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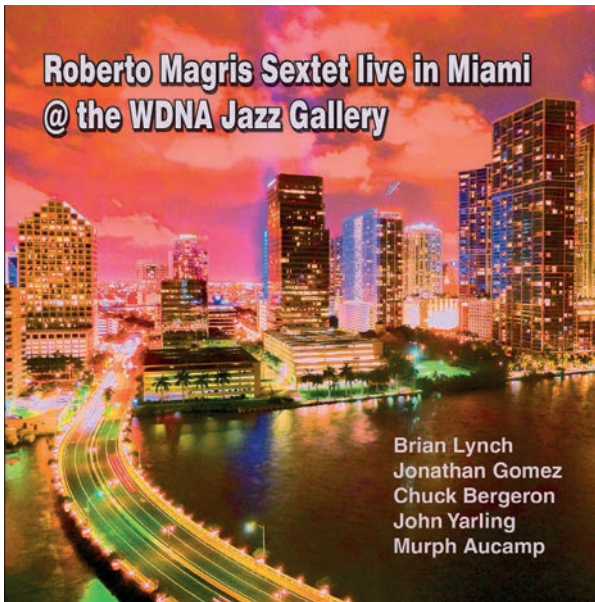
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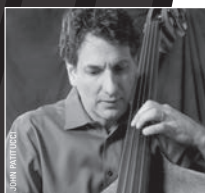
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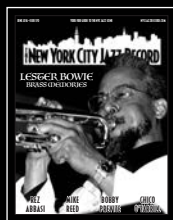
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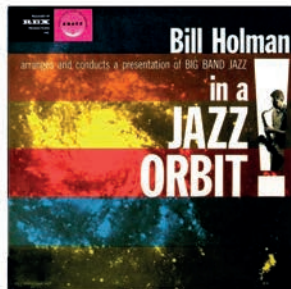
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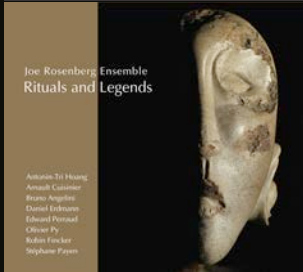
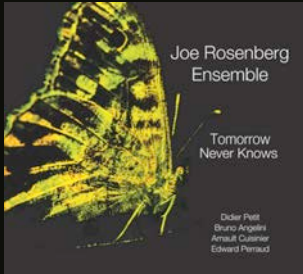
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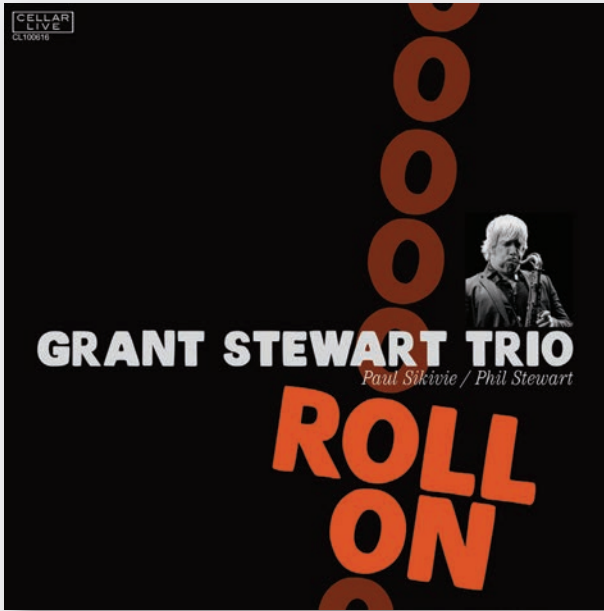
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# TIME



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**'TOP TEN CDS OF 2017'**  
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Hear more Grant Stewart on his brother's brand new release *Melodious Drum* in February, 2018!



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## Creative Improvised Music Projects

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

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

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

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

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

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

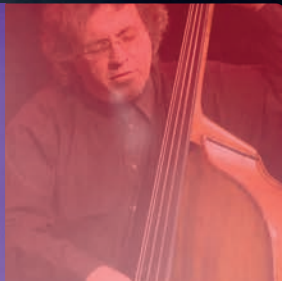
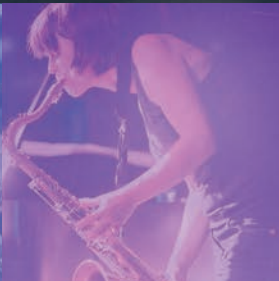
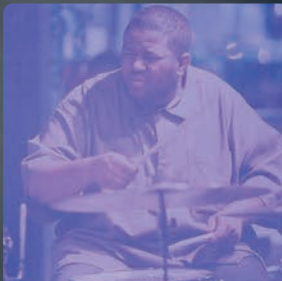
For every release on this label, a cover is created that expresses another artist's vision of how this music speaks to them. Our covers are as real as the music inside, binding the label in a visual way, expressing a bigger purpose than immediate sales.

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

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

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

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



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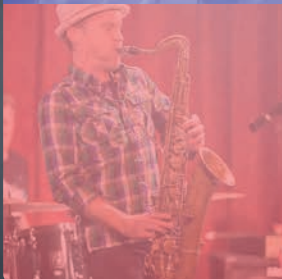
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DISK 4: Ken Filiano Quintet    DISK 5: Bill Gagliardi Sextet / Adam Lane's Villach Orchestra

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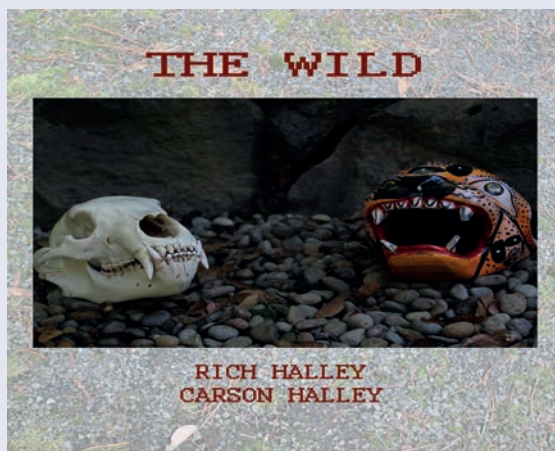
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acc: accordion  
 as: alto sax  
 bari s : baritone sax  
 b: bass  
 b cl: bass clarinet  
 bs: bass sax  
 bsn: bassoon  
 cel: cello  
 cl: clarinet  
 cga: conga  
 cnt: cornet  
 d: drums  
 el: electric  
 elec: electronics  
 Eng hn: English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



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# 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."

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# Contributors

**JAMES BENNINGTON** (Feature, Jazz Stories/ Interviews) has collected oral histories and photographs of several artists, mainly published by Cadence Magazine and Modern Drummer Magazine. Bennington is also a drummer/bandleader recording for 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 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) is primarily a filmmaker, and has been developing a unique approach to composing and improvising music. Utilizing the clarinet, she creates interesting textures and sounds that add depth and dimension to whatever performance she is a part of. Currently, she is composing classical pieces for the new composers salon in Seattle and filming her monthly silent film series. Nadya has performed free jazz with legends such as David Haney, Bernard Purdie, and Julien Priestster.

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

**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"

# Contributors

**R**OBERT 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.

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

**S**HEILA 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.

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

**T**EE 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.

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# Top Ten Recordings 2017



## Top Ten Recordings 2017

Robert Iannapollo

- Jane Ira Bloom - *Wild Lines (Outline)*
- Buffalo Jazz Octet - *Pausa Live (Cadence)*
- Sylvie Courvoisier / Mary Halvorson - *Crop Circles (Relative Pitch)*
- Kaja Draksler Octet - *Gledalec (Clean Feed)*
- Fujii / Smith / Tamura / Mori - *Aspiration (Libra)*
- Gato Libre - *Neko (Libra)*
- Jason Kao Hwang - *Sing House (Euonymus)*
- Mario Pavone Dialect Trio - *Chrome (Playscape)*
- Wadada Leo Smith - *Solo: Reflections And Meditations On Monk (TUM)*
- Tyshawn Sorey - *Verisimilitude (Pi)*



## Top Ten Recordings 2017

Jerome Wilson

- Brian Landrus Orchestra - *Generations (BlueLand)*
- Dominique Eade & Ran Blake - *Town and Country (Sunnyside)*
- Matt Wilson - *Honey And Salt (Palmetto)*
- Wadada Leo Smith - *Najwa (TUM)*
- Joe Rosenberg Ensemble - *Tomorrow Never Knows (Quark)*
- Laura Campisi - *Double Mirror (self-released)*
- Jane Ira Bloom - *Wild Lines: Improvising Emily Dickinson (Outline)*
- Harris Eisenstadt - *Recent Developments (Songlines)*
- Jihye Lee Orchestra - *April (self-released)*
- Rudresh Mahanthappa's Indo-Pak Coalition - *Agrima (self-released)*



## Top Ten Recordings 2017

Larry Hollis

- Bill Charlap - *Uptown, Downtown (Impulse)*
- Peter Bernstein - *Signals Live (Smoke Sessions)*
- Dave Stryker - *Strykin' Ahead (Strikezone)*
- Tom Harrell - *Moving Picture (Highnote)*
- Joey DeFrancesco - *Project Freedom (Mack Avenue)*
- Harold Mabern - *To Love and To Be Loved (Smoke Sessions)*
- Pat Martino - *Formidable (Highnote)*
- Steve Slagle - *Manhattan Alto (Panorama)*
- Danny Grissett - *Remembrance (Savant)*
- Grant Steward Trio - *Roll On (Cellar Live)*



# Top Ten Recordings 2017



## Top Ten Reissues/Historical 2017

Larry Hollis

**Thelonious Monk** - *Les Liasons de Dangereues (Sam)*

**Art Pepper/Sonny Stitt** - *West Coast Sessions, volume 1 (Omnivore)*

**Hank Mobley in Holland** - *To One So Sweet (Dutch Jazz Archive)*

**Wyton Kelly/Wes Montgomery** - *Smokin' in Seattle (Resonance)*

**Art Farmer/Jackie McLean** *Complete Live in Tokyo 77 (Jazz on Jazz)*

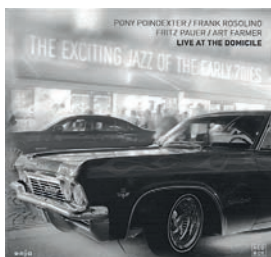
**Woody Shaw/Louis Hayes** - *The Tour, Volume 2 (Highnote)*

**Art Pepper/Jack Sheldon** - *West Coast Sessions, Volume 5 (Omnivore)*

**Roy Haynes** - *Modern Group (Legacy)*

**Gene Harris/Three Sounds** - *Groovin' (Hard Resonance)*

**Pony Poindexter/Frank Rosalino/Fritz Pauer/Art Farmer** - *The Exciting Jazz of the Early Seventies, Live at the Domicile (Enja)*



## Top Ten Recordings 2017

Ludwig Van Trikt

**George Colligan** - *More Powerful (Whirlwind Recordings)*

**Tiziano Tononi and Southbound** - *Trouble no more...All men are brothers (Long Song Records)*

**Ken Schaphorst Big Band** - *How To Say Goodbye (JCA)*

**Philipp Gropper's Philm** - *Sun Ship (Why PlayJazz)*

**Jass** - *Mix of Sun and Clouds (Yolk Music)*

**Brian McCarthy** - *The Better Angels of Our Nature (Revolution Recording Collective)*

**China Moses** - *Nightintales (MPS)*

**Jason Rigby: Detroit- Cleveland Trio** - *ONE (Fresh Sound New Talent)*

**Steve Coleman's Natal Eclipse** - *Morphogenesis (Pi)*

**Ambrose Akinmusire** - *A Rift In Decorum - Live at The Village Vanguard" (Blue Note)*



# Top Ten Recordings 2017



## Top Ten Recordings 2017

*Ken Weiss*

**Rudresh Mahanthappa's Indo-Pak Coalition - *Agrima* (self-produced)**

**Miles Okazaki - *Trickster* (PI Recordings)**

**The Vampires - *The Vampires Meet Lionel Loueke* (Earshift Music)**

**Irene Schweizer-Joey Baron - *Live!* (Intakt)**

**Satoko Fujii Quartet - *Live At Jazz Room Cortez* (Cortez Sound)**

**Thelonious Monk - *Les Liaisons Dangereuses 1960* (Sam Records/SAGA)**

**Nick Finzer - *Hear & Now* (Outside In Music)**

**Bobby Zankel & The Wonderful Sound**

**6 - *Celebrating William Parker @ 65* (Not Two)**

**Brian Landrus Orchestra - *Generations* (BlueLand)**

**Beholder - *Claim No Native Land* (self-produced)**



## Top Ten Recordings 2017

*Don Lerman*

**Will Caviness Sextet - *A Walk* (Cellar Live)**

**Ed Neumeister - *Suite Ellington* (PAO Records)**

**Billy Mintz - *Ugly Beautiful* (Thirteenth Note Records)**

**Roberta Piket - *One for Marian Celebrating Marian McPartland* (Thirteenth Note Records)**

**David Friesen & Glen Moore Bactrian (Origin)**

**Terrell Stafford - *Forgive and Forget* (HHM)**

**Stevko Busch / Paul Van Kemenade - *Dedication***

*DNL2015.2 / KEMO*

**Le Rex - *Wild Man* (Cuneiform)**

**Chicago Jazz Philharmonic - *Havana Blue* (316 Records)**

**Valentin Clastrier/Steven Kamperman - *Fabuloseries* (Home Records)**





# Top Concerts - Philadelphia 2017

## Top Concerts 2017 – Philadelphia, PA *Ken Weiss*



12/4/16 Charles Lloyd & The Marvels at Montgomery County Community College.  
Photo Credit: Ken Weiss



12/8/16 Nels Cline-Larry Ochs-Gerald Cleaver Trio at Johnny Brenda's.  
Photo Credit: Ken Weiss



1/21/17 William Parker's 65th Birthday Celebration at Painted Bride Art Center.  
Photo Credit: Ken Weiss



2/25/17 James "Blood" Ulmer's Odyssey Band at Montgomery County Community College.  
Photo Credit: Ken Weiss

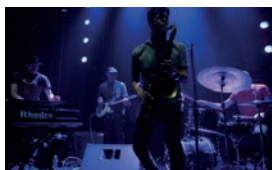
12/4/16 Charles Lloyd & The Marvels at Montgomery County Community College – The 78-year-old NEA Jazz Master showed off his many musical sides with the help of Bill Frisell, Reuben Rogers and Eric Harland. Starting off with a blues, before moving into a Dylan protest song and then a country hillbilly, rambling rendition of "Shenandoah," Lloyd ended with a Christian hymn and some free playing in-between.

12/8/16 Nels Cline-Larry Ochs-Gerald Cleaver Trio at Johnny Brenda's (Ars Nova Workshop) – The trio had not performed together since their last round of gigs eleven months prior, the last of which came in this town (it was listed as a top 2016 gig). This performance topped their last one. Cline was ferocious on guitar and twiddled some interesting effects that Ochs responded to immediately as Cleaver ground out surprises. Newly formed music was in the air.

1/21/17 Bobby Zankel & The Wonderful Sound 6 Celebrating William Parker @ 65 at Painted Bride Art Center (Ars Nova Workshop) – A thrilling one-off event in celebration of the prolific and innovative bassist and his journey into Medicare. Organized by alto saxophonist Bobby Zankel, with strong support from Dave Burrell (p), Steve Swell (tbn), Diane Monroe (vin) and Muhammad Ali (d), the long pieces had plenty of variability and the solos that came late often reached peaks. Their out version of "Happy Birthday" was an added bonus.

2/25/17 James "Blood" Ulmer's Odyssey Band at Montgomery County Community College – Just days past his 77th birthday, the harmolodic bluesman broadened perspectives of those in the audience. Charles Burnham (vin) and Warren Benbow (d) helped guide the music's complex shifts and flow.

## Top Concerts - Philadelphia 2017



3/7/17 Donny McCaslin's Blackstar Group at Johnny Brenda's.  
Photo Credit: Ken Weiss



3/18/17 Wadada Leo Smith and Pheeroan akLaff at ICA.  
Photo Credit: Ken Weiss



4/30/14 Part of Outsiders Improvised and Creative Music Festival  
Keir Neuringer, Kahil El'Zabar, David Murray, Jamaaladeen Tacuma.  
Photo Credit: Ken Weiss



9/16/17 Hank Roberts, Bill Frisell, Petra Haden, Luke Bergman.  
Photo Credit: Ken Weiss

3/7/17 Donny McCaslin's Blackstar Group at Johnny Brenda's (Ars Nova Workshop) – McCaslin's group famously backed David Bowie's final project but they proved their newly gained star power was no empty title. McCaslin's crew cooked on several Bowie titles while heavily featuring Jason Lindner's synth work. McCaslin impressed with dynamic blowing but it was hardest to take eyes off drummer Nate Wood who crafted his own dialogue.

3/18/17 Wadada Leo Smith and Pheeroan akLaff at ICA (Institute of Contemporary Art) (Ars Nova Workshop) – Although Smith had played with the younger akLaff since the drummer was 19, this marked the first time they played in duet. They performed The Blue Mountain's Sun Drummer, which Smith had done with the late Eddie Blackwell in 1986. A stunning display of uncanny chops and invention with no dull moments.

4/30/17 Third annual Outsiders Improvised and Creative Music Festival at Philadelphia International House - Bassist Jamaaladeen Tacuma's event that hits on International Jazz Day and always features a wide array of heavy hitters who rarely, if ever, play in town but many of whom are tight with the gregarious organizer. This year's fest featured the Harriet Tubman Trio, Tacuma with David Murray, Kahil El'Zabar and Keir Neuringer, as well as Craig Harris and Jamie Saft in bands.

9/16/17 Bill Frisell HARMONY at Ardmore Music Hall – The guitar maestro dove into his beloved book of Americana songbook with the stellar support of vocalist Petra Haden, cellist Hank Roberts and electric bassist Luke Bergman. Normally an entire set of the same tempo tunes would be a drag but this performance was too beautiful for that to be an issue.

## Top Concerts - Philadelphia 2017



10/7/17 Art Ensemble of Chicago.  
Photo Credit: Ken Weiss



10/27/17 Benny Green -  
Christian McBride-Lewis Nash.  
Photo Credit: Ken Weiss

10/5-8/17 The October Revolution of Jazz & Contemporary Music at FringeArts – I'll stretch the top gig definition to include this new blockbuster festival produced by Ars Nova Workshop which unleashed an adventurous lineup of music inventors that spanned free Jazz, free improvisation and contemporary Classical genres. Standout performances from Anthony Braxton, Claire Chase, David Torn's Sun of Goldfinger, Burton Greene and Zeena Parkins/Brian Chase Duo fit well with memorably inspired sets by The Art Ensemble of Chicago and the Sun Ra Arkestra led by Marshall Allen.

10/27/17 Christian McBride-Benny Green-Lewis Nash at South Jazz Parlor – Acclaimed bassist McBride played in front of his hometown audience and family and shared the spotlight respectfully with his powerhouse trio. Each man dazzled with off the chart chops in the cozy club and told tales and spun music revolving around late bassist Ray Brown, who had mentored all three of them.

### Top Concerts 2017 – Rochester, NY *Robert Iannapolo*

3/10/2017 Dave Liebman / Bill Dobbins / Eastman Studio Orchestra - Eastman School of Music, Rochester, NY

5/24/2017 In The Sea (Tristan Honsiger / Joshua Zubot / Nicolas Caloia) - Bop Shop, Rochester, NY,

9/16/2017 EIO (Dave McIntyre / Ryan Oldham / Brian Padovic) and Friends - Bop Shop, Rochester, NY,

## Festival Review Djangofest Northwest



9/22/17 Antoine Boyer and Samuelito



9/22/17 Antoine Boyer and Samuelito



9/22/17 Antoine Boyer and Samuelito



9/22/17 Antoine Boyer and Samuelito

Music can enrich you, comfort you and yes, even change you... Djangofest is a celebration of Jean "Django" Reinhardt; he started a whole new genre of Jazz with just three fingers. If you've never heard of him, look 'im up... Greatest jazz composer of the 20th century and I'd go as far as to dub him a patron saint; life changing accident on his left hand became, instead of a handicap, the impetus for a new and brilliant style to playing jazz on guitar. I found myself at Djangofest as an appreciator of his work and there to experience what I thought would be the usual frenetically charged festival, but what I discovered was so much more. Needless to say, I came back with some serious Django fever. Got in on the third day, saw some entertaining performances but the bug didn't really bite till I saw Samson Shmitt and his ensemble. He covered the standards, there was humor and there was plenty of amazing talent on stage but I was especially pulled in by his subtleness and interpretation of the music. The way he played guitar with fluidity and absolute precision, at the same time communication through the music never ceased; while he chunked and (seamlessly yet with the lightning speed that only the gypsies seem to bestow) picked away. I left the show with the music flowing through my veins and mind while I stepped out into the night. For me some players really stuck out: Joscho (pronounced yoshow), practically a standup comedian; German born, amazing mastery and interpretation of the music. His personality really came through – and his deprecating humor was not lost on the audience, the guy should do stand-up once the tendinitis sets in.. Joking aside, his playing was brilliant - a guitar pyrotechnician driving sensationalist, dazzles the ears and the eyes and he can also play a ballad quite harmoniously... and then there was Christine Tassan et les Imposteures; an all girl, Django style band that chose the name due to the lack of female representation in said genre (guess they felt like impostors or something). Christine on lead guitar, Martine on violin and Blanche on bass, but sans their usual rhythm

## Festival Review Djangofest Northwest



9/22/17 The Rosenbergs



9/22/17 The Rosenbergs

guitarist – unfortunately, they had to settle for a male – besides that they delighted the senses with Django / Eastern European fusions – angelic in their singing and definitely one of my favorite bassists at the festival; Trio Dinicu, a San Francisco based band was a treat as well. The classically trained violinist had such mastery and control over her instrument with remarkable tone. She came from jazz roots, went classical and then back to jazz retaining that definable classical sound. Adjectives fall short, it was impressive and breathtaking: my asthma? no longer dormant.

A few prodigy players worth mentioning: Samuelito and Antoine, two charismatic young masters who entertained us with synchronized solos in the flamenco style; Henry Acker (the

youngest there, a ripe old age of 11) he performed complex solos way beyond his years -great precision and flair– definitely someone to watch out for..

The first show I saw was a matinee featuring Hot Club of Troy; they intended to roll the wheel, not necessarily reinvent it – Pure Django, no frills – it was a nice introduction to the festival... and if you don't know Troy Chapman, that's unfortunate, a real magnanimous personality and a great player as well. Who said such things as it's all a game, and just pick up the guitar, whether you play for 5 minutes or 5 hours, the point is to pick it up everyday. He gave me a pick and some great advice... I think I'll practice some guitar now... signing off - NSK



9/24/17 The Hot Club of Troy

## Jazz Stories: Anthony Braxton

ANTHONY BRAXTON,  
COMPOSER,  
INSTRUMENTALIST, BORN  
IN 1945, CHICAGO, IL, USA,  
TALKS ABOUT HIS HEROES  
AND ABOUT MEETING  
JOHN COLTRANE.  
TAKEN AND COMPILED BY  
KEN WEISS



Anthony Braxton in 1976

When Anthony Braxton took the stage for his solo set on October 6, 2017 at FringeArts in Philadelphia, as part of Ars Nova Workshop's blockbuster new annual festival – The October Revolution of Jazz & Contemporary Music – he was armed only with his alto sax. This was a rare event, not the fact that he had only brought a single horn, he had done the same at the 2017 FIMAV in Canada, it was that this took place on American soil. Braxton estimated that he currently plays in his home country only once a year. "Thankfully Europe has supported me," he said. "I'm able to play over there."

At age 72, Braxton remains a physical and creative musical force. The solo shows aren't easy for him – "I have to prepare for them like you would for a boxing match," as he thrusts his arms through the air, showing off his best boxing moves. He also remains one of the nicest human beings you're liable to meet. He's filled with effusive praise for others and feels that interacting with his fan base after shows is, "All part of it, it goes together [with the performance]." When told by a fan, who had brought a few records to be signed, that he had driven down from New York for the night's performance, and that he had also attended the FIMVAV concert, Braxton insisted that they meet for lunch sometime, leaving his admirer flustered – "I don't know what to say. I'm flabbergasted." Another fan invited Braxton to play a game of chess with him in the future but was informed there was to be no game. "I had to stop playing chess," Braxton revealed, "because everything fly's out the window and I start smoking cigarettes again." When a young music student introduced himself and noted that he had recently discovered Braxton's music, Braxton wished the best for him but spoke from personal experience – "Good luck because the harder you work, the better you get, the less people are interested."

## Jazz Stories: Anthony Braxton



Anthony Braxton in 2017, Photo Credit: Ken Weiss

## Jazz Stories: Anthony Braxton

THE FOLLOWING IS A MEMORY FROM ANTHONY BRAXTON OBTAINED AFTER HIS PERFORMANCE:

I remember a magical moment in my life when I had been pushed back at the Plugged Nickel club in Chicago because I was too young and I sat outside the club crying because I had been rejected that evening three times. My "brothers" painted a mustache on me, I changed clothes each time, and I would go to the Plugged Nickel and they would recognize me immediately and kick me out. Anyway, John Coltrane came outside of the club and he was so nice to me. I was crying because he's one of my "Daddies." He was such a nice man. I was able to get in to see another set at a different time, and I saw a lady come in from the street with an umbrella and she didn't like the music. And while he was playing a solo, she was pulling on him with the umbrella. I was ready to KILL her. When the set was over, she came up to John Coltrane to talk and do you know he was so nice to this lady? I couldn't believe it. I couldn't believe it. I've never met a man like this guy. And so when I think about John Coltrane and Warne Marsh, Paul Desmond or Albert Ayler, so many great men and women who have helped me to have my life. I could not have found my way through life without my heroes and heroines who have pointed the way for me and helped me to understand what I was trying to do. And so the experience with John Coltrane was like a magic, inspirational healing experience for me. And I remember, even then thinking that I want to be just like Mr. Coltrane when I grow up. Here's the greatest saxophone player on the planet and he's not like some super ego guy. He treated everyone with respect and it taught me something. I met Warren Marsh and he's the same way, nice to people. [His voice cracks] And Paul Desmond? He's different but he was a nice man. I was gonna play trumpet. I wanted to be like Miles Davis when I was a young guy, but after I put on "Jazz at the College of the Pacific" and heard Paul Desmond, everything turned upside down and I have yet to recover. I will never recover. Even now I buy the bootleg Brubeck records that have come out since everyone has passed. Something like twenty CDs have come out, I have them all, and the level of the music is the same. Even a bad night was a great night, that's how good they were. So I'm a lucky guy. Hooray for America, hooray for the masters of America, the men and women who have done so much positive work. May the cosmic forces of the universe help our country because we have a lot of good people in our country. That's what I would say. Hooray for America, hooray for music!



## Jazz Stories: Anthony Braxton



Anthony Braxton in 2017, Photo Credit: Ken Weiss

## Jazz Stories: Burton Greene

BURTON GREENE, PIANIST, BORN IN 1937, CHICAGO, IL, USA, REMEMBERS THE FIRST OCTOBER REVOLUTION FESTIVAL. TAKEN AND COMPILED BY KEN WEISS

This memory was taken after Greene played a solo set in Philadelphia on October 8, 2017 at the inaugural "The October Revolution of Jazz & Contemporary Music Festival" produced by Ars Nova Workshop.

This is "The October Revolution Festival," which is in a way a commemoration of the original [The October Revolution in Jazz] festival in 1964 that I played on with the Free Form Improvisation Ensemble with Alan Silva and it was the kickoff of the Jazz Composers Guild started by Bill Dixon and Cecil Taylor. That guild only lasted about six months. It was a communal organization of the nascent free Jazz movement in America that started in New York. Bill and Cecil had a beautiful vision about how musicians could band together and take all the important new freely improvised music since the beginning of the sixties, let's say, off the market and into the hands of the artists themselves. We talked of getting a building for rehearsals and rooms for recording and we'd make the concert conditions based on our own terms for which venues would be suitable for us to play our music under the prime conditions, etc. And Ornette Coleman was in the wings watching all this, getting information about what was happening at the Guild meetings. In the beginning, everyone was very motivated, but unfortunately after a little while, the threads started coming apart because some people were kind of desperate financially at the time. They talked about solidarity but if somebody offered them a fifty dollar gig at a cheap venue they'd go for it simply because they had to feed their family. They had to do what they had to do. The point is that the message of communal interest did not filter down enough, which is a pity. We'd start getting into discussions about what is the meaning of Jazz etc., or who took twenty-five dollars out of the treasury and didn't replace it. There was some bickering going on and the original motivation started getting obscured within a few months. At a certain point, I bumped into Ornette Coleman on the street and he said, "Burton, are you guys still screwing around with this nonsense of money and the meaning of Jazz?" He said he had talked with John Coltrane and both agreed if we stopped screwing around and got our real purpose together to address the original motivation of Bill and Cecil, that they would come in. And I had an immediate epiphany that we could have had practically all the important music since about 1960 under our own control because at "The October Revolution," everybody was there from Albert Ayler to Sun Ra and the Chicago guys, so we artists could have self-determination what to do with our music. It didn't go that way. It's a pity. When is America gonna grow up?

## Jazz Stories: Burton Greene

They're supporting bombs in this country, not balms. For me, the whole purpose of the free movement was to express atomic energy in a healing way because when you are consciously repeating a certain idea, it gathers momentum like centrifugal energy that will explode eventually. A lot of us did explode (atomic balms), but so many of us didn't or couldn't put back the pieces, peacefully. Fortunately I met Swami Satchidananda a short time later and he helped me put back the pieces with yoga and meditation. A lot of my brothers, my compatriots, are not around today because they didn't put back the pieces. What really is sad for me is that I see all this gentrification money stuff, big cities becoming nothing but playboy components, and if you don't have a lot of money then get out, and the rents going up. Culture is out. Kids growing up on their cellphones, what do they know about free Jazz? I see it in Holland, where I live, and everywhere. "Fashionism" rules the day! Excuse me for being an old hippie but I'm sorry, it comes down to being generous and kind and loving, and that is THE common denominator which will bring us out of the muck and mire and into something real.



Burton Greene in 2017, Photo Credit: Ken Weiss

## Jazz Stories: Gunter Hampel

Most people don't understand, we musicians, we are characters who don't think so much in styles and categories. Our life is determining our music. I'm not playing jazz because I've learned it in a school. See that's the difference with the Gunter character. Let me tell you a little about my life in New York, I had children, so when I was going out in the streets - we used

to play in the streets in New York because we had no money. We would go to the Bronx, where Jean lived, and we didn't have money, so we went with the flute and the clarinet out onto the streets to play! We mostly improvised, or yeah, whatever. We had the most beautiful meetings with people on the streets. I could tell you hours of stories of how people took our improvised music and did something with it. They started to dance around us, or they just came by...that was in the beginning of the 70's. And one day, we played, and these kids came up, 15, 16, with a ghettoblaster, and wanted to use the spot where we were. So they looked at our music and we didn't stop, because we didn't have enough money yet and needed more cash, so we kept going. They wanted to take the place, but they were so shy, not pushing us away or anything, so they started to move to our improvised music! And there was one of the first break dancers, which are now very famous in the business. But they took our free music, just clarinet and flute, and just started to move to it, and this is why I know it can be done. So, when I saw them dance, and there wasn't just one trying to make money out there, but also a whole gang of little kids who couldn't do this at home, because their parents didn't want it done or schools thought it was garbage. You know how people invent stuff. So they came out on the streets, and did this thing, and I saw in them the old afro- American attitude we have when we have jam sessions. Remember in those old jam sessions playing the blues or something, when we'd end a phrase like "din...da doodily dun-un dee doo-da..ba," so the next one was taking it over, saying "din...da doodily dun-un dee doo-da." and then spins his own line, so he's taking over the phrase you were doing. And those break dancers the very same thing. No one taught them this. Then I looked into the whole history of it. I met some older, black people who remembered the times before Charlie Parker: Duke Ellington up in Harlem, they had those hoofers, they called them. They were doing all this crazy stuff in the music. You sometimes see it as very eccentric in old movies, but they just were doing this. But the real thing was that they were taking the music, and formed with their body a dance structures. You know, like tap dancing and all this stuff, was all pre-paring what later those break dancers were doing. Only these people didn't know anything about it, it was in their blood. The only place in New York you could still see this kind of stuff, but it's all gone now. When you go to the Hudson river, it didn't matter, from uptown to downtown, the black people would always meet at the river. By the river, at night, it was the only evidence of what was really happening in New York: not in the jazz clubs or the dance clubs or the discotheques. There was just an ordinary life going on. See, we jazz people, we sit in our jazz clubs and we don't know that this is happening. But I have children. When I went out in the 70's on my bike on the streets... my

## Jazz Stories: Gunter Hampel

kids had all those punks coming into our house, because they were that age. My kids didn't color their hair blue, but we had all these weird characters in our house. Your life is more connected when you have children. And these kids, they just wanted to do their own thing. And they did what every generation does, they started to dance. They started to sing, and did the hip-hop and all the stuff.

I discovered that all hip-hop is related to the only jazz instrument we have. We have most European instruments, but the only jazz instrument we have is the drum set. The drum set has been put together by the first jazz drummers. Louis Armstrong has a record, St. James Infirmary or whatever, where they go to a funeral, marching on the streets, and then they came home from the funeral, and started to play dixieland to forget the dead people and start to do their own lives. So they went to bars, they went to clubs, and then they put the drumset down on the floor. See that's when we had the invention of the drum set, when they put it down. When people were no longer playing it on the street but setting it down. (Laughter) Maybe the first person was hitting the drum with his foot, but someone built a foot drum machine, and then someone said "hey, I don't need you to play the cymbal anymore, I built my own cymbal," so the hi-hat was born. And then they assembled...this is how the jazz got together, because in classical music you have five, four, six people in and orchestra to play all these different things. And all this music from hip-hop, even done in a studio electronically when you don't have a real drum playing anymore, you've still got the "shhh--ch- wichiwhichiwhitchi-," you've still got the sound of it. They've taken the sound of our jazz drum to do hip-hop and everything. So there's many more times that jazz has looked for other venues. Jazz is developing into a lot of other things. And us old hats have to realize what we have started when we started playing jazz.

So my kids were loving hip-hop. They liked our music too, but this was the thing the kids were doing. When I was going out on the streets at night at 2 o'clock in New York, to go to the river, because when I am at home, my head is full, and I've been working all day, like in an office in my house. I'd go take a bike ride, because the fresh air was coming from the sea, and all the people were dancing and working and everything. They were doing more jazz life than you could hear from the jazz musicians playing in the clubs. So that that the hip-hop going on there was action. It was really very good. Sometimes I came to cross over one of the avenues, and on a little island in the middle, there were a couple of guys rap-ping. This was the very first rap scene in New York. I was with my bike, and was sometimes the only white person standing there, because there were all the kids from Harlem or from New Jersey and Queens, and what would they do? Dance.

Mikole Kaar

I recently have been playing a jazz date with my quartet in Palm Springs Diane Schuur came to sit in with the band. We just finished playing "Giant Steps" when she came up to the band stand and wanted to join us. I said "ok lets give em' hell". She replied "lets give them Heaven.

Regards Mikole Kaar

## Jazz Stories: James Bennington



James Bennington talks about Dizzy Gillespie



Going on 26 years in the music field now.... notice I didn't say business. I became a bandleader in the early 1990's. Work as a sideman was scarce and unreliable. I wanted to play and develop, so I started my own groups and found my own work. As with everyone, I have had my highs and lows. As I approach fifty, the highs are fewer and the lows longer and more protracted. Sometimes, in the morning, I'll wake up and speak the most vile vitriol aloud; almost like a purging reflex my soul uses to keep itself clean. Most of the bile and venom is directed at the gatekeepers and other assorted powers that be who decide just who gets to have a career and who does not. Those, many of whom you will never meet, who stop you from playing in the right places for the music... they stop you from getting to the people who love it. It seems the more accomplishments I rack up, the further away I get from the places that would allow me a decent life and living. It's funny. It's funny in a good and bad way sometimes, but weird and frustrating just the same; especially to sensitive artists.

When the protracted lows come on me, and the spirit weakens, I sit myself down. Always, my body, my wallet, my stress, asks "Why? Why do you do this? Why do you keep doing it? Are you a fool?" And I sit and try to be calm, to let the thoughts and cares fall away. It takes awhile. And then I think back to my earliest days in music and in Jazz.

It was in Texas that I was fortunate to see some great artists live that came through and made a big impression on me: Sonny Rollins, Randy Weston, Buddy Guy, McCoy Tyner, Clark Terry, George Coleman, Alvin Queen, Jack Bruce and Ginger Baker, Sunny Murray and Sonny Simmons, Tony Martucci, and Tony Williams are some that stand out...and Dizzy Gillespie.

It was a little place now closed, called the Pilot Cafe. I had been there only once to see the McCoy Tyner Trio. A great show, and when I left, I took a club flyer about upcoming shows. The next day, a friend who had attended the show asked, "So, you gonna go see Diz?" I checked the advertisement, and sure enough, it said Dizzy Gillespie would be there the following month. 'Of course.' I told my friend. 'See you there...' he said.

## Jazz Stories: James Bennington

Wow! Dizzy Gillespie! Dizzy Gillespie from 52nd St.... Dizzy Gillespie and Charlie Parker... Salt Peanuts... In the flesh. Old yes, but with a twinkle in his eye. There was a quintet of alto saxophone, trumpet, piano, bass, and drums. I remember on saxophone was little known Jazz legend Jimmy Ford...on drums was the great G.T. Hogan. I learned a lot about these cats later, like G.T. playing with Herbie Nichols, but on this night I was a young kid just old enough to order a beer. I had a pretty, petite blond with me and I tried to impart to her how special what we were going to witness was...I'm not sure if she got it, but she definitely reveled right along with me and my great enthusiasm and anticipation.

There was a rather crude and dated comic who opened the show. His humor did not sit well with the sophisticated Jazz crowd, and even those who liked it, admitted that it was somehow out of place. I think it was because we were in the presence of royalty. And then the group appeared, but without Dizzy. They played two or three pieces, and even though they were great, I tried to conceal my growing disappointment...the young girl took my arm and asked, "Do you think he'll come out soon?" "Oh yes," I told her, "look at all these people waiting." We ate our steaks and enjoyed our newfound freedom to have a cold beer. I watched G.T.. as close as I was going to get to hear and see what Philly Joe Jones was like...and then, there he was! He had an open shirt with a nice plaid sport jacket, and a big cigar in his mouth. The thick goatee was there along with a sly grin on his face like he had played a good trick on everyone. He played maybe three tunes with the group. It was fun watching him interact with old pals like Jimmy Ford and G.T. Hogan. My girlfriend was horrified whenever Dizzy emptied his spit valve. I remember coming away with a feeling of disappointment though...I felt he didn't play much, with very short solos, and gave too much space to the other group members. As I said, I was young.

About a year later, he came through town again, only this time he played at a bigger venue than the small, intimate Pilot Cafe. An old stage theater, also now closed, Rockefeller's, that put on many great shows throughout the year. It was there that I saw Tony Williams' last group. Still with the same girl, a Marsha Brady-type, we took our seats in the front row of the balcony. We could see everything. I remember that this group, was more along the line of what Dizzy was doing at that time...much more focused on 'Afro-Cuban' and World music, with Jazz underneath it all. They played 'A Night in Tunisia', which Dizzy introduced thusly, "And now ladies and gentlemen, we will perform a composition that has been associated with me for many years now...(long pause)...because I wrote it. It has withstood the vicissitudes of the contingent world, and moved into an odyssey....(pause)...no shit." The crowd roared, and Dizzy roared back, with an unforgettable and dramatic coda that reminded everyone why they were there. And why he was the greatest. Ed Cherry was on electric guitar and, at one point, Dizzy took out a long stick with bell and chime type things all over it. He called it his 'African walking stick', and he really knew how to play it and make it come alive. He danced a jig with it and pounded it into the floor and caressed it at the same time. It made you realize how great his sense of rhythm and time was...

## Jazz Stories: James Bennington

When the band was into a swinging number...cooking...the music seemed to take on a gigantic shape; all enveloping. The music had not only 'lifted the bandstand' as Monk would say, but lifted the whole theater...maybe the world and beyond... everyone in that moment was having an absolute and undeniable Ball! And it was in that moment that Dizzy, not playing but listening to Ed Cherry wail away, began to look earnestly into the audience. He shaded his eyes with his hand. He looked into the very front rows and scanned the whole of the first floor and then his eyes came up to the balcony. He continued to look like he was searching for something, and then his eyes rested on me. He held my gaze. His face was earnest and questioning. My girlfriend grabbed my arm and said, "He's looking at you! He's looking right at you!" People around us began to look at us too. It seemed like several minutes, instead of one long moment. I had to look away, but when I did and looked back, Dizzy was smiling a big smile at me. Then his eyes gently drifted off, back to the group. He picked up his trumpet, and the tune, and the show ended with another trumpet burst. He was to pass away only months later.

I felt funny after I left the theater that night. It was deep and it took me years to verbalize it, but I had it in my soul. Dizzy had imparted something to me, gave something to me to keep and cherish. It made me not want to let him down somehow, in all my endeavors in music. I think of that stare, that searching look that I now know was challenging me, asking me, "Are you up to this? If you are, it's yours...but you have to stick with it, because, it's a gift." It's been a long, hard road these years later, and so far, I have stuck with it. Thank you Dizzy Gillespie.

September 6, 2017



**LOREN  
CONNORS  
INTERVIEW  
UNBELIEVABLY,  
GIGANTIC  
MYSTERY**

INTERVIEW AND  
PHOTOS BY KEN  
WEISS



*Loren Connors (b. 10/22/1949, New Haven, Connecticut) plays spontaneous guitar like no one else. He reaches listeners with total honesty and original music that seemingly radiates deep from his soul with a fractured fragility and aching beauty. Deeply inspired by the Delta Blues, it's not possible to adequately put a label on the music he creates, except to say that it incorporates Blues, Jazz, Rock, Irish airs, Gospel and experimental music. He's been very active for the past forty years, twenty-six of them since being diagnosed with Parkinson's disease. Strongly influenced by abstract expressionist painters and Classical music composers, Connors has often performed solo as well as with prominent partners including Thurston Moore, Jim O'Rourke, Alan Licht, John Fahey, Keiji Haino, Kim Gordon, Jandek, Chris Forsyth, Tom Carter, Bill Orcutt, Darin Gray, Margarida Garcia, Ken Vandermark, and poet Steve Dalachinsky, as well as with his Blues-Rock group Haunted House (Suzanne Langille, Andrew Burnes, Neel Murgai). This interview took place in his Brooklyn Heights apartment on May 30, 2017. As an aside, I'd like to note that I've been ending my interviews with special questions from other artists for years now, which can be a daunting task at times, and in all the time that I've been doing that, getting questions for Connors from his peers was the easiest of all such quests I've had. He is loved and revered by his peers. His music should be explored if you're not familiar with it.*

*Cadence: Your music has challenged reviewers through the years. An example of a few critics' attempts to define your work includes – "It's a soundtrack to a scorched earth landscape, decades after it has been scorched. We feel the wind blowing across cracked deserted streets, and dark raindrops bouncing off broken glass windows." Another spoke of, "a number of tortured, bent notes like a series slowly creeping bubbles through a jar of molasses," and then there was, "gentle mists hover above the unkempt gravestone of the disenfranchised souls of love lost." What strikes you when you read how your music is interpreted?*

Loren Connors: It always strikes me that people write so poetically about my stuff. Their choice of words is very romantic and Shelly-esque. It reminds me of Shakespeare sometimes.

**Cadence: Are the reviewers getting it right?**

Connors: They're getting it right these days, yeah. They didn't get it right thirty years ago when I first started but now they get it.

**Cadence: Do you recall a favorite description of your work?**

Connors: Some say it makes them have an out-of-body experience. But that's not what I try for. I don't try for anything, really. I don't try to impress people on a spiritual level, I just do my thing and hope it physically works. I'm very much into the physical and not the spiritual in my songs.

**Cadence: Wikipedia defines you as "an American experimental musician." Is that accurate?**

Connors: I don't think of myself as an experimental musician. I'm not experimenting with anything, I know what I'm about these days.

**Cadence: Suzanne Langille, your wife and collaborator, told Pitchfork Magazine, in regards to the work you two have done together, that, "The music that we do is for the people who need it." Would you elaborate on who the people are that especially need your work?**

Connors: Well, I imagine some people who don't have an ideal life might be attracted to my sounds but it's all sound and you can take it or leave it.

**Cadence: What's your relationship to sound?**

Connors: I love sound, I'm in love with sounds. I read that a lot of musicians, including Eric Clapton, are going deaf these days. All the Rock musicians who were my heroes, they're all deaf now.

**Cadence: How do you approach the creation of music?**

Connors: With an open mind. I don't try to force anything, I just let it all happen. I don't want to get in the way of it.

**Cadence: Is there a certain way that you're thinking when you are playing?**

Connors: No, I don't think about anything when I'm creating it. I just think about what note facilitates the next note.

**Cadence: Do you feel that on some level the music just comes through you?**

Connors: Yes, it has to come through me. I don't care what else happens beyond that. As long as something real is coming through me, it's fine with me.

**Cadence: So what is happening when you begin a new piece during a performance?**

Connors: I don't have any idea what I'm going to play. It may all sound similar but there are differences in the length of notes. I don't plan anything out like the length of a note. I don't plan a set, I just get up there and start doing something. I don't care what it sounds like as long as it sounds real and true

**Cadence: There's no one who sounds like you on guitar. You generate sounds that seem to be produced by a slide but you're doing it with only your fingers. How did you develop that technique?**

Connors: If you listen to it closely, it really doesn't sound like a slide, really. Slide guitar has a certain sound to it. I used to hang out with this guy who was a master at that. His name was Robert Crotty. He was from New Haven

and a master at slide playing. I think my sound sounds more like a string guitar than a slide guitar.

**Cadence:** Your use and understanding of space and timing may be the *most moving aspect of your work*. Would you talk about your use of space?

Connors: Space is an important thing, it's as important as the sounds you make

**Cadence:** *You also have a unique way of shaping notes. You're able to make a single note suggest a story by altering and controlling string volume.*

Connors: Yes, I don't want to be one dimensional. I don't want it to be all loud or all quiet. I want to let it all go, let all the sound disappear so that I can start with something new.

**Cadence:** *What are your thoughts on the preponderance of dexterity and speed that's prevalent in much of the current music scene?*

Connors: That's young people stuff. I think that once you get older, you have to drop the boy stuff and play a man's music.

**Cadence:** *What is it that you feel makes music profound?*

Connors: It has to have a quality of truth in it. It's nothing if it doesn't have truth in it, and that's something found in all the arts. If you don't have that in there, you're not doing much.

**Cadence:** *Everybody most likely thinks they're playing truthfully, how do you know what's the truth?*

Connors: A lot of times, it's [out of] narcissism. You can think that you're doing the truth but really there isn't truth in it. It's something you want to happen but you can't make it happen just because you want it. It's something that just happens.

**Cadence:** *So do you think that comes more with experience?*

Connors: A young person could have that but usually that comes with age.

**Cadence:** *You've performed under numerous names through the years including Guitar Roberts, Loren Mattei, Loren Mazzacane, Loren MazzaCane Connors, and now Loren Connors. Why so many name changes? Is it your way of shedding your skin or changing paths?*

Connors: I wanted to start new. I was Loren Mazzacane in the '70s but I didn't get anywhere with it. I couldn't get anywhere with the music. Japanese artists have done that a lot, changed their names, for centuries. They've changed them every ten years as a way to start new.

**Cadence:** *When you changed your name did your music change with it?*

Connors: No, the music changed first and then I changed my name.

They're all real names of mine, they're all family names. My music took an Irish turn for a while so I figured an Irish name would work kind of good.

**Cadence:** *You weren't concerned that you might throw off your fan base by changing names?*

Connors: No, it didn't happen although you'd think it might. It didn't throw them off at all. In fact, it was a point of interest and it boosted interest as a matter of fact.

**Cadence:** *So do you have another name change planned?*

Connors: No, I've had this name for 23 years now and I haven't changed



it since then so I'll let it ride out now. The only thing I might do is to drop the s off the Connors and just make it Connor. I like my name, it's suited me well for over the last 20 years.

**Cadence:** *Supposedly you first recorded as Guitar Roberts because you were uncomfortable with your surname of Mazzacane. There was a scandal 200 years ago in Venice involving your ancestors killing dogs and Mazzacane has since come to mean "Kills dogs with a club and collects money for it."*

Connors: Yeah, that's true, dogs don't like me. I've been bitten by dogs a lot and I bet you that a dog kills me one day. Also, I'm a vegetarian and I didn't like that name too much.

**Cadence:** *Following up with that topic, in the liner notes to "Night Through" you note, "Dogs seem to know what was going on with my ancestors. They don't like me. I've been bitten by dogs all my life." Is that still true?*

Connors: That's true, I have dog bites all over me.

**Cadence:** *So you've never owned a dog?*

Connors: No, I've never had a dog, I've never had a pet.

**Cadence:** *I have to say that it seems hard to believe that dogs would know this about your past.*

Connors: Dogs sense a lot of things, they're smart. They sense that I get nervous around them. They always growl at me in elevators. They're down at my ankles growling at me. A big gas station dog got me once around the neck onetime, he could have killed me. He was a big German Shepard. He jumped at me, he jumped in the air just to get me. He was like a lion or something, it was terrible.

**Cadence:** *That's pretty frightening. Do other animals also attack you?*

Connors: No, just dogs. I must sound like I'm some kind of flake or something but this is what's happened to me.

**Cadence:** *Mary Mazzacane, your mother, was a classical singer who performed opera and religious music. You included a track of her singing on Night Through. How did she influence your career?*

Connors: I've done a whole record of her. I've listened to the way that she bends notes and sings in a modern style and not the old-fashioned style that opera singers still use today. She was a modern opera singer, which I don't know even really exists outside of her stuff.

**Cadence:** *I've never seen anything written about your father. Did he not play a significant role in your career?*

Connors: He kept to himself, he was very shy. He'd go to his room and paint, he was a visual artist. His influence on me was subtle. He was an inventor, he actually had several patents for machinery he invented. He could fix his own cars. He had a very original way of thinking about things, his own life philosophy. He wasn't like anybody else. I liked that. He died in 2006 after falling down a stairway.

**Cadence:** *The Mississippi Delta Blues musicians have strongly inspired you. Would you talk about that influence and what you heard in their music?*

Connors: I heard something special, especially in Son House, Robert Johnson and Skip James. I just liked the sound of the guitar and the singing.

They would stop singing for a moment and the guitar would fill in the note, and that would go back and forth like that. The guitar and the singing was like one thing.

**Cadence:** *Growing up in New Haven, Connecticut, how did you discover these Blues musicians?*

Connors: There were 4 or 5 of us kids who played guitar and were really into the Delta Blues. We lived in a little town just north of New Haven and there was a joke going around for a while that that area was called the "Hamden Delta." Michael Gregory Jackson and Jimi Durso were also part of it. But the guy most steeped in the Blues there was Robert Crotty, and he was a huge influence on me. He was never really known outside the local area, and that's a tragedy. He passed away just a few years ago.

**Cadence:** *Your music is entrenched in the Blues. That's especially evident in your early playing, which is saturated with aching sadness and tragedy. You're playing authentic Blues in a way that's rising out of the Deep South. You play in a way that's typically made by long-suffering black musicians. You're of Irish-Italian descent, born in Connecticut, what are you drawing on for your inspiration?*

Connors: The same sort of thing. If you've got breath, you've got Blues in you. Everyone's got the Blues.

**Cadence:** *The Blues music that you played, even early on, was a unique and highly abstract interpretation of the Delta Blues. What was your intent when you began your career? Was it your goal not to play the music in the traditional way?*

Connors: I figured the world didn't need more music like that and I wasn't the best traditional Blues player around. I couldn't compare to them but I figured we could use something new that only I could come up with. The same old traditional thing wasn't needed from me.

**Cadence:** *There's an interesting concept you've incorporated from your Irish roots, the notion of "keening," which involves the crying spirits that come and take away the deceased. How has that translated into your playing?*

Connors: I own a record of that [keening] and it's really intense. They sound like Native Americans with their chants. It's a freaky thing like the scream of the banshee. My grandmother used to tell me stories about banshees, spirits and leprechauns, and things like that, and it sunk into me. On Hell's Kitchen Park [Black Label, 1993] there's a piece, "Sorrow in the House," that's not actual keening but it was meant to capture the feeling of it.

**Cadence:** *You told guitarist Chris Forsyth in an interview that, "I always wanted to be a Rock N' Roller." Would you talk about that?*

Connors: I grew up in the '60s and Rock & Roll is where it was at. In '67 I was 17, so that means I would have to have been into Rock & Roll. That all ended around '71 or '72 when Rock got kind of cheap and crummy. I recently had a Rock band for a while called Haunted House that kind of swung.

**Cadence:** *You also told Forsyth, "I can't really play guitar that good."*

Connors: Well, I don't know about that. I can still do it, I can still hang in

there.

**Cadence:** *So you're retracting that statement?*

Connors: Yeah, maybe I should.

**Cadence:** *You learned to play bass, trombone and violin as a youth.*

**How did having that knowledge influence your future guitar playing and musical concept?**

Connors: I was in the marching band and I really couldn't read music too good so I'd just improvise around sounds while I was marching with the trombone in the front of the group. That experience alone got me into improvising. I couldn't read music so I had to improvise sounds. The violin had an influence on my ability to do finger vibrato.

**Cadence:** *Sadly, you were diagnosed with Parkinson's disease in 1992.*

**You were 42 at the time. What problems were you experiencing when the diagnosis was made?**

Connors: My right arm wouldn't move fast and I couldn't shave. It slowed me down. Over the years, my whole body got effected by it but it started out just in my right arm for 5 or 10 years. It didn't bother me up until 10 years ago at all, really. I take pills that cover it all over. Parkinson's is not the big disease that it used to be. A lot of people get diagnosed with it when they get into their sixties or seventies. One out of every 100 people get it.

**Cadence:** *How has that diagnosis effected your career? It seems a bit miraculous that you've been able to continue performing at such a high level for 25 years.*

Connors: I can't really travel anywhere. I can't travel in Europe, which I would like to do. Yeah, my traveling is kind of squelched but I play around New York City all the time. The last time I could travel to Europe was 5 or 6 years ago. I'm going over to England later this year just for one night. I can't tour anymore but I never liked that anyway.

**Cadence:** *What physical accommodations have you had to make over the years in order to keep performing with Parkinson's?*

Connors: Nothing except the biggest impact is that Parkinson's makes you prone to falls and also makes your bones not strong. Over the years I've broken a lot of bones -- my left wrist, my right hip, my right shoulder, and even my neck. These required long recovery times. After the wrist thing, it took months for the feeling in my fingertips to come back. Jim O'Rourke helped me come back from that one. And [poet] Steve Dalachinsky helped me another time."

**Cadence:** *How did they help you?*

Connors: When you get a bad injury that affects your ability to hold a guitar, it's a scary thing, not knowing if you've really "come back" enough yet to be able to perform again. The wrist thing was probably the worst because it was my left wrist, which works the neck of the guitar, and for months I had lost feeling in my fingers. Jim just waited for the right time and nudged me to get back in the game, and in that first performance after the injury he played with me. He was very aware of where I was at and made it easy for me. After that, I was ready to do anything. Later on, when I broke my hip. I was in the hospital for 11 days. It took a long time to

recover. Steve Dalachinsky that time did the same kind of thing for me. It's good to have real friends.

**Cadence:** *I noticed that you use one finger on top of another to add force on the strings.*

Connors: That's just to get the solid chord in there without any squeaks or buzzes. I use a lot of bar chords and I usually make them with two fingers, one on top of the other. One of my fingers doesn't do it right, it gets a buzz sound.

**Cadence:** *How taxing on your body is it to perform these days?*

Connors: It's not taxing at all. I take these pills and I can do anything anyone else can do except walk. It's effected my walking and my speech is kind of slurry.

**Cadence:** *You presented your first piano solo in 2016. Why did you wait until the age of 66 to do that?*

Connors: Because I don't really play piano. I have one record with piano [The Red Painting] that came out pretty nice and I have a CD coming out soon that will have a little bit of piano on it. As far as a reason goes, there's no reason. I don't really play piano that much. I don't have a piano. I love piano music- I grew up with it -- and whenever there's a piano in the room I do tend to gravitate toward it, but I can't do everything.

**Cadence:** *There are significant Jazz influences in your past but that doesn't get discussed nearly as much as your Blues background. What's your earliest Jazz memory?*

Connors: Miles Davis, definitely Miles Davis. Especially his early '70s group with Keith Jarrett and Michael Henderson. Miles is playing his trumpet through a wah-wah pedal. I really like that sound. And I really liked that record [Get Up With It] with "He Loved Him Madly," that really got to me

**Cadence:** *You've dedicated a number of pieces to Miles including your Departing of a Dream series. What struck you about his work?*

Connors: Yeah, a lot of people say my guitar sounds like a trumpet, like either Miles or Chet Baker. I'm influenced by his long notes. I kind of stumbled into it, it wasn't a conscious effort to sound like Miles.

**Cadence:** *You've mentioned Lester Young and Billie Holliday in the past. What have you taken from them?*

Connors: Lester Young's aura, he was a cool guy and swung like mad. They were both great musicians with great sense of timing.

**Cadence:** *How much of an influence did the singing and trumpet playing of Chet Baker have on you? He was a tortured soul who drew from the Blues.*

Connors: He was a direct influence on me. He could not read music so he had to improvise, which is the same for me. I can't read music either. Sounds just came out of him, man, and most of the time they kind of slurred down to the lower area of the trumpet. He played the lower notes and just hung out there for a while, jump up for a while, and then slip back down again.

**Cadence:** *Another very significant inspirational stimulus for you has been art, most specifically the work of Mark Rothko. You've released a recording based on his dark paintings and even performed in front of his*



*work at the Whitney Museum. What is it about his paintings that triggers your imagination?*

Connors: It's the simplicity of them. They aren't fussy, they're big monumental things. The big ones are just phenomenal, they just knock you over.

*Cadence: Is there a relationship between his art and what you do?*

Connors: Yeah, I kind of want to get the same simple, monumental feeling. He does it with two or three colors, five colors at the most, and I do the same thing. I just use a few notes and they have to say everything.

*Cadence: And what's the benefit to using fewer notes?*

Connors: The fewer notes you play, the more it's alive. If I play too many notes, I'll squash it all and it will sound like caca.

*Cadence: When you played in front of Rothko's painting at the Whitney, how did you approach transforming visual art into aural art?*

Connors: I wasn't interpreting his work, I was just doing my thing in front of his thing and having it be a similar experience. I don't play based off of paintings.

*Cadence: What other visual artists stimulate you?*

Connors: Franz Kline, Jackson Pollack and [Willem] de Kooning. All the New York '50s and '60s guys, they're my main influence.

*Cadence: Something you don't often speak about is your own visual art. Art came before music for you, you studied it for seven years in school. What mediums do you work in?*

Connors: I make computer-generated color prints these days. I put them on vinyl so it's very strong, it doesn't rip that way. There's a seascape behind you on the wall.

*Cadence: A number of your pencil drawings grace the covers of your recordings. They capture the haunting and fragile quality that's in your playing. Would you talk about your album covers?*

Connors: I'm tending towards putting pencil drawings on my album covers now. My album covers usually come from the art that I am doing at that time, so there's a similarity in the vibe between the art and the music. There's a new recording coming out called Angels That Fall and it has a nice cover of a woman's face on it.

*Cadence: The images on your cover art, excluding photos of yourself, feature women. Is there a reason for that?*

Connors: I guess I like women.

*Cadence: But these are sad and frail women.*

Connors: Yeah, it's a kind of Chopin thing I've got going on inside me.

*Cadence: Would you elaborate on that?*

Connors: I think of myself as a modern day Chopin-type figure, sort of, if I may say so myself. I don't want to brag or anything. Chopin's music was fragile in the same way that my drawings of women's faces are fragile. I don't know. Apparently, these fragile faces are the only ones I can make.

*Cadence: You've said in the past that, "My music is political. It's always been political." How can instrumental music be political? How can listeners know your message?*

Connors: It has a certain feel to it. Internally it feels rebellious, it sounds

rebellious.

**Cadence:** *So your music is rebellious?*

Connors: Yeah, a lot of it was for a while there. It's not like that much anymore but during the '90s my stuff was about wars and other things. I wasn't rebelling against anything in particular, it was rebellion with a capital R. I was in my forties at that time and I did one piece about the [German] planes that came over and bombed Britain. Yeah, that one worked like a charm. It's called "The End, The Afternoon, The Light."

**Cadence:** *What other pieces of yours are you very happy with?*

Connors: *Airs* [Road Cone, 1999]. I also like my *Departing* of a *Dream* series, especially the new volumes – V and VI.

**Cadence:** *It's hard to find your older recordings.*

Connors: They're impossible to find now, especially the old things. I'm working on taking those of my past recordings which only came out in the form of CDs and re-releasing them as records. I think of CDs, especially in the '90s, as the dark ages of music recording. The sound was missing something, and they aren't a dependable way to preserve music. Sometimes they just stop working. I have so much stuff, it takes a long time to re-release everything.

**Cadence:** *In the early '90s, you found new collaborators and fans of you music in the underground Noise Rock scene. You played with artists such as Thurston Moore, Lee Ranaldo, Alan Licht and Keiji Haino. Would you talk about Noise Rock and its appeal to you?*

Connors: Well, my stuff is not really noise, like a lot of their stuff, but I seem to fit in there at shows with all those guys for a while there in the '90s, mainly. It seemed to work. My quieter style and my bold notes fit in with their kind of freaked-out, noise music. It just worked. It was opposites but opposites work a lot of the time.

**Cadence:** *How has the incorporation of volume and distortion furthered your creative process?*

Connors: That's something I don't use very much of anymore. Distortion is something I did in the past. My tone is clearer now, that's how it's grown, but I can still play like that. My current style is more mysterious than fuzzy.

**Cadence:** *The Curse of Midnight Mary is a recording you released made from a 1981 tape recording you made while playing at the graveyard of New Haven's Midnight Mary, who urban legend has it was a witch who apparently died in 1872 at the stroke of midnight and ended up getting buried while still alive. What possessed you to record at her grave?*

Connors: I thought it would be a cool thing to do. It was kind of a dare, really. It was a hot thing to do.

**Cadence:** *There's supposedly a curse at that graveyard. Legend has it that anyone caught there past midnight will die the next day. Did you feel Mary's presence while recording there and were you there past midnight?*

Connors: It's a big deal in Connecticut. I can't say I felt her presence but it was fairly dark and I was afraid of the dark, I still am, and that kind of got to me. I don't believe in ghosts. I was there past midnight but I didn't die the next day though I stayed in the whole next day, I didn't want to force

anything. I didn't want to get crazy about it.

**Cadence:** *While researching your career I found two other connections to graveyards. You frequented graveyards with your mother who sang at funerals, and also the album covers of your recording The Stations of the Cross are actually handmade rubbings off of a specially made gravestone. Do you feel a special connection with graveyards?*

Connors: No, but it's part of the Delta Blues thing. You can't get away from it.

**Cadence:** *The names of many of your recordings are quite expressive of darkness and despair including – Crucible, Hell! Hell! Hell! Hell! Hell!, Long Nights, Let the Darkness Fall, Up in Flames, The Departing of a Dream, I Wish I Didn't Dream, and Pushin' Up Daisies. Do these titles reflect how you felt while recording them?*

Connors: I wanted to record things and those titles seemed to fit right in there. I wanted these to be intense but I'm not like that anymore. My thing has calmed down a lot lately but back then, I was a crazy man. They probably would have institutionalized me if it was in a different century. I would have been hung or something. I should add that Crucible, Let the Darkness Fall and I Wish I didn't Dream came from Suzanne's mind. She smiles and is cheerful a lot, but in her music, another side comes out and she takes no prisoners.

**Cadence:** *Were you dealing with depression?*

Connors: No, it wasn't a matter of being depressed at all. I've never been depressed, it was intensity that I was after.

**Cadence:** *What effect on listeners do you find your music has?*

Connors: Some people say they get depressed by it but it's not meant to be depressing. Really, I can't do it when I'm down. It's a joyous thing for me, it's a happy thing.

**Cadence:** *How significant are the titles to your songs and do you name them before or after recording them?*

Connors: I name them later on and sometimes I don't name them at all. Some of the titles are dreamed up by other people. Most are my names but sometimes I'll ask people to listen to a piece and ask them what I should call it, and people come up with names for me.

**Cadence:** *What music do you currently listen to?*

Connors: A lot of twentieth century stuff like [Anton] Webern and Carl Ruggles, from the United States. He was a friend of Ives. I listen to everything, Rock, Blues.

**Cadence:** *Do you listen to your own recordings?*

Connors: Yeah, I listen to my stuff too, which I know a lot of other people don't do with their own music. I listen to my own stuff a lot.

**Cadence:** *A lot of people have trouble listening to their own recordings because they hear things they aren't happy with.*

Connors: Right, but I'm pretty satisfied where my stuff is going and I don't have any qualms about listening to it because it's not gonna upset me. I'm kind of reaching the end of the line here. I'm 67 now and I don't imagine that I can go for another twenty years. Possibly, we'll see.

**Cadence:** *At this point, have you come up with a meaning of life?*

Connors: No. You know I'm a real atheist. I don't believe in God or

Heaven and Hell. I want to go to my grave without ever trying to convince anyone that I had any answers or knew what life meant at all.

**Cadence:** *Do you believe in reincarnation? Are you coming back?*

Connors: No, I don't believe in anything, I just believe that you're dead. When you die – lights out, period, end of story. That's a bleak way to be but that's the way it has to be with me.

**Cadence:** *How many guitars do you own and which one do you value the most?*

Connors: I have two guitars. The small black-and-white one over there is a hundred dollar version of the bigger model Stratocaster, the full sized one I have, but it's too heavy for me today. The lighter one is more alive in my lap. I've had five or six Fender Stratocasters through the years.

**Cadence:** *Would you share an interesting travel story?*

Connors: Yeah, there's one thing that was kind of funny, I was up on stage in London, playing with Jim O'Rourke, and some guy didn't like what I was doing so he charged the stage and tried to throw me off the stage but Jim came to my rescue and blocked him before he got to me. They don't want anybody messing up their stage over there in London. They don't want anybody doing something they don't like there. The stage is a very sacred thing in England. Another thing is not too long ago I got to play inside a maze. It was big and all lit up in a weird way. It was an art gallery with all kinds of little chambers in it. Everyone sat outside the maze and just experienced it while I was inside of it.

**Cadence:** *What are your interests outside of music, art and poetry? Guilty pleasures?*

Connors: I like to fool around with these mannequins. [Points to the two 6-foot tall, well-proportioned figures in the room, facing each other, dressed in leopard skin outfits] I put different outfits on them, dress them up in different ways.

**Cadence:** *They are quite impressive. What does Suzanne think of them?*

Connors: She likes them, she likes them a lot. They are kind of Amazon women. Yeah, that's my hobby, this stuff. I bought them at the Fulton Mall at a store called Dr. Jays. Actually, these are pretty expensive vintage models. You don't see anything like them anymore in stores.

**Cadence:** *Or in reality.*

Connors: Yeah, I've taken them out in front of the building a couple times and a hundred people took pictures of them. Everyone that walked by took out their cellphones and took pictures.

**Cadence:** *What was your 9/11 experience?*

Connors: Oh, the black air came right into the window here. I had to run all around the house and close the windows. It was terrible. I immediately sat down and made a piece called "For NY 9/11/01." Suzanne worked down there, still does, so she might have gotten some kind of exposure. She was in a building a block away at the time of the attack. She was one of the people running around with all the dirt all over their bodies. I was watching it on TV. I didn't know if she was safe or not. It was terrible and the air stunk around here for a long time. We're pretty close to it here. It was right across the river about a mile away. I'm sure we got a bad dosage

of something.

*Cadence: The final questions have been given to me by other artists to ask you:*

*Thurston Moore (guitar, vocals) asked: "Who was the first guitarist you saw live where you witnessed the realization of magic?"*

Connors: Clapton and Hendrix, and then later on, Ron Asheton of the Stooges. Clapton had a puddle of sweat around him, an actual puddle of his own sweat that he was standing in. I thought that was a pretty cool thing. You'd have to be really into it to sweat that much. Hendrix was very much more a showman when he played. I never liked when he played with his teeth because it was never as good as what he could have done with his fingers. Also, although I never saw him live, Robert Quine's solo on Lou Reed's "Waves of Fear" in Barcelona, 1984, blows me over. I met him in 1991 when we were both supposed to be part of a Tim Buckley tribute concert. The head of it kicked me and Suzanne out because she didn't like what we were doing with the song and maybe she wanted to make room to put Eric Anderson on the bill. But Quine said he liked us, so I guess that's okay. Everybody should listen to that Barcelona version. <https://www.youtube.com/watch?v=Y1yXmh62Z2o>

*Steve Dalachinsky (poet) asked: "You rarely, if ever, talk about your poetry. Would you do so?"*

Connors: I did poetry for a while but I haven't continued with it. I just did that when I was in my thirties. I did a lot of writing in the Japanese tradition of haibun, which is a combination of prose and haiku. Basho was a pioneer of the form. In the '80s I did a book called Autumn Sun which is really just a bunch of impressions that I got from daily life with my son, who was a year old at the time. I wrote a lot of stories in those days, spent a lot of time with him, looked at the world through his eye. It was kind of a travelogue and short little snippets of words and lines here and there, kind of a little snowstorm or petals of flowers floating around the air.

*Cadence: How does the creative experience and source of emotional release differ for you when working in the field of music, art and poetry?*

Connors: It's all the same thing, really. It all ends up as the same thing, it's all hard work. They all feel the same to me but I know more about music than anything else.

*Steve Dalachinsky also asked: "What are your feelings about Derek Bailey, both as a guitarist and innovator?"*

Connors: I played with him a couple times, he was really good. He was more staccato than I am but he had a nice way of sentencing. I played with him along with Thurston Moore, it was the three of us. He was definitely an innovator but I don't know a lot about his music. I wasn't really influenced by him but he was one of the main guys.

*Chris Forsyth (guitar) said: "Loren is incredible. I think he's one of the most original and unique guitarists I've ever heard. He's always found a way to sound like himself, even with health problems, and I think that's a testament to his artistry. I've seen him play dozens of times, played with him a few times, and followed his work closely, but I still find his methods to be mysterious. My question for you is when you are playing, how much*

*of the sound is a result of theoretical musical approach (thinking about notes, scales, chords, etc.) versus a physical/instinctual approach (tangibly interacting with the instrument and the sounds)?"*

Connors: It's all improvised and more importantly, it's all intuitive. Ninety percent of it just happens, it's intuitive. I don't think about anything. I don't know anything. I don't know what I'm doing or why I'm doing it. Bob Crotty used to say there are two kinds of guitar players – "The regular kind and the kind that leans forward a bit."

*Chris Forsyth also asked: "You've had a number of notable collaborations that lasted a number of records or performances, as well as a long history of solo work. Do you have a preference for collaborative playing vs solo playing these days, and has that changed at all over the years? Do you approach either differently?"*

Connors: I'm starting to have more confidence in myself, as far as a solo player goes, so I'm playing mostly solo these days. Before, like in the '90s, I was playing with people all the time but that just changed. I don't know why but I guess you just get more confidence as a player. I had a lack of confidence a lot of the time.

*Jim O'Rourke (multi-instrument) said: "My best to you and Suzanne, you are the best! You have not used a large pool of musicians to play with over the years, it's been pretty much duos, outside of the group with Suzanne. You've never really had "bands." Have you purposely kept the playing situation small? Is keeping a hand on how your playing is framed important to you?"*

Connors: Yeah, yeah, yeah, it is important. Sometimes people say my solo thing is more essentially me and everything else I do is a compromise but that's not true. You do have to be careful not to dilute your thing. It matters who you play with, because when you play with a partner, you can't just do your own thing. You also have to work with what they're doing. If I'm playing with someone I have to listen and fit whatever I'm doing into whatever they're doing too, so it's actually a duet and not just two solo people playing together. And when you play with the right people, you learn from it, you get cross-fertilization. It's definitely much more of a fun thing than just playing by yourself. Playing by yourself can be sort of brutal. There's no one else to help you out and everything put out there is just from you.

*Kim Gordon (guitar) asked: "How do you listen to the other person you're performing with? Sometimes I'm listening through my body with all my senses without feeling like I am."*

Connors: Yes, that's the way I think, exactly. I feel it through my arms and hands, the palm of my hands. When I play with someone, I listen to them -- not just what they're doing onstage but who they are. It's an intuitive personal experience. I have to be careful who I play with. I don't play with any criminals. I can't stand musical fraud, it drives me crazy.

*Cadence: Would you explain what you mean by "musical fraud?"*

Connors: People who just play tricks. Tricks and licks. People who try to appease, or placate. Or worse -- manipulate. People who want something.

*Isobel Sollenberger (Bardo Pond) asked: "Loren, where do you go when*

*you are playing? When I listen to your music, I feel like I am on an epic journey to a far out galaxy. I start the journey from your very first note and meet friends and family along the way. Faces and places that had faded return to me, new paths reveal themselves."*

Connors: I have to be physically present but also be aware of the future and the past. All of that has to come out in physicality. We're physical human beings, we're not spirits. When music has extreme physicality it makes us travel. Sensuality is the greatest force that we have in music, that's what sets us free.

*Isobel Sollenberger also asked: "When I listen to you and play with you, I feel that spark of joy, that feeling of synchronicity, the charge of magic. Like a chance meeting or conversation with a stranger. Like a sunset or a rainbow or the dancing of orgone energy on the beach. Is there a narrative to your pieces? Is it purely the process of making sound?"*

Connors: Music is sound that changes you somehow. It might calm you or disturb you. So it's not really a process of making sound, it's a process of finding it, one second after the next. It's about discovery, not searching. You have to discover the first note that holds all the energy.

*Kath Bloom (guitar) asked: Do you feel the "wisdom of age" as strong as you felt the "passion of youth?"*

Connors: It doesn't really work that way for me. For me, it's about a relentless drive for truth, and that hasn't changed. It's just taken different forms over time.

*Elliott Sharp (guitar) asked: "Do you have any desire to notate your music for other musicians to perform?"*

Connors: Yeah, I'm interested in choral stuff. I'd like to do stuff for the guitar and have it transposed into choral music. If he knows how to do that then he can help me with that. I suppose there are programs for that. I'm interested in strictly choral music that has nothing to do with guitar. Like the choral music of Webern.

*Alan Licht (guitar) asked: "Would you talk about the influence of Alban Berg and other modern 20th Century composers on your music? It's there and that's something no one ever asks you about."*

Connors: Right, Alban Berg, he was really something. I'm a big fan of his, especially his opera Lulu. And also the choral music of Webern. Those are my main people in music. With Berg it's the drama of it all, the drama and the tenseness of it. It's very interesting to follow the musical life of Berg from his sensitive, dreamy teenage boy compositions, growing into the deeply serious artist who created Lulu, the greatest opera of the 20th century, even though it was never finished. He died before he finished it. The choral music of Webern was star-like or crystal-like. I learned economy through Webern.

*Bill Orcutt (guitar) asked: "I've heard you're a big Eric Clapton fan. What's your favorite Clapton era or records? Are there other guitarists who've had an influence?"*

Connors: Definitely Cream. There haven't been other guitarists who've influenced me as much as Clapton. He had a real influence on me. He was the best, as far as I could hear, back then. Even still he's one of the best

people. I've never met him, I don't know if he even knows my music.

**Bill Orcutt also asked:** *"Every time I've seen you, you're playing a Strat. Have you always played a Stratocaster? What's the appeal?"*

Connors: I like the Strat sound. It's got a nice sound to it, it sounds like a bell. The neck is real nice, especially for finger sliding, and it's light. It's the primo Rock instrument around the world, which you have to admit.

**Suzanne Langille (vocals) asked:** *"You did a recording called Red Mars, and now you're working to release a piece dedicated to the seven recently discovered Earth-like planets. Would you talk about your interest in astronomy?"*

Connors: My interest in astronomy is more about awareness of it rather than about the science of it. What I'm interested in is mystery, big mystery, gigantic mystery, unbelievably, gigantic mystery. The biggest mystery you could ever think of. Mystery with a capital M, a big deal. So that's the planets and what exists in the universe – the planets and the stars and the gas and the people.

**Cadence:** *So how does that inspire you to make music?*

Connors: It doesn't, it's just all I've got left. I think I'm through with Earth and I've taken off into the stars. It's the last big, uncharted area like the Wild West used to be.

**Cadence:** *Where do you go after the planets?*

Connors: I don't know, that's a good one.

**Cadence:** *Are you saying you're running out of music?*

Connors: No, I'm not running out of music, I'm just kind of running out of... I don't know that I'm running out of anything. I feel like I just started doing stuff.

**Cadence:** *So if you always perform without a premise or preconceived notion, how does the inspiration of something like the planets enter into your playing?*

Connors: The sounds I'm making are otherworldly.

**Suzanne Langille also asked:** *"The most important early influence in your life came while training under sculptor Michael Skop, who was trained by sculptor Ivan Mestrovic, who was trained by sculptor Auguste Rodin. That has been mentioned once or twice but no one has really explored just what you absorbed from that oral tradition of instruction and how you translated it into music."*

Connors: Well, that's a big question, maybe even too big to talk about. Michael Skop was a great teacher I had in college, he was an authentic disciple of Rodin. He taught some crazy ideas that you couldn't get anywhere else about time and space and line drawing. Yeah, he was a phenomenon, I think. We learned about space and time and how they were the same. Rodin talked a lot about that when he was alive. A picture has time and space in it, especially time which is a very hard thing to grasp in your head about what that means but it has something to do with the reality of the universe. It's hard to talk about that. Another thing that Skop also talked about was holding things "in privation," not laying everything out there. When you do that, your art or your music has potential energy. You create without the help of sound or silence. When you hold a ball up in



the air, but it hasn't dropped yet, that's potential energy. When Suzanne's editing something of mine, she always listens to find my first note - she insists that it all has to be there, in that first note. Privation. Potential energy. That's why a painting is more than the paint and the canvas.

*Cadence: So when you're doing line drawings, how does time and space enter into it?*

Connors: Everything has to be alive. Nothing can be static or just placed in there. Everything has to explode from some serious place and you should be there all as one and together, all happening in a single instant. It has to be all great, without things that shouldn't be in there. Like Keats the poet said, when you're mining, you've got to fill your pail to the top with ore and take it all out at once. It can't be piece by piece. You have to make sure that every riff is filled to the top with ore. You can't show people half full effort, everything has to be loaded with what you're mining out of yourself.

*Cadence: Well, what does time mean to you?*

Connors: Time, to me, means space and a real arrangements of forms. It's not just a haphazard, thrown together of forms. It's more one thing grows out of another thing and growth is the main thing. It's all real, real forms rather than fake shapes. You can put some coins on a table and hit them so they spread all out, that would be an example of form. An example of fake form would be if you put the coins down with your fingers in an arrangement that you want to make. The reality of things is that they will spread out by themselves and you don't have to do it.

*Cadence: Final comments?*

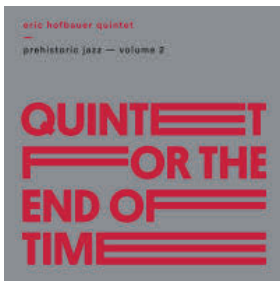
Connors: Listen to the Blues. Everything is there.



# Papatamus

## REVIEWS OF CDS, LPS AND BOOKS

A collection from  
Robert Rusch of  
sometimes  
disparate material  
though generally relat-  
ing to music  
recordings or perfor-  
mance.



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](mailto:rdr@cadencebuilding.com). Mail received is subject to editing and may be included in the next column at my discretion. If you do not want your correspondence printed please let us know. Thanks and cheers, RDR

Guitarist ERIC HOFBAUER and his quintet [Jerry Sabatini-tpt, Todd Brunel-clt/b.cl, Junko Fujiware-cello, Curt Newton-drm] must have had a preconceived plan when they issued their first recording, THE RITE OF SPRING/Prehistoric Jazz Volume 1 [Creative Nation Music cnm 025] which was recorded back in April 2014. The series is now up to Volume 4/ REMINISCING IN TEMPO [cnm 030] and they have maintained the same quintet and similar packaging (cardboard sleeves in flat mat board with distinctive cover, stylized font and lengthy notes by David Adler). Logically, between these 2 issues are Volume 2/QUINTET FOR THE END OF TIME [cnm 026] and Volume 3/THREE PLACES IN NEW ENGLAND [cnm 028]. The only variances between the 4 volumes, besides the music of course, is each volume has a different color and while volumes 1, 2, 3 have duo sleeves, volume 4 is a single sleeve package. This kind of consistency takes forethought. I should mention most importantly, there is a uniformity of musical excellence. Hofbauer came up with the term, prehistoric jazz, after watching a video of Leonard Bernstein rehearsing the “Rite Of Spring” where he instructs the timpani to play like “prehistoric jazz”. This captures the spirit of “Rite” and with enough of the theme and interplay it should satisfy jazz and Stravinsky fans alike.

Volume 2, features music by Messiaen and was recorded over the same day and a half as Volume 1. Not being much of a Messiaen fan the best I can say is that this is one of the very few times I've found some satisfaction in Messiaen's music. Third stream Messianic.

I was particularly looking forward to Volume

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3 which features music by Charles Ives, partially because I spent much of my youth in the area not far from where Charles Ives wrote about and I often thought he captured well a sense of New England's topography and emotive sense. In addition Ives' music often had a band shell quality essence. This also has a third stream quality to it as well as a contemporary (Chicago) jazz quality. Smartly played and arranged, with some of Ives' humor intact, the music here [40:00] is both a tribute to Hofbauer's arrangements and the contemporary extension of Ives' as well as how well Ives can be at home in jazz. Recorded in January 2016.

Volume 4, The most recent prehistoric jazz is an 11/16 recording of Ellington's "Reminiscing in Tempo". Ironically this is both the least prehistoric and the closest to jazz in its original concept and the least successful in interpretation. Of course it is hard to compete with Ellington on his own turf. With only 24:50 in recorded time and with an additional 50 +/- minutes available it might have been productive to interpret another of Ellington's more extended works.

Not jazz, although Gottschalk's *Imágenes De Cuba* might be considered prehistoric jazz, and some of the very pretty chamber music could well lend itself to jazz interpretation as performed on *CHÈVERE* [Ansonica Records ar0005]. Recorded 1/16-20/17/16 in Havana the music here [57:75] is by 7 composers and performed by various ensembles and chorus'. Jazz? No. Delightful? Yes.

There is little blues covered in Papatamus because most of the "blues" material that comes my way is rock, which is ironic as rock was built on the blues and now co-ops its base ("the child is the father of the man" concept is appropriate here). COREY DENNISON's *NIGHT AFTER NIGHT* [Delmark Records de 852] is a collection of 13 tunes (mostly originals) [63:16] played by Dennison[v/gtr] and his quartet [Gerry Hundt-gtr/org/harp, Nik Skilnik-b, Joel Baer-drm]. Dennison is from Chattanooga, Tennessee and handles the blues with a variety of treatments—from Screamin' Jay Hawkins to Bill Withers' soul with convincing delivery through the rawness in his voice—his guitar work is basic and non-distinctive. As a quartet they are excellent; tight and laid back. A very fine blues recording.

Singer NINA PEDERSEN has issued a lovely melodic CD called *EYES WIDE OPEN* [Losen Records 184-2]. With the exception of one track all the compositions are written by Pederson. Including the lyrics in the liners adds to the enjoyment as one can contemplate the poetic words along with the contemporary music [40:55]. One piece here is by Karin Krog and John Surman (two artists we don't hear enough of these days). Supporting back-up is by Pierpaolo Principato [keys], Marco Loddo [b], Giampaolo Scatozza [perc] Aldo Bassi [tpt] and Paolo Innarella [sax]. Recorded 6/22&7/3/16. A quiet and most pleasant surprise.

Singer SARAH JERROM has composed and arranged 10 of the 11 tracks [73:08] on *THE YEATS PROJECT* [Sarah Jerrom sj 2016cd]. Backed by a small group, conducted by Tom Richards, Jerrom writes the compositions and sings the poetry of William Butler Yeats. The results are a third stream art music. The music has a touch of free improv mixed with chamber music and the instrumental-like vocals are divided in and around the compositions. It's an

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ambitious undertaking and one that is successful. A lyric printout would have complimented this 2/27 and 3/11 2015 production greatly. Her 8/10&11/06 recording, ILLUMINATIONS [no label 829982 093714] is more distinctly a jazz effort, 10 tracks [55:15] including 2 originals project an adventurous spirit not afraid to take chances and bend the traditional. A good example of which is her dismantling “Oh Lonesome Me”, into a monotone-ish lament and also the powerful duet with Stu Harrison [p] on “Lush Life”. Support comes from a pool of musicians, notably Mike Murley [ts]. Jerrom sounds best when she is free of traditional confines.

EVE CORNELIOUS’ is a very interesting singer on her latest release, LIVE AT SMOKE [Toneve Records 884501 251983]. In her original voice one can hear bits of Betty Carter in her freedom with tempos and of Carmen McRea in her tough hip asides. The program of 11 tracks [65:08] is notable as it includes Paul McCartney’s “Let’em In”, Radio head’s “Knives Out”, Beyonce’s “Irreplaceable” and her own ballad “I’m Goin’ Back Home”. Her accompaniment [Chip Crawford-p/org, Greg Bandy-drm, Jason Curry-as, Aaron James-b, Ed Cherry-gtr] also get moments to stretch out in some post bop moments. Two tracks on this undated recording have different rhythm sections. Her first release, FACES OF EVE Pooky Looky Records 788037021129], appears to be a collection of material from 1988 and 2002 and is firmly in the pop/soul area and may reissue earlier singles. The main interest here is to see from where the singer on Live At Smoke evolved from. Her second release is I FEEL LIKE SOME JAZZ TODAY [Pooky Looky Records pld1236-9904]. Here, Cornelious is definitely a jazz singer and I’d happily recommend this and Smoke to anybody interested in jazz vocals. The program is 9 tracks [61:23], 6 of which are standards including “Tenderly”, “April In Paris”, “Flamenco Sketches” and a silly over the top “Airmail Special”. Some tunes are dedicated to Carmen McRae, Ella, Betty Carter or Esther Phillips. Again the influence of Carter or McRae is evident, also there is a sliver of Sarah Vaughan present. What’s again evident is a notable vocalist unafraid to make the familiar fresh and take and make chances. The title track is by her husband Chip Crawford [p] and is notable on its own. On some tracks her quartet [Crawford-p, Michael Howell-b, Alvin Atkinson-drm] is augmented by horns [Ray Codrington-tp/fg, Reggie Codrington-ss, Beverly Botsford-perc, Ira Wiggins-ts]. The last time Ray Codrington came to my attention was on a Gabe Evens CD [Papatamus 10/17] and I made a comment about his embouchure sounding off, here it sounds fine. I mentioned this because I noticed one of Gabe Evens’ last recordings was with a singer named LOIS DELOATCH.

LOIS DELOATCH’s first release was issued under LOIS DAWSON, all subsequent issues were released under the name Deloatch. SUNRISE [no label 0898-001] was recorded direct to dat 7/28&29/1998] and issued with edits. The program consists of 10 originals [50:39], 9 of which are by Delotch and one by Scott Sawyer [gtr]. Other members of the band are Gabe Evens [keys], Bobby Cohen [drm], Carroll Dashiell [b], Tom Browne [tp] and Ira Wiggins [sax/flt]. Deloatch has a warm contralto voice and her originals suggest emotions deeply set. “Will We Ever Learn” has a rhythm and message that reminds me of “Compared To What”. There is a release from the serious

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realities of life in both “Run Away With Me” and “Peace Offering”. Deloatch’s next issue, CLOSURE [Improv Media cd1002] was recorded 7/16&17/2001 but was not released until 2005. There are 10 cuts [55:25] here—6 of them originals. A good indication of what one might be in for is suggested in some of the tunes titles: “Reflection”, “Solitude”, “A Good Cry” and the title track: “Closure”. Two originals, “Trigger” and “Perpetual Motion” are instrumentals. “Solitude” is beautifully delivered. The tune order is not as printed on the CD’s paperwork and some of Deloatch’s notes are so cryptic they avoid my understanding. That said there is a conflict of moods expressed on this release, which makes for an uneven but still an interesting listen. Ira Wiggins [ss/ts/flt] does a nice job on Coltrane’s “Equinox” which is coupled with Miles’ “All Blues”; a nice tune for all to stretch. The rest of the band is; Cohen [drm], Sawyer [gtr], Evens or Tyson Rogers [p] Ron Brendle [b] and Noah Evens [vln/perc]. Deloatch’s third record, HOLY NIGHT [no label or #] is a short [31:54] CD-r recorded in 2009 and consists of traditional Christmas music including “Come Sunday” “People Get Ready” and “Auld Lang Syne” [9 tracks total]. With backing only from Tyson Roger [p] it is well done but has little relation to jazz. With HYMN TO FREEDOM [Improv Media Records cd1003] the heavy patina of emotion that enveloped the first two CDs issued seems less obvious. None of the tunes here are originals, though some of the lyrics are. The album declares itself as a Homage to Oscar Peterson and among the 10 cuts [44:40] are 2 OP compositions. The title piece and “When Summer Comes” are given lyrics by Deloatch and sung with passion. She follows the 2 OP titles with “My One And Only Love” and it is a beautiful transition. Joining the group are John Brown [b] Ed Thigpen [drm], Willie Pickens [p] Scott Sawyer [gtr] and it was recorded 11/15&16/06. One track, “Auld Lang Syne” was lifted from the Holy Night CD-r. Deloatch has also given new lyrics to “Moanin” but alas I prefer Jon Hendricks’.

LOIS DELOATCH has a contralto voice (think Odetta & Simone) and much of her material suggests and reflects her rural southern heritage. She is, in fact, the 7th daughter of 10 children. ROOTS [Lois Deloatch Records 88450135852] was recorded between 9/09 and 4/10 using a familiar group [Sawyer-gtr, Evens-p, Botsford-drm, John Brown-b] and to date seems a fulfilling point in her recorded output. Here she brings together her jazz and spiritual strengths in a well-blended and finished program. Of the 12 tracks [52:14] here, 5 are originals and it again points out her compositional ability and her lyrics and ability to paint with them. Like her CDs which suggest thought and specific times and places so do her lyrics; here dealing with Koko Taylor, mistakes, eternity, and of course—desire. Standards like “Without A Song” and “Lady Sings The Blues” imply sub-thought while “When The Saints Go Marching In”, which she arranged with only bass accompaniment, goes back to its gospel roots. It is worth spending time with her five recordings and following her tales and travels. A new release is due in 2018.

I had never heard of singer PETER HORSFALL nor did I have any expectation of NIGHTHAWKS [A.P.P. Records app 003cd] one way or the other. What a surprise, Horsfall is a tenor who uses his voice directly and conveys sincerity on 9 originals and 1 standard (Ellington’s “Sunset and the Mockingbird”) [38:21]. His projection brings to mind King Pleasure, Jackie

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Paris and Bob Dorough but there is no chance you would mistake his voice for any of those distinct artists. Horsfall is backed effectively by a small group with occasional pointed riffs from Giacomo Smith's Bird-tinged alto punctuating the sense of noir that marks the program. Horsfall is, no doubt, an acquired taste, one I acquired on first listen and which held strong even after probably seven listens. Nuanced vocals well worth a listen and then some.

BOB MUNDY [voc] has a new CD out, LOVE TO ME [Kitoliscious Music 191061 138013]. Mundy, also a tenor, has a dramatic voice; part theater, part cabaret. On this undated recording of 13 tunes [56:11], most unknown to me and includes the put down lyrics of "I Never Liked You" [you smoke and you snore, you ain't got no money and your friends are a bore.....good bye and good riddance I couldn't care less.....I just happen to miss you, I do I do]. Backed by a small group most notable for Dominick Farinacci's Miles-toned trumpet and Yves Dharamraj on cello. Mundy's plaintive voice has often a marked resemblance to Johnny Mathis. Emotive.

Regardless of genre, it's always pleasant to get a release that offers fresh creative spirit. Such a release is trumpeter JOHN DAVERSA's WOBBLY DANCE FLOWER [BFM Records 302 062 438 2] featuring Bob Mintzer [ts/b.clt/EWI], along with Zane Carney [gtr], Joe Bagg [p/b-3], Gene Coye [drm] and Jerry Watts Jr. [b], that was recorded on 5/26&27/17. Daversa wrote 8 of the 9 compositions. The one standard is Bird's "Donna Lee". [40:56]. In addition to trumpet, Daversa plays electronic valve instrument [EVI]. Brian Lynch wrote the liners and he focuses quite accurately on the music as fun. It's not that it is just fun it is artistically so from Daversa's writing and arranging to the ensemble's precise execution. Now working at the University of Miami, it would be a shame if his talents were immersed in academia, for this is music of which the general public should be exposed to (even though it may be ignored) as I expect Daversa lacks the money in promotion and payola to be heard and read. My only reserve is its shortness, I'm greedy for more.

Freshness is what hits you right from the start by the quartet of Peter Beets [p], Han Bennink [drm], Benjamin Herman [as] and Rudd Jacobs [b] on QUARTET-NL [ICP 055]. Recorded live 4/24/16 there are many things notable about this CD of odd tempo-ed bop. Herman's reedy alto has a mind of its own, and Bennink's drumming plays to the music not to the crowd. Bennink is a creative voice whether on brushes or toms. Beets can occasionally fall into an effective stomp especially energizing everyone on "Hypochristmastreefuzz". Jacobs, while having solo space, pretty much keeps time; fortunately for Beets and Herman. The programs consists of 7 Misha Mengelberg compositions [59:41] and they are a fun factor in the joy of this CD. It is nice to hear them in a small group setting. This is a highlight in listening. Wonderful.

JOE ROSENBERG [ss] has managed to keep the same ensemble [Didier Petit-cello, Bruno Angelini-p, Arnault Cuisinier-b, Edward Perraud-drm] more or less together since the beginning of the century. His latest release is TOMORROW NEVER KNOWS [Quark 201724], a 12/16 recording. This is a mix of 2 originals and one composition each by Ustad Rashid Khan, Jaco Pastorius, John Lennon and Ellis Marsalis [53:19]. I found the playing here less than inspiring. On first listening I marveled at the fellowship of the group,

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as the music seemed to come out as naturally as breathing, however, on repeat listening it had a rote sense to it. Perhaps familiarity breeds complacency in this case. One never knows and that is the magic of music.

Pianist Ron Stabinsky gets a bit stumpy on the new release of **MOSTLY OTHER PEOPLE DO THE KILLING**. This time out [3/13/17] it's just the trio [Moppa Elliott-b, Kevin Shea-drums] playing 8 compositions (7 by Elliott plus Ellington's "Blue Goose")[43:42]. All the compositions have a color in their title, hence the title of the recording; **PAINT** [Hot Cup Records 171]. The emphasis is on Stabinsky who demonstrates a broad technique often playing over energized interplay between bass and drums. A Stimulating listen.

**BILLY LESTER** [p] has issued only a handful of releases over the past 30+ years but they have always been interesting. His latest success is **ITALY 2016** [Ultra Sound Records uscd174/s]. Recorded 8/13/16 with Marcello Testa [b] and Nicola Stranieri [drm] the 7 originals [54:00] here are often deconstructions and played off the changes of familiar standards like "Body And Soul". Lester's support is impeccable at keeping the rhythm strong, while Lester spins out variation upon variation. Lester is a descendant of the Tristano school through Sal Mosca and the lineage is in very capable hands.

**LISA HILTON** [p] seems to be a bit of a lone cat in that all her extensive recordings since the late 1990s have been self-produced; mostly on the Ruby Slippers label. **ESCAPISM** [Ruby Slippers Product 1022] is a 8/17&18/17 recording of "On A Clear Day" plus 9 originals [39:12]. Assisting Hilton in various groupings are Gregg August [b], Rudy Royston [drm], JD Allen [ts] and Terell Stafford [tpt]. Hilton has a bit of a rococo style and a touch of Vince Guaraldi. Her writing is quite expansive more so than her piano work which rarely suggests venturing past the compositional lines.

Pianist **PHIL DEGREG** is not a subtle pianist. He attacks the keys like a hungry man might attack a meal—with gusto and no slobbering. The power of his attack is compatible to Ahmad Jamal or Red Garland. He has been recording since the 1980s. I remember him from a couple of recordings he made for the tasty label, J Curve, which no longer exists. His latest is **QUEEN CITY BLUES** [Prevenient Music Records 888295 629591], a 8/8-10/16 recording with Aaron Jacobs [b] and John Taylor [drm]. The 12 tracks here [66:04] are a mixture of 4 originals and 6 non-originals (mostly standards) and it makes for wonderful listenings.

Next to DeGREG, **PAUL GIALLORENZO** would have to be considered a minimalist judging from his new release, **FLOW** [Delmark Records de 5026]. Silence or the space between notes plays an important part in his lines. He fashions lines and propels them in projection that sometimes coordinates them with the rhythm [Josh Abrams-b, Mikel Avery-drm]. The 9 compositions here [55:03] are all originals and are more notable for their harmonic adventures than the compositions themselves.

**SAINTS ARE STILL MARCHING** [no label 700261 460710] is an upbeat CD from ERIC BYRD's Trio [Bhagwan Khalsa-b, Alphonso Young-drm] with Terell Stafford [tpt] and Tim Warfield [sax] guesting on 3 of the 9 tracks [46:27]. Subtitled Sacred Music Vol. 1 the program is a mixture of

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spirituals and hymns (traditional and modern). Pianist Byrd sings on 3 tracks ["I Want Jesus To Walk With Me", "Calvary", "Just A Closer Walk With Thee"]. On "Calvary" the jazz content is nil and it deadened the pacing of the CD with its rather sorrowful lyrics and slow tempo. That aside, there is a rather nice lilt to the program. An uptempo "Closer Walk" is a wonderful closer for the program.

Spirituals are also the subject on JAMES WEIDMAN's SPIRITUAL IMPRESSIONS [Inner Circle Music Records 076 cd]. Pianist Weidman did most of the original arrangements on the 11 tracks [60:44]. He has an idea about how to make old traditional material contemporary. Aiding is Anthony Nelson [flt/reeds], Harvie S or Vince Ector [b] and Ruth Naomi Floyd whose rich vocals help breath new air into old music. Floyd is one of Philadelphia's gems and I think it has been about 10 years between her last recording and this [8/15/17]. A fresh jazz interpretation.

A BEAUTIFUL WORLD [Basin Street Records 0717-2] is a musical tribute to New Orleans by IRVIN MAYFIELD [tpt/fg/p/keys/voc] and KERMIT RUFFINS [tpt/voc] and almost 60 other musicians including; Michael White, Jason Marsalis, Cyril Neville, Wendell Pierce, Bill Summers, The Rebirth Brass Band and many others. There are 26 tracks [73:56] many which are interlucatory sections, of a few seconds, introducing or tying a section together. The music is distinctly New Orleans and ranges from jazz to soul all conducted by Mayfield. It all works remarkably well and is a very pleasant listen. Those with a broad interest in N.O. music will especially find joy here.

JASON MARSALIS (vibes) and the 21st Century Trad band [Austin Johnson-p, Will Goble-B Dave Potter-drm] have issued MELODY REIMAGINED: BOOK 1 [Basin Street Records bar 0305-2]. The concept on the 9 Marsalis originals [58:52] is to take the chord structure or changes etc. from one standard tune and create a new tune. It's an old approach and it works well here. Marsalis has a solid mallet tone, closer to Bag's than Burton but sounding like neither. This is a tight and strong group that has been together now for about 6 years. Recorded 12/21/16, Ellis and Delfeayo Marsalis guest on one track.

In the 1950s and 60s drummers that led recordings unabashedly featured the drums. There were even drum battles with Buddy Rich verses Krupa, Roach and the like. Then the drums, as feature, faded. Of course, drummers still lead recordings but the emphasis was less on the drummer and blindfolded one would be hard pressed to identify the leader as the drummer. There were exceptions to all this of course. I mention this as an introduction to PHIL PARISOT'S CREEKSIDE [OA2 Records 22148] recording [5/16&17/17], a quintet [Tatum Greenblatt-tpt, Steve Treseler-ts, Dan Kramlich-p, Michael Glynn-b]. This is the same group, with the exception of Greenblatt, he used on a 2016 OA2 CD. Perisot composed the 10 tunes [60:30] here and they are pleasant enough albeit the playing is a bit generic. But what I found notable is the forwardness of the drums which I appreciated.

I was impressed (with some reservations) by the debut of THE LIBERATION MUSIC COLLECTIVE, which I wrote about in the 9/15 Papatamus. I was surprised and delighted to see they continue to function—



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as witnessed by a new release, REBEL PORTRAITURE [Astrum Records AD381 960]. Again the LMC concerns itself with social justice and here covers a wide range of themes over 11 tracks [58:58]. Themes touch on heroes of social justice (heralded and un-heralded) as well as unfortunate past events such as the Salem Witch Trials to the Kent State Massacre, etc.. The presentations are fine including some well done modified rap. The leaders of LMC, Hannah Fidler [b/voc] and Matt Riggen [tpt/voc] continue to use fine music/compositions to express their social/political convictions which is admirable. This edition of the LMC is not jazz but it is thoughtful and musical. Kabir Sehgal's liners are excellent and discuss the music, the murdered and the message put forth here.

SHANNON BARNETT [tbn] has a new release out with her quartet [Stefan Karl Schmid-ts, David Helm-b, Fabian Arends-drm] with the deliciously titled HYPE [Double Moon Records dmchr 71191]. The 11/14&15/16 program consists of Barnett's 9 structured originals [54:17]. Within the music structure there is space for cogent and reasonably free soloing. Both Barnett and Schmid have complimentary flat tones. The pleasure here is the seamless weaving of the structural themes with the substantial improvisations. Good listening.

"Exhausting" comes to mind after listening to the 78:19 program in one sitting of ANDREW WHITE PLAYS "GIANT STEPS" LIVE ALL AROUND THE WORLD [Andrews Music amcd-64]. I've been writing about the joys and brilliance of White's music for over 50 years and up to now I've never been defeated. The CD-r comes with the typical self serving ads and hype but precious little discographic info other than recording dates, 10/12/73 to 5/6/17. What is here are 17 cuts of White's a cappella solos on "Giant Steps", and other bits and pieces. I don't believe any of this is reissued material. The recording starts out promising enough with a take from a German concert 10/12/84, all in good sound; amazing. The recording ends with track 17 with an unidentified orchestra playing "Andrew's Theme" [5/23/74] a track he usually puts at the end of his releases. From the opening track the sound on the CD-r goes from excellent to fair. I write all this not to discourage you as much as warn you. Andrew's fans will know what to expect. Fans of "Giant Steps" won't care. If, however, you're not familiar with White and wish to try some of his truly amazing bop then write him or call him (he has no email) and invest a few bucks for your ears of a White recording, but, I'd suggest not this one.

RICHIE COLE [as] is another reedman who can ball you over with his technique, but often lacks gravitas in his statements. His latest is LATIN LOVER [RCP Records 005], on his Richie Cole Presents label, and here he presents with a Latin tinge. Of the 12 tracks [61:20], 8 are standards and 4 are Cole originals. I'm reminded of another great saxophonist, Sonny Stitt, who at the end of his career was reduced to recording lame covers of pop hits. Cole has fallen away from the uncompromised days with Buddy Rich and Muse records. Recorded 2/21&28/17 with Eric Susoeff [gtr], Kevin Moore [keys], Mark Perna [b] and Vince Taglieri [drm] and guests. Disappointing.

Cellar Live is a label that is consistent, more often than not, in hitting the bullseye of mainstream bop and here has issued 2 more fine examples

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in PJ PERRY's ALTO GUSTO [cl 051317] and SAM TAYLOR's ALONG THE WAY [cl 050217]. The Perry disc was recorded live [5/12&13/17] at The Yardbird Suite—way up in Edmonton, Alberta, Canada. Perry is a veteran of nearly 60 years on the jazz scene and brings a real feel for Charlie Parker on the 7 standards here [62:03] with Jon Mayer [p], Steve Wallace [b] and Quincy Davis [drm]. Particularly nice is their rendition of Bird's "Quasimodo". On the other release; Sam Taylor [ts], (not to be confused with the honker from the 60s and 70s), is making his recording debut on this 5/2/17 date. Joining Taylor are Larry McKenna [ts], Jeb Patton [p], Neal Miner [b] and Peter Van Nostrand [drm] on these 8 standards [55:39] and one McKenna original. This is a tasteful and relaxed session of moderate temperature. You might think with 2 tenors in place this might be a blowing battle as staged by Al & Zoot or Jaws & Griff, but it is not. Surprisingly, most of the 2 tenor blowing is in unison on this understated session.

ROBERTO MAGRIS' latest is LIVE IN MIAMI [Jmood 014]. Recorded 2/6/16 with a fine sextet [Brian Lynch-tpt, Jonathan Gomez-ts, Chuck Bergeron-b, John Yarling-drm, Murph Aucamp-congas], Magris displays 7 well constructed originals along with Roland Kirk's "April Morning" and Strayhorn's "A Flower Is A Lovesome Thing". Gomez digs in nicely. His is a new name to me and one I will watch. Lynch is in fine form, at times referencing Clifford Brown. The rhythm section keeps things rolling, the addition of congas adds body and momentum. Both Gomez and Aucamp are students at the UOM. Magris' piano is all over place and appropriately so. He often throws in Pullen-esq flourishes and dances over the piano keys. I'm not familiar with his pre-2000 work but of his post-2000 work this is the strongest. He goes solo on "A Flower Is A Lovesome Thing" both a fine listen and a break from this strong program [76:41] of Latin-tinged bop. My only complaint is a fade out on the last track.

Volume 13 of Intuition Records' European Jazz Legends series is devoted to GUNTER HAMPEL [b.clt/vbs/ft] captured live [6/17/17] in concert. BOUNCE [intchr 71325] is one of the few times Hampel has been recorded on a label other than his own; Birth Records. For this concert he is joined by Cavana Lee-Hampel [voice], Johannes Schleiermacher [sax/ft] and Bernd Oezsevim [drm]. The program of 9 tracks [79:56], which includes a brief interview (in German), is a combination of child-like playing that evolves into some strong music. Hampel, in similar fashion to Sun Ra, likes to fool around musically until a theme appears and then builds and builds upon the theme/melody until it progresses into forceful statement. There is some impressive music here once you get past the silly.

Bassist RICHARD LLOYD GIDDENS JR. calls his group MIMOSAS [Storm Nilsom-gtr, Adam Benjamin-p, Matt Otto-ts. Thomas Fujiwara-drm]. MIMOSAS [Orenda records 0046] is also the name of his first recording. The ten tracks on this 12/17&18/15 date are a mixture of 6 originals by members of the group and 4 standards including "Ask Me Now" and Ornette's "Turnaround". This is carefully thought out music and fresh. Built on an almost ambient sound the music opens up and exposes individual artistry from the group but at the same time it seems to act as a part of a larger whole. This effect is not present on "Ask Me Now", a nicely handled feature

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for Benjamin. Spend time with this musical monolith and it will continue to uncover its gifts.

Pianist TAKAAKI OTOMO's new album is *NEW KID IN TOWN* [Troy Records 1689]. Joining him are Norico Ueda [b] and Jared Schonig [drm]. Previous to this, Otomo recorded 4 albums in Japan as part of the group Ginger Bread Boys. This is a very pleasant date [8/21 & 12/1 2016] the trio is crisp and on the mark as they work their way through 5 originals on a program of 10 tracks [64:15]. Otomo has a light touch, often John Lewis light, and with content.

ERIC WYATT [ts/as/ss] blows in with a touch of Trane on *LOOK TO THE SKY* [Whaling City Sound wcs 104]. Wyatt is a take charge guy and with fellow front liner Kenyon Harrold [tpt] they present a 11/10/15 recording that in ways suggests a Trane-Hubbard Blue Note date. There is good variety on the program in that the quintet [Benito Gonzalez-p, Eric Wheeler-b, Shinnosuke Takahashi or Kyle Poole-drms] is not always playing, even within a composition there are breaks for solo excursions or just a piano or a trio format. Pianist Gonzalez impresses on more than one occasion with his woven strung out lines. The 9 tracks [62:51] here which includes "My Favorite Things" and "Afro Blue" makes this an easy pick for listener's whose jazz interests are limited to the Blue Note hard bop period.

JASON PAUL CURTIS is a vocalist of some ability in the mold of Steve Torme or a big band singer. *THESE CHRISTMAS DAYS* [no label 888295 632560] presents 10 tracks [34:23] made up of 8 originals plus "The Way You Look Tonight" and "The Man With The Bag". Curtis has written some swinging and clever lyrics and they are performed by his small group, a quintet he calls Swing Lab and a big band he calls Swing Shift. I've written about jazz for over 50 years and have listened to dozens of Christmas originals that are striving to become evergreens, the odds are slim that Curtis will crack into that elusive and lucrative club but this is worth a second listen and look from an established singer to do a cover. A solid if too short jazz CD.

JOANIE PALLATTO [voc] and BRADLEY PARKER-SPARROW [p] have collaborated on *FLOAT OUT TO SEA*, the latest issue on Southport Records [# 0147]. There are 10 originals here with lyrics that are personal, sometimes painfully so. More cabaret than jazz they are backed in various combinations by John Devlin [b/gtr], Luiz Ewerling [drm], Janice Misurell-Mitchell [flt], Bobby Lewis [tpt] and Joyce Grace [voc effects]. Music along the lines of Jacques Brel.

HINDA HOFFMAN is a fine singer with a lyrical voice who makes a cd about every 15 years. Her latest, *DRIFTIN' AT THE LAKE* [no label 888295 563024] is a quartet set [Ron Perrillo-p, George Fludas-drm, Dennis Carroll-b, Patrick Malinger-sax]. This is the same rhythm section she has used for many years and here we have the addition of Malinger's Coltrane-soaked sax on some of the 13 tracks [63:52] which is a wonderful touch. Hoffman is best on ballads as she infuses them with pathos. On "Who Will The Next Fool Be" she even brings a touch of Dinah Washington. Undated, this is a fine CD with only "I Gotta Right To Sing The Blues" less than exemplary where her voice drops down into a low quiver, I rarely have heard a singer convince me that they, in fact, have a right to sing the blues, nice sax work on this however.

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In the 4/16 Papatamus, I covered some releases by singer DIANA PANTON. Her new release, SOLSTICE/EQUINOX [Diana Panton records 036677 047026] was recorded in August of 2016 with backup from previous recordings [Guido Basso-tp/cor/flg, Phil Dwyer-saxes, Reg Schwager-gtr, Don Thompson-p/vbs/b]. The first thing I hear is how similar she sounds to Blossom Dearie but it sounds authentic and not merely imitation. By that I mean there is no “aftertaste” to make the listener doubt the honesty of the voice. As the program of 13 standards [64:57] moves on, the association with Dearie fades and Panton’s sound and style is pronounced and established. Backup is beautifully gentle on tunes like; “Up Jumped Spring”, “Estate”, “Manhattan” and “September in the Rain”, which are deftly delivered by Panton.

There is some strong bass work on, LOULOU [JazzHausMusic jhm251]. This is a duo with STEPHAN GOLDBACH [b] and LISA STROCKENS [voice]. This undated recording presents 18 cuts [41:34], originals and by such as Purcell, Brecht, Waits, Bjork, Berg and so forth. Much of the text is in German and the program ranges from jazz to experimental art music. I mention it because I was very attracted to the bass work of Goldbach, keep an eye out for this artist.

The name MICHELLE COLTRANE [voc] will no doubt get attention for her last name and yes she is the daughter of Alice (and Kenny Hagood). AWAKENING [Blujazz bj 3455] is her second release and included are musicians Alice Coltrane, Ravi Coltrane and Lonnie Plaxico in its various groupings. “My Favorite Things” and “Moment’s Notice” are part of this undated program [51:23] of 11 cuts and will raise curiosity for the association with John Coltrane. Alas, it is curiosity unfulfilled if exceptions are of notable artistry. Coltrane is a pleasant, mature singer, a bit pop, jazz, gospel and a touch of Betty Carter. She could be more with better production focus.

ALBERTO PIBIRI, a skilled but depthless pianist has issued JAZZ LEGACY [Alberto Pibiri Music app 1001], a 12/6/16 recording which suggests the chrome of Oscar Peterson but not the depth. All 10 tracks are Pibiri originals and like his playing, show more skill than depth. I mention this recording due to his guests, Sheila Jordan, Jay Clayton, Miriam Waks and Dave Stryker. Waks is unknown to me and has a bright enthusiastic delivery with Stryker on one track. Jordan sounds old and wobbly on one track but scats nicely with Clayton on another. The core of the band is Paul Gill [b], Paul Wells [drm] and Adrian Cunningham [ts/clt].

Sheila Jordan also guests on one track on ORI DAGAN’s NATHANIEL [Scat Cat Records odcd 03] and is well utilized on “Straighen Up And Fly Right”. This 12 track CD is a tribute to Nat King Cole with a mix of originals and music associated with Cole [36:33]. Dagan has an original voice and in no way tries to emulate Cole’s sound or approach. Mark Kieswetter handles the piano chores and Jane Bunnett [flt/ss] guests smartly on 3 tracks while Alex Pangman joins on one track “Pretend”. There is a talent here but the recording brevity adds an ephemeral sense to the whole. One original, “Complexion”, with Bunnett’s powerful soprano adding drama to the already dark and dramatic lyrics, gives a hint what this effort could have been.

ORI DAGAN’s first recording LESS THAN THREE [Scat Cat

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Records odcd 02] is an undated (copyright 2012) 10 track recording [32:27]. Dagan says in his liners “I chose pop standards by Madonna, Elvis, Sinatra, Elton and Gaga”, as I am not aware of most of these pop sources, I can’t compare them. His take on “Sweet Georgia Brown” and “Strangers In The Night” are both given fresh paint but unfortunately suggests a lounge singer and is unconvincing. Dagan is an interesting singer with a hipness. His original “Googleable” is very clever in a Dave Frishberg manner. An interesting recording, again too short, but judging by his latest release Nathaniel”, he is on the right track. A compelling and original voice.

SIMON NABATOV [p] puts on his free creative improvising persona along with MAX JOHNSON [b] and MICHAEL SARIN [drm] for FREE RESERVOIR [Leo Records cd lr 800]. This 1/11/16 recording consists of 5 improvs [56:58] with plenty of space for each member of the trio to express themselves. The music conveys a broad range from perky to solemn and a real sense of discovery (however transient) exists.

Bassist, DAVID TRANCHINA’s new CD, GREY SKY [Orenda Records 0042] is 6 tracks [32:54] of light wandering with Gary Fukushima [keys], Trevor Anderies [drm] (on 2 tracks Argenta Walther adds voice). This is free association music that fails to associate and wanders rather aimlessly.

YEDO GIBSON [ss/bari], HERNANI FAUSTINO [b] and VASCO TRILLA [drm] are the trio on the 6/14/16 recording, CHAIN [NoBusiness Records hbcd 101]. This is a free improv group with a range from direct attack to almost silent delivery. Gibson, for the most part, plays his horns with short fluttering delivery. Faustino appears to be the main voice for direction over the 6 improvs [61:50]. There appears to be little coming together as one. The excursions into quiet and minimalism has the audio effect of a forced bowel movement. Liner notes might have offered insight and background.

Wide Ear Records has released 2 CDs featuring guitarist SASCHA HENKEL. HYSTERESIS is a trio [WER 024] and this recording is issued under the group name KAISERBUCK. MOCK GRANDEUR [wer 020] appears to be both the group name and album title. Hysteresis is 7 improvs [50:77] recorded in April 2015 by Henkel, Marc Unternährer-tuba and Alex Huber-drm. This ranges from a slash and burn outing—to almost mellow interaction between guitar and tuba—to near silence. On Mock Grandeur the quartet [Henkel-gtr, Ben Weidekamp-as, Christian Weidner-as, Tobias Backhaus-drm] opens with an industrial blast creating a wall of sounds, followed by 25 short Henkel compositions [59:38]. Often the saxes play in a stiff regimentation off chordal guitar strums. More enjoyable are the looser outings with the emphasis on saxes and drums but with the average outing limited to an average under 2 minutes it is hard to focus for any length of time.

JUKKA KÄÄRIÄINEN has produced a CD-r, DEMOISELLE [Art First Records af 029]. Recorded live in Helsinki the 8 untitled tracks [36:58] offer the results of Kääriäinen improvising all manner of electronic sounds from (I’m guessing) computers. Notes and something more than minimal packaging would inform this experimental sound scape.

Bridge Records is the label which tries to unite Europe and the United States musically by generating a tour on one side and following it

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up with a recording by the same group on the other land mass. Their latest is TWINS [The Bridge Sessions tgs 06] a June [21/23] 2015 set with FRED JACKSON Jr. and STÉPHANE PAYEN [as], EDWARD PERRAUD and FRANK ROSALY [drm] playing 4 group original improvs [49:17]. I suspect this performance is programed in the same order as recorded as things come alive the best near the end when a group synergy seems to take hold. An energy that is missing on the earlier work in which more parallel playing is present. Also missing here (and it would have been enlightening) is an indication which instruments/players were on which channels.

SPINIFEX [Bart Maris-tpt, Tobias Klein-as, John Dikeman--ts, Jasper Stadhouders-gtr, Gonçalo Almeida-b, Philipp Moser-drm] has issued their fifth release, AMPHIBIAN ARDOR [Try Tone Records tt559-075]. The 10 originals [63:03], for the most part, offer a cacophony of sounds, often at a frantic cadence out of which solo performances emerge. There are exceptions and in these times it gives a respite from the heaviness of the group celebrations and refocus ones ears on a group of individuals instead of the intensity of the whole. Not music to relax to, nor should music always be relaxing.

Over the last 50 years, ANTHONY BRAXTON has had hundreds of records issued under his name. In the last 5 years the pace of releases has cut down quite a bit from about 30 per year to one. This was fine, as it shows some discrimination as to what is put out. For a while it seemed anyone with a recorder was issuing Braxton's material; often substandard. Perhaps there are less releases issued because Braxton has again started his own label and intends to issue music on his own. Or, maybe he now demands more money for his services. Or, perhaps having already documented so much of his work, he feels less need to issue material. Or yet again, perhaps there is less interest from fans and/or the media in his brand. Whatever the reason, there may be less issues but the result is what is issued is of greater artistic worth. SOLO [Victoriaville] 2017 [Victo cd130] is the first Braxton release in a few years and it is as the title suggests a live solo date 5/21/17 from the Victoriaville festival in Quebec. Braxton sticks only to alto sax for 9 compositions [61:36], (8 originals plus "Body And Soul") and occasionally references other tunes during the concert. Over the years, Braxton has been pretty consistent with his solo work. Here, he is more refined in development and exposure. There is still some trilling of notes and circular breathing but to my mind this is some—if not the most relaxed, even mellow, Braxton in many years. The audience seems transfixed, as you will be if given your attention, not a cough, murmur or sneeze is heard before the concert is over. Braxton for all ears.

After spending some time with the Kolner Saxophone Mafia, NORBERT STEIN, in 1987, began recording as part of his Pata Music configuration and in 1993 started issuing his releases on the Pata record label. Stein's latest is WE ARE [Pata Records 24]. This 5/17 recording is made as Pata Messengers [Philip Zoubek-p, Joscea Oetz-b, Etienne Nillesen-drm]. The nine compositions [46:51] are all Stein originals and here he sticks to tenor sax throughout. This music has definite structures and once their presence is met the quartet pretty much goes free form with Nillesen playing with and counter

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to the other members of the group. Stein's growl-ly tenor is very strong and gives a sense of great reserve of power and ideas. Similarly Zoubek's piano acts as a counter foil full of ideas. A strong and satisfying date.

Also strong and satisfying is LIVE AT U OF T [U of T Records 729982 189080] with the DAVE LIEBMAN and MIKE MURLEY Quartet [Jim Vivian-b, Terry Clarke-drm]. Both Murley and Liebman alternate on tenor and soprano. Liebman has such an identifiable sound it is easy to distinguish one horn man from the other. Liebman also plays wooden flute on 1 of the 9 tracks [55:59] on this 1/6/17 concert. One could say this is another pick up date for Liebman and it is. Liebman has gone head to head with many sax men and Murley, a Canadian jazz veteran by now, is easily up for the task. That is really all you need to know. 2 giants meet and greet.

Drummer ADAM NUSSBAUM has issued THE LEADBELLY PROJECT [Sunnyside Records asc 1500]. Made up of 11 mostly Leadbelly compositions this 3/27/17 recording is joined by Steve Cardenes and Nate Radley on electric guitars and Ohad Talmor on sax. Quite a few jazz artists have used Leadbelly as a subject for their creative projects and I've yet to hear one that succeeds in capturing the power and fun of this artist and this is no exception. It would be hard to match the power and fun of his compositions, perhaps the best approach would be make an album of great original music and then dedicate it to Leadbelly.

LOUIS ROSEN [voc/gtr/p], who was last noted in the January 2017 Papatamas for a CD celebrating Langston Hughes has issued DUST TO DUST BLUES [Di-tone Records dt-230]. This is not a jazz record or in the strictest sense a blues record. The 14 originals [52:13] here make up, in the broadest definition, a folk record and very fine cynical and sometimes subversive tales of living and observations on a life. Rosen's vocals have a limited style, it is his lyrics that are expansive and would probably have greater reach in Tom Waits or Randy Newman. Jazz fans might recognize the names Dave Phillips [b] and David Mansfield [vln] among the many musicians on the record. A full lyric print out is supplied.

JEAN-MICHEL BERNARD PLAYS LALO SCHIFRIN [Varese Sarabande 0302 067 523 8] has Bernard leading groups on 17 familiar compositions [66:19] from Schifrin's TV and movie scores. Also included is "Manteca" for no specific reason given in the 16-page liners. Nice music that is slick and beat-driven and full of commercial accouterments. Nicely orchestrated.

HANNES ZERBE [p] with his Jazz Orchestra Berlin has a new release, a live 3/1&2/17 CD called KALKUTTA [JazzHausMusic Records jhm248]. A direct descendent of Willem Breuker's Kollektief in that it takes multi-sectional composition and juxtaposes rhythm shifts and strong soloing all the while mischievously adding other references within the composition. It's not a clone of Breuker's work but draws from a similar form. Here the 17 piece orchestra (which includes Gebhard Ullmann) plays 5 Zerbe originals [57:07] with voicing which is at once familiar and fresh.

WILLIAM CARN [tbn] and TARA DAVIDSON [as/ss/ft/clt] make

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up the Carn Davidson 9 [Kelly Jefferson [tsss/clt], Perry White [bari/b clt], Kevin Turcotte [tpt], Alex Duncan [b tbn] Andrew Downing [b], Ernesto Cervini [drm], Jason Logue [tpt/flg]. This is a nonet of very fine artists who are consistently in good form over the 9 originals [58:04] that make up MURPHY [Carn Davidson Records cd 9-002]. The program opens with an invigorating arrangement by Cervini but subsequently the rest of the program gets bogged down by some arrangements that seem more like assignments than inspirational forces. Superficially it succeeds but revisits had my mind wandering.

DAVE YOUNG [b] and TERRY PROMANE [tbn] have issued VOL. 2 [Modica Music m Records 829982 189011]. For this date [5/29-30/17] almost the same personnel [Kevin Turcotte-tpt/flg, Vern Dorge-as, Mike Murley-ts, Perry White- bari, Dave Restive-p, Terry Clarke-drm] as their 2012 recording. Again they visit standards from the jazz repertoire including music by Mingus, Gillespie, Pearson and Walton and included in the 10 tracks [69:47] is an original by Turcotte. Young is listed as the arranger, his arrangement of “Oh, What A Beautiful Morning” is very similar to Ray Charles’ classic version (True to Life/Atlantic), hmmmmm.

In the april 2017 Papatamus, I covered JAKOB NORGREN’s previous issues by his Big Band Splash and now VOLUME 5 [wime wmmo 014] is the latest edition. This again, a dynamic band and singers doing 12 covers of R’n’B tunes including “Down In The Valley”, “You Don’t Know”, “Baby Please Don’t Go” and “Suga Mama”. What continues to impress me about this band, beside the fine jazz solos that infiltrate the music, is how well they capture the vernacular of what used to be called race music. These Scandinavians would fit in nicely on the stage of the Apollo.

I have for some time thought that, after Bill Dixon, WADADA LEO SMITH was the finest post bop solo trumpet player. Tum Records has issued two artful CDs by Smith: SOLO: REFLECTIONS AND MEDITATIONS ON MONK [Tum cd 053] and NAJWA [Tum cd 049]. The Monk edition was recorded 11/16&17/14 and 8/8/15 and has a 24-page liner enclosed. The Najwa edition was recorded 3/6&7/14 and has a 40-page liner enclosed. The Monk edition [55:37] intermingles 4 Monk compositions with 4 Smith originals. I found this release disappointing (much to my surprise) and also overlong. Thinking about it, I concluded I preferred Smith making (playing) something out of nothing rather than him taking something and making (deconstructing) nothing. On the Najwa session, Smith is backed by a septet [Michael Gregory Jackson, Henry Kaiser, Brandon Ross, Lamar Smith-guitars, Bill Laswell-b, Pheeroan akLaff and Adam Rudolph drm/perc]. This group, for the most part on the 5 originals [55:43], lays down a rhythmic platform over which Smith plays solo. It is very effective and moves along with what impresses as an organic pacing.

Multi-instrumentalist SCOTT ROBINSON is a talented musician that plays within a broad spectrum of jazz genres from the more tradition with musicians such as Jon-Erik Kellso (Papatamus 7/16) to the more outside for example as paired here with MARSHALL ALLEN [as/EVI/Casio VL-tone/marimba] on HELIOSONIC TONEWAYS VOL. 1 [ScienSonic Labs ss10].



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This not the first time Robinson and Allen have collaborated (Papatamus 9/15). This 4/20/15 recording is issued in honor of the 50th anniversary of Sun Ra's Heliocentric Worlds. It is notable as this is the first time Allen has ever recorded on piano and marimba, not so notable is the resultant music which for the most part is a mishmash of incoherent sounds [62:14] spread over 11 tracks. As interesting as the music isn't—is the PR hype sheets and the liners which are hyperbolic about this release. The crew [Philip Harper-tpt, Frank Lacy-tbn, Tim Newman-b tbn, Pat O'Leary-b/waterphone, JD Parran-b.clt, Danny Ray Thompson-bs/flt/bongos/space sound tube, Matt Wilson-perc] makes for an interesting collection of musicians, unfortunately the music is not up to their collective strength.

Scott Robinson also shows up on MATT MITCHELL's A POUTING GRIMACE [Pi Recordings 71] a 3/1-3/17 recording featuring Mitchell's piano backed by an 11 piece ensemble conducted by Tyshawn Sorey. The real feature is the compositions [46:44] which plays very nice through 10 sections. Most of it is not jazz but creative use of pen and music sheets. I have my doubts this is one continuous composition but it plays well as one, that said the final piece with its composed faded ending left this listener hanging for a more conceptual ending.

Label Rives has a fifth release out; LE CERCLE [Label Rives Record #5]. Rives is the label from France that packages its releases between two 7" X 7" sheets of pliable magnetic rubber, hand painted covers with the CD and liners inside. They are a pain to file on standard sized CD shelves but on the other hand they are distinct. Le Cercle is a septet [Gaël Mevel-cello/composer, Jacques Di Donato-clt, Thierry Waziniak-perc, Nicolas Nageotte-b.clt, Jean-Luc Cappozzo-tpt, Diemo Schwarz-ele acc, Daniel Lifermann-flt/shaku] playing music which is composed, but leaves space for improvisation. The 3 parts [45:01] here sound like chamber music and minimalist improvs. In an attempt to capture a creative élan the group placed themselves in a circle around an audience; hence the name of the group. Some voices make short intrusions on the performances, of no consequence to my ears. Fans of chamber and minimalism should find much pleasure here.

DEBBIE PORYES [p] presents LOVING HANK [OA2 22146] a trio [Peter Barshay-b, David Rokeach-drm] recording from 4/4&5/17 of 6 originals and 6 standards [62:02]. Poryes plays with a light touch and pretty much stays in major key. Her ode to Hank Jones, the title track, is perhaps reflective in thought but not in style. Erik Jekabson is on the title track only and joins the group on flugelhorn. This is a very together trio that acts seamlessly as one, as they should, having played more or less together for 10 years. Poryes can dig in nicely and passionately and then turn around as if nothing happened and return to the melody/theme. Her harmonics and adventure on "Autumn In New York" is impressive. A very pleasant and easy hour of listening from a fine trio.

Pianist DEANNA WITKOWSKI has released JAZZ HYMNS [Tilapia records 0004] with her trio [Daniel Foose-b Scott Latzky-drm]. Here, 15 hymns from 1623 to 1942 are laid down in jazz; mostly somber reflection is as advertised. As a long time born again atheist, I'd be the first to admit that

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under the auspices of religion some of the greatest music has been laid down over the centuries. The familiarity of much of the music here is unavoidable and like pop music will transform you to a specific time and place. But it is the sensitivity of the touch and harmony of the music, familiar or not, which draws you in and holds you. It does me and I am still resolved to atheism.

JACKIE ALLEN brings her distinctive singing to *ROSE FINGERED DAWN* [Avant Bass 2017]. At times channeling early Cassandra Wilson, Allen brings a distinct New Orleans/Louisiana patina to many of her vocal interpretations of the 10 Hans Sturm compositions [48:46] which makes up the program. Sturm's lyrics are engaging and liners include a lyric print out, which is always appreciated. Backup is drawn from a group of 7 [Sturm-b/prod, John Moulder-gtr, Tom Larson-keys, Dane Richeson-drm, Geof Bradfield-ss/ts/b.clt, Victor Garcia-tpt, Andy Baker-tbn]. Allen's syrupy vocals perfectly wrap around the accompaniment. The genesis of this music began in 2012 and found fruition 5 years later in this carefully produced album. Nice.

JULIE BENKO on *INTRODUCING* [no label 888295 634533] does not project as a jazz singer. She does however have interest as a somewhat jazz singer, somewhat cabaret and stage singer. What sells this CD is the variety in repertoire and original handling. Included in the programs of 11 titles [48:14] is "Leaving On A Jet Plane", taken as a soft ballad with angst. "Matchmaker, Matchmaker" would feel at home in a production of *Fiddler On The Roof*. Backing comes in different forms from a pool of instrumentalists who supply most of the Jazz feel. Benko also contributes 3 originals including "Tomorrow Is A Day For You", a hip little ditty in celebration of the Supreme Courts defense of marriage freedom. Worth a listen for those who can accommodate a wide berth of musical styles.

There is not a lot of jazz on *ELLA FITZGERALD'S SOMEONE TO WATCH OVER ME* [Verve 8002729702]. Before I begin to grumble, let's be clear—this is Ella in prime voice. I am sure I have heard the 12 performances [44:00] from the *Great American Songbook* before, but I doubt I heard it with such clarity of audio, making Ella's voice that much more beautiful and lush. The cover of the CD states with the London Symphony orchestra: yes and no. On some of the tracks the LSO may have been on the original issue but on most they've been added, mostly supplying sweetening. The liners give no hint to this however, but when the opening track "People Will Say We're In Love" is a duet with Gregory Porter—it is more than a hint that some audio manipulation has taken place. On 2 tracks; "They Can't Take That Away From Me" and "Let's Call The Whole Thing Off", Louis Armstrong joins for duets. No doubt, theirs is a well established and wonderful combination. As far as I can guess this material comes from the Norman Granz/Verve period (1950s-1960s). Completists, besides enjoying this too short CD, could spend hours trying to place this discographic-ally. Engineered pairings as previously done with Nat and Natalie Cole, Ray Charles and The Basie Band, may be the future. The purist in me objects, but I must admit the results can be beautiful.

*THE HIVE* [no label 888295 437349] is the title and first release of a new group who call themselves *COMMON QUARTET* [Seth Trachy-ts, Nitzan Gavrieli-p], Pablo Menares-b, Alex Wyatt- drm] and guitarist Steve

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Cardenas joins in on 2 tracks. Recorded 12/1/14, it is possible this is no longer an active group. Of the 9 titles [52:24] on the disc all are originals except Coltrane's "Lazybird" and Bird's "Big Foot". This band has a soft sound and a relaxed delivery and there are times when Trachy's dry and subtly delivery, reminded me of Paul Desmond. Similarly Gavrieli has a light touch on the piano. Even on "Lazybird", and "Big Foot", taken at lively tempos, the group keeps things cool.

Not much has been heard of Ralph Moore since 2000, before that he was heavily recorded, then I believe he went into TV/studio work. So it is nice to hear his tenor on pianist ROB SCHNEIDERMAN's TONE TWISTER [Hollistic MusicWorks Records hmv 16]. Also present on this solid date is Brian Lynch [tpt], Gerald Cannon [b] and Pete Van Nostrand [drm]. With the exception of "Unforgettable", Schneiderman wrote all of the 9 compositions [60:35] including "Slapdance-Tapstick" which incorporated Monk, Ellington, blowing trade offs and wonderful solo efforts by all. I played and replayed this a number of times, it stayed fresh, exposing new facets with each listening. Music and compositions well worth your time.

LEEANN LEDGERWOOD's latest on SteepleChase; RENEWAL [sccd 31835] is a trio date [12/16] with Ron McClure [b] and Billy Hart [drm]. The program [62:29] of 9 pieces, includes one uninspired original ["Renewal"], and an overlong "Adagio From 5 Pieces For Orchestra" by Hindemith. With the exceptions mentioned, this for the most part is a welcoming listen with some very musical drum and cymbal work by Billy Hart. Well recorded by Chris Sulit.

BRIAN CHARETTE [b3] has put together something different on BACKUP [SteepleChase Records 31836]. Joining Charette's organ on this 12/16 recording are Henry Hey [p] and Jochen Rueckert [drm]. I do not remember hearing a trio (although Neil Tesser's liners points out there is precedent) with this make-up; organ and piano. Such a combination works and works well. The program of 10 titles [66:23] is a collection of compositions ranging from Strayhorn to Ornette Coleman and it all works well and goes down smoothly. The combination of piano and B3 jells well, when the organ is soloing the piano comps and vice-versa. Hip and swinging—this goes down smoothly.

Pianist MARK SOSKIN, who played with Sonny Rollins for years, heads up yet another trio for SteepleChase on HEARTS AND MINDS [sccd 31834]. This 12/16 recording brings together Jay Anderson [b] and Anthony Pinciotti [drm] on 10 tracks [67:10], 2 of them originals. Soskin's floating rhythm will bring to mind Bill Evans. This is a very mindful session and holds the mind from beginning to end.

NO ILLUSIONS [SteepleChase Records scad 31828] is a 12/15 date for STANLEY COWELL [p/thumb piano/kyma] and quartet [Bruce Williams-as/ft, Jay Anderson-b, Billy Drummond-b]. Playing 7 originals plus John Lewis' "Milano" [60:01] this is pretty much an understated session, thoughtful and deliberate in its unfolding. There is no sense of rushing, the whole quartet strolls in unity. A very fine group of compositional tales.

Saxophonist GLENN KOSTUR has paid his dues over

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the past 30+ years playing reeds in a variety of orchestras and big bands, and here heads up THE WAY OF IT [Artist Alliance Records 170106]. This 6/12&13/17 recording is not only his debut session as leader, it is one of the few times he recorded with a small group [Steve Kovalcheck-gtr, Dana Landry-keys, Erik Applegate-b, Jim White-drm]. The program [60:22] is a mix of 6 originals and 4 standards including “America, The Beautiful”. This, while a pleasant recording, does little to show Kostur’s individual personality but it does showcase his ability to play a variety of jazz styles including a lovely take of McCoy Tyner’s “You Taught My Heart To Sing”. It all goes down easy.

The JIM SELF [tuba] and JOHN CHIODINI [gtr] duo has issued a recording called FLOATING IN WINTER [Basset Hound Records 115-2] from April/May 2017. 15 cuts [67:59], including 2 originals, make up this gentle CD. Here we have music from the pens of Kern, Jobim, Mangione, Mancini, Monk, Rosolino, Tiompkin and Gerry Mulligan. It is not the usual set of standards one might expect from a tuba-guitar duo. The background for this recording and program is nicely laid out by Self in the 12 page liner booklet. Self also plays the fluba which he calls a tuba sized flugelhorn and cites, among others, Art Farmer as being an inspiration. This is a very soft and gentle date and a relaxing listen.

OLD SONGS [Losen Records los 181-2] is the name of a CD of the OLGA KONKOVA [p] and JENS THORESEN [gtr] duo. Recorded at various times in 2017 the 10 tracks [53:55] here are based/inspired by 10 standards. So “All The Things You Are” becomes “The Things We Could Have Been” and so forth. The duo deconstructs and reharmonizes and embeds familiar melodies in what sounds like free associative improv. Thoughtful listening.

I spent quite a bit of time with ALMA MICIC’s CD THAT OLD FEELING [Whaling City Sound Records was 099] and like all worthy music it grow’d and grow’d. Micic has a bit of retro in her style. She has a very gentle understated delivery. Standouts among the 10 tracks [35:31] are a beautiful cover of Neil Young’s “Harvest Moon”, her original, “Ne Zaboravi Me” a poem of love and a Russian traditional song “Solnishko”, a very painful song of longing. Understand the last 2 songs are not in English but are conveyed beautifully. There are also fine outings on “Moonglow” and “Estate”. My only complaint is the short time.

Guitar is the featured voice on ANDREAS DREIER’s [b] trio [Bjørn Vidar Solli-gtr, Adam Pache-drm] recording BUT NOT FOR ME [Losen Records los 175-2]. This music is inspired by Ahmad Jamal’s direct arrangements of standards. 12 standards [48:15] lightly and directly played by the trio including 2 takes of “Raincheck”. Nothing fancy here but nothing dull either, just an understated jazz session from 10/16. Nice.

There is little jazz on REGGIE YOUNG’s YOUNG STREET [RGY Entertainment Recordings 191061523369]. Young, who is a bass guitar master, draws from a small group of musicians over 11 tracks [46:36] and lays down some infectious commercial funk. One track here, “Naima” is played pretty straight. The rest is for fans of beat-funk.

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Guitarist VIN VENEZIA has produced FIFTH AND ADAMS [no label 820869 041927] an album of 10 originals [46:13] produced as an introduction to the artist and his many sides and approaches. I'm not a fan of the supermarket approach; I can do this and/or I can do that. Here Venezia goes from Ornette-like lines and hard bop to bop swingers to ethereal wanderings to fusion. The fact is, my prejudice aside, this release goes down well, not for what it isn't but for what it is, at playing and writing, Venezia is quite accomplished. Good for studio work but not convincing as a leader. Backing here is drawn from a pool of players that includes Bob Magnuson [ts], Harvie S and Kermit Driscoll [b] and Mike Stern [gtr]. It's my hope Venezia unveils his leanings with the next release.

Guitarist FLORIAN STOFFNER joins 2 other veterans of the European free jazz movement [PAUL LOVENS-drm, RUDI MAHALL-b clt] on MEIN FREUND DER BAUM [Wide Ear Records wer 032]. The 4 improvs [62:38] here which make up the recordings 4 word title (Translation: My Friend the Tree) were recorded on 4/16&21/17. The first 2 improvs recorded in Zurich tend to be more minimalistic and do not have the focus of the last 2 titles that were recorded in Lisbon. In baseball that is a great batting average, not so much in music.

JEFF PEARRING [as] has produced TRUE STORY, which I believe is his first recording [Pearring Sound 888295 619585]. Both the music and bandmates [Connie Crothers-p, Ken Filiano-b, Carlo Costa-drm] are notable on this live 10/9/15 and 4/25/15 recording of 11 Pearring originals [60:03]. Pearring has a wide vibrato and this group creates music with dark overtones and a searching quality. This grouping works spontaneously and very well together—all the more regrettable that Crothers died in 2016—as it would have been fun to hear further developments by this group. Attractive packaging which could have been more forthcoming by including a bit of background info.

BARRY ALTSCHUL [drm] leads a power trio [Joe Fonda-b, Jon Irabagon-ts/ss] which conveys the joy of jazz and improvising beautifully on LIVE IN KRAKÓW [Not Two Records mw960-2]. The program [52:03] is Monk's "Ask Me Now" plus four Altschul originals, and all players are featured equally. Altschul's solos are propulsive. Irabagon thrives in this open space and Fonda's solos are thoughtful and strong. Recorded 12/4/13, this is forever music, stick it in your pocket and feel good.

Another percussionist, this time on marimba & vibes, is STEVE HOBBS who has a fine CD out; TRIBUTE TO BOBBY [Challenge Records 73433]. Joining Hobbs are Adam Kolker [ts/ss], Bill O'Connell [p], Peter Washington [b] and John Riley [drm] on this 7/12&13/16 date. 13 cuts [74:15], mostly originals, make up this unpretentious, straight-ahead and happy session. Music aside for a moment, what originally showcases the CD are Hobbs' warm liners in which he covers each piece, the time and place etc. in the 20-page liner booklet. Hobbs' original, "The Road To Happy Destiny" is a happy gospel-ish romp and 3 vocalists join the fun which unfortunately ends with the dreaded fade out (as does another vocal side). These are not the only tracks with fade outs and as almost always they suggest an ephemera to the

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proceedings, that aside this is a wonderful recording.

Drummer ERNESTO CERVINI calls his group TurboPROP [Tara Davidson-as/ss, William Carn-tn, Joel Frahm-ts, Adrean Farrugia-p, Dan Loomis] which seems to fit the music on his 12/12&13/16 recording, REV [Anzic Records anz-0059-2]. This reminds me of the groups that Elvin Jones lead in the late sixties/early seventies in that the music is arranged, upbeat, multi-rhythmic and slips into musical “rounds” from time to time. Originals by members of the group mixes with non-originals for this very pleasant listen [48:43]. Included is a refreshing arrangement of “Pennies From Heaven”. Solid writing, arranging (uncredited) and soloing—what’s not to like?

In the January 2016 Papatamus, saxman JAN KLARE got my attention as a member of the sax quartet Deep Schrott. Now, once more, he grabs my attention as the leader of the quartet [Kai Weiner-org, Alexander Morsey-b, Michael Griener-drm] BAMBOSTIC and here they pay tribute to Earl Bostic on DJ’S NIGHTMARE [JazzHausMusic jhm 252]. The 10 Bostic originals plus “Where Or When” [49:24] are tongue-in-cheek updates, with ruckus and humor. There is no doubt Klare knows his way around a sax (alto sax in this case) and that he respects Bostic. Refreshing and fun.

Bombastic is not what SAM BRAYSHER’s [as] GOLDEN EARRINGS [Fresh Sounds New Talent fsnt 1007] is about. This 3/31 & 4/1/16 duo session with MICHAEL KANAN on piano presenting an easy set of counterpoint on 10 titles (one original + 9 standards) [49:52]. One of the pieces is “Cardboard” only recorded once by its author, Charlie Parker, and what sounds a lot like “Quasimodo”. Tristano fans will appreciate much of the duo’s approach to melody, harmony and playing off the changes. Some of the music here is almost supper club light, however for jazz fans this would still be the main attraction; music that compliments food and not food to compliment the music. A fine debut in the tradition of Ellis Larkins and Ruby Braff (1955).

A mixture of Brazilian choro music and jazz is what SAMUEL POMPEO [bs/ss] and his quintet [Dino Barioni-gtr, Fabio Leandro-p, Gibson Freitas-b, Paulinho Vicente-drm] blend in their attractive CD, QUE DESCAÍDA [P&MB 7892860 250373]. Recorded in February 2016, the 8 tracks [49:03] have a sense of Bossa Nova to them but are more compositional and mellow. There’s enough jazz soloing to balance the written music to satisfy both tastes, all the while creating some very beautiful music. Created for a Brazilian audience and is likely to slip past North American audiences which would be their loss.

Alto saxman GIL SPITZER is 75 and making his debut recording with FALANDO DOCEMENTE [Zoho Records zm201709]. It would seem based on this 2/3&4/17 recording that after all the long years, Spitzer has become somewhat of an original stylist falling somewhere between Paul Desmond and Benny Carter in gentle alto sax players. Spitzer creates tension by not playing tension, effecting a decelerating feel not so much as he is holding back as much as he is playing at capacity. The 12 cuts [57:21] here include; “Valse Hot”, “This I Dig Of You”, “Early Autumn” and one original “Blues For Harry A”. Spitzer’s main support comes from Chico Pinheiro [gtr], Nilson Matta [b], Julian Shore [p] and Steve Johns [drm]

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with guest appearances from tenor saxman Harry Allen, strings and others. Congratulations Mr. Spitzer, the new voice in jazz.

DELFEAYO MARSALIS [tbn] heads a very pleasant set on KALAMAZOO [Troubadour Jazz Records tjr 093017]. Recorded live [6/4/2016 ?], the 10 (mostly standards) tracks [67:40] roll off here with the ease of a well matured group with nothing aimed at other than good mainstream jazz. The quartet [Ellis Marsalis-p, Ralph Peterson-drm, Reginald Veal-b] maintains a relaxed ambiance that suggests they are among familiar friends, which they are. There are some fine solos and interplay with the 2 Marsalis' and Peterson's well placed rim-shots are exemplary. Veal's bowed Slam Stewart-like moments are a natural fit. With the compositions averaging around 7 minutes there is no sense of rush, nor is there any sense of boredom. This is one of those recordings I'd play as an introduction to what jazz is after 100 years of refinement. Christian O'Neill Diaz [voc] and Madison George [drums] guest on "Blue Kalamazoo".

There is little jazz but there is improvisation in ROHAN DASGUPTA's [sitar] ANATMA [Slam Records cd 586]. I mention this as there is not the usual frenetic playing and drone common to most sitarists, here much of the time it sounds almost like a guitar. Perhaps because there is a drummer [Daniele Di Pentima] not a tabla player present. Perhaps because the 6 tracks [64:09] are by the pianist, Luigi Di Chiappari who also has some energized improvs. Recorded 11/6/16, Riccardo Di Fiandra fills out the quartet on bass.

REZ ABBASI [gtr] was born in Pakistan, raised in California and has lived for the past 25 years in New York. His latest release, UNFILTERED UNIVERSE [Whirlwind Records wr4713] has his group [Rudresh Mahanthappa-as, Vijay Iyer-p, Johannes Weidenmueller-b, Dan Weiss-drm, Elizabeth Mikhael-cel] together on 7 Abbasi originals [51:18] that have the rhythmic heart of south Asia but the personality of jazz. It is a good hybrid and added to that is Abbasi's gift for composing originals which offer a striking sound that is able to incorporate both Indian rhythms and jazz improvisations. Much of the success of this program goes to the group as their support and improvisational skills are deserving of applause. Multi-faceted.

## REISSUES AND HISTORICAL

PAUL RUTHERFORD [tbn] was one hell of a trombonist who had a lasting influence on creative improvising music as well as yours truly. Back in 1976, when I was mis-cast as editor of Cadence, and when vinyl was king, Martin Davidson, founder of Emanem Records, sent us an unidentified recording for review. We had a feature called Flying Blind where a reviewer was sent a record with no identification/information and asked to review it. That record was Rutherford's The Gentle Harm Of The Bourgeoisie, (a solo trombone recording) and my reaction to it was now the avant guard

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has gone too far, this isn't even music, never-the-less, we sent it on to one of our reviewers. In the ensuing years I "caught up" to Rutherford [1940-2007], to the point I considered him a great artist and the natural progression after Albert Mangelsdorf. Emanem label is probably the main conservator of Rutherford's art and legacy issuing dozens of his new releases as well as reissues of material dating back to recordings from 1966. IN BACKWARD TIMES [Emanem Records 5045] issues material from 1979, 1988, 2004 and 2007. There are 2 solo tracks [39:59], a duo track [25:23] with Paul Rogers [b] (a remarkable artist), 1 track as trio [Veryan Weston-p, Marcio Mattos-cello/elec]. Rutherford died 3 months after the last recording issued here. For discographic accuracy it should be noted that there are some additional sounds including moments of voice and penny whistle played simultaneously with the trombone. In some ways this could be considered as some of the best of Rutherford, there is searching, stretching and humor, all in good taste of course. Emanem has probably done more to ensure and make available the artistry of Rutherford. Nicely packaged with fine liners from Davidson and a lovely picture of Rutherford and John Stevens as part of a RAF sextet circa 1960. He made this heart sing.

Emanem Records also took an early interest in STEVE LACY and FREE FOR A MINUTE [Emanem Records 5210] collects, on 2 CDs, reissues and new issues from 1965-1972. From 12/21&22/65 is a reissue of Disposability originally on Italian RCA. This is a Trio [Kent Carter-b, Aldo Romano-drm] and is from the period where Lacy began moving out of the studios and becoming the most important and original soprano sax player after John Coltrane. Also issued from that period is Sortie from 2/7/66 and originally on the Italian label, G.T.A. records. This used the same rhythm with the addition of Enrico Rava on trumpet. Both CDs are packaged in miniature versions of the original LP jackets. Both sessions are excellent and the 1966 date on the cover proclaims it as "free Jazz", quote marks on the original issue. It also indicates how fast Lacy was moving away from the musical line and into creative improvising music—or free jazz—if you like. The rest of this 2-fer comes from the unreleased film Free Fall [July 1967]. Here Lacy is joined by Enrico Rava [tpt], Karl Berger [vbs/p] Paul Motian [drm] and Kent Carter [b]. The 13 cuts [19:15] are fragmentary, even so, there are some wonderful, if fragmented, moments. The final section of the 2-fer, also previously unissued, is from 3/25/72 with Kent Carter [b], Steve Potts [as], Irene Aebi [cello] and Noel McGhie [drm]. Here are 3 Lacy improvis [26:05]: "The Rush" and "The Thing part 1&2". Both were also recorded elsewhere by Lacy. This live date has its moments but seems less together in emotive power or commitment than one might have hoped, okay—but not up to Lacy's best. Well-packaged with lots of liners, both these Emanem releases are well deserving in a collection no matter how much Rutherford or Lacy you have.

Delmark records has new reissues from the Sackville label which they acquired several years ago. ROSCOE MITCHELL DUETS WITH ANTHONY BRAXTON [sk 3016] is from 12/13/76 and has one previously unreleased track added to the program of originals. This is a relatively early recording for Mitchell but Braxton already had an inflated discography by



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this time. An easy listen with a good amount of musical humor mixed in by Braxton. The music ranges from single note seriousness to multi-note cascades. A free jazz lite.

WILLIE “THE LION” SMITH and DON EWELL: GRAND PIANO DUETS [Sackville Records 2004] is the session you might imagined and hoped for from these 2 stride masters. Recorded 2/20/67, the 10 stride standards [44:47] are a delight and with The Lion’s shouts of encouragement these two seem to be having a grand time. This has had a number of other issues on other labels. Stompin’ good.

Near the end of his life ART PEPPER made a series of recordings for the Japanese label, Atlas. He was under contract with Fantasy Records at the time and because he could not record as a leader, the recordings were issued as Art Pepper presents. Now this series is finally getting reissued. Volume 5, JACK SHELDON [Omnivore Records ovcd-236] is the first of these; a 2/21 & 23/80 date with Jack Sheldon [tpt], Milcho Leviev [p] Tony Dumas [b] and Carl Burnett [drm]. The music [65:08] is as one would expect; lively, inventive and wonderful, Sheldon’s chops are in fine shape. Added for this issue are 3 alternate takes and one previously unissued track of Sheldon singing straight and in Spanish “Historia de un Amor” saved by Laurie Pepper on a cassette tape. In addition, this CD comes with a 16-page booklet with very interesting notes of background, musicians and the music.

Volume 6 is SHELLY MANNE [Omnivore Records ovcd-237] with a fine rich group of players [Bill Watrous-tbn, Bob Cooper-ts Pete Jolly-p, Monty Budwig-b] recorded 5/4/81. This is a wonderful set [52:38] of reasonably relaxed blues based music. Manne remains one of Jazz’ most underrated drummers. He might have made over a million dollars or much more playing gigs, making studio recordings and such but I felt his status for taste and musicality was generally overlooked or taken for granted. Again, Laurie Pepper’s liners are straight forward and insightful. Included with this issue is an alternative take of “I’m Getting Sentimental Over You”.

KARYOBIN [Emanem 5046] was a free form recording of 2/18/68 under the auspices of JOHN STEVENS’ [1940-94] Spontaneous Music Ensemble, an ensemble of varying personnel started in the mid 60s. The SME, while not a great commercial success, was, in hindsight, arguably the most important new music group out of England, at one time or another housing every important English new music player. That said, this is not my most enjoyable SME recording, one reason being it all sounds too restrained. Although, with that said, this is a magnificent reissue. This remixed and remastered version features session photos, the original liners and “after the fact” liners from Evan Parker and Dave Holland, who along with Derek Bailey, Kenny Wheeler and Stevens made up the 2/18/68 addition of the SME. There are also 2017 liners from Martin Davidson (the head and heart of Emanem), who has not only reissued most of the SME but houses and makes available more of the recorded history of British new music than any other source. One curious thing, there are photos of the original studio tapes and they clearly show the date as 6/13/68.

North Texas University is celebrating their 70th anniversary. Their

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Jazz Studies program began in 1946 and they began releasing albums in 1967 and for the first time are reissuing material from their catalogue (see reissue section). New is ONE O'CLOCK LAB BAND, directed by ALAN BAYLOCK, LAB 2017 [North Texas Jazz la 1701 ab]. There is a consistency to these Labs over the years: arrangements that are sharp, section work that is spot on and a gloss that covers everything. They have been among the best, if not the best of the college bands. This 5/23/17 Lab edition features a 19 piece band on 10 tunes (4 standards and 6 originals) [71:16] from within the band or college. They open with "My Shining Hour" and it hits as strong as any other thing on the record. Other standouts are; "Myself When I Am Mingus" by Brian Stark [ts/clt], a 3-part piece which takes liberty borrowing from Mingus Themes, "I'm Beginning To See The Light" with a lengthy Wild Bill Davis organ feature by Henry Dickhoff and Don Menza's "Dizzyland" which features solo work from each of the 5 trumpets. As fine as any single track is, I welcomed the quiet after it was over. Wham-bam jazz.

North Texas State has initiated an ambitious reissue program including PERSEVERANCE [North Texas Jazz la 1203 rd]. This is a collection of performances written and/or arranged by RICH DEROSA and recorded by various units of UNT [1 O'Clock, 2 O'Clock etc jazz bands]. The 8 tracks here [64:16] offer a wide variety of moods and tempo. Included is a 20-page booklet with notes on each composition and personnel plus tributes to DeRosa from associates. One piece, "Suite For An Anniversary" [14:50] is not a reissue, but was written to commemorate the 125th anniversary of UNT. This brings together a cast of over 100 and features Aaron Henderson [ts] on part of the compositions about which DeRosa writes about the basis and reason for its existence.

The next set from NTS is a 2 CD issue in tribute to JAY SAUNDERS called NICE [North Texas Jazz la 1706 js]. Saunders, spent 25 years with the jazz department of NTS in various capacities. The 18 tracks on this set are taken from the 2 O'Clock Lab recordings from 2009 to 2014 which Saunders directed. The music here is terrific, some outstanding charts and soloist and as a whole equal to any band of the genre playing today. Saunders was also the first trumpet in the Kenton band in the early 1970s. 2 CDs of fun and good listening.

The next set from NTS is a three CD issue, AIRSTREAM ARTISTRY [North Texas State Jazz la 1705-jr] which is a tribute to JIM RIGGS, whose tenure at NTS lasted 35 years during which he was the director of the 2 O'Clock Lab Band. The 40 tracks here come from 1991 through 2008 and are taken from Klavier and Seafair-Bolo records as well as NTJ recordings. A 10-page booklet with discography, tributes and background of Riggs is included. As with other sets in these reissues these liner booklets are full of details, some obvious while some not clear. There seem to be no arranger credits which is odd since I don't think these are stock arrangements. The music here is generally softer in color with a strain of Basie occasionally rising. As usual the bands are tight and hip.

The final set is a magnificent box called LEGACY [North Texas Jazz la 1704-ns] which contains, in 4 CDs, the complete recordings of all the compositions and arrangements of NIEL SLATER, as recorded by the

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1 O'clock Lab Bands [1982-2015]. Also included is a 168 page book of discography, perhaps 100+ photos, tributes and statements from Slater. 2 things occurred to me in dealing with these NTS sets; 1) the collections are done first class and it is nice that they were done while the subjects are alive. 2) It is not easy to put together sets like these, to bring together photos, statements, music and solo credits, lay it out with lovely graphics and printed (as opposed to sending fans to a website for additional information). The finished products reflect on how together North Texas State University must be. Few in the various NTS bands have become household names in the jazz world, some no doubt got 9 to 5 jobs and went into commercial music and many went into academia. As for the music, Slater seems for the most part to suggest formal writing, open-development-close and even suggests a grander purpose almost suite-like in one movement; very finished work. Most impressive to me on all these sets is consistent high quality of the soloists. Very impressive.

Fans of PEGGY LEE should be happy that Audiophile Records have for the first time issued all of her WORLD BROADCAST RECORDINGS [acd-354/355]. The 49 tracks on this 2 CD set are from 1955 and 56 and most of the performances are under 3 minutes and used as filler on broadcasts. Personnel varied but probably included Gene DiNovi [p], Stell Castellucci [harp], Jack Costanzo [bongos], Bill Pitman [gtr], Larry Bunker [drm], Pete Candoli [tpt], Dave Barbour [gtr] and others. James Gavin contributes knowledgeable liners to the set. There are forgettable tunes here but also some short gems. Gene DiNovi is still alive and living in Ontario and perhaps if contacted he might be more exact on the back-up. A nice production by Audiophile.

Audiophile has also reissued BARBARA CARROLL's, OLD FRIENDS [Audiophile Records acd 254]. Carroll was a fixture in NYC for about 60 years playing jazz that is not quite lite but easily accessible to a wide area of public. As jazz changed she fell out of favor and was recorded less and less by major labels. Here she plays [p] and sings (in a talking manner), on 10 standards [45:00] on this May-June 1988 recording. She is lightly backed by Phil Bodner [reeds], Grady Tate [drm] and Jay Leonhart [b]. Wonderful polite jazz.

BARBARA DANE, first recorded in 1956 with George Lewis and over the years as a political activist she managed to take advantage of recording opportunities. Now in her 90s she is still active, having recorded in 2016. On this 4/26/88 she is joined by Soot Black [tpt], Bob Mielke [tbn], Richard Hadlock [sax], Butch Thompson [p], Les Musket [gtr] Pete Allen [b] and Sven Stahlberg [d] on 10 of the 14 titles [59:32], the remaining 4 titles were recorded 2/10/00. The music on WHAT ARE YOU GONNA DO WHEN THERE AIN'T NO JAZZ? [BCD-840] is for the most part classic blues in the Bessie Smith tradition, relaxed and unforced. It's not all classic but it's all jazz and offers fine listenings by an American original. Terrific liners from Phillip Elwood and Dane are included.

SISTER ROSETTA THARPE [voc/gtr] was a vocalist with Lucky Millinder in the late 1930s/early 40s and then went with Louis Jordan before

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delving into the gospel world full-time. Tharpe was a dynamic performer using a striking electric guitar; a precursor of rock and roll which grew out of race or rhythm and blues music. LIVE IN 1960 [Southland Records scd-1007], was recorded in Europe, in concert. She was an electric performer and she is captured in full energy on the 12 gospel tracks [46:10]. Her energy and the power of her guitar accompaniment is present on the opener “Can’t Sit Down” which she tears into leaving little doubt as to her power. Much of the rest of the programs she dials it down a bit along with the volume on her guitar but remains a compelling artist.

Avid Records has issued a number of vocalists as part of their “classic” series of budget 2-fer CD reissues. RUTH BROWN: FOUR CLASSIC ALBUMS [amsc 1265] brings together 4 albums including her first 2 LPs on Atlantic which contained many of her singles from 1949 to 1959. Rock & Roll is backed by the usual musicians like Budd Johnson, Paul Williams, Sam “The Man” Taylor, members of the Basie and Ellington band who were in town. On a very raucous “Hello Little Boy” [12/16/53], I was surprised to see John Lewis credited as pianist. The other Brown LPs here are Late Date [Jan & Feb. 1959] and Along Comes Ruth [4/12/62] and Miss Ruth. The 1959 date has Brown as a jazz/blues singer while the 1962 date for Philips seems to have Brown return to her rhythm and blues roots; unsuccessfully so.

RAY CHARLES: FOUR CLASSIC ALBUMS [Avid asc 1276] brings together Yes Indeed, What’d I Say, The Great Ray Charles and Rock And Roll all taken from recordings made for Atlantic between 1956 and 1958. This is indeed classic material. Atlantic signed Charles after a series of small label releases that showcased Charles as a singer in a Nat Cole and Charles Brown sound-alike realm and from the beginning of their (Atlantic) association turned him into the artist known for the next 50 years as The Genius. Atlantic, better than any other major labels, knew how to nurture soul artists like Charles and Aretha Franklin.

ETTA JAMES: FIVE CLASSIC ALBUMS [Avid amcs 1264] reissues Miss Etta James, At Last, The Second Time Around, Sings, For Lovers and Etta James. This material covers 1955 through 1962. James had a wonderful big voice, a singer full of inflection that, more often than not, was saddled by back-up. It is a shame she never recorded a set of standards with a small intimate combo. This reissue reminds me of what could have been.

FATS DOMINO: FIVE CLASSIC ALBUMS [amcs 1272] brings together The Fabulous Mr. D, Swings, Let’s Play, A lot of Dominos and Let The Four Winds Blow covering 1952 to 1961. Domino was a consistent performer and was able to keep a working band together for years, as did Ray Charles. If you have no Fats Domino in your collection this is a fine set to fill that gap.

NINA SIMONE: FOUR CLASSIC ALBUMS [amsc 1268] reissues 4 Colpix LPs: The Amazing [1959], At Town Hall [9/15/59], Forbidden Fruit [1961], At Newport [6/30/60]. Simone was a singular performer but an uneven one perhaps mirroring her famed erratic life. She was most effective in a live setting as it seemed to bring out the theatrical and the drama she played to. This is a hit or miss set of reissues. Simone was issued on a number of hard to

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find labels and if one could cherry pick from those sides and the major labels, one could have a remarkable and overflowing CD of great performances. As it is one takes what one can. An uneven group of reissues.

## VINYL

DAVE STRYKER has issued STRYKIN' AHEAD [Strikezone Records lp-8815] on both CD and vinyl. This 6/28/16 recording features Stryker's guitar but also Jared Gold's organ and Steve Nelson's vibes. Drummer McClenty Hunter rounds out the group. This quartet has been working together for a number of years and it shows on the 6 tracks [37:53] split between Stryker originals and standards. While there are plenty of uptempo grooves the record as a whole gives a nice laid back feel. Ted Panken's notes refer to this as a CD (on the LP) which it is not. Classic groove.

Eclectic Records has issued NEW VINTAGE [er 1004] by singer LAURA AINSWORTH. There is little jazz here other than some cabaret and period accents from a nonet. Ainsworth sings in a sultry and suggestive manner through the LPs 10 tunes which are neither originals or well known standards and are a compilation from previous recordings. Liner notes makes a hyperbolic pitch about the singer it's a pitch that misses me; I am not the only one here that has pitch problems.

LYN STANLEY has released 2 double 12" 45RPM limited edition audiophile records:

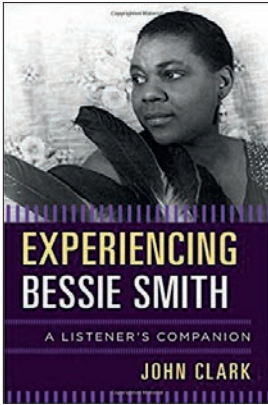
THE MOONLIGHT SESSIONS Volume Two [A.T. Music LLC #3106], THE MOONLIGHT SESSIONS; Volume One [A.T.Music LLC #3105]. These are limited editions of 2000. Both editions were recorded, I believe at the same time (2017?) and have support from a large group of strings, horns, reeds and rhythm. Most notable drawn from the group are Mike Garson [p], Chuck Findley [tpt/flg], Hendrik Meurkens [harm] and Corky Hale [harp]. These are nice recordings and Stanley sings with conviction and nuance but can at times be overly emotive. The 26 tracks are all standards and include "All Or Nothing At All", "In The We Small Hours", "That Old Feeling", "I'll Be Seeing You" and a moving version of "At Seventeen". A solid singer and solid recordings but having to get up every 14 minutes or so to change the 45 is annoying.

A group that calls itself THIS DIFFICULT TREE [Silvan Jeger-b/vocal/shruti box, Silvan Schmid- tpt, Frantz Lorient-viola, Vincent Glanzmann-drm] has released DOUBLE SUN [Wide Ear Records wer 031]. The combination of the drone of the shruti box with the viola when played over by the trumpet is quiet effective here. The 10 original tracks, which include 5 vocals in German, spend a fair amount of time in silence or near silence, meant to create atmosphere, I suppose. I found it irritating. I sense the group is trying too hard to be avant guard and is hurt by its obeisance to the structure of Jeger's compositions. Recorded 77/20&21/16.

Robert D. Rusch

[edited by Kara Rusch]

# Book Look



EXPERIENCING BESSIE SMITH: A LISTENER'S COMPANION  
BY JOHN CLARK  
ROWMAN & LITTLEFIELD.

A welcome 2017 addition to the impressive The Listener's Companion series for the Rowman and Littlefield Publishing Group this 187 page volume joins other editions covering musical personalities from the Beatles to Beethoven and genres Film and Broadway musics. A college music teacher and professional musician, John Clark has certainly done his homework which included some serious listening and deep research exploring the life and recorded works of blues queen Smith. After the Series Editor's Forward, Acknowledgments & Introduction and Timeline starting with her birth in 1894 (possibly 1892) up to the HBO bio-pic in 2015, the seven chapters (named after tune titles) and the eighth naming her influences this hardbound book contains a wealth of information for blues hounds. Following those chapters are a Conclusion, Bibliography & Discography, a comprehensive Index and short About The Author. The bibliography is conveniently annotated while the discography not only holds recordings with Ms. Smith but other recordings by other performers mentioned in the text. An easy read chock full of pertinent information and tasty tidbits, this is easily recommended to all lovers of classic blues.

Larry Hollis

# New Issues

## RUDRESH MAHANTHAPPA'S INDO-PAK COALITION AGRIMA

MAHANTHAPPA MUSIC  
Alap / Snap / Showase  
/ Agrima / Can-did /  
Araikapriya / Revati / Take-  
Turns. 61:29.

Mahanthappa - as; Rez Abassi  
- g; Dan Weiss - d, tabla. ; no  
recording date or location

## JAMES BLOOD ULMER / THE THING BABY TALK

TROST 0006  
Interview / High Yellow /  
Baby Talk / Proof. 33:16.

Ulmer - g; Mats Gustafsson  
- bars, ts; Ingebrigt Haker  
Flaten - b, el b; Paal Nilssen-  
Love - d. 7/15/2015, Molde,  
Norway.

Saxophonist Rudresh Mahanthappa has been recording since 1998 and he has amassed an impressive discography. Several are with straight ahead jazz ensembles dealing with post-Coltrane jazz, although Mahanthappa's alto playing is as influenced by Charlie Parker / Jackie McLean as Coltrane. But he's also released recordings that meld the music of his Indian heritage (Mahanthappa is American-born) into the jazz tradition. Kinsmen united his trio (sax / guitar / drums) with Tamil saxophonist Kadri Gopalan's trio of sax, violin and mridangam (a double-sided hand drum) for a unique and powerful musical experience. In 2008, he released *Apti*, a group by his trio Indo - Pak Coalition with guitarist Rez Abassi and drummer / tabla player Dan Weiss. *Apti* was a solid effort opening new avenues of improvisation for all three players. Unfortunately for fans of that disc the band seemed to lie dormant for nearly ten years.

But nine years later Mahanthappa has resurrected the ensemble on *Agrima*. There are many of the same elements that made *Apti* such a success. The opener "Alap", is a traditional slow raga opening, the difference being Weiss is adding cymbal splashes signaling a change in sound. "Can-Did" is most reminiscent of the material *Apti*. But there have been changes. The personnel is the same. But Weiss now divides his time between tabla and a traditional drum kit. Mahanthappa has added an electronic element in addition to his quicksilver saxophone. Abassi is playing with a more aggressive demeanor. The music still has a strong Indian flavor but it is tempered as much by rock rhythms as it is by jazz. And this is not a bad thing. Weiss is a drummer who can handily maneuver between both worlds, sometimes within the same track, and not sound cliché. Add the tabla (check out his solo on "Revati") and it's a hat trick about which few drummers can boast. Abassi straddles all three worlds confidently as well and brings a healthy command of electronics as well.

However the electronics can, at times, get in the way. When they first appear (on "Showcase"), they sound like an overdubbed noodling intrusion, taking away from Mahanthaappa's developing solo. But elsewhere, they seem just the right touch. An interlude a few

# New Issues

minutes into "Rasikapriya" is unexpected and particularly effective, giving the music an ambient other-worldly interlude before Mahanthappa takes off into a soaring solo. The epic (nearly 15 minutes) "Revati" brings all of these elements together (electronic, jazz, rock and Indian rhythms, unfettered soloing) to make it the best track on the disc. Ultimately Agrima is another success in Mahanthappa's discography. Let's hope he delivers a follow-up sooner than ten years.

**A**nother band that has amassed an impressive discography is The Thing. A trio of Mats Gustafsson (saxes), Ingebrigt Haker Flaten (bass) and Paal Nilssen Love (drums), they've released at least 20 recordings since 2001. They've been known for their intense live trio performances and, although they're known as a "free jazz trio", they frequently explore jazz history by using the material of Don Cherry, Ornette Coleman, Duke Ellington and Albert Ayler as springboards. They're a band not averse to collaborations either. They've recorded with Joe McPhee, Ken Vandermark, Nehneh Cherry and Barry Guy among others. Their most recent, *Baby Talk* brings guitarist James Blood Ulmer into the mix.

Initially, Ulmer may seem an unusual choice. He came up with organ trio combos including a stint with John Patton. He eventually gained notoriety as Ornette Coleman's guitarist when the saxophonist went "electric" in the mid 1970s. And since his first release *Tales Of Captain Black* he's been his own man, incorporating all of his experiences from blues to soul jazz to free jazz to harmolodics into his music. And The Thing has never shown any hesitation to collaborate with anyone who has developed his own voice. Their fondness for Ulmer's music goes back to their first release (*She Knows...*) which featured a version of Ulmer's "Baby Talk".

This *Baby Talk* stems from a performance at the 2015 Molde International Jazz Fest. All compositions on the disc are by Ulmer and it's amazing how in tune with each other these players are. Ulmer grooves away, in his own inimitable style, taking off on his oblique tangents with trio following behind him, supporting him with an energetic accompaniment. Gustafsson's earthy saxophones are a good match for Ulmer's rootsy sound, especially his baritone on "Proof".

*Baby Talk* shows how Ulmer is willing to open his music up to players that aren't necessarily in his comfort zone. And it shows just how mutable The Thing is that they can carry other people's material off with finesse giving it their own spin as well.

*Going South* is the third recording by saxophonist Omri Ziegele to bear the *Where's Africa* appellation. It was first used in 2005 on an album of duets with pianist Irene Schweizer. The album didn't seem particularly African containing a number of Monk covers among others but ending with a version of Johnny Dyani's "Ntyilo Ntyilo". The second time the group was a trio with the addition of South African drummer Mkaya Ntshoko and Ziegele drew more directly on South African material by Dyani and Abdullan Ibrahim. For the latest *Where's Africa* release the band is a trio with two new recruits: Yves Theiler (keyboards) and Dario Sisera (percussion).

Robert Iannapolo



# New Issues

## OMRI ZIEGELE / WHERE'S AFRICA GOING SOUTH

INTAKT 284

Afreaka / Make Me Mad /  
Laughing Your Tears Away  
/ Will You Marry Me After  
So Many Years / Space /  
Yesterday's Tomorrow /The  
Milkman Always Paid My  
Rent / Camel, Where's My  
Land / Ithi Gqi. 49:51.  
Ziegele, - as, uzbek ft; vcl;  
Yves Theiler - kybds, reed  
org, melodica, vcl; Dario  
Sisera - d, perc.  
9/22-23/2016, Winterthur,  
Switzerland.

On this album, Africa is in the grooves. The compositions are mostly originals by either Ziegele or Theiler. The opener, "Afreaka" comes charging out of the gate in 7/8 and it doesn't let up over its nearly seven minute run. Theiler's keyboards reinforce the rhythm and meter and Sisera is a dynamic and crafty drummer. Many soloists might be boxed in or tripped up by playing in an odd meter but Ziegele's alto sounds positively liberated. He's always searched for Africa in his music, even his nominally "non-African" albums (i.e. Edges And Friends) so this type of groove playing is down his alley. About two thirds of the way, the entire proceedings break into a free climax before returning to the initial groove to take it home. "Make Me Mad" has a reggae feel. The music frequently seamlessly alternates between slow and moody to danceable rhythms, sometimes within the same track. The only cover is Johnny Dyani's "Ithi Gqi" (also featured on the second Where's Africa album) and it ends the proceedings on a danceable, upbeat note. The general feel of the album is spacious with each instrument having a sonic clarity that makes it seem like a trio of equals. Perhaps the only element that seems a bit out of place are the vocals but they're a minor part of the proceedings. Going South puts the African vibe front and center with some tasty and unusual side bars to make a complete and enjoyable album.

Robert Iannapolo

# New Issues

## TOM HARRELL MOVING PICTURE

HIGH NOTE 7301

Moving Picture / Apple  
House / Montego Bay / Time  
Passage / Different Clouds  
/ Gee, A Bee / Happy Ring  
/ Vibrer / Sea / Four The  
Moment. 67:25.  
Harrell - tpt, flgh; Danny  
Grissett - p; Ugonna Okegwo  
- b; Adam Cruz - d. 9/20 -  
21/2016. Pompignan, France.

On the surface, trumpeter Tom Harrell and pianist Vijay Iyer would appear to have little in common. But digging deeper, there are some striking similarities in their approaches. Harrell is a jazz classicist with an adventurous, probing streak. Iyer is a committed modernist but he also respects the jazz tradition, especially the post-Coltrane strain. Both also seem to appreciate a committed backing group (Harrell, his quartet and Iyer, his trio) while open to other forms and formats to explore.

Trumpeter Tom Harrell has had a long and fruitful career in jazz releasing albums since the late 1970s. Despite well-documented medical issues, his music has grown and developed and his output since 2000 has been exceptionally good and very consistent. His last two albums (*First Impressions*, a take on Ravel and Debussy recorded with his group and a small chamber ensemble) and *Trip*, a quartet replacing piano with a tenor sax) were among his best of his recorded career. His latest, *Moving Picture*, recorded with his performing quartet is nearly the equal of those. Harrell clearly values his sidemen. Bassist Okegwo has been with him since the early 2000s. Pianist Danny Grissett, since the middle of the decade. Drummer Aaron Cruz is the newest member but he has recorded with Harrell sporadically since the early 2000s. They are all high quality players and seem to relish playing Harrell's music.

The title track kicks things into high gear with a strong 6/8 rhythm. Cruz drives but he never swamps the music. Harrell's flugelhorn takes charge with strong assured lines. Everyone get his say and it's a great opener. Harrell frequently overdubs a second or third horn on the heads which gives the melodies a subtle but significant heft. "Apple House" is an odd little number. It almost has the flavor of a late 60s Burt Bacharach piece. The presence of a flugelhorn and that staccato melody will do that. But its playful, light character pushes Harrell and pianist Danny Grissett toward solos that give the tune a melodic depth that belies its light (not lightweight) flavor. But the best track is the most anomalous. "Vibrer" is a nearly twelve minute duet between Harrell and Grissett. It's multi-sectioned, frequently shifts rhythm and tempo and has a full harmonic palette peppered with dissonance.

# New Issues

## VIJAY IYER FAR FROM OVER ECM 2581

Poles / Far From Over / Nope  
/ End Of The Tunnel / Down  
To The Wire / For Amiri Baraka  
/ Into Action / Good On The  
Ground / Threnody. 57:55.  
Iyer - p, el p; Graham Haynes  
- cor, flgh, electronics; Steve  
Lehman - as; Mark Shim - ts;  
Stephan Crump - b; Tyshawn  
Sorey - d. 4/2017, New York  
City.

Several themes weave in and out of the piece. Grissett's piano is a lush cushion underneath Harrell and when he steps forward (he gets a couple of solo sections) he shows himself to be a melodist in total simpatico with Harrell's conception. Makes one wish for a full album with these two

Harrell has been on a roll for quite a while and Moving Picture only serves to confirm that he has been one of the most productive and creative players around this past decade.

**A**nother player who's been on a roll is pianist Vijay Iyer. While his trio with bassist Stefan Crump and drummer Marcus Gilmore has been the most consistent dissemination of his music (and let's hope he keeps it that way), Iyer frequently mixes things up: an album with a string quartet (Mutations), sitting in with the legendary Trio 3 (Wiring), a large ensemble scoring a film celebrating the Indian Holi festival. Iyer is clearly not a one-trick pony.

His most recent release, Far From Over (after the excellent trio record Breaking Stuff and a duet with trumpeter Wadada Leo Smith) is a sextet recording populated by some of the finest of his contemporaries on the New York scene and should be no surprise. He has written these pieces to their strengths and he features them well. He highlights the electronics in trumpeter Graham Haynes playing on the mysterious "Wake" and "End Of The Tunnel". Tenor player Mark Shim delivers a galvanic solo rising out of the hyper energy (courtesy of Tyshawn Sorey) of "Down To The Wire". The listener is treated to a brief glimpse of the trio (with Sorey replacing Gilmore) on "For Amiri Baraka". The piece is elegaic, but never maudlin and builds to a stirring rise before settling back to the elegaic mood with which it started. "Threnody" makes good use the doleful elements found in alto saxophonist Steve Lehman's playing. His solo brings the album to a powerful climax spurred on by a growing intensity from the backing horns and rhythm section. As the last notes fade and the album reaches a logical conclusion the listener leaves it with a feeling one has heard a complete work.

Robert Iannapollo

# New Issues

**CORY DENNISON  
BAND,  
NIGHT AFTER  
NIGHT,  
DELMARK 852.**

HEAR MY PLEA / MISTI / I  
GET THE SHIVERS / BETTER  
MAN / PHONE KEEPS  
RINGING / NOTHING'S TOO  
GOOD (FOR MY BABY)  
LOVE AIN'T FAIR / ARE YOU  
SERIOUS? / NIGHTCREEPER  
2 (STILL CREEPIN') / IT'S  
SO EASY / STUCK IN  
CHICAGO / TROUBLES OF  
THE WORLD / DOWN IN  
VIRGINIA. 61:14.

Dennison, vcl, g; Gerry  
Hundt, g, org, hca; Nik  
Skilnik, b; Joel Baer, d,  
perc. 4/11&12/2017.  
Chicago.

There is one thing you can make book on when it comes to hardcore blues, the esteemed Chicago-based Delmark doesn't sign and/or record any artist that is not ready. Take Cory Dennison, for example, who has paid mucho dues for over a dozen years on the local scene. His background is well-covered in the booklet notes by Dennis Rozanski for his second Delmark album. This is a super tight foursome that has honed its skills on many a bandstand for numerous nights providing roots music fans with an eclectic mix of all the good stuff that makes up the Chi-Town Sound. Utility man Gerry Hundt is the talented multi-instrumentalist that forms the backbone of the band and he is no slouch in the song writing department putting his head together with the leader to compose more than half of the selections heard herein. Everyone will have their own particular favorites but, trust me, there's something here for all tastes. One slight personnel change, bassist Skilnik has been replaced since the recording session by Aaron Whittier who is captured on the cover. Like his previous self-titled debut this one spells more good blues news

Larry Hollis

# New Issues

**DELFEAYO  
MARSALIS,  
KALAMAZOO: AN  
EVENING WITH,  
TROUBADOUR JASS**

093017,  
TIN ROOF BLUES / AUTUMN  
LEAVES / MY FUNNY  
VALENTINE / SESAME STREET  
THEME / IF I WERE A BELL /  
THE SECRET LOVE AFFAIR /  
IT DON'T MEAN A THING /  
INTRODUCING THE BLUES /  
BLUE KALAMAZOO(\*) / DO  
YOU KNOW WHAT IT MEANS  
TO MISS NEW ORLEANS.

67:38.

MARSALIS, TBN; ELLIS  
MARSALIS, JR., P; REGINALD  
VEAL, B; RALPH PETERSON,  
D; CHRISTIAN O'NEILL  
DIAZ, VCL(\*)/ MADISON  
GEORGE, D(\*). 4/17/2015.  
KALAMAZOO, MI.

It is probably a safe bet to say of all the Marsalis brothers, Delfeayo is the least publicized. Any recordings under his leadership have been few and far between so it is a rare treat to see this concert date from over two years ago finally available to the general jazz public. He has chosen his backing musicians well, with a blue ribbon rhythm section headed up by his father Ellis along with bass ace Reginald Veal (on a rented axe) and the always interesting Ralph Peterson kicking tubs. They sail through the ten song program dotted with some Delfeayo originals (including the title tune co-penned by singer Diaz) with an aplomb befitting their musicianship. The elder Marsalis is featured on the Frank Loesser standard while the leaders Curtis Fuller-tinged slide is front and center. Nothing drastic or earthshaking here, just good old swinging sounds book ended by a pair of traditional themes. Nice.

Larry Hollis

# New Issues

**ELLA FITZGERALD,  
'S WONDERFUL,  
NEDERLANDS JAZZ  
ARCHIEF 1701.**

Singing The Blues / Angel Eyes  
/ Lullaby Of Birdland / Love For  
Sale / Dancing On The Ceiling  
/ April In Paris / Just One Of  
Those Things / Roll 'Em Pete  
/ I Can't Give You Anything  
But Love / Air Mail Special / 'S  
Wonderful / Our Love Is Here  
To Stay / Gone With The Wind /  
Misty / Just In Time / The Lady  
Is A Tramp / The Man I Love /  
I've Got The World On A String /  
Too Darn Hot / Mack The Knife  
/ Roll 'Em Pete. 73:50.

Fitzgerald, vcl with:

1-10: Don Abney, p; Herb Ellis,  
g; Ray Brown, b; Jo Jones, d.

11-21: Paul Smith, p; Jim Hall,  
g; Wilfred Middlebrooks, b; Gus  
Johnson, d. 5/5/1957, 2/27/60,  
Amsterdam, The Netherlands.

**T**his is Ella Fitzgerald live at the peak of her powers. Really, what more do you need to know?

This material came from two Jazz at the Philharmonic concerts held in Amsterdam in 1957 and 1960. In the 1957 set she sticks to singing mostly standards with "Singing The Blues" the only bow to the pop music of the day. She glides beautifully on "Love For Sale" and "Dancing On The Ceiling" over Don Abney's and Herb Ellis' feathery accompaniment, scats through on the Count Basie-Will Bill Davis arrangement of "April In Paris" and really goes to town on "Air Mail Special", wordlessly flying along and incorporating the melodies of "Moose The Mooche", "The Ballad Of Davy Crockett" and the "Hawaiian War Chant" in her improv.

Her voice sounds even fuller and more resonant in the 1960 concert. Through the hip bounce of "Just In Time", the slow elegance of "World On A String" and the sheer beauty of "The Man I Love" and "Misty" she is impeccable. Paul Smith and the rest of the rhythm section swing hard on "Mack The Knife" as Fitzgerald works in a Louis Armstrong impression and the grand finale is a marathon sprint through "Roll 'Em Pete" where this time her improvising touches on "Volare" and namechecks Dinah Washington and Joe Williams. There is obviously a truckload of live Ella Fitzgerald out there but these shows sound especially good and show the great lady at her best.

Jerome Wilson

# New Issues

## JANE IRA BLOOM WILD LINES: IMPROVISING EMILY DICKINSON

OUTLINE 143

Disc One (Music) : Emily And Her Atoms / Alone And In A Circumstance / Other Eyes / Singing The Triangle / Mind Gray River / One Note From One Bird / Cornets Of Paradise / A Star Not Far Enough / Hymn: You Wish You Had Eyes In Your Pages / Wild Lines / Say More / Bright Wednesday / Big Bill / It's Easy To Remember.

Disc Two: (Music & Poetry): Wild Lines / Emily And Her Atoms / Aline And In A Circumstance / One Note From One Bird / Dangerous Times / a Star Not Far Enough / Singing The Triangle / Mind Gray River / Cornets Of Paradise / Other Eyes / Say More / Hymn: You Wish You Had Eyes In Your Pages / Bright Wednesday / Big Bill / It's Easy STo Remember. (total time: 119:34)

Bloom - ss; Dawn Clement - p; Mark Helias - b; Bobby Previte - d. on disc two add: Deborah Rush - voice. 4/1/2017, New York City.

Soprano saxophonist Jane Ira Bloom is a performer who has been recording for 40 years. Her first, *We Are Outline*, a duo with bassist Kent McLagan was self-released in 1978. Since then she's been one of those players who always seemed on the brink of a popular breakthrough. At one point she even had a contract with Columbia Records. But she's still remained someone who's known only by discerning jazz listeners. However, around 2008, after many worthwhile releases with various labels, she reinstated her *Outline* label and proceeded to make the best music of her career. Last year's *Early Americans* was given high praise all around, was on many 10-best lists and deservedly so. As a soprano saxophonist, she is at the top of her game. Along with Dave Liebman, she is among the few players on the instrument who has carved out a distinctive sound (i.e. not a Coltrane, Lacy or Shorter imitator) and her improvising is never less than interesting. She's composed memorable pieces, released well-received albums and has assembled a top-rate trio (with bassist Mark Helias and either drummer Bobby Previte or Matt Wilson) to perform them. It's a measure of her excellence that she's able to keep players of this caliber in her orbit.

Bloom's latest recording, *Wild Lines* is subtitled "Improvising Emily Dickinson". Inspired by the 19th century poet, Bloom said she was attracted by the poet's "use of words". She feels Dickinson used words "the way a jazz musician uses notes". She assembled former pieces that she felt were appropriate ("Singing The Triangle", "Mind Gray Ribert", "Other Eyes" were all originally on *Early Americans*) and wrote new pieces to present a full program. She uses Helias and Previte and expands her trio with the addition of pianist Dawn Clement. Clement has worked with this combination before on Bloom's *Wingwalker* so this group sounds like a cohesive unit.

The program is presented in two discs. The first consists of instrumental versions of the material. It's a coherent set that flows from track to track. Bloom's lithe soprano floats and soars over the rhythm section. It's a marvelous group performance. "Dangerous Times" is organized around a pulsing malleted tom tom rhythm and drone from the bass. It creates an ominous mood. Clement's deep chords add to the mood as Bloom etches spiraling lines with an almost Middle-Eastern flavor.

But on the second disc the listener gets to the heart of the matter. Bloom selected several poems from

# New Issues

Dickinson's major body of work and short pieces from *Gorgeous Nothings*, a collection of the poet's miniatures and rough drafts. They are read by actress Deborah Rush in a calm, considered voice subtly conveying the underlying emotion.

Bloom rejigs the sequence of the tunes from the instrumental disc. She also doesn't follow a strict pattern regarding the placement of the poetry vis-à-vis the music. Many are read as preludes before the music begins, sometimes with piano or bass accompaniment. "A Star Not Far Enough" is accompanied throughout by music. A diary excerpt (?) of a circus' arrival in Amherst (her hometown) is accompanied by drums and soprano saxophone. "Take all away from me..." is read at the end of "Big Bill" preceding the concluding solo soprano version of Rodger and Hart's "It's Easy To Remember" (a very appropriate conclusion to both discs). " Disc two has an entirely different feel from the first.

Bloom is on a roll. One could pick up any of her last five releases and be assured of a worthwhile listen. But *Wild Lines*, is my recommendation. It's a good demonstration of what a creative musician can do when faced with presenting material in multiple ways.

Robert Iannapollo



# Reissues

## LESTER BOWIE NUMBERS 1 & 2

### NESSA 1

Number 1 / Number 2. 44:45.

Bowie - tpt, flgh, kelp horn, steer horn, etc. / Roscoe Mitchell - as, ss, ft, clt, recorder, gourd, balls, gong, etc. ; Malachi Favors - b, kazoo, etc. Joseph Jarman - as, ss, cly, bsn, bells etc (Number 2 only). 8/11/67 and 8/25/67. Chicago, IL.

**T**rumpeter Lester Bowie was always considered the most overt prankster of the Art Ensemble Of Chicago. And he fostered that reputation with his trademark lab coat (although there were serious implications in that) and especially in his projects outside the AEC. But travel back to the origins of these musicians and a good listen to Bowie's Numbers 1 & 2 show that his music was indeed as serious as your life but conversely there are unexpected doses of humor in this music as well.

It's hard to believe that this album has now reached 50 year mark. It was shocking when it was first released. This listener came to it around three years after it was released and it was just as shocking, especially after listening to Coltrane and Ayler. I suspect there a lot of new people who will approach this on its fiftieth anniversary and many will still be shocked.

Each side contained a separate piece, in itself a radical approach in 1967, especially for a first album. "Number 1" is a trio group improvisation that while random still seems cohesive. There are some surprising interludes. It opens with a beautifully rendered drone motif, supplied by Mitchell and Favors with Bowie soaring above. Around the 8 minute mark, after about 15 seconds of silence, Bowie enters with a melody. Favors responds by entering and they engage in interlude that falls somewhere between a slow spiritual and a mournful ballad. Around the 14 minute mark Mitchell delivers a characteristic solo that shows many of his key elements (tart tone, a line that unfolds almost moebius strip-like that becomes gradually distorted into a series of shrieks and shouts) already in place. Everyone plays percussion and little instruments. The seeds of the Art Ensemble Of Chicago are being sown.

"Number 2", is a Roscoe Mitchell composition crucially adds a second reed player, Joseph Jarman. They had recorded a trio version of the piece at the first session but decided to redo it at the second. But with Jarman in the group, this completes the lineup that recorded the first Art Ensemble Of Chicago records, done two years later in Paris. And although here they appear here under Bowie's name this is, for all intents and purposes an Art Ensemble Of Chicago recording. Jarman adds a further level of density and intensity to the group. Whereas "Number 1" was characterized by a lot of space, "Number 2" has a fuller, dense sound and a higher level of activity.

This album has been reissued several times before. It came out as part of The Art Ensemble: 1967/68, the superb boxed set of historic pre-AEC recordings Nessa released back in 1993. That release also contained outtakes from the sessions. All the Bowie-related recordings (including outtakes) were present on a 2009 double disc set, All The Numbers. This is the first time the original recording with the original tracks ("Number 1" had been edited by a couple of minutes on that release) has been issued on CD. (At one point there was an issue of dodgy provenance released on CD in Japan.) This is important music. It's essential listening for anyone interested in the development of jazz beyond the Coltrane - Coleman - Ayler axis.

Robert Iannapolo

# New Issues

## ROCCO JOHN - PEACE AND LOVE

UNSEEN RAIN 9932

Aurora Borealis / Evolutions / What If The Moon Were Made Of Jazz. 62:08.

Rocco John Iacovone - as, ss, p; Ras Moshe Burnett - ts, flt, bells; Michael Lytle - b clt; Sana Nagano - vln; Rich Rosenthal - g; Phil Sirois - b; Dalius Naujo, d; John Pietaro - perc. 12/26/2014, New York City.

The passing of saxophonist Will Connell in 2014 was felt deeply throughout New York's jazz community of forward thinking players. Connell was probably not well-known outside that small enclave. But his history was deep and he was involved with the free jazz movement on both coasts. During the early 70s, he moved to the West Coast and hooked up with Horace Tapscott's Pan-African People's Arkestra as a copyist and player. But by the middle of the decade he had moved back to New York and immersed himself into that city's free jazz loft scene. His skills as a copyist led to working with Ornette Coleman on revisions of "Skies Of America". He also worked and recorded with William Parker, Sam Rivers, Butch Morris, Chico Hamilton and many others as both a copyist and player. As things developed, he showed his generosity by working with players who were just emerging in the 1990s/2000s. One of his last projects (in 2014) was as a member of a trio organized by trombonist Steve Swell with drummer Reggie Nicholson. Sadly, he passed away a month before he was to put on a week's residency at The Stone. Among the players he bestowed his generosity upon was saxophonist Rocco John (Iacovone). John was one of the players Connell was going to feature in his Stone residency. That residency went on despite Connell's passing and became a tribute to him. Peace And Love was recorded during it. But rather than a mournful cry, the band's set had a spirit of energy and affirmation of the existence of a good friend and mentor. John had assembled an eight piece ensemble called the Improvisational Composers Ensemble. That night, the band played three pieces by John all given lengthy interpretations and featuring the players in solos. While some of the band members have a bit of notoriety (including saxophonist Ras Moshe Burnett and bass clarinetist Michael Lytle), the others are all lesser known but on the basis of this recording deserve a hearing.

While all pieces have something to recommend them there are some truly notable moments. "Evolutions" has a wistful melody beautifully etched by violinist Sana Nagano. The piece also has tinges of those modal "Egyptian" melodies that Sun Ra often used. "What if The Moon Were Made Out Of Jazz" at nearly 23 minutes goes through several changes. The opening contains a fiery alto sax / drummer dialogue between John and drummer Dalius Naujo. Throughout the set Naujo propels this music as well as adding subtle shading during the quieter interludes. Things wind down for a piano interlude by John before guitarist Rich Rosenthal enters for a sustained interlude that seems like a quiet meditation on a departed friend. For this listener it's the highlight of the disc. Bassist Pietaro follows with a lovely solo before the music ratchets up again for a fiery solo by Burnett, a wonderful solo by violinist Nagano and conclusion. The entire set comes together to work as a fitting tribute to a man who had a lot more influence on the New York scene that most people realize. And John is to be credited for organizing this wonderful tribute. Those who are curious should seek out the music of Connell, Rocco John and the rest of these players.

Robert Iannapolo

# New Issues

## CHRIS SPEED TRIO PLATINUM ON TAP

INTAKT 294

Red Hook Nights / Arrival  
High / Buffalo 15 / Crossface  
Cradle / Pretty Much /  
Crooked Teeth / Platinum  
On Tap / Stardust / Torking /  
Spirits. 45:18.  
Speed - ts; Chris Tordini - b;  
Dave King - d. 3/3/2016,  
Brooklyn, NY

## JASON STEIN QUARTET LUCILLE!

DELMARK 5025

Marshmallow / Halls And  
Rooms / Dexterity / Roused  
About / Ryder's Uncle  
Dragon / Wow / Little Rootie  
Tootie / I Knew You Were /  
April. 48:58.  
Stein - b clt; Keefe Jackson  
- ts, contra b clt; Joshua  
Abrams - b; Tom Rainey - d.  
3/16-17/2017, Chicago, IL.

Chris Speed can be an unassuming saxophonist. He's not one to scream and shout but he can build up the intensity nicely when the music calls for it. And his value to a group is demonstrated by those who have tapped his talents: John Hollenbeck for his Claudia Quintet (he's the perfect saxophonist for that group), Tim Berne's Bloodcount, Mary Halverson, Myra Melford a/o.

Speed is a player more concerned with melody and line and development of his approach to them. Much like Jimmy Giuffre, he will build a solo slowly, mining his phrases for all they're worth. And paying close attention matters while listening to Speed's work, especially with Platinum On Tap.

This is the second album recorded with a trio of himself, Chris Tordini (bass) and Dave King (drums). He begins "Red Hook Nights" unaccompanied, slowly, falling somewhere between Giuffre's considered approached merged with Ben Webster's breathy phrasing. It's a ballad whose phrases seem to fold in on themselves. The development is slow, almost methodical and the net effect is beautiful. But it goes against all rules for an album's opening track. It's undynamic, not shouting "hey, look at me". But it does draw the listener in. "Arrival High" shows Speed's penchant for going against the grain. With the rhythm section flailing away, Speed enters with a slow line (at seemingly a third of the tempo) and it creates an edgy push-pull with bass and drums. By "Crossface Cradle" the band is cooking with Tordini's deep bass giving Speed a cushiony base from which to work and King's high-energy (but never overwhelming) drumming taking care of the rhythmic accompaniment. One can tell that these three work together and know they're creating music with a unique sound.

The program consists of mostly Speed originals with two standards. Hoagy Carmichael's "Stardust" is given a beautiful balladic treatment. And Ayler's "Spirits" takes the album out on a playful note. Speed and his trio have delivered something unique, an album that draws attention to itself by underplaying. Platinum On Tap is well worth hearing.

# New Issues

A different kind of subtlety informs Jason Stein's quartet on *Lucille!* The 2 reed frontline consists of the leader on bass clarinet and Keefe Jackson on tenor saxophone and contrabass clarinet. Both players have strong voices on their instruments. So when the leader shares the frontline with Jackson on contrabass clarinet it could signal impending doom. But one listen to Bird's "Dexterity" should allay any fear of booming lower horn overload. Stein has the ability to play both light and heavy and does so throughout. But Jackson's facility on the lower clarinet is nothing short of amazing, especially considering the convoluted theme to "Dexterity" which he maneuvers with ease. The two also fare well on the more free form interpretation of Monk's "Little Rootie Tootie". These are two players who have been playing together in various groups since around 2007, so they know each other's stratagems well.

*Lucille!* is the second album by Stein's quartet. Bassist Josh Abrams returns and this time the drummer chair is occupied by drummer Tom Rainey. But despite a deniable muscularity from all involved, subtlety is an operative motif. One key is the obvious influence of the Tristano school approach. They cover two tunes by the pianist ("Wow" and "April") and one ("Marshmallow") by one of his finest disciples, saxophonist Warne Marsh. These convoluted themes are effortlessly maneuvered by Stein and Jackson. Their improvisations are brawny and agile, not an easy thing to achieve. But, when playing together, they never get in each other's way. Of the originals, "I Knew You Were" is particularly effective. The freest piece on the disc, it has the flavor of a ballad but one with a deep intensity not usually associated with the form.

The rhythm section is crucial to the success of this set. Abrams bass is strong and he's constantly in there, prodding the soloist with the right amount of push and support. Rainey (the only non-Chicagoan) is the most musical of drummers and his ability to stay within the beat and tempo yet give the music an almost loose freedom is uncanny.

Stein is starting to make a name for himself. He's among the few who have decided to focus solely on the bass clarinet and that makes him stand apart. And *Lucille!* is an excellent second release that points the way to further success.

Robert Iannapolo

# New Issues

ERNEST MCCARTY  
JR./JIMMIE SMITH,  
A REUNION  
TRIBUTE TO  
ERROLL GARNER,  
BLUJAZZ3452.

CARAVAN / GEMINI /  
WHEN A GYPSEY MAKES A  
VIOLIN CRY/ THE SHADOW  
OF YOUR SMILE/ MAMBO  
CARMEL/ MISTY/ GET  
HAPPY / AUTUMN LEAVES  
/ IT COULD HAPPEN TO  
YOU. 63:40.

McCarty Jr.,b; Smith, d;  
Noel Quintana, cga; Geri  
Allen, p. No dates given.  
Aspinwall, PA.

Quiet as its kept, there has been a small resurgence regarding the great Erroll Garner of late.

This renewed interest was sparked, no doubt, be the issuance of Ready Take One on the excellent Legacy series licensed from Octave Music and distributed by Sony. These unreleased tracks got rave reviews from the cognoscenti and the piano master's influence can be detected in younger players such as Champian Fulton. Thus we arrive at this disk which can definitely be considered a sleeper. A handful of the titles on the aforementioned album sport the co-leaders heard here and was co-produced by pianist Geri Allen who contributed to the booklet annotation and produced the delicious Complete Concert By The Sea some years back. I found it rather odd that she is only listed once here and on the inside of the liners Rounding out the quartet is the percussive talents of Noel Quintana which gives most of the selections a Latin tinge. He is the replacement for original congerro Jose Mangual who was in the Garner Quartet with Ernest and Jimmie for almost a decade in the seventies. Both of the latter two get solo space but it too the outstanding pianistics of Allen that this listeners ears were inevitably drawn. She doesn't adopt Garner's voicings especially or his trademark lag-behind-the-beat left hand but shows a comprehensive command of her axe. Erudite liner notes from Garner scholar James Doran who penned the descriptive paragraphs of the song selections on the Legacy package. It is unclear when these tracks were recorded so they could be the final Geri Allen session but whenever it occurred fans of the late pianist and completists will want to nab this disc.

Larry Hollis

# New Issues

## CHRIS PASIN AND FRIENDS, BABY IT'S COLD OUTSIDE,

PLANET ARTS 301714.

HAVE YOURSELF A MERRY  
LITTLE CHRISTMAS / SANTA  
CLAUS IS COMING TO TOWN  
/ WE THREE KINGS OF ORIENT  
ARE / OH COME OH COME  
EMMANUEL / BABY IT'S COLD  
OUTSIDE / IT CAME UPON  
A MIDNIGHT CLEAR / GOD  
REST YE MERRY GENTLEMEN /  
GREENSLEEVES / CHRISTMAS  
TIME IS HERE / I'LL BE HOME  
FOR CHRISTMAS. THE

CHRISTMAS SONG. 55:17.

Collective Personnel: Pasin,  
tpt, flgh, vcl; Peter Einhorn,  
g; Armen Donelian, p; Ira  
Coleman, Rich Syracuse, b;  
Jeff Siegel, d; Patricia Dalton  
Fennell, vcl.

Although this disc was covered in Bob Rusch's column last issue here are a few additional thoughts. The leaders horn displays several stylistic influences from Miles on "I'll Be Home For Christmas" to Clark Terry on the semi-humorous title song which, while entertaining, doesn't cut the Ray Charles/Betty Carter version. The basic quartet which includes pianist Armen Donelian whom many longtime Cadence readers will probably recall offer up three numbers, "Santa Claus Is Coming..." set in a medium swing, the Harmon-muted "Christmas Song" & a sixish "We Three Kings" with Donelian flexing some McCoy Tyner chops. The pianist is joined by the trumpeter for a pairing on the fourth track and the standard "Greensleeves" is heard as a duet between Pasin and Ms. Fennell is heard in duet with Donelian on Vince Guaraldi's popular "Christmas Time is Here". Elsewhere she sings on the opening cut "Have Yourself A Merry Little Christmas". Guitarist Peter Einhorn arranged "I'll Be Home For Christmas" and his understated Jim Hall-ish sound is present on four quartet titles.

Most won't read this until after the New Year but keep this in mind for next year, it's going in my holiday cd collection right up there between Christmas With Etta Jones originally on Muse and Christmas In Swingtime by Harry Allen both sadly out of print.

Larry Hollis

# New Issues

**STEVE HOBBS,  
TRIBUTE TO BOBBY,  
CHALLENGE RECORDS  
73433.**

THE CRAVING PHENOMENON  
/ INTO THE STORM / BESAME  
MUCHO /NEW CREATION  
/TRES VIAS / MILLIE /  
THELONIOUS FUNK / THE  
ROAD TO HAPPY DESTINY /  
BLOWING IN THE WIND / EL  
SUENO DE HORACE SILVER /  
IN FROM THE STORM / LET'S  
GO TO ABACOI / WHERE OR  
WHEN. 74:50.

Hobbs, vib, marimba ; Adam  
Kolker, ss, ts; Bill O'Connell,  
p; Peter Washington, b; John  
Riley, d; Carol  
Ingbretsen, Maurice Myers,  
Marvin Thorne, vcl. 7/12 &  
13/2016. Brooklyn, NY.

In the text of his comprehensive essay inside the accompanying booklet mallet-man Steve Hobbs relates the background scenario of each of the ten Hobbs charts and comments on the three familiar covers. Hobbs writes in a direct and clear prose style that actually mirrors his playing manner. On the section where he talks of the dedicate e, the late Bobby Hutcherson, his admiration is abundantly evident. His use of the marimba more than usual, instead of his normal vibraphone and the employment of voices on two tracks shows an admitted Hutch influence. The augmentation of Hobbs' long-held rhythm section with Kolker's reeds adds needed tonal variety. Since everything is more than thoroughly explained in the booklet all I can add is everything about this issue is first rate.

Larry Hollis

# New Issues

## TOM RAINEY OBBLIGATO FLOAT UPSTREAM INTAKT RECORDS

1. Stella by Starlight (Victor Young) 5:15; 2. Beatrice (Sam Rivers) 6:21; 3. What Is This Thing Called Love (Cole Porter) 4:02; 4. What's New (Bob Haggart) 10:35; 5. There is no Greater Love (Isham Jones) 6:48; 6. Float Upstream (Obbligato) 5:23; 7. I Fall in Love too Easily (Jule Styne) 4:53

Ralph Alessi Trumpet; Ingrid Laubrock Saxophones; Kris Davis Piano; Drew Gress Bass; Tom Rainey Drums

If you've somehow let yourself be "distracted away" from "the true jazz", all you need do is dial up this excellent excursion from Tom Rainey and his cohorts... they play standards in totally new ways... just listen to their take on Bob Haggart's "What's New" to see how fresh (and refreshing) their approach is... the keyword here is "playful"... they genuinely seem to be having fun with it - and, for this reviewer anyway, that's really what jazz should be all about... fun... of course, the 10:35 length of the track makes it all the more enjoyable, because each of the players gets a chance to shine and shimmer with their instrument!

I've never heard such a cool rendition of "Stella By Starlight" in my life... the group's "pacing" is what makes this so unique... & of course, it's Tom's drum work that steers that leisurely, yet vibrant, jazz chill... this is (really) my all-time favorite performance of this great tune!

Those who know me realize that it's ALWAYS the "original" cuts that curry my favor... though I loved each of the songs on this great album, it is unquestionably the band's collective composition on the title track, "Float Upstream", that made it my personal favorite of the seven they play for you... picture a late-night, dark-alley club somewhere in Europe (the JazzKeller, in Frankfurt, Germany, comes to mind for me), and you'll have the "feel" for what they do with this superb piece of jazz. I give Tom and his group a MOST HIGHLY RECOMMENDED, with an "EQ" (energy quotient) rating of 4.99 for this superb jazz adventure. Get more information on the Intakt Records label page for the release.

Dick Metcalf, aka Rotcod Zzaj



# New Issues

## BARRY ALTSCHUL & THE 3DOM FACTOR LIVE IN KRAKÓW NOTTWO

- 1) MARTIN'S STEW 11:46;
- 2) ASK ME NOW 7:28; 3)  
FOR PAPA JOE, KLOOK,  
AND PHILLY TOO 10:20;
- 4) IRINA 8:31; 5) THE  
3DOM FACTOR 13:56

Barry Altschul/drums;  
Joe Fonda/bass; Jon  
Irabagon/tenor & soprano  
saxophones, 2016

Excellent work from a splendid trio that I've reviewed (at least) a couple of times before (most recently in issue # 161 of my Improvizazzation Nation magazine)... there's a big difference on this fine recording, though... it's all recorded LIVE, & these jazz giants just SMOKE the crowd with their high-energy playing at Alchemia club in Krakow, Poland ... nearly an hour worth of solid jazz that's very accessible, despite the seriously "out there" tendencies of these modern jazz giants... one thing that makes the songs so vibrant (I believe) is the fact that they are all, except Monk's "Ask Me Now", original pieces written by Barry. The drum solo/intro for the opener, "Martin's Stew", is chock-full of exciting surprises, with some of the best jazz cymbal work I've ever heard (& that's saying a lot, because I've heard - literally - thousands of them)... when Joe & Jon roll in at the 3:25 mark, it becomes a totally delicious concoction that will sate any serious (or, even not-so-serious) jazz listener... superb work that will be staying (& playing) in your collection for years to come! Of the five tunes offered up for your aural adventure, it was an easy pick for my personal favorite... the fantastic closer, "The 3Dom Factor", has the band blowing & shredding it's collective bunzoff... this one gets the honor of being added to my iPhone as a permanent placement. I give Barry and his musical cohorts a MOST HIGHLY RECOMMENDED, with an "EQ" (energy quotient) rating of a (perfect) 5.00... meaning that they also get my "PICK" for "most on-fire live jazz trio". Get more information on the NotTwo label page for the album.

Dick Metcalf, aka Rotcod Zzaj

# New Issues

IRENE SCHWEIZER &  
JOEY BARON  
IRENE SCHWEIZER  
JOEY BARON LIVE!  
INTAKT RECORDS,  
SWITZERLAND

1. FREE FOR ALL (IRÈNE SCHWEIZER) 7:59; 2. UP THE LADDER (JOEY BARON) 2:22;
3. STRING FEVER (IRÈNE SCHWEIZER) 7:59; 4. JUNGLE BEAT II (IRÈNE SCHWEIZER) 10:49; 5. SATURDAYS (JOEY BARON) 4:14; 6. BLUES FOR CRELIER (IRÈNE SCHWEIZER) 3:34; 7. THE OPEN WINDOW (JOEY BARON) 3:57

Irène Schweizer: Piano  
Joey Baron: Drums recorded LIVE,  
2015

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

**THE PETE  
MALINVERNI TRIO,  
HEAVEN,  
SARANAC 1010.**

HEAVEN / PSALM 23 /  
DOWN IN THE RIVER TO  
PRAY / SHENANDOAH\* /  
ELLI, ELLI / PEOPLE GET  
READY / COME SUNDAY\*\*  
/ A CITY CALLED HEAVEN  
/ WADE IN THE WATER\*\*\*  
/ ASHOKAN FAREWELL.  
55:48.

Malinverni, p; Ben Allison,  
b; Akira Tana, d; Karrin  
Allyson, vcl\*; Jon Faddis,  
tpt\*\*; Steve Wilson, as\*\*\*.  
9/12/16, Brooklyn, NY.

Pianist Pete Malinverni has long been concerned with spiritual matters and performs music for both Christian and Hebrew services regularly. This CD reflects those concerns with his trio and a few special guests performing a variety of work from diverse sources with religious undertones.

Malinverni, Ben Allison and Akira Tana make a crisp, sharp-edged trio with echoes of blues and gospel in their sound that recall another spiritual pianist, Mary Lou Williams. That is prominent in the elegant swinging of "Down in the River to Pray" and the sense of mystery and awe conjured on "A City Called Heaven" and "Psalm 23". The guest performers further enhance the music. Karrin Allyson provides strong singing on the old folk song "Shenandoah", Jon Faddis does gorgeous trumpet wailing on "Come Sunday" and Steve Wilson's alto is a forceful, hustling presence on a fast-stepping "Wade In The Water".

Malinverni's jazz on this CD is suffused with humility, respect and joy. It makes a beautiful, rewarding and hip sound.

Jerome Wilson

# New Issues

## HANK MOBLEY, TO ONE SO SWEET STAY THAT WAY – HANK MOBLEY IN HOLLAND,

NEDERLANDS JAZZ  
ARCHIEF 1604.

SUMMERTIME / SONNY'S  
TUNE / AIREGIN / I DIDN'T  
KNOW WHAT TIME IT WAS /  
TWENTY-FOUR AND MORE  
/ BLUES BY FIVE / LIKE  
SOMEONE IN LOVE / VIERD  
BLUES / THREE WAY SPLIT /  
AUTUMN LEAVES. 72: 27.

Mobley, ts, with:

1-3: Pim Jacobs, p; Wim  
Overgaauw, g; Ruud  
Jacobs, b; Han Bennink,  
d. Amsterdam, The

Netherlands, 3/20/68.

4-5: Frans Mijts, Gerard  
Engelsma, Eddie Engels,

John Bannet, Fons Diercks,  
tpt; Rudy Bosch, Cees Smal,  
Bertil Voller, Erik Van Lier,  
tb; Piet Noordijk, Herman

Schoonderwalt, as; Ferdinand  
Povel, Sander Sprong, ts;

Joop Mastenbroek, bari  
s; Frans Elsen, p; Joop

Scholten, g; Rob Langereis,

b; Evert Overweg, d. 3/28/68,  
Hilversum, The Netherlands.

6-10: Rob Agerbeek, p; Hans  
van Rosset, b; Cees See, d.

3/29/68, Rotterdam, The  
Netherlands.

By 1968 Hank Mobley's star had been eclipsed somewhat in the United States. Blue Note was sitting on a bunch of recordings he'd done for them and his sound was felt to be a bit old-fashioned compared to younger tenor players like John Coltrane and Sonny Rollins. So, in the spring of that year he traveled to Holland and left behind these tracks.

He sounds mostly in good form here, maintaining the smooth sound and logic of his prime years while making some tentative stabs at the then-current harder tenor sound. On the first three tracks he's in front of a quintet powered by the maniacal drummer, Han Bennink, who is still coloring inside the lines at this point, but already playing with fury. Mobley sounds confident and relaxed on "Summertime" and "Sonny's Tune" but on Rollins' "Airegin" his tone gets uncomfortably harsh and brittle as he tries to keep up with the combo's blistering pace.

Mobley fronts a swaggering big band on the next two tracks. He's controlled and careful on "I Don't Know What Time It Is" but on "Twenty-Four And More" he's more integrated into the band's swift, sweeping blues and sounds relaxed in his theme statement and solo. For the balance of the CD, Mobley is recorded live in a Rotterdam club with local musicians. Again, he tries his hand at the modern approaches with generally satisfactory results. He moves to a harder, squealing sound on fast tunes like "Blues By Five", experiments with his tone and time on a casual lope through "Like Someone In Love" and varies his sound even when the band is feeding him a steady rhythmic push on "Three Way Split" and "Autumn Leaves".

This is a nice snapshot of a musician still trying to expand and grow at a time when he had been left behind by the changing scene. Some of Mobley's experiments don't come off too well but overall, he still plays a lot of excellent music here.

Jerome Wilson

# New Issues

GREGORY LEWIS,  
ORGAN MONK: THE  
BREATHE SUITE,  
(NO LABEL OR NUMBER).  
FIRST MOVEMENT –  
CHRONICLES OF MICHAEL  
BROWN / SECOND  
MOVEMENT – TRAYVON /  
THIRD MOVEMENT – AIYANA  
JONES SONG / FOURTH  
MOVEMENT – ERIC GARNER  
/ FIFTH MOVEMENT – AUSAR  
AND THE RACE SOLDIERS /  
SIXTH MOVEMENT – AUSAR  
AND THE RACE SOLDIERS  
(REPRISE).

Collective personnel: Lewis,  
org; Nasheet Waits, Jeremy  
'BEAN' Clemons, d; Marc  
Ribot, Ron Jackson, g; Reggie  
Woods, ts; Riley Mullis, tpt.

It's no secret that there's been a lot of political turbulence in this country over the past couple of years. Even before the last presidential election, there was the trauma of unarmed African-American people being shot and killed all over the country in confrontations with police. There have not been a lot of jazz musicians commenting directly on that issue yet but organist Gregory Lewis (AKA Organ Monk) has taken up the charge with *The Breathe Suite*.

This composition consists of six movements named after some of the black people who have died in police custody. Lewis uses the common organ trio instrumentation on some tracks and goes beyond it on others. The opening "Chronicles Of Michael Brown" is a deep mix of horns, spiky guitar and organ with an ominous feel and soulful solos by Riley Mullins and Reggie Woods that convey a sense of outrage. That outrage turns to sorrow on "Eric Garner" by the same expanded band with ghostly droning organ, spectral guitar by Marc Ribot and weeping horns.

"Trayvon" and "Aiyana Jones Song" have the more conventional organ trio lineup with Lewis, Ron Jackson and Jeremy Clemons. They sail along fast on "Trayvon" and come up with a more grandiose and tense sound on "Aiyana Jones" that eventually slides into a smooth strut. "Ausar" is a dizzying whirlpool of sound with the organ and drums whirling in a prog rock duel before the horns and guitar careen in spitting fire. The reprise of "Ausar" is Lewis swooping all over his keyboard while both drummers, Clemons and Nasheet Waits, boil over in response.

This is some of the sharpest and most emotional jazz protest music I've heard since Charles Mingus' "Fables Of Faubus" and Archie Shepp's "Attica Blues". Lewis can be an over the top, dramatic player just doing standards. Here he has channeled that energy into a howl of angry emotions and created an amazing work.

Jerome Wilson

# New Issues

## THE GREAT HARRY HILLMAN, TILT,

CUNEIFORM RUNE 433.

SNOEZELLEN / STRENGEN

DENKT AN / THE NEW

FRAGRANCE / 354\* / AGNES

FLIEGT / REMAZING ACE /

HOW TO DICE AN ONION /

MOUSTACHE.

Nils Fischer, rds; David Koch, g, effects; Samuel Huwyler, b;

Dominik Mahnig, d. 11/16.

The Great Harry Hillman is a Swiss group that explores moods and ideas with the measured pace and deep sonics of some of ECM's Scandinavian artists. On "354\*" guitarist David Koch and reed player Nils Fischer play a pretty, meandering melody that is overtaken by chugging rock rhythms that build with slow intensity. Other tunes like "Agnes fliegt" and "Snoezelen" progress slowly in a still haze while "Reamzing Ace" has the guitar doing choppy repetitions and melodic explorations in the manner of British guitarist Vini Reilly while embellished by soft sax blowing.

It's not all soft sounds. "Strengen denkt an" is a loud mix of violent drumming and stabbing, distorted guitar and "How To Dice An Onion" is a bruising mass of metallic beats that expands into lumbering but fun jazz-rock reminiscent of King Crimson. Meanwhile on "New Fragrance" Koch settles into playing a repeating rock riff while Fischer's saxophone softly cuts across him. This CD is an intriguing mix of guitar, sax, bass and drums working with mechanical riffs and plush melodies and coming out with music as much a part of the rock world as any form of jazz. If you are into groups like Tortoise or Can, you might like this.

Jerome Wilson

# New Issues

**GREG MILLS,  
MOSAIQUE,**

FREEDONIA MUSIC 39.

FOR BERIO / FOR MESSIAEN

/ FOR CARTER 1 / FOR

CARTER 2 / FOR XENAKIS

/ FOR TAKEMITSU / FOR

STOCKHAUSEN / FOR BABBIT

/ FOR LUTOSLAWSKI. 62:49.

Mills, p. 2/7/16, St. Louis, MO.

**T**he concept of this set is piano improvisations based on the methodologies of modern classical composers.

As you'd expect from the subjects listed, the results vary greatly in approach. "For Berio" is a delirious run of tinkling and crashing piano notes while "For Messiaen" is more deliberate, contrasting fast runs and ghostly single notes while also dropping in suggestions of bird calls.

"For Takemitsu" is the most conventionally melodic piece, gentle bits of Japanese folk music played delicately with single notes falling like drops of water.

"For Stockhausen" brings forth hammered single notes, repeated chords and silence while Elliot Carter gets two dedications based on his late piano work, the first with single notes springing up amidst craggy clusters and the second full of fast, stumbling runs. The Lutoslawski dedication is lurching and ominous while the Babbit is a trickle of sparsely arranged notes.

This is stimulating and challenging piano music, worth a listen even if you don't know the composers being referenced.

Jerome Wilson

# New Issues

CRAIG TABORN,  
DAYLIGHT GHOSTS,  
ECM 2527.

THE SHINING ONE /  
ABANDONED REMINDER /  
DAYLIGHT GHOSTS / NEW  
GLORY / THE GREAT SILENCE  
/ ANCIENT / JAMAICAN  
FAREWELL / SUBTLE LIVING  
EQUATIONS / PHANTOM  
RATIO. 55:41.

Taborn, p, elec; Chris Speed,  
ts, cl; Christ Lightcap, b, b gtr;  
Dave King, d, elec perc. 5/16,  
New York, NY.

Chris Taborn continues his streak of excellent music on ECM with a quartet session of turbulent and haunting sounds. A lot of this CD's liveliness is due to the work of the rhythm section, bassist Chris Lightcap and Bad Plus drummer Dave King. Their constant chatter on "New Glory", for example, provides a powerful bedrock for the thorny riffing done by Taborn's piano and Chris Speed's tenor sax.

There's also a melancholy edge to much of this music. Roscoe Mitchell's "Jamaican Farewell" is a pretty, sad miniature for clarinet and piano and "Daylight Ghosts" begins with a combination of lonely clarinet and dark piano before building into a grander statement by the entire quartet with progressive rock overtones. "Ancient" has a similar structure to "Ghosts" but with Lightcap's throbbing double bass kicking things off.

On "Great Silence" clarinet and piano make sounds in a small space with slight electronic embellishments and "Abandoned Reminder" is an atmospheric ballad with Speed and Taborn playing circular figures against soft bass and drums and electronic whispers. "Subtle Living Equations" features Taborn creating placid hallucinatory beauty on his piano that's accented by King's whispering cymbals while "Phantom Ratio" has everyone playing slow, sustained notes against a droning electronic backdrop that eventually crowds out the real instruments.

Craig Taborn's music contains a lot of misty, dreamlike gestures more in tune with classical music than jazz but his bandmates provide the kinetic power that makes this such a forceful statement. This is magical music that sounds richer and deeper every time you listen to it.

Jerome Wilson



# New Issues

## TO BE CONTINUED, POETRY FROM THE FUTURE,

LINE ART 1003.  
INVISIBLE COLORS /  
POETRY FROM THE  
FUTURE / EVERY WHICH  
WAY / BLUE DANIEL /  
CASCADEASCOPE / SONIC  
MIRAGE / BEAUTIFUL  
OUTCAST / FOR ALL  
TIMES / RINGING CIRCLES  
/ RIVER RUN. 45:43.

Carol Liebowitz, p; Claire  
de Brunner, bsn; Daniel  
Carter, sax, tpt, cl, fl;  
Kevin Norton, vib, d, perc.  
3/18/17, New Jersey.

This quartet, with an unusual lineup of reeds, piano, percussion and bassoon, produces a hazy sound that is more impressionistic than abstract with Claire de Brunner's bassoon making a strong impact throughout. On "Every Which Way" de Brunner sings along with Daniel Carter's saxophone while Kevin Norton's vibes and cymbals color the background and Carol Liebowitz's piano fills in the cracks. Carter's forlorn saxophone takes the lead on "Blue Daniel", crying sadly as the others make odd noises around him. "Sonic Mirage" has the reed players moaning in unison as the piano trills. On "Beautiful Outcast" Liebowitz plays a more solid repeating figure, grounding the music as the reed players go exploring.

"For All Times" starts with the piano and vibes playing clipped notes together in harmony, then deBrunner and Carter, on trumpet, softly join in for a ghostly bit of meandering. "Ringing Circles" is a noisy track of everyone charging in at once and going on a careening tear together and "River Run" ends things authoritatively. Tenor wails, piano clangs, and drums and bassoon roll, all coming to a stormy and forceful climax.

The presence of bassoon as a lead instrument and Norton using his percussion instruments for coloration instead of timekeeping gives this group a unique sound, both driving and dreamlike. It's a different type of free jazz.

Jerome Wilson

# New Issues

## SESTETTO INTERNAZIONALE, AURAL VERTIGO, AMIRAM 049.

AURAL / VERTIGO. 77:10.

Harri Sjostrom, ss, sop; Gianni Mimmo, ss; Alison Blunt, vln; Achim Kaufman, p; Veli Kujala, acc; Ignaz Schick, turntables. 9/9/2015, 9/12/2015, Helsinki, Finland, Turku, Finland.

This is a free improvising group containing a singular blend of instruments, two soprano saxes, violin, piano, accordion and turntables. Recorded live during two 2015 concerts in Finland, this group creates a wildly varying sound tapestry.

“Aural” starts with the individual instruments making brief statements before playing together in near unison, creating a nebulous mass of warped and twisted sound that gives way to small, piping soprano notes and pizzicato strings. The collective din can get intense but the passionate edge of Alison Blunt’s violin and the high, keening sound of the saxes still manage to keep their individuality and stand out.

In the “Vertigo” concert the acoustics have a deeper and more echoing sound which flatters the stop-start running of Achim Kaufman’s piano as it rubs against the fast piping of Harri Sjosstrom’s soprano. Then the group rolls in with a static-filled blanket of long sonorous notes in which finer individual details can be heard. Later, there are dive bombing electronic sounds mixing with skittering violin and stumbling piano and rumbling turntables noises which contrast with quieter passages which boil down to an essence of slow violin bowing, single piano chords and accordion drones.

This is a collision of instruments with enough time and range to allow for infinite combinations of sounds. Sometimes it comes out hypnotic, sometimes tender, sometimes violent. However, you approach this it’s 77 minutes of fascinating music that rewards repeated listening, You always hear something new.

Jerome Wilson

# Obituaries

## A FEW FROM 2017



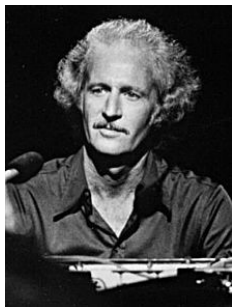
ROSWELL RUDD IN 2006



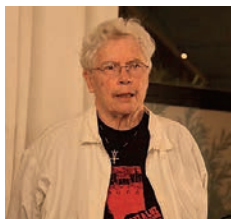
JOHN ABERCROMBIE IN 2007



DAISY SWEENEY IN 1987



MOSE ALLISON IN 1975



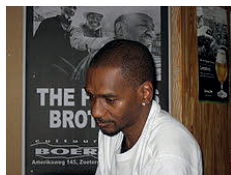
PAULINE OLIVEROS IN 2010



LARRY CORYELL IN 1979



GERI ALLEN IN 2008



VICTOR BALLEY IN 2008



CHARLES BOBO SHAW IN 1976



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