

artforum



EMMET COHEN

JAMES BENNINGTON

JOHN O'GALLAGHER

NICK FINZER

RANDY WESTON

YAGO VAZQUEZ

THE PHILADELPHIA
JAZZ SCENE:

CARMEN LUNDY

WADADA LEO SMITH

ODEAN POPE

WILLIAM PARKER

BOBBY ZANKEL

STEVE SWELL

DIANE MONROE

FABIAN ALMAZAN

JASON RIGBY

MARK GUILIANA

CHRIS MORRISSEY

International Jazz News

CD Reviews

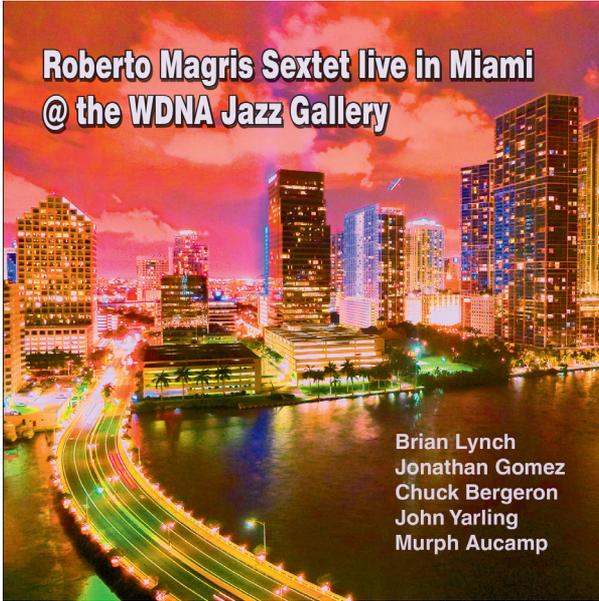
Book Reviews

DVD Reviews

Obituaries

SIX **OUTSTANDING** MUSICIANS

ONE **INCREDIBLE** PERFORMANCE



NINE **SWINGING** COMPOSITIONS

EIGHTY MINUTES OF **INSPIRED** MUSIC



*Inspired by the Latin flavor of Miami, this live performance features a group of incredible musicians including Grammy Award winning trumpeter **Brian Lynch** and bassist extraordinaire **Chuck Bergeron**. I am proud to share the magic of this special night of hot music with you!*

- Roberto Magris

AVAILABLE NOW AT JMOODRECORDS.COM



THE SOUL OF BALTIMORE!

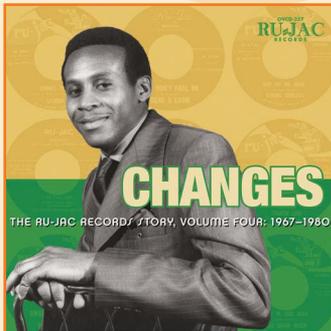
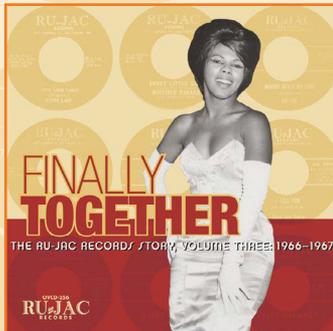
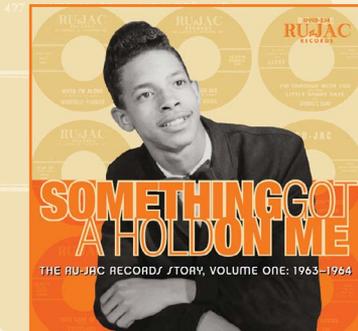
RU-JAC RECORDS



omnivore
RECORDINGS

www.omnivorerecordings.com

THE RU-JAC RECORDS STORY TOLD IN 4 VOLUMES



**FIRST-EVER AUDIO HISTORY CHRONICLING THE RU-JAC LABEL
RARE SINGLES AND PREVIOUSLY UNISSUED '60S SOUL/R&B**

Also from Ru-Jac:
**WINFIELD PARKER
GENE & EDDIE**
And coming soon:
ARTHUR CONLEY



17 TO 20
MAY 2018

FESTIVAL

INTERNATIONAL

MUSIQUE

ACTUELLE

VICTORIAVILLE

4 DAYS OF CONCERTS
SOUND ART INSTALLATIONS
IN PUBLIC SPACES
FILMS AND VISUAL ARTS



WALTER BOUDREAU

« DE L'INFONIE À LA SMCQ »

LAN TUNG

« THE GIANT PROJECT »

DÁLAVA

CHARLOTTE HUG

MALCOLM GOLDSTEIN

LIU FANG / RAINER WIENS

ANNA HOMLER

« BREADWOMAN »

WILLIAM PARKER

« IN ORDER TO SURVIVE »

SCHNELLERTOLLERMEIER

FIRE!

**DAVID AND THE
MOUNTAIN ENSEMBLE**

AUDREY CHEN / RICHARD SCOTT

MERZBOW / BALÁZS PÁNDI

MATS GUSTAFSSON

AFRIRAMPO

LORI FREEDMAN

PHEW

SAICOBAB

PHURPA

ERWAN KERAVEC

METTE RASMUSSEN / MARTIN TAXT

TOSHIMARU NAKAMURA

ROVA SAXOPHONE QUARTET

« ROVA@40 »



FIMAV.QC.CA

Quebec  Canada 

The Wilbur Ware Institute presents

REGGIE WORKMAN

SEXTET

Back by
Popular
Demand

FRI/SAT
APRIL 20/21 2018
8 & 10 PM

featuring

Sonny Fortune/alto sax
Asaf Even-Zur/soprano sax
Ronnie Burrage/drums
Carlos Homs/piano
Frank Lacy/trombone (Fri)
Special Guest
Edo Gur/trumpet (Sat)

WILBUR'S WAREHOUSE @ the BOGARDUS MANSION

THE 75 CLUB 75 Murray St. @ West B'way TriBeCa NYC
1, 2, 3, A, C, E trains to Chambers St. - walk 2 blocks south to Murray

Cover \$25 Students w/ ID \$20



You'd Be
So Nice
to
Come
Home To



ALEXIS COLE

WITH ONE FOR ALL

“an exciting musical collaboration” -Will Friedwald

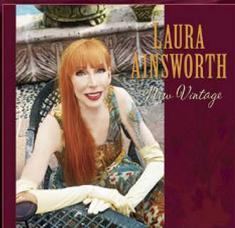
“The light is still on, in the jazz lobby.” -Brad Stone, KSJS Radio

“exquisite” -New York Times

alexiscole.com

**"THANK YOU, LAURA AINSWORTH,
FOR MAKING THE GREAT AMERICAN SONGBOOK
EXCITING AND FUN AGAIN!"**

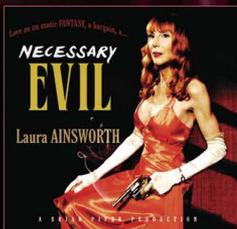
- DAVID GASTON, "THIS IS VINTAGE NOW"



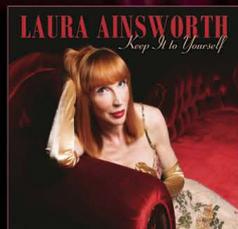
"SPARKLES LIKE CHAMPAGNE!"
- DALLAS VOICE



BEST-OF 180-GRAM VINYL LP



"BRILLIANT!"
- COCKTAIL NATION



"A SPECTACULAR CD!"
- RADIOINDY.COM

YOU CAN KEEP ALL THOSE POP DIVAS, THE ONLY ONE FOR ME IS LAURA AINSWORTH!"
- ERIC HARABADIAN, JAZZ INSIDE

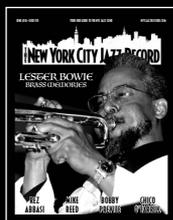
"AINSWORTH'S VOICE IS SUBLIME AS IT CARESSES TOP-NOTCH MUSICIANSHIP
BY A SLEW OF SOUTHWEST JAZZ PLAYERS..."
- MARIO TARRADELL, DALLAS MORNING NEWS

"WEAVES PAST AND PRESENT WITH STUNNING POWER...A JEWEL OF A VOICE..."
- ROBERT SUTTON, JAZZCORNER.COM

"AN EXCEPTIONAL SINGER, FULL OF GRACE AND COLOR...HER ABILITY TO EXPRESS
THE ELEMENTS OF THE MOST CLASSIC JAZZ IS INCOMPARABLE."
- OSCAR MONTAGUT, THEWORLDMUSICREPORT.COM

DISCOVER WHY CRITICS ARE FALLING IN LOVE WITH LAURA AINSWORTH'S
"IMPOSSIBLY OLD-FASHIONED" VOICE ("A SATINY RIBBON THAT SEEMS TO FLOW AS
AN UNINTERRUPTED RIVER OF DOWNBEATS" - DALLAS VOICE), AND
HER INTOXICATING COCKTAIL OF CLASSIC MID-CENTURY LOUNGE/JAZZ AND SEXY,
WITTY MODERN TWISTS. ACCOMPANIMENT BY PIANIST BRIAN PIPER
AND SOME OF THE GREATEST JAZZ PLAYERS IN TEXAS
("THE INSTRUMENTATION IS ALMOST PERFECT" - LEMONWIRE.COM).

THE NEW YORK CITY JAZZ RECORD



EXCLUSIVE CONTENT ON JAZZ & IMPROVISED MUSIC IN NEW YORK CITY COMPETITIVE & EFFECTIVE ADVERTISING

"SIMPLY THE HIPPEST JOURNAL ABOUT JAZZ IN
NEW YORK THAT HAS EVER BEEN PUBLISHED" - JOE LOVANO

"THE MOST COMPREHENSIVE PERIODICAL ON THE MUSIC
THAT I HAVE EVER READ" - ANDREW CYRILLE

TWITTER: @NYCJAZZRECORD
FACEBOOK/NYCJAZZRECORD

NYCJAZZRECORD.COM

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

200 Elliott Levyn - Tyrone Hill 4tet
201 Lou Grassi - Tom Varner - Ron Horton - Tomas Ulrich
202 John Bickerton Trio
203 Steve Swell Trio
204 Bob Magnuson - Tom DeSteno 4tet
205 Kahil El'Zabar's TriFactor
206 Tyrone Hill - Elliott Levyn 4tet
207 Marshall Allen w/ Lou Grassi's PoBand
208 Bhub Ramey - Jack Wright - Fred Lonberg-Holm - Bob Marsh
209 Joe McPhee - Joe Giardullo - Michael Bisio - Dominic Duval
210 Ebran Elisha Ensemble
211 Jay Rosen 4tet
212 Konrad Bauer & Nils Wogram
213 Donald Robinson Trio
214 Luther Thomas 5tet
215 Dominic Duval
216 Briggan Krauss - Chris Dahlgren - Jay Rosen
217 Ken Simon 4tet
218 Phil Haynes - Herb Robertson 5tet
219 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
220 Kahil El'Zabar with David Murray One World Family
221 Konrad Bauer/Nils Wogram/Dominic Duval
222 Phil Haynes & Herb Robertson
223 Ori Kaplan's Trio Plus4tetology
224 Roselle Washington with David Murray & Tyrone Brown
225 Anthony Braxton
226 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
227 Lou Grassi's PoBand
228 Wilber Morris & Reggie Nicholson
229 Yoko Fujinaga 4tet
230 Dave Burrell & Tyrone Brown
231 Masashi Harada Trio
232 John Gunther 5tet
233 Paul Smoker Trio
234 John Oswald - David Prentice - Dominic Duval
235 Anthony Braxton w/Alex Horwitz
236 Anthony Braxton
237 Avram Feler 4tet
238 Kevin Norton - Bob Celusac - Andy Eulau
239 Odean Pope - Byard Lancaster - Ed Crockett - J.R. Mitchell
240 Bobby Zankel Trio
241 Bruce Eisenbeil 4tet
242 William Gagliardi 4tet
243 Anthony Braxton 5tet
244 Rosi Herlein Ensemble
245 Steve Lehman 5tet
246 Alex Harding Trio
247 Kalaparush Maurice McIntyre Trio
248 Ned Rothenberg & Denman Maroney
249 Fred Hess 4tet
250 Charles Eubanks - solo piano
251 Burton Greene with Mark Dresser
252 T.J. Graham with Rory Stuart
253 Jay Rosen Trio
254 Tom DeSteno - Bob Magnuson 4tet
255 Steve Lehman 5tet
256 Mary LaRose - Jeff Lederer - Steve Swell - D.Duval
257 Joe McPhee's Bluette
258 Joseph Rosenberg 4tet
259 Jean-Luc Guionnet & Edward Perraud
260 John Howard - Tristan Honsinger - Jean Derome
261 Dominic Duval String & Brass Ens.
262 Lou Grassi's PoBand
263 Adam Lane 4tet
264 Donald Carter - Steve Swell - Tom Abbs - David Brandt
265 John O'Gallagher's Axiom
266 Matt Lavelle 4tet
267 Khan Jamal 5tet
268 Bob Washington Trio
269 David Taylor Trio
270 Alex Harding - Dominic Duval - Jay Rosen
271 David Wertman-Charlie Kohlhase-Lou Grassi
272 Ursel Schlicht-Steve Swell 4tet
273 Carl Grubbs' 4tet
274 Lucian Ban & Alex Harding
275 Frank Lowe 4tet
276 Elliott Levin-Marshall Allen-Tyrone Hill 5tet
277 Lucian Ban & Alex Harding 5tet
278 John Tchicai - Pierre Dorge - Lou Grassi
279 Dylan Taylor & Kelly Meashey
280 Kevin Norton 4tet
281 Adam Lane/ John Tchicai
282 Andrew Lamb Trio
283 Joe McPhee-Dominic Duval-Jay Rosen: Trio-X
284 Joe Fonda-Barry Altschul-Billy Bang
285 Steve Swell's New York BrassWoodTrio
286 Avram Feler 4tet
287 Luther Thomas 4tet
288 Tom Abbs 4tet
289 Paul Dummal - Paul Rogers - Kevin Norton
290 Charles Eubanks
291 William Gagliardi 5tet
292 Steve Swell 5tet
293 Chris Krivda 5tet
294 Odean Pope & Khan Jamal 4tet
295 Mark Dresser & Ray Anderson
296 Paul Dummal-Paul Rogers-Kevin Norton
297 William Gagliardi 5tet
298 Jazz Composers Alliance Orchestra

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

GIVE 'EM A REAL ENCORE

WITH OASIS GREEN SLEEVES



Every gig may be led by the moment, but they all end the same—
with an audience that wants more.

Don't leave bread on the table and sell lightweight,
custom-made Green Sleeves at the end of every show.

WWW.OASISCD.COM/CADENCE

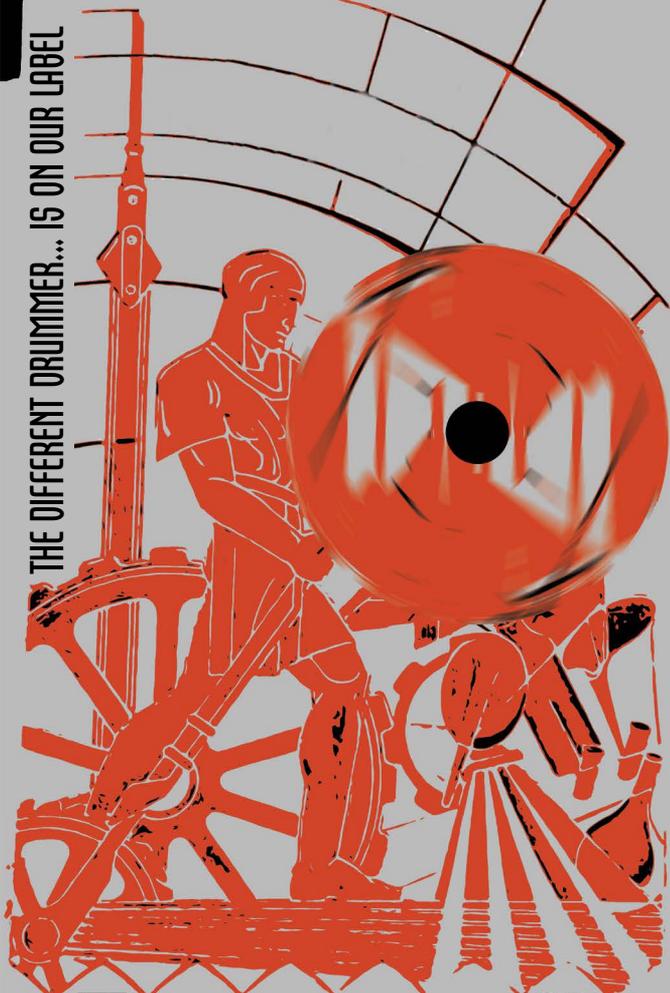


||:oasis:|
DISC MANUFACTURING

innova recordings



THE DIFFERENT DRUMMER... IS ON OUR LABEL



WWW.INNOVA.MU



innova is the label of the american composers forum





EARSEYES RECORDS

ears
and
eyes
records
.com

federico.maksimuk art
matthew.golombisky layout

www.jazzmaniae.com
Cadence Jazz Records
cjr@cadencebuilding.com
(CJRL255)

"BEST RECORDINGS OF 2015!"
Outstanding, authentic jazz, swinging to the last bar.
— Michael Nastos, All Music Guide

"TOP 10"
— 2015 Critics Poll, Cadence Magazine

"GLENN CAN PLAY!"
— Greg Edwards, Gapplegate Music Review

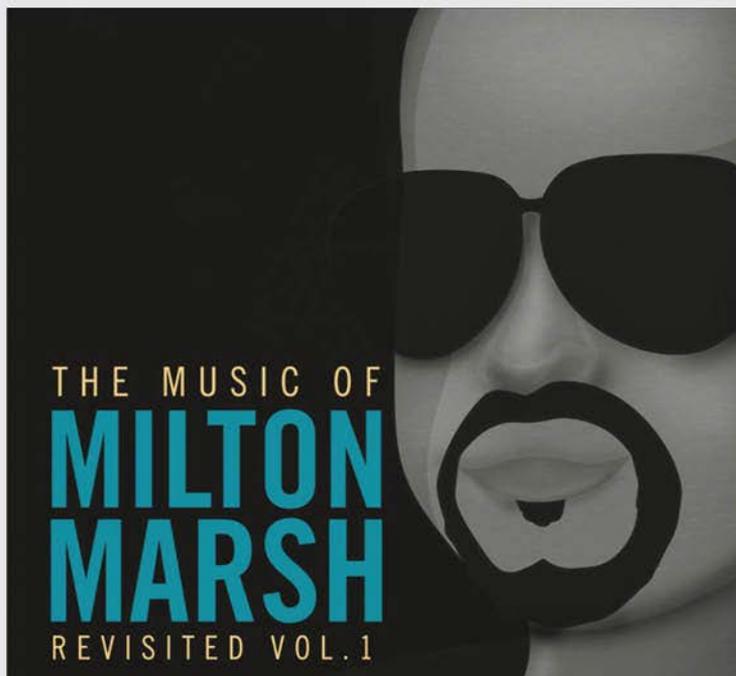
"LIVELY, SPONTANEOUS POST-BOP"
— DownBeat Magazine

"One of those live recordings that simply swings for the fences. Brilliant."
— Jordan Richardson—Canadian Audiophile

"Spontaneous, organic... forward thinking."
— Brent Black—Bop 'n Jazz

"SNAPPING, CRACKLING, POPPING."
— Midwest Record

NOW AVAILABLE



The Music of Milton Marsh as played by groups with different instrumentation for 9 compositions including a Woodwind Chamber Ensemble with Jazz Bass and Great Expectations which features some fine singing and a powerful monologue from Henrietta Robinson.

Now available at CD Baby, iTunes, Amazon, Google Play and numerous other distribution outlets. Also, be on the look out for the reissue of Monism in LP and CD formats.

For more information contact Alankara Records

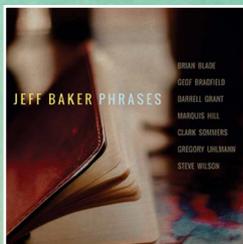
P.O. Box 230635

Boston, MA 02123-0635

Tel.: 781.324.5069 Fax: 781.324.4922

www.mmarsh.org

NEW from ORIGIN RECORDS

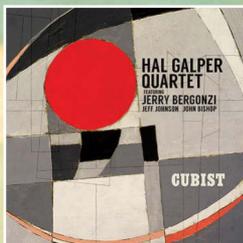
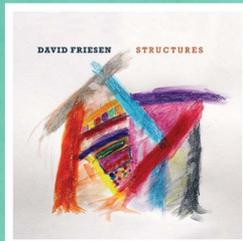


JEFF BAKER PHRASES

DARRELL GRANT piano
MARQUIS HILL trumpet
GEOFF BRADFIELD sax
STEVE WILSON sax
CLARK SOMMERS bass
BRIAN BLADE drums

DAVID FRIESEN STRUCTURES

JOE MANIS saxes
LARRY KOONSE guitar
DAVID FRIESEN bass

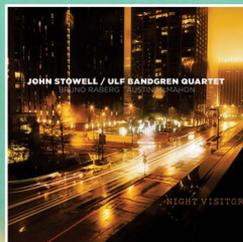


HAL GALPER QUARTET CUBIST

HAL GALPER piano
JERRY BERGONZI tenor
JEFF JOHNSON bass
JOHN BISHOP drums

DAWN CLEMENT TANDEM

JULIAN PRIESTER trombone
JOHNAYE KENDRICK voice
MARK TAYLOR alto
MICHAEL GLYNN bass
MATT WILSON drums



JOHN STOWELL ULF BANDGREN NIGHT VISITOR

JOHN STOWELL / ULF BANDGREN guitars
BRUNO RABERG bass
AUSTIN McMAHON drums



COREY CHRISTIANSEN DUSK

COREY CHRISTIANSEN guitar
ZACH LAPIDUS keyboards
JEREMY ALLEN bass
MATT JORGENSEN drums

EVA CORTES CROSSING BORDERS

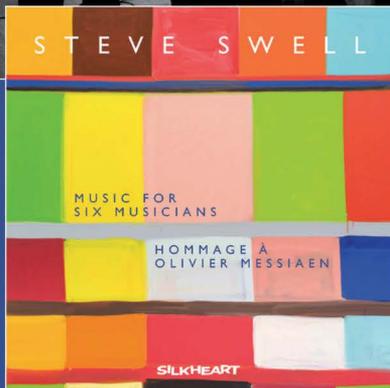
featuring: DOUG BEAVERS,
PEPE RIVERO, JON COWHERD,
LUQUES CURTIS, ROBBY AMEEN



WINTER 2018: ELECTRIC SQUEEZEBOX ORCH. | EVA CORTES | MARGO REY
PHIL PARISOT | MICHAEL WALDROP | EDGAR STEINITZ w/ DAVID FRIESEN | GEOFF BRADFIELD NONET
GEORGE COTSIRLOS | SCOTT REEVES JAZZ ORCH. | DAVE LIEBMAN/JOHN STOWELL & more...



Distributed by: City Hall Records | www.originarts.com



STEVE SWELL

MUSIC FOR SIX MUSICIANS:
HOMMAGE À OLIVIER MESSIAEN

“This belongs with the best of any new music, period. [...] Lean in. Listen again. And swim upstream and down with the band – it’s completely worth it.”

Stephen Rush

Recorded live
on June 13, 2017
at Metro Baptist Church,
410 West 40th St., NYC

Steve Swell
trombone, compositions

Rob Brown
alto saxophone

Jason Hwang
violin, viola,

Tomas Ulrich
cello

Robert Boston
piano, organ

Jim Pugliese
drums, percussion

SILKHEART

Worldwide Mailorder: www.silkheart.se | US: www.squidco.com

10 New Releases

CIMP

Creative Improvised
Music Projects

#396 Bob Nieske 10 *Fast Track*

#397 Demian Richarson 4tet *Wake Up For Those Who Care To Listen*

#398 Jimmy Bennington Trio *One More Beautiful Ballad*

#399 David Schnitter 4tet *Nursery Rhymes for the 21st Century*

#400 Burton Greene with R*time *Burton's Time*

#401 Demian Richarson 4tet *All's Well*

#402 David Haney *Solo*

#403 Jimmy Bennington + Demian Richarson Trio *Exotic Coda*

#404 Jay Rosen-Dominic Duval-Demian Richardson-Jon Irbagon *No Prisoners*

#405 Demian Richarson & Dominic Duval *A Moment in Time*

www.cimprecords.com

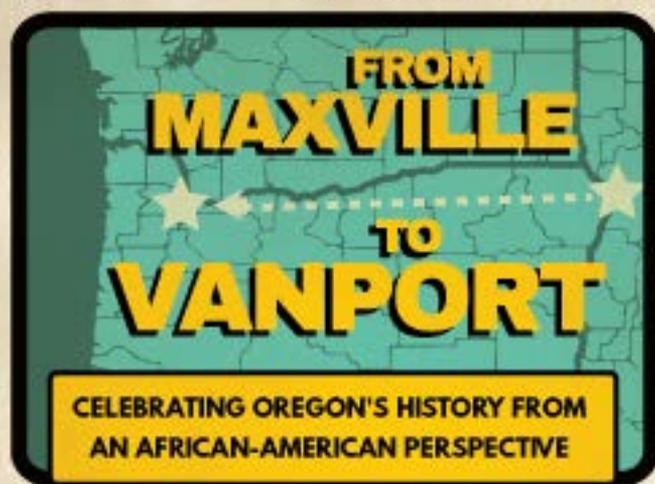
Cadence Building, Redwood, NY 13679 USA

orders@cadencebuilding.com

NEW from Cadence Jazz Records

- #1224 David Haney Quartet *Live from Jazz Central* J.Herneaz, M.Marucci, D.Webb
 - #1233 Bob Nieske *1, 2, free, 4* Dave Tronzo, Phil Crenadier, John Hazilla
 - #1234 Bobby Miller & Ron Enyard *Live at Herbie's: 1967* w/S.Jackson, B.Denny
 - #1235 David Haney & Bernard Purdie *Selling It Like It Is*
 - #1236 Jimmy Bennington Trio *The Walk to Montreuil* w/J.L. Masson, B. Duboc
 - #1237 Ernie Krivda *At the Tri-C Jazz Fest* w/C. Black, M. Hayden, R. Gonsalves
 - #1238 Steve Swell's Nation of We: *The Business of Here...Live at Roulette*
 - #1242 Barry Wallenstein *Luck These Days* w/A. Birnbaum, V.Chauncey, N. Haiduck
 - #1243 Kazzrie Jaxen Quartet *Callicoon Sessions* w/C.Krachy, D.Messina, B.Chattin
 - #1244 JCA Orchestra *Stories* w/H.Honshuku, J.Hobbs, R.Stone, P. Scarff, N.Zocher, M.Cho
 - #1245 Mack Goldsbury's Quintet *Feat. Maciej Fortuna Live At CoCo's* w/S.Mahoney
 - #1246 Eهران Elisha Ensemble *Continue* w/H.Elisha, S.Bardfeld, D.Bindman, K.Filiano
 - #1247 Marilyn Lerner-Ken Filiano-Lou Grassi *Live in Madrid*
 - #1248-1252 Sal Mosca *Too Marvelous for Words*
 - #1253 Lee Shaw Duo *Live* w/Rich Syracuse
 - #1254 Pucci Amanda Jhones *Love, Jhones* w/Williams, Lemon, Sanabria, Tranchina
 - #1255 Glenn Wilson *Timely* w/J.D'earth, J.Toomey, J.Masters, T.Martucci
 - #1257 Doninic Duval-Vincent Loccisano-Chris Covais *The Project*
 - #1258 David Haney *Angel Foot Shuffle* w/J. Priestner, A. St.James, B. Purdie
 - #1260 Ted Brown Quartet *Live at Trumpets* w/J.Easton, D.Messina, B.Chattin
 - #1261 Don Messina *Dedicated to...* (double bass) solo
 - #1262 Buffalo Jazz Octet *Live at Pausa Art House* w/Bucheger, Rivera, Baczkowski
- www.cadencejazzrecords.com Cadence Building, Redwood, NY 13679 USA orders@cadencebuilding.com

PORTLAND JAZZ COMPOSERS ENSEMBLE'S NEW ALBUM



MUSIC BY EZRA WEISS, LYRICS BY S. RENEE MITCHELL,
VOCALS BY MARILYN T. KELLER

OREGON TOUR DATES

Thursday, April 12

La Grande's EOU Groth Recital Hall

Friday, April 13

Enterprise's OK Theatre

Saturday, April 14

Baker City's Baker Heritage Museum

Saturday, May 26

Portland's Alberta Rose Theatre

TICKETS AND INFORMATION AT PJCE.ORG

SPONSORED BY THE OREGON COMMUNITY FOUNDATION
OREGON HISTORICAL SOCIETY, VANPORT MOSAIC,
AND MAXVILLE HERITAGE INTERPRETIVE CENTER

"She doesn't just cover Warren Zevon, Elvis Costello, and James Taylor, she reupholsters them..." **Hew Hallock**

"Acoustic guitar fans have to raise him to the pantheon of the greats." **Midwest Record**

"It's been a long time since I've come across a CD that compelled me to listen to every song from top to bottom, and left me wanting for more. The song selections and performances truly reflect the incredible chemistry between Jenna and Rolf. Needless to say, I absolutely love their CD!!! Go Jenna & Rolf!!!" - **Larry Batiste (Music Director for the Grammys) on Jenna & Rolf's "Spark" CD.**

Vocalist Jenna Mammina & guitarist Rolf Sturm present this 2017 collection of classic songs from Jimmy Van Heusen & Sammy Cahn, Tania Maria, and Rodgers & Hart to Soundgarden, Todd Rundgren, and Cheap Trick!



jenna-rolf.com
waterstreetmusic.org

WATER STREET MUSIC



TIME

THE LATEST LIVE-PERFORMANCE
FROM THE JAZZ-FESTIVAL GÖTTINGEN
IN GERMANY OF THE
GUNTER HAMPEL
MUSIC+DANCE
IMPROVISATION COMPANY
AVAILABLE NOW
ON BLUE RAY
FROM
BIRTH RECORDS
CONTACT: GUNTHAMPEL@AOL.COM

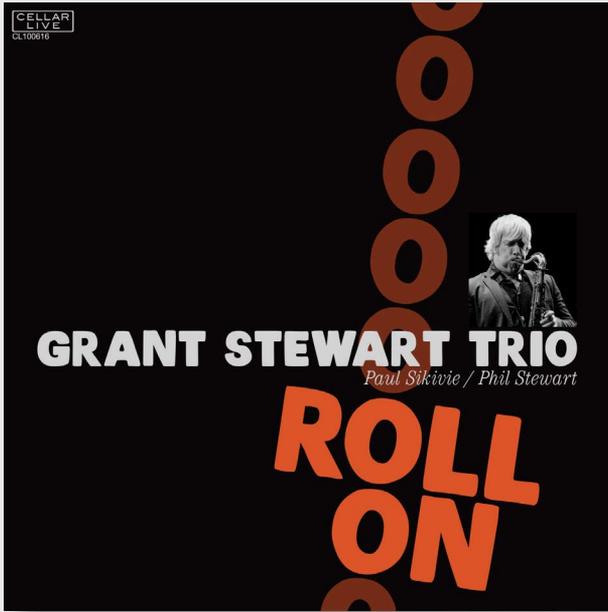
106 blue ray-
hampel-live-
2017
KittOS:
hampel@aol.com
26 28 o12



MUSIC+DANCE
IMPROVISATION
COMPANY

günter hampel-carvane lee hampel-
ruomi lee hampel-danilo cardoso-
chin mei huang
johannes schleiermacher-
magdalena dzeco-
bernd dezzevini-
-live at
jazzfestival göttingen

TIME



~SELECTED~
'TOP TEN CDS OF 2017'
BY CADENCE MAGAZINE

Hear more Grant Stewart on his brother's brand new release *Melodious Drum* in February, 2018!



CELLARLIVE.COM



Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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



earshot JAZZ

SEATTLE'S NONPROFIT
CREATIVE JAZZ
ORGANIZATION

Publications

Memberships

Education

Artist Support

One-of-a-kind concerts

earshot.org | 206.547.6763



All Photos by Daniel Sheehan



New CIMPoL releases:

CIMPoL 5032-5036:

CIMPfest 2011: LIVE IN VILLACH, AUSTRIA

DISK 1: Ernie Krivda Quartet DISK 2: Avram Fefer Quintet DISK 3: Steve Swell Sextet
DISK 4: Ken Filiano Quintet DISK 5: Bill Gagliardi Sextet / Adam Lane's Villach Orchestra

CIMPoL 5037:

Trio-X - Live at Kerrytown

Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

CIMPoL 5038:

Trio-X - Live at the Sugar Maple

Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

CIMPoL 5039:

Trio-X - Live at Craig Kessler & Janet Lessner's

Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

CIMPoL 5040:

Trio-X - Live in Green Bay and Buffalo

Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

Earlier CIMPoL releases:

5001	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	AIR: Above and Beyond
5002	Odean Pope	Serenity
5003	Joe McPhee & Dominic Duval	The Open Door
5004	David Bond Quintet	The Early Show (live at Twin's Jazz)
5005	Salim Washington	Live at St. Nick's
5006-5012	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Live on Tour 2006
5013	Gebhard Ullmann + Steve Swell 4tet	Live in Montreal
5014	Ernie Krivda	Live Live at the Dirty Dog
5015-5019	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2008
5020-5024	CIMPfest 2009: Live in Villach, Austria	Live in Villach, Austria
5025	Seth Meicht and the Big Sound Ensemble	Live in Philadelphia
5026	Eric Plaks Quintet	Live at Bronx Community College
5027-5030	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2010
5041	Mat Marrucci Trio	Live at Jazz Central
5042	Teresa Carroll Quintet	Live at Dazzle



Jazz Promo Services

Media Campaigns for the Music Community

National Press Campaigns Down Beat Voting Critics, Jazz Journalist Assn., Bloggers & more.

Email Campaigns Promote gigs, live events, festivals & more.

Mailings Save time, money – let us do your fulfillment.

Jim Eigo, Jazz Promo Services

269 State Rt 94 S, Warwick, NY 10990

Ph: 845-986-1677 • Fax: 845-986-1699

Cell/text: 917-755-8960

Skype: jazzpromo

jim@jazzpromoservices.com

www.jazzpromoservices.com



www.klompfoot.com

Since 1976 the source for hard to find Jazz and Improvised Music

After over 30 years of selling recordings, Cadence has focused its efforts and created a point of contact for music sales: klompfoot.com

We have been in the music business since 1976 and operate an actual shop with real inventory and real salespeople. We are reachable by phone, fax, and email and are extremely responsive. The products listed at klompfoot.com are in our possession and will be shipped directly from our offices to you. If the particular item you are looking for is not in our inventory, we will endeavor to track it down.

When dealing with klompfoot.com you can be confident your purchases directly benefit the artists and labels who struggle to make available these (primarily) labors of love.

klompfoot.com

Cadence Building, Redwood, NY 13679
ph 315-287-2852 fax 315-287-2860
orders@cadencebuilding.com
www.klompfoot.com

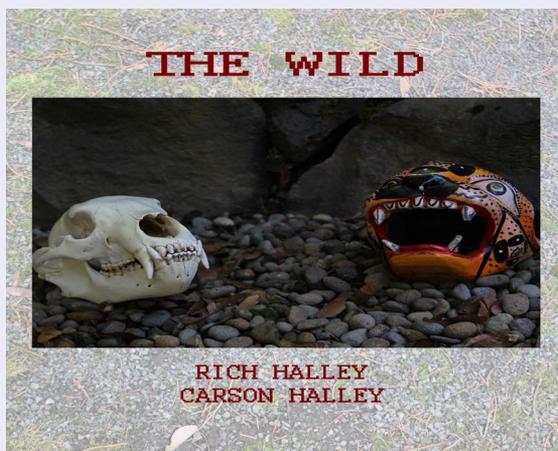
RODGERS TRANSCRIPTIONS SERVICES

A FINE SELECTION OF VOWELS AND
CONSONANTS FOR EVERY OCCASION.
www.rogersword.com

DON'T MISS SLIM AHD HIM ON THE RADIO!

WRCU/Colgate University Monday 5-7
(Eastern Standard Time):
local- radio tune into WRCU 90.1 fm web:
http://wrcufm.com/ click on "listen in"

New Releases from the Rich Halley



THE OUTLIER - Rich Halley 5 featuring Vinny Golia, Michael Vlatkovich, Clyde Reed and Carson Halley

THE WILD - is the new recording by Rich Halley and his son, drummer Carson Halley on Pine Eagle Records. The Wild is Rich Halley's deepest exploration of the conceptual and sonic possibilities of the tenor saxophone to date, and Carson Halley demonstrates the compositional awareness, power and sensitivity he brings to the music as percussionist. The Wild combines exploration, roots and emotion in an engaging and powerful statement.

"Halley has a big, full-throated sound that may recall prime Sonny Rollins." Kevin Whitehead, Fresh Air, [National Public Radio](#)

"One of the best working quartets in jazz today." Robert Iannapolo, [Cadence](#)

FRANK WALTON/YORON ISRAEL SEXTET

LIVE IN CHICAGO



Live in Chicago Frank Walton / Yoron
Israel Sextet

Available at CD Baby

www.cdbaby.com/Artist/FrankWaltonYoronIsraelSextet

Celebrating 40 Years

1972 – 2012

New Jersey Jazz Society



We give jazz a boost in the Garden State!

Education

GENERATIONS OF JAZZ lively education program travels to schools
ANNUAL SCHOLARSHIPS awarded to young jazz studies scholars

Musical events

PEE WEE RUSSELL MEMORIAL STOMP Hot Jazz party, every March
JAZZFEST Indoor/outdoor festival each June, spanning the spectrum of jazz
JAZZ FEAST free in Princeton each September
COLLABORATIVE CONCERTS with various venues: Ocean County College, Community Theatre at Mayo Center for the Performing Arts, Bickford Theatre in Morristown, more

Member benefits

JERSEY JAZZ our award-winning 11x per year journal
JAZZ SOCIALS informative, musical, fun, social
FREE FILM SERIES ongoing
ANNUAL MEETING free end of year social with entertainment
DISCOUNTS AND FREEBIES from partner organizations
RECORD BIN catalog of music not found elsewhere
FREE LINKS musician listings on our Web site
AND MORE new initiatives all the time

www.njjs.org

membership@njjs.org • 1-800-303-NJJS (1-800-303-6557)

New Jersey Jazz Society: Dedicated to the performance, promotion and preservation of jazz.

The New Jersey Jazz Society is a 501(c)(3) registered Charitable Organization.

This page has been left (almost) blank intentionally.
This page is a symbolic break, what precedes is advertising, (free of editorial influence), what follows is editorial (free of advertising influence).



April, May, June, 2018

Vol. 44 No. 2 (427)

Cadence ISSN01626973

is published by

Cadence Media LLC,

P.O. Box 13071, Portland, OR 97213

PH 503-975-5176

Email: cadencemagazine@gmail.com

www.cadencemagazine.com

Subscriptions 1 year:

First Class USA : \$65

Outside USA : \$75

PDF Link and Annual Print Edition: \$50, Outside USA \$60

Managing Editors: David Haney, Colin Haney

Artist Director for Cadence Fest

Nadya Kadrevis

Art Department: Alex Haney

Digital Content Licensing and Institutional sales:

Ava Martin

Advisory Committee:

Thomas Martin

Colin Haney

Patrick Hinely

Nora McCarthy

ABBREVIATIONS USED IN CADENCE

acc: accordion

as: alto sax

bari s : baritone sax

b: bass

b cl: bass clarinet

bs: bass sax

bsn: bassoon

cel: cello

cl: clarinet

cga: conga

cnt: cornet

d: drums

el: electric

elec: electronics

Eng hn: English horn

euph: euphonium

flgh: flugelhorn

flt: flute

Fr hn: French horn

g: guitar

hca: harmonica

kybd: keyboards

ldr: leader

ob: oboe

org: organ

perc: percussion

p: piano

pic: piccolo

rds: reeds

ss: soprano sax

sop: soprano sax

synth: synthesizer

ts: tenor sax

tbn: trombone

tpt: trumpet

tba: tuba

v tbn: valve trombone

vib: vibraphone

vla: viola

vln: violin

vcl: vocal

xy: xylophone

ALL FOREIGN PAYMENTS: Visa, Mastercard, Pay Pal, and Discover accepted. POSTMASTER: Send address change to Cadence Magazine, P.O. Box 13071, Portland, OR 97213 Published by Cadence Media, L LC.

© Copyright 2017 Cadence Media, LLC All rights reserved.

Reproduction or use of contents prohibited without written permission from publisher (except use of short quotes, please credit Cadence Magazine).

Cover Photo: Clockwise from upper left: Leo Wadada Smith, Fabian Almazan, Jason Rigby, Mark Guliana, Chris Morrissey, Carmen Lundy, Diane Monroe, Steve Swell, Bobby Zankel, William Parker, Odean Pope. Photo credits: Ken Weiss

Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

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

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

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

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

THE JAZZ SCENE

SHORT TAKES FROM PHILADELPHIA	34
SHORT TAKES FROM VANCOUVER	44

CONCERT REVIEW

Emmet Cohen	45
-------------------	----

JAZZ STORIES

Randy Weston Remembers the Early Days in Brooklyn	46
Cold Glass of Lemonade: A Brush Lesson James Bennington and Elvin Jones	48

FEATURE INTERVIEWS

Nick Finzer	51
John O'Gallagher	56
Yago Vazquez	60

COLUMNS

PAPATAMUS - REVIEWS OF CDS, BOOKS, VIDEOS	65
BOOK LOOK	102
OBITUARIES	124

MORE CD REVIEWS

AMOK AMOR - WE KNOW NOT WHAT WE DO	103
ANCESTRAL ALLIANCES - IN THE TRADITION	104
BORDERLAND TRIO - ASTEROIDEA	105
ROYCE CAMPBELL - TEA FOR THREE	106
THE MUH TRIO - PRAGUE AFTER DARK	107
DOMINIC DUVAL / VINCENT LOCCISANO / CHRIS COVAIS THE PROJECT	108
E. SHARP/M. HALVORSON/M. RIBOT - ERR GUITAR	109
DYLAN TAYLOR - ONE IN MIND	110
TED BROWN QUARTET - LIVE AT TRUMPETS	111
LISA CAY MILLER - 682/681	112
ROSCOE MITCHELL - BELLS FOR THE SOUTH SIDE	112
MARIA PORTUGAL/PAUL VAN KEMENADE/JASPER VAN 'T HOF DAYTIME SKETCHES	114
ENZO ROCCO, FERDINANDO FARAO - FIELDS	115
FLORIAN EGLI WEIRD BEARD - ORIENTATION	116
FRED FRITH AND HANS KOCH - YOU ARE HERE	117
JASP BLONK - IRRELEVANT COMMENTS	118
TOMOMI ADACHI & JAAP BLONK - ASEMIC DIALOGUES	118
JOHN STOWELL/ ULF BANDGREN QUARTET - NIGHT VISITOR... ..	119
JOSHUA GEROWITZ - SOLANO CANYON	120
SYLVIE COURVOISIER TRIO - D'AGALA	121
ROHAN DASGUPTA, LUIGI DI CHIAPPARI, RICCARDO DI FIANDRA, DANIELE DI PENTIMA - ANATMA	122
WADADA LEO SMITH NAJWA FLOAT UPSTREAM	123

Contributors

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

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

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 to find music that was more challenging and substantial. He achieved that goal with his 3rd LP - A Love Supreme.

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

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

NADYA KADREVIS (Features writer) Primarily an experimental filmmaker, but also a composer and free jazz musician - she has been developing a unique approach to composing and improvising music. Utilizing the clarinet, she creates evocative textures and sounds that add depth and dimension to whatever performance she is a part of. Currently, she is working on her feature film "American Messiah Returns". Nadya has performed free jazz with legends such as David Haney, Bernard Purdie, and Julien Priestler.

MARK KLAFTER was born in NYC, the son of a Hungarian holocaust survivor. He was going to be a sports writer, but then became a hippie while getting an English degree at the University of North Carolina. He was radically saved by Jesus in 1973, and ten years later became a respiratory therapist. He believes jazz is God's music, and that King David and his kin were the first creative improvising musicians (see 2 Samuel 6:5).

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

Contributors

DICK METCALF (aka Rotcod Zzaj) is a globe-hopping musician and poet who spent many years roving the world until he finally settled in his current abode, Lacey, Washington... just down the road from Seattle. He started IMPROVIJAZZATION NATION magazine in 1990 (still being published), and Contemporary Fusion Reviews magazine in 2016. He also was a keyboard player & singer for many years... you can hear (and download for free) most of those works at his "Internet Archive Collection"

ROBERT D. RUSCH (Papatamus, Obituaries) got interested in jazz in the early 1950s and, beginning with W.C. Handy, has since interviewed hundreds of musicians. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.

LUDWIG VAN TRIKT (Interviews) is a writer in Philadelphia and has been involved in the jazz music scene there for several decades.

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

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

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

CADENCE MAGAZINE ONLINE

ALL THE ISSUES PLUS BACK ISSUES SINCE 2012
AUDIO AND VIDEO POSTINGS OF NEW REVIEWS,
INTERVIEWS AND SPECIAL FEATURES.

WWW.CADENCEJAZZMAGAZINE.COM

WWW.CADENCEJAZZWORLD.COM



**THE JAZZ
SCENE
SHORT
TAKES FROM
PHILADELPHIA
TEXT AND
PHOTOS BY
KEN WEISS**

When Bill Frisell took the stage with his HARMONY band there was an approving roar from the Ardmore Music Hall audience. "Wow! That was awesome! Thanks," the smiling leader yelled, which for him is actually a level above dinner conversation for the average person. Bill's laid back, you know. Vocalist Petra Haden told him he sounded like Kermit the Frog. When announcing the quartet, Frisell noted that Haden and electric bassist Luke Bergman had an Internet presence but not cellist Hank Roberts and himself. "Hank and I don't need any of that shit," he declared with another smile. And thus began a wonderful set that plunged deep into the Americana songbook and never raised in tempo or intensity but each tune was done so beautifully and with such weight that it never became an issue. Frisell, who sported cherry red socks and shoes, brought forth fine details from his guitar and was well supported by the underrated Roberts. Haden's voice was clear and strikingly gorgeous. She only sang in spots so the music was allowed to flow unimpeded. The highlight came with a cover of Bowie's "Space Oddity," followed by "On the Street Where You Live," which featured some pretty good vocal chops from Roberts. The encore of "Shenandoah," a duet between Haden and Frisell, was sparse but powerful...

Frode Gjerstad (as, ts) has been able to tour the States on a fairly frequent basis with the help of the Norwegian government. His 9/21 gig at The Rotunda (Ars Nova Workshop) found him with three of his most trusted friends – Steve Swell (tbn), Johnny Ruun (b) and Paal Nilssen-Love (d). Things tend to heat up pretty quickly with Gjerstad and so it was that the quartet was up and flying from the start, not too tired after their hit in Montreal the night before. The initial long-blasted piece was inspiring and was followed by an invigorating drum solo and soon more heated horn work. The encore was preceded by Gjerstad asking, "Would you like to have a little bit of night music to get home safely?" Of course the answer was why not and he stood next to Swell and the horn duet that followed was lively and avantly eloquent...Local radio host J. Michael Harrison, whose show The Bridge has been featuring free Jazz and other hip music and spoken word spittin' on WRTI for twenty years. He's been more than a DJ in his role, he's fostered a community of innovative music lovers and that community turned out to pack the Painted Bride Art Center on 10/14 for this night of tribute to him. Of course, the fact that trumpeter Hannibal Lokumbe was making a rare appearance in a small venue setting helped matters greatly. A large

Short Takes Philadelphia

youth ensemble headed by 19-year-old Joshua Sims presented an original suite, followed by raising star trumpeter Arnetta Johnson (Beyoncé, Solange, Tia Fuller) and her S.U.N.N.Y Ensemble. The main event had Lokumbe hitting with a group of young prodigies, including drummer Nazir Ebo (brother of Justin Faulkner), followed by old heads Dave Burrell, Tyrone Brown and Alan Nelson. Local teaching legend, Alfie Pollitt also took a spin at the piano for a bit. Lokumbe was in constant motion, playing to the floor and sky in a way that recalled Wadada Leo Smith. A lot of his later career work has been in the Classical realm so it was especially nice to hear his edgy Jazz chops at work. It was also special to have Tyrone Brown back on stage with a full double bass after he announced his retirement recently. Improved health accounts for his reemergence...Bassist Christian McBride always loves playing for his family and his hometown, it seems to bring out some of his best playing. His 10/27 gig at the 70-75 seat South Jazz Parlor was one of the year's performance highs. Longtime McBride associates, Benny Green (p) and Lewis Nash (d) shared intimate memories of Ray Brown (who had mentored all three of them) and played two sets of songs associated or arranged by the late bassist. After opening with "Summer Wind," Green devastated with pyrotechnic runs on Dizzy's "Tanga" and then a very Bluesy "Li'l Darlin'." Later they covered Brown's "FSR" (For Sonny Rollins) which was based on elements of "Doxy," followed by Miles' "Milestones." McBride was the perfect host, giving background detail on his bandmates and sharing the mic, letting them take turns telling anecdotes and introducing tunes. Laid back and informal, none of them had anything to prove and the unusual perfected technique to make anything look easy and natural...Union Transfer fits 1200 standing patrons



Leo Wadada Smith, photo credit: Ken Weiss

Short Takes Philadelphia

and on 11/25 Kamasi Washington sold out the joint along with the late addition of the Sun Ra Arkestra opening for him. It was dark and packed in there with young fans who knew Washington's music but seemed to enjoy the Arkestra as a side bonus. Unfortunately, the Arkestra was hemmed in by the tight quarters and could not circulate around the audience as they normally do. Hopefully, they won over some new converts. Washington took an almost two hour set and noted how ecstatic he was to have the Arkestra open for him. He brought out his dad – Ricky Washington, a decent soprano player, to loud cheers and played spirited tenor with a nod to David S. Ware at times. Standout band members included Ryan Porter on trombone and Ronald Bruner, Jr. on drums, as well as vocalist Patrice Quinn... Booking the Mark Guiliana Jazz Quartet (Jason Rigby, ts; Fabian Almazan, p; Chris Morrissey, b) seemed a bit out of character for the Ars Nova Workshop organization, they usual focus on more of the free or experimental music side of the equation but the gig sold out early and the 12/1 show at the Phila. Art Alliance was enjoyed equally as well by the standing ovation-giving audience and the musicians who loved the venue. "This is a unique environment for us," Guiliana announced. [The Art Alliance is an historic building established in 1915 with the goal of uniting the arts by presenting music, theater, painting and sculpture in a single site that's filled with rich wood floors and ornate accents]. The quartet was touring in support of their new recording Jersey but the leader noted, "We've yet to play in Jersey since the record has been out!" Guiliana was overheard to say post-set that the album, "Doesn't reflect the road rage of a lot of Jersey's residents, "so there's that. What made the night so special wasn't that they were breaking new ground, it was the quality of their individual



Fabian Almazan, Jason Rigby, Mark Guliana, Chris Morrissey, photo credit: Ken Weiss

Short Takes Philadelphia

voices and how they fit together, sparingly at times... Bobby Zankel (as) continues to present his original music with the support of star quality musicians. His latest hit came 12/9 at the Philadelphia Clef Club and served as the last event organized by local radio personality (WRTI) J. Michael Harrison in celebration of 20 years of his Friday night show The Bridge, as well as a CD release event. Zankel's band, the Wonderful Sound 6, featured almost the same personnel as the recording – Dave Burrell (p), Diane Monroe (vin), William Parker (b) and Steve Swell (tbn), along with additions – Chad Taylor (d), filling in for an ailing Muhammad Ali, and special guest Odean Pope (ts). A wintery mix knocked down attendance but not the musician's efforts. Zankel continues to spread his wings, he has become more lyrical in his playing, and Pope and Burrell had a close connection throughout the night – especially late set when Burrell thumped open-palm three times on the keys and Pope responded. The set was dedicated to drummer Sunny Murray who had spent his childhood in Philly and had died two days prior... Vocalist Carmen Lundy played in town for the first time in 25 years on 12/16-17 at South Jazz Parlor and seats were not to be had the first day. She was very comfortable on stage and made it a point to announce her band early, saying, "I'm proud to introduce the future to you" - teenage pianist Julius Rodriguez, bassist Ben Williams, guitarist Andrew Renfro and drummer Kassa Overall. The first night's second set began with two songs that rested comfortably in a pop vein but then Jazzier work followed, including a cover of "Never Let You Go," by her brother, bassist Curtis Lundy. She was very adept at sharing passion and intimacy as well as a human message on her song "Kumbaya"... Incoming hits: Ars Nova Workshop (arsnovaworkshop.com) presents: 2/1 Desertion Trio + Jamie Saft/ Brandee Younger @ Johnny Brenda's; 3/3 Xylouris White @ tbd;



Odean Pope, William Parker, Bobby Zankel, Steve Swell, Diane Monroe, photo credit: Ken Weiss

Short Takes Philadelphia

3/28 Jessica Pavone String Ensemble @ The Rotunda; 4/11 Bill Orcutt @ Johnny Brenda's; 4/20 Abu Sadiya (Nasheet Waits) @ Painted Bride Art Center; 4/27 Practitioner @ The Rotunda...Painted Bride Art Center (paintedbride.org) presents: 1/20 Bobby Zankel and the Warriors of the Wonderful Sound w/ David Murray; 3/3 Bobby Previte's Rhapsody; 4/15 Tim Berne's Snakeoil...Chris' Jazz Café (chrisjazzcafe.com) presents: 2/9 Alita Moses w/ Alex Claffey Band; 2/10 Ken Fowser & His NY Showcase; 2/17 Pat Martino; 2/23-24 Ari Hoenig; 3/9 Ben Wendel's Seasons Band; 3/31 Pat Martino...South Jazz Parlor (southrestaurant.net) presents: 2/7 Dezron Douglas; 2/8 Special EFX; 2/11 Stanley Jordan; 2/24-25 Katie Thiroux 3; 3/11 Jimmy Cobb; 3/16-17 Christian Sands; 3/28 Rondi Charleston; 3/30-31 Orrin Evans Group w/ JD Walter & Sean Jones; 4/6-7 Mike Stern; 4/13-14 Terell Stafford 5 w/ Tim Warfield; 4/18-19 Janis Siegel; 4/20-21 Karrin Allyson.

Ken Weiss



Carmen Lundy, photo credit: Ken Weiss

**THE JAZZ
SCENE
SHORT TAKES FROM
PHILADELPHIA
PART TWO**

**TEXT AND
PHOTOS BY KEN
WEISS**

Bobby Zankel and the Warriors of the Wonderful Sound added another sterling highlight to their lengthy list of one-and-done mesmerizing hits at the Painted Bride Art Center on 1/20 when tenor titan David Murray was their special guest. Past years Warriors' performances included Odean Pope, Rene McLean, Don Byron, Dave Burrell, Oliver Lake, and Steve Lehman. Venue music curator Lenny Seidman opened the night by addressing the recent news that the historic center was up for sale and that, "We still don't know what's going to happen to the Painted Bride. All I know is that when I come into the building, I feel the ghosts of 35-years here." Zankel's band is always well-rehearsed and this night included some rarely heard Zankel originals as well as a few of his often covered pieces, such as Coltrane's "Acknowledgement," which contained an impressively caustic 4-5 minute circular breathing solo off the alto sax of Julian Pressley. Murray sat to his right and seemed impressed with what Pressley was doing, which no doubt inspired Murray to unleash his own uncanny effort when his solo came later in the tune. Zankel also made the most of his numerous solos while directing the large ensemble (Stan Slotter, tpt, flt; Fareed Simpson Hankins, tpt; John Swana, tbn; Larry Toft, tbn; Tom Lawton, p; Mark Allen bs; Lee Smith, b; Chad Taylor, d). Murray, who also pulled out his bass clarinet on one song to start the second set told Zankel backstage after night's end that, "That's some complicated music. That's not easy to play," before heading out to nearby Chinatown for a late dinner... The Desertion Trio with Nick Millevoi, el g; Johnny DeBlase, el b; and Kevin Shea, d, plus special guest Jamie Saft on keyboards, at Johnny Brenda's on 2/1 featured songs inspired by their beloved Jersey shore town of Wildwood. As advertised, the band worked over an amalgamation of jazz, psychedelic blues, surf music, and country rock instrumentals. Leader and local hero Millevoi put on some impressive shredding sessions during the night but never to the extent that the music suffered. Fun stuff. Noted young harpist, Brandee Younger, opened for the band as a soloist and ended her set with some Alice Coltrane goodies. After she

Short Takes Philadelphia

thanked fans and the Ars Nova Workshop crew for carrying her instrument up the steep steps she asked, "Are there any Alice Coltrane fans out there? I don't know what I'm going to play but I'll start with some Journey in Satchidananda. I actually got this harp from her ashram."...Montgomery County Community College continued its very successful Jazz series with Terence Blanchard featuring The E-Collective on 2/10. The audience got a quick blast of the groove/fusion music to come when the set started off with a darkened stage, which remained throughout the performance, a recorded speech, and a release of smoke from the stage's rear. Blanchard entered with his trumpet, which he used sparingly during the night, along with Fabian Almazan (kybd), Charles Altura (g), David Ginyard (el b), and Oscar Seaton (d). Blanchard's creation was futuristic as well as reminiscent of Miles – he gave scattered trumpet lines pointed downward, walked the stage, and rarely faced the audience with his horn. Collective seemed an odd name for the fine group as this was clearly the leader's vision, although each member flourished in the milieu. Almazan, who recently married bassist Linda Oh, was a revelation in this setting. Sitting at the piano, which seemingly had lines of spaghetti running out of it, added Latin colorations, as well as free Jazz additions to the fusion affair. When Blanchard brought out their road manager Tondrae to sing – "We recently found out he could sing," he said. It was a nice touch. It was his birthday so the band then sang "Happy Birthday" to him. Blanchard said to him, "No, you don't get the mic. Now you have to listen to me sing!" A finale dedicated to one of the leader's heroes, Jimi Hendrix, closed the set. Afterwards, at a meet-and-greet, when asked how one gets their own sound, Blanchard answered, "We all have our own sound. You just may not like yours."...



Fabian Almazan with Terence Blanchard's E-Collective - 2/10/18 at Montgomery County Community College photo credit: Ken Weiss

Short Takes Philadelphia

The life of James Marcellus Arthur Murray, better known as revolutionary drummer Sunny Murray, who spent his youth in Philadelphia, was memorialized on 2/24 at the Philadelphia Clef Club. The four-hour event included a quick changing array of bands, numerous photos of Murray projected above the stage, and spoken tributes by his family members who had flown in for the night. His brother Connie compared him to a painter of master works – “He created cascades of color with sound.” His son Haniff touchingly recalled how stunned he was to learn on December 7th, the day after his dad died, how many people had reached out on the internet to report how Murray had affected their lives. “My father was bigger than life,” Haniff said. “Sunny was a community, a multitude of souls.” Pianist Dave Burrell also paid tribute – “He taught to play from a deep, deep inner core and that’s what we still do.” Some of the standout musical moments came by way of the Alfie Pollit/Richard Hill/Alan Nelson trio, Muhammad Ali/Terry Lawson/Matt Engle/Elliott Levin quartet, a large ensemble – a “flash mob”- conducted by Julius Masri, a blistering offering from pianist John Blum and drummer Jackson Krall, both of whom traveled down from New York to pay respect, and a drum offering by prime event organizer, Kevin Diehl, along with Nichola Rivera and Dade Beckett, to Meta Pa Chango, the deity that owns the thunder and lightning. Harold E. Smith made a lasting impression early in the evening with his didgeridoo aimed into the floor, emitting a huge, earthy, continuous drone, before pulling out a number of sea shells to blow through. He ended up with a humongous shell that he left the stage with to walk around, a la the Sun Ra Arkestra, moving through the audience to touch the shell to a number of listeners for healing vibrations. He was soon united by Elliott Levin and



Dave Burrell and Odean Pope at Sunny Murray Memorial service - 2/24/18 at the Philadelphia Clef Club photo credit: Ken Weiss

Short Takes Philadelphia

Dwight James. Guitarist Monnette Sudler joined Bobby Zankel and Chad Taylor for a spirited flight and sounded great playing free on Zankel's original piece "Anthem for the Ancestors." The final group was a quartet of Odean Pope, Dave Burrell, bassist Howard Cooper and percussionist Kevin Diehl, which paired down to a scorching "trio" finale by Pope, Burrell and the vacant drum chair that Diehl announced was to be filled by Sunny Murray. In attendance was vibes legend Khan Jamal who is living in the Germantown section of the city with his so while dealing with health issues... Bobby Previte returned to the Painted Bride Art Center after 20 years to lead his Rhapsody work – part two of a planned three-part series – on 3/3. This was the third performance of the work over the past year and featured a breathtaking array of talent – Previte (d, auto harp), Nels Cline (g), John Medeski (p), Zeena Parkins (harp), Jen Shyu (vcl, erhu) and Fabian Rucker (as). The work was created as a song cycle dealing with the experience of being "in transit," beginning from the point of view of a passenger sitting on an airplane arriving at an unfamiliar shore. How well the music inspired thoughts of travel and transit is up for debate but it included unexpected angles of music with great variety played with fine detail and conviction and just enough areas of freedom for self-expression... Jimmy Cobb is still bringing the heat at age 89! He played South Jazz Parlor on 3/11 with pianist Emmet Cohen and bassist Alex Claffy. The onetime Miles Davis drummer played a number of gold nuggets including the opener "On the Trail" and "Limehouse Blues," which featured one of his two lengthy and impressive solos during the second set. Cohen announced Cobb with, "There's Jazz royalty in the house... We consider him a national treasure and he's funny too!" Wearing his trademark cap and suspenders, he told me between sets that, "I'm just hoping to make it through the second set." No worries – he was a rock and happily posed for selfie photos with the patrons...

Incoming hits: Chris' Jazz Café (chrisjazzcafe.com) presents - 4/6 Chris Potter Underground; 4/13-14 Ravi Coltrane 4; 4/20-21 Kenny Werner 3 w/ Ari Hoenig; 4/28 Dena Derose; 5/4 Steve Giordano; 5/11-12 Orrin Evans & Captain Black Big Band; 5/19 Joanna Pascale; 6/15 Tootie Heath 3 w/ Emmet Cohen; 6/22 Mateusz Smoczynski & Marcin Wasilewski 3 6/23 Ben Williams 5... South Jazz Parlor (southrestaurant.net) present - 4/1 Ricky Ford; 4/4 Josh Lawrence & Color Theory; 4/5 Bill Jolly w Gerald Veasley Band; 4/6-7 Mike Stern; 4/13-14 Terell Stafford 5 w Tim Warfield; 4/15 Jamaaladeen Tacuma; 4/18-19 Janis Siegel; 4/20-21 Karrin Allyson; 4/25 Josh Evans; 5/3-5 Nestor Torres & Pablo Batista; 5/17-19 Randy Brecker; 5/30-6/1 Keiko Matsui; 6/3 Pat Martino... The 2018 Outsiders Improvised & Creative Music Festival April 6, 15 & 29 presented by Jamaaladeen Tacuma (jamaaladeenmusic.com) – 4/6 Free Form Freaky Freqs w Tacuma, G. Calvin Weston and Vernon Reid at Milkboy; 4/15 The premier of Jupiter 2 w Tacuma, Nels Cline, Chad Taylor and Alfredo Colon at South Jazz Parlor; 4/29 Ornette Coleman's Prime Time Band under the direction of Denardo Coleman featuring Odean Pope / James Blood Ulmer solo / Secret Mall w Alfredo Colon at international House Philadelphia.

Ken Weiss

Short Takes Philadelphia



Dave Burrell and Odean Pope at Sunny Murray Memorial service - 2/24/18 at the Philadelphia Clef Club photo credit: Ken Weiss

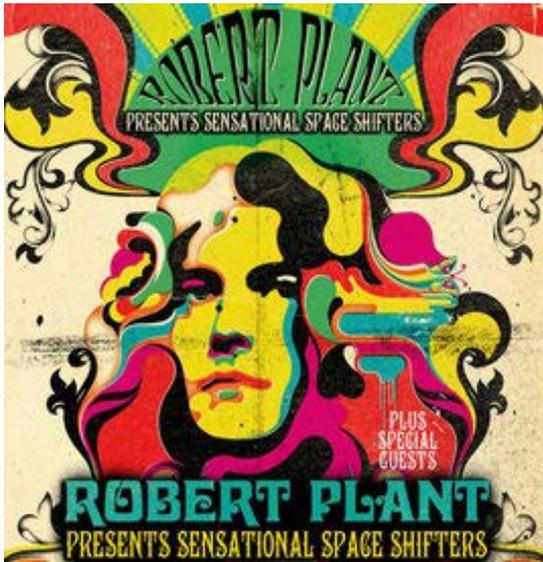


David Murray with Bobby Zankel's Warriors of the Wonderful Sound at Painted Bride Art Center 1/20/18 photo credit: Ken Weiss

THE JAZZ SCENE SHORT TAKES FROM VANCOUVER BY RON HEARN



The first group announced for the 2018 Van. International Jazz Festival is Robert Plant and the Sensational Space Shifters 6/29 @ The QueenE theatre. In April, Gary Smulyan & Strings are at Pyatt Hall 4/6 in a concert that remembers Bob Belden. At Frankie's The New York Standards 4tet with Tim Armacost sax, pianist David Berkman, bassist Ugonna Okegwo and drummer Gene Jackson 4/13. Also at Frankie's in April are Steve Kaldestad 5tet 4/7, singer Christie Grace 4/8, David Blake 3 4/12. Brothers Arntzen 4/14, Geoff Claridge 4tet's tribute to Benny Goodman 4/15, Ken Fowser 5tet from NY 4/20&21 with Josh Bruneau trumpet, Nick Peck trumpet, John Lee bass and Kelly MacNayr drums. Danny Green's 3 4/29. In May at Frankie's, Amina Figarova's 6tet appears 5/5, pianist Tardo Hammer with Lee Hudson & Steve Williams 5/11&12, Cory Weeds 4tet celebrates Jackie McLean 5/17 and 5/26 it's Cory Weeds 5tet with Terell Stafford & Harold Mabern. Singer Heather Bambrick appears 5/27 with Jodi Proznick bass, pianist Tilden Webb and drummer Jesse Cahill. For Vancouver jazz information, go to <http://www.coastal-jazz.ca>



Concert Review Emmet Cohen

For pianist Emmet Cohen jazz music is a living continuum of past, present and future, and in his performances and presentations he embraces all three. The twenty-seven-year-old New Yorker, by way of Florida, who was a child prodigy at three, is a modern day “edutainer,” an artist who teaches and demonstrates where the music came from, where it is, and where it is going. His homage to the masters is evidenced by his recent trio records with Jimmy Cobb and Ron Carter, and a forthcoming effort with Benny Golson. His own trio with Russell Hall on bass and either Kyle Poole or Evan Sherman on drums features daring, playful and mind-meld, spontaneous synchronicity that is breath taking to behold. On this occasion, Cohen revealed the full range of his talents and devotion in a solo concert from the Lied Center at the University of Kansas on September 19, 2017.

He started off with a single note in a repeating pattern and rhythm, setting a mood, the theme evolving slowly, but where was he going? Was it Monk, In Walked Bud? No, Benny Golson’s Whisper Not emerged out of the forest of ideas, and after much exploration and a stop-stomp change of direction, he brought it to a close. He sat on the piano bench with his head gently nodding, eyes closed, thankfully receiving the thunderous and ecstatic applause and love of the audience. He knows he has done well, but it is only the first song, and there is so much more sound and fury and delicacy to mine from the possibilities of the songbook. Next was Tea for Two, a joyful and dancing romp with flashing, blinding, clearly articulated runs of cascading notes, and finishing well with a short insertion of the chorus from Shiny Stockings. Echoes of Spring by the black Jew from New Jersey, Willie the Lion Smith, followed with its quietly thrilling and delicate propriety. The history lesson seamlessly proceeded with a hand-over-the-mouth genius performance of Monk’s Trinkle Tinkle, with Cohen displaying complete command of soul, body and spirit merging with the music in a lush and rhapsodic flow. Starting inside the piano with thumping and dampened tones, Don’t Mean a Thing showcased that Emmet Cohen can take any song anywhere he wants, breaking it down, deconstructing it, molding it and reassembling it until its cartoonish and splashing density reveals an amazing clarity at blazing tempos. Lush life, written by Billy Strayhorn when he was sixteen, featured an ornate approach with Cohen fully diving in, going deeper and deeper, attacking the song until it revealed many of its secrets. Cohen paused to speak of the deeper purpose and meaning of playing jazz. He spoke of the study and the sense of community that is inherent in dedication to the music. From the masters of the music you get a feeling of hope, and that is one of the great messages of jazz, Cohen averred, that jazz creates love and hope, which are infinite. The program continued with a rapturous Over the Rainbow, which led to Cohen’s flourishing stride skills on a Fats Waller medley that also included the story of Al Capone kidnapping Waller so he could play at the gangster’s birthday party in Chicago. Cohen walked off the stage briefly and returned to announce he was going to do an encore by Stevland Hardaway Judkins and did anyone in the audience know who that was? The name “Stevie Wonder” was shouted out, and Cohen left us with the passionate and romantic Overjoyed. And that is how we went into the night, convinced that Emmet Cohen is here to stay.

Mark Klafter

**RANDY WESTON,
PIANIST, BORN IN
1926, BROOKLYN,
NY, USA, ON HIS
EARLY DAYS IN
BROOKLYN.**



Randy Weston in 2007
Photo Credit: Bob Travis



Randy Weston African
Rhythms
Photo Credit: George
Braunschweig GM-Press

My name is Randy Weston, I'm from Brooklyn, NY, I am a pianist, composer, activist in African culture and civilization.

To be a musician there are so many directions where you wanna go. Do you want to make a lot of money, do you want to do pop, play a piano bar, do you wanna play Burlesque or what? There are so many directions in music which way you wanna go. Like Jabo Williams, he made one recording for Savoy and we were very close. Now at that time I was in restaurant business with my father. I wasn't a professional musician. I was in the restaurant business, that being in the late '40s. This was a restaurant right here (his home). From there I took that restaurant over, I ran it for three years. My father had opened up another restaurant. But I was so in love the music; there were a lot of professional musicians, so I had a piano in the back of the restaurant, and articles on Monk, and articles on Eubie Blake, Willie the Lion, whatever. And we stayed open 24 hours a day, seven days a week. We had the greatest jukebox in the world. On that jukebox you could hear everything: Louis Armstrong; Sarah Vaughan; Duke Ellington; but also Shostakovich; Darius Milhaud; Stravinsky. So the musicians would come, sometimes two or three in the morning in the restaurant and we were like "who's better, Coleman Hawkins or Lester Young?" So Herbie Nichols was part of that group who would come to the restaurant. It was very spiritual. During that period I heard some great musicians that never made a recording. Never made one record, it was incredible. That period, 40s, 50s, 60s.

When you go the Mother Land - Africa, the first language is music. I don't care whether you go to Morocco or South Africa. So that tradition carried on with us. So when we grew up, it was just a natural law; everybody knew musicians, and we heard all kinds of music: calypso; black church on Sunday; the blues; our parents might bring in some kind of opera, so we had all kinds of music. So that's why I say it was incredible. People like Herbie; people like Elmo Hope; people like Walter Bishop; oh man! Sonny Clark; so many wonderful pianists in their 20s who already were professional. Sometimes we'd hang out two to

Jazz Stories: Randy Weston

three days without goin' to bed. A friend of mine knew every after hour club in Harlem. So he'd make his gig and then we'd go to an after hours place and four o'clock in the morning everybody starts, and you'd get through and come up, the sun would hit you right in the eyes. So that period was just incredible.

And also, the most important part: it was the parents that took us to hear everything. It was our parent that took us to the black church. It was our parents that would bring the best music into our houses; and different music, they might come up with an opera; they might come in with like calypso. So even our mothers and fathers, they were the ones who taught us about music. We had to take piano lessons, or dance lessons or violin and it was a period of serious segregation but culturally rich, Harlem, Brooklyn, Kansas City, all the cities, Chicago, Philadelphia, Pittsburgh. And everybody had to be original. You couldn't sound like somebody else. Get out of the way. You better have your own thing.



Randy Weston African Rhythms
Photo credit Carol Friedman



**JAMES
BENNINGTON
TALKS ABOUT
ELVIN JONES**

COLD GLASS OF LEMONADE: A BRUSH LESSON

Ed. Note: James Bennington served as Elvin Jones Band Manager/ Drum Tech from 2000-2002 touring the U.S. Europe, and England (see Modern Drummer Magazine). His mentorship with Elvin lasted the final decade of the late drummer's life.

I always remember Roy Haynes' story about being a small boy and getting a brush lesson from an old man one afternoon on a hot porch. There was cold lemonade and the man showed him some things about brushes. That was the start, and who is to say just how much of an influence that played in his development?

That said, my first "lessons" with brushes really started with a local jazz drummer, Joe Ferriera, who I would go and see at a nearby restaurant and bar. In time, we came to exchange records, or "sides" as he called them. I just sat very close by and watched. He played brushes a lot; it was a piano trio with an occasional light saxophonist added. Joe would joke with me and say, "Now, don't go and steal all of my licks now!"

We would laugh and I would go right back to watching his hands and the brushes intently. But, the only official brush lesson I ever got came from Elvin Jones. It was September of 1994, and Elvin was playing for a week at a club in L.A. with his group, the Jazz Machine. The late Willie Pickens was on piano, Reginald Veal on bass, Greg Tardy on saxophone, and Delfeayo Marsalis on trombone. I had seen Elvin only once before on a one-nighter in Virginia with Ravi Coltrane, and had seen him for the last five nights there in L.A. when, waiting for a date to pick me up at the hotel, I felt a firm hand on my shoulder. I turned around and there was Elvin Jones! At the Holiday Inn! He said in his deep voice, "You've been at the club this week." He asked me what I was doing then, to which I immediately replied, "Nothing." and he invited me to join him on his daily walk.

Jazz Stories: James Bennington

We walked down Hollywood Boulevard. A few times, Elvin caught me off-guard, with some unexpected leaps and sprints in and out of traffic. There was also a tempo to his pace one had to keep up with. It was really great. I was respectful of trying not to disturb his walk. As we went along, I couldn't help but think of the wonderful piece on Elvin 'A Walk to the Park' by Whitney Balliet. We talked a little and I told him about the recordings I had been listening to with him that had just come at at that time; his brother Hank's tribute to the music of Thad Jones and guitarist

Sonny Sharrock's "Ask the Ages". Of the late guitarist Elvin said, "Playing with Sonny used to be very frustrating, but on that recording, Sonny brought it all together."

We then reached a point where Elvin thought we should turn back. Halfway back to the hotel, my date pulled up to the curb and asked me, "Who's that man you're walking with?" I'd pay good money to see that face again when I told her. She offered us a ride back to the hotel and Elvin accepted. I think he liked the company.

So, there we were in this pick-up truck, the three of us up front. I was in the middle and we all sat there smiling. She told him how great the show had been the night before, and Elvin said, "Well I hope we'll be able to do it again tonight!" and laughed his big laugh. I knew the ride was going to be short and just before pulling into the entrance, I picked up my dates brushes up off the floorboard (Yes, she was a drummer too!) and said, "Hey Elvin, aren't these the ones you use?" and that started it.

They were the classic Regal Tip with black gum-rubber handles with the telescoping feature. With the meat of his hand, he rammed the wire handle hard into the brush's base. "This is a joke." he said, meaning the option on the handle to have a slimmer or fuller brush. After he did that, I handed him a magazine and asked him to play his medium tempo swing pattern for us. He handed me the brushes back though and said, "Play yours first." I played with the left hand going clockwise and accenting the sweep on two and four. My right hand played a no-frills Jazz ride beat. I was nervous as Hell, and with Elvin sitting there watching me, I took no chances.

When I finished, he complimented me on a good sound and said he liked my pattern; the hands don't get in each other's way. Then he played. On the dashboard, his left hand seemed to go in an up and down, back and forth motion. Seeing him many times after that, I found there to be a slight oval to the edges. Like a very slim figure eight pattern on its side. The right hand more implied the Jazz ride pattern I knew with plenty of powerful accents, often falling around the 'one' and 'three'. It sounded funky and almost military at the same time, while never leaving the Jazz feeling. He did what I thought were four and five stroke rolls (single and double), and more when he brought his feet into it. For one beautiful moment we were transfixed by 'Classic' Elvin, really coming to life in that truck. He seemed to lose himself in

Jazz Stories: James Bennington

that moment too. He became very excited and powerful and then, just as suddenly, he played a soft, half-hearted bar or two of swing, fluffed the last notes, stopped and mumbled something self-deprecating to shake off the intimate intensity of what had just happened...

He almost shyly asked what we were up to and would we be at the show that night. We said we would, and I got out and walked Elvin into the lobby of our hotel. Just outside, I thanked him for the great week of music, for the lesson, and for taking the time to hang out. "What are friends for?" he said, and gave me one of his great hugs. A gravelly whisper said in my ear, "You'll get a pair of sticks tonight."

I got the sticks on that final night during a standing ovation and the management came to my table and ushered me into the dressing room. Elvin and Keiko both thanked me for coming every night and invited me to hang out for a bit. I remember Keiko lighting her cigarette from a long cigarette holder...she saw me looking and said, "What!? We have to live too James!" She took a picture of Elvin and I together, me holding the sticks. That night, with Elvin's sticks clutched tightly in my hand, I went home on cloud nine. It had been a wonderful week, but that afternoon, with the walking and talking down Hollywood Boulevard... and the brushes...the way he laid it down, his intonation, the power and sincerity that he put into the act itself...that was my cold glass of lemonade.



Elvin Jones and Jimmy Bennington at Jazz Alley, Seattle, WA circa 2000

**NICK FINZER
INTERVIEW BY
LUDWIG VAN
TRIKT**



Nick Finzer, trombone

Cadence: Your website has a quote “Nick Finzer is one of the most dynamic musicians of the millennial generation”; are you a part of a group of similar age and artistic outlook?

N.F.: There is a huge wave of jazz artists my age who are dedicated to this music. It’s a bit of a new generation of jazz musicians, I think. Most young musicians come through jazz education degree programs, and those programs are becoming more and more established in terms of both their curriculum and reputation. The opportunity for the master / apprentice model that has permeated jazz for most of it’s history leaves a vacuum for many musicians in NY now, and we’re all trying to figure out how to keep learning and getting better, as well as playing as much as possible.

Cadence: It is great that fellow trombonist Wycliffe Gordon as taken such a long term mentorship in your career. Are there any stories that you can recount that revel something about the man?

N.F.: I think the most compelling story comes from the very first time I met Wycliffe. I was a shy high school student who had only recently taken an interest in jazz, and Mr. Gordon was passing through Rochester to play a concert in the dead of winter. After hearing his first set, my Mom forced me to introduce myself to him. She wanted me to let him know that I played trombone and that I was a big fan of his. Not only did he take the time out of his set break to chat with me, but he actually insisted on me getting the trombone out of the car, and gave me a lesson right there in the green room of the club, while he should have been relaxing and eating dinner! That night really moved a lot of things forward in my life. I started driving down to NYC from Rochester for lessons. It was all my mom’s fault for forcing me to say hello! And I can’t thank Mr. Gordon enough for giving me the opportunity to learn from him. It was the beginning of a long road!

*Cadence: I am interviewing you during the tail end of a 23 USA city tour to promote the release of “Hear & Now” (Outsideinmusic OiM1701 * 2017). What as been the audience*

reaction? Were there overt questions regarding your politics?

N.F.: Yes indeed, it was quite a tour! I was glad to connect with so many passionate music fans all over the USA – they are still out there! We just have to go and find them. The audiences were very appreciative of the music, especially tunes from the new album like “Lullaby for an Old Friend” and “Love Wins” People were quite moved by those tunes in particular. Some others seemed to generate a mixed feeling, for example “Race to the Bottom” resulted in mixed mutterings amongst the audience after telling the story behind the composition. Overall though, the reaction was very positive! No one was really asking about my personal politics, as I think it came across pretty clear as to what I was thinking about, and how I felt about the world.

Cadence: Is the touring model which you recently used during your domestic tour the new normal for upcoming jazz artist; picking up a local band to play your music as opposed to your own band?

N.F.: I’m not sure I would say it’s the “new normal”, I think artist have to find a way to make it work for them. There are certainly bands that can make it work, just look at Kneebody. Although, I’m not sure if they’re still considered “upcoming”. For me, that meant using my educational contacts and skills alongside the performances to make it a viable model. Jazz artist have traveled and played with local bands throughout the history of the music. There are plenty of stories I’ve heard from people like Benny Golson of being guests for a week in Chicago playing with local band, and then the next week another artist would come in and play with at that club with a rhythm section. Obviously with more complex music and arrangement, it becomes more difficult. But for me, if the choice is simplify and connect with new musicians, or stay home, I’m going to go for it and see what happens. The question of touring domestically, I think comes down to how hard you’re willing to work to make something happen. I think that getting your music out to people in real life, is the most important connection you can make as an artist, and that’s why I poured energy and resources into this tour. This tour turned out to be mostly a solo tour meaning that I connected with musicians in each region that I travel to, and perform with them. This is really exciting for me, because I get to hear how new people will interpret my music. As you mentioned this is also beneficial for the bottom line of the tour because I’m paying travel expenses for one person rather than five or six. Additionally, there’s always a strong educational element that goes along with touring. I’m very fortunate to have had supportive from my instrument sponsor (Conn-Selmer, I play King Trombones), who are very supportive of arts education. There were stops at high schools and universities across the country that help to support the performance arm of the tour. A large part of the jazz audience is definitely in the form of students, so in order to get to them and share your music, you have to go into schools and share your educational perspectives, I remember some of the most formative moments of my early musical development came when a guest artist

was passing through town, and came and gave an informal master class or workshop. In terms of the bottom line, the tour was definitely successful. Through all of the various channels, I was able to make it work, and at the same time share the music with a lot more people than if I stayed in my apartment in New York!

Cadence: It is obvious from your 3 recordings thus far that you still believe in the viability of the physical disc. Please comment?

N.F.: I think having physical products is essential for two reasons. One, is as an avenue to introduction to new listeners within the industry at large. It's so easy to just delete an e-mail. Or link to a file. But to receive a physical item requires a bit more consideration before moving on to the next. The second reason is that serves as a commemorative item for audience members at shows. Even if they don't often listen to the physical CD itself, it's a memory of the enjoyable evening they had experiencing your music. Not to mention that CD's sound better than MP3's, and it allows you to have all the information about the album (sidemen, liner notes, etc)! I do believe that that we're at the end of the CD's, but there hasn't been a delivery method introduced yet that can serve all the same functions that a CD does. Not yet.

Cadence: Let's glance at your composing by looking at your debut 2012's "Exposition" (Outside In Music OIM 1201). All the compositions are memorable and hummable with an equal balance of rhythm and melody driven. Give us a glimpse into how you composed that session?

N.F.: For that session in particular, it was a collection of compositions that I had been working on up until that point. We recorded in 2012, but many of the pieces were written in 2008 or 2009 when I was first starting to put together a band, and concept. I think each piece has its own origin story, ranging from musical exploration of new sounds and colors (i.e. "Alternate Agenda" was composed to explore some new types of harmonies that I was checking out, and wanted to delve deeper into the time) to being inspired by the compositions of some of my musical heroes ("Introspection" was composed with inspiration from Duke Ellington's great piece "Portrait of Mahaila Jackson" part of Ellington's "New Orleans Suite"). For me, gathering those pieces together and writing some new pieces for the record, shaped the way I composed into the future. I've become more focused on the arrangement of a composition serving the melody, and not the other way around. Sometimes people ask (mainly students) "Do you write the melody, or the harmony first". At that time, I would have said both. At that time, I would have said both. But between then and now, I can decidedly answer that the melody has come first. Everything should try to serve that melody.

Cadence: While you were completing your education at Eastman School of Music and acquiring a Master's at Juilliard; did you start to formulate concepts in jazz education in or to teach?

N.F.: Teaching and thinking about music education, have been part of

my conception pretty much since I was in high school. I've always been teaching in one form or another since then. Throughout my time studying in college and grad school; I had the opportunity to learn first hand from some great teachers. This definitely informed my personal conception about teaching jazz. So much so that a group of friends and I started a jazz education non-profit called the Institute for Creative Music . This organization was born out of a number of tours that I booked as a burgeoning band leader while at Eastman. There was always a strong educational component to the tours, and our curriculum more or less developed naturally from those sessions into a much more focused approach that we present today. I've been fortunate to teach at all different levels, with students of all different ability levels and interest levels. I'm always searching for ways to be able to be a more effective communicator with my students and provide them with feedback they need in order to improve.

Cadence: You have logged a lot of experience playing with large ensembles/big bands; Wynton Marsalis' Jazz at Lincoln Center, Lucas Pino's No Nonet, Ryan Truesdell's "Gil Evans Project", Tommy Dorsey Orchestra and Bob Stewart's Double Quartet. This during a time when the sustainability of large jazz groups are not always feasible. What have these various experiences been like musically and in terms of being on the road (comfort, money, etc.)?

N.F.: Playing with large jazz groups is the best way for us young jazz musicians to meet lots of musicians, and to learn from more experienced veterans! That is the way that many musicians in history of this music have come up through the scene. I am very grateful to have had the opportunity to play with such great large ensembles. I will however say, that these large projects often don't work as often as smaller groups.

Cadence: Anything that might reflect the life of a musician and the various places and people you encounter or even a good band story?

N.F.: I think one of the most memorable experiences with a band I was touring with, happened a couple of years ago.... We happened to have a day off in a VERY rural town in Wyoming on the way from Seattle to Denver. The morning we were set to depart for Denver, there happened to be a big storm and the highway was closed. We rushed to the airport in the very last minute (where one member of the band got detained by airport police), then that flight got canceled, and we waited around most of the day waiting for the road to open, but of course, it never happened. This town was so small that there was only one flight out each day, so there wasn't any way to escape! But, eventually, in order to make the show, management chartered two (yes, two!) private jets to get the band to the venue in Denver. And somehow, we started the show only 30 minutes late! As they say, "the show must go on". Luckily, stuff of this level doesn't happen often, but man – travel sure can be harrowing sometimes!

Cadence: Correct me if I am wrong but your recordings thus far have

largely featured originals as opposed to any traditional jazz standards; was this intentional on your part?

N.F.: That is totally correct. I have three albums, and all the music is original except for Duke Ellington's "Single Petal of a Rose" that appears on "Here & Now" – and yes, it was totally intentional. I wanted to present something that was unique to me, and wasn't just a rehashing of the same material that has been recorded many, many times. I do have many recordings of some jazz standards on a duo album I recently put online with pianist Chris Ziemba, as well as a series of duets that have appeared on my You Tube channel. And actually just yesterday I recorded a second duo album with Chris, that features a number of standards. If I am going to use other composer's songs as inspiration (e.g. traditional jazz standards), I like to try to present it in a way that might be slightly different than the "usual" jazz quartet of horn player plus rhythm section.

Cadence: Looking at your individual sound on the "bone"; you don't thus far show any influence by the other more outlier expressionism of say Roswell Rudd, Grachan Moncur III, Ray Anderson, Albert Mangelsdorff, Craig Harris.....?

N.F.: My musical discovery on the trombone didn't necessarily go straight through those people. But I'm certainly well aware of those people and their music. More recently I've been fortunate enough to play a bit with tubist Bob Stewart (I played on his last record "Connections Mind the Gap") who was heavily a part of that whole more expressionist scene, and he's really allowed me to explore those sounds, and be less "bebop" centric. I've even had the chance to play a bit with Craig Harris! It's certainly a whole world of playing, that I wouldn't say is more strongest suit but over the last four years or so I've been allowing myself to be open to including more gestural type musical ideas into my playing. Always more to work on!

Cadence: When I look at your website it is probably (in my view) the most complete jazz website that I have seen; with so many aspects from the selling of your music to instructional/educational services, posters, and one on one lessons! Thus I wondered does this setup give you a steady revenue stream for you?

N.F.: Well, I certainly appreciate you taking a look! The website is something that I've been working on for quite a while now. There have been many iterations, some not quite as functional as what is up on there now. I want there to be a place to access all of the things that I'm doing so whether you are a jazz fan, music student, or anyone else, that there is some value for you visiting there. Even though most people probably consume your content via their social channels, I want people to be able to find my home for that content and be able to peruse it at their leisure. In terms of revenue, I would say that it certainly fluctuates, but there is always some amount of activity coming in off the site. I've been very fortunate to see the site growing more and more in its usership, and hope to continue to provide some valuable content there for people to consume!

**JOHN
O'GALLAGHER,
INTERVIEW BY
LUDWIG VAN
TRIKT**



Cadence: We begin this interview with you on tour post election of Donald Trump... what reaction if any are you getting from Europeans regarding the U.S. now?

J.O.: I think the European reaction to the political events in the U.S. is what would be expected and generally what has been discussed in the media. There is a lot of concern over global destabilization resulting from the new administration. After living in the UK for the past year, and observing the issues surrounding Brexit and other the nationalist trends around Europe, it's clear that there is a climate in politics right now that isn't limited only to the U.S.

Cadence: Would it be accurate to say that your musical career as gotten an added impetus during the past couple years? If yes what do you attribute this to?

J.O.: That's an interesting question. It doesn't necessarily feel like I am working more now than I did ten or fifteen years ago. I think that perhaps my Anton Webern Project may have reached an audience I hadn't reached before. That and publishing of my book on improvisation using twelve-tone constructions may have increased an awareness about what I'm doing. I tend to think though that a lot of it has to do with longevity and being an active member of the jazz community while building a body of work as a leader and sideman over a period of almost 30 years. I am always amused by reviews the refer to me part of the 'young generation' of saxophonists since I turn 53 this year. I just take it as a complement since I guess it implies my music is relevant or sounds fresh.

Cadence: Capture what it was like moving to NYC in 1988; were you welcomed warmly by the jazz community?

J.O.: It was a very exciting time for me. The music scene in NYC was ripe for new voices. It seemed like there was a kind of nexus of the old guard and the new. The Knitting Factory had just opened and the whole downtown music scene which flourished in the 90's was just starting. I can remember

going down to Bradley's and hanging, hearing Tommy Flanagan while sitting at the bar next to Freddie Hubbard and George Coleman. Everyone, and I mean everyone was there. For me, it represented a snapshot of what the heyday of jazz in the 50's must have been like. I always felt like the jazz community was always welcoming. There are always going to be some people who vibe, but mostly I think musicians are cool that way. I can remember going to Jay's, which was an uptown club on Broadway, to see Clifford Jordan. I'm friends with Sam Newsome who was in the band, so Clifford invited me to sit in. I remember afterwards how warm and supportive Clifford was, he was a true gentleman.

Cadence: Please break it down if you will for a lay person what "twelve tone constructions" are? Are there any musical comparisons that we (i.e. the listener) can listen to?

J.O.: Music which uses interval relationships between pitches as the principal means for designing the architecture of a composition are often referred to as serial or twelve-tone pieces.

In twelve-tone music all 12 pitches of the chromatic scale are used as the palette from which these interval relationships are realized. Schoenberg, Webern, and Berg were the major innovators of this style of music in the classical music realm, but the idea of the structural integrity of a musical compositions interval content is one not limited to twelve-tone music. One recent example in jazz is a recent CD by Darcy James Argue called Real Enemies which uses 12 tone constructions.

Cadence: In preparation for your classical music project did you shed in the classical idiom which Branford Marsalis states is much more demanding than jazz upon a saxophonist?

J.O.: I really didn't view the Webern project as a classical music project. It was really intended to be reflective on where we are at in jazz, and how there is a tangible link to this other type of music, which on the surface seems so different from jazz. I was trying to not only explore this music's influence on modern jazz, but in the how the aesthetics of these two musics are shared. As a young student I trained for several years in classical saxophone repertoire, but haven't shed any of that for a very long time. I think the discipline and fundamentals of good technique that it has to offer are invaluable, but as far as being more demanding, I think the jury is out on that.

Cadence: Let's look over your CIMP recordings beginning with "Axiom" (CIMP 265) a session with fellow saxophonist Tony Malaby; any fond or not so fond memories from that date?

J.O.: I was very happy with how that record came out. This band had been playing for a while together and I think the CD is a good representation of what we were into at that time. Tony, John, Jeff, and I had been working together in a number of other different bands in the late 1990's and so this band came about rather organically from those associations. This session was my first time meeting Bob and everyone

at Cadence. It was a great experience as I think is reflected in the music we made.

Cadence: *Continuing to look back at your recordings with CIMP and the session "Axiom" (CIMP 265) featuring fellow saxophonist Tony Malaby from 2012; for the lay person how do you know in selecting a fellow saxophonist that there will be musical chemistry?*

J.O.: The CD "Axiom" actually came out in 2001. Tony and I are friends and had been playing in many other bands together so I knew we were stylistically on the same page. I think as a leader, whenever you choose musicians to play your music, there is that unspoken understanding as to how they will fit into what your vision for the music is. When you hear a musician play, you know immediately on a certain level what they are into. There might be certain aspects of their musical personality that aren't on display when first hearing someone, but you can tell more or less where someone is coming from and whether they would fit into what you are trying to do.

Cadence: *On the CIMP session "rules of invisibility volume #1" (CIMP 304) there are some examples of largely free improvisation; "Leakey's Bag" for instance. This too alludes to the inherent trust you must have in your fellow band mates (in this instance Jay Rosen and Masa Kamaguchi). Looking back were you satisfied with the results?*

J.O.: That recording was great fun to make. Masa, Jay and I had been playing quite a bit together, working on not only on developing an improvisational vibe for the trio, but also trying to push jazz standards in different directions by unlocking aspects of their form, harmony, rhythm, and melody for extended improvisation. The piece "Leakey's Bag" is actually based on Charlie Parker's "Anthropology". The title was an allusion to Louis Leakey, a famous anthropologist and archaeologist. Other tunes on the CD that are based on standards are 'It's Very Deep' (How deep is the ocean), 'Titan's Stride' (Giant Steps), 'I Love You Two' (I Love You), and 'You Ain't All That' (All the things you are). I remember that the recording went so well and with takes of so much material, that Bob Rusch decided that he would release two CDs of the session. That is why there is a Vol.1 and Vol. 2.

Cadence: *The trio setting is thus far the dominant context for your music? Is that born of economic necessity or just an artistic choice?*

J.O.: Certainly the economics of touring and recording are a significant concern. Touring with a larger group these days can be very difficult as well as the cost of recording a large group like the Webern Project can be incredibly high. I think though for me, the appeal of working with a trio is there is a plasticity and a stream lining down of the music to the bare essentials. It's like a race car that is light and nimble and can respond on a dime. I have been interested in exploring different kinds of harmonic approaches for some time now, and a trio allows for those kinds of uncluttered improvisational explorations. I think if you look at the progression of the five CDs I've done as a trio, the first two engage at the intersection of jazz standards and interpretive freedom. My third trio CD 'Dirty Hands' begins my musical transition into the

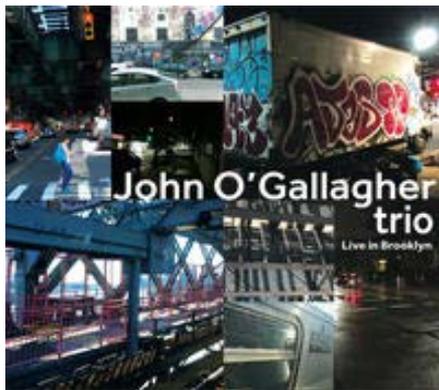
much more structured compositions that are found on my last two CD's 'The Honeycomb' and 'Live in Brooklyn'. So as time has passed the conception for my trios has changed.

Cadence: *Let's backtrack even further than the latter CIMP sessions to your big band work with the iconic Joe Henderson. How did he hear about you; and did you get to interact with him on any personal level?*

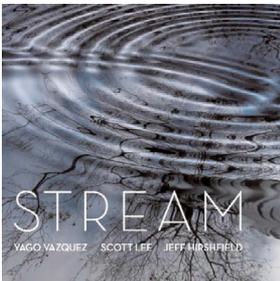
J.O.: I came to work with Joe through through my friend Bob Belden who was producing the Big Band CD for Verve as well as contributing some of his arrangements. He put everything together and was basically the MD for the band. I had never met Joe before then so it was a huge moment for me. It was a great honor to get to play not only with Joe, but a band full of incredible musicians like Al Foster, George Mraz, Rene Rosnes, Steve, Wilson, Chris Potter, and so many others. Joe and I spoke a few times, but I don't really remember much about the particulars, other than he had an amazing presence and was very gracious.

I really didn't view the Webern project as a classical music project. It was really intended to be reflective on where we are at in jazz, and how there is a tangible link to this other type of music, which on the surface seems so different from jazz. I was trying to not only explore this music's influence on modern jazz, but in the how the aesthetics of these two musics are shared. As a young student I trained for several years in classical saxophone repertoire, but haven't shed any of that for a very long time. I think the discipline and fundamentals of good technique that it has to offer are invaluable, but as far as being more demanding, I think the jury is out on that.

End of Interview



**YAGO VAZQUEZ,
INTERVIEW BY
LUDWIG VAN
TRIKT**



Cadence: Prior to your very extensive formal education in your homeland of Spain; please trace how your early interest in playing the piano and jazz in particular all developed?

Y.V.: When I was a little kid I used to sing songs from the radio or TV around the house, and my mother thought that it would be a good idea to try music lessons, so when I was 7 years old I started taking piano and guitar lessons. Two years later I auditioned for the music conservatory in Vigo and I got accepted as a piano student there. That was all classical music. But my father always had a lot of music at home, mostly classical and jazz. When I was about 13 or 14 I started to grab some of my dad's records to listen to them, just out of curiosity, and I remember that I immediately loved Charlie Parker and Wes Montgomery, those were my favorites at the time. From there I started to get really into jazz.

Cadence: When you received your formal education was there any emphasis on the social roots of jazz and it's connection to African American culture?

Y.V.: Yes, some of my teachers back in Spain made always very clear where this music was coming from. Also I have always been interested in learning this part of history. But to be honest, I wasn't aware of all the implications in terms of race and culture until I moved to New York. In Spain, 10 or 15 years ago, there wasn't a real discussion about it. When I came to New York I was exposed to many social, political and racial issues that I knew nothing about. Now I'm very much aware that I still have a lot to learn.

Cadence: Please capture what it was like moving to New York City in 2008, in order to attend the New School For Jazz and Contemporary Music.

Y.V.: When I moved to NYC in 2008 I didn't know many people in the city. Only one good friend lived here at that time, Pablo Castano, he is a great alto player who now lives back in Spain. I was a little scared.

When I arrived I was by myself and went straight to his place, then I had to look for an apartment and all that. It was a little stressful at first but everything was fine. And once I started going to school everything became easier because I got to meet a lot of great musicians and soon I started to play some gigs in the city. But at the time, I was spending most of my time practicing and going out to listen to concerts. It was a great experience.

Cadence: *Surely during your first year in New York City you must have a good story about some of your musical or non musical experiences?*

Y.V.: Well, during my first year here I got to meet a lot of new people and some of them would become my closest friends still now. But at that time my English wasn't very good, very often I couldn't understand people, so I would remain quiet and just smile. I think people thought I was a very shy person, but the truth is that I actually didn't understand what they were talking about!

Cadence: *Currently I have a number of discs from 2017 all of which share a equal parts jazz & classical influence (The Ethereal Trio on Whirlwind Records; Uri Caine & The Lutoslawski 4tet, "Space Kiss" (816 Music) and Yelena Eckemoff's "In the Shadow of a Cloud" (L&H Productions) Classical music informs your music please comment?*

Y.V.: I'm not familiar with those two particular records, but classical music was a big part of my musical education when I was younger. I've always listened a lot to composers like Bach, Stravinsky, Debussy and Tchaikovsky. They wrote some of the best music ever written. And working on Bach, Chopin or Debussy has been part of my daily routine for the past 10 years or so. When I play or compose I'm not actively trying to resemble or copy any classical composers but they definitely influence my music. I think it's impossible to avoid being influenced by the music you are exposed to. And sometimes those influences show up in unexpected ways. I believe that's a big part of what makes every musician unique, we filter all the music we know and somehow that will be reflected in our music. Everyone has different backgrounds, different experiences and that is the beauty of it.

Cadence: *In an October 24th, 2017 New York Times article on the pianist Fred Hersch "The Time I Played for Charles Mingus"; Mr. Hersch recants how hanging out at the piano bar "Bradley's" was an essential rite of passage for a new jazz pianist on the scene. The trading of gossip, the stealing of ideas and begging for gigs....was there a similar place that you hit in your early NYC days?*

Y.V.: I never got to see Bradley's because it was already gone when I moved to NYC. But I heard a lot about that club, everyone says that it was the place to check out all the pianists. People like Jesse Davis or LeeAnn Ledgerwood told me many stories about it. Kenny Barron has a live album that was recorded there and I truly love it. I would have loved to see it!

When I moved to New York, a lot of musicians hung out at places like Fat Cat and Smalls, and I used to go there until very late at night to

play a couple tunes at the jam sessions. Also in NY a very common way to meet musicians is playing sessions at someone's house, that's how I met a lot of the people I now play with.

A couple years ago, Spike Wilner, the owner of Smalls, opened a new club in NY called Mezzrow and for what I understand the whole idea was to have a club with the same concept as Bradley's. They have mostly piano duos and trios, they have a great piano there, and it's a very intimate place to listen to music. I'm actually very excited to be performing there with my trio with Scott Lee and Jeff Hirshfield this January.

Cadence: Since your graduation in 2010 from The New School for Jazz & Contemporary Music, have you been able to survive by just playing music?

Y.V.: After finishing my studies at The New School I had to figure out a lot of things. My original idea when I moved to NY it was to be here for a couple years and then go back to Spain after graduating. But I liked NY too much to leave; I felt that I had to stay here. So, I needed to get my artist visa, and also find a way to support myself financially.

The visa was just a lot of paper work, but I didn't really have any problems getting it. And then besides the gigs that I was doing I started teaching piano lessons in a music school in the South Bronx. I was lucky enough to be able to support myself just playing and teaching music, and I really enjoy doing both. I always believed that teaching music, to some extent, would be part of my life as a professional musician. To this day that's basically what I do, I play gigs here in New York, teach and I go on tour a few times a year.

Cadence: You self produced your first solo effort "Stream"; what does a producer do in the jazz idiom?

Y.V.: Actually my first record as a leader was "Chorale", I recorded that album in 2010 for the Spanish label Free Code Jazz Records. Paco Charlin, who is the owner of that label, asked me to do one CD for them and he produced it. I was very happy to have Logan Richardson on alto sax, Aidan Carroll on bass and Tommy Crane on drums for that session.

The story with "Stream" was a little different. I had been playing regularly with bassist Scott Lee and drummer Jeff Hirshfield for a couple years and slowly we had built a repertoire of original music. So in 2014 we decided to go into the studio to document it. We were happy with the final product so I approached the label Fresh Sound New Talent and they liked it enough to add it to their catalog. They also supported us economically and with publicity. But all that was after we had the CD already recorded, mixed and mastered.

"Stream" was basically produced by the three of us, Scott, Jeff and me. We chose the studio (Systems Two in Brooklyn), we decided what music was going to be in the record, the order of the songs and we had Katsu Naito mix and master it at Avatar Studios. We had total artistic freedom. After that Fresh Sound took care of the manufacturing and advertising.

In 2016 we recorded "Second Stream" with the same trio with Scott Lee and Jeff Hirshfield, but this time Fresh Sound was already on board before we went into the studio. It's always been a pleasure working with Jordi Pujol, the owner of Fresh Sound New Talent, he always gave us total freedom in everything related to the music and I'm very grateful for that.

Cadence: *Would it be fair to say that the role of a jazz producer changes from project to project; depending upon the artist and label? But I thought it always involved someone putting forth Fund\$\$\$?*

Y.V.: Well, I'm no expert, but I believe that that would be the difference between the executive producer and the producer. The executive producer is the person in charge of providing the funds to make the record. That would involve paying the musicians, the studio, sound engineers, graphic designer, manufacturing the CD, etc. The producer is the person who is in the studio with the band and helps making musical decisions, like if a take is too short or too long. Sometimes having a producer in the studio can be helpful because basically it means having another set of ears to listen to the music from an outside perspective.

During a recording session, the band leader has to worry about so many things; like taking care of the musicians, organizing the session, keeping track of time, deciding how many takes of each song are necessary and also PLAY! So delegating some of those responsibilities to someone else can be helpful.

Cadence: *Please give us another glimpse into the art of improvisation for a layman; on "Stream" the composition "Blue Country" there is a midpoint during which you heat up the tempo and raise the roof in dynamics and resolution. Are these things talked about before hand or simply inspiration? On other compositions Scott Lee's use of bowing the bass too.....*

Y.V.: In this particular band, we don't really talk much before hand. We just play the tunes and during the solos we build something improvised in real time, usually the only parameter is the form of the composition. The form is the number of measures, chords and metric changes that are already in the song. A lot of our music is conceived this way.

Some of the tunes in the records are completely free, which means that there is no melody, chords or any kind of parameter discussed in advance. We just start playing, listening to each other and take it from there. That's the case in "The Cloisters" on Stream, or "As If" on Second Stream.

And in other tunes, we also improvise with a different technique that Scott Lee uses a lot in his tunes. He calls it the "game". Basically he writes different musical cues in the songs, like little parts of the melody or a specific rhythmic cell, that when they are played it makes something change in the form. So in the middle of a solo if someone

plays certain melodic cue, we might start to play in a different tempo, or change the meter or go out of time. Using this technique is really fun and opens a lot of doors for the tunes to be very different each time, but it also requires very deep listening because if you miss one cue you might be lost for the rest of the song! We use this “game” in tunes like “Cue Ball” or “Gratitude”, both on the record *Second Stream*.

Cadence: Is it difficult working mainly in the trio format knowing how the weight of jazz history is behind you? What makes this collective different?

In the trio format, the piano is very exposed. It’s similar to the role of a singer or a saxophonist in a quartet, but I can’t really compare myself to pianists like Bill Evans, Ahmad Jamal or Bud Powell because it would be a lost battle. They are incredible pianists who have lead trios for a long time, and I really respect and admire them, but my only chance is just to make music trying not to compare it to anyone else.

In the case of the trio “Stream”, everything happened very organically. We started playing sessions regularly, mostly trio but often with other horn players as well. We tried our compositions and they worked, so it was an easy decision to make a record to document all that music. In my case in particular, it also takes some of the pressure or responsibility off because being a collective trio we always make decisions in a very democratic way, musically but also in terms of logistics. I think we are just trying to be honest with our music and the trio sounds just like Scott Lee, Jeff Hirshfield and me playing together.

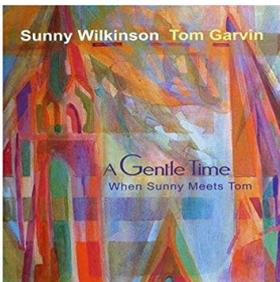
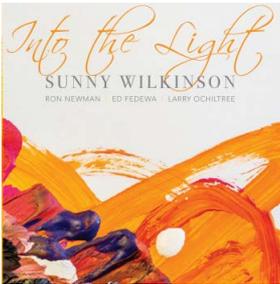
Cadence: The creative trajectory for many pianist has been to record with strings or a large ensemble and to tackle some of the jazz canon? Are any of these formats in your plans or perhaps to touch on the your Spanish roots?

I would love to make a record with a large ensemble at some point and also a solo piano record. I’m not planning on doing these in the near future, but I would really love to do something like that at some point. Talking about my roots, I’m from Spain but specifically from Galicia. Galicia is the region in the north western corner of Spain. Over there we don’t really have any influences from flamenco, which is probably the most widely known Spanish music. Instead, Galician music is a lot closer to Celtic music, a lot of the music is played by bagpipes and percussion there. Very recently I collaborated in two projects heavily influenced by Galician folk music. One was with Cristina Pato, arranging and playing the music of Martin Codax, a troubadour from my area from the XIII century. And the other one was with Pablo Castano, playing arrangements from popular music sang in the villages of Galicia. Both of them were very interesting and I would love to keep learning about the music from Galicia, which is very rich.

Papatamus

REVIEWS OF CDS, LPS AND BOOKS

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

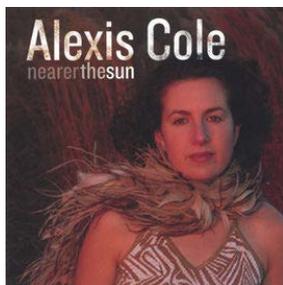


A NOTE TO READERS: I cover a lot of items in this column and it is only a fraction of what crosses my desk. I choose to only write about things that I find of interest, usually that is due to quality of music but not always. Mine is a small voice against media hype/print-ola but be assured neither friend or benefactor has influenced my judgements. My writings are my feelings and that which money can't buy. You can contact me at rdr@cadencebuilding.com. Mail received is subject to editing and may be included in the next column at my discretion. If you do not want your correspondence printed please let us know. Thanks and cheers, RDR

SUNNY WILKINSON [voc] on **INTO THE LIGHT** [Sunchance Records 888295 660259] is a collection [65:48] of songs with her trio [Ron Newman-p, Ed Fedewa-b, Larry Ochiltree-drm]. Two things are immediately clear about this vocalist: 1) she phrases as a trumpet (mainly) and 2) she tells stories. Three of her originals are co-written by Ron Newman, while the non-originals are by Chick Corea, Jobim, Bobbie Gentry, Joni Mitchell and Sondheim. A lyric print out of the originals is included. "Corcovado" is sung in Portuguese and with such emotion it translates in feeling. This is a lovely program with a broad range of topics covered; family, extended and reflected love, things said and unsaid.

I was so impressed by **SUNNY WILKINSON's** current release that I referenced her previous release (circa 2007), **A GENTLE TIME** [Chase Music Group cmd 8076]. This is a duet with Tom Garvin [p]. Of the 12 tunes [62:38] here, only 2 of them are originals; one of them, "Gentle Time", is also on the current release reviewed above. One piece, "O Cantador" is sung in Portuguese and like the Jobim piece from Into The Light, is sung with great drama. Overall while this is a strong vocal album with highlights, it is more theatrical and doesn't hold together as a unit the way her most recent release does. The good thing is one can hear a progression from her earlier to most current work and Into The Light is a cut above. It is my hope she continues into yet a further progression.

Papatamus



Singer **ALEXIS COLE** joins with the group One For All [Eric Alexander-ts, Jim Rotundi-tp, Steve Davis-tbn, David Hazeltine-p, John Webber-b, Joe Farnsworth-drm] on **YOU'D BE SO NICE TO COME HOME TO** [Venus Records vhcd-1046]. This 2016 recording is classic jazz in that vocal and instrumental parts are equal. This immediately brings to mind Anita O'day whose singing was so often integrated with participating artists. I suspect Cole enjoys this interaction as she sure sounds comfortable with the interplay and with each listen a freshness remains. There are 11 standards addressed here [56:56] and Cole's mood runs from warm and happy to vulnerable on "So In Love" and on to wistful on "A Beautiful Friendship". This is a terrific recording that is going to be tough to top but it is my hope that it's one of a series of toppers.

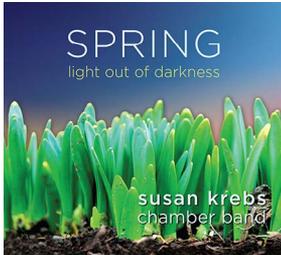
To my surprise two of **ALEXIS COLE's** early recordings on her Canopy Records are still in print. **NEARER THE SUN** [Canopy Jazz Records cjcd 7628] is a trio [Ben Stivers-p, Anthony Pinciotti-drm, Jon [sic] Hebert-b] date from 2/19/04. The program is of 9 mostly standards and includes "Poem For #15" by Steve Kuhn. Kuhn wrote it for baseball player Thurman Munson, who died in a plane crash in 1979. It's somewhat avant and is followed by "How Insensitive" which is taken very emotively. "The Peacocks" is given a straight reading followed by free verse. Following this comes "You Make Me Feel So Young" and I get the impression that at this time in her career, Cole is uncertain in her direction as there is a self consciousness to her singing. Of course this release is early in her career and after spending time with her latest performance (above) most anything would pale in comparison. Just after Nearer The Sun, Cole released **ZINGARO** [Canopy Jazz Records cjcd 7629] which is a combines two trio dates [Ron Affif-gtr, Jeffrey Eckels-b—7/30/06] and [Saul Rubin-gtr, Jon Roche-b—4/6/2003]. Here she sounds more relaxed and is more on the way to that Anita O'day feel. Again mostly standards, Cole's original "Morning With You" is paired with "Walkin'" from the 2003 date. Rubin is particularly effective. This is more straight ahead than the Nearer The Sun date, and the music and vocals are

Papatamus

better intigrated. The Venus CD is a synthesis of what the earlier recordings show. Her latest is exquisite and should help make Cole a regular on the circuit.

Vocalist **SUSAN KREBS** has a clear vision the way the world is and the way she wishes it to be and in turn that informs her work on **SPRING** [GreenGig Music Records jg-033]. Krebs and her Chamber Band [Rich Eames-p, Rob Lockhart-woodwinds, Scott Breadman-perc, Luis Mascaro-vln] lay down 7 tracks [38:50]. This date is subtitled Light Out Of Darkness which is a Ray Charles composition rarely sung, but it is sung here. The rest of the program is “Rite Of Spring”, “You Must Believe In Spring”, “Some Other Time”, “Whispering Grass”, “Oh, What a Beautiful Morning”, and Vivaldi’s “Spring”. Certainly an eclectic choice of titles but Krebs gives them all breathy and personal readings; recorded “live and in a shared space”. “Rite” and “Spring” are instrumentals. “Spring” is given a joyful lilt. A CD can hold twice what is offered here, too bad I would have liked more. Memorable.

Most people know **DAVE TULL** as a drummer but if you’re hip you may also know that he sings. Obviously I was not hip, but I am now, cause I just discovered **TEXTING AND DRIVING** [ToyCar Records tcr-0210]. He is also clever with a knack for taking universal first world frustrations and putting them into lyrics. His songs are pointed and hilarious and will be especially enjoyed by musicians. Backed by a large pool of musicians which includes Randy Porter [p], Doug Webb [reeds], Wayne Bergeron [tpt], Larry Koonse [gtr], and a duo track with Cheryl Bentley. Tull displays a pleasant voice, often sensitive—especially on love songs which he often defaults to when not waxing witty. He at times reminds me of Jack Sheldon, and while not taking anything from Jack, Tull sings more believable—be it with humor or love. This is a joyous Dave Frishbergian occasion and I think simply listing some of the 15 titles here [75:36] will give a sense of the pleasures which await: The Texting Song/ Please Tell Me Your Name/ I’m Forever In A Fog/ The Stoplight At The End Of The Street/ Watch Your Kid/ Fly By The Seat of My Pants/ Clapping On One And Three.



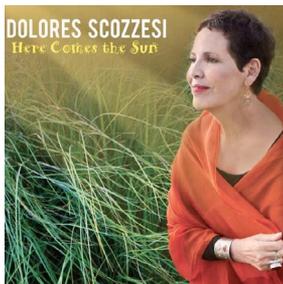
Papatamus

Now I'm really hip cause I discovered **DAVE TULL's** previous work **I JUST WANT TO GET PAID!** [ToyCar Records tcr0110]. This earlier June 2007 will not disappoint fans of his latest CD. This time he uses a quintet [Cory Allen-kys/ Kevin Axt-b/ Doug Webb-s/ Steve Huffsteter-tpt] for most of the 14 titles [64:26]. Again it is a nice mixture of sensitivity and wit. Titles include: I Just Want To Get Paid/ The Airplane Song/ Every Other Day I Have The Blues/ You're Talkin' Too Loud/ The Minutes Pass Like Hours When You Sing/ Got To Get Home So I Can See My Children.

DOLORES SCOZZESI is also a storyteller and on **HERE COMES THE SUN** [Café Pacific Records cpcd 14050] she "talk" sings a group of songs not often found on Jazz vocal albums ["You Can Leave Your Hat On", "Tequila", "A Little Taste"]. On the songs well established as familiar repertoire, she offers unfamiliar readings ["In My Solitude", "Wild Is The Wind"] [33:02]. A bit short on time but what is here is worth a listen. Backing is from a pool of 7 musicians and includes Larry Koonse on guitar.

Singer/pianist **NOA FORT** has issued her debut recording, **NO WORLD BETWEEN US** [Fortisima Music 888295 681995]. 10 originals [34:52] recorded 8/15 make up this disc. Josh Deutsch adds trumpet [10/17] on 3 tracks. Fort's voice has a Joni Mitchell quality to it but at an octave lower. Her lyrics are freeform poetry and a text printout would have been appreciated. For context, it would be interesting to hear her sing standards to hear how she phrases and be able to assess the weight she gives lyrics. Others appearing at times on the date are Zack Lober [b], Ronen Itzik [drm] and Tal Gur [voice].

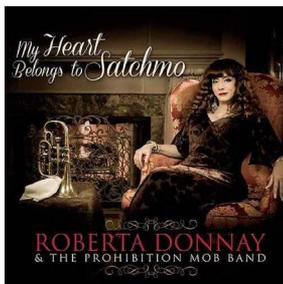
ROCH LOCKYER [gtr/voc] presents **WHEN FRANK MET DJANGO** [Rochlock Records 1911920 4213901] with Ben Powell [vln], Rob Hardt [clt] and Ed Bennett [b]. This is an undated recording of 9 tracks [34:34], (7 standards and 2 improvs). The concept here is to combine a Hot Club sound with "Sinatra's" voice. The Hot Club sound works nicely and Lockyer is a crooner but he is no Sinatra. Why do



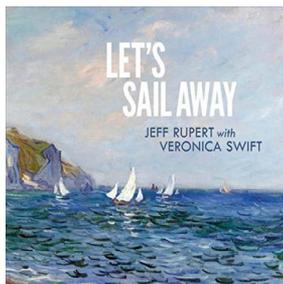
Papatamus

people put out CDs with an EP time on it when CDs will hold over 70 minutes?

ROBERTA DONNAY [voc] and The Prohibition Mob Band [John Burr-p, Sam Bevan-b, Deszon Claiborne-drm, Rich Armstrong-tpt/crnt, Sheldon Brown-clt, Mike Rinta-tbn, Matt Baxter-gtr] offers **MY HEART BELONGS TO SATCHMO** [Blujazz Records bj3456]. This presents 15 vintage songs mostly associated with Armstrong. This is a tasteful tribute [recorded 12/29&30/16 and 1/17]. Donnay sings in a coy seductive manner.



The latest recording from **MELODY GARDOT** [voc/p] compiles material from various European concerts from 2012 to 2016 to make up **LIVE IN EUROPE** [Decca Records b0027919-02]. Gardot is an American singer of notable style. This 2CD set contains 17 mostly originals and here she affects that of a French chanteuse though not as radical as Edith Piaf. At times there is more than a hint of warble in her voice and judging by the album cover, she appears to embrace being a sex symbol. The enclosed 32 page liners gives dates and personnel. A few things are obvious; she has some corporate backing, she is being packaged, she has a passionate fanbase but most importantly, and the bottom line, she is clearly talented.



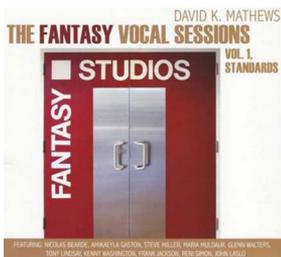
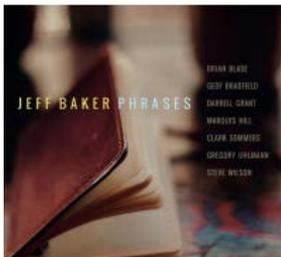
LET'S SAIL AWAY [Rupe Media Records rm103117] is a recording co-led by **JEFF RUPERT** [ts] and **VERONICA SWIFT** [voc]. I've played this many times and it has held up remarkably well. Rupert has been around a number of decades but Swift was unknown to me before this recording. Finishing out the quintet are Richard Drexler [p], Marty Morell [drm] and Charlie Silva [b]. There are three horns added on one ("Rhapsody in Blue") of the 10 tracks [51:44]. This is a well seasoned group of jazz artists except for Swift who was only 23 at the time of the recording. Rupert has several nice Zootian moments and rhythm gives fine support but the dominant player is Swift who steals the show making each tune her own, be it scatting (yes there is a touch of Ella when she bears down), or singing a ballad. She sounds very assured and there is a confidence in

Papatamus

her that brings to mind Anita O'Day. The program here is also very nice and includes "Home Blues" from An American In Paris, "Pennies From Heaven" for which Swift wrote new lyrics (I prefer "Bennies From Heaven") and "Dream A Little Dream Of Me". Congratulations to Jeff Rupert who also produced the date [3/16&17/] and had the security to let Swift loose.

JEFF BAKER is a vocalist of some originality which is nicely presented on **PHRASES** [OA2 22150], a 5/19-24/17 date with Darrell Grant [p], Steve Wilson [as/ss], Geof Bradfield [ts], Marquis Hill [tpt], Gregory Uhlmann [gtr], Clark Sommers [b] and Brian Blade [drm]. There are a few things that distinguish this fine recording: with 11 tracks (six originals) and 75:15 minutes there is plenty of time to stretch out and they do, at times making the singing secondary. This is a collection of meaningful, well chosen tunes and a lyric print out accompanies the disc. And then there is the singer, a tenor who twists his voice often in harmony with the instrumental parts. There is no rush suggested and Baker sings with deep conviction, equal to Gregory Porter, and like Porter, Baker best on his own originals. Although that is not to say, his arrangement and singing on the standards ("And So It Goes", "Ballad Of The Sad Young Men" "Not Cause I Wanted To", "Stay Alive" And "Don't Worry Bout Me") is not without interest. A string quartet is occasionally added with distinction. Baker does most of the arranging and he, Darrell Grant and Clark Sommers are credited as producers. Baker takes much of his inspiration from writers; A.A.Milne, Salinger, etc. I was moved.

DAVID K. MATHEWS [p] put together **THE FANTASY VOCAL SESSIONS VOL. 1** [Effendi Records er 001]. The pianist should not be confused with Dave/David Mathews/Mathews and the label should not be confused as being the Effendi Records from Quebec. The CD title refers to the fact that all the music was recorded at the Fantasy Studios on 5/12-13/15 with one track recorded 9/5/16. This recording is made up of 13 standards [74:20] performed by a total of 10 singers and various



Papatamus

accompaniment; most notably Jim Nichols [gtr], Wayne de Silva [ts], Akira Tana [d], Peter Barshay [b] and of course the leader. The singers are Nicolas Bearde, Amikaeyla Gaston, Steve Miller, Maria Muldaur, Glenn Walters, Tony Lindsay, Kenny Washington, Frank Jackson, Reni Simon and John Laslo. I am not familiar with most of these singers but there is not a singer in the bunch whose full CD would not interest me. In addition the CD plays through very nicely, perhaps it is the consistency of the accompaniment.

Emanem has issued **AH!** [5211] a 2CD set of recordings of **GEORGE KHAN** [ts/flt/ss/bari] from 5/68 to 2005. Khan is probably best known for his association with Mike Westbrook's groups. On the 7 freeform tracks [140:15] of varying audio quality, Khan is heard in solo, duo, trio and quintet settings with a variety of associates [Charlie Hart-b/vln, Albert Kovitz- clt, Peter Lemer- p, Frank Flowers-b and Terry Day- drm/as]. Day is on all the tracks except the solo ones. It is nice to document and focus on an artist in this manner. Khan is now 80 and Emanem does a first class job in packaging and here includes liner notes by Day and Martin Davidson. That said, the music here is not exceptional free playing. Khan was a member of the People Band [1968-72] all of whose recordings are on Emanem 4102 and 5201.

The **JET LEMON BAND** [Jim Aviva-voc/keys, Sammy Lukas-keys/sax/voc, Ju Young Cheong-gtr, Benjamin Schlothauer-b, Jakob Kufert-drm] has issued **LED ZEPPELIN II IN THE KEY OF JAZZ** [Leo Records 822]. This is something different, made up of 9 tracks [51:02] by John Bonham, Jimmy Page or Willie Dixon. The band fuses the music of rock, soul and free-ish jazz which I find fairly inviting. For me I'd rather listen to this than the original source material (Led Zepelin). It is broken up in short pieces of rock or non-jazz with short snippets of jazz. It is a mind bending listen likely to make rock purists and jazz purists expand their horizons.

PHIL SCARFF [sax] of Aardvark Jazz Orch, Nartaj and Jazz Composers Alliance Orchestra fame



Papatamus



has issued **RAGAS ON SAXOPHONE** [Galloping Goat Records ggcd-4423]. In this case the sax is soprano. Joining Scarff in concert on 8 tracks [69:34] of traditional Indian music is Bhushan Parchure [tabla]. Set on stage with the drone of the Tampura (uncredited), the duo/trio plays a combination of traditional ragas as well as some composed by Scarff, and Hridaynath Mangeshkar. This is not jazz but this music is beautiful and often emotional. I know little about this genre, except years ago, what an Indian friend showed me on the tabla. The sound of the sax sailing over the drone of the tabla rhythms makes for a very meditative experience.

FABIAN SCHÖNE [sax] and quartet [László Sztiko-p, Friedrich Betz-b, Tobias Frohnhöfer-drm] (on 3 of the 9 tracks Axel Schlosser [tpt] is added) released **CAST OFF-LEINEN LOS** [64:27]. This is volume 71 of Double Moon's [# 71193] next generation series; a noble attempt at trying to get attention to unrecorded artists. Schöne seems very attracted to harmonics, particularly with Schlosser's trumpet and to a lesser degree with Sztiko's piano. One of his compositions, "Insomnia" is quiet dynamic, much along the lines of Ornette's "The Sphinx". Good compositions but I was not drawn in by Schöne's development when it came to his solos; as they failed to build up and deliver much of a statement. Recorded 5/9&10/17 an added sax might bring greater grit to the proceedings.

NELLY POUGET is a saxophonist of considerable ability who since 1991 has been turning out recordings on the Minuit Regards record label. In fact that label is the only label on which she appears, often solo or in very small groups. The latest CD, her first in 15 years, is **SPIRAL DANSE** [Minuit Regards Records REF 59242]. This is a collection of 9 originals played solo. Here, she plays a variety of instruments including ss, as, ts, b, balafon and what sounds like thumb piano. This was recorded 10/13/14 and 2/3/15, some of it in front of an audience. This is not as cohesive as her earlier work. The solo work on sax is the most engaging but her vocals and other instrument choices do not speak to me. At one point she does a bass solo built on the

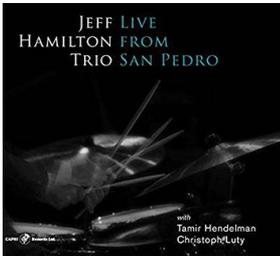
Papatamus

rhythm of “A Love Supreme”. The brief notes by Philipp Romanoni are notable for referring to Pouget as both ‘he’ and ‘her’ but since the liners appear in both French and English it is possible something got lost in translation.

The **JEFF HAMILTON** [drm] Trio [Tamir Hendelman-p. Christoph Luty-b] has turned in a stunningly fine CD; **LIVE FROM PEDRO** [Capri Records 74147-2]. Recorded live on 1/8/17, the date opens with energetic and joyful propulsive drumming, reminiscent of Art Blakey, most notably on Hamilton’s “Sybille’s Day”. There is a parallel between this trio and Oscar Peterson’s trio in that this group has been together for almost 20 years and Hendelman’s playing has some of the characteristics of OP in his sure handedness and the ability to stop and go in different directions. But this is the drummer’s date and his drive and direction dominate on the mix of 10 [53:56] standards and originals. Hamilton already has a high “batting” average on his dates, this is above average.

JOHN HART [gtr], **ADAM SCONE** [b-3org] and **RUDY ALBIN PETSCHAUER** [drm] team up for **THE BRITISH INVASION** [Zoho Records zm 201801]. The 11 cuts [63:23] for the most part deal with jazz interpretations of mainly pop/rock of the past 25 years (Amy Winehouse, Burt Bacharach, Sade, Adele etc). The music ranges from easy listening bop to a little fusion. Hart is impressive, Scone plays the B3 with subtlety and Petschauer kicks things along. A good listen though maybe a bit too “tight”, I never got a sense that inspiration and spontaneity took over.

MOVING DAY [no label 888295 639361] is bassist **MARK WADE**’s trio’s [Tim Harrison-p, Scott Neumann-drm] second release. With the exception of “Autumn Leaves” and an augmented “Another Night In Tunisia”, all 9 tracks [59:23] are Wade originals. Wade frames this music carefully for all 3 instruments and they are presented with a serious joy, these are not sketches but substantial efforts that make for meaty listening. Wade has an attractive woody sound to his (at times) cello-like bass. Harrison and Neumann are equally featured in



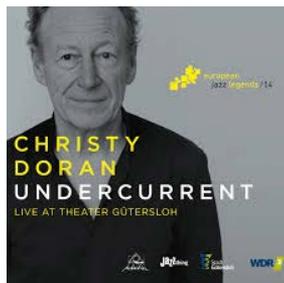
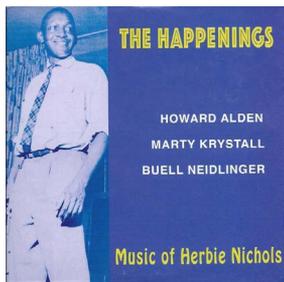
Papatamus

the framework, a nice change from the usual piano trios. In addition to “Tunisia”, a fresh revisit for this tired bop standard, Wade has written some terrific originals. A subtle stunner.

In the April 2015 Papatamus, I covered a duo session by **HOWARD ALDEN** and **BUELL NEIDLINGER** from June 2013 and now, with the addition of **MARTY KRYSTALL** [bclt/flt], more music from that time [6/21-22/13] arrives on **THE HAPPENINGS** [K2B2 Records 4769]. The 9 titles [36:54] here explore the music of Herbie Nichols. This is a peaceful recital and much of that sense of peace comes from Neidlinger’s cello which is quite lovely. The music here at times sounds like band shell music while at other times classical, jazz (written and free) or a country trio. Ever changing I have never heard the skeletons of Nichols’ music so clearly exposed. Too short—need meat on those bones.

CHRISTY DORAN [gtr] in the mid 70s started with a group called Om [Urs Leimgruber-sax, Bobby Burri-b, Fredy Studer-drm] which was still in existence by 2008. Now Intuition Records has made Doran the subject of volume 14 in their European Jazz legends series. **UNDERCURRENT** [intchr 71326] represents a 7/9/17 concert with Franco Fontanarrosa [b] and Lukas Mantel-drm. This concert finds Doran mixing up approaches in a rather jaunty mood evoking smiles from me. Bass and drums mix it up nicely on what is one of Doran’s most cogent recordings to date. 7 originals from trio members and the usual interview (in German) bring the program [55:53] to an end.

Zoho Records has issued **PUERTO DE BUENOS AIRES 1933** [zm 201708] which **GUILLERMO NOJECHOWICZ** [drm] takes on the task of imagining his grandmother’s escape from Nazi Poland to Argentina in 1933. To this concept 8 of the 10 compositions [68:03] are Nojehowicz’ compositions. Jazz is employed incidentally in the suite by his group; El Eco [Halio Alves-p, Fernando Huergo-b, Kim Nazarian-voc/perc, Marco Pignataro-sax, Brian Lynch-tpt] plus a variety of guests. There is enough solid quality jazz on board to satisfy the



Papatamus

hard nosed purist plus a good story outlined in Bill Milkowski's liners.

Solo piano sans cuts or edits is the challenge **STEFANO TRAVAGLINI** sets for himself on 8 originals plus "Monk's Mood" and "Softly, As in the Morning Sunrise" [60:23] on **ELLIPSE** [Notami Jazz Records nj 22]. There is a starkness to this 9/16 recording which lends itself to meditation and there are few peaks and valleys or twists or turns in the music. Hear it once and you have heard it, no secrets revealed on further listenings although it retains its meditative effect despite little sense of indecision on the part of the pianist.

Pianist **HAROLD DANKO** is a jazz pianist with a distinct approach, instead of a cascade of notes he seems to pick them out of the air making his floating constructs resolve into a mist of silence. **TRIPLE PLAY** [SteepleChase Records sccd 31839] features his long time trio [Jay Anderson-b, Jeff Hirshfield-drm] and here they play 9 Danko originals [64:10]. The interplay is loose and at times loses its tension—such is the risk in what Danko calls spontaneously created music. Danko takes his music, (no doubt, influenced by Bill Evans) and moves it one step to the left, satisfying those who like some listening challenge but perhaps at the risk of disappointing others. So be it.

Pianist **SATOKO FUJII** released a 7/9/17 recording called **SOLO** [Libra Records 201-046]. This features 6 Fujii originals [66:12] along with Giuffrè's "Moonlight". Much of this recital is played on the piano keyboard, as opposed to playing inside the piano, and it is here that the music gently flows through, its often lyrical, adventures. Her playing has such command and logic it would seem to me any deviation from the standard approach is simply there to for added self challenge. This is Fujii's 60th year and to mark it she plans to release an album each month. Now a month later, **SATOKO FUJII** has issued **NINETY-NINE YEARS** [Libra Records 211-047]. This 4/2/17 recording is with her Orchestra Berlin. Three of the five originals here [50:18] build off percussion or bass rhythms before bringing the full power of the tentet to bear. This tentet has the force of



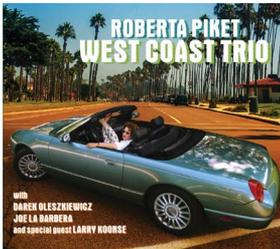
Papatamus

an orchestra and are rather in their projected imagery. There are many strong soloists playing whether playing in juxtaposition or “with” the orchestra. Best of all perhaps is that the orchestra/music never suffers stasis and repeated listens are rewarding.

Pianist **ROBERTA PIKET** is an artist who is not easily classified, one never knows what one will hear. Piket plays, for lack of a more precise word, bop. I am not sure I could identify her playing in a blindfold test. She doesn't sound like the usual bop pianist, nothing wrong with that unless individual identity means something to you. Her latest recording, **WEST COAST TRIO** [13th Note records tnr 011] is a 4/13-14/17 trio date with Darek Oleszkiewicz on bass and Joe La Barbera on drums. Larry Koonse [gtr] guests on 2 of the 9 tracks [54:41]. Billy Mintz takes over the drums for one track. It is an interesting program made up of 2 originals along with compositions by Chick Corea, John Hicks and more established composers including Shearing [“Conception”]. A good listen and a good listen again and again.

MAXIMILIAN LATVA has put together a CDR in his words, electronic chamber music with no beats and very little repetition. I'd amend that by saying while beats may be irregular it does have pulse. **HRÖN** [Art First Records AF038] has 7 originals tracks [42:02] and the sound ranges from Gregorian like chants to choppy small sounds. What I did enjoy was the fact that Latva tried to use the computers to make harmonious music and not to give in to random noise. It's a start.

Pianist **LEWIS PORTER** is a bit of a polyglot when it comes to musical styles on **BEAUTY & MYSTERY** [Altrisuoni as 348] a 9/25/17 quartet session [John Patitucci-b, Terri Lyne Carrington-drm, Tia Fuller -ss/as]. On this excellent cd of 7 originals and 3 standards [70:25] Porter pulls from early New England church music to gospel soul to ragas, playing inside and outside all instinctively with Patitucci, Carrington and Fuller, the latter only on two cuts. With all its variance, this music fits perfectly together. It is obvious Lewis has chops and breadth. I have heard a fair amount of his work and am in the process



Papatamus

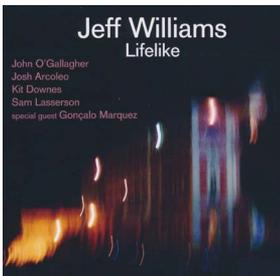
of producing a duo recording by him. After listening to much of his work I still find it hard to figure out his musical tell, a consistent inconsistency.

JEFF WILLIAMS [drm] has played in everything from a jazz band playing tradition music to avant guard, his new CD is **LIFELIKE** [Whirlwind Records wr4721]. This is a live date [6/13/17] at the Vortex club in London. Instead of wigin' out on a 2-4 rhythm pattern, you get lost, as on this set, Williams uses irregular rhythms. Williams wrote all the music [60:27] except for one track by Gonçalo Marquez who guests with the group [John O'Gallagher-as, Josh Arcoleo-ts, Kit Downes-p, Sam Lasserson-b]. Not a flashy recording but it is one of contemplation and thought. Lifelike indeed!

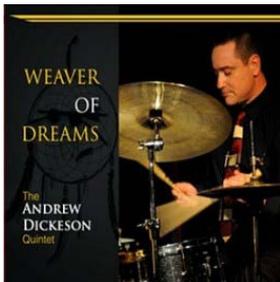
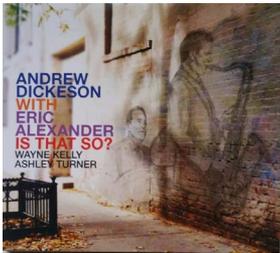
Those who enjoy hearing freely improvised music from organic roots may well enjoy **MOSCOW FILES** [Leo Records cd lr 811] by **LUCA SISERA** [b] and quintet [Michael Jaeger-ts, Maurus Twerenbold-tbn, Yves Theiler-p, Michi Stulz-drm] with guest **ALEXEY KRUGLOV** [as]. These six met during a tour of Russia in March 2017 and without a score or editing laid down 8 improvs [40:19]. There is a sense of timidity on most of the tracks as the sextet feels out direction and roll, and it seems, I would guess, Sisera is leading the way with bass and hand gestures. The CD gets to a high note with everyone in the mix but unfortunately ends with a sloppy edit on the tail end.

ALEXEY KRUGLOV is also on **MOSCOW-BERLIN** [Fancy Music 098] a 12/29/14 duo date with **GEBHARD ULLMANN**. Between these two accomplished reedmen some ten different instruments are employed. The 15 compositions [55:39] by Ullmann or Kruglov average a bit more than three minutes each, some suggesting vehicles as a basis for longer improvisations. Individually these two have interesting moments but together they lack continuity for a overall satisfying listen experience.

I spent a lot of time with **THE MESSAGE** [SteepleChase Records sccd 31838] by pianist **JOEL WEISKOPF**'s quartet [Rob Scheps [ts/ss], Joe Fitzgerald-b, Marcello Pellitteri-drm] and it was



Papatamus



pleasant enough, as are many new recordings. We live in an age of thousands of jazz artists who can play straight lines but far fewer can play a crooked line and/or make it meaningful. After several listens I've concluded this is a straight line that is memorable. Weiskopf composed 7 of the 9 tunes [68:48] and plays with a pleasant straight ahead touch but for me the clincher is Scheps' reed work. Scheps repeatedly is the scene stealer both playing pungent dramatic lines on tenor or more light and joyous tones on soprano. Very nice and perhaps SteepleChase will follow this up with some Scheps led sessions. In addition, Weiskopf has penned some very enjoyable originals on the CD.

ANDREW DICKESON [drm] has issued **IS THAT SO?** [no label 752830 428812] with **ERIC ALEXANDER** [ts] and Dickeson's trio [Wayne Kelly-p, Ashley Turner-b]. The program [69:07] is made up of 8 standards and "Iron Man" by Alexander (not the Eric Dolphy composition). Alexander, one of the most recorded saxophonists for the past 25 years, joins the trio for a most relaxed date. It's not a program of ballads so much as one of relaxed pace and focused direction. Alexander can blast with the best of them but here he joins the trio in relaxed and laid-back mode on 9 tunes including Duke Pearson's "Is That So?". The one real cooker is "The Man I Love" on which Dickeson displays somewhat of an Art Taylor touch. Solid and uncompromised this may fly under the radar. Recorded 10/17 it is only Dickeson's second recording as leader since 2011.

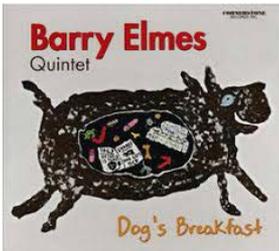
ANDREW DICKESON's first recording was a live date [4/9/11], **WEAVER OF DREAMS** [Rufus Records rf 097]. Here his quintet [Roger Manins-ts, Eamon McNelis-tpt, Steve Barry-p, Alex Boneham-b] plays a program of 8 mostly known tunes [75:38] in a manner which would have been enjoyed in the 50s; a period when hard bop was coming into its own. Saxman Manins blows hot while trumpeter McNelis compliments it with Don Byrd-like tones. The set moves along well but seems to lack seasoning in that the foot tapping is real but the stories told in solos are close to the surface. The leader has several spots, a particularly nice one on Dexter's "Soy Califa".

Papatamus

Drummer **DAN PUGACH** has released a very accomplished leadership debut with **PLUS ONE** [Unit Records utr 4816]. A nonet date drawn from a pool of 12 musicians, Pugach has written and arranged most of the music on this 6/13/16 and 3/13/17 recording. The date includes Dolly Parton's "Jolene" and Corea's "Crystal Silence". Four of the tracks feature the voice of Nicole Zuraitis and on two of those track it sounds to me that this is a voice with which to contend. This is fine listening that includes originals like "Brooklyn Blues", a hip dancing rhythm and "Our Blues"—a Basie like blues with zinger lyrics sung and penned (?) by Zuraitis. Fresh writing, arranging, fine solos—what's not to like?

BARRY ELMES [drm] is again joined by a familiar group of East Canadians [Mike Murley-ts, Brian O'Kane-tpt/flg, Lorne Lofsky-gtr, Steve Wallace-b] on **DOG'S BREAKFAST** [Cornerstone Records cd 147]. O'Kane is the odd man out, and probably the youngest, as the others have extensive discographies and have recorded in some way or another with each other over the past few decades. The program [56:37] of 5 Elmes originals and 4 standards was recorded 6/14&15/17. Elmes' compositions are catchy and nicely reflect the light mood of this disc, by that I mean not heavy but still very much real and a pure jazz fill-up. The arrangements are well done and favor everyone including the drummer. Lofsky, whose first release was on Pablo [1980], is very effective here. Light and happy and solid.

One would not characterize drummer **NICK FRASER's IS LIFE LONG?** [Clean Feed Records cf452cd] as a light recording. Fraser is joined here by Tony Malaby [sax], Andrew Downing [cello] and Rob Clutton [b] for this 10/16 recording of 6 originals [49:36]. There are two elements about the music here; a string trio and a quartet. The trio is quite effective in getting the point but as a quartet it often seems Malaby has trouble integrating himself into the sound structure and in turn the music seems unfocused and doesn't get beyond the initial statement. Bit of a mismatch.



Papatamus

QUOAN is a West coast based group [Brian Walsh-clt/b-clt/contr-clt, Daniel Rosenbloom-tpt, flg, pic-tpt, Sam Minaie-b, Mark Ferber-drm]. **FINE DINING** [Orenda Records 0048] was recorded 10/19//17 and it is their first CD. Presented here are 12 originals and improvs [56:34]. The music has its moments but largely misfires on free jazz which sounds sophomoric and is unfocused.

DAN BLOCK [ts] has been plowing the jazz fields for a few decades starting out as a trad player then moving into mainstream and bop—always a reed in the various genres. His latest is **BLOCK PARTY** [Miles High Records mmm8628] with his quintet [Rob Block-gtr, Neal Caine-b, Tadataka Unno-p, Aaron Kimmel-drm]. The program of 10 tunes [63:30] includes compositions, among others, by Walter Donaldson, Ferde Grofe, Monk and an original. This is very tame music and it really is his brother Rob Block's electric guitar that places this music in the 1960's. It is hard to warm up to this recording— is it neither fish nor fowl. A defender might say it is “music”— why pigeon hole it? I'll leave it at that.

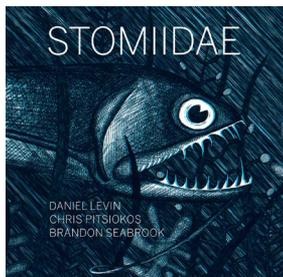
PROFESSOR ADRIAN CUNNINGHAM [reeds/flt/voc] and his old school [Jon Challonertpt, Dani Alonso-tbn, Alberto Pibiri-p, John Merrillgrt, Jim Robertson-b, Paul Wells-drm] turn in a foot tapping retro jazz issue on **SWING OUT** [Arbors Records arcs 19459] This is music largely from a pre bop era. The 16 tracks [57:25] on this 7/17 recording are mostly standards [“Da da Strain”, “Stomp Jones”, “Dinah” etc] from a period. Here, they are played for dancing and your enjoyment. Cunningham has spent some time with Vince Giordano's Nighthawks and it shows in his carefree but careful exploration of the material. There are touches of Basie, Armstrong and Condonites and other pioneers from bygone eras.

Another small label, Darktree, has emerged from Europe [France] and has made a promising start. Recorded 4/20/16, **STOMIIDAE** [Darktree dt09] teams **DANIEL LEVIN** [cel], **CHRIS PITSIKOS** [as] and **BRANDON SEABROOK** [gtr] together for a collective jam on 7 improvs [38:26]. Even though the only electric instrument credited is guitar, there

QUOAN
FINE DINING



WALSH
ROSENBLUM
MINAIE
FERBER



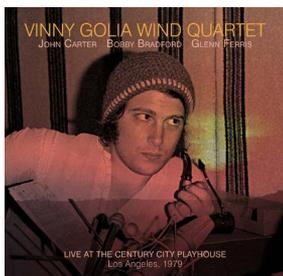
STOMIIDAE

DANIEL LEVIN
CHRIS PITSIKOS
BRANDON SEABROOK

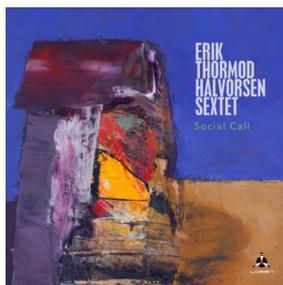
Papatamus

is affected an electric presence at times due to the combination of the high register squeaking of the alto with the high register work of the cello along with the guitar repeater and overload.

Also from Darktree comes an archival recording from **VINNY GOLIA** [reeds] with John Carter [clt], Bobby Bradford [cor] and Glenn Ferris [tbn]. **LIVE AT THE CENTURY CITY PLAYHOUSE**; Los Angeles, 1979 [dtrs 08]. This captures Golia early in his career in what would turn out to be just his second date as leader. Golia has lead some 50 plus dates since. What is here is a chamber quartet playing 5 Golia compositions [63:57]. After a somewhat hackneyed opening the quartet settles into a mostly (I think) composed and contemplative concert—the harmonies of which drop like watercolors blending in with the previous drops. Mark Weber’s excellent notes put things in context.



HAL GALPER quartet: **CUBIST** [Origin 82751] is a wonderful record. Made all the more wonderful by Jerry Bergonzi [ts], Jeff Johnson [b] and John Bishop [drm] on this recording of 10/14/16. The program consists of 8 tracks [69:09], a mix of Galper and Johnson originals plus a couple of standards. That these are actual tunes really is secondary to the recording because as soon as the head is dispensed with, the improvising takes over and one would get lost if trying to hold the players to any constraints as each member of the quartet places their own designs on the music. In fact on “In A Sentimental Mood” a member of the small audience was so taken in by the music that he or she started to clap after a short Bergonzi feature only to be squelched by the drummer as the band continued playing. I’m assuming eventually that that fan realized that no one else was clapping but the point being the performance is engaging and easy to get “caught” up in. Bravo.



ERIK THORMAD HALVORSEN [tpt] and sextet [Dave Edge-ts/flt, Freddy Hoel Nilsen-p, Frode Kjekstad-gtr, Agnar Aspaas-b, Lars Erik Norum-drm] turn in a lovely understated set from 10/5-8/17 on, **SOCIAL CALL** [Losen Records los 189-2]. The 10 tracks [49:17] are a mix of originals and a few standards and

Papatamus

opens up with the wonderful Gigi Gryce composition, “Social Call”. Halvorsen’s trumpet has a lyricism to it that is similar to Clifford Brown. Two of the tracks have a five piece horn section added. On one of those tracks, “Ruby, My Dear”, Halvorsen and Edge do a nice job patiently drawing out the theme. A touch of the West Coast from the North.

Guitarist **CHRIS PLATT** and Phill Albert [b] and Robin Claxton [drm] have put together **SKY GLOW** [no label 829982 187529]. Platt was originally inspired by Clapton, Hendrix and Stevie Ray Vaughn—fortunately he doesn’t show much of their influences. To my ears he reflects more a Jim Hall-ish vibe. Be that as it may, his short [33:20] CD of seven originals is a relaxing late night listen.

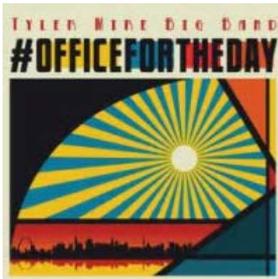
JON IRABAGON [saxes] is one of the boldest saxmen in the U.S. today and he now has his own imprint, Irabagast Records, to put his ideas out to the public, no excuses allowed. And to that end he has been pretty successful and always interesting. Arguably, now his most successful recording is, **DR. QUIXOTIC’S TRAVELING EXOTICS** [010] which is due out in May. It is made up of 6 originals [72:30] recorded 9/12&13/16 with Tim Hagans guesting with his quartet [Luis Perdomo-p, Yasushi Nakamura-b, Rudy Royston-drm]. With an average length of over 12 minutes a tune, Irabagon and crew make good use of the space—never letting the music flag. It is good to hear Hagans once more, a top grade trumpeter who has not been heard from much since 2000 (relative to the 90s). Irabagon is a master on sax—varying tempos and shifts in direction with subtlety. While there is an overwhelming sense of improvisation going on, it is obvious that there is a fair amount of compositional structure in play. If Irabagon continues to produce well thought out productions like this he should be considered one of jazz’s finest. Hear this now!

For most of my life I’ve heard big bands are dead, well, in fact, they never died and I am sure that today there are more big bands than in the 40s. What there is, are fewer national big bands with distinct personalities, but regional big bands are all over the place and with come recordings. Last Papatamus



Papatamus

I wrote about a slew of releases from North Texas State. **TYLER MIRE** is an alumnus of NTS and put together a big band about 5 years ago. His latest; **# OFFICE FOR THE DAY** [Ear Up Records eur 0418] is a 2/14/16 recording of 8 Mire originals [58:03]. Generally, I find in many of the regional and “out of academia” bands, that they are strong on precision but weak on personality. With this band [18/19 pieces] there seems a greater balance between precision and personality. The CD opens with a modest roar on “Spice Of Life” a precise latin swinger. At first seeing the program suggested more of the same but actually here the brass pyrotechnics are de-emphasized and each composition takes an individual tone. There is also plenty of quality soloing from this Nashville band.



MICHAEL WALDROP [drm/vib] is another artist with past ties to North Texas State and his big band is not traditional as displayed on **ORIGIN SUITE** [Origin Records 82747]. Recorded at various times from August 2010 though July 2017 presented here are a dozen originals [67:00] mostly by Waldrop. There are also moments for small groupings. Purists will be set off by the lack of continuity in style and manner of the CD, that said, the various styles employed work well. The main influence seems to be Weather Report with its high energy rhythm and electrified pinning. Waldrop picks from a pool of over 25 musicians, uses overdubbing and there is an occasionally use of voice as sweetening to the compositions.



KEVIN NABHAN [drm] has an intriguing name for his big band, The Silent Explosion Orchestra. Nabhan’s debut release is **PROLOGUE** [Jazznarts Records 8018]. Recorded 10/4-7/17 this 17 piece band plus 2 singers and a hand full of strings nicely blends on this 50-50 mix of standards and originals [70:01]. They have picked some interesting standards (Sting’s “Englishman In New York”, Joni Mitchell’s “Both Sides Now” and Bob Dylan’s “Mr. Bojangles”). Strings and vocals are not present at all times and Svenja Hinzmann presents nicely emotive vocals on “Both Sides Now”. Nabhan’s drumming is well placed for

Papatamus

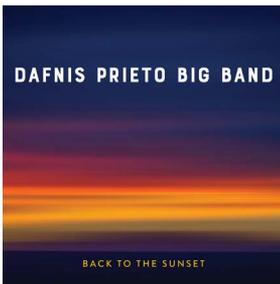
kicking and for color and the strings also color nicely in support, smartly avoiding moments of treacle. Nabhan's scoring has moments, at times reminiscent of Aaron Copland which give an expansiveness to his work. He frames the soloists wonderfully. This is very enjoyable and offers promise for his next effort.

IRA B. LISS and his Big Band Jazz Machine blast in with their third CD: **TASTY TUNES** [Tallman Records 005]. This undated recording presents 11 tracks [66:17], mostly standards with a variety of arrangements from straight ahead to rock. There's nothing subtle about the band but even so the soloists stand out: Christopher Hollyday [as/ ts], Alex Ciavarelli [gtr], Dean Brown [gtr], Bob Mintzer [ts] and others.

ANDREW NEU's [ts/ flt] big band on **CATWALK** [CGN Records 82601-2] also features Bob Mintzer along with Randy Brecker, Eric Marienthal, Wayne Bergeron, Bromberg and others. There's some nuance and shading, not always a path taken by big bands. If it is a choice between Gil Evans or Buddy Rich and Kenton, Neu leans more toward Evans. There are 11 tracks [75:14] here (8 originals by Neu) and included is a nice take on Morricone's "Cinema Paradiso". The uncredited arrangements are nicely done, I assume the arranger is Neu. A special nod to drummer Jamey Tate whose rhythm is outstanding.

Cuban drummer **DAFNIS PRIETO** has a new CD out, **BACK TO THE SUNSET** [Dafnison Music Records- 007]. For this 8/28&29/17, he brings along his band and the infectious Cuban rhythms one would expect. But this is more than a Latin blowout. Each one of the 9 originals [75:34] is dedicated to individual musicians who have had an effect on Prieto's musical journey. Brian Lynch, Steve Coleman and Henry Threadgill each have a guest shot. Threadgill turns in a great performance which makes me wish he was on the whole CD. Other soloists included are Alex Sipiagin, Chris Cheek, Peter Apfelbaum, Joel Frahm and of course Prieto who has several muted solos. One of the best Latin Albums I've heard in years.

Dafnis Prieto also had a hand in the



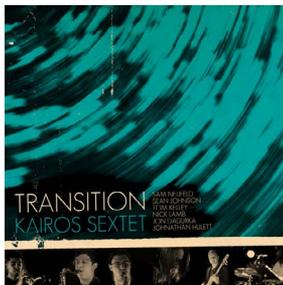
Papatamus

production of **TRANSITION** [Dafnison Music Records 888295 663342] by the group **KAIROS SEXTET** [Sam Neufeld-tpt, Tom Kelley-as/ss, Sean Johnson-ts, Nick Lamb-p, John Dadurka-b, Johnathan Hulett-drms]. The 8 tracks [48:58] here, mostly by Kairos members, are very well developed and the recording opens with Nick Lamb's title track which is built off of a piano riff that is layered and further developed from there. This really is a top notch group, solid music with players who have something to offer besides simply playing notes.

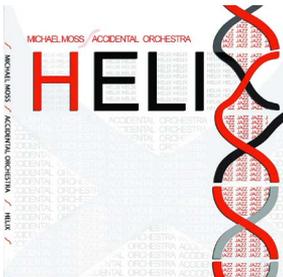
From Puerto Rico comes **FERNANDO GARCIA** [drm] and his small band on **GUASÁBARA PUERTO RICO** [Zoho Records zm201802] a 6/26&28/17 recording with Miguel Zenón guesting on one of the 8, mostly original, tracks [50:48]. Not as overly rich in solo power as the Prieto disc. Form over content.

CECILIA SANCHIETTI [drm] is a new name to me and it is hard to assess her drumming on **THE THIRD SIDE OF THE COIN** [Blujazz Records bj3458] as it is well integrated into the rolling music she and her quartet [Pierpaolo Principato-p, Marco Siniscalco-b, Nicolas Kummert-ts] produced. Kummert is only on board for half of the 10 [48:37], mostly original, titles. Sanchietti writes some very pretty and lyrical music on this undated release. On one piece ["Circus"-5:23] she goes out front and does some duo work with Kummert and her style brings to mind Han Bennink and is very effective. The final piece is Jarrett's "Innocence", complete with Jarrett-like harmonies and it fits in well with the personality of the recording as a whole.

The **CMC ENSEMBLE**'s CD **CONTRA PUNCTA** [Losen Records los185-2] featuring Michel Godard [tuba] is a 4/14-16/16 recording which is quite interesting. CMC stands for Conservatory di Musica Cosenza and it is led by Nicola Pisani [ss] and also engages Erica Gagliardi [voice], Marco Saninni [tpt/flg], Francesco Caligiuri [bs/b clt], Giuseppe Santelli [p], Carlo Cimino [b], and Giacinto Maiorco [drm]. The CD is made up of 10 original tracks [70:26] by members of the Ensemble. Although it is not



Papatamus



presented as a single unified work, after listening to it a number of times that is how I have come to hear it: one powerful single composition of 10 movements by 7 composers. And after hearing it multiple times, I've become quite fond of this recoding and would easily recommend it to folks whose taste includes Baroque/post Baroque music up through and including Free Jazz. By the finish it returns to a more subdued section but with a jazz patina. I doubt that the CMC Ensemble planned this sort of bell curve experience. For me, the whole was greater than the sum its parts.

I wish I could say the same thing about **MICHAEL MOSS'** Accidental Orchestra recording, **HELIX** [Fourth Stream Records erg 10013]. Moss assembled 21 of some of the finest players in the NYC area and recorded 2 large works [55:33] on 10/10/16. The music overall is logy, except for the parts featuring the orchestra divided in smaller sections and even there the music is sophomoric and never greater than the sum of its parts. 30 years ago this might acclaim for freshness but this sounds like other post bop large orchestras and feels a bit stale now. Fair or not, the rich history of documented music sets the bar high and this demands a more engaging score.

MARTIN ARCHER's [sax/b rec](see Papatamus 1/17 for background) latest, **SAFETY SIGNAL FROM A TARGET TOWN** [Discus 66CD] features his writing on 5 pieces [78:37 for a band of 13 pieces. There is good separation within the composition which allows the listener to hear different instruments and still hear the music's larger self. Recorded 3/18&19/17, this was written at the end of 2016 and the music reflects the political scene and the negative direction it is taking. The stories suggested by his titles are not really apparent to me although "Happy Birthday! Mr President [AKA POTUS F U]" is more than suggestive in statement.

WANJA SLAVIN [as/syn] is a German alto saxophonist of some talent but what most impressed me was his compositional ability on **SALVATION** [Whyplayjazz Records rs035]. Drawing from a pool of 11 musicians which he call Lotus Eaters, he presents 7 tracks [39:00] (6 originals plus "Moonlight Becomes

Papatamus

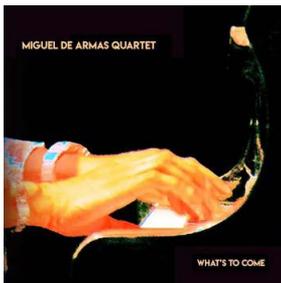
You"). The music was recorded on 3/24/16, 9/28-29/16 and 1/19/17 using a different grouping for each date; only Philipp Gropper [ts] and Rainer Böhm [p] appear on all three dates. The music, all arranged by Slavin, has an insistent forward rolling motion over which soloists or counter rhythms are added. The one standard has a wispy propelling design to it with Slavin adding a light feathery Desmond touch. Compelling but way too short.

THREE WAY CONVERSATION [SLAM 580] is between **GLEN HALL** [ts/ss/flt], **M.J. IDZERDA** [el key] and **BERNIE KOENIG** [drm/vbs] and is just that; a conversation. Recorded 2/27/16 and 8/5/16 these conversations are pretty much subdued, although at times are animated but always congenial over 15 improvs [79:05]. Conversations of varying depths.

Also from SLAM comes **HOWARD RILEY: LISTEN TO HEAR** [SLAMCD 2106], 17 improvs plus 2 takes of "April In Paris" [64:00]. On this solo piano outing the pleasure is not so much from a finished improv, though there is some of that, the pleasure is hearing Riley string out ideas into a satisfactory logic as he ties to work a piece out. He is not always successful but for me this recording is successful.

MIGUEL DE ARMAS [p], is another Cuban out of that countries fertile music soil. **WHAT'S TO COME** [no label 061297 555482] presents 10 originals [47:26] by Armas. Joined by his core quartet [Michel Medrano- drm/perc, Marc Decho-b, Arien Villegas-conga]. Armas shows himself to be a dynamic pianist and composer. He builds terrific solos and his compositions are layered with counter rhythms, lyrical and dynamic. Recorded 4/17 this should rank high next to the plethora of Cuban ex-pat recordings released in the last decade. 7 guest musicians are listed including, for one track, the ever bright, Jane Bunnett. She is a total talent.

BENJAMIN BOONE [as/ss] and **PHILIP LEVINE** [poetry/voice]: **THE POETRY OF JAZZ** [Origin 82754] is a terrific CD of jazz and text with tributes to Rollins, Clifford Brown, Coltrane and Bird. 11 of the 14 compositions are by Boone and a



Papatamus

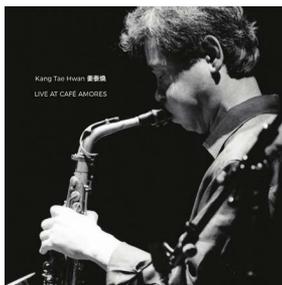
pool of 7 musicians make up the backing on tunes. In addition, Chris Potter [ts], Tom Harrell [tpt], Branford Marsalis [ts], and Greg Osby [as] make guest appearances on one track each. Levine [1928-2015] was a former United States poet laureate. Warm and evocative.

COUNTERWEIGHT [Wide Hive Records wh-0341] is both the name of the CD and group [Matt Montgomery-p/b/songs, Erik Jekabson-tpt, Mike Hughes-drm, Mike Ramos-gtr] augmented on some tracks by Kasey Knudsen [sax] and Doug Morton [fr horn]. The original name of the group was Throttle Elevator Music. Gregory Howe, usually fulfilling duties as a synth player is instead utilized here as composer and arranger for a total time of 42:13. The main voice here is Jekabson's warm and bland muted trumpet. Essentially what this is is a classy commercial effort with little meat on its bones.

STEVE GADD [drm] and quintet [Walt Fowler-tpt/flg. Kevin Hays-keys/voc, Jimmy Johnson, Michael Landau-gtr] offer up catchy rhythms, moody ballads and soft funky tunes on an album of 11 tracks [56:00] mostly originals from the band. Recorded 12/15-18/17 if you gotta have pabulum this tastes nice.

No Business Records has released **KANG TAE HWAM; LIVE AT CAFÉ AMORES** [NBCD 104]. Recorded live on 10/8/95 this solo alto sax performance [68:33] consists of 5 sections [Solo #1-5] and while there are some exciting moments near the end, as a whole, I found it more an exercise in breath control and circular breathing. For reedman to study.

Also on their Chap Chap series, No Business Records has released **OH MY, THOSE BOYS!** [NBCD103]. This is a live event [4/5/94] with the bass duo of **BARRE PHILLIPS** and **MOTOHARU YOSHIZAWA**. Two improvisers make up the CD [75:18]. Yoshizawa plays a homemade electric vertical 5 string bass which for all intense and purposes here sounds like.....a bass. These are 2 bassists who know how to play and have something to say. This recording is the unissued part of an earlier Chap Chap release. A bass ball.



Papatamus

SPIN CYCLE is a quartet [Pete McCann-gtr, Phil Palombi-b] founded and led by drummer **SCOTT NEUMANN** and saxman **TOM CHRISTENSEN** whose latest release is **ASSORTED COLORS** [Sound Footing Records 888295 684217]. This is a tasty recording of 10 originals plus “It’s Alright With Me” [59:52] recorded 6/13-14/17. A modern mainstream group that play un-hackneyed lines and yet I would assume that they might have broad public appeal. Over the years I’ve seen and heard perhaps a dozen groups (beginning with Weather Report right up through Snarky Puppy) who the more popular they get with radio—the more rapid their music gets. It is my hope this group can survive the commercial scrum and not be taken down with it.

The **DIVA JAZZ ORCHESTRA** under the direction of **SHERRIE MARICLE** [drm] has issued the aptly titled milestone marker **DIVA 25TH ANNIVERSARY PROJECT** [Artist Share Records AS0166]. Recorded 10/5-7/17 the 10 originals [64:47] here are written by different band members which gives a good mix of colors to the program. Maricle makes good use of solo spots and she keeps a sure hand on the rhythm. In fact, she is the consistent color and pulse of the band where solid soloing is passed around nicely. Viva Diva.

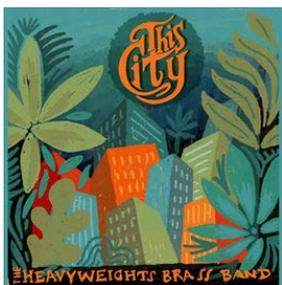
SUITE THEORY [no label 888295 68168] by the **MICA BETHEA** big band came about as a challenge from Dennis Marks [b], to Bethea to write a suite that told the story of Bethea’s life. Marks directed that the music should be at least 30 minutes worth and that Bethea had a month to write it. Bethea chose the symphony form, 4 movements plus an alternate take [46:37]. The writing is very nice and Bethea’s notes give the meaning behind the music, though I can’t say I heard the music speak his story. Still a fine listen with unforced solos especially from Todd DelGiudice [reeds] and Michael Dease [tbn].

SOMETHING MORE [Ansonica Records 636160 195920] presents the music of **TIMOTHY LEE MILLER**. The eight Miller compositions [55:15] were recorded 5/10-21/16 and 9/14/17 by either an octet

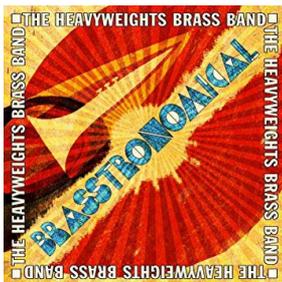


Papatamus

or quintet and lent themselves to blowing. His ballads are quite lovely and hold tension well but what sells the date to me is the quality of the musicians playing and the space they are given to play. Notice there goes Annalise Stalls, Dave Finucane [saxes], Chris Boerner [gtr], Thomas Linger [p], and Jason Prover [tpt/flg]. I've heard a number of recordings that were made to showcase a composer's work but with few exceptions has the jazz content/improvisation been up to snuff, this is one of those rare exceptions.



It would seem there is a renewed interest in brass bands, the latest from **THE HEAVYWEIGHTS BRASS BAND** is **THIS CITY** [Lulaworld Records 329982 18806]. This is good time music. Recorded 3/22&23/16 in New Orleans this unit is from Canada. They keep it fun over the 8 tracks [28:25] but why such a short program? Most of the tunes are originals by Chris Butcher [tbn], Tom Richards [tuba], Paul Metcalfe [ts] and Roger Lewis [bs]. There are a number of fine solos played over the rhythm, my only complaint is the brevity of the CD. A number of players augment the band on this.



The music is less jaunty but there is more of it on **THE HEAVYWEIGHTS BRASS BAND**'s earlier recording **BRASSTRONOMICAL** [Lulaworld Records 679444 004938]. These 13 tracks [59:55] are probably from about 2015. Less jaunty is not meant pejoratively, in fact an hour of the energy as demonstrated on *The City* might get tiresome after 30 minutes, so perhaps they had the right idea in keeping that one brief. On this the heart of the band is smaller; Butcher, Metcalfe and Pittman remain and Rob Teehan [sousa], Lowell Whitty [drm] and Jonathan Challoner [tpt] are added. 7 of the tunes are originals on a program augmented by tunes like "I Believe I Can Fly", "YYZ" and "St. James Infirmary Blues". It should be noted that the "Misterioso" here is not the Monk tune. Jane Bunnett and Giovanni Hidalgo [perc] guest. Bunnett's presence is wonderful and adds another color to the group. Other tracks also expand the reach of this band although the presence of the sousaphone is almost constant, even-so there is plenty of five soloing.

Papatamus

The **DINGONEK STREET BAND** is the brain child of **BOBBY SPELLMAN** [tpt/megaphone] who also wrote the 8 compositions [40:17] that make up the band's debut CD, **PRIMAL ECONOMICS** [Accurate Records ac-5073]. The band and the music developed during an extended residency in Boston where it was originally known as Bobby Spellman's Underground Society Band. Tyler Burchfield [bs] and Josiah Reibstein [tuba] keep the band together in the low end and while it is riveting—it also detracts from the compositions. With less dependency on the low instruments and more use of a traditional traps set up plus the addition of a pianist, I feel the considerable strengths of the band and compositions would really flower. Other members of the band include Emily Pecoraro [ss/clt], Greg Blair [ts] and 'Buddy Bigboy' [drm]. From Funk to Klezmer.



Irene Kepl [vln] wrote the 14 compositions [69:32] that appear on **VIOLET SPIN**'s recording **SPIN** [Unit Records utr4829]. This is a string quartet [Fabian Jäger-cello, Martina Bischof-violin and Andreas Semlitsch-vln] out of Vienna. Kepl states they are skating the boundaries between contemporary music, jazz... and jazz. Because of the string quartet setup and because I detect little improvising or "noise" I'd think of it as contemporary leaning to modern classical. Perhaps more to the point is it is very enjoyable and probably even more so if viewed/heard live.



PAUL PEUKER [g] has produced **PEUKER8 / INFLUX** [Whyplayjazz wpj040] which is a collection of 10 originals that over the length of the recording [63:42] unfolds like a suite. If this music was put to visuals it would look like the colors in a Lava lamp fusing into one another as the moments change. This music (circa 2017) is a true fusion of classical and jazz. This is written improvisation as opposed to instant composition and the voice is/are the composition(s). This is very engaging music and enough rhythmic parts to satisfy my jazz needs. That is not to suggest that other sections don't have rhythms, they do, there is an organic pulse created by sections set against each other. I spent a few weeks with this issue and it held up well except for the final piece, solo guitar, which,

Papatamus

minus the rest of the octet did bring the “suite” to a close but was an anti-climatic to the whole.

On the basis of *Influx I* I looked forward to going backwards to hear **PAUL PEUKER**'s first octet recording, **RESOUND** [Nabel 4721]. Resound is a March 2013 date with much the same grouping as *Influx* [Clemens Pöttsch-p, Mark Weschenfelder-reeds, Eugen Rolnik-b, Florian Lauer-drm, Filip Sommer-vio] only Philine Jobst [vln] and Benjamin Arnold [cello] are not on the latter Peuker8. On Resound there is greater space for individual voices but except for occasional moments, this work [8 pieces broken into 3 different sections- 71:35] does not play as a whole and overall lacks the propulsion of the later work and failed to hold my interest. Hopefully Peuker8 will press on as due to the strength of *Influx*, one can hope for more great music.

JOE HAIDER [p] is now 83 and his new recording with his jazz orchestra is **BACK TO THE ROOTS** [Double Moon Records dmchr71190]. The roots here are 7 originals plus “The Shade Of Jade” and “Ko Ko” [67:10]. This is fresh bop played out by a nonet [Daniel Blanc-as/flt, Thomi Geiger-ts/ss/clt, Domenic Landolf-ts/b.clt, Dave Blaser-tpt/flg, Renè Mosele-tbn, Lucas Wirz-b.tbn, Raffaele Bossard -b, Dominic Egli-drm] loaded with capable soloists backed by an active and locomotive drummer. Added to this on some numbers is a quartet of four singers called The Sparklettes, who like the band are spritely and well voiced. Recorded 9/16-18/17 with very real and touching liners by Haider. Roots well planted.

Pianist and composer **SIMON PILBROW** joins the **BRENT FISCHER** orchestra for **COLOURS OF SOUND** [Clavo Records cr 201709]. Pilbrow is an Australian doctor with obvious compositional ability. Brent Fischer, son of Clare, is a bassist with obvious arranging ability. This is Clavo's first release devoted to the music of someone outside the Fischers. Clavo is a label, extensively covered in the January 2015 Papatamus and so far exhibits loving care in its productions. The 12 Pilbrow compositions [70:12] are upbeat in spirit and joy, the big band is a collection of artists brought together, not at one time, to execute the



JOE HAIDER JAZZ ORCHESTRA
& THE SPARKLETTES
BACK TO THE ROOTS



Simon Pilbrow
with the Brent Fischer Orchestra

Featuring:
Keri Peabrook
Larry Koonas
Bobby Shew
Babs Sheppard
Scott Winfield
Alex Budiman
Cari Saunders
Ron Stout
Andy Martin
Baba McChesney
Chuck Barghofer

Colours of Sound

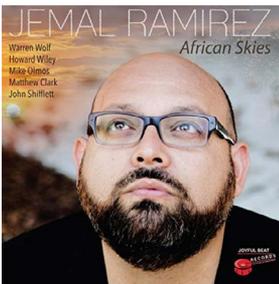
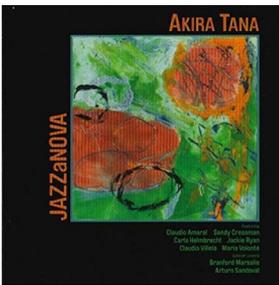
Papatamus

material. Soloists include Carl Saunders, Ron Stout, Bobby Shew [tpts], Brian Clancy, Alex Budman, Bob Sheppard, Ken Peplowski [reeds]. Scott Whitfield, Andy Martin [tbn], Larry Koonse [gtr], Ray Brinker [drm] and Pilbrow who has a refreshing flee figured style. A Pleasure.

AKIRA TANA [drm] has released **JAZZaNOVA** [Vega Records 0008]. Here he is joined by a half dozen singers; Claudio Amaral, Sandy Cressman, Carla Helmbrecht, Jackie Ryan, Claudia Villela and Maria Volonte and each takes a turn with something from the Brazilian songbook. It is lush, familiar and with Branford Marsalis and Arturo Sandoval guesting, it's perfect for a schmooze fest.

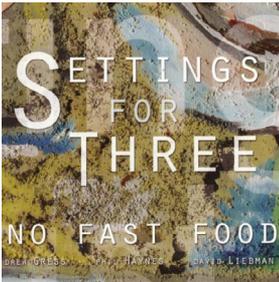
JEMAL RAMIREZ [drm] has issued **AFRICAN SKIES** [Joyful Beat Records CD516] a beat heavy recording with Warren Wolf [vbs/mar], Howard Wiley [ss/as/ts], Mike Olmos [tpt], Matthew Clark [keys] and John Shifflett [b] [10/30/15 & 6/10/9/16]. Warren Wolf steal the scene on this program of 10 [59:38] tunes (2 originals plus tunes by Hubbard, Michael Brecker, Scofield, Weill, Harrell etc.). Ramirez and Wolf compliment each other nicely and even leave a little room for the horns.

Drummer **PHIL HAYNES** has been recording for over 30 years, beginning in 1984 when he was on Paul Smoker's first recording. Over the years he has made 11 recordings under his leadership or cooperative leadership. They have all been thoughtful and artistically interesting. Being ensconced in academia has for the most part kept Haynes off the circuit and given him the luxury of picking his projects. Over the years he has collected a core of artists which he often draws from or who draw him including: Paul Smoker, Jim Yanda, Drew Gress, Ellery Eskelin, Herb Robertson, Andy Laster, Hank Roberts and others. He has also developed his own label, [Corner Store Jazz] which has 7 releases including 2 latest releases. **SETTINGS FOR THREE** [CSJ-0121] is with Drew Gress [b] and Dave Liebman [reeds/wood] and issued under



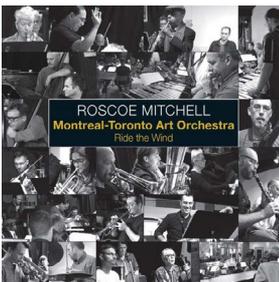
Papatamus

the group name **NO FAST FOOD**. The album is dedicated to the late Paul Smoker, a tremendous trumpeter who I had the joy of producing some 20 times and who never failed to engage me musically and as well as verbally. The opener of the 8 Haynes originals [47:11] is "El-Smoke". This 10 plus minute piece opens as an elegy breaking off for an effective romp carried by bass and drums. There are poems for Smoker which unfortunately are very hard to discern as they are printed on a multi-colored background in small white lettering. Still a worthy tribute.



Gress and Yanda plus Hank Roberts [cel/voc] are back with **PHIL HAYNES & FREE COUNTRY** on **MY FAVORITE THINGS** (1960-1969) [Corner Store Jazz csh 0117-0118]. Haynes justifiably feels 1960-69 was a revolutionary period. The group takes on the music of the Beatles, Hendrix, Bacharach, Richard Rodgers and then some on 27 tracks that make up this double CD recorded 12/12-13/14. It's interesting to an extent but when one considers the combined talents of these performers it seems just short of sophomoric.

Nessa records has released **ROSCOE MITCHELL's RIDE THE WIND** [Nessa Records ncd-40]. This set of 7 compositions [55:40] was performed 10/17/16 by the **MONTREAL-TORONTO ART ORCHESTRA**. Mitchell's role here is composer-conductor and very limited as player. Also limited is the amount of improvisation, the effect is in writing for different sections of the orchestra and then setting them in juxtaposition to each other. It plays out very well though I admit there was one piece, "They Rode For Them", which has some serious improv from Mitchell on soprano. "Nonaah", Mitchell's most referenced composition, is played by a quartet. A lovely laid out 32 page booklet accompanies this excellently recorded effort.



REISSUES:

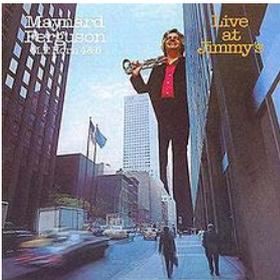
DON ELLIS [1934-1978] has been dead going on 40 years and seems to be fading fast in the reissue world. BGO records has reissued **TEARS OF**

Papatamus

JOY/CONNECTION [BGO CD1317], music that has had little or no reissues to my knowledge. In a 20 page liner booklet, BGO does it right with reprinting the original notes and photos plus lengthy notes by Matt Phillips which updates and puts everything in context. Almost from the beginning of his career, Ellis had long experimented with various time signatures. After a five year run, these two recordings, from 1971 and 1972, were his last two with Columbia. Both of these releases are excellent examples of what Ellis was working on, in addition these are early examples of jazz fusion-ing with rock. The 1971 date is live from Basin Street West [San Francisco] and this alone is worth the price of admission. The 1972 date incorporates pop [“Alone Again”, “Superstar”, “Lean On Me” etc]. Purists will write this off but it is a wonderful listening experience.



BGO Records has reissued **RAMSEY LEWIS's DON'T IT FEEL GOOD/SALONGO/TEQUILA MOCKINGBIRD/LOVE NOTES** [BGOCD 1328]. After recording dozens of records for Argo, Cadet and Chess, Lewis moved over in the early 70s to Columbia where he was electrically funkified by the middle of the decade. As a result, jazz snobs had to reassess Lewis's earlier work as perhaps “not so bad”. The 32 tracks here reissued from 4 LPs on 2 CD are commercial pablum. No worse when they were issued and no better either. Included are 20 pages of excellent liners with updated notes by Charles Waring putting the time and music in context. Time capsules.



BGO has also reissued **MAYNARD FERGUSON's, LIVE AT JIMMY'S** [BGOCD1307]. This was originally released as a double album but now fits on a single CD. There is plenty of Ferguson's screech trumpet work but also plenty of powerful big band work, dynamic scoring and solid solo work. No matter how jaded you have become about MF, this date may give you an expanded view. In the 12 page booklet, Matt Phillips augments the original liners by adding context and an overview. Buckle your seatbelt.

Papatamus

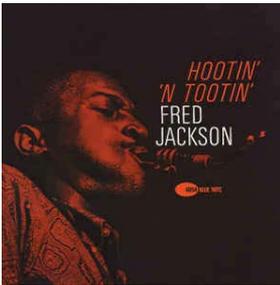
Avid records has released some strong issues of late. As is their way each reissue covers 4 LPs on 2 CDs and the liner booklet reproduces the LP covers and original liners. First up is **LITTLE RICHARD: FOUR CLASSIC ALBUMS** [Avid records amsc 1286]. This reissues Here's Little Richard / The Fabulous Little Richard / and 2 LPs just titled Little Richard. The material covers 10/16/56 to 1959. Richard was one of a small group of artists who crossed the racial divide into white audiences. His earliest records are the best as they offer his raw energy before commercial concerns tamed it. Over these performances one can hear a New Orleans sound and Fats Domino influences, later Jerry Lee Lewis becomes an influence or was the other way around—both were / are flamboyant performers. At other times Richard emerges as a blues singer and finally an R'n'B artist singing 2 beat dribble. Most to the titles are Richard's originals. Hearing Richard singing "By The Light Of The Silvery Moon" shows why he never became anything besides himself; an American original. Every collection needs some Little Richard and this will do fine, more not needed.



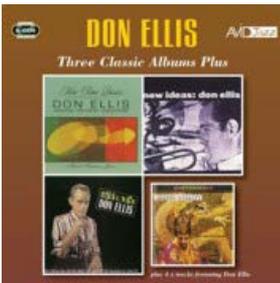
TENOR SAX: FOUR CLASSIC ALBUMS [amsc 1285] reissues 4 albums by somewhat over looked tenor sax players. **J.R. MONTEROSE** was active in the NYC area but by the mid 60s took a drug habit and he moved to Europe. By the late 70s he repatriated and in the 80s he moved back upstate to family environs and worked gigs around Albany and recorded for small labels. He died in 1993. His first lead session [J.R. Monterose] was the 1956 eponymous date [10/21/56] for Blue Note. **THE CHASE IS ON** is from 1957 and presents the **CHARLIE ROUSE** and **PAUL QUINICHETTE** sextet. Those who might have been bored by Rouse's later work should enjoy this spirited work from the 2 tenors. Originally issued on Bethlehem, **THE TEXAS TWISTER** was **DON WILKERSON**'s date [1960] for Riverside made during his tenure with Ray Charles. Joining his quintet were Nat Adderley and Barry Harris. This is a solid date

Papatamus

but without much core. This is the only record Wilkerson made for Riverside, and the strength here is from Adderley. He led only one LP session after this, a 1963 date for Blue Note. The final LP reissued here is **FRED JACKSON'S HOOTIN' 'N' TOOTIN'** a 1962 session for Blue Note. Born in 1929, Jackson came up through various R'n'B bands and I believe he may still be alive. This was recorded near the end of the funk jazz period (funk as in Horace Silver not Bootsie Barnes). One can tell funk sides by how many words are hyphenated. Here it is hootin', tootin', dippin' and easin'. Pretty much a date worth forgettin'.



DON ELLIS [tpt]: THREE CLASSIC ALBUMS PLUS [Avid Records amsc1279] looks at an earlier material than the BGO release [see above]. Here Ellis is playing with various tempos and harmonies. Today it still largely sounds experimental and very much influenced by George Russell. I found it hard to warm up to this music over 50 years ago but today, in hindsight, it has some interest. This reissues: How Time Passes [1960], New Ideas [1961], Essence [1962] and 4 tracks featuring Ellis from Charles Mingus-Dynasty [1959]. Notable support comes from Jaki Byard [p/as] and Paul Bley [p]. The earlier dates sound uncomfortable, the later sides sound a bit out of their depth but not drowning. The Mingus tracks are without a doubt Mingus and in sync with the music on his fabulous Ah Um record released on Columbia six months earlier.



Avid has also reissued a second set of material by **JACKIE MCLEAN: FOUR CLASSIC ALBUMS** [amsc 1288] and **HORACE SILVER: FOUR CLASSIC ALBUMS** [amsc 1287]. Both of these artists made nothing but classic recordings during their prime years (1950-1970) and these sets would fit comfortably in any premium bop collection. The McLean reissues are Lights Out [1956], A Fickle Sonance [1961], Capuchin Swing [1960], Bluesnik [1961]. The 1956 date was McLean's first for Prestige Records and follows the classic bop quintet [sax-tpt-p-b-drm] make up as all these issues do.

Papatamus

The Horace Silver sides cover New Faces New Sounds [1952], And The Jazz Messengers [1955], Horace-Scope [1960], Tokyo Blues [1962]. All recordings were for Blue Note with the 1952 side introducing a bunch of Silver originals that are now standards. The 1955 date presents more classic compositions and pairs Silver with Art Blakey's Messengers, the first of three made with The Messengers. I consider some of jazz' finest recordings ever made the 2 earlier dates (not issued here) on Blue Note with Silver and The Jazz Messengers at Birdland (Volumes 1 & 2). Blakey is the drummer on half the sides here and this was, and remains—a beautiful pairing.

Omnivore Records has finished reissuing the Atlas sides, **ART PEPPER WEST COAST SESSIONS**. These recordings were originally issued as "Art Pepper Presents" because of contractual obligations. Subsequent to what is reviewed here, Volume 5 and 6 were covered in the January 2018 Papatamus. Now a bit here on the prior issues; Volume 1 through 4. All the reissues have additional alternate takes and a liner booklet discussing the sessions and date. Volume 1 [Omnivore 207] combines sessions from 7/28-31/80 for a double CD set with **SONNY STITT** and Lou Levy or Russ Freeman on piano, Chuck Delmonico or John Heard on bass and Carl Burnett on drums. Of the 16 tracks, perhaps the highlight is the extended blowing on "Lester Leaps In" [11:22]. In tribute to Prez both put down the alto sax and play tenor.

Volume 2—the 2/27-27/80 date was issued under **PETE JOLLY**'s name [Omnivore 208] and joining Pepper were Bob Magnusson [b] and Ron McCurdy [d]. Relative to the Stitt date this is a nicely understated set of standards and includes 3 takes of Pepper's "Y.I.Blues".

Joining Pepper on Volume 3 is the session under **LEE KONITZ** [Omnivore 224] and again is a quintet [Bob Magnusson-b, John Dentz-drm, Michael Lang-p]. The program is a mixtures of

ART PEPPER presents "WEST COAST SESSIONS!" Volume 5: Jack Sheldon



ART PEPPER presents "WEST COAST SESSIONS!" Volume 3: Lee Konitz



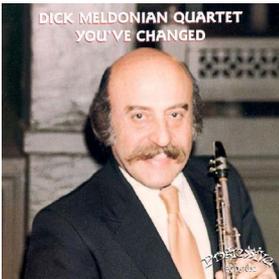
Papatamus

standards and originals. Here two distinct voices meet and instead of highlighting their differences they seem to draw together. Pepper plays clarinet on “The Shadow Of Your Smile”. Recorded 1/18-19/82—this was one of Pepper’s final sessions.

Volume 4 is the session under **BILL WATROUS’** [Omnivore Record ovcd 225] name and was recorded 3/26-17/79. This again is a quintet with Art Pepper [as], Russ Freeman [p], Bob Magnusson [b] and Carl Burnett [drm]. Of the four reissues here, this is arguably not Pepper’s date. The reissue of the Atlas/Yupiteru recordings seems pretty complete and I wouldn’t expect more out takes to appear. Already the Art Pepper discography is mangled and confusing so if this set of 6 CDs interest you, get them now.

GHB as part of their reissue program of Progressive Records has issued **DICK MELDONIAN’s YOU’VE CHANGED** [Progressive7052]. This 8/28/78 session was made up of some of producer Gus Statiras’ favorite go to musicians [Derek Smith-p, Milt Hinton-b, Ronnie Bedford-d]. The 10 standards here issued is augmented by 3 other takes [63:12]. On this easy swing date, Meldonian plays tenor and soprano. His soprano work is the highlight as he sounds very much like a gentle Sidney Bechet. Just good music and pleasurable listening.

JUNIOR MANCE’s DEEP [Progressive pcd 7172] was originally on JSP records. In addition to the initial 8 tracks there are 3 out takes included [55:00]. Joining the trio are Martin Rivera [b] and Walter Bolden [dms]. Heavily recorded over his 70 year career, this date [6/80] was his only issued recording within a 5 year span. Mance is a master of blues piano and there is plenty of that here along with some uptempo numbers. The CD opens with “9:20 Special” taken at a very fast tempo and there is a second take too but both takes lack nuance and sound like the music gets away from the pianist. That aside, this is a fine release.

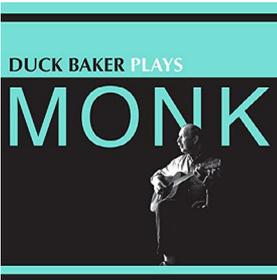


Papatamus

VINYL:

BVhaast was one of most exciting labels of the second half of the 20th century. It was started by Willem Breuker—one of the most important voices in the European new music revolution that helped turn jazz around by bringing it into new exciting territory. Another very important voice in European new music was **MISHA MENGELBERG**, a pianist who many americans knew from a curious recordings with Eric Dolphy in 1959. Mengelberg also was one of the founders of the Instant Composers Pool [ICP] and ICP records. Mengelberg died in 2017 at 81. Now Mengelberg's 2/25/78 solo recording **PECH ONDERWEG** [ICP 058], formally on BVhaast (#16), has been reissued. This is cause for celebration not just for the music; 5 Mengelberg originals from Monkish and beyond, but for the promise it holds for these two great Dutch labels. To my knowledge this is the first time material on BVhaast has been reissued outside the label itself. One hopes these 2 great labels can continue to work together and not become broken here and there like the great German label FMP [Free Music Production]. As for what Pech Onderweg means, I have it on good authority it means car trouble en route.

Triple Point Records has released **DUCK BAKER PLAYS MONK** [tpr 271]. I first became aware of guitarist Baker in the mid 1970s when he made a series of LPs for Kicking Mule Records. The next time was a CD release [Avant Records] of him playing the music of Herbie Nichols. And now I make his acquaintance again on an LP of him playing Monk [recorded 11/23/15 and 11/8-10/20]. The nine Monk compositions are easily recognizable with the intros and outros but how their middle is handled is of the greatest interest as Baker's improvisations will keep your foot tapping while delivering moments of rag and bits of other familiar tunes (similar to what Dexter Gordon did). Baker's full range of American music, from ragtime to no time, comes into play. This is a delightful and carefully issued recording. A word about the



Papatamus

label TriplePoint; this is their fourth release in about 5 years. Prior to this they issued a two LP set of solo Cecil Taylor, followed by a previously unissued 5 LP set by the New York Art Quartet and a magnificent 2 LP set (plus booklet) on Frank Lowe. These are premium editions at premium prices that are easily justified by the high quality production values making these issues definitely worth the price.

VIDEO:

JÉRÉMIE LENOIR has made **SPIRALE DANSE** [Minuit Regards ref #59242] a video starring Nelly Pouget. For background please reference Pouget's CD covered earlier in the CD reviews section of this Papatamus. This DVD really made me wish I had learned French as this narrative is entirely in French. Even so, I found this of interest as the film spends a few days following Pouget in her bohemian/artist haunts as she practices, instructs children about sound and negotiates business. This is not a music film and Pouget spends more time with a cigarette in her mouth than a sax. Pity as the brief spots where she is playing are exciting and reminiscent of the playing on her earlier recordings. Near the end of the film the subject drives to the country near the south of France, I think, where a small camp trailer that has been mired in sand for some time it would seem. She un-mires it and once more seems in her element albeit rural. Musicians, including Siegfried Kessler, Sunny Murray, Noah Rosen and Makoto Sato, are very briefly seen.

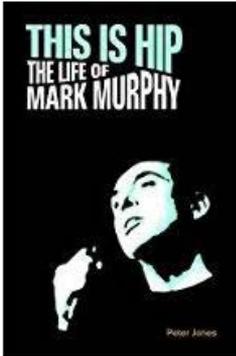


ADDITIONS AND CORRECTIONS:

Martin Davidson of Emanem records thinks the 6/13/68 date mentioned in the coverage of the Karyobin CD in the January 2018 Papatamus must have been the mastering date.

Robert D. Rusch
[edited by Kara Rusch]

Book Look



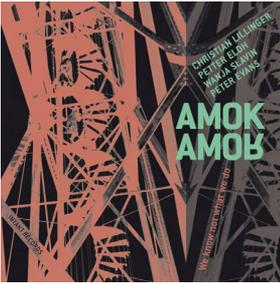
**THIS IS HIP: The Life
Of Mark Murphy
by Peter Jones /
Equinox Publishing
Ltd.**

Mark Howe Murphy was the quintessential hipster of jazz vocaldom. He claimed he didn't give a rats-anus about fame or money and he placed himself in that twilight zone somewhere between bebop and beat although he achieved a degree of cult recognition, was nominated for five Grammys and was more popular overseas than in his own native country. English jazz singer Peter Jones fleshes his career and recordings out in this 247 page hardbound addition to the Equinox Popular Music History series with titles covering such subjects of interest to Cadence readers as Paul Chambers, Lennie Tristano, Lee Morgan, Tubby Hayes and many more.

Over fourteen informative chapters Jones tells Murphy's tale and recaps his numerous recordings released and unreleased. There are some Cadence references present; the magazine is listed once and an interview with founder Bob Rusch is mentioned in three places. Mistakes are at a minimum, the most glaring of which is attributing the classic composition "Everyday I Have The Blues" to jazz arranger Ernie Wilkins when its author is Peter Chatman aka Memphis Slim, a historic bluesman. Then there's the probable typo of Gang Show for Gong Show and Murphy's 2017 Highnote release Wild And Free: Live at the Keystone Korner isn't listed in the extensive discography that runs to almost 20 pages. Along with a Notes section on the foreward and all chapters, an A and B Appendix crammed with insightful interviews, the aforementioned discography and a helpful index, this is an "all-one needs to know" on the outcat supreme who split the scene, as he would say, on 10/22/15 at age 83. This book prompted me to go back and dig out his wonderful Muse lps for repeated spins. Recommended without reservation.

Larry Hollis

New Issues



AMOK AMOR WE KNOW NOT WHAT WE DO INTAKT 279

PULSAR/ BODY DECLINE/
BRANDY/ ALAN SHORTER/
TRIO AMOK/ ENBERT
AMOK/ THE NEW PORTAL/
JAZZFRIENDSHIP/ A
RUN THROUGH THE
NEOLIBERALISM 46:56

Christian Lillinger, d; Petter
Kvernøen, b; Wanja Slavin, ts; Peter
Evans, tpt May, 2016, Berlin.

This is a high-energy band, working that line between structure and free. There are proper tunes but they are written with dissonances which allow a lot of freedom in the solos and the rhythm section really keeps things moving. Lillinger likes to play patterns under the solos instead of just keeping time and in doing so really keeps things moving. After a few tracks I thought of Lillinger's playing as taking an early New Orleans drummer like baby Dodds and putting him into a free setting. Not as strange as one might think.

The tunes are all a bit jagged, which keeps the listener's ears up. Not sure what is coming next which adds to the energy. Sometimes it sounds to me as if Evans is running out of breath trying to play really fast, complex lines, but obviously he isn't.

The ensemble work is excellent. Everyone is right on with everyone else on those fragmented lines. Really great playing all around. Given the high energy of the playing I felt as if I was tired at the end.

Bernie Koenig

New Issues

ANCESTRAL ALLIANCES IN THE TRADITION

AFJ MUSIC COMPANY
1907/8

CD1 WE CRY FREEDOM/
HERE'S ONE/ BROTHER
CHOKWE/ LUMUMBA/
STEPHEN/ DO YOU
REMEMBER/ COCOLATE
BUTTERMILK/ FANTASY FOR
VIOLIN AND FOUR WINDS/
WAR IS HERE 66:32

CD2 THE SLEEPER/ HEAT
FROM DOWN FRONT/
CARAMBA/ COUSIN MARY/
GEMINI/ FOOTPRINTS/
SUMMERTIME/ SMILE
HAPPY/ ASSATA 76:50

Collective Personnel

Mark Berger, bs, bsn,
winds; David Cheney, d,
perc; Dr. Kefentse Chike,
Djembe, congas, perc;

Karim Tabu Gideon, tpt
flgh, melllophonium; Aurora
Harris, vcl; Imari Akua.

Jendayi vcl.vln. shakere,
kalimba, ballophone; Foluke
Shearer, p, kybds; Olujimi

Tafataona, sax, flt; Alex Webb
acoustic b elec b Eastpoint

Michigan August 2 and 9,
2016

I am not sure what to expect here but given the African percussion and the theme I was at least expecting some serious African rhythms. What I got was some good big band jazz with an undercurrent of African rhythm. So I just sat back and listened to music.

The vocals are powerful. We Cry Freedom has an old-fashioned gospel sound to it, very powerful. I don't know who Stephen is but he is one nasty person. The lyrics are very powerful. And War is Here is more talk to music than singing but the lyrics are very political and relevant to today's political and racial situations, especially with regard to police shootings. But it goes on too long and it is too easy for a listener to lose interest. And the piano vamp under the lyrics also became monotonous, which detracted from the lyrics. This should have been at least three different tracks.

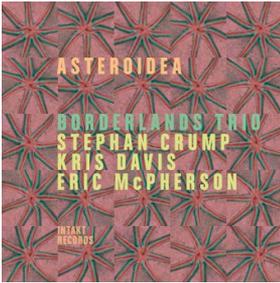
The music is fine, good large band music with some nice arrangements and some good solos by Berger, Gideon and Shearer.

CD 2 is more straight ahead small band jazz and it is good solid bop styles playing. Arrangements are straightforward and uncluttered and they swing. Cheney and Webb keep things moving. And again, Berger, Shearer and Gideon are the primary soloists and they do a fine job. As does Tafataona on soprano sax. Ebb has a nice solo spot on Cousin Mary And Akua has a nice violin solo on Footprints.

For me the weakest track is Summertime, with overblown vocals and a way too busy arrangement. But over all, over two hours of some solid playing.

Bernie Koenig

New Issues



BORDERLAND TRIO ASTEROIDEA

INTAKT 295

BORDERLANDS/ CARNAVAL

HILL/ FLOCKWORK/ OCHRE/

BODY WAVES/ FROM

POLLIWOGS 52:42

Stephan Crump, b; Kris

Davis p; Eric McPherson

d Queens, NY December

18, 2016

This is a very enjoyable CD. A nice trio which moves easily from free to structured playing. Davis has learned his lessons well and moves from Cecil Taylorish phrasing to nice melodic playing. He also maintains interesting single note or chord rhythmic patterns under solos by McPherson and Crump. This is especially the case on Flockwork.

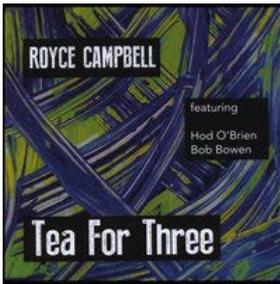
Crump plays very nice lines and stays that way during his solos, which maintain the structure of the piece while McPherson provides excellent support throughout. He does some nice mallet work in the background and his solo work also maintains the structure of the piece.

While there might not be anything really new here, it is nice to hear some really competent players bring their own voices to the music.

Recommended to all trio lovers.

Bernie Koenig

New Issues



ROYCE CAMPBELL
TEA FOR THREE
MOON CYCLE, NO #
IT MIGHT AS WELL BE
SWING / SIMMERTIME /
IT COULD HAPPEN TO ME
/ AUTUMN IN NEWARK /
TEA FOR THREE / STORMY
SATURDAY BLUES / HOW
HIGH THE MOOD / YOU
STEPPED INTO MY DREAM
/ THE CLOSER. 70:58.

Campbell (g), Hod O'Brien
(p), Bob Bowen (b). April
2008, Luray, VA.

This is a subtle, elegant, accomplished set of trio music from players who deserve wider renown. It's fair to see that the late O'Brien was reasonably well known, but when listening to his accomplishments on this decade-old live set, I'm reminded of just how superb and inventive a player he was. As for the leader, this is the best I've heard him. He plays crisply, fluidly, and imaginatively throughout. His work is clearly informed by a wide variety of sources, but (correctly or not) I hear a pronounced Pat Martino influence in places here. These gentle reimaginings of chestnuts are pleasing. At times the chordal structure is emphatically present in these performances, while elsewhere there's more of a harmonic interpolation and alternation going on. I especially dug the grooving "Simmertime," where Campbell gets into some tasty Grant Green-isms, and the lyricism and counterlines on "It Could Happen to Me" were also quite strong. Most important, there's a very strong, organic connection between the musicians. As crucial as Bowen's earthy swing is to these pieces (and he stretches out quite nicely on "You Stepped Into My Dream"), it's the interplay between Campbell and O'Brien that grabs your ear, on material as varied as the tasty, organic "Stormy Saturday Blues" or the ballad "Autumn in Newark." As a whole, it's bright and swinging, inventive and expressive. Fine record.

Jason Bivins

New Issues



THE MUH TRIO PRAGUE AFTER DARK

JMOOD 015

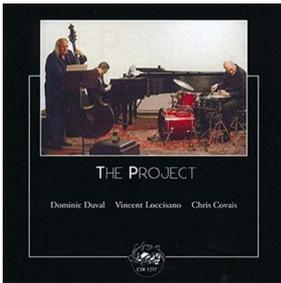
ANOTHER MORE BLUES
/ NENAZVANA / THIRD
WORLD / PRAGUE AFTER
DARK / JOYCIE GIRL /
FROM HEART TO HEART
/ SONG FOR AN AFRICAN
CHILD / A SUMMER'S KISS
/ IRAQI BLUES / IN LOVE
IN VAIN. 65:37.

Roberto Magris (p),
Frantisek Uhlir (b), Jaromir
Helesic (d). October
9, 2016, Svarov, Czech
Republic.

Bright, unpretentious, and accomplished piano trio music on deck here. Clearly the players are capable, and there's good synergy between them. But this date shows how much personality can be achieved by combining unexpected elements in both style and repertoire. The opening minutes of the blues lead-off track don't necessarily compel, but the music quickly turns around when Magris is in full flight. He's an engaging player, and uses the full range of the piano effectively. Over the course of the record, though, it's Uhlir who emerges as the most interesting of these musicians. It's not just because of his very suggestive improvising (not least the arco solos he sprinkles throughout), but his writing. "Nenazvana" has a vibrant, early 1960s Blue Note feel to it, while "From Heart to Heart" is an affecting ballad. And as noted, the fascinating influences give some character to this record: there's a nicely understated take on Herbie Nichols' "Third World," a funky Don Pullen tune "Joycie Girl," and an Abdullah Ibrahim-influenced "African Child." And though the title track and "Summer's Kiss" sound just a bit too redundant in terms of tempo and arrangement, there's more than enough on balance here to be worth your while.

Jason Bivins

New Issues



**DOMINIC DUVAL
/ VINCENT
LOCCISANO / CHRIS
COVAIS
THE PROJECT**

CJR 1257

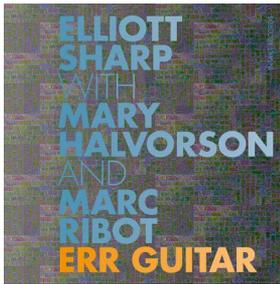
REGINA / NIGHT AND DAY
/ CATABILE / FACES FACE /
YES OR NO / GARY'S WALTZ
/ THIRTEEN / THE SUMMER
KNOWS / LOOKING UP. 75:21.

Duval (b), Loccisano (p),
Covais (d). June 2014, Long
Island, NY.

Alas, it's a melancholy air that hangs over this recording featuring the late, great Dominic Duval. Teamed with a pair of players I'm unfamiliar with, this is a fabulously-inspired program grounded in music associated with Michel Petrucciani. They're great tunes, as fans of the late pianist already know. But what's so compelling about this date is the forward-thinking approach and arrangement this trio brings to the table, and also the organic feel that underpins all the music-making. It's wonderful to hear Duval do his thing in this kind of context, with such energetic partners to boot. Loccisano acquits himself admirably, playing with real fluidity, energy, and sensitivity throughout, from the opening "Regina" to the Cole Porter rearrangement to Gary McFarland's "Gary's Waltz." Regardless of the variation in material and tempo, things are invariably propulsive (Covais brings great energy without sacrificing sensitivity), harmonically advanced (as with Shorter's "Yes or No" or "Thirteen," with Loccisano at his best), and very expressive (check the fine Duval work on the Michel Legrand ballad "The Summer Knows," or the funky "Catabile"). Top shelf stuff here.

Jason Bivins

New Issues



ELLIOTT SHARP/MARY
HALVORSON/MARC
RIBOT
ERR GUITAR

INTAKT 281

BLINDSPOT / THE SHIP | AM

ON / WOBBLY / SHREDDING

LIGHT / SINISTRE / I'M

GONNA PARTY LIKE IT'S 1998

/ SEQUOLA PT. 1 / SEQUOLA

PT. 2 / ORONYM / SEA BUZZ

/ NEKTONE / KERNEL PANIC.

65:55.

Sharp (g), Halvorson (g),

Ribot (g). July 25-26, 2016,

Manhattan, NY.

Guitar summits can be awfully dull affairs. But with the right players – understanding the possibilities of effects and percussive techniques as well as chords, color, and line – they can be dazzling. Like this one. But even before you listen, you know from a glance at the players here that we're a long way from McLaughlin, DiMeola, and DeLucia, sisters and brothers. That's not just because of the quirky recording method, which featured one duo per day, with conscious effort to leave room for the third player to record their contribution subsequently. It has more to do with the way each player here exults in idiomatic properties of the guitar, without being constrained by the instrument's expectations.

The opening trio sets the table, with a full strings ecosystem of wild little buzzes and scuffles. Halvorson is unmistakable at this point, with her cosmic effects and earthy lines contrasting masterfully. And indeed, taking Sharp's flinty playing and Ribot's quirky twang into the equation, counterpoint takes on new meanings here. Instead of mere notes and chords, these pieces are overstuffed with anything sonic that the guitar can produce but with a musical logic that makes intuitive sense and grabs you if your ears are open enough. Chiming, resonant repetitions dot the multi-tracked Halvorson piece "Ship," all loops stacked up and toppling over. There's a fine feature for Ribot and Sharp on acoustic, "Wobbly," with loads of rough woody slashing contrasted with sudden introspection and dynamic shifts. But generally things tend towards the more cosmic ("Shredding Light") or the noisy ("Sinistre" or "I'm Gonna Party Like It's 1998"). Sharp makes nifty use of his Ebow on the resonant "Sequola," where Halvorson plays with an unmediated, emphatic lyricism on her acoustic. And there's a monster drone on "Oronym," which also crawls with little electronic insects struggling to stay alive under the sonic weight. The final trio returns to the vibe of the opener, darting and slashing everywhere. Lots of settings like this can sound clinical and overly technique-obsessed. These three use the guitar as a springboard to pure, shared invention.

Jason Bivins

New Issues



DYLAN TAYLOR ONE IN MIND BLU JAZZ 3450

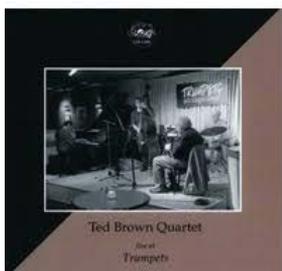
THE ONE OR THE NINE /
LOFT FUNK / JUMBO LIAR
/ SONG FOR DENNIS / WAR
AND PEACE / HITTIN' AND
MISSIN' / JOHN'S ABBEY /
JEM'N'EYE'N / ALABAMA
RHAP COROLLARY / THE
DRAGON GATE. 64:43.

Taylor (b, clo), Larry Coryell
(g), Mike Clark (d). February
23, 2015 and May 10, 2016,
Oreland, PA.

It's sad to be engaging this music after Coryell's passing, but nice to check in with his playing regardless of circumstance. The bustling, fulsome groove on "The One or the Nine" makes for a rousing start. There's strongly motivic playing at the heart of things, and the leader Taylor sounds fantastic in the thick of it all. Coryell's playing suggests he's fallen back in love with Grant Green, with a much more pared down phraseology than many associate with him. "Loft Funk" sounds especially dialed in, and it's certainly more than a pedestrian vamp, since there are nice chord changes and rhythmic shifts. Obviously, the key to generating excitement in such contexts is band chemistry, which is here in abundance with this trio. Indeed, as much fun as it is to focus on Coryell, you can't help but be impressed by the tasty press rolls from Clark and the nicely rotund shapes from Taylor. "Jumbo Liar" is a kind of Monk-like lope, another tune where Taylor and Coryell dig into unisons in ways that don't detract from the rhythmic needs of a trio. The back half of the disc finds the trio stretching out a bit more in thematic terms. They range from the soft, acoustic ballad "Song for Dennis" to a laid-back tour of Bud Powell's "John's Abbey" to Taylor's fine "Hittin' and Missin'," which recalls some of Pat Metheny's more Ornette-influenced pieces. On the latter two pieces especially, Coryell's harmonic range and imagination shine through. And he's in positively blistering form on acoustic on "ARC," a vivid reminder of his power and technique. It's fitting, too, that Coryell's rousing "The Dragon Gate" closes out this fine session.

Jason Bivins

New Issues



TED BROWN QUARTET LIVE AT TRUMPETS CADENCE JAZZ RECORDS

1260

SOMEBODY LOVES ME /
RELAXIN' AT CAMARILLO
/ LOVE ME OR LEAVE ME
/ SWEET AND LOVELY /
BROADWAY / WHEN YOU'RE
SMILING / THE BEST THING
FOR YOU WOULD BE ME /
PENNIES FROM HEAVEN /
ANTHROPOLOGY. 68:45.

Brown (ts), Jon Easton (p), Don
Messina (b), Bill Chattin (d).
August 27, 2006, and August
7, 2010, Montclair, NJ.

One look at the setlist compiled from these two dates lets you know where Brown's heart is. The seasoned saxophonist favors standards, and balances things out with two bop evergreens. He's got a soft tone, and plays with an unhurried elegance and assurance. Those qualities hold true for his estimable band, who not only provide great support but are consistently nimble, with subtle invention abounding. Because of the general aesthetic and tone of these performances, if you're not careful you might miss some really interesting harmonic and rhythmic details throughout. Brown isn't showy, but there's some really nice stuff going on in "Sweet and Lovely," "Pennies," and other pieces. Most of the material can be fairly described as amiable, and the pace generally sauntering. But while that's accurate, there's no dearth of chemistry and creative interaction here. They're at their most buoyant and swinging on the fine reading of "Relaxin' at Camarillo," which is more sprightly than their take on "Anthropology." Nearly as enthusiastic, though, is "The Best Thing for You Would Be Me," which features some exceptional synergy between Brown and Easton. And "Love Me or Leave Me" is particularly impressive in terms of Messina's contributions. All in all, fine mainstream jazz from players deserving of attention.

Jason Bivins

New Issues

LISA CAY MILLER

682/681

TRYTONE 559-07

ONNO / OGUZ / YEDO / MARK, JASPER / IG / GEORGE / ANNE, IG / MARK / JOHN / ANNE / JOHN, OGUZ / YEDO, GEORGE / ANNE, IG / WILBERT / YEDO, GEORGE / IG / JOHN / ONNO / ANNE / JASPER / YEDO / ONNO, WILBERT. 60:38.

Miller (p), Ig Henneman (vln), Anne La Berge (flt), George Hadow (d), Yedo Gibson (ss), Mark Morse (g), Jasper Stadhouders (g), Oguz Buyuberber (cl), John Dikeman (ts), Wilbert de Joode (b), Onno Govaert (d). December 17, 2015, Amsterdam.

Many readers will be familiar with some of the names on this release from the contemporary Dutch scene. The pianist Miller is featured in a wide range of duos and trios, in mostly small, episodic improvisations. The results are generally provocative, and often unpredictable, even if I came away wishing some of the pieces had more time to develop. Miller's one of those players who's clearly steeped in various traditions, and isn't ashamed to demonstrate her affection for, say, Tristano (hear this in her duet with Hadow, for instance). You can hear similar styles in play in the trio with Dikeman and Buyuberger, where the lushly blended winds are woven together with Miller's effective left-hand lines and jabbing right hand. Elsewhere, though, Miller does a 180 and veers into the world of prepared piano and percussive effects, in duo with the clarinetist and on the first "Yedo" especially (which ends with what sounds like rattling chains and lone honks). She mixes it up with strings very robustly, in a brief and scratchy duo with Henneman as well as a rousing trio with the guitarists. To my ears, the most satisfying tracks are those which meld the two approaches: the lovely, textural "Anne, Ig"; the spooky, hushed "John"; the earthy "Wilbert"; and the nicely spacious "Jasper." As noted above, my gripe is that some of these pieces deserve to stretch out a bit, and others could be slightly more focused given how concise this format is. But that doesn't stop me from giving this fine music a solid recommendation.

Jason Bivins

ROSCOE MITCHELL

BELLS FOR THE SOUTH SIDE

DISC ONE: SPATIAL ASPECTS OF THE SOUND / PANOPLY / PRELUDE TO A ROSE / DANCING IN THE CANYON / EP 7849 / BELLS FOR THE SOUTH SIDE. 63:51. DISC TWO: PRELUDE TO THE CARD GAME, CARDS / THE LAST CHORD / SIX GONGS AND TWO WOODBLOCKS / R509A TWENTY B / RED MOON IN THE SKY – ODWALLA. 63:43.

Mitchell (reeds, winds, perc), James Fei (reeds, elec), Hugh Ragin (tpt, picc tpt), Tyshawn Sorey (tbn, d, perc, p), Jaribu Shahid (b, perc), William Winant (perc), Craig Taborn (p, elec), Kikanju Baku (d, perc), Tani Tabbal (d, perc). September 2015, Chicago.

New Issues

The last few years have seen significant changes, and departures, for the generation of Chicagoans who spent time in and around the late Muhal Richard Abrams' Experimental Band. Few of the Chicago artists of the 1960s have been as chance-taking and productive as reedist and composer Roscoe Mitchell. While many of his releases have been polarizing – in their instrumentation, the apparent austerity of some of the music, or perhaps its playfulness – there are some consistent through-lines that go all the way back to the AACM's longstanding focus on place. That's a focus not just in the sense of neighborhood activism but, for lack of a better term, attention to sonic environments.

Mitchell has always been obsessed with this attention, and with this powerful, seasoned group of musicians, he delivers a two-hour-plus master-class, live at Chicago's Museum of Contemporary Art. The opening "Spatial Aspects of the Sound" intones piano and bells before opening up into a dynamic procession through what could almost be Morton Feldman playing the blues. Instruments come and go patiently, attentively, and Mitchell is very deliberate in layering sound, especially the electronics. Whether it's the near-klangfarbenmelodie of "Panoply" or the stately "Prelude to a Rose," these players deal marvelously with shifts in color, contrasting registers, balancing counterlines, or the occasional mischievous blast of noise. Most of Mitchell's best releases have been similarly broad in the range of material they cover. And while *Bells for the South Side* does have a more consistent aesthetic than some, Mitchell remains as ambitious as ever.

"Dancing in the Canyon" opens with a punch and it's good old fashioned free jazz for small group, with some AEC humor honks, skirling, note-heavy Mitchell soloing, and some crushing piano. On "EP 7849" there's a deep dive into subterranean texture: massive room echo, a creaking door, a hint of didgeridoo, and then gnarly detuned electronics making up a nice tonal study. Most of the tracks feature bells, naturally, and there's also plenty of room for a pennywhistle or a hubcap, regardless of the different acoustics and arrangements on separate tracks. Appropriately, though, it's on the title track that these elements are foregrounded most, in beds of almost reverent percussion, alongside a snaking low electronic background, the dark energy of the city giving life.

As sprawling a release as this is, there's a focus and economy to the music here, and little overstays its welcome. The sparse, percussion-heavy "Prelude to the Card Game, Cards" is like sculpture in sound. "Last Chord," on the other hand, is extremely dense, with crashing percussion and churning work from Taborn, all of it achieving liftoff from the sheer energy of these effects. "Six Gongs" begins with some declamatory moments, but drops from there into a drone, atop which Mitchell holds a long note with exquisite tension over the undergrowth. And the closing piece is epic. Initially pointillistic and heavily electronic, over its length it grows in density of detail, like the city awakening on a very busy morning, the street sounds notated collectively and given as an offering to the gods of the hupkapphone! And after a graceful shift to a laid-back piano swing, this triumph of a release closes with a glorious rendition of the well-loved "Odwalla." Essential.

Jason Bivins

New Issues



**MARIA PORTUGAL/
PAUL VAN
KEMENADE/JASPER
VAN 'T HOF
DAYTIME SKETCHES**

KEMO 017

PRIME TIME SERENADE /
GATO / DAYTIME SKETCHES
/ DRY FOUR / COUNT
US IN / UM DRAMINHA
PRO SENHOR INCRIVEL /
DRUMS TALK WHILE SAX
WALKS / HOSPEL / MUSIC
IN THE BOX (PRIME TIME
SERENADE, BONUS) / TIME
IS UP / DANCE ON THE
WATER. 46:35.

Portugal (d), Van Kemenade
(as), Van 't Hof (p, kybd,
samp). February 14 & 17,
2017, Tilburg, Netherlands.

Oftentimes recordings of improvised music end up treading overly similar territory across their duration. But every so often, you encounter a recording like this one, which arguably is too decentered, despite having some strong moments from the three Dutch musicians. A nicely melancholy duo opens things up, Van 't Hof quite lyrical, and some searching melody from Van Kemenade. But before you know it, there's quite the barrelling change of direction. Portugal's a bit heavy-handed in moments like these, but thankfully the piece cools off quickly and there's some actual space to play. That kind of quick-change approach characterizes this entire program of short pieces.

Your mileage may vary when hearing the wafting keys on the title track. I wasn't exactly compelled, but when the piece evolves into a space groove, the trio stretches out nicely, not indulging in mindless blowing but keeping the tension admirably stoked until they lock into some tight thematic material. To my ears, this is revealing: in general, the trio is much more cohesive and satisfying when sinking their teeth into written material like this, and the closing "Dance on the Water" or the unexpected, rich "Hospel," with Van 't Hof dialing up the organ nicely. Elsewhere, things can vary too widely and without enough direction. This, at least, was my impression of the wispy "Dry Four," the occasionally noodling "Count us in," and the fragmentary "Time is up." Some nice licks and moments, but not enough to warrant a full recommendation from me.

Jason Bivins

New Issues

ENZO ROCCO, FERDINANDO FARAO FIELDS

SETOLA DI MAIALE 3420

SPLINTERS/ STAINS/ FOUT-OFF/ FERDINAND SOLAIRE/ MALLETS/ FIFTY-FIFTY/ THE GLANCE/
GOLEP/ THE BOW/ A(FREE)KA/ LES CLOCHES 49:37

Enzo Rocco, g; ferdinando Farao, d Cremona, Italy December 2016

This CD is not for me. The brief notes give the impression that these two players have worked together in different settings and finally got to sit down face to face to improvise together.

Rocco does not sound terribly free. He likes melodies---so do I---but his improvisations seem to stay close to the melodic and harmonic structures he starts out with. So he does not sound very free to me. Farao sounds like a straight-ahead drummer who relies on grooves and patterns. He does give me the impression that he is listening to Rocco, but his playing is a bit stiff and he relies too much on hitting cymbals. And his snare drum is tuned way too tightly and is too bright and so doesn't blend with Rocco's guitar.

On the positive side both are good players. Some of the highlights include some nice interplay and alternating on Fifty-Fifty. Nice mallet work on Mallets and some nice effects on rims and what sound like the shells of the drums on The Glance.

Fans of straight-ahead guitar playing will like this one.

Bernie Koenig



New Issues



FLORIAN EGLI WEIRD BEARD ORIENTATION INTAKT 291

HANAKO/ EMPTY SHELL/
ORIENTATION/ WINTER/
THE BIG WASY/ THE
CAT/ NO MORE RAIN/
PLAYGROUND 43:04

Florian Egli, as, ts, cl; Dave
Gisler, g; Martina Berther,
elec b; Rico Baumann, d
January 2017, Noyant-la
Gravoyere, France

Very nice playing but definitely not my kind of music. For me a lot of this CD made for some very nice background music. The playing is perfectly fine. The combination of the clarinet or sax, and guitar is quite nice. Gisler gets a nice warm sound which blends very well with the reeds.

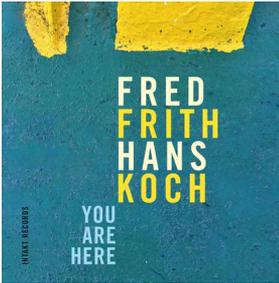
A lot of the music can be described as impressionistic in that the players create nice moods which, I believe, try to reflect the titles. For example, Orientation goes in a couple of different directions, Winter starts off moody as if to try and capture a cold, bleak day. Big Wasy, I wonder should have been called Big Easy since the rhythm is marchlike.

At times I am not sure of Egli is playing a tenor or alto. The notes don't say. It is clearly a tenor on Hanako but it sounds like an alto on some of the other tracks. But regardless of which horn Egli is playing, he blends well with Gisler.

Many of tunes feature what I call a fusion rhythm, i.e., an eighth note patten, while a couple of others have a looser, almost swing feel.

Bernie Koenig

New Issues



FRED FRITH AND HANS KOCH YOU ARE HERE

INTAKT 288

JUST A CRACK/ STRANGE

IS THE NIGHT WHERE

THE BLACK STARS

RISE/ EXERCISES

CHRONOLOGUES/ LOTS OUT

LARGE/ IMMAGINE PRIMA/

ROAD MIRROR, FOREST SEA/

EVER WONDER 54:27

Fred Frith, elec g, various
small objects; Hans Koch, b
cl, ss, ts spit April 23/24 2016
Basel Switzerland

I am quite familiar with Frith, but not with Koch, so I had some idea as to what I would be hearing, and I was not disappointed. He creates all kinds of sounds on the guitar using electronics. In some cases the music clearly is music, in other cases it is noise---and I mean this in a good sense. After all I do play with the Nihilist Spasm Band, a great noise band. We love to debate the difference between dissonant free jazz and noise music. While there is a clear difference, sometimes the boundaries get very close. Especially when electronics are involved.

Some of the tracks feature lots of electronic sounds highlighted by Koch's horns, which do a good job of blending with and enhancing Frith's electronic sounds. And on tracks such as *Strange is the Night*, there is very haunting moody sounds.

All the tracks are somewhat different in how they sound which keeps this CD interesting all the way through. Koch's clarinet really shines Lots with Frith creating percussive sounds on the guitar. *Imagine* is way too short. It sounded like the players were just getting warmed up when it stopped. But *Road, Mirror, Forest, Sea* creates some great moods with Koch and Frith working very well together.

I really enjoyed this CD.

Bernie Koenig

New Issues

JASP BLONK 1) IRRELEVANT COMMENTS

KONTRANS 164
YEAH POO WAP/ BORING
CONVERSATION/ ONE
AMONG MANY/ CIRCULAR
DEPRIVATION/ CACOTOK/
DIRGES (FOR HUGO BALL)/
IRRELEVANT COMMENTS/
BUBBLE AND SQUEAK/
SOME ATTEMPTS/
KNACKERSUMM/
RAADGEVINGEN VOOR DE
JONGE MAKER/ SLIGHT
INCISION/ BURNING
TONGUES/ INTERESTING
CONVERSATION/ ALISHA'S
DANCE/ A SONG FOR MY
DENTIST 49:49
Jaap Blonk vcl, elec,
p Arnhem, Netherlands,
2010—2016

2) TOMOMI ADACHI & JAAP BLONK ASEMIC DIALOGUES

KONTRANS 264
FIRST DIALOGUE/ SECOND
DIALOGUE 40:35
Tomomi Adachi, vcl, elec;
Jaap Blonk, vcl, elec Berlin,
July 31, 2017

Since there was no information about Blonk on the CD I had no idea what to expect. I am pleasantly surprised. This CD is an interesting mix of poetry, vocal noises and electronics. A mix I thoroughly enjoy.

Some of the pieces are very short, at around one minute while others last up to 7 minutes. As with so many titles, especially when the music is abstract, I am not sure of their significance, but it really doesn't matter. The point is to sit back and enjoy the sounds. The shorter pieces are fun and often end very abruptly while the longer pieces show some sense of development. For example, Dirges, the longest piece on the CD uses a real theme which develops. It is a real composition, though, I am sure, the piece is basically improvised within a framework. It builds with what sounds like multiple tracks laid over each other.

Bubble and Squeak reminded me a bit of Stockhausen's *Gesang der Junglinge* because of the way in which Blonk uses distorted voices. Too bad it was so short.

Slight Incision is a 35 second piano piece made up of chords, while Burning Tongues sounded like an electronic dirge.

2) is similar but with two people in dialogue it was twice as much fun to listen to. The two pieces are longer so the performers get to stretch out more. To my ears it sounds like they are having a lot of fun with their vocal noises but they also get into dialogues with electronic sounds. Some times it sounds like they are actually saying words but since I don't speak Dutch, I could never be sure. But it doesn't matter, because the dialogues are all about sounds. Well into the first dialogue, the two get into a great vocal duet, comprised of sounds, though some sound like distorted words. The second dialogue is more spirited than the first and thus more interesting. It really commands one's attention.

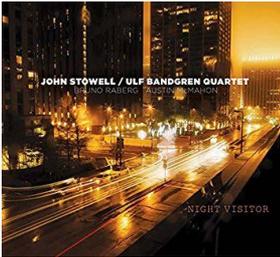
I still hear Stockhausen like sounds, especially in the distorted voices.

As much as I enjoyed listening to these CDs, I would love to see the duo perform live to see how they react top each other.

In short a must for lovers of electronic sounds.

Bernie Koenig

New Issues



**JOHN STOWELL/
ULF BANDGREN
QUARTET,
NIGHT VISITOR,
ORIGIN 82746**

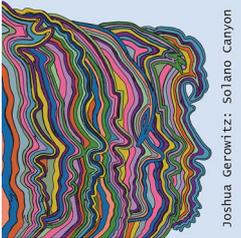
SKIES / WHEN JASPER GROWS
UP / REUNITED / NIGHT
VISITOR / ODE TO SPRING
/ TAUGHANNOCK FALLS /
GHOST IN THE CORNER /
ANOTHER STORY / TAPIOCA
TIME / EARLY FIVE. 63:45.

Stowell, Bandgren, g; Bruno
Raberg, b; Austin McMahon, d.
5/2016. Boston, MA.

With a recording resume starting in the seventies John Stowell should be known to most long-time readers of Cadence. A thoughtful guitarist out of the Jim Hall mold he has collaborated with a myriad of other players the latest of which is Swedish fretman Ulf Bandgren. Something like five years ago they joined forces on Throop for a duet recital on the Origin label. Now they have added two like-minded musicians to form a quartet that sounds like it has been in operation for many moons. In fact, the deft interplay is so close-knit at times one would be fooled into thinking there was a four-handed guitar player present on some tracks. Right up there in importance with the two principals has to be bassman Bruno Raberg who not only is heard in several impressive solo spots but contributed a third of the compositions that make up the all-original program. Plus he was the recording engineer at his studio where everything was preserved for posterity. Although he has no writing credit drummer McMahon gets to make some percussive sounds here and there most notably on top of the descending chord walk downs on “Ghost In The Corner”. All of this is taken at mid-level tempo-wise yet there is an inner heat heard here. Guitar hounds take note.

Larry Hollis

New Issues



Joshua Gerowitz: Solano Canyon

**JOSHUA
GEROWITZ
SOLANO CANYON**
PFMENTUM 099
SMOOTH AS ICE/
HAMBURGER ISLAND
#1/ SWOOT/ MORNING
LANDSCAPE ILLUSION/
HAMBURGER ISLAND #4/
CHICKEN, CIGARETTE,
BED #3/ HAMBURGER
ISLAND #3/ ANGEL'S
POINT 36:57

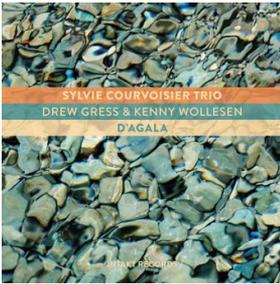
Joshua Gerowitz, g; Louis
Lopez, tpt 1-7; Colin
Woodford, d 1-7; Jake
Rosenzweig, b, 2,5,6,7;
Carmina Escobar vcl, 2,5,7;
Joe Santa Maria, as, bs,
1,3,4; David Tranchina b,
1,3,4 Glen Cove NY July,
2016

All the tunes except for the “burgers” were written by Gerowitz while the burgers are listed as by all so I assume they are collective improvisations. And these are the tracks which feature Escobar using her voice like an instrument. I really like what she does on #4. The arrangements are all very dense with ensemble playing along with the soloists. Maybe it is because of the guitar but the ensemble sounds larger than it is. This is a good thing and a bad thing. The big sound is nice but some of the melodies are interesting but get bogged down by the arrangements.

As for the soloists, I like Santa Maria’s baritone on Smooth and Swoot, but I find Lopez inconsistent. Sometimes he has a warm tone, making his trumpet sound almost like a flugelhorn, and at other times he sounds harsh. Gerowitz is good at single note solos, chordal lines, and guttural sounds. Over all, though I can’t say I enjoyed this CD. In some ways I wasn’t sure what to make of it and thought about playing it again to see, but I decided not to. I guess that tells the real story.

Bernie Koenig

New Issues



SYLVIE COURVOISIER TRIO D'AGALA

INTAKT 300

IMPRINT DOUBLE/

BOURGEOIS'S SPIDER/

ECLATS FOR ORNETTE/

SIMONE/ OIERINO

PORCOSPINO/ D'AGALA/

CIRCUMBENT/ FLY WHISK/

SOUTH SIDE RULES 54:13

Sylvie Courvoisier, p; Kenny

Wollesen, d, wollensonic;

Drew Gress, b June 22, 2017

Mount Vernon, NY

Just when I think I've "heard it all", I'm reminded (by great recordings like this) that there's more (EVER more) out there in the fantastic world of jazz... Irene's piano is a brand-new listening experience for me... bright & bubbly, yet full of a measure of soul I would have never equated with a Euro-jazz player (my bad, sorry)... just listen to her stunning keyboard work on the opener, "Free for All", and you'll hear why I say that... when you put that together with the intricate drum/cymbal work from Joey, you've got an "instant" jazz classic in your ears, no doubt. All seven tunes are originals from the duo, so that adds an element of energy (I believe) that ramps their performance up to the very top levels of the genre... Joey's composition, "Up The Ladder", is a perfect example of that... truly one of the very best live songs I've heard (yet) in 2017! It was an easy pick for my personal favorite of the seven marvelous originals offered up... "Jungle Beat II" (by Irene) is a perfect match for Joey's super-syncopation, and Irene's piano lends an aura of deep/dark mystery, as well as some very calming moments (the piece is 10:49, so there's a great deal of room for each of them to stretch out)... I just LOVED the "changes" on this piece... I give the duo a **MOST HIGHLY RECOMMENDED**, with a (perfect) "EQ" (energy quotient) rating of 5.00... meaning that they also get a "PICK" from me for "best piano/drum duo recording"! Get more information on the Intakt Records label page for the release.

Dick Metcalf, aka Rotcod Zzaj

New Issues



**ROHAN
DASGUPTA, LUIGI
DI CHIAPPARI,
RICCARDO DI
FIANDRA, DANIELE
DI PENTIMA
ANATMA
SLAM 586
LACRIMOSA (FOR
PAUL)/ RAGA ZILA KAFI
(SHADOWS)/ KOLKATAY
STOMP (TAKE ME HOME)/
RAGA LALIT (LATE NIGHT,
NAILS AND SPARKS)/
LALITA (LOVELY AND
WHITE DRESSED)/
BENGAL (I KNOW YOU,
BIDESHINI 64:07
Rohan dasgupta Sitar;
Luigi Di Chiappari, p;
Riccardo Di Fiandra, b;
Daniele Di Pentima, d
November 6, 2016 Rome,
Italy**

Sitar finally comes to jazz. And why not! As with many pieces written for the Sitar there is a lot of repetition but there is also lots of development and improvisations. Think of a 60s bop band with sitar. Take the bop structure and put it over a raga structure. You end up with some very interesting music. The highlight of the CD is Raga Lalit which takes up almost half the CD by itself. It is a wide ranging piece which shows off everyone's talents. It has up tempo moments, spaces, very slow moody moments, even some blues sounding moments and it all adds up to a great piece.

Dasgupta is a fine sitar player and has learned western music well. He gets his sitar to sound, at times, like a guitar with his single note playing. His mix of Indian Raga technique and western playing is really interesting. This really comes through on Lalita., where he really cooks. The other main soloist is Di Chiappari who knows how to listen and develop on what he hears. Like the rhythm players, who do an excellent job, they are primarily bop players who work very well in this situation, blending bop with raga. I really like Di Pentima's playing here. Appropriately busy but subtle, which fits since he wrote the raga.

This is record for my permanent collection.

Bernie Koenig

New Issues

WADADA LEO
SMITH
NAJWA
FLOAT UPSTREAM
TUM RECORDS

ORNETTE COLEMAN'S
HARMOLODIC SONIC
HIEROGRAPHIC FORMS:
A RESONANCE CHANGE
IN THE MILLENNIUM /
02 OHNEDARUTH JOHN
COLTRANE: THE MASTER
OF KOSMIC MUSIC AND HIS
SPIRITUALITY IN A LOVE
SUPREME / 03 NAJWA /
04 RONALD SHANNON
JACKSON: THE MASTER OF
SYMPHONIC DRUMMING
AND MULTI-SONIC
RHYTHMS, INSCRIPTIONS
OF A RARE BEAUTY / 05
THE EMPRESS, LADY DAY:
IN A RAINBOW GARDEN,
WITH YELLOW-GOLD HOT
SPRINGS, SURROUNDED
BY EXOTIC PLANTS AND
FLOWERS

Wadada Leo Smith trumpet;
Michael Gregory Jackson,
Henry Kaiser, Brandon Ross
and Lamar Smith guitars;
Bill Laswell electric bass;
Pheeroan akLaff drums;
Adam Rudolph percussion

Jazz aficionados who merit that label will have heard trumpeter Wadada Leo Smith on his many highly acclaimed albums... I have listened to and reviewed his eclectic jazz many times, but can honestly say that this is the first time I've heard him so actively engaged with guitarists... as you can see from the player list, the album is definitely guitar-heavy. & that's not a "bad thing" at all... those screamin' guitar strings on the opener, "Ornette Coleman's Harmolodic Sonic Hierographic Forms: A Resonance Change in the Millenium" will take you to brand-new horizons... his horn is both mellow and penetrating, in the best sense of both those words, on this track... since it's an extended piece (16:28), each of the players gets their chance to illuminate your mind... loved this one. Since there are only four pieces on the album (it still clocks in at just under an hour's worth of splendid jazz), it was much easier to choose my personal favorite track... "Ronald Shannon Jackson: The Master of Symphonic Drumming and Multi-Sonic Rhythms, Inscriptions of a Rare Beauty" is, without qualification, the best extended collective work I've heard since Miles Davis on Bitches Brew... of course, the guitars are seamlessly integrated again, but Bill's bass work surges through each & every bar in most splendid fashion. I give Wadada and his high-talent, high-energy players a MOST HIGHLY RECOMMENDED, with an "EQ" (energy quotient) rating of 4.99 for this astounding album. Get more information on the Tum Records page for the release.

Dick Metcalf, aka Rotcod Zzaj

Obituaries



ALBERT "SAX" BERRY, jazz saxophonist, died on Feb. 18, 2018. He was 87.



ANDREW MARSHALL, jazz pianist, died on December 31, 2017. He was 45.



BETTY WILLIS, 60s soul singer, died on January 1, 2018. She was killed on the morning of New Year's Day in Santa Ana, California. Willis was 76, and was reportedly homeless, living on the streets of Santa Ana.



BILL MOODY, drums, died on January 14, 2018. He was 76.

DIDIER LOCKWOOD, jazz violinist, died of a heart attack on February 18, 2018). He was 62.

EDDIE KATINDIG, popularly known to his fans as Eddie K, died on December 21, 2017.

ERROL BUDDLE, multi-instrumentalist, has died in February, 2018. He was 89.

GEORGE KIDD, trombonist and popular figure on the Scottish jazz scene has died.

GEORGE SPAULDING, jazz pianist, piano tuner, Born: Nov. 22, 1922. Died: Feb. 22, 2018. He was 95.

HEINER STADLER, jazz composer, record producer, pianist and arranger. Born: April 19, 1942. Died: February 18, 2018. He was 75.



HEINZ JAKOB "COCO" SCHUMANN (14 May 1924 – 28 January 2018) was a German jazz musician and Holocaust survivor. He was 93.

HUGH MASEKELA, trumpet, singer, composer died on January 23 2018. He was 78.

He was an exceptional talent for me. For one he made me feel an intimate connection with South Africa. His music made me exuberant to feel, and to dance while in the magic needed to overcome hateful treatment in all its degrees. He was extraordinary in his description of life in SA pre-and post-Apartheid, and yet his life was so relatable to the common person. I will miss knowing that he was accessible to see and sorrow that he is no longer with us. Rest in Power as the new ancestor to be welcomed! Valerie K



KEN ORTON musician, writer, died on January 20, 2018. He was 83.



KEVIN MAHOGANY, vocalist, died on December 17, 2017. He was 59.

JOHN ALEXANDER, saxophonist, died. He was 69.

Obituaries



MARLENE VER PLANCK, vocalist, died on January 14, 2018. She was 85.

MASON PRINCE, jazz trumpeter died on February 7, 2018. He was 92.

ROBERT SUNINBLICK, producer died on February 17, 2018. He was 75.

ROSWELL RUDD, trombone, died on December 21 2017. He was 82.

RUSSELL SOLOMON, founder of Tower Records.

Born: September 22, 1925, San Francisco.

Died: March 4, 2018, Sacramento. He was 92.

SELENE CLARKE, organist, died on December 12, 2017. He was 87.

STEPHEN M. GOODMAN, lawyer and jazz pianist, died on March 2, 2018. He was 77.

TOMMY BANKS, Edmonton jazz pianist and former senator died. He was 81.

VIC DAMONE, singer, actor (June 12, 1928 – February 11, 2018). He was 89.

WESLA WHITFIELD, singer, died on February 9, 2018. She was 70.

WILBERT LONGMIRE, Jazz guitarist, died on January. 1, 2018. He was 77.

WILLIAM H. (BILL) HUGHES, trombonist with the Count Basie Orchestra, died on January 14, 2018. He was 87.

CHRISTIAN BURCHARD, vibes died on January 17, 2018. He was 71.

PHOTOS FROM TOP DOWN -

Page 124:

Didier Lockwood, Errol Buddle, Wesla Whitfield, Vic Damone, Eddie Katindig, Hugh Masekela, Heinz Jakob "Coco" Schumann.

Page 125:

William H. (Bill) Hughes, George Kidd, Betty Willis, Roswell Rudd, Wilbert Longmire, Christian Burchard.



ART PEPPER

presents "WEST COAST SESSIONS!"

Volumes 1-6 now available at www.omnivorerecordings.com

