to some degree suggest Zoot Sims, another Young cum Parker disciple. The rhythm section is anchored by Leroy Vinnegar, one of the most propulsive walkers of his generation (he appeared on all three of Gordon's 1955 recordings). Vinnegar and the popular West Coast drummer Larance Marable provide a firm foundation for the soloists.

Even though this recording comes from a low point in Dexter Gordon's life and lacks that special spark that marked much of his output in happier times, it still serves as a good example of solid mid-fifties modern jazz.

David Franklin

REISSUES

CHRIS CONNOR SINGS LULLABYS (sic) FOR LOVERS BCP 1002

LUSH LIFE/ OUT OF THIS
WORLD/ COTTAGE FOR SALE/
HOW LONG?/ GOODBYE/
STELLA BY STARLIGHT/ GONE
WITH THE WIND/ HE'S COMING
HOME. 21:06

Connor, vcl; Art Mardigan, d;
Vinnie Burke Quartet: Burke,
b; Ronny Odrich, cl, flt; Joe
Cinderella, g; Don Burns, acc.
August 21, 1954, New York, NY.

When Stan Kenton's cool vocalist June Christy left the band, she recommended as a replacement Chris Connor, a veteran of Claude Thornhill's forward-looking orchestra who carried on in the tradition of Christy and Christy's predecessor Anita O'Day for most of 1953. After leaving the band in the fall of that year, Connor obtained her own recording contract with the fledgling and short-lived Bethlehem Records. The 1954 Bethlehem LP *Sings Lullabys For Lovers* was Connor's first recording under her own name. The Verse Music Group has now remastered and reissued it as a CD, along with others in the old Bethlehem catalog. Connor's smooth, velvety voice, with its shallow vibrato, was ideally suited for such favored cool-era songs as "Stella By Starlight," "Gone With The Wind," and "Cottage For Sale." Her tasteful versions are exquisitely expressive, while reflecting at the same time the emotional control that typified the "cool" style. Her sensitive reading of Billy Strayhorn's forlorn "Lush Life" is a high point. Connor's accompanists for the album were the Vinnie Burke Quartet plus drummer Art Mardigan. Their pleasant written arrangements were peppered with some improvisation from clarinetist/ flutist Ron Odrich, guitarist Joe Cinderella, and accordionist Don Burns. Still highly-regarded today as a top-flight clarinetist, Odrich is especially impressive, although the band sometimes sounds as if it had been in a distant echo chamber.

David Franklin



New Issues



DON CHERRY LIVE IN STOKHOLM CAPRICE 21832

ABF SUITE, PART 1 / ABF
SUITE, PART 2 / ANOTHER
DOME SESSION. 77:18.

Don Cherry, pocket tpt, flt,
perc, p, vcl; Maffy Falay, tpt,
flt, perc; Bernt Rosengren, ts,
flt; Tommy Koverhult, ts, flt;
Torbjorn Hultcrantz, b; Leif
Wennerstrom, d; Rolf Olsson
probably, b; Okay Temiz, d;
children & visiting friends.

September 2, 1968 & probably
July 3, 1971, ABF House - Z
Hall, Sveavagen Stockholm,
Sweden, Museum Of Modern
Art, Bucky Dome Building,
Stockholm, Sweden.

A recording that has been on the shelf in this form for some 45 years, Cherry's excursions in Sweden, where he met his eventual wife Moki, and moved to, also yielded results that directly reflect not only his acoustic work with Ornette Coleman in terms of approximate notation, but blends well with this very talented band of disciples. It's a European bridge between his immortal acoustic Blue Note dates, and the more amplified A & M label recordings to follow.

The "ABF Suite, Pt. I/II" (ABF is the Swedish Worker's Education Association) gave Cherry the impetus to perform with the formidable Turkish trumpeter Maffy Falay, who has become a considerable jazz legend in his own right. Their styles mesh so well as parallel partners, while the tenors of Bernt Rosengren and Tommy Koverhult give similar foundation for the brass players to take off. This is quintessential, transformational and tuneful free improvisation with a bop base. Solos are liberal, wood flutes enter in birdlike fashion, and the percussion is insistent. With Rosengren out, Koverhult on flute exclusively and Turkish percussionist Okay Temiz in, the 1971 "Bucky Dome" session uses a floating persona with brawny trumpet work, more wood flutes and random human sounds, uplifting the performance in a different manner than the recordings three years prior. Live In Stockholm has been unavailable because Cherry thought it wasn't "new" enough to release in the mid-70s. It was part of a compilation Organic Music Society, but not as issued on this CD. A welcome addition to his discography, it is surely a must have item that stands the test of time, for the great music, the quite lengthy playing time, and the substance these players were able to conjure together. It's highly recommended, a strong candidate for reissue of the year, and further reinforcement for Cherry's long overdue candidacy and election to a Jazz Hall of Fame.

Michael G. Nastos

New Issues



FRANK WESS MAGIC 201 IPO 1021

IT COULD HAPPEN TO YOU /
A COTTAGE FOR SALE / AFTER
PARIS / THE SUMMER KNOWS
/ EMBRACEABLE YOU / BLUES
FOR RUBY / IF YOU CAN'T
CALL, DON'T COME / IT IT'S
THE LAST THING I DO. 51:23.

Frank Wess, ts, flt; Kenny
Barron, p; Russell Malone, g;
Rufus Reid, b; Winard Harper,
d.

September 26-27, 2011.
Avatar Studio, NYC.

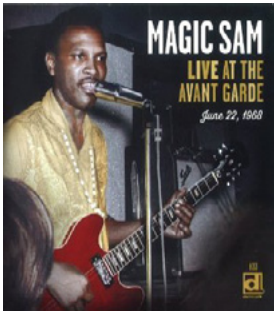
a quiet light that should never be misinterpreted as non-chalance.

Everything has a true professional's stamp. Straight ahead jazz should always be as well executed as the thin sliced "It Could Happen To You," the classic Wess night train styled groove classic and feature for Russell Malone "Blues For Ruby," or the brilliant, distinct flute feature "The Summer Knows," identifiable from the very first note. Several ballads are included, all passionately rendered. Kenny Barron, as expected, is stellar throughout, and the apropos finale "If It's The Last Thing I Do" seems a fitting coda for the supposedly last recorded notes for this grand master. It is difficult to produce any hard line critiques on this CD regarding pacing, execution or musical choices, nor does it deserve any. What Frank Wess should receive in his afterlife is our undying gratitude that his career was so rich, and that Magic 201 lives up to everything he represented, lived, and gave to all jazz listeners.

Now that Frank Wess is gone and left us this posthumously released gem, there's no doubt that Wess was a grand master on the tenor sax and his criminally underappreciated playing on flute. Like the center fielder who makes simple plays effortless and the difficult catches seem as natural, Wess made this supposed final statement with the grace and simplicity that earmarked his entire career, but also he shined with

Michael G. Nastos

New Issues



MAGIC SAM LIVE AT THE AVANT GARDE DELMARK 833

SAN-HO-ZAY / DON'T WANT
NO WOMAN / I NEED YOU SO
BAD / FEELING' GOOD / IT'S
ALL YOUR FAULT BABY / YOU
BELONG TO ME / BAD LUCK
BLUES / COME ON IN THIS
HOUSE / HOOCHIE COOCHIE
MAN / STILL A FOOL / THAT'S
ALL I NEED / ALL YOU LOVE
(I MISS LOVING) / THAT'S
ALL RIGHT / LOOKIN' GOOD
/ EVERYNIGHT EVERYDAY /
HULLY GULLY TWIST. 67:50

Magic Sam, e g; Big Mojo
Elem, e b; Bob Richey, d.
June 22, 1968. The Avant
Garde, Milwaukee, Wisconsin.

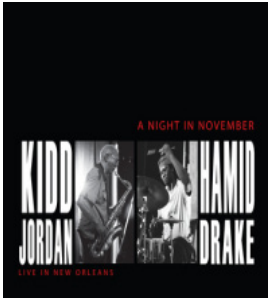
With far too few Magic Sam items in the world, it would be safe to assume that anything would be welcome. After all, his session at the Ann Arbor Blues Festival in 1969 was recorded on a cassette off PA speakers. Live At The Avant Garde fares much better from a pure sound standpoint, and is explained quite well from the liner notes, penned by engineer and producer Jim Charne.

Having said that, this CD is a prime example of why Sam Maghett was so loved, regarded as a classic electric blues master, and in this case at the top of his game. At the outset the vocals are a bit distorted, but gets better as you go through the program. It seems fairly unedited, giving you the feel of actually being there. The great instrumental popularized by Freddy King "San-Ho-Zay" kicks thing off in fine style. Sam and his trio don't pull any punches, keeping the energy level up, even on less intense numbers such as the loping "I Need You So Bad," the Muddy Waters tributes "Hoochie Coochie Man" and "Still A Fool," or using his upper falsetto voice during "Come On In This House." Of course, Sam's forte is when he rocks out on "That's All I Need," or cuts loose on the bompity bomp Otis Rush number "All Your Love". As the show builds through the upbeat "Lookin' Good," the deep, archetypical blues "Everynight Everyday" and the two beat closer "Hully Gully Twist," you realize not only the significance of this date, but that you've experienced a time capsule of American music that is ageless.

Of the hundreds of issues Delmark has released, this one may go down as one of their true crowning achievements. It's a must have for Sam fans and everybody who loves and appreciates the real thing, played by a strong man not holding anything back. P.S.; The cover charge for this gig was \$1.50. This CD is worth hundreds of times more.

Michael G. Nastos

New Issues



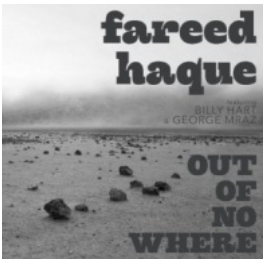
KIDD JORDAN/
HAMID DRAKE
A NIGHT IN
NOVEMBER: LIVE IN
NEW ORLEANS
VALID 1015

Set One / Set Two. 70:14.
Jordan (as, ts), Drake (d).
November 20, 2011, New
Orleans.

No hiding in this format, a hallowed but forbidding one since *Interstellar Space* nearly a half-century ago. Mainstays Drake and Jordan are veterans who know how to play with maximum impact and economy, comfortable with the open space of a duo exchange and wise enough to avoid simply filling it with torrent. This document from Jordan's hometown resounds with these virtues in abundance. Jordan uses a lot of alto here, and he opens the first set with a kind of keening, at times even cavalcading urgency to his phrasing. Drake is at his most spacious at first, but steadily evolves an ever denser cross-cutting lattice of rhythmic patterns. It's hard to deny that one of the pleasures of sessions like these is the intensities that dialed-in musicians can reach: little fiery scuffles here and there, or elongated shouts. And there are certainly plenty of each, as the pair seem to turn Drake's grooves inside-out with their darting and clawing. Jordan's altissimo (positively Gayle-like in places) reaches for the ecstatic heights, too. But what I like best about this music are its moments of lyricism (between sudden register shifts, Jordan often croons tart and melancholy, not least during a tenor reading of "Wade in the Water") and the idiomatic materials the pair sometimes conjure. It's Drake, so you know that there is some heavy polyrhythmic sauce being doled out (and Jordan often responds by laying down his own polyrhythms in response). But the key moment in this area is set one's loping mid-tempo groove which transforms serious blues feeling into sizzling funk (Drake riding a rimshot while Jordan plays ahead of and behind the beat expertly). Closing with a nearly chastened late Trane sensibility, this music is fully dialogic and with plenty of space and detail (captured in wonderful fidelity).

Jason Bivins

New Issues



**FAREED HAQUE,
OUT OF NOWHERE,
CHARLESTON SQUARE 422**

WAITING FOR RED* / TEXMEX
JUNGLE+^ / FLOOD IN
FRANKLIN PARK* / I GOT IT
BAD* / GIANT STEPS* / INNER
URGE+ / OUT OF NOWHERE+
/ LOLLIPOPS AND ROSES+.
55:04.

Haque (g), Rob Clearfield (p on *), Corey Healey (d on *), John Tate (b on *), Salar Nader (tabla, perc on *), Billy Hart (d on +), George Mraz (b on +), Doug Weiss (b on ^). NYC and Chicago (no dates given).

Haque is one of the most assured and consistent guitarists of the generation immediately following Abercrombie, Scofield, and Metheny. He has audible debts to each player, though he's clearly well versed in multiple mainstream guitar idioms. A fluid, inventive soloist, Haque has also taken a lot of chances with instrumentation and arranging over the years. This session finds him with two quite robust combos for a fairly hard-hitting program of originals and well-loved standards. But while I'd be remiss to overlook the smart settings and repertoire decisions – and to undersell the great playing of Haque's bandmates, Mraz and Hart particularly, would be a cardinal sin – to some extent this disc is just about the pleasuring of listening to Haque play the hell out of his guitar. He's especially impressive in his use (not abuse) of double-time runs, as against the sultry lope of the opener, also buoyed by Clearfield's patient, unostentatious, pronounced blues feel. As a display of virtuosity, this track sets the tone for the record. But it's highly interactive jazz, not small group as continuo. There's some judicious two-bass romping on "TexMex Jungle," lush balladeering on "I Got it Bad," and some surging group exploration on the Joe Henderson classic "Inner Urge" (there's some nice tabla here, but Clearfield digs in with distinction). And indeed, some of Haque's mates steal a few of the session's finer moments: Hart and Mraz grooves majestically on the quicksilver "Flood in Franklin Park," while the latter has a terrific bass flight on the bright closing track. It's only on the vaguely electro, heavily rearranged and almost impressionistic "Giant Steps" that I'm less than convinced. But overall a fine record.

Jason Bivins

New Issues



TOM HARRELL COLORS OF A DREAM

HIGH NOTE 7254

TANGO / VELEJAR (SAIL
AWAY) / PHANTASY IN LATIN
/ STATE / SEVENTY / BLUES
2013 / NITE LIFE / EVEN IF /
WALKWAY / FAMILY / GOIN'
OUT. 64:58.

Harrell (tpt, flgh), Jaleel
Shaw (as), Wayne Escoffery
(ts), Esperanza Spalding (b,
vcl), Ugonna Okegwo (b),
Johnathan Blake (d). April 2 &
3, 2013, Brooklyn, NY.

Harrell is such an assured composer and instrumentalist that you almost know what to expect in terms of musical quality. With this tight, talented, and sympathetic band (the grouping of Shaw and Escoffery is inspired), he's taking some chances by inviting on board the spotlight darling Spalding for some wordless vocalizing here and there. But while I confess to having had a few reservations in that regard, I found this to be a smashing album. The rolling "Tango" is a delight, with a sensual tenor spot. On its own or in tandem with the other horns, there's something about Harrell's patient, scalar playing (perhaps especially his soloing) that occasionally recalls Kenny Wheeler. But Harrell's playing also has an alacrity and elegance to it that's quite distinctive and that works effectively with this buoyant tunes, and their killer arrangements. Spalding is certainly a fine bass player, and her playful, pleasant vocals on tunes like "Velejar" and the bouncy "Fantasy" suggest less of a Super Nova influence than an early Return to Forever one (with Shaw especially giving the music some darker moods on occasion). The more you get into the record, the better it sounds. I especially dug the multi-tracked vocals and Blake's fabulously timbale-inflected playing on "State," the two-bass churn on "Blues 2013," and the fairly abstract "Walkway" (for a change of pace). It's pretty great stuff, as inventive and rich as modern mainstream gets.

Jason Bivins

New Issues

1) ERIC REVIS CITY OF ASYLUM

CLEAN FEED 277
VADIM / EGON / GALLOP'S
GALLOP / SOT AVAST / FOR
BILL TRAYLOR / PRAYER /
ST. CYR / HARRY PARTCH
LAMENTS THE DYING OF
THE MOON . . . AND THEN
LAUGHS / QUESTION / CITY
OF ASYLUM. 59:13.

Kris Davis (p), Revis (b),
Andrew Cyrille (d). April 17,
2012, NYC.

2) TARBABY BALLAD OF SAM LANGFORD

HIPNOTIC 10010
TITLE BOUT (OPENING
ROUND)*+ / AZTEC+ /
WHEN*+ / MBBS*+ / ROLLING
VAMP*+ / KUSH / KOREAN
BOUNCE* / ASIAM* / HAT
TRICK / AUGUST# / NOBODY
KNOWS / COME / TITLE BOUT
(FINAL ROUND)*+. 57:43.

Orrin Evans (p), Eric Revis
(b, finger p), Nasheet Waits
(drum, rec), Ambrose
Akinmusire (tpt on *), Oliver
Lake (as on +), Matthew Evans
(finger p on #). Brooklyn, NY,
and Philadelphia, PA (no dates
given).

Each of these three piano (mostly) trios reflects a different aspect of jazz modernism. Revis' combo (1) is fairly state of the art, abstract and probing but simultaneously muscular and urgent. It's all tension and exploration from the opening passages of "Vadim," with Davis sounding superb. She plays with something of the lateral virtuosity of Paul Bley but holds her technique in check, preferring instead to play phrases that resonate within and occupy the vast spaces thoughtfully limned by Revis and the master Cyrille. With this kind of attentiveness and generosity, the trio is able to accomplish much. They can certainly scramble when they wish, as with the scratchy, hurtling momentum of "Egon" (great arco from the leader) or "St. Cyr" (whose fractured groove to have less to do with its presumed inspiration than with something like Keith Jarrett covering early Cecil). But it's the more patient, even the more spacious stuff that compelled me the most. They do wonderful things with the Monk tune (Cyrille's subtle snare patterns meshing well with Davis' percussive style) and with the buzzing, vibrating Partch piece (a challenging course set by Revis in tandem with Cyrille) by not pummeling them. The groaning, grooving "Sot Avast" features some tasty, almost subliminal quoting from Davis amidst subtle and continually evolving chromatic work. "For Bill Traylor" is almost protean space blues, with little pointillistic dalliances that make for vivid contrast. The gorgeous "Prayer" is a nicely reflective pause mid-record, while the plinking closer is breath-held tense for most of its duration. Fine stuff.

The basic piano trio Tarbaby (2) is a muscular one, but with the good sense and generosity to explore, play with confident restraint, and to put color and line ahead of mere expressionism (it's worth noting that these are qualities Revis exemplifies from session to session). The ace horn guests more or less speak for themselves, and the result conjures up some of the best freebop of the immediate post-1960s era. The tracks are for the most part brief and punchy. After the quintet bout that opens things, Lake's "Aztec" is an excellent feature for the texturalist trio: Revis' limber playing and deft harmonizations anchor things, with Evans' playing lush and organic,

New Issues

as Waits rolls along, resourceful and versatile. The mood turns laconic (but leans towards buoyant resolve) on Evans' "When" (Akinmusire's trumpet makes the theme come alive). Things are elegant but somehow still visceral on "MBBS," with lines darting multi-directionally even as there remains lots of space. Lake's propulsive and appropriately titled "Rolling Vamp" is a good workout, and it's followed up by Waits' fine ballad "Kush." This segues into his brisk, grooving "Korean Bounce" (with wild, at times even braying trumpet, and stellar percussive work from Evans). The improvised trio piece "Hat Trick" is a thrill, showing the trio's range and the depth of their attunement to each other. I'm not entirely convinced by the thumb piano piece "August," and some of the final shorties could have been trimmed without harming the overall flow, but it's a good record.

Slightly different is the limber, assured, and mostly reflective modern mainstream trio on (3). The talented leader clearly has studied not just the usuals like Jarrett but also Richie Beirach, Bobo Stenson, and others who have pieced together the main ingredients from Evans, Hancock, and Bley. Having the estimable Johnson on hand is quite a boon, from his sound harmonic choices, his tasty solos (check out the head-turning feature on the opener), and his unostentatious grooves. The trio's basic sound is spare and textural, though the actual lyrical content varies considerably. On the fabulous ballad "For L.R.P.," the exquisite brushwork (an Erskine influence?) and brilliant piano seem to flash with hints of Charlie Haden's writing. There are reminders of Annette Peacock on "Flying High" (though it evolves into a Johnson-heavy funk piece). On the spare, wintry landscape of "Luft/Air," simple harmonic developments carry great weight.

These are short pieces for the most part, and it would be interesting to hear how they got transformed live. But though, with exceptions like the bluesy shuffle "Sne/Snow" and the gentle waltz "Change," they stay mostly in the same reflective, balladic space, things feel fresh and lively and without repetition. Very fine stuff.

Jason Bivins



3) SOREN BEBE, EVA,

FROM OUT HERE MUSIC

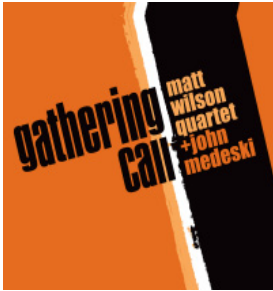
004

FRESHMAN / FOR L.R.P. /
HEADING NORTH / LUFT/AIR
/ FLYING HIGH / DRAGGING /
SNE/SNOW / ONE MAN BAND
/ EVA / CHANGE / GOOD
TIMES. 48:34.

Bebe (p), Anders Mogenson
(d), Marc Johnson (b).

September 2 & 3, 2012, NYC.

New Issues



MATT WILSON GATHERING CALL

PALMETTO 2169

MAIN STEAM / SOME
ASSEMBLY REQUIRED / GET
OVER, GET OFF AND GET ON /
BARACK OBAMA / GATHERING
CALL / YOU DIRTY DOG /
HOPE (FOR THE CAUSE) /
DREAMSCAPE / IF I WERE A
BOY / PUMPKIN'S DELIGHT /
JUANITA. 55:05.

Wilson (d), Jeff Lederer (ts, ss,
cl), Kirk Knuffke (cnt), Chris
Lightcap (b), John Medeski
(p). January 29, 2013, Bucks
County, PA.

As usual, drummer/composer Wilson has assembled a stellar cast of musicians to realize his grooving, mischievous, and chance-taking vision of jazz traditions piling up as in a playground rather than a trainwreck. Special guest Medeski dials into the Lightcap/Wilson sensibility with aplomb, and it's fabulous to hear the resourceful horns cavort on the opening Ellington slice. This turns out to be a fitting distillation of this date's virtues: playful, generous, and deeply grooving, regardless of the wide variety of material and setting. The band sound puckishly harmolodic on the racing "Some Assembly Required," with pattering snare here and Latin accents on the ride there (it all sets up a churning Lederer solo, and a spiky one from Medeski, before Knuffke rides out the tune's breakdown and stumble forward). And they do love to tweak pulse, as on the boogaloo-heavy Hugh Lawson tune "Get Over," the brisk counterpoint of "How Ya Going?" and the killer funk workout that is Charlie Rouse's "Pumpkin's Delight." Whether they play things conventional or not, the energy is high and the solos uniformly righteous: check out Medeski's rapturous introduction to the traditional "Juanita," Wilson's tuned drum majesty on "Hope (for the Cause)" (shades of Paul Motian), or Lightcap's lyrical wending between the spare horn statements on the reflective "Dancing Waters." Elegant and raucous alike, but always contained and focused, this one's another no-doubt winner from Wilson.

Jason Bivins

New Issues

ADAM RUDOLPH'S GO: ORGANIC ORCHESTRA, SONIC MANDALA, META 017

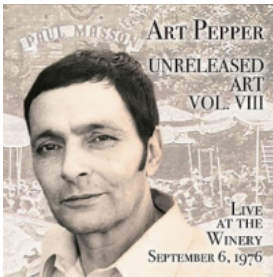
PART ONE (INVITATION) / PART
TWO / PART THREE / PART FOUR /
PART FIVE / PART SIX / PART SEVEN
(SLOW) / PART SEVEN (MEDIUM) /
PART SEVEN (FAST) / PART EIGHT
/ PART NINE / PART TEN / PART
ELEVEN / PART TWELVE (UNIVERSAL
MOTHER). 60:48.

Rudolph (perc, cond), Ralph M. Jones (flt, hulusi), Kaoru Watanabe (noh kan, fue, flt), Ze Luis Oliveira (flt), Michel Gentile (flt), Sylvain Leroux (tambin, flt, khaen), Batya Sobel (ob, oc), Sara Schoenbeck (bsn, sona), Ned Rothenberg (cl, bcl, shak), JD Parran (c-alto cl, kalimba, flt), Avram Fefer (cl, bcl, flt), Ivan Barenboim (cl, flt), Graham Haynes (cnt, flgh, bamboo horn), Stephen Haynes (tpt, flgh, alto horn, conch), Peter Zummo (tbn, conch, didg, zither), Alex Marcelo (p, kybd), Kenny Wessel (g, bjo), Stuart Popejoy (b), Elektra Kurtis (vln), Rosemarie Hertlein (vln), Gwen Laster (vln), Sarah Bernstein (vln), Skye Steele (vln), Curtis Stewart (vln), Jason Kao Hwang (vla), Stephanie Griffin (vla), Marika Hughes (clo), Janie Cowan (b), James Hurt (perc), Matt Kilmer (perc), Brahim Frigbane (perc), Tim Kieper (perc), Keita Ogawa (perc), Tripp Dudley (perc). April 20 and May 5 & 6, 2012, West Orange, NJ.

Rudolph's long-standing exploration of various religio-musical practices and cultures has made his a distinctive improvisational voice. Equally connected to downtown NYC improvisers and to the late, great Yusef Lateef, Rudolph's got a range in terms of the ideas he's able to realize. With this absolutely massive group (seriously, where do they find a stage big enough for thirty-three players?), Rudolph explores pulse, resonance, and collectivity in ways that are mostly pretty infectious. Most of the music sounds a continuous whole, and indeed the orchestra explores the shifting states of perception that can come with subtle modulations of pulse. It's often hypnotic, and Rudolph is a smart enough arranger to change up the color and texture quite often. Many of the most successful, and hypnotic, passages are heavy on flutes and lesser known winds, giving things nice tart harmonies and loads of texture. He's also effective in his use of various registers, with electric bass and bass clarinets contrasting well with flutes, chimes, and their high-end ilk. It's a long performance, and in fairness it does meander a bit. But there's always a compelling moment just around the corner: some suggestive vocalizations ("Part Two"), jarring clouds of percussion ("Part Six"), some judiciously spaced open/free sections ("Part Five" or "Part Eleven"), or piquant chamber strings ("Part Ten"). The orchestra as a whole is commendable in its restraint and generosity of space, coming together most effectively on the buoyant, Codona-like "Part Seven" (Wessel sounds fabulous over the burbling pulse), the heavy strings and brass stew of "Part Three" and "Part Four," and the lambent bath of the closer. Nice stuff.

Jason Bivins

New Issues



**ART PEPPER
UNRELEASED ART,
VOL. VIII, LIVE AT THE
WINERY, SEPTEMBER
6, 1976
WIDOW'S TASTE APM
13001**

CARAVAN/TALK:BAND
INTROS/ OPHELIA/ HERE'S
THAT RAINY DAY/ TALK:
ABOUT SMITH DOBSON;
INTRO TO WHAT LAURIE
LIKES/ WHAT LAURIE LIKES/
STRAIGHT LIFE/ SARATOGA
BLUES. 55:50

Pepper, as; Smith Dobson, p;
Jim Nichols, b; Brad Billhorn, d.
September 6, 1976, Saratoga,
CA.

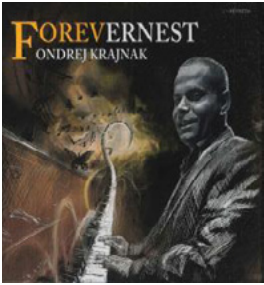
From his early days as a stalwart of the so-called West Coast Jazz of the 1950s until his untimely death in 1982 at age 56, and in spite of several narcotics-related periods of incarceration, altoist Art Pepper consistently produced praiseworthy recordings that displayed his great emotional intensity, highly-developed melodicism, firm grounding in the blues, irrepressible swing, and beautifully expressive sound. With an approach to the modern jazz saxophone that acknowledged tenorist Lester Young while most of his contemporaries were simply emulating Charlie Parker, he was indeed a towering individualist.

In September of 1976, Pepper recorded *The Trip*, the second of his major comeback studio albums of the period. But less than two weeks earlier he had performed at a jazz festival at the Paul Masson Winery in Saratoga, California with an excellent northern California rhythm section that included the late Smith Dobson, whom he acknowledged as one of his favorite pianists. Fortunately, someone taped the quartet through the venue's soundboard, and a digitized version of the tape was recently made available to Laurie, Pepper's widow. She has now released it as the eighth volume of her continuing *Unreleased Art* series.

In my opinion, Pepper's playing on this album surpasses that of his studio recordings of around the same time. Perhaps it's the difference between playing in a sterile environment and playing for an enthusiastic audience, but the altoist goes all out here, blowing passionately, and seemingly taking chances that he might not have risked in the studio. Tizol's "Caravan" and his own "Straight Life" fly by with relentless momentum, while the leisurely "Here's That Rainy Day" and his own medium-paced "Ophelia" find Pepper at his most lyrically impassioned. I'm not a fan of the rock-ish "What Laurie Likes," but Pepper pulls it off more successfully than many players might have. And on the impromptu "Saratoga Blues," in spite of some confusion about the form near the end, he provides a master class in gritty soulfulness.

David Franklin

New Issues



ONDREJ KRAJNAK FOREVERNEST HEVHETTA 0067

REMEMBRANCE: MAIN

THEME / NEVER DRYING

TEARS / IDOL / SOLITUDE

/ REMEMBRANCE / WHY

IS IT SO HARD TO SAY

GOODBYE / E FLAT MINOR

IMPRVOSATION FOR ERNEST.

44:48.

Krajnak - p. recorded 2012,

Svarov, Czech Republic.

Ernest Olah was a Slovakian (born in Lecenec, Czechoslovakia in 1942) pianist who was well-regarded in his native country and by those who heard him elsewhere (East Germany, Hungary, Switzerland etc.) . He was originally trained as a classical pianist and was inspired to play jazz when he heard pianist Oscar Peterson on the radio. He had been performing since the 1960s and was a member of several notable Slovak ensembles. Playing in a virtuosic style reminiscent of Peterson, he made his first recording as a sideman in 1969 in East Germany. Apparently he was content to play solo in bars and lounges, and made a successful living at hit. But plagued by ill-health, he passed away relatively young at the age of 60 in 2002. Never having released an album under his own name, the following year his son Roman put together a posthumous release (Oscar On My Mind) made from recordings his father had made in 1998.

Fast forward ten years and Roman Olah was searching for someone to interpret some of his father's unperformed compositions. He decided on Ondrej Krajnak, a pianist the younger Olah describes as a "rising star of contemporary Slovak jazz".

I am not familiar with Ernest Olah nor Krajnak. But listening to this music on Forevernest, one cannot help but be impressed by the compositions, many of which contain lovely harmonies and languid melodies. And one cannot help but not be impressed by Krajnak's sensitivity toward the material, dwelling on a particular chord sequence or turn of the melody. It's odd that Peterson's presence is rarely obvious here. Perhaps it's there in the opening flourish of "Never Ending Tears" but mostly this is thoughtful, introspective music. There is a nice uptempo middle section in "Solitude" that sounds like something Bud Powell might have like to sink his teeth into. And the concluding improvisation by Krajnak is very much in the spirit of the material and sounds like a heartfelt tribute.

The sound on the piano is beautiful. The one complaint might be the fades on "Never Drying Tears" and "Idol" which give those tracks an incomplete feel. But this is clearly an elegant homage from a contemporary player on the Slovak jazz scene to one of its past masters.

Robert Iannapollo

New Issues

FRED HERSCH /
JULIAN LAGE
FREE FLYING
PALMETTO 2168

SONG WITHOUT WORDS
#4: DUET / DOWN HOME /
HEARTLAND / FREE FLYING /
BEATRICE / SONG WITHOUT
WORDS #3: TANGO /
STEALTHINESS / GRAVITY'S
PULL / MONK'S DREAM.
52:53.

Hersch - p; Lage - g. 2/2013,
New York City.

The duo is one of the most versatile and satisfying formats for jazz improvisation. Find two players who are eminently compatible and one can sit and listen to the conversation for hours. It can be satisfying for both the listener and the player.

1) Fred Hersch is surely no stranger to the duet format. One of his first releases (from 1985), *As One*, was a duet with soprano saxophonist Jane Ira Bloom. In 1998 he recorded a well-received duet album with guitarist Bill Frisell. He's also recorded with singers (including Jay Clayton and Norma Winstone) and while the role of singer/accompanist is a bit different, these were two singers who are just as comfortable improvising as they are essaying a great song. Hersch's latest set of duets pairs him with guitarist Julian Lage.

Lage came to prominence during the last decade through high-profile gigs as a member of Gary Burton's quartet and his collaborations with pianist Taylor Egusti. His 2009 debut as a leader *Turning Point* was a well-made introduction for those who hadn't yet heard him. Hersch and Lage are well attuned to each other. Both share a strong melodic sense, a seeming love for "contrapuntal meandering" (I use that phrase with the best possible connotations), a sense of tradition and a sense of adventure. The program consists of seven Hersch originals and two jazz standards. For those who are fans of Hersch's lyrical style and winning way with a melody, there's plenty to savor: the complex interplay on the opening "Song Without Words #4"; the wonderful pointillist interlude on the title track, the angular, surprisingly biting attack on "Stealthiness", the Frisell-ian folksiness of "Down Home". (Frisell is its dedicatee.) Of the covers, Sam Rivers' "Beatrice" (it's good to see that this has become a jazz standard) is handled with the nice mixture of grace and adventure. Most of the music skips along, with a friendly demeanor that indicates two eminently compatible players. If one is looking for the darker, more shaded hues Hersch can deliver, look elsewhere. But those attracted to Hersch and Lage's more melodic side will not be disappointed in the results on *Free Flying*.

Robert Iannapolo

New Issues

GEORGE HASLAM WORDS UNSPOKEN SLAM 329

A KISS TO BUILD A DREAM
ON / BLUE BOSSA / IN A
SENTIMENTAL MOOD /
I WON'T SEND ROSES /
NAIMA/ EL DIA QUE ME
QUIERAS / HOW INSENSITIVE
/ WHERE OR WHEN / BODY
AND SOUL / I MAY BE
WRONG / I LOVES YOU
PORGY / IN A SENTIMENTAL
MOOD / STARDUST. 60:39.

Haslam - bars.; Steve
Waterman - tpt, flgh; Ruben
Ferrero - p; Esmond Selwyn
- g; Dan Messore = g; Steve
Kershaw - b. 10/22/12,
Buenos Aires, Argentina;
7/17/12, Weymouth, UK;
12/23/12 + 1/13, Abingdon,
UK; 3/16/13, Dargate, UK.

Baritone saxophonist George Haslam has been a veteran of the British jazz scene, having been playing since the 1960s. What's impressive about Haslam is his versatility. He's been associated with the British avant-garde and recorded extensively with players such as Evan Parker, Lol Coxhill and Paul Rutherford. But he's just as comfortable playing a set of well-worn standards, blowing new life into them.

Words Unspoken is the most recent collection from his SLAM label. (The label, formed in 1989, has released over 100 albums that feature not only Haslam but an international array of improvisers.) Over the course of six months (10/2012 - 3/2013) Haslam recorded a set of ballads with a variety of musicians in a variety of locations. It is an album of mostly duos, with a few solos thrown in. Haslam doesn't play on all of it, which was initially disappointing. But those on which he doesn't play are well-chosen cuts.

Haslam has a commanding presence on the baritone. His sound is big and burry but with a warmth that serves as a nice counterbalance. When interpreting

standards such as these, one gets the impression these melodies mean something to him. For all the gruffness in his playing, there's a genuine tenderness to what he does, especially on the opener, "A Kiss To Build A Dream On". Initially, it was a bit disappointing that Haslam doesn't play on "Naima". But the version with Steve Waterman on flugelhorn and Dan Messore on guitar is as sensitive an interpretation I've heard. Waterman's hovering flugelhorn is cushioned by Messore's pure guitar to lovely effect.

One would think that with an ever-shifting personnel and variance in recording locations (from Argentina to the U.K.: Haslam's solo piece, Gardel's "El Dia Que Me Quieras" was recorded in his home) that this album would be all over the place. But Haslam has put together a coherent album that's highly listenable. With its ballad theme, it almost comes off as a suite. And it's an album well-worth savoring.

Robert Iannapallo

New Issues



**JESSICA JONES /
CONNIE CROTHERS
LIVE AT THE FREIGHT
NEW ARTISTS 1056**

ALL THE THINGS YOU ARE /
IMPROV 1: CLOTHESPINS IN
A ROW / IN A SENTIMENTAL
MOOD / IMPROV 2: THAT'S
WHAT YOU GET / THERE WILL
NEVER BE ANOTHER YOU /
IMPROV 3: BARNACLE LIVING
/ FAMILY. 52:13.

Jones - ts; Crothers - p.
8/10/11, Berkeley, CA.

Looking at her discography, one would assume that pianist Connie Crothers finds the duet format a fruitful form of expression. Nearly half of her 26 recordings have been in the format. Prior duets have been with Max Roach ("Swish", one of the unheralded recordings of the 1980s), Kevin Norton, Ken Filiano and fellow pianist David Arner. Her most recent release *Live At The Freight* is a set of duets with tenor saxophonist Jessica Jones.

Crothers was a student of Lennie Tristano and has developed into an individual stylist (surely one of Tristano's dictums) of great breadth and range. She can be a free improviser as well as an individual interpreter of standards and the song form. Tenor saxophonist Jones, although not as well known, has been releasing recordings since the mid 1990s. She leads her own quartet, has recorded several albums under her own name and also recorded with Joseph Jarman, Don Cherry and Mark Taylor.

Crothers and Jones seem a perfect match. *Live At The Freight* is a set of standards and one tune by Jones ("Family"), separated by improvisations. Jones' tenor has a rich, singing tone with an added bite and attack when the music gets heated, which is much of the time on this disc. These two dive into "All The Things You Are" from the git-go, playfully dissecting it and reassembling it in a variety of ways. Crothers' highly sophisticated harmonic palette is evident throughout and she provides Jones with a wide number of options. Jones' flights take unexpected turns and twists on well-worn material and the two give this music new life. The set concludes with a warm Jones original "Family" which winds things down nicely.

Live At The Freight is a strong set of duets that show two of today's finest players at the peak of their powers.

Robert Iannapolo

New Issues

Lonnie Holley JUST BEFORE MUSIC DUST-TO-DIGITAL DTD-26

LOOKING FOR ALL/ HERE I
STAND KNOCKING AT YOUR
DOOR/ MAMA'S LITTLE BABY/
THE END OF THE FILM ERA/
FIFTH CHILD BURNING/
EARTHLY THINGS/ PLANET
EARTH AND OTHERWHERE'S
70:44

Lonnie Holley, vcl, kybd,
synth, electron, etc.
2012; no location listed.

Lonnie Holley KEEPING A RECORD OF IT

DUST-TO-DIGITAL 33
SIX SPACE SHUTTLES AND
144,000 ELEPHANTS/ THE
START OF A RIVER'S RUN
(ONE DROP)/ MIND ON/ SUN
& WATER/ MAKING JOYFUL
NOISE/ FROM THE OTHER
SIDE OF THE PULPIT/ KEEPING
A RECORD OF IT
44:12

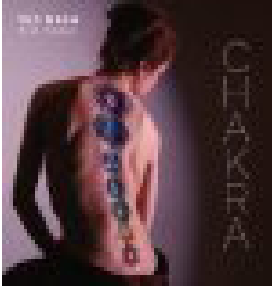
Lonnie Holley, vcl, kybd,
synth, electron; Cole
Alexander, composer/
musician; Bradford Cox,
composer/musician.
2006, 2010, 2011; Gee's Bend,
GA, and Atlanta, GA.

A pair of releases from renowned visual artist Lonnie Holley finds him taking his artistic gift into the realm of sound and audio. The first of the two releases, *Just Before Music*, was recently ranked as one of the "101 Strangest Records on Spotify" by *The Guardian*. Indeed there is a Wesley Willis element to his music, and Holley is oriented to the cosmos in the spirit of Sun Ra, but "strange" is a bit of a stretch. There are some obscure electronic effects, loops, and samples (for example, the sound of a running film projector lays in the background of "The End of the Film Era"), but I would be hard-pressed to find any reviewer here at *Cadence* that would find Holley's work any stranger than many other things we have heard or reviewed.

In fact, Holley's vocal style has a gospel and southern blues orientation, complete with inflections, growls, and many other tenants of the blues aesthetic. Holley is clearly influenced by many forms of Christian praise-music and he frequently sings/preaches in an antiphonal, back-and-forth style with another instrument (often a synthesizer or keyboard). Holley also uses melodic lines that hint toward Bob Marley-esque reggae and Texas blues traditions. What may cause some listeners to view his music as "odd," though, is his use of dated keyboard technology. His drum/percussion loops and synthesized sounds are sound like they are from the 1980s or a 1980s movie soundtrack. The loops create static grooves that allow Holley to sing/preach over top of them. It is unique to hear his meaningful and often spiritual lyrics embedded in these loops. As Holley states himself on *Keeping a Record of It*'s "Making Joyful Noise": "That's what I come here for, to let you all know that all the energy that God gave us, he gave it to us... we are making a joyful noise to people that ain't supposed to be dying yet."

Dustin Mallory

New Issues



TED NASH BIG BAND CHAKRA PLASTIC SAX 2

EARTH / WATER / FIRE / AIR
/ ETHER / LIGHT / COSMOS.
49:42.

Nash - as, a flt, conductor; Ben Kono - as, ss, flt, clt; Charles Pillow - as, clt, flt, picc; Dan Willis - ts, clt; Anat Cohen - ts, clt; Paul Nedzela - bars, b clt; Kenny Rampton - tpt; Alphonso Horne - tpt; Ron Horton - tpt; Tim Hagans - tpt; Alan Ferber - tbn; Mark Patterson - tbn; Charley Gordon - tbn; Jack Schatz - b tbn; Christopher Ziemba - p; Martin Wind - b; Ulysses Owens - d. 4/14/13. New York City

Saxophonist Ted Nash is mostly known as a go-to player for big bands. He's performed and recorded extensively with Louis Bellson and Lincoln Center Jazz Orchestra and he has led his own large ensembles for the last few years. But that sells him short. He's also played with adventurous small groups including working on Frank Kimbrough's Herbie Nichols Project and Ben Allison's small groups. He's also not averse to programming an Ornette Coleman tune or two on his small group recordings. But on *Chakra* he leads his own 17 piece ensemble in an extended suite.

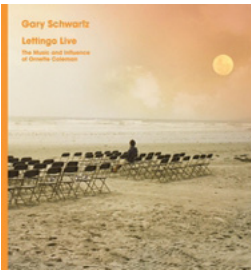
In Hindi culture the Chakras are the energy points in the body that aid in healing and spiritual development. Each Chakra is centered in a part of the body: the heart, throat, Third eye etc. There are seven main Chakras and Nash has composed a seven part suite, each movement corresponding to one of the main Chakras and its function.

Nash has a penchant for rich voicings and he's assembled a group very adept at realizing these complex charts. The band is stacked with top-flight soloists. Many of them are younger. The aptly named Alphonso Horne delivers a subtly muted trumpet solo on "Ether". Clarinetist Anat Cohen delivers a wonderfully fluid solo during the "Fire" section. There are some surprising moments as well, such as the horn chorale section toward the end "Ether". But on these tracks (as in all good large group recordings), it's not always what's going on in the foreground that counts. During "Water" Charles Pillow's alto sax solo is accompanied by pianist Chris Ziemba's artfully spare sprays and splashes. And Tim Hagen's solo on "Air" is punctuated by orchestral passages.

Chakra is an accomplished piece of music, well-realized. However, it's a bit surprising that with its concept rooted in Indian culture, there is not a whiff of influence from the music of the subcontinent. It almost seems like a missed opportunity. The infinite rhythms and scalar ideas from Indian music would have made for a more adventurous and unique journey. But even as it stands, *Chakra* is still well-worth hearing.

Robert Iannapallo

New Issues



**GARY SCHWARTZ &
LETTINGO
LETTINGO LIVE**
no label name or #

LONELY WOMAN /
WHATD'YASAY / BROKEN
SHADOWS / SCHOOL WORK
/ LAW YEARS / HIVEMIND /
BETWEEN THE LINES. 62:02.

Schwartz - g; Ron DiLauro -
tp; Eric Hove - as; Alex Cote
- ss, ts; Frank Lozano - ts, b
clt; Josh Zubot -vln; David
Ryshpan - kybd; Jonathan
Cayer - kybd; Nicolas Caiola -
b; Isaiha Ceccarelli - d; Claude
Lavergne - d.
1/18/11, Montreal, Quebec,
Canada.

Considering his music has passed the 60 year mark and he's considered one of the more important player/composers in the jazz's history, Ornette Coleman's music has not had many takers when it comes to big band / large group arrangements of his pieces. The Lincoln Center Orchestra did a concert of his music. Closer to his "camp" Charlie Haden's original Liberation Music Orchestra (1969) featured a large group arrangement of Coleman's "War Orphans" by Carla Bley. But Coleman has offered so much material over the past 60 years and it contains a wealth of material that could be handled in a variety of ways, including for the large group. Gary Schwartz, an intrepid guitarist from Montreal has decided to step into the fray and tackles four Coleman compositions (as well as three of his own) with his 11 piece ensemble Lettingo on Lettingo Live , subtitled The Music And Influence Of Ornette Coleman.

Schwartz has some interesting ideas of arranging this material. He distributes the melody of "Lonely Woman" around to different sections for a grand swelling of the final part of the tune. It works well. He keeps the rhythm free and the soloists take advantage of the freedom of this music. He gives the baleful melody of "Broken Shadows" to violinist Josh Zubot, who is one of the strongest presences in this band. He's soon joined by trumpeter Ron DiLauro and the two give this melody the gravitas it requires. As the other instruments filter in, one is struck at how much Schwartz has absorbed from Coleman. The originals, while good seem a little out of place in this context. "Whaddya Say" has its own complexity with its tempo shifts, passages of free interplay and good soloing. And the closer "Between The Lines" is an attractive piece and a nice way to close the disc. But I would have like to have heard more of Schwartz' distinctive handling of the Coleman material. As it stands, though, Schwartz has a strong band and I hope there's more Coleman and more Schwartz being released in the future.

Robert Iannapolo

New Issues



**FEDERICO UGHI
FEDERICO UGHI
QUARTET**
FMR 344-1112

QUANTUNQUE / SONG
FOR CHARLES / LETTER A
/ TECHNICOLOR / ANGE /
SECOND DAY SYNDROME
/ LINE / CIRCLED SQUARE
/ MAY / WEARING A WIRE?.
48:42.

Ughi - d; David Schnug -
as; Kirk Knuffke - cor; Max
Johnson - b. 9/9/11, Paramus,
NJ.

Italian born drummer Federico Ughi moved to the U.S. in 2000 and immediately dove into the New York jazz scene. He put out a flurry of releases on the 577 Records label and collaborated with underground New York players such as multi-instrumentalist Daniel Carter, poet Steve Dalachinsky, bassist William Parker a/o. He began forming his own bands and currently is in a duo with guitarist Adam Caine (The Moon), a trio with Carter and Parker and the quartet featured on this recording.

Ughi is an energetic player whose springy rhythmic sense and use of color convey a real joy in making music. He cites one of his prime influences as Ornette Coleman and that sense of joy is one of the prime attributes of Coleman's music. One can hear echoes of Coleman's two primary drummers (Ed Blackwell and Billy Higgins) in Ughi's drive and energy.

One can also hear it in the music being made on this latest release. The instrumentation of the band echoes that of the original Coleman quartet. But the music is definitely Ughi's. Many of the heads are tuneful and attacked with gusto by the front line of David Schnug on alto sax and Kirk Knuffke on cornet. That's evident from the opener "Quantunque" and the crackling energy of opening part of "Technicolor". The ballads such as "Ange" and "Song For Charles" are beautifully etched. The slow, almost funereal "May" has a lovely harmonized theme with Knuffke stating it as Schnug limns a harmony line above. This is a very sensitive and attuned front line. Throughout, Max Johnson's sturdy bass holds things together as he and Ughi make the flow and rhythm breathe with confidence. Dwelling on the Coleman connection may be a bit misleading, This is Ughi's record all the way. It would never be confused for a Coleman record. Ughi has found a new way to say things in the Coleman vein and make it work for him. Strongly recommended and I'm looking forward to the next installment by this group.

Robert Iannapolo

New Issues



PAUL BLEY TRIO CLOSER

ESP DISK 1021

IDA LUPINO / START /
CLOSER / SIDEWAYS IN
MEXICO / BATTERIE / AND
NOW THE QUEEN / FIGFOOT
/ CROSSROADS / VIOLIN /
CARTOON. 28:37.

Bley - p; Steve Swallow - b;
Barry Altschul - d. 12/12/65,
New York City.

Paul Bley recorded two albums for the ESP label. The first (Barrage), an atypical quintet with a phenomenal cast (including Marshall Allen on sax and Milford Graves on drums) was a bit of a mess with good energy but with Bley getting lost in the shuffle. His second for the label, Closer, was a short (28 minutes), succinct trio date that would provide the blueprint for the rest of his career.

By the time of this recording, Bley's classic trio was almost in place. Barry Altschul, who was to become one of the most important drummers in free jazz of the 70s-80s, is here in one of his first recorded sessions. (Nice to see that they spelled his name correctly this time). The bass chair is occupied by Steve Swallow, a holdover from Bley's last trio, so he was a player well aware of Bley's "quirks". His spot was soon to be taken by Gary Peacock. Bley's previous LP Footloose still straddled the line between bop and more open free stylings. Closer takes it further, leaving the bop behind. The program consists of some of Carla Bley's finest early compositions, a blues original by the pianist ("Pigfoot"), an Ornette Coleman piece ("Crossroads") and, closing out the album and looking into the future, an unusual little piece by Annette Peacock, "Cartoon". Closer is an unassuming album, quiet, introspective, taking the Bill Evans Village Vanguard trio aesthetic and following its implications into free interplay. Here, the style is doled out in three minute doses, miniature gems that would eventually emerge into quiet, eloquent side long epics that could hold the listener for their entirety on future albums. This is not the finest Bley Trio LP. It does however contain the best version of "Ida Lupino", one of Carla Bley's finest compositions. And it's integral in the development of Bley, who along with Cecil Taylor posed the two options for a pianist venturing into free territory in the 60s.

Robert Iannapolo

New Issues



BURTON GREENE TRIO ON TOUR

ESP DISK 1074

BLOOM IN THE COMMUNE
/ ASCENT / TREE THEME /
TRASCENDENCE. 46:18.

Greene - p; Steve Tintweiss
- b; Shelly Rusten - d. 4/66,
various locations, New York
State.

On Tour was also Burton Greene's second album for ESP Disk and also, like Bley, his first trio recording for the label. If anything, his approach is a little more radical than Bley's, if a little less coherent and stylistically individual. "Bloom In The Commune" starts with a flurry of activity before the 1:30 mark when the music becomes barely audible for the next couple of minutes with inside the piano play, brushed drums and cymbals. This music is going for something else. Yes, a lot of Greene's work at this time seemed influenced by Cecil Taylor of the time but Taylor never dwelled at length in the quieter end of the spectrum. But Greene never achieved the level of Taylor-like virtuosity or transcendence (despite the title of the last tune).

That said, it's still a listenable session and there is is much to hear. Drummer Shelly Rusten is a high energy drummer who pushes this music along. He was Greene's drummer for the pianist's first three albums before leaving music and becoming an in-demand photographer. Bassist Steve Tintweiss is poorly served by the album's recorded sound but when audible he's clearly adding a free roaming bottom that keeps the music open. From his work with Greene, Tintweiss went on to play in Ayler's last groups. Subsequently, after his third album (recorded for Columbia), Greene left America and moved to Europe. He had a productive career in Europe and has shown many facets to his playing since the 1960s. One of his best groups was his klezmer ensemble, Klezmokum, in the 1990s with Perry Robinson on clarinet. On Tour is hardly an essential document of 1960s free jazz and not one of the great unheralded ESP Disks. But it's an interesting sidelight.

Robert Iannapolo

New Issues

JON ROSE ROSIN

REFT 8-11

DISC 1: PANNIKIN -
ENSEMBLE OF 7 PLAYERS +
PRE-RECORDED MATERIAL;
RECORDED 10/2005
IN MELBOURNE AND

FRANKSTON, AUSTRALIA;
INTERNAL COMBUSTION -
ENSEMBLE UNITED BERLIN;

RECORDED 3/12/2008,
BERLIN, GERMANY;

Syd And George - pre-
recorded voice + string
quartet parts performed
by Rose; recorded 2007;

Slow Rain - violin w/
contact microphone + rain;
unspecified date and location.

DISC 2: CHARLIE'S WHISKERS
- BRATISLAVA CHAMBER
ORCHESTRA + HOLLIS
TAYLOR - VLN; ROSE -

SAW, ELECTRONICS, LIVE
SAMPLING; RECORDED
11/11/2004;

Talking Back To Media -
ensemble of 11 players + pre-
recorded material; Rose - vln,
conductor, media; recorded
2/6/2010, Australia; Digger
Music - Kobelco front-end
excavator; Rose, Robin Fox,
Gabi Iglesia, Ivan McLay -
excavator team; 10/3/2008,
unspecified location. Bird
Verb - Rose - tenor vln.
7/19/2011.

DISC 3: Sphere - ensemble
of 6 instrumentalists and
7 singers; 11/25/2007,
Sydney, Australia; Garage

Iconoclastic Australian string player Jon Rose celebrates his 60th birthday with the release of *Rosin*, a boxed set of his music, featuring 3 CDs of unreleased music (radio broadcasts, live appearances, various experiments) a data disc of various videos, a 32 page booklet, with essays and photographs and a used violin string, all in a limited edition of 1000 copies. Or as Rose describes it "everything including the proverbial kitchen sink". *Whew!*

It's an epic set including thirteen pieces (some in their entirety, others excerpted) that run the gamut of contemporary music for strings. Several are compositions he wrote as commissions. If one thinks by strings I mean merely violins, thing again. Rose has been noted for performing on a wide variety of stringed instruments, including many of historical provenance and many that he has designed himself. For this set, amongst the strings in his arsenal are cello, tenor violin, a violin with a MIDI controller bow, a saw and a specially constructed wire fence.

"Internal Combustion" is, in essence, a four movement violin concerto with the violin performance totally improvised. It's actually not as chaotic sounding as one would expect. The end result, stemming from a live performance with the Ensemble United Berlin, make it sound like one of the more "traditional" pieces of this set. "Pannikin" is Rose's aural landscape of his home continent featuring recordings of "musicians (both historical and contemporary) from the do-it-yourself underbelly of Australia". These include a virtuoso whip player, a department store pianist (playing a composition Rose had written for him during his *Music For Shopping* phase), an aboriginal women's choir, an auctioneer, along with a contemporary ensemble playing saws, corrugated iron, and a toy piano in addition to their regular instruments. The cultural collisions that ensue are fascinating and not only highlight the source material and Rose's scored material but also the imagination of the players in Rose's ensemble. "Charlie's Whiskers" is subtitled "Ten Pallindromes For Charles Ives". It's easy to see Rose's attraction to Ives. Ives incorporated marching band music, popular song, patriotic hymns, double orchestras etc. into his music. It was probably among the first music that aimed for what Rose refers to as "cultural collision".

New Issues

Fence - Rose, Hollis Taylor - fence. 8/28/2008, unspecified location; Hyper - Rose - tenor vln + MIDI controlled bow. /25/2009, Sydney, Australia; Palimps - Rose - tenor vln + pre-recorded material. 8/24/2010, unspecified location; Pursuit Mix - ensemble performing on "recycled junk powered by bicycles."(?) 2/14/2009, Sydney, Australia.

DISC 4: (THE FOLLOWING ARE ALL VIDEOS) : DUO: 19 STRING CELLO + VIDEO / BARBED WIRE PRACTICE / PANNIKIN BOWED SAW ORCHESTRA / MUSIC FOR VIOLINS AND FLIES / SERENADE FOR FEEDBACK VIOLIN AND CHAIRS / THE PURSUIT PROJECT / FENCE MUSIC / TCHAIKOVSKY / THE VIOLIN BURNING / VIOLIN 3D MOTEL / VIOLIN RECORD PLAYER / VIOLIN SOLO AT THE SIDNEY OPERA HOUSE / VIOCYCLE AT THE SYDNEY OLYMPIC VELODROME / THE WOGARNO FENCE. TOTAL TIME: APPROXIMATELY 3H45M of music + 1h25m of videos.

There's a little of that here, especially when a reel emerges in the fifth section courtesy of fellow violinist Hollis Taylor. But much of this is dense, knotty chamber music. The final section has some of the loveliest music of the set. Perhaps the most experimental project is to be found on "Garage Fence". Since 2003 Rose and Hollis Taylor have been engaged in a project where they play wire fences in the outback in situ. (There are explanatory videos on the data disc.) Eventually Rose designed his own fences to play. One gets a great variety of sound: drones, cloudy feedback-like waves and actual notes. When played percussively they give off amazing pinging sounds. When plucked, their decay seems to go on endlessly. The fences have a vocabulary all their own. The 12 minute piece contained on Rosin is one of the most fascinating of the set.

The scope of this set is pretty vast. There's so much for the listener to take in on Rosin. It's definitely one for those who are already familiar with Rose's methods and madness. And for those already familiar with Rose's music, they will know the effect his music has. One minute he/she may be laughing, the next staring open mouthed at the musicians' virtuosity, the next plugging fingers into the ears aghast at the cacophonous racket. It's all part and parcel of the world of one of the finest string players on the planet today. And it's all in a day's work for Jon Rose, string player extraordinaire.

On a much smaller scale is Colophony, the most recent release from Rose. It's performed in a trio with Meinrad Kneer on bass and Richard Barrett on electronics. This is a remarkable trio. All three operate in their own space but unite to make a true group music. This fully improvised set dwells in minute details taking the listener deep into their sound spectrum. The group interaction is acute and all three seem to be on the same wavelength. Rose plays violin and tenor violin. Oddly, this sounds like an almost purely acoustic music, odd considering Barrett's electronic presence. But the sounds he elicits are such complements to Rose and Kneer's otherworldly string playing (lots of spectral harmonics, unorthodox bowing methods and percussive pops from the body of their instrument), that acoustic vs. electronic issues never enter into it. Colophony is a good introduction to Rose, the improviser and group player. Incidentally, colophony is another word for rosin. And, I have to admit, I had to look it up.

Robert Iannapolo

New Issues

**JON ROSE /
MEINRAD KNEER /
RICHARD BARRETT
COLOPHONY**
CREATIVE SOURCES
229

Colophony 1 - 11. 56:15.

Rose - vln, tenor vln;
Kneer - b; Barrett -
electronics. 6/27/12,
Berlin, Germany.

**SAXOPATHS
PATHOLOGY**
BIEM 3

MACEDONIAN MADNESS
/ BIOGRAPHY OF A
FICTIVE WOMAN /
TERRY GOES BOWLING
/ HOPENHAGEN /
RANDOM JAZZ MACHINE
/ BANDURA / THE
GODFATHER WALTZ &
THE SCARED BUT SELF-
RIGHTEOUS RABBIT / THE
LIFT. 41:19

Kristoffer J. Rosing-Schow,
as, ss; Niels Krusing Oldin,
bari s; Anders Banke, ts;
Bob Jackson, as.
May 2010, Testrup
Hojkskole, Denmark, and
November 2011, Oldin
Home Studio, Denmark.

On a much smaller scale is Colophony, the most recent release from Rose. It's performed in a trio with Meinrad Kneer on bass and Richard Barrett on electronics. This is a remarkable trio. All three operate in their own space but unite to make a true group music. This fully improvised set dwells in minute details taking the listener deep into their sound spectrum. The group interaction is acute and all three seem to be on the same wavelength. Rose plays violin and tenor violin. Oddly, this sounds like an almost purely acoustic music, odd considering Barrett's electronic presence. But the sounds he elicits are such complements to Rose and Kneer's otherworldly string playing (lots of spectral harmonics, unorthodox bowing methods and percussive pops from the body of their instrument), that acoustic vs. electronic issues never enter into it. Colophony is a good introduction to Rose, the improviser and group player. Incidentally, colophony is another word for rosin. And, I have to admit, I had to look it up.

Robert Iannapolo

The World Saxophone Quartet set the bar very high for ensembles such as this. If you give Saxopaths a try out, you'll find they can fare quite favorably with others of their ilk. While much more European in stance and style, this formidable foursome can play with both tenacity and tenderness. Aside from the unique, all paper packaging, unique titles and descriptors of the tracks, you'll find the music surprisingly reverent or irreverent. "Macedonian Madness" sets the tone in a quick, unified, tuneful, together and near madcap, fun stance, mostly in 5/4 time. While "Random Jazz Machine" is out-and-out bop, the remainder of the recording is low key. The expected slow sensuality in "Biography Of A Fictive Woman" lies in stark contrast, the remainder of the CD is for the most part hymnal and reverent. Nothing is really extended, solos are solid but never extrapolated, and the sonic palette is overall very even keeled without ever being smoothed over. All four of these musicians are very talented, work well together, and the result is a recording that is cohesive, focused, and above all, highly enjoyable. Find it if you can - Pathology comes highly recommended to all listeners, not just fans of saxophone quartets. Michael G. Nastos

New Issues

LUCIANO BIONDINI / MICHEL GODARD / LUCAS NIGGLI MAVI

INTAKT 226

MAVI / AUENCIA /
DREAMING DANCERS /
UNREQUITED/ LASCIA
CH'LO PIANGA / THE
WISED UP FANFARE /
BLUESETTE / BLACK
EYES/ A TRACE OF
GRACE. 52:40.

Luciano Biondini,
accdn; Michel Godard,
tuba, serpent, ebg;
Lucas Niggli, d, perc.

May 23-24, 2013,
Klangdach,

Switzerland, & May
22, 2013, Jazzfestival
Scaffhausen,
Switzerland.

OBJETS TROUVES FRESH JUICE

INTAKT 225

GESANG DER NACHT /
TERRIS HUT / WEISSER
ZWENG / EQUILIBRE
TENDU / FADEN DER
ARIADNE / STRAYING
HORN. 57:46.

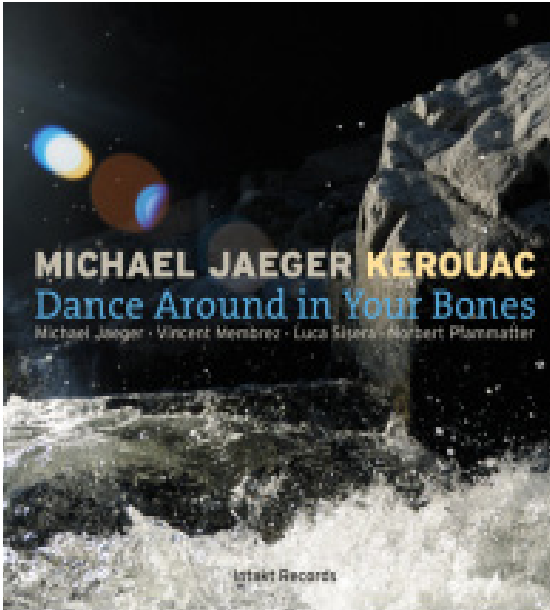
Gabriela Friedli, p;
Co Streiff, as, ss; Jan
Schlegel, ebg, Dieter
Ulrich, d, bugle.

November 4-5, 2011,
Maiers Theater, Zurich,
Switzerland.

A combination of tuba and accordion is different, but not unprecedented. Luciano Biondini and Michel Godard mesh well, recalling a certain romantic or chamber music concept that reflect their European background, while echoing harmonic shades of Duke Ellington, contemporary mainstream jazz, and even religious music. The recording starts off very upbeat on the hard swinging title track, bounces along for Godard's original "Dreaming Dancers," and runs through some great rhythm changes during Brad Mehldau's "Unrequited." As you might expect when big brass meets a sensual squeezebox, the principals return to their hymnal or slow waltzing, melancholy roots. They also take liberties with spiky improvisations, as on the fully rearranged standard "Bluesette" in 5/4, really going out on "Black Eyes" or the developed "The Wised Up Fanfare". It's clear that Biondini and Godard are like minded, while very capable drummer Lucas Niggli has everything - rhythmic or free - under firm control. It was refreshing to hear this recording. While the sonic landscape is most appealing, it is the meshing of the instruments and the way they play dynamically, that sets it apart. If you like Bob Stewart, or the Tin Hat Trio, you'll find this precious as well. Recommended. Michael G. Nastos

Improvising music is imbedded in such a broad spectrum, unpredictable in nature, and impossible to pigeonhole. Objets Trouves represents yet another way to approach this unwieldy and chameleonic beast by elaborating, playing on a myriad of emotions, while giving the challenged listeners constant food for thought. One hopes this approach is not misunderstood, for it is very long winded for the most part. The 20 minute opener "Gesang der Nacht" takes a long time to progress in a low levee moan, and while "Faden der Ariadne" is only half as long, it is reactive and percussive in nature. There's a deeper, modal figure that sets off pianist Gabriela Friedli on "Terris Hut" and showcases the piquant sax of Co Streiff, while the clever "Staying Horn" is a perfect vehicle for Streiff to take off without the rhythm section. The most focused cut "Equilibre Tendu" features a solid jazz swing sense that also includes several loose references that are far from contrived, and seem to be different anytime they might play it. In fact, that may be difference. The constraints of a studio recording - captured in the moment - probably pales in comparison to what they might do stretching out in live performance. This is for specialized tastes, but yields results that fans of improvised music should find satisfying, and eager to hear more. Michael G. Nastos

New Issues



Saxophonist and clarinetist Michael Jaeger is clearly influenced by the post-John Coltrane/Archie Shepp/Albert Ayler school of improvising musicians. What Jaeger offers is a refined approach to modernism. Based in a total group concept while leaning toward spontaneous composition, there's also the aspect of the poetic, dark surrealism and real life situations of the American man whose name they've adopted as their group moniker. There's a certain atmospheric element to this music without being spacey. The title track is as pretty and tuneful as belies the title, busy but not chatty or clattering. Each tack moves

**MICHAEL JAEGER -
KEROUAC
DANCE AROUND IN
YOUR BONES
INTAKT 219**

DANCE AROUND IN YOUR
BONES / WE SHOULDN'T
FORGET THE SPELL / GATE
/ DOOR IN THE DOOR /
MONSICHEL / FROG SPELL
/ MANITOBA / ROAD STOP /
APFELKLAPPE. 51:28.

Michael Jaeger, ts, cln;
Vincent Membrez, p; Luca
Sisera, b; Norbert Pfammatter,
d.

February 19, 2013, Studio
La Bussionne, Pernes-les-
Fontaines, France.

through different ideas rhythmically, from the clipped tenor melody on "We Shouldn't Forget The Spell," the squawky "Door In The Door," the dark and gloomy "Mondsichel," a spacious "Road Stop" or the perky "Apfelklappe". Jaeger is as original a woodwind player as you'll hear in modern creative music these days, while the impressive pianist Vincent Membrez makes you want to hear more of him, especially after listening to his dramatic work during "Manitoba".

The edginess and originality of this music should grow on you once it is discovered. Between his excellent clarinet and tenor sax work, Jaeger is an emerging musician bearing a close watch over the next decade.

This is a nice start.

Michael G. Nastos

New Issues

BOOK OF CHANGES : PART I JASON MEARS ELECTRIC QUINTET



JASON MEARS
ELECTRIC QUINTET
BOOK OF CHANGES,
PT. 1
RHIZOME 17

THE TAMING POWER OF
THE GREAT / THE CREATIVE
/ JOYOUS LAKE / RECEPTIVE.
44:26.

Jason Mears, as, cln; Jonathan
Goldberger, eg, Angelica
Sanchez, Wurlitzer ep, Kevin
Farrell, ebq, Harris Eisenstadt,
d. May 6, 2012, Bunker
Studio, Brooklyn, N.Y.C.

especially during the fast, funky, urgent and choppy “The Taming Power Of The Great,” and the interactive, call/response based “The Creative”. As explained in the liner notes, Mears has devised an innovative notation system where composition and spontaneity can be merged, interchangeable, or left to the devices or whims of the collective performers. “Receptive” takes this concept to its zenith in a long form development, and it’s worth listening to closely.

Electric music has certain limitations, but extrapolations like what you’ll hear on this first “Book” should mean even more fine chapters down the road. This is a fine start for Mears as a leader, especially as he furthers his personalized methodology to playing modern jazz. Recommended.

Michael G. Nastos

If you are familiar with the Empty Cage Quartet, you may know of Jason Mears, a woodwind player who is a disciple of Wadada Leo Smith. These extended improvisations that order on fusion work in a manner that does not really pay homage to influences as much as they are inspired to chart new territory for Mears and his outstanding small ensemble. As much as the biting sax and clarinet of Mears is front and center, the stars are Angelica Sanchez and Harris Eisenstadt, who all Cadence readers could be quite familiar with. They are the straws that stir the drinks,

New Issues

CHICAGO JAZZ ORCHESTRA BURSTIN' OUT ORIGIN 82648

WHAT A LITTLE MOONLIGHT CAN DO
/ SEPTEMBER IN THE RAIN / A NIGHT
IN TUNISIA / SOMETIMES I'M HAPPY
/ DINDI / YARDBIRD SUITE / EASY
LIVING / CHEEK TO CHEEK / LONG AS
YOU'RE LIVING / THEM THERE EYES /
I'M THROUGH WITH LOVE / IT DON'T
MEAN A THING (IF IT AIN'T GOT THAT
SWING). 57:35.

John Wojciechowski, lead as, flt;
Bill Overton, as; Scott Burns, ts; Eric
Schneider, ts; Jerry DiMuzio, bari s,
flt, a flt; Danny Barber, lead tpt, Doug
Scharf, tpt; Marquis Hill, tpt; Art Davis,
tpt, flgh; Victor Garcia, tpt; Scott
Bentall, lead tbn; Tom Garling, tbn;
Kendall Moore, tbn; Michael Yonug,
b tbn; Andy Baker, tbn; Dan Trudell,
p, Fender Rhodes; Dennis Carroll, b;
George Fludas, d; Charley Harrison,
g; Lisha McDugg, flt, a flt; Darlene
Drew, flt, a flt; Janice McDonald, flt;
Lyon Leifer, flt; Daniel Won, cIn, b
cIn; Jennifer Cappelli, Eugene Pazin,
Bernardo Arias, Karl Davies, Pauli
Ewing, Roberta Freier, Katherine
Hughes, Whun Kim, Betty Lewis,
Carmen Llop Kassinger, James Sanders
& Paul Zafer, vIn; Patrick Brennan,
Matthew Mantel, Cheryl Wilson, viola;
Barbara Haffner, William Cernota,
Jocelyn Davis-Beck, Edward Moore,
violincello; Robert Kassinger, b; Marcia
Labella, harp; Steve Ramsdell, ac g;
Ruben Alvarez, perc; Cyrille Aimee, vcl;
Jeff Lundberg, cond.

March 11-12, 2012, Mayne Stage,
Chicago, Il.

If you are a fan of big bands with a vocalist, the Chicago Jazz Orchestra should be one you gravitate toward. Chock full of standards, well arranged charts, solid solos and plenty of punch, the CJO makes their mark as a highly professional organization.

While this program is spirited, upbeat and for the most part enlivened, it tends to be predictable. Everyone knows these tunes, and while they are well worn, they are not worn out. Trombonist Tom Garling presents an outstanding arrangement for "Long As You're Living," John Wojciechowski plays a fine lead alto saxophone on Charlie Parker's immortal "Yardbird Suite," and the veteran Chicagoan Art Davis sends chills down one's spine for his spotlight solos on trumpet or flugelhorn during "Them There Eyes" or "I'm Through With Love" respectively. Vocalist Cyrille Aimee is heard to a great extent on the recording, while her cute voice appeals to a certain crowd, it runs thin to this writer in this much concentration. It would have been nice to even hear more of this fine orchestra sans a singer.

Cadence listeners will eventually make the ultimate decision, based on taste and specifics of talent. While there is a lot of excellent, real time playing here, this recording will either delight or leave you wanting much more.

Michael G. Nastos

New Issues

SWING FEVER FEAT. CLARK TERRY / BUDDY DEFRANCO / TERRY GIBBS / JACKIE RYAN GRAND MASTERS OF JAZZ

OPEN ART 7452

INTRO GIBBS-BENNY GOODMAN
STORY / AIRMAIL SPECIAL / INTRO
BUDDY / SPEAK LOW / INTRO JACKIE
/ BODY & SOUL / INTRO CLARK /
TOPSY / LOVE FOR SALE / THAT OLE
DEVIL CALLED LOVE / YOU GO TO
MY HEAD / AUTUMN LEAVES / LIZA /
MY LEAN BABY / EAST OF THE SUN / I
WANT A LITTLE GIRL / SWINGIN' THE
BLUES / PLEASE DON'T TALK ABOUT
ME WHEN I'M GONE / OUTRO BAND.

74:06

Bryan Gould, tbn; Jim Putnam, g; Pee
Wee Claybrook, ts; Howard Dudune,
as; Dean Reilly, b; Harold Jones,
d; Clark Terry, tpt, flgh, vcl; Buddy
DeFranco, cln; Terry Gibbs, vib; Jackie
Ryan, vcl, Ruth Davies, b; Ray Loeckle,
ts, flt, cln; Jim Rothermel, as, cln, flt;
Steve Campos, tpt; Tony Johnson, d.

1998, Villa Montalvo Studio, Saratoga,
Calif.; 1998, Mobius Studio, San
Francisco, Calif.; 2000 & 2001, Freight
& Salvage, Berkeley, Calif.;

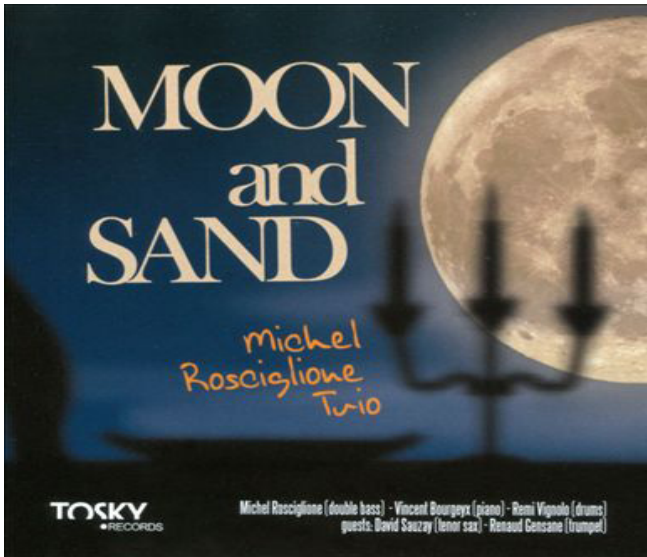
All star collaborations between long time friends and professional musicians lead to very high expectations. While the reputations of Clark Terry, Buddy DeFranco and Terry Gibbs are indisputable, and they are playing very well in their golden years, there's a slight feeling of going through the motions, challenging very few parameters, playing beautifully, if not safe. The capable members of Swing Fever defer to the vets, but on their own, they could be just as impressive if given a forum.

Recorded over the course of three separate years, you might be led to believe this is a jam session between these living legends, but it is not. Instead, pieces of these concerts have been edited to showcase each singular artist, as well as singer Jackie Ryan. Though Ryan's dusky, hither-come-yeon style is quite impressive, even alluring, it is not in the same league. Clark Terry's contributions are most noteworthy, early on for his signature "Topsy," or particularly during the end of the "program" - "I Want A Little Girl" where he sings, the very upbeat "Swinging The Blues," and with Ryan on the "finale" "Please Don't Talk About Ms When I'm Gone". DeFranco is stellar but only on two real features - "Speak Low" and "Liza," while Gibbs is more prevalent during "Airmail Special" and especially "Autumn Leaves".

There are two DVD's from a total of six concerts and a twenty page booklet included in this package, which certainly helps with the price point. The DVD's are in fact more comprehensive than the CD's. It's good, but far from essential.

Michael G. Nastos

New Issues



**MICHEL
ROSCIGLIONE
MOON & SAND
TOSKY 4**

MOON & SAND / STEEPIAN
FAITH / SHADE OF THE
CEDAR TREE / JOHNNY
COME LATELY / GIANT
STEPS / DIENDA / SHOES
NOW / IN THE WEE SMALL
HOURS OF THE MORNING /
HOLLYGRAM. 55:49.

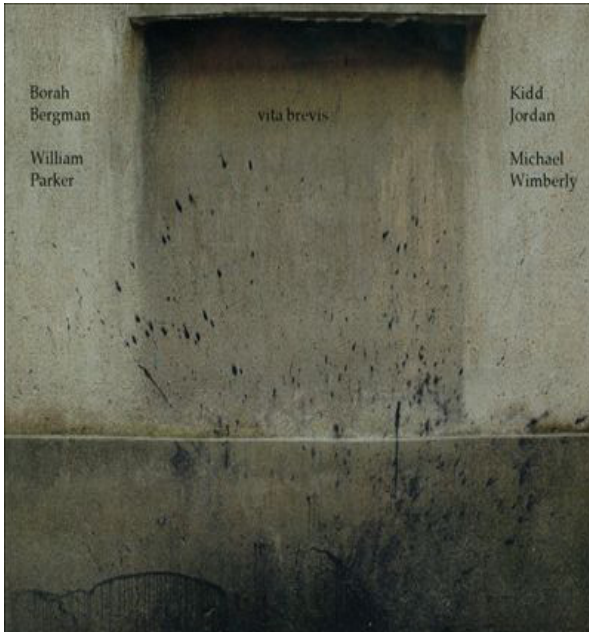
Michel Rosciglione, b; Vincent
Bourgeyx, p.; Remi Vignolo,
d; David Sauzay, ts; Renaud
Gensane, tpt.

2010, Studios de Meudon,
Paris, France.

best sense. Trio tracks form the centerpiece of this recording, while the bassist/leader, and pianist Vincent Bourgeyx form a melodic pair that bears further scoping. "Giant Steps" is a startling example of taking a well known standard and making it their own. It bears repeated listening. Among many other high moments - the darker 5/4 based "Holygram," Bourgeyx's spare, edited approach during the luscious title track, tributes to the late Kenny Kirkland for his pieces, the bluesy "Stee pian Faith" and the easy spirit song waltz "Dienda," and the spunky swinger Shoes Now." In addition, horns are added for a distinct Art Blakey/Jazz Messengers feel ala the outstanding "Johnny Come Lately" and Christian McBride's "Shade Of The Cedar Tree". Straddling mainstream and contemporary jazz parameters, this effort displays a universal appeal. Highly recommended with no reservations.

Michael G. Nastos

New Issues



The lofty reputations of Borah Bergman and Kidd Jordan precede this recording, a dream team in many respects. As high level improvisers, the pianist and tenor saxophonist are expected to go far beyond what their fans should hear, and happily they are at the very top of their game. These are all extended pieces which demand extra special wide attention spans. "Chasin' Another Train (Of Thought)" and the title track form the core of this CD as back-to-back tracks in supercharged free bop excursions. It's what you expect from

**BORAH BERGMAN
/ KIDD JORDAN /
WILLIAM PARKER /
MICHAEL WIMBERLY
VITA BREVIS
SOME REAL MUSIC 1**

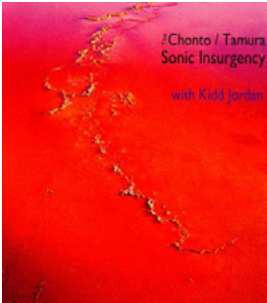
IMPROVISATION 2 / WHEN
AUTUMN COMES / CHASIN'
ANOTHER TRAIN (OF
THOUGHT) / VITA BREVIS,
OCCASIO
PRAECEPTA / SOUNDCHECK.
73:19.

Borah Bergman, p; Kidd
Jordan, ts; William Parker, b;
Michael Wimberly, d.
June 10, 2011, Tedesco
Studios, Paramus, N.J.

these pros - hard charging music on the edge, and unstoppable. Bergman and Jordan are known for few breath marks or tacit moments, but those of you who know these blowers might be taken aback by the tender early moments on "When Autumn Comes," before the quartet revs up again. William Parker is stellar as usual, while Michael Wimberly gets the job done, more than up to the task. Jordan is very willing to let Bergman set the pace so he can dig in his heels and play thoroughly original, furrowed brow lines, honks and deep voicings. Of course, Bergman's originality is beyond reproach, always rivaling peers like Cecil Taylor, Martial Solal and Burton Greene, or younger lions Matthew Shipp and Craig Taborn. As much as these four have top drawer pedigrees, this recording lifts them to an even higher plateau. There's no doubt as to their prowess individually, but together, the really hit home runs left and right. Vita Brevis should be in Top Ten lists for New Jazz of 2013.

Michael G. Nastos

New Issues



THE CHONTO/ TAMURA SONIC INSURGENCY WITH KIDD JORDAN SELF-RELEASED

VIOLENCE FOR YOUR FURS
(AND DIAMONDS, AND ALL
THAT OTHER EXPENSIVE
MEANINGLESS CRAP FOR
OBLIVIOUS IDIOTS)/ FOR
C, AS IN PERCIVAL, WITH
GRATITUDE IMMEASURABLE/
AN OPEN LETTER/ FOR LARRY
YOUNG, FOEVER YOUNG/
LIVE AND LET LIVE AND LOVE
AS MUCH AS YOU CAN
67:28

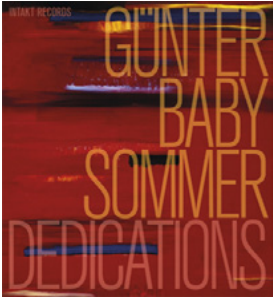
Joe Chonto, d, vcl; David
Tamura, as, ts, p, org; Pete
Matthiessen, g; Martin
McDonald, g; Greg Albert, b;
Kidd Jordan, ts.
June, 2011; Paramus, New
Jersey.

This independently-released offering from The Chonto/Tamura Sonic Insurgency is a mixed bag of genres that elevate the group's political message. The album's five tracks make a sort of symmetric formation with the middle track standing between the other two sets of compositions. The first two sound like a mix between a 1991 Nirvana jam session and a 1966 Coltrane jam session. The music is often quite free and the textures are varied: at times the listener will hear a distorted electric guitar mixed with thunderous drumming, while other times an acoustic piano is paired with a raspy saxophone (and many other combinations). The last two tracks on the album carry on similarly to the first two, but Jordan's contribution is much more evident. Jordan is one of the oft-overlooked saxophonist/educators of American music, whose fluent ability to play "inside" and "outside" makes him a historical gem of the 20th century. He can be heard quoting a little motif of Coltrane's "Acknowledgement" from A Love Supreme on "For Larry Young, Forever Young."

The highlight of the album comes in the third track, which is "An Open Letter" to Lloyd Blankfein of Goldman Sachs and a series of other Wall Street bankers. Joe Chonto reads the critical letter as he is accompanied by the musicians. Despite the harsh nature of the letter, it is powerful and it occasionally contains some humor (including a suggestion that the bankers should be put in a "pound-you-in-the-ass prison"). Even though the United States is five years past the banking crisis, a recent Reuters/Ipsos poll shows that Chonto's message still resonates. It is a fine addition to this collection of socially conscious music.

Dustin Mallory

New Issues



**GÜNTER "BABY"
SOMMER
DEDICATIONS**
INTAKT RECORDS 224

VON BABY ZU BABY/ 2
BESEN FÜR PHILLY JOE/
KLANGSTÜCK FÜR PIERRE/
ART GOES ART/ A LETTER
TO PAUL/ HARMONISCHES
GERÄSSEL FÜR HAN/ ED
BLACKWELL/ VON MAX FÜR
MAX/ SELFPORTRAIT
52:46

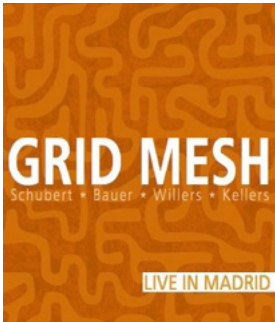
Günter "Baby" Sommer, d,
perc, vcl.
January 10-12, 2013; Berlin,
Germany.

Dedications is a courageous release of solo drumming accompanied by Sommer's creative use of narration and a series of vocal grunts, growls, howls, and other fun vocal embellishments. Each track on the album is dedicated to a giant of jazz drumming and contains the vocabulary/style of the drummer being honored. Sommer's tributes include drummers from both sides of the pond with Dodds, Philly Joe, Blakey, Blackwell, and Roach representing America. On the eastern side of the Atlantic, Sommer also pays respect to Swiss-drummer Pierre Favre and German-drummer Paul Lovens.

The opening track, dedicated to Warren "Baby" Dodds, includes a narration where Sommer reveals Dodds as his primary inspiration and source of his nickname. Sommer includes a section on the woodblocks and his drums have the open, ringing sound that is associated with early jazz drummers. Sommer branches out in some of the recordings to create a "quasi-percussion ensemble." In the recording dedicated to Blakey, Sommer uses an ABA form that begins with timpani, shakers, and a gong that signifies the end of the first section (among other instruments). "A Letter to Paul" even contains a John Cage-esque percussion ensemble sound that includes metallic and glass effects coupled with a haunting vibraphone melody. Overall, the album may surprise some listeners who think it is just an album of drumming. It is not. Although Sommer phrases his lines around the drums very nicely, it's his conceptual palette of percussive orchestration that makes this album worthwhile.

Dustin Mallory

New Issues



GRID MESH
LIVE IN MADRID
LEO RECORDS LR 677

PART I/ PART IIA/ PART IIB
51:33

Frank Paul Schubert, as, ss;
Johannes Bauer, tbn; Andreas
Willers, elc g, electron; Willi
Kellers, d, synth.
February 17, 2011; Madrid,
Spain.

The second album from the Berlin-based Grid Mesh is a two-part, live recording that continues the ensemble's exploration into improvised ensemble music. Although the music is very free, there is a structured element to each portion of the musical journey. The music is through-improvised, like a series of scenes that make up a movie. Each scene sets a different climate or mood than the previous one and each musician is well-aware of his role throughout the process. The men display a certain sensitivity that allows each person's voice to co-mingle without dominating the texture, except in a few situations where Schubert's creative spark propels the band. The music is mostly acoustic, but there are a few droning/static electronic textures used to affect the environment. The electronic sounds are used sparingly and function as an understated compliment to the music. The careful work of the Muñoz-Santana-Baskind recording/mastering team cannot be overlooked either. Frequently live albums suffer from poor recording quality/mixing, but this album sounds fantastic. The mix is nice and the guitar isn't too overbearing (as it can often be in these situations). All of these elements come together to form a wonderful recording. As far as freely improvised music is concerned, this is one of the better albums I have heard in this paradigm in a long time.

Dustin Mallory

New Issues

GOAT'S NOTES WILD NATURE EXECUTIVES

LEO RECORDS CDLR682

MORNING SIDEWALK/ THE NATURE
OF ADVENTURE/ 1ST PROMENADE OF

THE BIG SHOE/ NIGHT CREATURES/
OSCAR WILD AVENUE/ SHOES ON THE

LOOSE/ VALLEY DANCES/ JUNGLE
WALKABOUT/ BIG SHOE FOREST RUN/
OLD MARSH PALS/ SHOE FACTORY/
BIG SHOE NATURE/ WATER PATH/
JURASSIC GALLERY/ 2ND PROMENADE
OF THE BIG SHOE/ ANOTHER CHASE/
SHOE NATURE REPRESENTATIVES/
NEW SPECIES INC/ WILD NATURE
EXECUTIVES/ PAYSAGE

61:07

Grigory Sandomirsky, p, vcl, melodia;
Vladimir Kudryavtsev, b; Maria Logofet,

vln, perc, vcl; Piotr Talalay, d; Andrey
Bessonov, cl; Ilya Vilkov, tbn; Yury

Sevastyanov, ts; Oleg Mariakhin, cnt;
Kirill Parenchuk, ss, d; Alexey Andreev,

g.

November 2012, March 2013; no
location listed

ERIKA DAGNINO QUARTET SIGNS

SLAM 546

PRELUDIO/ PRIMA IMPROVVISAZIONE/
SECONDA IMPROVVISAZIONE/
TERZA IMPROVVISAZIONE/ QUARTA
IMPROVVISAZIONE/ INTERMEZZO/
QUINTA IMPROVVISAZIONE/
IMPROVVISAZIONE FINALE

52:04

Erika Dagnino, vcl, poetry; Ras Moshe,
flt, ss, ts; Ken Filiano, b, effects; John

Pietaro, vib, perc. November 2012;

Brooklyn, New York..

The newest release from the Moscow-based Goat's Notes finds the group inviting a slew of guest artists to add their voices. The result is a wider-than-usual palette of textural possibilities for the ensemble's soundscape approach. The greatest strength of this recording is the orchestral use of the instrumentation to create a variety of thick and thin textures. These idiosyncratic textures are also created using a combination of traditional performance with a series of electronic sounds, piano scrapes, bells, and other effects. The music moves freely, but it grooves as well. The musicians seem to be influenced by a collection of genres that include classical, jazz, rock, and world musics of many kinds.

Besides their collective sound, a few individual voices stick out and give the music a distinct personality. Logofet's violin work is haunting yet quite playful in many passages. Sandomirsky's soloistic and ensemble piano playing on the title track "Wild Nature Executives," is quite nice. The building crescendo and danceable groove of the "2nd Promenade of the Big Shoe" stands out on the album and Bessonov's clarinet on that track is great too. The overall package is a free sound that pushes the experimental boundaries of the Russian art-music scene.

Many people know Erika Dagnino as a poet and a writer, but she is also recognized in many circles for her collaborations with musicians. Signs is a collection of well-crafted poems, set to music that has plenty of room for improvisation. The opening track, "Preludio," begins with a powerful blues feeling before slowly sliding into an esoteric, free exploration. The musicians, and more importantly their instrumentation, set the mood for Dagnino's voice. The pairing of her voice with vibraphone accompaniment creates a nice, complimentary temperament before the other instruments swarm in. The music runs the gamut from sassy to serious and the instrumentalists' accompaniment ranges from thunderous to hymn-like. Filiano's technical strength really shines through on "Quinta Improvvisione." The listener will get a larger benefit from Dagnino's poems by reading them in the liner notes as well as hearing them on the recording. It is easy to be swept into the emotionally charged reading of the poems and forget about the care she took in writing the meaningful text.

Dustin Mallory

New Issues



**SYLVIE COURVOISIER
– MARK FELDMAN
DUO
LIVE AT THÉÂTRE
VIDY-LAUSANNE
INTAKT RECORDS CD 210**

FIVE SENSES OF KEEN/
FOR ALICE/ ORPHEUS
AND EURYDICE/ PINDAR/
MELPOMENE/ SIMONIDES/
CALLIOPE
50:50

Sylvie Courvoisier, p; Mark
Feldman, vln.
November 2012; Lausanne,
Switzerland.

This latest release of compositions, penned and performed by the husband-and-wife Courvoisier-Feldman duo, is an exciting live performance that took place near the Swiss shore of Lake Geneva. Courvoisier, who is a native of Lausanne, returns home to display her talents since spending the better part of the last decade working with John Zorn, her husband, her own group, and a slew of other collaborators. The past decade has been busy for Feldman as well. Beside his work with Zorn and John Abercrombie, Feldman has performed violin concertos with orchestras internationally, composed for groups like the Kronos Quartet, and dabbled in popular music (not to mention his Nashville past where he performed with the likes of Johnny Cash, Willie Nelson, and George Jones).

The music itself is a very innovative and fresh take on the Western-Classical tradition. The setting gives the listener an image of the prototypical “theatre recital.” However, the duo pushes the boundaries of Western art-music. They still leave plenty of room for each voice to explore their soloistic tendencies, but together the compositions tread on some interesting ground. “For Alice” starts conversationally and the quartal harmonies from the piano provide the framework for Feldman’s violin. As the music moves, it becomes restless and the musicians push it ahead with an aggressive confidence. “Orpheus and Eurydice” is the longest piece on the program (15 minutes). It begins with an investigative piano melody that climaxes into a speedy section, rife with virtuosic violin-runs before the pace slows to the end. The influences of jazz improvisation, chamber music, and the “Zorn aesthetic,” make this an enjoyable release that demands the attention of a larger audience, especially in America.

Dustin Mallory

New Issues



1) does not sound a lot like your normal organ jazz CD thanks to the talents of Greg “Organ Monk” Lewis whose bruising, overdriven style is closer to Larry Young than Jimmy Smith but which is used here on a program of standards.

The entire band on this CD matches Lewis’ intensity with the trumpet and tenor constantly burning and the rhythm section always busy. Tracks like “Don’t Blame Me” “Nice Work” and “Dinah” have Lewis playing the melodies

**1) GREG LEWIS,
ORGAN MONK:
AMERICAN
STANDARD,
(NO LABEL OR NUMBER.)**

LIZA / LULU’S BACK IN TOWN
/ NICE WORK IF YOU CAN
GET IT / DINAH / I SHOULD
CARE / TEA FOR TWO /
EVERYTHING HAPPENS TO
ME / JUST A GIGOLO / DON’T
BLAME ME / BETWEEN THE
DEVIL AND THE DEEP BLUE
SEA.

Lewis, org; Ron Jackson, g;
Riley Mullins, tpt; Reggie
Woods, ts; Jeremy Bean
Clemens, d.

with angular, stabbing chords reminiscent of a certain pianist named Monk and on “Dinah” especially Reggie Woods and Riley Mullins also play at their most soulful. “I Should Care” and “Everything Happens To Me” are the individual ballad features for Mullins and Woods respectively, “Care” done in a brooding, introspective mood and “Everything featuring hard-blown, soulful tenor. Guitarist Ron Jackson makes himself known on other tracks, gently picking on “Tea For Two” and fluidly swinging like Grant Green on “Just A GigoLO”. “Between The Devil And The Deep Blue Sea” is the most dramatic cut. After a simmering theme statement and rolling horn solos Lewis cuts loose with an extended craggy solo that draws equally from Sun Ra and Keith Emerson and tips the entire track towards progressive jazz-fusion as Jeremy Clemens’ raucous drumming and Jackson’s steady pulse pace him.

Jerome Wilson

New Issues

2) GARY SMULYAN – DOMINIC CHIANESE, BELLA NAPOLI, CAPRI 74129.

FUNICULI FUNICULA / ANEMA
E CORE / FENESTRA CHE LUCIVE
/ MARECHIARE / PEGUE / O
SOLE MIO / O SARACINO / A
VUCCHELLA / DICITENCELLO VUIE!
/ TRE VEGLIA E SONNO / SANTA
LUCIA LONTANA. 53:12.

Smulyan, bari s; Chianese, vcl; Gary
Versace, p, acc; Martin Wind, b; Joe
Brent, vln, mandolin; Matt Wilson,
d. 2/12/13, Paramus, NJ.

3) HANS HASSLER, HASSLER, INTAKT 212.

PAUL, WHERE ARE YOU – AND
WHY NOT? / DER VERGESSENE
STIER VON THUSIS / BUNDMER –
STABLI – DESTILLAT 1 / BERLINER
SCARNUZZLI / AMPF LUMAS UNN
TIG / ACH, HIER BIST DU / DAS
LANGE WARTEN AUF GODOTS
WASCHKUCHENSCHLUSSEL /
NERVOS VOR DEM TUMBLER /
PFLUMA – SUNNTIG – NACHLESE
/ KEIN SCHNEE / GRUSS AN
TSCHIERTSCHEN / TRIO A
TROIS / BUNDNER – STABLI
– DESTILLAT 2 / HOMMAGE
AN PAUL KOLLEGGERS
(BRANTENWEINRAUSCHWALZER) /
BUNDNER – STABLI – DESTILLAT 3
/ FALLOBST. 64:27.

Hasler, acc; Gebhard Ullmann, b cl;
Jurgen Kupke, cl; Beat Follmi, perc.
7/4-6/11, 11/11, Guntershausen,
Switzerland.

Moving from American to Italian standards, on (2) baritone saxophonist Gary Smulyan leads a small group on a set of Neapolitan folk songs done up in inventive ways. The opening “Funiculi Funicula” is straight-ahead swinging jazz with Smulyan and pianist Gary Versace bouncing brightly over Martin Wind’s and Matt Wilson’s cool rhythms. Later tracks work more distinctively Italian elements into the mix. “Fenestre Che Lucire” is a strolling, bluesy ballad with mandolin featured right alongside the baritone and piano, “Pegue” has Smulyan’s baritone dancing forlornly with both mandolin and accordion while the rhyrhtym section plays a sad waltz beat and “O Saracino” is a wild dance for baritone, accordion and violin.

The set’s secret weapon, though, is the singing of one Dominic Chianese, known to most of us as Uncle Junior on The Sopranos. Chianese has actually been singing professionally for some time and here his powerful voice puts these songs across with romantic fervor. He really blends well with Smulyan’s prowling baritone on “O Sole Mio”, “A Vacchella” and “Anema e Core” bringing a touch of old-fashioned grace to the session. He even gets to close the disc with an acapella “Santa Lucia” that is magical.

Jerome Wilson

3) also features accordion but in the Swiss tradition. Hans Hassler leads a quirky tribute to great Swiss accordion players of the past full of the sort of tipsy playfulness you’d expect from the great Dutch jazz bands.

In the company of two clarinets and percussion Hassler infects traditional polka and waltz melodies with free honking, single note drones, ragtime, frantic drumming and minimalist rhythm cycles. There’s as much debt to Scott Joplin and Phillip Glass as there is to Swiss folk songs in this music. On “Hommage a Paul Kolleggers”, the CD’s longest piece, Hassler’s accordion weaves in and out of the honking repetition of Ullmann’s and Kupke’s clarinets before setting off into a long delirious solo that sounds in parts like a Bach organ recital and silent movie organ accompaniment. You could easily imagine Hassler sitting in with the ICP orchestra.

Jerome Wilson

New Issues

4) SAO PAULO UNDERGROUND, BEIJA FLORS VELHO E SUJO, CUNEIFORM 359.

OL' DIRTY HUMMINGBIRD / INTO THE RISING SUN / ANNUS NUSAR / OVER THE RAINBOW / EVETCH / SIX-HANDED CASIO / THE LOVE I FEEL FOR YOU IS MORE REAL THAN EVER / BASILIO'S CRAZY WEDDING SONG / A ARRORE DE CEREJA E AUSENTE / TAKING BACK THE SEA IS NO EASY TASK. 39:30.

Mauricio Takara, perc, cavaquinho, elec; Guilherme Granado, kybd, synth, sampler, vcl; Rob Mazurek, cnt, Evolver, ring modulator, analog delay, harmonium. 9/26-27/12, Chicago, IL.

SHEBA, BUTTER ON MY ROLLS, (NO LABEL OR NUMBER). DANCE JUMP / REAL GOOD WOMAN / BIG MAN / CAN'T HELP LOVIN' MY MAN / OH SO GOOD / POURIN' RAIN / BLUES OF MY SOUL / BUTTER ON MY ROLLS / TELL ME WHY / DON'T SAY GOODBYE / HEY GIRLFRIEND / MS. GOOD-N-PLENTEY / GOOD GOOD LOVIN'. 63:22.

Sheba Beck, vcl; George "Chocolate" Perry, strings, b, d, horns; Michael "The Dog" Gauthier, kbds, strings, horns; Warren "Roach" Thompson, g; Chuck Juntzman, slide g.

4) has a Brazilian folk flavor. Trumpeter Rob Mazurek has divided his energies between Chicago and Brazil for some time in various projects and the trio Sao Paulo Underground brings the Brazilian side to the forefront. This CD blends Latin sounds with improvisation and electronics and what results is gine cornet blowing enveloped in a kaleidoscope of whooshing and thumping electronic sounds. That description may suggest Miles Davis' electric bands but this doesn't really sound like them. Instead there's more a hint of Don Ellis' electronic experiments as well as farther afield sounds like the Soft Machine, Faust, Brian Eno and Sun Ra. "Ol' Dirty Hummingbird" has Mazurek's cornet diving into a plush jazz-rock maelstrom. "Evetch" and "Rising Sun" set a mariachi-like horn against jangly clouds of electronics. There are also cornet smears against beeping, fuzzed-out keyboards on "Six-Handed Casio", a romping big beat love song in "The Love I Feel For You" with chippy guitar pitted against synthesizer booms and busy drumming, and psychedelic jazz-rock based on Ravel's "Bolero" in "Arnus Nusar". Somewhere in the midst of all this there is an achingly straightforward version of "Over The Rainbow" with only a hiss of electronics underneath. Mazurek has a lot of ambitious and creative projects going on but this group sounds like his most purely fun work.

Jerome Wilson

Sheba Beck AKA The Mississippi Queen has the strong, deep voice of a great blues singer but her backup on this CD includes a lot of synthesized strings and horns that sound kind of puny and take away from the majesty of her singing though guitarist Warren Thompson makes an impression whenever he solos. The set actually sounds best when she veers away from the blues. "Can't Help Lovin' My Man" is a lush soul ballad with Beck singing with velvety lushness over a Pips-like backing chorus while "Tell Me Why" and "Hey Girlfriend" are chippy, stomping blues-funk with heavy bass and percolating piano on the former and heavy organ and clavinet on the latter. The finest moment goes away from electric music altogether. That would be "Blues Of My Soul", just Beck talking over a raw slide guitar and telling haunting stories about her childhood in the Deep South. It has a shivery resonance and truth that really puts this rest of this music in the shade.

Jerome Wilson

New Issues

1) BILLY MINTZ-JOHN GROSS-ROBERTA PIKET-PUTTER SMITH, MINTZ QUARTET, THIRTEENTH NOTE (no number). BEAUTIFUL YOU / FLIGHT / DIT / DESTINY / HAUNTED / SHMEAR / CANNONBALL / BEAUTIFUL / UGLY BEAUTIFUL / RELENT / RETRIBUTION / AFTER RETRIBUTION. 65:47. Mintz, d, tambourine, maracas; Gross, ts; Piket, p, org, vcl; Smith, b. 2/1/13, Paramus, NJ.

2) MARTY KRYSTALL QUARTET, MOMENTS MAGICAL, K2B2 4369. JUNGLE CANOPY / THE SEQUESTER BLUES / MOMENTS MAGICAL / THEME OF EXODUS / BRASS RINGS / BRILLIANT CORNERS / THE COMMISSIONER / BUEJERK. 53:33.

Krystall, ts, b cl; J.P. Maramba, b; Sinclair Lott, d; Bob Conti, perc. 2/27/13, 3/29/13, 4/11/13, Los Angeles, CA.

Drummer Billy Mintz leads a session on (1) that puts a broad spectrum of music in play from mainstream jazz to tangos and organ funk. The CD starts with a couple of short pieces that emphasize John Gross' big, romantic tenor sound. Then "Dit" is a longer slice of nervous abstraction with all four musicians jangling and tapping about and Roberta Piket showing a knack for fragmented free playing reminiscent of Paul Bley. In the ballad category "Haunted" is a rich Billy Strayhorn-like tune with romantic tenor and piano while "Beautiful" evokes the broad sweep of John Coltrane's "Naima" with Gross blowing soft and heavy. By contrast "Ugly Beautiful" evokes Coltrane's wilder side with heavy McCoy Tyner-like piano chords and turbulent tenor playing. In addition to her piano work Roberta Piket sings on the tango ballad "Destiny" and shows her organ prowess on tracks. She stands out on the funky "Cannonball", the speedy "Relent" and the prayerful "Retribution" all alongside Gross' solid playing. Mintz and Putter Smith support all this energetically with Mintz taking a solo here and there to remind us he's the leader. This is a sneakily enjoyable set that has a lot of personality behind its conventional facade.

2 is a different sort of quartet, one with tenor sax, bass and two percussionists. The combined percussion work of Sinclair Lott and Bob Conti create some very full grooves which Marty Krystall takes full advantage of. Herbie Nichols' "Brass Rings" has an exotic Afro-Latin rhythm that Krystall sails over merrily on bass clarinet while on Nichols' "Moments Magical" he plays creamy, smooth tenor over an expertly played mambo beat. Krystall gets a fat, swaggering sound going on the theme from the movie Exodus and "Sequester Blues" with J.P. Maramba's bass setting the tone. "The Commissioner" is a lovely meandering bass clarinet feature with thumping bass accompaniment and a version of Monk's diabolical "Brilliant Corners" is graced with martial drumming and stuttering, bluesy tenor. Marty Krystall sounds great throughout this CD, full-bodied and relaxed, plowing through knotty compositions with ease.

Jerome Wilson

New Issues

NNENNA FREELON & JOHN BROWN BIG BAND, CHRISTMAS, BROWN BOULEVARD (no number).

SWINGLE JINGLE BELLS* /
SPIRITUAL MEDLEY* / LET IT
SNOW+ / I LIKE THE SUNRISE+ /
CHRISTMAS TIME IS HERE+ / SILENT
NIGHT+ / LITTLE DRUMMER BOY*
/ O LITTLE TOWN OF BETHLEHEM+
/ BABY, IT'S COLD OUTSIDE*# / I'LL
BE HOME FOR CHRISTMAS*. 50:33.
Freelon, vcl; Brown, b, vcl#; Vaughan
Ambrose, James Gates, Brian Miller,
Shaena Ryan, Greg Tardy, sax; LeRoy
Barley, Art Barnes, Derrick Gardner,
Jay Meachum, Benjy Springs, tpt;
Mitch Butler, Andy Kleindienst,
Ronald Westray, Joshua Vincent,
tb; Brandon McCune*, p, org, el p,
Miki Hayama+, p, cel; Scott Sawyer,
g; Adonis Rose, d, perc; Beverly
Botsford, perc; Jon Metzger, cond.
7/17-18/12, Kernersville, NC.

3) MIKE VLATKOVICH – CHRIS LEE – KENT MCLAGEN, SUCCULENCE OF ABSTRACTION, THANK YOU MV015.

Vlatkovich, tb; McLagen, b; Lee,
d. 8/28/11, Albuquerque, NM.
Jerome Wilson

Nenna Freelon here takes her shot at a Christmas CD. The songs are largely the usual seasonal suspects everybody plays but Freelon and John Brown's band manage to wring a little more juice out of them.

The spiritual medley, which includes "Joy To The World" and "Go Tell It On The Mountain", romps like a Count Basie piece and features an extended wah-wah trombone solo. (Unfortunately none of the individual soloists are identified.) Duke Ellington's "I Like The Sunrise", which mentions Christmas in its lyrics, is soaring and pretty, "Christmas Time Is Here" sails out on a Latin rhythm and "Silent Night" is matched to the rhythm of "All Blues" and has an organ line shadowing Freelon's roof-raising vocal. "Jingle Bells" swings massively, "I'll Be Home" has a shimmying New Orleans groove and bandleader Brown trades lyrics with the singer on the playful "Baby It's Cold Outside". Freelon is in strong voice throughout and she makes this a lively addition to the annals of Christmas jazz records.

3 is performed by a trio in continuous live performance. The music lurches all over in style and mood but Michael Vlatkovich and his partners keep a continuous groove going with regular rhythms prominent and Vlatkovich playing his trombone every way it can be played. The swinging up-tempo melody of "Tortoise" downshifts into a loping blues beat on "Imponderable". "Length Of The Tail" is all muted trombone moaning and quickstep bass and drums, while "Snakes" is a long interval of foxy trio interplay centered on a slightly Latin beat that turns into a quiet shuffle from trombone and bowed bass. The communication and sly wit that passes between all three members of this trio is remarkable. They always seem to know where to fall in with their partners and create a common mood. This is a very fun trio exercise.

COMMANDER JEKA / THE EMBRACE / FAITH BEADS AND
OTHER AMUSEMENTS / I LET MY MAGIC TORTOISE GO / THE
IMPONDERABLE HIDING IN EXTRA LARGE CLOTHING / IT IS NOT I
WHO SEEK THE YOUNG FOOL / K NOW I / THE LENGTH OF THE TAIL
DOESN'T REALLY MATTER, BUT IT HAS TO BE BUSHY / MERLE &
NEAL / ONCE IN A BLUE MOON A DECENT WOLF COMES ALONG /
THE SNAKES ALWAYS TALK ABOUT ILL-FITTING DOLL CLOTHES ON
THE CHICKENS / THE TALENTLESS JUDGING THE OVERREACHING
/ THAT MAN IN THOSE SHOES UNDER THAT HAIR / UNKNOWN
KNOWN / ALWAYS CONNECTION. 59:13 Jerome Wilson

New Issues

1) IRA SULLIVAN PRESENTS THE JIM HOLMAN TRIO, BLUE SKIES, DELMARK 5010.

BLUE SKIES / JUST FRIENDS
/ SOLAR / BLUE IN GREEN* /
SO.OMEDAY MY PRINCE WILL
COME* / ALONG CAME BETTY*
/ JUST IN TIME / ON THE
SUNNY SIDE OF THE STREET.
56:58. Sullivan, ts, tpt;
Holman, p; Rick Schneider,
Dennis Carroll*, b; Roger
Humphries, George Fludas*, d.
5/28/11, 9/5/12, Barrington, IL.

2) GERRY GIBBS – KENNY BARRON – RON CARTER, GERRY GIBBS THRASHER DREAM TRIO, WHALING CITY SOUND 65.

EPISTROPHY / PROMISES,
PROMISES / WHEN I DREAM
/ THE SHADOW OF YOUR
SMILE / THE WOMAN ON
THE TV SCREEN / THE EYE OF
THE HURRICANE / TELL ME A
BEDTIME STORY / A FEELING
/ DON'T YOU WORRY 'BOUT A
THING / SUNSHOWER / HEAR
COMES RON / IMPRESSIONS
/ THE THRASHER / MR.
CLEAN / THE THEME. 72:59.
Gibbs, d; Barron, p; Carter, b.
12/26-27/12, 2/1/13, Brooklyn,
NY.

The common theme of these two CDs is that the leaders are second generation jazz musicians and they both have legendary players in support.

1) is led by Jim Holman, the son of Pittsburgh musician Scott Earl Holman, and he plays with the great Chicago multi-instrumentalist Ira Sullivan. They work though a program of familiar standards. Sullivan's playing shows faint traces of his 82 years but for the most part he is still very inventive and swinging shown by his tenor work on "Just Friends" and his trumpet on "Blue Skies" and "Solar". Holman, meanwhile, is a frisky pianist who sounds fine alongside Sullivan. He really sparkles on a fast "Just In Time" but his abilities show best on a trio version of "Blue In Green" where he dives into a rumbling abstract solo before the rhythm section sweeps in with a Latin beat. On "Someday My Prince Will Come" Holman fills in the chordal blanks nicely behind Sullivan's satiny tenor before doing his own prickly solo with Roger Humphries adding a little extra kick to the drumming. This is a nice informal musical conversation across generations.

2) has more high profile people involved. Gerry Gibbs is the son of vibes icon Terry Gibbs and if you've been reading this magazine for any length of time, I shouldn't need to tell you who Kenny Barron and Ron Carter are. The two legends don't cut any slack on their younger partner and he doesn't need any. They all come blazing out of the gate on the opening "Epistrophy", Gibbs keeping right in stride as Barron blazes away and Carter takes a greasy, tempo-changing solo. The entire set includes a bit of everything, show tunes, jazz classics, pop songs and original compositions. No matter whether the tune is Burt Bacharach's "Promises, Promises", Stevie Wonder's "Don't You Worry About A Thing", or Carter's own funky "A Feeling", Barron is always bright and inventive, Carter is plucking deep-souled grooves and Gibbs is quietly dazzling. Gibbs' composition "The Woman on the TV Screen" is a lovely ballad that Barron spins into romantic magic, Herbie Hancock's "Tell Me A Bedtime Story" gives Gibbs the chance to work out some tricky drum patterns and Gibbs's "The Thrasher", dedicated to Don Pullen, puts deep bluesy piano over march rhythms. Another Gibbs piece, "Hear Comes Ron" is a vehicle for Mr. Carter to work his patented elastic soul on the bass against sparkling piano patterns and hip brush work. Gibbs breaks out some hip-hop patterns on McCoy Tyner's "When I Dream" and Hancock's "Eye Of The Hurricane" is a flat out three-way race with Barron coming out slightly ahead. This is as good as a mainstream piano trio gets, three great musicians in rapt commucation and playing for their lives. I highly recommend this CD.

Jerome Wilson

New Issues



KEEFE JACKSON A ROUND GOAL DELMARK 5009

OVERTURE / BRIDGE SOLO
– KEEFE / WAS IST KULTUR?
/ MY TIME IS MY OWN /
PASTORALE / THERE IS NO
LANGUAGE WITHOUT DECEIT
/ HIERARCHY FOLLIES /
ROUND GOAL / BRIDGE SOLO
– DAVE / NEITHER SPIN NOR
WEAVE / ROSES. 57:58.

Jackson (ts, bcl), Mars Williams
(as, ss, snos), Waclaw Zimpel
(cl, alto cl), Marc Stucki (ts, bcl,
harm), Dave Rempis (as, bari
s), Peter A. Schmid (bari s, bass
s, snos, bcl, E-flat cl), Thomas
K.J. Mejer (c-bass s, snos).
February 20, 2013, Berne,
Switzerland.

The excellent young Chicago saxophonist Jackson has assembled a vigorous, punchy group called Likely So. Unlike his other combos Fast Citizens or Project Project, this one's all winds. But beyond the usual quartet format, Jackson's septet – recorded gloriously, with crisp separation and full dynamic range – is filled with instrumental variety delivered by capable, creative soloists from Chicago and Europe. The jaw-dropping overture showcases Jackson's deft writing, concentrating on the lower register but with careful attention to contrasting timbres and counterpoint. Each player gets ample room to stretch out, but it'd be perhaps more accurate to call them elaborations rather than conventional solos. Jackson's spacious, even laconic opening explorations seem perfectly apposite to the mood of his writing. And the tone-bending baritone that cues up "My Time" interacts seamlessly with lush chords woven in by soprano saxes. What really gets me, though, is the rangy imagination with which Jackson groups the horns together, vivid but never ostentatious. Highlights in this area include: the tart voicings and ROVA-like contrapuntal groove on "Was ist Kultur?"; the woody goodness of the clarinets on "Pastoral," slowly becoming more antic and anxious; the severe tones and close harmony on "There is no language"; and the multiple swinging sections heard throughout, which Jackson uses in ways both obvious (propulsion and energy) and subtle (some sustained drones underneath the lengthy closer, with low horns working a wending ostinato and high horns alternating between chirping punctuation and chromatic work). This is a pretty serious statement from Jackson, and should be heard by anyone even remotely interested in this kind of format.

Jason Bivins

New Issues



THE SWR BIG BAND, KINGS OF SWING OP. 1

HANSSLER CLASSIC
93.310

OPUS ONE / WHY DON'T
YOU DO RIGHT / MARIE /
DIAMONDS ARE A GIRL'S
BEST FRIEND / AT LAST /
STEALIN' APPLES / A TISKET
A TASKET / AND THE ANGELS
SING / ISFAHAN / FLIGHT
OF THE BUMBLEBEE /
TRUMPET BLUES / ALMOST
LIKE BEING IN LOVE / SWING
THAT MUSIC / WHAT A
WONDERFUL WORLD. 46:06.

There's a healthy market for nostalgia out there, and releases like this seem tailor-made for a certain conceit that jazz is the music of cocktail parties past. This brief date is characterized by vintage materials, period love, and smooth, quite elegantly precise arrangements for the buttoned-down (perhaps even the concert hall) set. After a fairly clinical, polished overture, the capable band dip into the period materials, with imitation just so, down to the clarinet obbligatos. Dada is a warm, winning vocalist, clearly enamored of Ella and Sarah the most (though her voice is thinner and more limited than her inspirations). There are some nice moments here and there, most of them cases where a certain stiffness crept into the music, as if they had slowly been coming around to Breker or the Vienna Art Orchestra but just couldn't bring themselves to go all the way with the trombones and group vocals on "Marie." Mostly they play it safe and follow the path of imitation: the tasty clarinet solo on "Stealin'" sounds like it's being sight-read; the pleasant trumpet fanfare on "Angels" accompanies a somewhat self-conscious "jungle beat"; and even the elegant Ellingtonia on "Isfahan" or the boogie-woogie on "Trumpet Blues" sound like supper-club repertoire. I love the bands and the music being honored by the SWR Big Band, but they manage to weaken its impact, making the experience kind of like watching your grandparents dance.

Fola Dada (vcl), Pierre Paquette (cond); Klaus Graf, Matthias Erlweine, Axel Kuhn, Andreas Maile, Michael Lutzeier (sax); Martijn de Laat, Felice Civitareale, Karl Farrent, Rudolf Reindl (tpt); Marc Godfroid, Ernst Hutter, Ian Cumming, Georg Maus (tbn); Hubert Nuss (p), Klaus-Peter Schopfer (g), Decebal Badila (b), Guido Joris (d). January 14-18, 2013, Stuttgart.

Jason Bivins

New Issues



DICK HYMAN /
BERND LHOTZKY,
STRIDIN' THE
CLASSICS,

JAZZ CONNAISSEUR JCCD-
0347.

EXCERPTS FROM THE
NUTCRACKER SUITE /
WALTZ OF THE FLOWERS /
HUNGARIAN DANCE # 5 /
SCHON ROSMARIN / SONG
OF INDIA / WALTZ IN C#
MINOR (LHOTZKY SOLO)
/ AH, SO PURE! (HYMAN
SOLO) / ANITRA'S DANCE
/ POETIC TONE-PICTURE
(LHOTZKY SOLO) / POETIC
TONE-PICTURE (HYMAN
SOLO) / ETUDE IN GB
MAJOR / PILGRIM'S CHORUS
(HYMAN SOLO) / EINE KLEINE
NACHTMUSIK (LHOTZKY
SOLO) / LIEBESLIED: 54:44.

Hyman, Lhotzky, p. Boswil,
Switzerland: 10/27-28/03;
New York City, NY: 7/8/04.

Two-handed, orchestral Jazz piano – call it “swing” or “stride” piano – the variety that was the common language before Charlie Parker encouraged all the pianists to scale down their ambidextrous ambitions – is a remarkable act.

Well-performed, it combines large-scale architecture (thinking ahead with ten fingers and two feet on the pedals) in composing solo choruses and thoughtful accompaniments, often at top speed, and a precise attention to detail that is worthy of a microbiologist. Of course, a microbiologist capable of great swinging abandon.

Many players present themselves as swing pianists, but often their evocations are either mechanical or limited: this style of playing requires a tireless athleticism. But the news is good and all is not lost: the style didn't perish when the last of the Harlem masters did. Dick Hyman (the acknowledged octogenarian Sage) and two younger friends are responsible for four glittering discs, wholly idiomatic and entrancing hot improvised music. (And, as an aside – having two pianists play and improvise at once in this style is as remarkable as anything ever seen at the Olympics.

STRIDIN' THE CLASSICS harks back to a popular-music tradition of the Thirties and Forties: Jazz improvisation on classical themes, which I suspect is as old as the art form itself, if we are to take the claims that staples of the New Orleans repertoire first emerged as themes heard at the opera house. When we read of piano masters James P. Johnson, Eubie Blake, and the young Fats Waller going to hear classical recitals, we also understand the Jazz impulse at work here, and their contemporaries Donald Lambert and Joe Turner made wonderful recordings based on classical themes. With delicious melodies and inherent drama (or melodrama) they lent themselves to showy but exact piano improvisations. And the range is indeed broad, with the source material coming from Tchaikovsky, Brahms, Kreisler, Grieg, Chopin, Flotow, Wagner, and Mozart. I imagine the Masters grinning. The musicianship here is at a spectacularly high level. Not only are Hyman and Lhotzky flawless players as inventive soloists, able to create what James P. called “a

New Issues

**CHRIS HOPKINS /
BERND LHOTZKY,
TANDEM,
ECHOES OF
SWING**

EOSP-4054.

SHAKE IT AND BREAK
IT / I ADORE YOU /
EVERYTHING I'VE
GOT / WARM VALLEY
(HOPKINS SOLO) /
FINGER BUSTER / BLACK
AND TAN FANTASY /
YOU DO SOMETHING
TO ME / FLASHES
(LHOTZKY SOLO) / I'VE
GOT MY LOVE TO KEEP
ME WARM / SWEET AND
SLOW / I WISH I WERE
TWINS / LULLABY OF
THE LEAVES / ARMAND
THE GROOVE / J.
FRED COOTS MEDLEY:
LOUISIANA FAIRYTALE
– THE MORE I KNOW
YOU / BESS, YOU IS MY
WOMAN NOW: 54:15.
Hopkins, Lhotzky, p.
Dusseldorf, Germany:
8/12-13/05.

**DICK HYMAN /
CHRIS HOPKINS,
TEDDY WILSON IN
4 HANDS,
VICTORIA VC 4369.**

DIZZY SPELLS / BEI
MIR BIS DU SCHOEN
/ OH, LADY BE GOOD!
- JUMPIN' OFF / DIGA
DIGA DOO – KRAZY
KAPERS / I'LL NEVER

trick a minute," they mesh wonderfully as a team, and each one obviously has a deep understanding and affection for the melodic and harmonic depths of the original pieces. This and the other three discs also are delightful evocations of the limitless possibilities of medium tempo: stride extravaganzas often become contests of exhaustion, relying on volume and speed to decide a victor. Not here: the keynote is a spacious elegance, and the playing is more sophisticated harmonically than one might have heard uptown in 1936. Both Hyman and Lhotzky are deadpan humorists as well, so connoisseurs of the style will hear a thousand in-jokes and small affectionate homages to other pianists and famous arrangements of the material.

TANDEM is just as rewarding – two players with similar souls but extravagantly singular imaginations. And where the source material of the first disc is, at first glance, Serious Music, what's here is deliciously populist. From the opening SHAKE IT AND BREAK IT (which could make anyone dance around the room) to the serenely sorrowing BESS, YOU IS MY WOMAN NOW, Hopkins and Lhotzky dig deep into songs that aren't overplayed. Please note the absence of the obligatory Waller medley in favor of I ADORE YOU and a Coots celebration; there's Rodgers, Ellington, Willie the Lion, Johnny Guarnieri (!), Beiderbecke – but not IN A MIST – and a positively melting WARM VALLEY.

Teddy Wilson, even though his name is familiar, isn't over-celebrated, and sometimes I think a good deal of his fame comes from his associations with even more famous people named Benny and Billie. But he began his career seriously under the spell of Waller, Hines, and Tatum, even though his style rapidly became more streamlined and linear. Because he lived long enough to have his later playing a kind of caricature: the arpeggiated runs ornamenting the same songs, performed the same way, we need to go back to his playing before 1960 (with a few exceptions) to hear him as the sparkling radical he was. Or, of course, we can listen to Hyman and Hopkins pay him tribute – swinging at the speed of light or creating lilting melodies over harmonies that still amaze and an irresistible rhythmic energy.

Those creative energies are celebrated on TEDDY WILSON IN FOUR HANDS, which emphasizes his lyrical bent with

New Issues

BE THE SAME (HYMAN SOLO) / OPUS ONE-HALF / MELODY IN F (HOPKINS SOLO) / I'LL GET BY / FINE AND DANDY / BLUE INTERLUDE / RUNNIN' WILD / THESE FOOLISH THINGS (HOPKINS SOLO) / SUNNY MORNING / I SURRENDER, DEAR (HYMAN SOLO) / MISS BROWN TO YOU / I'VE GOT THE WORLD ON A STRING / YOU'RE MY FAVORITE MEMORY: 62:13.

Hyman, Hopkins, p. Boswil, Switzerland: 11/1/06.

CHRIS HOPKINS / BERND LHOTZKY, PARTNERS IN CRIME, ECHOES OF SWING
EOSP4510.

TONK / IMAGINATION / GEORGIA JUBILEE / SNOWFALL / I GOT PLENTY OF NUTTIN' / JINGLES / SOMEONE TO WATCH OVER ME (HOPKINS SOLO) / SALIR A LA LUZ / SNEAKAWAY (LHOTZKY SOLO) / FIVE 4 ELISE / PARTNERS IN CRIME / DOIN' THE VOOM VOOM / RUSSIAN LULLABY / I BELIEVE IN MIRACLES / APANHEI-TE CAVAQUINHO: 56:43.

Hopkins, Lhotzky, p. 7/28-29/12, Kamen, Germany.

four ballad solos and a few Benny Carter compositions. Their playing both bows to Wilson and creates a kind of super-Wilson in several dimensions, never tedious, always lively.

Finally, PARTNERS IN CRIME, with sad basset hounds on the cover, is neither criminal nor sorrowful. Each song is a small dramatic performance; Hopkins and Lhotzky seem the best of friends (no showing-off here), and the repertoire is delightful, with the emphasis on songs that have strongly defined moods as well as famous names as their composers: the Ellington / Strayhorn TONK, Fud Livingston's IMAGINATION, a witty reimagining of FUR ELISE in 5/4, and more. The duet playing on these discs is just perfect. It doesn't have the hasty let's-try-to-make-this-work-without a rehearsal one hears in live performance where the players are trying to figure out the mutually satisfying set of chord changes while playing, but nothing has the staleness of too many hours spent in the recording studio. No one rushes, and that is deliciously rare in such outings.

And the pianos are exquisite, the recorded sound equally so. The only problem – and it's one easily remedied – with these four discs, offering in total sixty-one performances, duo and solo, is that a modern listener might be tempted to put a disc in the player and listen to perhaps a half hour or the whole disc at one sitting, which is rather like doing the same thing with the Bach solo cello suites: surfeit sets in after a few of these marvels, and one reels away, begging a kind mortal to shut the music off. Each of these gems is exactly that – a multi-layered morsel to be savor, to be chewed at least ten times, not gulped down. And if any listener, reading this, wonders which one of the three pianists here is Better or the Best, all I will say is that youngbloods Lhotzky and Hopkins (the latter also a brilliant saxophonist, both members of the quartet Echoes of Swing) are the equal of Hyman in technique and imagination, and Hyman plays like a man five decades his junior.

Jazz fans of a certain age and temperament spend a good deal of energy lamenting the Golden Age that is no more. These discs are evidence that we live amidst marvels if we only know where to direct our attention.

“Buy 'em all. Collect the set,” as they used to say in my childhood.

Michael Steinman

New Issues

TERESA
CARROLL
QUINTET
LIVE AT
DAZZLE
CIMPOL 5042

FREE AS A
BIRD / UGETSU /
PENT UP HOUSE/
STRAIGHT STREET
/ (EMBRACEABLE
YOU /
QUASIMODO)
/ CRAZEOLGY
/ ALL MY
TOMORROWS
/ SEVEN STEPS
TO HEAVEN /
ASK ME NOW
/ BLUESETTE .
70:36

Teresa Carroll,
vcl; Doug Roche,
p; Ron Bland,
b; Todd Reid, d;
John Gunther,
ts. 7/18/2013,
Denver, CO.

Here's an extended set of no nonsense "live" jazz by Teresa Carroll, a Denver songstress with an abundantly warm and rhythmically fluid Tokay inflected voice. It's a program she sees as featuring vocal versions of "improvised jazz instrumentals." Interestingly - and significantly - she has drawn much of her material from what she refers to as "the Marvin Blackman Song Book." Ms. Carroll met and worked with tenor saxophonist Blackman (1938- 2003) in New York City in the late 1970s to middle 1980s and, acting as its primary custodian, held onto his music from that time. Marvin Blackman, in addition to being an instrumentalist, had apparently taken a cue from Jon Hendricks in developing a methodology for applying "street speak" lyrics to Jazz instrumentals. Thus, this program finds Teresa singing Blackman lyrics to Cedar Walton's "Ugetsu," Coltrane's "Straight Street," Bird's "Quasimodo," Miles' "Seven Steps To Heaven, and Monk's "Ask Me Now." (Both the music and lyrics to "Free As A Bird" are Blackman's.) It would seem that Ms. Carroll, an astute student observer of Blackman's poetic methods, penned the spirited lyric to "Pent Up House" all by herself. Never mind that Blackman's words often seem less than inspired or inspiring, as, for example - "Love Is real/ just trust how you feel" or "I just want to be free as a bird in the sky / I just want to be happy and laugh til I die." Generally, the words, whether Blackman's or Carroll's, serve the musical values of their respective compositions adequately, with the single stand out exception, perhaps, Blackman's lyric for "Ask Me Now," which is every bit the coherent equal to Hendricks' own for the same Monk tune (re-titled "How I Wish" on Carmen McRae's "Carmen Sings Monk" CD) or Ben Sidran's lyric for the same Monk line, as heard on Mark Murphy's "Kerouac, Then And Now" album. Serving as a baseline measure as to just how well Ms.Carroll is capable of singing is her ravishingly ardent reading of the contemporary standard, "All MyTomorrows," suggesting that she certainly has the emotional chops to exploit the dramatic crux of superior standard material. She swings George's and Ira' Gershwin's "Embraceable" subtly, leading to the Blackman "Quasimodo" variation and some tasty soloing from Gunther and Roche, but, unfortunately, never really engages the Ira Gershwin lyric As many reader's may already know, Bird based "Quasimodo" on the changes to "Embraceable" and his little joke was that Victor Hugo's Quasimodo was not the sort of chap any sane woman would want to throw her arms around.

Strong support from the quintet with which Ms. Carroll's singing is nicely integrated. Producer Robert Rusch's liner notes indicate there is much more of Mrs. Carroll's recorded work in the pipeline. All to the good.

Alan Bargebuhr

New Issues



(1) THE MODERN JAZZ QUARTET LOST TAPES

JAZZ HAUS #101731

RALPH'S NEW BLUES / GOD
REST YE MERRY, GENTLEMEN
/ WILLOW WEEP FOR ME
/ I'LL REMEMBER APRIL /
MIDSOMMER / BLUESOLOGY
/ DJANGO / SUN DANCE /
CORTEGE / YOU GO TO MY
HEAD / I CAN'T GET STARTED /
TENDERLY / J. B. BLUES. 68:20.

John Lewis, p; Milt Jackson,
vib; Percy Heath, b; Connie
Kay, d; Harald Banter Ensemble
(5); Orchester Kurt Edelhagen
(6, 7). October 26 and
November 9, 1956, November
10, 1957, and October 1958,
Stuttgart and Baden-Baden,
Germany.

These two recordings were retrieved from the large collection of unpublished jazz recordings made by Sudwestrundfunk back in the 1950s and 1960s, and now released by Jazz Haus as part of its "Lost Tapes" series. The first of these, (1), presents the Modern Jazz Quartet in both live and studio performances in Germany made over the period 1956-1958, not long after the MJQ had been formed in 1952 under the musical direction of pianist John Lewis. With Connie Kay taking over on drums for Kenny Clark in 1955, the group of Lewis, Milt Jackson, Percy Heath, and Kay had really only been together for about a year before the first of these recordings (the first five selections, recorded October 1956) were made. They apparently jelled quickly as these "lost tapes" testify, producing outstanding performances while articulating a unique style incorporating both jazz and classical elements with great polish and artistry. Two finely crafted John Lewis compositions, "Sun Dance" and "Cortege," were live concert performances, demonstrating unusual backgrounds to solos (contrapuntal comping) and a generally spare musical approach, qualities that would become characteristic of the MJQ. The other eleven selections were studio recordings, including Lewis's "Django" and two more from Lewis, two Milt Jackson blues, and six pieces from the standard repertoire. On three selections, the quartet is accompanied by an orchestra ("Midsommer") or big band ("Bluesology" and "Django"). Present throughout these recordings are the outstanding soloing, largely along traditional lines, of Jackson and Lewis, and the complementary playing of Heath and Kay.

Don Lerman

New Issues



(2) VOLKER KRIEDEL
LOST TAPES
JAZZHAUS #101726

CD1: DJANGO / TABU /
ISRAEL / SAINT LOUIS-
BLUES / RHYTHM-A-NING /
LES ENFANTS S'ENNUIENT
LE DIMANCHE / AUTUMN
LEAVES / THREE SECONDS /
TEA AND RUM / MORANDI
/ DON'T WAIT / NA NA
IMBORO / NYLEVE /
CONNIE'S BLUES. CD2:
VIAN-DE / TRAFFIC JAM /
LITTLE PEAR / NORWEGIAN
WOOD / FIVE BY FOUR
/ ROYAL HARP / CRY IT
OUT / SOUL EGGS / NOISY
SILENCE, GENTLE NOISE /
SOMEWHAT, SOMEWHERE,
SOMEHOW / SITTING ON
MY KNEES / SLUMS ON
WHEELS / I'M ON MY WAY /
PLUNS / MOTHER PEOPLE.
138:48.

Kriegel, g; Helmut Kampe,

The second of the two Jazz Haus "Lost Tapes" series uncovers German guitarist Volker Kriegel, who was an emerging young player when these recordings were made over the period 1963-1969. Originally done in four sessions as studio recordings or concerts and broadcast on radio, these recordings were then consigned to archive, and now have been remastered and reissued on (2), containing 2 CDs with over two hours of music. Presented in trio, quartet, and quintet format, Kriegel comes across as an accomplished guitarist in the mainstream jazz of the period, with an unassuming manner often suggestive of the musical style of Kenny Burrell. The combination of guitar and vibes is often used, with vibist Claudio Szenkar partnering with Kriegel to convey a melodic quality on most of the 13 cuts of the middle two sessions done in 1968 and 1969, while vibist Fritz Hartschuh joined Kriegel for eight selections on the more rock-influenced 1969 session. The first session, done in 1963 with a trio of guitar, bass, and drums, may give the clearest picture of Kriegel's playing on a varied collection of tunes including John Lewis's "Django," John Carisi's "Israel," Margarita Lecuona's "Tabu," and Charles Trenet's pretty melody "Les Enfants S'ennuient le Dimanche." Kriegel's strong blues influence is present throughout, heard in down home form on Milt Jackson's "Connie's Blues" from the 1967 session, as well as on Handy's "St. Louis Blues" and Oliver Nelson's simple minor blues "Three Seconds" from the 1963 trio session. Standing out among Kriegel's 13 original compositions are the catchy "Tea and Rum" and the ballad "Somewhat, Somewhere, Somehow," the latter containing one of Kriegel's best performances.

Don Lerman

New Issues

FABRIZIO
BOSSO
REVIEW
FABRIZIO
BOSSO
SPIRITUAL
TRIO,
PURPLE,
VERVE

0602537624553.

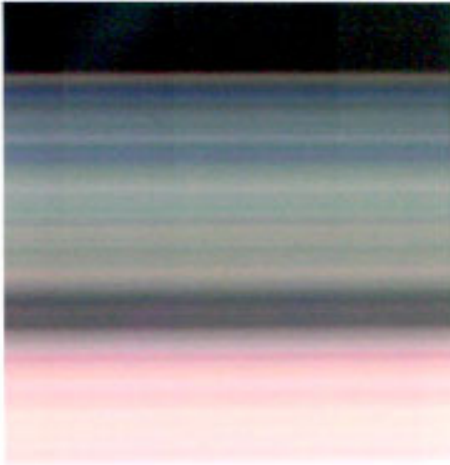
A CHANGE IS
GONNA COME
(*)/ THIS LITTLE
LIGHT OF MINE
/ SOMETIMES
I FEEL LIKE A
MOTHERLESS
CHILD-GO DOWN
MOSES / WADE
IN THE WATER /
PURPLE(+)/ A
LITTLE $\frac{3}{4}$ FOR GOD
AND CO. / DREAMS
COME TRUE /
WISHY WASHY /
TOTAL PRAISE. 49:
55.

Bosso, tpt; Alberto
Marsico, org, p,
kybds; Alessandro
Minetto, d. 9/2013.
Bruino, Italy.

If you, like me, get turned on by an excellently-played jazz trumpet and are not yet hip to Italian musician Fabrizio Bosso you need to get crackin' right away. Bosso has an extensive back-ground in classical and big band repertoire eventually making his debut recording in 1999. His quicksilver execution, flawless technique and precise phraseology harkens back to the days of brass masters like Fats, Brownie, Booker Little, Dupree Bolton, Carmel Jones, Freddie Hubbard, Lee Morgan, etc. To check him out in a more hard bop setting two discs are highly recommended, Dameronia with Phil Woods (Philology W.303) and Fast Flight (Red 123287) under his own name. Both pair him with sax flash Rosario Giuliani and as the saying goes "they are a pair to draw to". Here we find him in a more pared-down trio context. His bandmates are keyboardist Alberto Marsico and percussionist Alessandro Minetto who fall in lockstep with the leader to create a full-bodied soundscape that belies the fact there are only three pieces producing these sonics. That is save for the opening track and the title tune, penned by contemporary gospel singer Donnie McClurkin, which is augmented slightly by strings conducted and arranged by Stefano Fonzi(*) and the latter which includes the Sunshine Gospel Choir whose personnel is unlisted. Just shy of the mid-century mark age-wise, Marsico, like the hornman, is an undiscovered wonder. In 1994 his maiden recording Hammond Blood appeared and is something of a collectors item while he has since issued Them That Got (Organic Music-9705) with a two sax frontline and led Organic Logistics on a pair of releases. Here he plays additional keyboards but his main focus thankfully remains the Hammond B-3. Less is known about drummer Alessandro Minetto who is in his mid-forties. Since he has been playing professionally over half of those years he has built up a massive resume fortified by his ease in laying in the time no matter what the tempo. Around two-thirds of this album is infused with a Black church vibe as noted above in the first five titles which all contain spiritual connotations and Les McCann's "A Little $\frac{3}{4}$ For God And Co." (apparently a favorite of Marsico's since it was on one of his previous albums) that is shorn of it's waltz time and taken in a straight four. There is a title each from Bosso & Marsico, the gently brushed "Dreams Come True" and the super-hot boogaloo "Wishy Washy" respectively. Richard Smallwood's "Total Praise" ends things on a solemn note. One doesn't have to be a particularly rabid trumpet or organ enthusiast to appreciate this import disc, just a lover of good jazz.

Larry Hollis

New Issues



evan parker georg graewe dortmund variations

**EVAN PARKER
GEORG GRAEWE
DORTMUND
VARIATIONS
NUSCAPE 1026**

DORTMUND VARIATION 1/
DORTMUND VARIATION 11/
DORTMUND VARIATION 111
63:40

Evan Parker ts; Georg Graewe
Bosendorfer model 225 grand
piano Dortmund, Germany
October 29, 2010

something which will be answered to by Parker.

I am quite familiar with the work of Parker. Indeed, I have recently reviewed a couple of his more experimental CDs in these pages. Here he is just playing his horn in a completely unadorned manner, using his technique to produce great music. I really love those breathy moments., which almost reminded me of an avant garde Coleman Hawkins.

Graewe is someone who I have almost meant to listen to but never got to. So if his playing on this CD is indicative of his work, I must make up for lost time. He often sounds like a softer, more lyrical, version of Cecil Taylor. But it is clear he is not Taylor. There is a greater nuance to his playing.

I am not sure what else to say here except that when the CD ended I actually had to go the CD player to make sure something didn't get stuck. I was enjoying the record so much, I didn't want it to end.

Bernie Koenig

What can one say about two great musicians playing together? Run out and buy the record, or some such.

This CD is a great example of why I love duets, both to listen to and to play in. The musical conversations these two players are having are excellent, almost as if they have an ESP connection. Parker hit a note which will be echoed by Graewe, who will develop the note harmonically. Or, Graewe will play

New Issues



**ALEXEY KRUGLOV,
JAAK SOOAAAR,
ALEXEY LAPIN, OLEG
YUDANOV
MILITARY SPACE
LEO 675**

ASSAULT/ ENERGY/ REAR
SERVICES/ SECRET BRIEFING/
PLAN FOR THE FUTURE/
BATTLEFOELD/ SECOND
BREATH/ TRIUMPH 66:22

Alexey Kruglov, as, ts,
Bassethorn, Block flt, ts with
tbn mouthpiece, prepared
saxes; Jaak Sooaar, elec g,
live electron; Alexey Lapin,
p, prepared p; Oleg Yudanov,
d, perc Yaroslavl, Russia
November 17, 2011

This is, I believe the third or fourth CD by Kruglov that I have reviewed. All I can say is that I have become a big fan. Each record, while maintaining some stylistic similarities, is quite different, in part due to different personnel, also in part to Kruglov's creativity.

Here is in a quartet setting with Guitarist Sooaar, and a rhythm section of piano and drums, though both Lapin and Yudanov are also first rate first line players. So what we have here are four powerhouse players working together to create excellent music.

The CD opens with an assault, but quickly settles in to some serious group playing and even moves into some structured time. "Energy" seems a bit more structured, if that word has any meaning here. The piece is a duet with Lapin and Yudanov is very interesting. Both are very attuned to each other, with Lapin playing in a range of styles and tempi, with excellent accompaniment by Yudanov. Lapin's style is a mix of Russian Romanticism and free jazz, while Yudanov pulls out all the appropriate stops, and provides a very tasteful solo, primarily on toms, at the end.

"Rear Service" is anything but. It comes in through the front door but after a couple of minutes settles into straight time with great feel by Yudanov, with solos by Kruglov and Sooaar, followed by an out of time cadenza like section by Lapin, with support by Sooaar and Yudanov, and Kruglov. All players take solo space while being supported by the others. I especially like the electronic sounds Sooaar gets, and I am really impressed by Yudanov.

I don't want to write a book here so I will include some other highlights: "Secret" is perhaps the most raucous track with everyone playing at once, highlighted by electronic sounds and squealing horns; "Future" is a great feature for Sooaar, "Battlefield" shows Kruglov at his best; "Breath" features Lapin and Yudanov; and "Triumph" gets everyone together for a triumphant ending to a great CD

Bernie Koenig

New Issues



**VLADY BYSTROV,
HELEN BLEDSOE,
ALEXEY LAPIN
TRIOLOGUE
LEO 663**

CRECO/ THE THOUGHTS/ THE
INNER SPACE/ TRIOLOGUE/
MONOLOGUES/ NORTH
CRYSTAL/ DIE VERSCHUNG/
ALLEGRO CON BRIO/
MELUSINE/ COUNTLESS
REFRACTIONS 62:32

Vlady Bystrov, Bb and alto clt,
as; Helen Bledsoe, flts; Alexey
Lapin, p St. Petersburg,
Russia January 4, 2013

Clarinetists and flautists, this is a CD for you. I am familiar with Lapin, having just reviewed another CD with him. Here, because the situation is so different, he plays very differently, fitting in perfectly with the winds. Like so many of these Russian players, they sound like classical players improvising. The improvisations are excellent, but in all cases there is a sense of composition and development.

As I listen to this CD I get a nice feel of the flow of the music. This is another record that feels more like one big piece with sections, than individual tracks. While there are some differences between tracks, all the music just flows. The interplay between the players is excellent.

In some places I hear a phrase that sounds familiar but can't place. Does it come from a jazz source or a classical source? And then I realize that the question doesn't matter. It may be one of the players reflecting an influence, or it may be something that just sounds like something else but isn't.

When Bystrov is on alto there is a jazzier sound, both in attack and in phrasing, than when he is playing the clarinets. And Lapin responds in kind. Bledsoe maintains her feeling through out, but in some spots she plays phrases that remind me of Japanese folk music, not unlike when Ab Baars plays his Japanese flute.

In short, another winner from Leo.

Bernie Koenig

New Issues



**DAN WILLIS AND
VELVET GENTLEMEN
THE SATIE PROJECT
11
DAYWOOD 1014**

GNOSSIENNE #7/
GNOSSIENNE # 6/ PIECES
FROIDE 1/ VEXATIONS
ALTERNATE 1/ GNOSSIENNE
5? GNOSSIENNE # 3/ PIECES
FROIDE 111/ VEXATIONS
ALTERNATE 2/ GNOSSIENNE
4/ GNOSSIENNE #2/ PIECES
FROIDE 11/ VEXATIONS
42:47

Dan Willis, ob, ss, ts, bs, pic,
Eng hn, cl, b cl, contra bc,
Duduk, Zurna, Chinese flt,
Hirrichi, Yokobue, EW1; Pete
McCann, el g, Ron Oswanski,
acc, B3 org, Wurlitzer elec
p; Kermit Driscoll, Elec bass,
bass, John Hollenbeck, d;
Richard Sosinsky bass; Todd
Low Ehru; Entcho Todorov,
vln; Mark Vanderpoel, elec
bass, Pablo Rieppi, Marimba,
vib, Pitched Gongs New
York, November 17, 2010

Erik Satie (1866-1925) was an important figure in the modernization of music at the end of the 19th and beginning of the 20th centuries. He was part of the French group known as Les Six and was close friends with Debussy, and later, with Ravel. His music started to break the traditional rules regarding harmony, and some of his most popular pieces, while written for piano, were later orchestrated by Debussy and Ravel. So to see a different approach to his music should not be a surprise.

I own recordings of most of the pieces on this CD, both in piano and orchestrated form, and listened to them before listening to this recording, if only to reacquaint myself with the music. These performances are quite interesting and colorful. Willis' use of different instruments adds new color to Satie's music.

This really isn't a jazz record in the sense that there is little improvisation, but the feeling and the looser rhythms do give some of the pieces a jazz feeling. The opening track is almost fusion but other tracks swing, especially when Willis plays one of his saxes, especially on "Gnossienne 2." The organ solo here is also effective, as it is on "Vexations," which is probably the jazziest piece on the CD, with some great sax and organ, with great rhythm support. Drums are not present on all tracks. Indeed, one of the highlights of this record is that each tune has a different orchestration, adding some nice variety to the music.

One day on my radio show I played a piano version of Gnossienne 6 and then I played the same piece from this record.

I think most people who like Satie will like this record. I certainly do.

Bernie Koenig

New Issues



**MR HO'S
ORCHESTRATA
QUARTET
WHERE HERE MEETS
THERE
TIKI 003**

CHISELING MUSIC/ SANSAZ/
MARACATUNE FOR CHALCO/
WOULD YOU LIKE BONGOES
WITH THAT FUGUE?/ RITUAL
MALLET DANCE/ PRELUDE
FOR PIANO 1/ PRELUDE
FOR PIANO 11, FEATURING
THE SIAMESE CAT SONG/
PRELUDE FOR PIANO 111/
BLACK ORCHID 47:17

Brian O'Neill, vib, perc;
GeniSkendo, flts; Jason Davis,
bass; Shane Shanahan, perc;
Tev Stevic, tambur, (1,2) oud
, (9); Noriko Terada perc (4).
Roslindale, MA 2013

of vibes and flute is, to use the language of the record, exotic, and the percussion, while mostly in the background, provides for some very interesting listening. One way of describing this record might to call it jazzy background music with world beats. I really enjoyed some of the percussion work and the work Davis, who, many ways, holds it all together.

I think I enjoyed the Gershwin tracks the best as they used the theme from the piano work in an interesting manner, not just as the main melody. Trevic's tanbur and oud playing are real standouts.

I did the listening test: Put on the CD while doing something else. In this case reading a book on the history of harmony, and waited to see if the music made me listen. It did in a couple of spots, but mostly it provided very nice background music.

Bernie Koenig

Cal Tjader. Martin Denny. Les Baxter. These people are listed as influences on Mr Ho (O'Neill) and all of these influences can be heard, as can a range of others. On one level this CD is very nice background mood music, but on another level, one can hear some serious playing. Given the nature of the CD I also want to say that it is a very danceable record, but I don't think I can.

The combination

New Issues

BRASS MASK SPY BOY BABEL 13121

ZUBR DUBR/ DON'T STAND
UP/ INDIANS/ ISRAFIL/
WIZARDS/ MENISCUS/
RAIN RAIN RAIN/ INDIAN
RED/ FRANCIS P/ NIGHTY
NIGHT/ I THANK YOU
JESUS/ SHALLOW WATER/
ONNELLINEN 54:07

Tom Challenger, sax, cl, perc;
George Crowley, sax, cl;
Dan Nicholls, sax. B cl; Rory
Simmons, tpt; Alex Bonney,
tpt; Nathaniel Cross tbn;
Theon Cross, tba; John Blease
d, perc. London, England
31/03—02/04 2013

NASHAZ NO LABEL

HIJAZ NASHAZ/ KHARTOUM/
ANDALUS/ QASSABJI'S
NIGHTMARE/ CITY OF SAND/
JURJIJAH/ AL-GHAYB/ AJAM
63:36

Brian Pranka oud; Kenny
Warren, tpt; Nathan Herrera,
as, a flt, b cl; Apostolos
Sideris, bass; Vin Scialla, riq;
George Mel, frame drum,
cajon, udu, snare d, cymbal,
perc. Brooklyn, N.Y. 2013

This record is a real throwback to the 60s, when jazz musicians were playing in fusion contexts. I can think of a few such groups, from Blood, Sweat and Tears, to 10cc, even Lester Bowie's Brass Fantasy, and others. All we need here are some vocals to bring us back there.

All the tunes have identifiable melodies, good solos, and good rhythm. I especially like the use of the tuba. All tunes are well arranged. There is a nice balance between the use of saxes and brass. It sounds to me that each sax player plays more than one sax.

The only problem I have with the record is that the rhythm is a bit too complex to dance to, yet the melodies and horn arrangements seem to call out for dancing. "Indian Red" tries to capture the New Orleans Indian tradition that Donald Harrison does so well, and it almost succeeds. The lead trumpet and tuba really work. "Jesus" tries to capture the polyphony of a church congregation but it is too stiff.

And that last comment is at the crux of this CD. It does not swing, and it should. A lot of the playing is good, as are the arrangements. But I never wanted to snap my fingers or tap my toes.

Bernie Koenig

Original Mid Eastern music with improvisation. I really like this CD. This appears to be a self produced, self titled CD by a group of musicians who clearly do their own thing. And that is a good thing. I enjoy music from this part of the world. While the tunes are all original, they have a traditional sound to them. The band plays very well together. All too often tightness in playing can be boring, but not here. The music moves along very nicely. I definitely credit the rhythm team for this. The three soloists, Pranka, Warren, and Herrera all do excellent jobs. They solo effectively without leaving the feel of the song they are soloing on. I don't detect any obvious influences, perhaps because of the style being played here, though, with his mute, Warren does get a sound like Miles. And I would have liked to hear more of Herrera's bass clarinet.

There is a nice, albeit too short solo by Sideris on "Qassabji" and there is some excellent interplay between the two horns on that track as well. There is some great call and response on "Khartoum." Anyone interested in music from this part of the world will like this record.

Bernie Koenig

New Issues



MATT PARKER WORLDS PUT TOGETHER

BYNK RECORDS NO
NUMBER

Eye of Rico/ I Can't help
It/ Lists/ WPT/ New Bossa/
Up and Down/ Alien Baby/
Darn That Dream/ Full
Sun/ Zeynep's Piano/ New
Bossa (reprise) 45:33

Matt Parker, ss, ts; Jesse
Elder p; Josh Meaze,
g; Alan Hampton bass;
Reggie Quinerly, d; Julio
Monterrey, as; Jimmy
"Taps" Sutherland, tap
dance (4); Zeynep, Noah,
Bora, Ezra, Charney,
Sharon, Shana Bromberg,
vcl, (10) Brooklyn, N.Y.
January 16, 17, 2013

CD starts off with a bang, with horns blazing, then quiets down for piano, then some more horns, and a quiet guitar solo, then the tunes ends with more horns. The whole CD is a kind of mix between 60s small big band and some more contemporary sax playing. This clearly is Parker's record, as he is the main soloist. There is some straight ahead blowing, there is some honking and growling, and there is some nice melodic playing. In the notes Parker explains this by saying he thought he would play these tunes "as he would on my gigs, playing the melody with a nice pure tone. Instead I ended up screaming through my instrument."

I guess the idea of his own session with his own tunes gave him a sense of freedom not found on his regular gigs. He has a deep rich tone on tenor which makes his screaming big and bad, but, I think I would have preferred his melodic side, based on the little of it that I heard here. Or maybe his screaming should have been backed up by a freer rhythm section, which could have screamed along with him. .

A good example of the whole record is "Sun" which is also the longest track. Parker blows both ways here, with some good support from everyone, especially Elder and Quinerly. Monterrey offers a nice contrast to Parker here. And the CD ends very melodically with "Reprise, where we hear Parker's big tone working melodically, with some very nice accompanying chords from Elder.

Bernie Koenig

New Issues

PAUL DAVIES CHANTS DAM 2

CHANT 1/ CHANT 4/
CHANT 5/ CHANT 18/
CHANT 20/ CHANT 22
CHANT 23/ CHANT 24/
CHANT 27/ CHANT 30/
CHANT 33/ CHANT 31
34:04

Paul Davies, g no
recording information

KEN OLLIS SENSES SHARPENED PJCE Records 009

A SWARM OF YELLOW/
INVOCATION/
LUMINOUS-FLYING/
WHEN TIME SLEEPS/ A
TONGUE OF DARKENED
FLAME/ SUDDEN HEAT/
TO LIFT/ LUMINOUS-
RUNNING/ LEBBEUS/ A
TWO EYED CLOCK, LIKE
AN OWL 52:08

Ken Ollis, d.; John
Savage, as, ft; Dan
Gaynor, p 2013,
Portland Oregon

I am not sure how to review this CD. It is comprised of twelve rather short pieces, all improvised, but sounding more like contemporary classical music than jazz.

Davies is English but has been living in France since the 1970s. He has listened to, and has been influenced by, various forms of jazz and contemporary classical music

The music has a lot of complexity in that there are themes and developments, with lots of chords and pedal points. In some places we hear sustains. And according to his bio he learned to use a tape recorder to play behind him, following Terry Riley.

The music is soft and soothing, and sounds like it would make for nice background music, but on closer listening one hears the seriousness and the complexity of the music. While this CD may not be for me, anyone who likes good guitar playing, where the improvisations develop like classical pieces, even though they are improvised, this may be for you.

Bernie Koenig

I like this record a lot. It is a trio that really works well together, and all seem to get Ollis' compositions. The CD opens with a bang, or should I say 'swarm.' A fast, complex tune, followed by some serious high energy playing. Savage has a good sharp (savage?) tone with Ollis and Gaynor providing great support. Ollis' solo fits perfectly with his tune. "Invocation" turns the heat down with a slow Latin inspired rhythm and some very nice flute and piano work. The whole record can be summed up in this manner: Interesting compositions followed by high-energy improvisations featuring excellent interplay among the players. The tempos and rhythms are varied to keep the listener interested. The two versions of 'luminous' are interesting in that they paired with different tunes so the over all effect is different. The only low spot on the record, for me, was 'Owl.' It seemed somewhat out of place, being more melodic, and belonging to a different era than the other pieces on the CD. Not that there is anything wrong with being melodic, but that it seemed out of place, especially as a record ender. The other thing that bothered me a bit is the sound of Ollis' snare drum. It sounds like an old Ludwig or Slingerland tuned more the swing era than for more modern playing. But that is a minor, and very subjective view of mine. After listening to the CD a third time I thought that maybe I should move to Portland.

Bernie Koenig

New Issues

ADINA EVEN-ZOHAR
FOR THE FIRST TIME
(IN A LONG TIME)
NO LABEL DESIGNATION/
NO CATALOG NUMBER

THE VERY THOUGHT OF YOU
/ ANGEL EYES / BETWEEN
THE DEVIL AND THE DEEP
BLUE SEA / I GET ALONG
WITHOUT YOU VERY WELL /
LET'S FACE THE MUSIC AND
DANCE / FOR THE FIRST TIME
/ BODY AND SOUL / I COULD
HAVE TOLD YOU / I WANNA
BE SEDUCED / WHERE DO
YOU START? SOME OTHER
TIME / YOU DON'T KNOW
WHAT LOVE IS / WHEN YOU
WISH UPON A STAR. 49:04.

Adina Even-Zohar, vcl; Adi Rennert, p, el p, arr; Diego Imbert, b; André Ceccarelli, d; Eli Degibri, ts, ss; Amos Hoffman, g; Joca Perpignan, perc; Udi Harpaz conducts the string section, Paris France; Herziliya and Tel Aviv, Israel. No recording dates listed.

A debut recital fresh off the musical industrial assembly line, recorded piecemeal in various European and Middle East cities. The “product” as a whole glistens with a sort of generic wall papery sheen. Ms. Even-Zohar sings as though she’s sampling sheet music, with little to no emotional impetus in her vocal projection, ignoring even the antic play of the “Seduced” lyric, offering it instead like a librarian allowing a curious 5th grader a mischievous peek into a book reserved for adults only. With the possible exception of that particular song, all of these ditties have been recorded many times over in the last half century, most of the time to much better effect. This release is a prime example of wasted resources, the up side of which is the number of musicians afforded the opportunity of a pay check. The string section, present on eight of the tracks, only serves to enhance the album’s cloying blandness, it’s individual players not even named in the tri-leaf fold-out digipak’s elaborate 13-page insert booklet. According to her website, Ms. Even-Zohar, born in Israel, but raised in New York City, “has experienced several professions, notably social work, head hunting and philanthropy,” but now, in her mid 40s, has decided to indulge her “first love” for the vocal/performing arts, in which she shows a certain academic aptitude, by singing in tune and enunciating clearly.

Alan Bargebuhr



New Issues

HOUSTON PERSON NICE 'N' EASY HIGHNOTE 7257

SOMEDAY YOU'LL BE SORRY/
ALL MY TOMORROWS/
STOLEN SWEETS/ IT'S ALL IN
THE GAME/ NICE 'N' EASY/ IF
IT'S THE LAST THING I DO/ ILL
WIND/ LET'S FALL IN LOVE/
SWEET LIFE/ BLUESOLOGY.

55:50

Person, ts; John di Martino,
p; Chuck Redd, vib; Ray
Drummond, b; Lewis Nash,
d. July 3, 2013, Englewood
Cliffs, NJ.

After decades as a successful bandleader and sideman, tenorist Houston Person deserves to take it "nice 'n' easy," and he does so on his latest album that bears that name. The accomplished saxophonist, whose sultry low register acknowledges the breathy sound of Ben Webster and pure-toned upper octaves evoke Lester Young, renders the lovely ballads in this collection with a tender gentleness and imbues the sprightly up-tempo songs with a delicate swing. An exception to the latter occurs on Milt Jackson's "Bluesology," where Person digs in vigorously, employing forceful dynamics and passionate double-time phrasing in this reminder that he is still an expert with the blues.

The leader can afford to take it easy because his strong cohorts provide such secure and inspiring accompaniment. He couldn't ask for more dependable time-keepers than bassist Ray Drummond and drummer Lewis Nash. Plus, Nash's constant rhythmic punctuations serve as an ongoing rhythmic impetus. Vibist Chuck Redd and pianist John di Martino lay down the requisite harmonic foundation and, along with Drummond, offer fine solos of their own. The pianist's carefully constructed improvisations are especially interesting. All in all, this is a well-conceived album that succeeds on every level. And it's appropriately named, being quite "nice" and very "easy" to listen to.

David Franklin



New Issues



1) GEORGE COLLIGAN, THE ENDLESS MYSTERIES, ORIGIN 82654.

WAITING FOR SOLITUDE / SONG FOR THE TARAHUMERA / HER MAJESTY / LIAM'S LAMENT / IT'S HARD WORK! / THOUGHTS OF ANA / OUTRAGE / THE ENDLESS MYSTERIES / WHEN THE MOON IS IN THE SKY / IF THE MOUNTAIN WAS SMOOTH, YOU COULDN'T CLIMB IT. 69:30.

Colligan, p, melodica; Larry Grenadier, b; Jack DeJohnette, d. 12/18/12, Catskill, NY.

Pianist George Colligan has worked in a lot of formats in his career but on (1) he goes to the classic piano trio setup with excellent results. With two formidable partners in this, bassist Larry Grenadier and drummer Jack DeJohnette he provides lyrical, dancing piano over a powerful rhythmic base.

"Solitude" and "When The Moon" sport surging romantic melodies while on "Tarahumera" Colligan's piano interlocks with Grenadier's fast walking bass and DeJohnette's hustling drums in an up and down bluesy groove. On "It's Hard Work" the bassist and drummer set up an intricate dub-funk rhythm while Colligan agitates over the rocky terrain they create.

"Thoughts Of Ana" and "Outrage" are Colligan's emotional responses to the Newtown elementary school shootings in which the daughter of one of his friends lost her life. "Ana" is a slow, aching solo piano eulogy and "Outrage" is angry, atonal solo piano stabbing that erupts into a furious explosion by the entire trio. "Liam's Lament" has Colligan playing melodica on a moody ballad with a Mediterranean feel over a lightly dancing rhythm section and "If The Mountain Was Smooth" is a soulful tropical melody akin to some of the things Keith Jarrett was doing in the 70's.

Colligan's knack for creating and exploring melody really shines through in this disc and connecting with powerful rhythm players, he has come up with a set of music that stands above the usual run of piano trio sessions.

New Issues

2) JEREMY PELT, FACE FORWARD, JEREMY, HIGHNOTE 7259.

HIGBY PART 1 / STARS
ARE FREE* / PRINCESS
CHARLIE+ / THE CALM
BEFORE THE STORM /
GLIMPSE / RASTROS+ / IN
MY GRANDFATHER'S WORDS
/ THE SECRET CODE / VERSE#.
43:41.

Pelt, tpt; Roxy Coss, ss, ts,
b cl; David Bryant, p, org,
el p; Frank Locastro, el p*;
Chris Smith, el & ac b; Dana
Hawkins, d, d programming;
Fabiana Masili+, Milton
Suggs#, vcl; Brandee
Younger, hrp; Jennifer Shaw,
clo. 9/24/13, Brooklyn, NY.

3) MATT RENZI, RISE AND SHINE, THREE P'S 003.

NOASIS:+# / RISE AND SHINE
/ WALL TUNE* / SP* / THA
THOM+ / NUMBER TWO /
ANIMALS, COME FORTH* /
VETRO. 46:22.

Renzi, sax, ob, cl, fl; Ralph
Alessi, tpt*; A.R. Balaskandan,
mridangam+; Giridhar
Udupa, vocal perc#; Dave
Ambrosio, b; Russ Meisner, d.
4/4/12, 4/28/12, Brooklyn, NY,
Oakland, CA.

2) is trumpeter Jeremy Pelt's second straight disc with his current fusion-oriented band. Fusion in Pelt's case refers more to the dreamy spaciousness of early Weather Report and Herbie Hancock's Mwandishi group rather than the hard funk of Miles Davis or the speed of John McLaughlin and Chick Corea. "Stars Are Free", for example, stacks layers of Fender Rhodes piano, ghostly trumpet and chatty drumming into an ethereal tower that to an elastic electric bass solo by Chris Smith. "Glimpse" and "Grandfather's Words" are more straight ahead jazz with Pelt's and Roxy Coss' horns swooping and diving over boiling drums and David Bryant's spectral electric piano providing extra drive. "Calm Before The Storm" and "Secret Code" work off rattling break beats, funky rhythms and silky horn playing while "Rastros" is a bit of stark classical contrast, Fabiana Masili singing airily over harp, cello and electric piano with lovely soprano sax and trumpet interjections.

Pelt and Coss are consistently stringing soloists no matter how complex the rhythms get and the entire enterprise is an interesting modern take on 70's electric jazz. Actually I think this work is more individual than Pelt's acoustic quintet.

Jerome Wilson

Saxophonist Matt Renzi tries a bunch of different approaches on (3). His basic group is a trio with bass and drums which is heard by itself only on "Rise And Shine" and "Number Two". "Noasis" and "Tha Thom" add Indian musicians and the other tracks bring in trumpeter Ralph Alessi. A rhapsodic warble in Renzi's tenor sound is heavily present on "Rise And Shine", where he meanders all over the range of his horn, and the clipped percolating Indian rhythms of "Noasis". On the tracks with Alessi there is ragged but lively interplay as the horns dip and dodge over a carefully worked rhythm section. "Wall Tune" is brisk and "SP" is a stately ballad with Alessi taking lovely lead lines. "Animals" is a syncopated melody that shifts between a march and a waltz with Alessi startling in his high register playing and Renzi leaping and twisting on his solo over an overdubbed reed background. "Number Two" is a stuttering, staccato blues where Renzi brays like Sonny Rollins and "Tha Thom" returns to the Indian hand percussion with A. R. Balaskandan and Russ Meisner inspiring Renzi to put some Indian sounds in his playing before Balaskandan solos. This is a CD of inventive work that is varied but held together by the force of Matt Renzi's playing.

Jerome Wilson

New Issues

1) JOHN BROWN,
QUIET TIME,
BROWN BOULEVARD (No
#).

COME LIVE WITH ME / QUIET
TIME / ...AND THE WILLOW
WEEPS / WHEN SUMMER
COMES / A LULLABY OF
ITSUGO VILLAGE / YOU
DON'T KNOW WHAT LOVE
IS / WHEN OCTOBER GOES
/ THEME FOR MONTEREY
/ LOST / DON'T LET ME BE
LONELY TONIGHT. 74:47.
Brown, b; Ray Codrington,
tpt, flgh; Brian Miller, sax;
Gabe Evans, p; Adonis Rise, d.
8/8-9/07, Durham, NC.

2) ERIK LAMBERTH
JAZZ QUARTET,
OPPORTUNITY,
BI-TONE (No #).

Light Sea / So What
/ West Coast Blues /
Vincenzo's Jam / The
Party / In A Latin Mood
/ The Crossing / Sarah's
Song* / The Walk* / SRV
Jazz / JB's Blues / In The
Mood* / Straight Ahead
/ Double Time.
Lamberth, g, sax, b*;
Vince Ryan, p, kbds;
Tom Wyatt, d; Leif
Dunn, b. Harleysville,
PA.

1) could easily be called Quiet Storm instead of Quiet Time. This CD is end to end slow and romantic music from a wide range of sources that includes Oscar Peterson, Elvin Jones, Gerald Wilson and James Taylor. A few pieces like "Come Live With Me" and "Don't Let Me Be Lonely Tonight" are in full-fledged seduction mode but other show more individual style. Dr. Lonnie Smith's "...and the Willow Weeps" has a stately intensity and features saxophonist Brian Miller playing with floor-sweeping bravado while Ray Codrington's trumpet is haunting on Peterson's "When Summer Comes".

Elvin Jones' "Lullaby of Itsugo Village" is a lighter waltz melody led by Gabe Evans' piano and "You Don't Know What Love Is" is treated as a grand tenor showcase in the best Webster-Gordon tradition with leader John Brown also taking an extended bass solo full of dexterity and soul. There is a lot of excellent playing here but 75 minutes of music at only slow tempos can get a little tedious. This is better absorbed in pieces than in one sitting.

At least (2) has fast and slow speeds. Other than that this is a set of competent if unsurprising jazz by musicians who all, except the bass player, play together at a Lutheran church in Pennsylvania. Guitarist Lamberth has a nice fluid sound and roams convincingly between blues, jazz and country getting into a nice funky groove on "The Party" and doing slick country-jazz riffing on "SPV". Vince Ryan sometimes plays synthesized keyboards which aren't that great but he's much better when he turns to real piano as on "So What", "Straight Ahead" and "JB's Blues". The drum sound is pretty flat but Tim Wyatt is pictured playing an electric kit in the CD insert so you can't fault him. No, you'd never confuse this with Jim Hall and Bill Evans but these guys know what they're doing and they sound like they're having fun.

Jerome Wilson

New Issues

1) JOHN STOWELL & DAVE LIEBMAN, BLUE ROSE, ORIGIN 82655.

BLUE ROSE / FE FI FO FUM
/ ISFAHAN / EVERYTHING I
LOVE / TIME REMEMBERED
/ UNTIL PASIAGEM /
MOLTEN GLASS / MY IDEAL /
EVERYBODY'S SONG BUT MY
OWN / BLACK EYES / HOW
DEEP IS THE OCEAN. 58:14.

Liebman, ss, ts, p, wood
fl; Stowell, g. 11/25/12,
Stroudsburg, PA.

2) ADAM SMALE, OUT OF THE BLUE, SBM 3.

NEW START / BLUES TO
YOU / YES AND NO /
JAZZENCO / NIGHT DRIVE /
SHE KNOWS ME / AUTUMN
CONFIRMATION / NYC LOVE
AFFAIR / ORIGINAL SIN.
58:26.

Smale, g; Matthew Fries, p;
Phil Palombi, b; Keith Hall, d.
8/22/12, Hoboken, NJ.

1) is a set of duets between guitarist John Stowell and Dave Liebman playing various instruments. Stowell plays tight and swinging acoustic guitar while Liebman does his thing mostly on tenor and soprano sax. He actually seems to favor the tenor here, sounding lovingly hard and slow on "Isfahan", swift and darting on Joe Farrell's "Molten Glass" and rough and hip like Dexter Gordon on "Everything I Love". His soprano sound is mellow and romantic on Jobim's "Until Pasiagem" as he gradually sails out of the bossa nova groove and into choppiest waters while Stowell performs tricky variations on the melody.

The two waltz together beautifully on Kenny Wheeler's "Everybody's Song" and Wayne Shorter's "Black Eyes" has Stowell playing resonant chords while Liebman switches from wood flute to tenor and back creating a mood that shifts between Ennio Morricone-type mystery and lush romance. This is a nicely warm and informal conversation between two master musicians.

Jerome Wilson

Guitarist Adam Smale's group on (2) plays energetic music in several permutations. "New Start", a fast tune with a debt to "So What", kicks things off with Smale's lush electric guitar flying over a hip, sensitive rhythm section. Elsewhere Smale's relaxed, flowing style blends well with Matthew Fries' piano. He rolls along in an easy Martino-Montgomery blues groove on "Blues To You", does fast, brittle picking on "Autumn Confirmation", a mix of "Autumn In New York" and Charlie Parker's "Confirmation", and jumps on the rhythm like Charlie Christian on "NYC Love Affair".

Then there are the change-ups. "She Knows Me" is a lovely ballad with elegant slow guitar, "Night Drive" is a detour into heavy progressive jazz-rock and "Jazzenco" is a flamenco theme that turns into a swirling jazz waltz and gives Fries an extended spot to solo against Smale's classical 7-string guitar. Phil Palombi and Keith Hall make a scrappy, sensitive rhythm section and the entire session shows off Smale's ability and imagination.

Jerome Wilson

New Issues

**BILLY CARDINE,
SIX STRING SWING,
LITTLE KING RECORDS
NO#.**

THEM THERE EYES / LES YEUX
NOIRS / AFTER YOU'VE GONE
/ ROSE ROOM / NUAGES /
DOUBLE SCOTCH / SWEET
CHORUS / HUNGORIA /
ORIENTAL SHUFFLE / CHINA
BOY /
DJANGO'S CASTLE. 39:34
Collective personnel:
Cardine, dobre, rhy g;
Grant Gordy, Andy Page, g;
Billy Constable, rhy g; Josh
Pinkham, mand, t g; Zack
Page, b; Jake Wolf, el b;
River Guerguerian, perc. No
location/dates listed.

**THE BILLY SEA,
GLOBAL AMERICANA,
LITTLE KING/
INDIDOG RECORDS NO#.**
GOING BACK HOME / WITH
A HIGH HOPE / THE MARE'S
DAY / SEVEN TAMBOURINES
/ STARS IN THE STILL WATER
(*) / HAWNK (+) / BIL BHAI
RAV / JOE VS THE JADE TREE
/ THE HATCHING SEASON
/ HAWNK (FULL VERSION) /
BIL BHI RAV (FULL VERSION)
SEVEN TAMBOURINES (FULL
VERSION). 67:52.

Billy Cardine, g, p; Jake Wolf,
el b; River Guerguerian, perc;
Mary Lucey(*) (vcl); Chris
Rosser (+) (el p). No location or
dates listed.

It's an open secret that the guitar is the dominant instrument in the majority of musical genres that people listen to but, thankfully, there is still a healthy presence of guitarists plowing the jazz field. These three reviews cover a couple.

Billy Cardine tends to concentrate mostly on the slide aspect of guitar playing but he is equally adept at almost all stringed instruments such as banjo, mandolin, etc. He is certainly no novice with ten or so albums out bearing his name. The first listed release will be of the most interest to Cadence readers as it features him on dobre and second guitar leading a string heavy group heavily influenced by the famous Hot Club Of France of yore co-led by Django Reinhart and Stephane Grapelli. With four to five guitars present it is sometimes hard to distinguish Cardine but his dobre is more twangy than the other strings and the inside booklet page does a fairly good job of identifying who is who on individual tracks. As should be expected there is appropriate upright bass on the majority of the cuts supplied by Zack Page except for three tracks (Les Yeux Noirs, Double Scotch & Django's Castle) where Jake Wolf plays electric bass guitar in an uncharacteristically smooth manner. Five of the numbers come from the Gypsy guitar legends songbook; the last two mentioned above, the famous "Nuages", a bluesy slow drag take of "Sweet Chorus" and "Oriental Shuffle" co-penned with Grapelli. The Benny Goodman associated "Rose Room" is taken in a lazy swing while the warhorse "China Boy" is set in a blistering tempo as are most of the standards listed. Hats off the mandolinist Josh Pinkham for some fine picking. A keeper if you dig the idiom.

Larry Hollis

The second listing pares the personnel down to a trio with Cardine and holdovers Josh Wolf and River Guerguerian plus two one shot guests. Playing both electric and acoustic model guitars as opposed to a resophonic, Cardine makes his slide more prevalent than on the previous disc and even peppers things with an occasional dash of piano. Bass and percussion work hand-in-glove under the leader's statements over a program of five originals by Cardine two of which show

New Issues

up at the as repeat fuller versions as bonus tracks. Bassist Wolf scripted the leadoff selection "Going Back Home" while Guerguerian wrote "Seven Tambourines" that shows up as the final bonus track. The Bengali Folk Song "With A High Hope" sounds almost like a Third World hoedown and "Bil Bhai Rav" & the previously mentioned "Seven Tambourines" add an India flavor to the Global part of the issues title. Vocalist Mary Lucey appears on "Stars On Still Water" while Chris Wasser adds some unobtrusive Wurlitzer piano to the following "Hawnk". Not exactly within the parameters of this publication.

Larry Hollis

ERIC DIVITO, THE SECOND TIME AROUND,

PIONEER JAZZ

COLLECTIVE 0913.

2ND STORY / WINDOWS

/ SKYLARK / IRIS / STELLA

BY STARLIGHT / AUTUMN

/ INNER URGE / WHEN

SUNNY GETS BLUES / SUN

SCRIPT / THE SECOND TIME

AROUND.60:48.

Collective personnel: Divito,

g; Corcoran Holt, b; Alyssa

Falk Verheyen, d; Steve Wilson,

as; Mavis Swan Poole, vcl.

8/15&16/2013. Brooklyn.

In a more contemporary Jazz guitar vein Eric Divito follows up his impressive debut disc *Breaking the Ice* for the same label and, like *The Billy Sea* above, it's a trio outing with a pair of guests present. Mavis Swan Poole lends her pristine voice to two songs, the standard title tune and a balladic duet with Divito's acoustic on the Hoagy Carmichael/Johnny Mercer classic. Alto ace Wilson is heard on the three leader originals; the polyrhythmic/sectional opener, the alto/acoustic guitar voiced "Autumn" and "Sun Script" that begins with bowed bass, guitar chords and cymbal splashes before a meditative alto entrance. Other ear-catchers include a drum heavy treatment of Joe Henderson's "Inner Urge"; a samba soaked "When Sunny Gets Blue" & an almost unrecognizable "Stella By Starlight" used as a contrafact for some of the best guitar work on the album. Another winner from Eric Divito who joins some strong company in Graham Dechter, JC Styllis and Peter Bernstein as bright stars to watch the skies for.

Larry Hollis

New Issues

1) CAMILLE THURMAN, ORIGINS, HOT TONE 102.

FORWARD MOTION / A CHANGE OF MIND* / INDIGO MOMENTS+# / ORIGINS+ / THE DREAMWEAVERER@ / ANNA'S JOY / IN DUETIME+# / KINDRED MINDS / FELIX'S GROOVE / JITTERBUG WALTZ* / PURSUIT WITH A PURPOSE* / PLEASE BE KIND*+ / REVISITING THE PAST. 63:43.
Thurman, ts, ss, fl, vcl; Enoch Smith Jr.*, Luis Perdomo+, p; Corcoran Holt, b; Rudy Royston, d; Shirazette Tinnin#, d, cajon; Brandee Younger, hrp@. 10/3-4/11, 1/3-4/13, Union City, NJ, Queens, NY.

2) SHIRAZETTE TINNIN, HUMILITY: PURITY OF MY SOUL, HOT TONE 106.

HER POWERFUL LOCS / PASSION DANCE / GOD'S LULLABY / THE WARMEST SEASON / JAZZMINE / FREEDOM JAZZ DANCE / AUNT SISSY / MY HUMAN CONDITION / INNER FRUSTRATION. 50:14.
Collective personnel: Tinnin, d; Tom DiCarlo, Mimi Jones, ac b; Willerm Delisfort, p; Rachel Eckroth, p, kbds; Camille Thurman, ts, vcl; Seth Johnson, g; Jhair Sala, perc; Afrikkaniitha, vcl; Martell Akade, Amanda Ruzza, el b; Tia Fuller, as. Queens, NY.

Bassist Mimi Jones has started a label, Hot Tone, to showcase the work of herself and some of her friends. One of the label's first CDs is by Jones herself. These are the other two. Camille Thurman's disc shows various facets of her talents. "Forward Motion" establishes from the beginning that she is a serious tenor player as she races up and down her horn against the boiling rhythms of Corcoran Holt and Rudy Royston. She continues with more husky tenor and shows her own impish take on scat singing on "Change Of Mind". "Indigo Moments" is a floating samba with Thurman on flying soprano and "Origins" and Fats Waller's "Jitterbug Waltz" shows how she can play against stuttering hip-hop rhythms. "Duettime" starts as an exotic flute and percussion duet for Thurman and Shirazette Tinnin before breaking into a lovely Caribbean groove. "Dreamweaverer" is more swinging work by the basic trio but with Thurman this time on soprano and Brandee Younger an active player on harp. "Pursuit With A Purpose" is a melancholy ballad showcasing Enoch Smith's excellent piano and Sammy Cahn's "Please Be Kind" gets a really lovely vocal treatment. Thurman is very strong as both a singer and saxophonist and given the track record of many female musicians, you know which one she'll be pressured to concentrate on. Hopefully she will keep up her sax work though. She is a strong and promising player.

Camille Thurman is also a major presence on drummer Tinnin's CD which is, as you would expect, heavy on rhythm. There is an echo of McCoy Tyner's muscular drive on both his own "Passion Dance" and Tinnin's "Powerful Locs" as Thurman and pianist Willerm Delisfort work out furiously over Tinnin's busy playing. "Warmest Season" is a bit of speedy Caribbean-flavored funk with soaring French vocals by Afrikkaniitha and a slick guitar turn from Seth Johnson. Thurman takes another gorgeous vocal on the waltz "Jazzmine" over glowing electric piano by Rachel Eckroth and her tenor sax speaks loudly on the lament "Aunt Sissy" and a version of "Freedom Jazz Dance" that sports wickedly tricky funk drumming and an unexpectedly lyrical middle section. "Human Condition" is a bit of mellow but sassy funk with Thurman and Tia Fuller running the melody and "Inner Frustration" is a short, intense piece with Eckroth and Johnson flying over a slick bass and drums rhythm. Tinnin's CD is both intelligent and eclectic, an impressive early statement that shows she is someone to watch.

Jerome Wilson

New Issues



MIMI JONES BALANCE HOT TONE MUSIC 103

NOTHING LIKE YOU /
TRAVELER / SPEEDBUMP /
THE INCY WINCY SPIDER /
THE SPINNING TREE / PATRIOT
/ SOMEONE LIKE YOU / TO
BE / THE EDGE OF A CIRCLE
/ EVERYBODY LOVES THE
SUNSHINE / JUNK FUNK /
DREAM. 79:28.

Mimi Jones, b, vcl; Ingrid
Jensen, tpt; Camille Thurman,
flt, vcl; Luis Perdomo, p,
Wurlitzer, Fender Rhodes,
Moog; Enoch Smith Jr., p; Miki
Hayama, p, Wurlitzer, Fender
Rhodes; Marvin Sewell, g, p;
Sean Harkness, g; Shirazette
Tinnin, d, perc; Justin
Faulkner, d; Mala Waldron, vcl.

August 28, October 10 &
16, 2012, Bunker Studio, &
January 14, 2013, Samurai
Hotel Recording Studio.

If any recording might be one you could say is all over the map, this one as a leader for bassist/vocalist Mimi Jones has achieved it. Somewhat contradicting its title, *Balance* mixes and matches bold now-funk modes with intriguing arrangements and different sounding, youth oriented jazz. Jones and her equally high powered and thoroughly engaged contemporaries give us a compelling set of music that requires much more than one listening.

One might depict this project as wildly divergent. Contrasting tracks as the first four, going from truly virtuosic work between the solo bass of Jones and Luis Perdomo's pure inventiveness, to a vocal spirit song, the idiosyncratic or peculiar work between the leader and Ingrid Jensen, or the out-and-out spooky persona of "The Incy Wincy Spider," does not so much set a tone as assures you should expect the unexpected. "The Spinning Tree" is quite reminiscent of Robert Glasper's early work, the song "Someone Like You" is so regretful and personal, while "The Edge Of A Circle" shows Jensen's vocal quality on her trumpet. Flutist Camille Thurman gets two quite competent cameo tracks near the end, with Mala Waldron's "Dream" finale leaving one breathless. To some, this might be perfectly meditational and serene, where others may be unsatisfied or unsettled, wanting more, but not in a bad way. Her second effort as a leader, *Balance* does firmly place Jones in good company with other young female bassists like Esperanza Spalding, Brandi Disterheft and Linda Oh. Jones has so much potential, so it will be interesting to see where her next path leads to.

Michael G. Nastos

New Issues



MIKE JONES TRIO PLAYS WELL WITH OTHERS CAPRI 74126

BESAME MUCHO/ IT'S A
WONDERFUL WORLD/
SEPTEMBER SONG/ I KNOW
WHY AND SO DO YOU/
BOX VIEWING BLUES/
DETOUR AHEAD/ DAY BY
DAY/ CORCOVADO/ I'M
WALKIN'/ DEED I DO/ I'M
OLD FASHIONED/ I THOUGHT
ABOUT YOU/ OBSCURE BLUES.
63:37

Jones, p; Mike Gurrola, b; Jeff
Hamilton, d. December 18,
2012, Glendale, CA.

Plays Well With Others is a whale of an understatement. Mike Jones plays extraordinarily well with bassist Mike Gurrola and drummer Jeff Hamilton. And he also does so when playing alone. Jones is a magnificent pianist whose eclecticism embraces a number of piano styles from stride and boogie-woogie to the virtuosic swing of an Art Tatum and the prodigious bebop of an Oscar Peterson, not to mention such individualists as Errol Garner and George Shearing. He executes flawlessly and swings soundly whether relaxing with a medium-tempo groover such as "Besame Mucho" or racing through a barnburner like "Day By Day." And his near-flawless sense of time is also evident in his ballad playing, as on, for example, "I Know Why and So Do You," where the tempo moves relentlessly ahead, or the solo "Detour Ahead," which alternates between rubato and in-tempo sections. Although much of Jones's playing fits into a bebop-ish mode embellished by Tatumesque runs, there are exceptions. His solo rendition of Fats Domino's "I'm Walkin'" could have been performed by 1930s boogie-woogie giant Meade Lux Lewis himself. Even though the tune itself is not a blues, the riffs and figures Jones employs, as well as the performance's spirit, are similar to those that defined Lewis's style. The veteran drummer Jeff Hamilton accompanies Jones with a fine sense of time and a discriminating tastefulness, employing either his sticks or his brushes as the context dictates. His brushes solo on "Day By Day" sparkles. Bassist Gurrola partners with Hamilton to keep the beat secure and offers nicely melodic solos of his own.

David Franklin

New Issues



GEORGE CABLES, ICONS & INFLUENCES, HIGHNOTE 7255.

CEDAR WALTON / FAREWELL
MULGREW / HAPPINESS /
THE DUKE / COME SUNDAY
/ LITTLE B'S POEM / NATURE
BOY / VERY EARLY / ISOTOPE /
THE VERY THOUGHT OF YOU /
MO' PAN / BLUE HEART. 72:54.

Cables, p; Dezron Douglas,
b; Victor Lewis, d. 9/16/2013.
Brooklyn, NY.

ARCHIE SHEPP ATTICA BLUES ORCHESTRA LIVE, I HEAR THE SOUND, ARCHIEBALL 1301.

ATTICA BLUES / ARMS / BLUES
FOR BROTHER G. JACKSON /
COME SUNDAY / THE CRY OF
THE PEOPLE / QUIET DAWN /
DEJA VU / STEAM / GOODBYE
SWEET POP'S / BALLAD FOR
A CHILD / MAMA TOO TIGHT /
THE STARS ARE IN YOUR EYES
(BONUS TRACK) / UJAAMA
(BONUS TRACK). 77:05.

Collective personnel: Shepp,
ss,ts,vcl: Amina Claudine
Myers, p, vcl; Marion Rampal,

By this point in time the name of George Cables should be one of the top brand names that insure excellence in modern jazz piano performance. His distinguished and lengthy career is well documented by now and as the cliché goes, he needs no introduction. Here he continues his affiliation with the Highnote label with a trio date that welcomes a new face to his resume, bass prodigy Dezron Douglas and a standby, the ever-dependable Victor Lewis manning the trapset. This time out he has decided to salute his idols, peers and musical mentors in a dozen titles so flawlessly delivered. The first three selections are all penned by the pianist; tracks one and two are self-explanatory nods to fellow keyboard giants recently departed while "Happiness" is dates back to the mid-sixties and was his initial foray into writing originals. Ellington's "Come Sunday" has an invigorating upright spot by Douglas and Brubeck's popular "The Duke" turns into a tribute to a tribute. Other honorees include Bill Evans (Very Early), Nat "King" Cole (Nature Boy) and former musical associates Dexter Gordon (The Very Thought Of You), Bobby Hutcherson (Little B's Poem), Benny Golson (Blue Heart) and Joe Henderson (Isotope). An elegant collection to be sure, all delivered by the Hank Jones of today's jazz piano, George Cables.

One might call this second issue a follow-up to a follow-up being that the original Impulse date of Attic Blues came out in 1972 then the Attic Blues Orchestra appeared on disc in 2009 only to be eventually followed in 2012 by this release. Recorded at Festival Jazz a la Villette on 9th September 2012, June 14th 2013 in CNCDC Chateauvalon and in Festival de Fourviere/Department de Rhone on 17th of June 2013 and presented in a fairly lavish digi-pack, it sports a large ensemble with a few guest artists the likes of Ambrose Akinmusire along with Daryl Hall conducted by Jean-Claude Andre who also arranged along with Ernie Wilkins and R. Franceschini. The remainder of the conducting chores fall to Jimmy Owens. All but one of the original LP program is presented plus four additional items, two of which were originally recorded at the Impulse session. Shepp is the major soloist here, on slightly sharp soprano and honked tenor but the

New Issues

Cecile McLorin Salvant, vcl;
Tom McClung, p; Famoudou
Don Moye, cga, d; Reggie
Washington, Darryl Hall, b;
Pierre Durand, g; Ambrose
Akinmusire, Stephane
Belmondo, Izidor Leitinger,
Christophe Leloil, Olivier
Miconi, tpt; Sebastian Liado,
Simon Sieger, Romain Morello,
Michael Ballue, tbn; Raphael
Imbert, Olivier Chaussade,
as; Francois Theberge,
Virgile Lefebvre, ts; Jean
Philippe Scali, bar s; Manon
Tenoudji, Steve Duong, vln;
Antoine Carlier, a vla; Louise
Rosbach, cel; Jimmy Owens,
Jean-Claude Andre, cond.
9/9/12;6/14/13;6/17/13.
Locations: (see below).

HOT ESKIMOS SONGS FROM THE TOP OF THE WORLD JRCD011

BIRTHDAY-AMMELI/ JUNGLE
DRUM/ IS IT TRUE?/ RÚDOLF/
ÞÚ KOMST VIÐ HJARTAÐ Í
MÉR/ STOLT SIGLIR/ FLEYÐ
MITT/ ANIMAL ARITHMETIC/
FATLAFÓL/ ARMY OF ME/ ÚT
Á STOPPUSTÖÐ/ CAN'T WALK
AWAY/ FJÖLLIN HAFVA VAKAÐ/
ÁLFAR. 55:54
Karl Olgeirsson, p; Kristinn
Snær Agnarsson, d; Jón
Rafnsson, b. May 9-11, 2011,
Hafnarfjörður, Iceland.

majority of the material is extra heavy on the vocals from Cecile McLorin Salvant, Marion Rampal, Amina Claudine Myers and even the leader who proves he is no singer. This writer for one could have used a bunch more instrumentals but there are those that rave about this release. Think I'll just hang onto my two Horace Parlan/Archie Shepp duet dates on the Steeplechase label.
Larry Hollis

The Icelandic trio Hot Eskimos offers an individualized program of songs from their native country along with tunes originally introduced to the public by internationally known Icelandic performers. While they do function as an excellent straight-ahead mainstream jazz trio at times, as on "Jungle Drum," "Ut A Stoppistod," and parts of "Rudolf," and they whip up a fine funk/boogaloo groove on "Fatlafol," much of what they play features spare, slow-moving harmonies and melodic lines that often lack a traditional swing feel. The Sugarcubes' "Birthday," for example, is based essentially on two chords and produces a somewhat static "open" ambiance, and although the singer Bjork's "Army of One" contains interesting tempo changes, the slow sections mostly avoid any sense of swing. But that is not intended as negative commentary. What they do, they do well. The three of them are on the same page at all times. Their music sounds well-planned and is professionally performed. Still, it might be more meaningful to American audiences who are familiar with their mostly esoteric source material. Without that, their debut album is simply nice to listen to.
David Franklin

New Issues

HOUSE OF
MIRRORS
PRESENTS
ACT ONE
WISEMART
105

OLD STONES
/ THE TREE
/ BREAKING
POINT /
MIRROR /
LABYRINTH /
MUTE / THIS IS
THE GARDEN
/ ACT ONE
/ BLÄTTER
I / BLÄTTER
II / LE CHANT
DES OISEAUX
58:08.

Sophie
Tassignon,
vcl; Peter Van
Huffel, cl,
as, ss; Julie
Sassoon, p;
Miles Perkin, b.
4/12-13/2011,
Cologne,
Germany

A very elaborate, if not overly pretentious, presentation. The first time I've encountered a CD album with a dust jacket. But, quite appropriate, perhaps, as the album's annotator alleges that this quartet's music "reshapes and reconfigures time, geography, music itself" that will turn with and/or, indeed, turn on the listener - "making something very palpable and all too real out of nothing just as easily as it collapses architecture into dusty nothingness."

So, I was only able to clear my head after I cleaned up the dusty nothingness that fell with the collapsed ceiling of my listening room. Phew! All this because, as the annotator explains, this music "evokes a medieval maze twisting through a myriad of tones and timbres, multiplied, fragmented and resequenced like some devil's DNA. Aha, I thought, in listening to this CD, I have, indeed summoned some dark forces from the Weimar cabarets of yore. But not, as suggested in the notes, the cabarets of Weill and Brecht, neither of whom would I ever expect to appropriate an e. e. cummings unpoem like "This Is The Garden."

The album contains a fascinating photo of the quartet's personnel, standing at what seems to be the edge of some wooded area, their individual demeanors resigned and dour, as if they'd been hung on invisible tree branch hooks and were facing executioners. The female on the right (Sophie T?) is the only one not looking grimly at the camera. She is looking up as if in communication with the birds ("oiseaux") of which she finally sings. (Sophie's uncomfortably pierce piping is also to be heard on her own "Mirror" and "Mute" as well as on "Garden.")

To a lad who has been listening to Armstrong, Duke, Bird, Mingus, George Russell, Stan & Zoot, Hawk & Rabbit all his life, this hardly seems like music that fits comfortably into any familiar slot. Instead, this seems like the sort of anti-music that issues from a certain stream of European over-intellectualized minimalism celebrating plotless films and novels and stream-of-unconscious non-art of various stripes. Did the annotator mention "something very palpable?" I must absolutely disagree. (Just as my ceiling is no longer palpable.)

Alan Bargebuhr

New Issues

LAUREN KINHAN CIRCLE IN A SQUARE DOTTED I 1001

CIRCLE IN A SQUARE / MY
PAINTED LADY BUTTERFLY
/ ANOTHER HILL TO CLIMB
/ CHASING THE SUN /
I'M LOOKING FOR THAT
NUMBER / TO LIVE OR
TO DIE / POCKETFUL OF
HARLEM / WE'RE NOT
GOING ANYWHERE TODAY
/ CHAUSSURE'S COMPLEX
/ BEAR WALK / VANITY'S
PARAMOUR / THE DEEP
WITHIN. 63:55.

Lauren Kinhan, vcl; Andy Flynn, p, org, kybd; David Finck, b; Will Lee, b; Ben Wittman, d, perc; Randy Brecker, tpt; John Bailey, flgh; Romero Lubambo, g; Chuck Loeb, g; Donny McCaslin, ts; Joel Frahm, ts, ss; Gary Versace, acc; Peter Eldridge, p; Rob Mounsey, str. arr; Sara Caswell, vln, Joseph Brent, vln; Lois Martin, vla, Jody Redhage, cel; Aaron Heick, flt, Marlon Saunders, vcl; Ella Marcus, vcl. February 14-15, 2013, Avatar Studios, N.Y.C., N.Y., April 1-2 & March 20-21, 2013, Eyeball Studios, Redding, CT., May 23, 2013, Monk Music Studio, E. Hampton, N.Y., June 3 & July 25, 2013, Acoustic Recording, Brooklyn, N.Y.

With a light heart, quick wit and wondrous voice, Lauren Kinhan has assembled a program of purely original material, all her own and reaching out to sophisticated listeners. As delightful a modern vocal jazz recording this writer can recall in recent years, Kinhan is hitting them out of the park left, right and center, with sly and succinct, flash cooked lyrics that are far from cliché or cutesy, and a dynamite band suiting her unique talents.

Kinhan comes out of the box, zipping through the lyrics of the title track, co-written with Ada Rovatti that exudes confidence and sets the tone with a funky groove, talking about how an incongruous fit, seeming contradictions and the beauty of paradox actually can work. Modes change from a waltz with a twist, churning to tick tock rhythms, some brief, concise, well done scat, and steady Brazilian music. "Pocketful of Harlem" recalls modal music of the '60s and '70s, but what Kinhan has done with the programming of this CD is leaving the best for last. "Bear Walk" is easily a hit with a Goldilocks cum funky blues base. As the most intriguing titles, "Chaussure's Complex" in her tongue-in-cheek words, is "on the heels of love," with a fond if not wistful view of shoe fetish, while the tango featuring Gary Versace's accordion "Vanity's Paramour" references a "pomegranate smile," speaking to the merging of clever romantic minds that might be unlikely on the surface, but is generally introspective.

Apart from her regular duties in the New York Voices, this is Kinhan's third CD, clearly her finest, and raises the bar to make her one of the best current contemporary jazz singers not beholden to standards. It's a gem start to finish, one we highly recommend.

Michael G. Nastos

New Issues

ZOLLERS
EXPEDITIONS ORKEST
SPIELVEREINIGUNG
SUED SPIELT
MONS 874546

GROOVEMATRIX / DRUM &
BASS / HAFF'S NEW DEAL
/ LOOK FRODO, THERE'S
BEAUTY IN YOU / NEUER
GRUNDTON HAT DEN BALL
/ VIRAHA / FORSCHUNBG
UND LEERE XI / POUR LA
PERCUSSION, PREMIER PART
/ ICH KANN MICH GAR NIGHT
ENTSCHIEDEN, ES IST ALLES
SO BUNT HIER. 63:26.

Thomas Zoller, ldr, comp;
Mathias Knoche, vcl; Simon
Bodensiek, as, ss; Evgeny Ring,
as; Johannes Moritz, ts, cln;
Heiko Von Roth, ts, cln; Erik
Robisch, bari s, b cln; Konrad
Schreiter, tpt, flgh; Stefan
Konrad, tpt, flgh; Roland
Heinze, tpt, flgh; Vincent
Hahn, tpt, flgh; Andreas
Uhlman, tbn; Matthias
Hochmuth, tbn; Stephan
Krase, tbn; Matthias Buttner, b
tbn; Sascha Henkel, g; Florian
Kastner, kybd, Fender Rhodes;
Phillipp Rohmer, b, ebg;
Phillipp Scholz, d, perc.

No rec'd date. Studio P4,
Berlin, Germany.

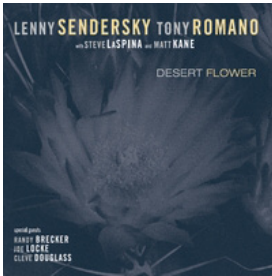
Recalling some of the vertical call and response forms closely associated with George Russell, German composer and arranger Thomas Zoller and his quirky big band gives challenged Cadence listeners plenty of aural food for thought. Hefty brass and horn arrangements intersect with soaring points of reference, while oddly juxtaposed vocal inserts keep you guessing, and stray far from predictability. Known as a woodwind player who left the scene for a time, Zoller's talent is in full force without picking up a sax or clarinet.

Instrumentally this is a potent effort. The deep brass incursions during "Groovematrix 1" suggest a thoughtful experimentation that combines stretched horizons with clarion calls. There's also a funky side of things that Russell favored in his latter period bands. Whether Zoller would admit the influence of Russell is one thing, but other stances as heard during the labyrinth slow "Haff's New Deal" or the dark siren's song "Viraha" might lead one to hear Zoller's personal, distinctive points of departure. The vocal tracks may not be your cup of tea, but try them and concentrate on the substantial horn charts, full of invention, and note how the percussion accents and powers their unique harmonic content. From an occasional Fender Rhodes reverie to backwards electronic loops and consistently wrought counterpoint, there are many extended moments to relish and mediate on.

You may not, as this writer, be familiar with this large European ensemble, but it's an album worth pursuing if the modern big band (Maria Schneider, Darcy James Argue, Gil Evans, et. al.) is something you gravitate toward. It's easily recommended for new music patrons and the smart set of youth.

Michael G. Nastos

New Issues



LENNY SENDERSKY / TONY ROMANO DESERT FLOWER LETO 1

CHET / SITTING UNDER THE
TREE / DESERT FLOWER /
HOIZONS / PROMISE / MY
FATHER'S ISLAND / SOPHIE /
FRUIT TREE / NATURE BOY /
TANGO. 53:30.

Lenny Sendersky, as, ss; Tony Romano, g; Steve LaSpina, b; Matt Kane, d; Randy Brecker, tpt; Joe Locke, vib; Cleve Douglas, vcl. May 13-14, 2013. Tedesco Studios, New Jersey.

Young saxophonist Lenny Sendersky clearly is a player developing a sound, using feel good ideas that are based in Brazil, is influenced to a certain degree by Stan Getz even though he does not play tenor, and has surrounded himself with veteran jazzmen to elevate his abilities.

Guitarist Tony Romano is clearly the straw that stirs the drink, both in terms of presence, and the level of his expertise. Both he and Sendersky split writing chores four and four, with a lesser known Duke Ellington title, and their tender rendition of "Nature Boy," featuring the sensitive vocals of Cleve Douglas. The originals have direct Brazilian bossa and samba elements. Sendersky's "Sophie" with Randy Brecker is a waltz which is more composed, complex, and sports greater dynamic content, while "Fruit Tree" is absolutely hot, and showcases the brilliant vibes of Joe Locke. Romano's attractive "Horizons" is upbeat and has Brecker's trumpet perfectly in its Latin groove, where "Promise," again with Locke, is different in a contemporary modal, spirit style. Except for the last track "Tango" which gives a go at a free and no time framework, the remainder of the program is considerably lighter fare.

While uneven on this recording, Sendersky shows great potential as he finds an individual voice. Influenced by American jazz musicians while sporting a European background (Denmark, Russia and Israel,) he seems focused and set in his ways. More experience will tell the tale on his progress through the wide swath of contemporary jazz.

Michael G. Nastos

New Issues



KANDINSKY TRIO ON LIGHT WINGS

OMNITONE 15219

NATURAL BRIDGE (THREE

PRELUDES, NGONI,

POLYSKETCH, QUIST,

SCHERZO, CHROMATICUS)

/ SILENT FAUSTUS (ACT I

PART 1 - THE WAGER, ACT 1

PART 2 - FAUST LABORS, ACT

II PART I - PLAGUE, ACT II

PART II - THE CROSSROADS,

ACT II PART III - BADNESS,

MAYHEM, ENCHANTMENT,

ACT III - SONGS OF HOME,

ACT IV - HAPPY ENDING) /

PIANO QUARTET ("ON LIGHT

WINGS") (IMPROMPTU,

SCHERZO, FANTASIA,

BAGATELLE). 68:37.

Expanding the so-called Third Stream concept into modern times, the Kandinsky Trio and their extended ensemble uses the artistic concept of birds in flight and chamber music to create magical string based music. Only slightly more classical than jazz, primary composer John D'Earth and godfather Gunther Schuller contribute compositions to take the language of this music into stratospheric territory, but not at the expense of over-producing it with a larger group, swarmed and suffocating with over exuberance and excess.

Of the three extended suites, D'Earth's first piece roams through choppy segments and counterpoint, Kurt Rosenwinkel's exceptional and unique sound balanced within the acoustic strings, a dirge, a percussive groove and a bright, spiky bop. "Silent Faustus" is different as it sounds concentrated on mythical or renaissance storytelling. Thoughtful romanticism, dancing, the appropriate middle section "Crossroads," songs of bad, good, home, and the wrap-up "Happy Ending" all makes for a typical tale told in a quite different means without words. Schuller's "Piano Quartet" is not about four keyboards as much as it is four distinct instrumental voices coming together, contrasting, and coalescing. Utilizing a piano as both a string and percussion element, Elisabeth Bachelder massages both options with great savvy and aplomb.

Though many deride the combination of classical and jazz because the string players only read charts, may lack soul or ability to improvise, this recording debunks those worn out theories. It's a beautiful display of minds merging for a common cause, resulting in an exceptional bed of music that stands on its own as a work of quality, high level virtuosity, and universal appeal.

Benedict Goodfriend, v; Alan Weinstein, cel, cel perc; Elizabeth Bachelder, p; Roger Chase, viola; Paul Langosch, b; Kurt Rosenwinkel, g.

August 16-19, 2011 & May 25-26, 2012, Hollins College Chapel, Roanoke, Virginia, & Wilson Recital Hall, Lenfest Center, Washington & Lee University, Lexington, VA.

Michael G. Nastos

New Issues



COLIN STRANAHAN /
GLENN ZALESKI / RICK
ROSATO
LIMITLESS
CAPRI 74130-2

LIMITLESS / CYCLIC /
WORK / MIGRATIONS /
VIO / FORECAST / MOTIAN
SICKNESS / ROCK SONG/
CHORALE (For Fred Hersch).
55:17

Colin Stranahan, d; Glenn
Zaleski, p; Rick Rosato, b. July
18, 2012. Avatar Studios, NYC.

Drummer Colin Stranahan's previous releases have displayed great talent with perhaps a certain restraint, careful in allowing his personal music to all hang out in extensia. For *Limitless*, he's really let the cat out of the bag, giving great personal freedom and poetic license to his bandmates, while giving the listener plenty of options to connect with.

Glenn Zaleski is pretty amazing on this disc throughout. His playful, resonant and ear grabbing technique summons you to pay close attention. He's the star of this show, whether in a quirky and active mode during the impressive opener, the spirit song waltz "Cyclic," the swing blues ala Thelonious Monk "Work," or the beautiful "Migrations," echoing the deep, reliable music of bassist Avishai Cohen. As the CD progresses, the trio approaches bop on the forceful "Forecast" showcasing both Stranahan and bassist Rick Rosato, while "Rock Song" belies its title in complicated, modern, interactive modes prior to hefty solos. The most poignant piece is "Motian Sickness" in tribute to the late drummer Paul Motian, perfectly reflecting a sour stomach and dour feeling we all had when the immortal stick and drum master left us.

Stranahan himself is not a showy or spectacular drummer, but finds adroit ways to get his point across, while letting Zaleski do his thing with no regret.

Surprising in that these musicians are not big on a national or international level, but they all should be in the not too distant future. This CD is their catapult.

Michael G. Nastos

New Issues

**GABRIELLE
GOODMAN
SPIRITUAL TAPESTRY
GOODNESS (No Catalog
number)**

MOTHERLESS CHILD / STEAL
AWAY / GO DOWN MOSES
/ DEEP RIVER / HEAVEN
HEAVEN / WADE IN THE
WATER / CITY CALLED
HEAVEN / DIDN'T MY LORD
DELIVER DANIEL / SWING
LOW SWEET CHARIOT /
HOLD ON / NOBODY KNOWS
THE TROUBLE I'VE SEEN /
OVER MY HEAD. 65:32.

Gabrielle Goodman, vcl;
Mathew Truss, Armsted
Christian, backing vcl; David
Alan Bunn, Jiri Nedoma,
p; Steve Hunt, Jonathan
Singleton, p, synth; Patrice
Rushen, kybds; Ron
Reid, Will Lydgate, Joe
"Jam" Sumrell b; Terri Lynn
Carrington, Yoron Israel, d;
Walter Beasley, sax; (No
recording dates or locations
listed.)

Rather more like a spiritual travesty, by virtue of being so thoroughly over produced and over engineered, with synthesized strings as well as drum programming. Ms. G. is listed as singing lead and background on every track save for "Hold," the only track on which she's not credited with background as well as lead vocal. A clerical error, perhaps? Too bad. This singer's sumptuous soprano is buried under the tidal wave of sonics this production demanded. In a brief liner note, she contends that ragtime, blues, jazz, gospel and R&B wouldn't have been possible without "spirituals and "plantations songs" and invites us to listen to hear references to these strains in the tracks put forth, even touching upon this theme again, in a brief lecture at the very beginning of "Wade." For the record, Walter Beasley phones in his smooth sax only on "River. Patrice Rushen raises the noise level to little effect on both "Heaven" tracks. But, some, like myself, have heard Gabrielle Goodman sing "Amazing Grace" on her UNTIL WE LOVE disc (JMT 697 124 046), with only organ and rhythm section in support, and we understand that the electronic trappings and background vocalizings on these overburdened sessions were not only unnecessary but ill-advised.

Alan Bargebuhr



New Issues

Ari Brown
Groove Awakening



ARI BROWN GROOVE AWAKENING DELMARK 5011

ONE FOR KEN / GROOVE
AWAKENING / ENKA / VEDA'S
DANCE / LONNIE'S LAMENT
/ IN A SENTIMENTAL MOOD
/ 3BOP 4 MAL / WAYNE'S
TRANE / GIVE THANKS (SONG
FOR GERRI). 65:27.

Ari Brown, ts, ss, p; Kirk
Brown, p; Yosef Ben Israel, b;
Avreeayl Ra, d; Dr. Cuz, perc.

May 13-15, 2013. Riverside
Studio, Chicago, Illinois

As a founding father of the modern Chicago jazz community, Ari Brown has unfortunately been somewhat of an underground figure nationally and internationally. His previous recordings have been substantive and very listenable, but this effort has taken a turn to firmly place Brown at a higher level, very worthy of his late constituents and peers - Eddie Johnson, Von Freeman or Fred Anderson. Brown is clean and neat, more like early John Coltrane than his Chicago peers and their rougher edges. He cruises seamlessly through an easy bop tribute to his longtime friend Ken Chaney "One For Ken," lopes through a bright, spirited light funk title track, and pays homage to Malachi Thompson during a sweet waltz "3bop For Mal". Other tributes to his wife Veda, Duke Ellington with the tenorman channeling Ben Webster's style, Coltrane and Wayne Shorter, all show Ari Brown to be a worthy successor, disciple, and an artist unto himself.

"Lonnie's Lament" sports a reggae flavor, while you hear echoes of Pharoah Sanders on the exceptional soul modal blues funk "Enka". The consistency, high level artistry, and attractive playing throughout on every track shines through.

A rare effort that gets better on repeat listening, it should not be surprising that Ari Brown, the exceptional pianist Kirk Brown (no relation) and their able crew has scaled the heights of excellence. This unquestionably is Ari Brown at the top of his game, comes highly recommended, and is a viable candidate for best Jazz CD of 2014.

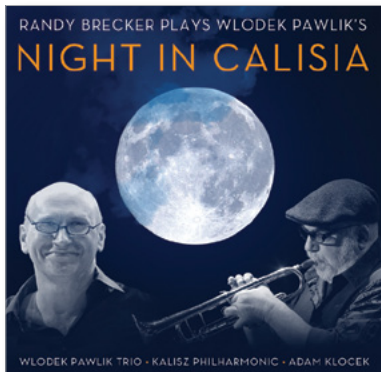
Michael G. Nastos

Obituaries

- Al Harewood, drummer, died in March 13, 2014. He was 90.*
- Al Porcino, jazz trumpeter, died on December 31, 2013 in Munich, Germany. He was 88.*
- Alan S. Bergman, drummer, died March 15, 2014.*
- Alice Babs, singer, died February 11, 2014 in Stockholm, Sweden. She was 90.*
- Amiri Baraka, poet, writer, and music critic, died on January 9, 2014 in Newark, NJ. He was 79.*
- Bill Barnes, trumpeter, died December 3, 2013 in Windermere, FL. He was 90.*
- Bobby Borden, clarinetist, died on December 31, 2013. He was 72.*
- Bobby Gordon, jazz clarinetist, died December 31, 2013, in San Diego, CA. He was 72.*
- Bobby Schmidt, drummer and pop producer, died on January 3, 2014 in Hamburg, Germany. He was 90.*
- Boyd Lee Dunlop, pianist, died December 27, 2013 in Buffalo, NY. He was 87.*
- Bud Spangler, jazz drummer and radio host, died January 16, 2014. He was 74.*
- Charles Baird Parker, son of Charlie Parker, died March 23, 2014 in Lansdale, PA. He was 61.*
- Dick Berk, jazz drummer, died February 8, 2014 in Portland, OR. He was 74.*
- Duncan Schiedt, archivist, March 12, 2014 in Pittsboro, IN. He was 92.*
- Elijah Staley, the blues guitarist also known as Carolina Slim, died February 16, 2014 in New York City, NY. He was 87.*
- Eric "guitar" Davis, blues musician, died on December 20, 2013 in Chicago, IL. He was 41.*
- Farid Ali, guitarist and jazz musician, died on December 28, 2013 in Kuala Lumpur, Malaysia. He was 50.*
- Herman "Trigger" Alpert, double-bassist, died December 21, 2013, in Jacksonville Beach, FL. He was 97.*
- Iola Brubeck, widow of and collaborator with Dave Brubeck, died on March 12, 2014, in Wilton, CN. She was 90.*
- Jeff Marx, saxophonist, died on December 16, 2013 in Detroit, MI. He was 62.*
- Jimmy Zito, trumpeter, died recently.*
- Joe Mudele, bassist, died on March 7, 2014. He was 93.*
- Joe Wilder, trumpeter, bandleader, and composer, died recently.*
- Johnny Allen, pianist and arranger, died January 29, 2014 in Detroit, MI. He was 96.*
- Lloyd Michels, trumpeter and trombonist, died mid-January, 2014. He was 70.*
- Lukas Lindenmaier, drummer, percussionist, author and friend of Cadence, died February 27, 2014. He was 67.*
- Margaret Amelia Morgan Spears, the singer also known as Peggy Morgan, died on February 26, 2014 in Winterhaven, FL. She was 89.*
- Med Flory, an alto saxophonist and founder of Supersax, died March 12, 2012. He was 87.*
- Paco De Lucia, guitarist, died on February 25, 2014, in Playa del Carmen, Quintana Roo, Mexico. He was 66.*
- Pat Chartrand, saxophonist, died recently.*
- Paul Hawkins, percussionist, bandleader, and dancer, died February 9, 2014 in Myrtle Beach, SC. He was 79.*
- Pete Seeger, folk singer and activist, died January 27, 2014 in New York City, NY. He was 94.*
- Peter Massink, saxophonist and founder of the Music Academy, died recently. He was 59.*
- Ralph Penland, drummer, died on March 13, 2014 in Burbank, CA. He was 66.*
- Red Balaban, tubist and sousaphonist, died on December 29, 2013 in Westhaven, CN. He was 84.*
- Rob Amster, bassist, died on November 27. He was 49.*
- Roby Seidel, composer, arranger, and multi-instrumentalist, died January 3, 2014. He was 71.*
- Ronny Jordan, guitarist, died January 13, 2014. He was 51.*
- Roy Campbell, Jr., trumpeter, died on January 9, 2014 in the Bronx, NY. He was 61.*
- Saul Zaentz, film producer and former Fantasy records co-owner, died on December 3, 2013 in San Francisco, CA. He was 92.*
- Stan Britt, jazz critic and writer, died recently. He was 78.*
- Tabby Thomas, blues guitarist, pianist, singer, and club owner, died January 1, 2014 in Baton Rouge, LA. He was 84.*
- Terry Adkins, saxophonist and sculptor, died on February 8, 2014 in Brooklyn, NY. He was 60.*
- Tonie Nathan, political activist and wife of songwriter and playwright Charles Nathan, died on March 20, 2014. She was 91.*
- Trebtor Tichenor, pianist and ragtime expert, died February 22, 2014 in St. Louis, MO. He was 74.*
- Yoonne Busch, musician and music educator, died February 18, 2014 in Westwego, LA. She was 84.*

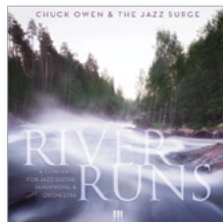
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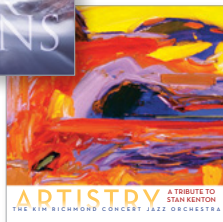


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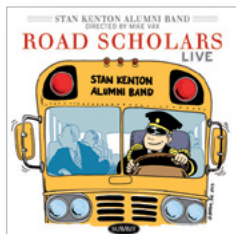


[MAA 1044]



[MAA 1045]

NEW LARGE JAZZ ENSEMBLE!



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[SMT 627]



[MAA 1046]

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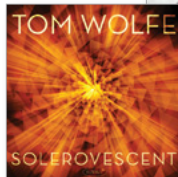
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[CCP 7016]



[SMT 619]

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