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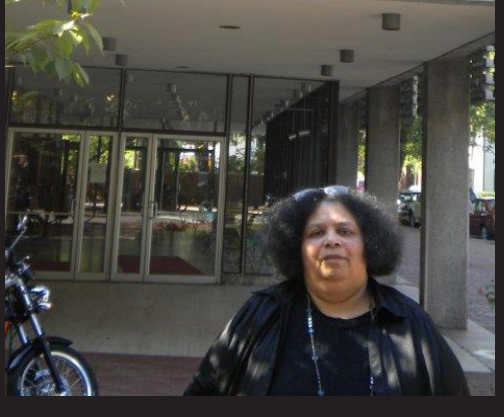

VOLUME 49 NUMBER 4 OCT NOV DEC 2023

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Acoustic and Electric Bass

ANTHONY MICHELLI
Drums and Percussion

MIKE FILICE
Tenor and Soprano Saxophone,
Alto Flute, Flute

SAM DICKINSON
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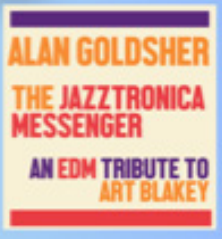

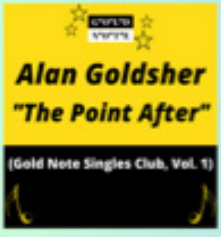

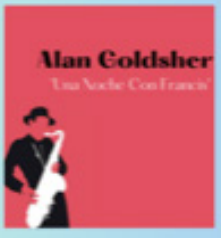

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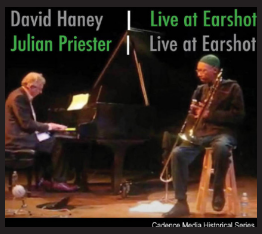
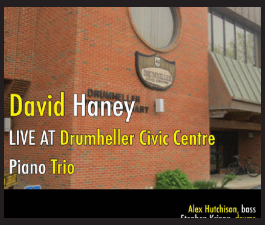


DUETS - Live at Earshot Festival
David Haney, Julian Priester
Recorded in Seattle, USA

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

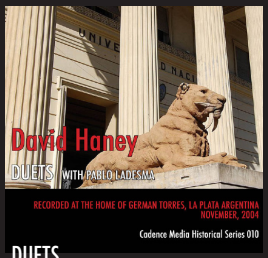
PHANTOM MELODIES
David Haney, Dave Storrs
Recorded in Corvallis, Oregon

SOLO
David Haney
Recorded in Portland, Oregon

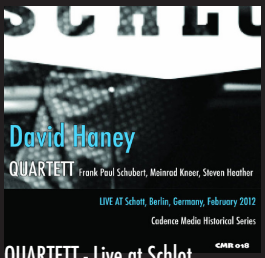


LIVE AT - Drumheller Civic Ctr.
David Haney Piano Trio
Drumheller, Alberta, Canada

NEW YORK JAZZ STORIES
D. Haney, B. Purdie, A. Lane, K. Knuffke. Live from New York

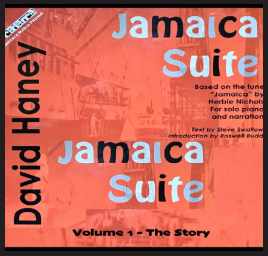


DUETS
David Haney, Pablo Ladesma
Recorded in La Plata, Argentina

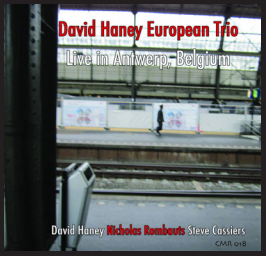


QUARTETT - Live at Schlot
F. Schubert, D. Haney, M. Kneer, S. Heather Recorded in Berlin.

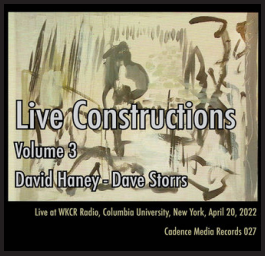
FACE OF A THOUSAND HYMNS
David Haney, Dave Storrs
Recorded in Corvallis, Oregon



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



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



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

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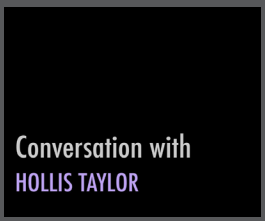
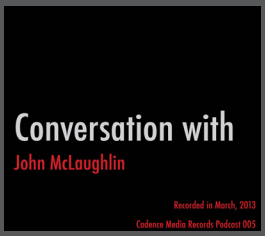


CMR Podcast 071 - Conversation with Hollis Taylor - Violin

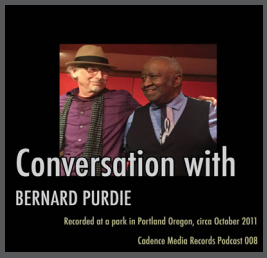
CMR Podcast 013 - Conversation with Lorraine Gordon - Club Owner

CMR Podcast 015 - Conversation with Annie Ross - Vocals



CMR Podcast 005 - Conversation with John McLaughlin - Guitar

CMR Podcast 011 - Conversation with Cindy Blackman Santana - Drums



CMR Podcast 008 - Conversation with Bernard Purdie - Drums

CMR Podcast 004 - Conversation with Jay Clayton - Vocals

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

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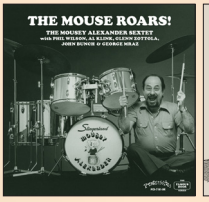

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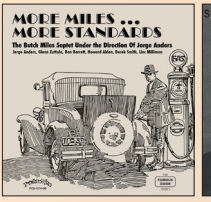

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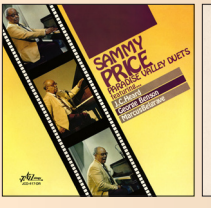

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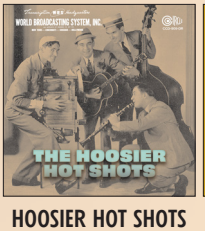

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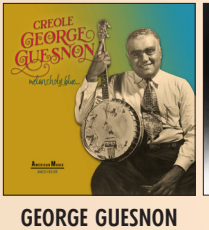

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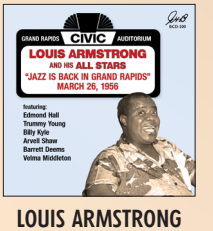

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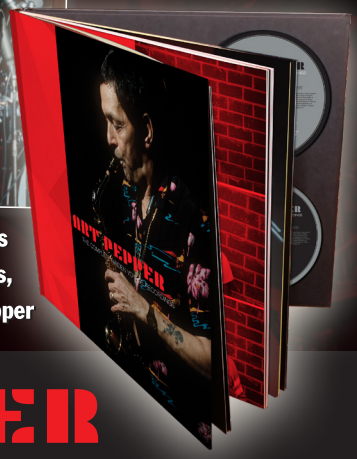

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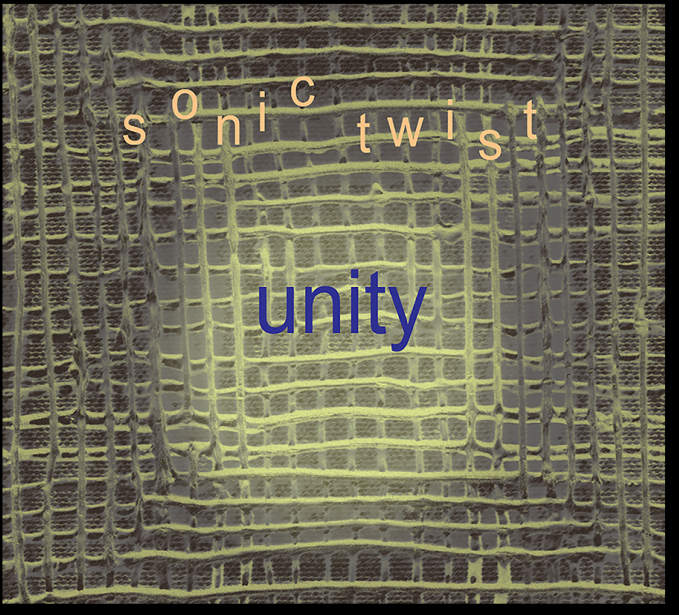

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ABBREVIATIONS USED IN CADENCE

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

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FRONT COVER
Clockwise from upper left

DOM MINASI
NORA MCCARTHY
ROS MOSHE
JOELLE LEANDRE
REGGIE WORKMAN
OSCAR TREADWELL
DEIDRE MURRAY
NICOLE MITCHELL

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CADENCE MAGAZINE EDITORIAL POLICY

Establised in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly publication. On January 1, 2012 Cadence Magazine was transferred to Cadence Media L.L.C. Cadence Magazine continues as an online publication and one print issue per year. Cadence Media, LLC, is proud to continue the policies that have distinguished Cadence as an important independent resource.

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

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

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Short Takes - Philadelphia

PHILADELPHIA, PA: During Zoh Amba's 6/25 duet with drummer Chris Corsano at Solar Myth (Ars Nova Workshop) she made a rare (for her) public presentation to acknowledge the death three days earlier of one of her heroes - Peter Brötzmann. "My heart is a little shattered," she revealed. Amba got to spend a little time with him and noted that, "Looking into his eyes felt like I was in the presence of God…We spent some time looking into the sun together." She ended by saying, "I'm a really shy person. I don't usually talk on stage. After I play I usually run away and hide." After that mid-set announcement she did her best to make the late German reedist proud by laying down some absolutely vicious tenor blowing that included side-to-side mouthing (something that Brötzmann was known for) before ending the segment with a pointed lament. Amba also spent time at the piano, starting off quietly, perhaps suggesting a before unseen tender side? That wasn't the case, soon she was torturing the keys (reminiscent of Cooper-Moore). She later returned to the piano to play with one hand on her sax and one on the piano at the same time. Corsano was an equal match for Amba. He's a one-man wrecking crew on the drums. A blur of activity, at times he played with a stick between his teeth and was adept at keeping/setting the pace…Ars Nova Workshop had a huge get on 7/8 with a two set booking of NEA Jazz Master Anthony Braxton's rhythm section from his famed quartet from the mid-'80s through mid-'90s - pianist Marilyn Crispell, bassist Mark Dresser and drummer Gerry Hemingway. Braxton terminated the quartet suddenly and permanently in the '90s. The three had not performed together as a unit since then except for a one night New York City get together in 2010 to celebrate Braxton's 65th birthday. The trio had convened for a quick 3 city tour – New York City, Hartford and Philadelphia. The Connecticut performance was reportedly very strong but marred by the sad death of the 52-year-old soundman shortly after the concert's end. The final Philadelphia set occurred on a darkened stage with only the charts lit up for the musicians to read. As was the case when the quartet was blazing new paths back in the day, this was some seriously intense music rendered by 3 consummate master artists. There were a number of solo segments for each performer but the real joy came when they worked as a unit, attacking the complex Braxton compositions with breathtaking power and unity. At times, the stage shook and the trio shared quick smiles with each other. The set list was "69B", "69Q", "110", "40F" (also known as "Batman"), "115", "B8" (now known as "69J"), "40N" and "116". Crispell was asked post-set by a listener if this was a one-off performance, to which Dresser perked up to answer, "No, it's more of a 3-off." Crispell explained that there were no future plans to tour as a trio. This tour materialized after they realized they would all be in New York at the same time – a very rare event as Dresser lives in San Diego, Hemingway in Switzerland and Crispell outside New York City. They are all into their own music and not

Zoh Amba's 6/25 duet with drummer Chris Corsano at Solar Myth
Photo credit © Ken Weiss

7/8 pianist Marilyn Crispell, bassist Mark Dresser and drummer Gerry Hemingway at Solar Myth Photo credit © Ken Weiss

7/14 Violinist Diane Monroe, bassist Richard Hill, drummer Pheeroan akLaff and saxophonist Bobby Zankel at Cedar Park Jazz series Photo credit © Ken Weiss

7/18 Irreversible Entanglements -Aquiles Navarro, Keir Neuringer, Tcheser Holmes, Luke Stewart and Camae Ayewa outside Solar Myth Photo credit © Ken Weiss

7/29 Billy Harper at Solar Myth
Photo credit © Ken Weiss

Short Takes - Philadelphia

7/30 Guitarist Joe Baiza, drummer Matt Crane and bassist Damon Smith at Pageant: Soloveev Photo credit © Ken Weiss

8/5 12-year-old child prodigy Julian Lee on vibes with pianist Tom Lawton, bassist Lee Smith and drummer Byron Landham at Chris' Jazz Café Photo credit © Ken Weiss

8/22 Shakti - Zakir Hussain on tabla, violinist Ganesh Rajagopalan, vocalist Shankar Mahadevan, guitarist John McLaughlin and percussionist Selvaganesh Vinayakram at the Keswick Theatre Photo credit © Ken Weiss

8/23 Alto saxophonist Miguel Zenón and pianist Luis Perdomo at Solar Myth
Photo credit © Ken Weiss

9/9 Hendrik Meurkens' quartet -Akiko Tsuruga on organ, Paul Bollenback on guitar and Jason Tiemann on drums at Chris' Jazz Café Photo credit © Ken Weiss

looking to regerminate the past…"This is our favorite place to play. There is no cookin' like home cookin',' that's what Bobby Zankel (as) had to say at the start of his set on 7/14 at Cedar Park in West Philly as part of the summer Cedar Park Jazz series, minutes from Zankel's home. Zankel, as usual, organized a stellar band of hardened veteran improvisors to play his compositions – Pheeroan akLaff (d), Nazir Ebo (d), Sumi Tonooka (p), Diane Monroe (vin) and Richard Hill (b). Prior to the gig, akLaff was at his animated best. When an extra chair was needed for one of the performers, he said, "I'll just go ask 'friendly neighbor' for a chair," and ran across the street to where a cluster of people were sitting on their patio and came back with a chair. Being that it was a hot night, akLaff asked Hill for water but Hill misheard him and came back with a large helping of bright orange and red water ice, leading to a 'kid in a candy store' look on akLaff's face. Zankel led off with his "Anthem for the Ancestors," a knotty piece with a strong melody and plenty of open space for improvisation. As the evening progressed, more of the leader's vibrant compositions were covered, most of which will soon be released on a new recording. A highlight arose with a drum duet between famed old head akLaff and young stud Ebo, the brother of drummer Justin Faulkner. They traded some tribal rhythms and other patterns that turned into a knockout punch…The next day featured another free outdoor extravaganza, this time with the Lancaster Avenue Jazz & Arts Festival at Saunders Park Greene in the University City district. Six bands played, headlined by Duane Eubanks' (t) Spontaneous Creativity with James Hurt (p), Tarus Mateen (b) and Eric McPherson (d). The band takes it's name from its pursuit of Free improvisation and no doubt presents Eubanks in his most creatively open setting. With that being said, there sure was a lot of structure to their songs. It should also be noted that it was the most Free sections that earned the biggest cheers – usually off the solos of Hurt who made use of palms, arms and elbows to wow the audience…Irreversible Entanglements [Camae Ayewa (aka Moor Mother), vcl; Keir Neuringer, as, cl, elec; Aquiles Navarro, tpt, elec; Luke Stewart, b; Tcheser Holmes, d] were joined by maestro Marshall Allen, the 99-year-old marvel and fellow Arkestra member DM Hotep (g) on 7/18 at Solar Myth (Ars Nova Workshop) to a sardined, standing crowd. Organized in 2015 in response to the murder of Caribbean immigrant Akai Gurley by the NYPD, Irreversible Entanglements has used improvisation as well as rousing verse from poet Ayewa to finger systemic racism and inequality. Allen, who stayed seated at center stage, left his horn at home and stuck to his EWI (electronic valve instrument) and pocket-sized Casio keyboard, adding to the heavy electronic element the group presented this night. Things got started with a central path being cleared from the rear of the space for the band to make its entrance, inspiring cheers to greet the

arrival of Allen and the band. Commencing with everyone on small percussive instruments and Allen tinkering on EVI, the music eventually ramped up to blistering highs at times. Much of the music was centered around Ayewa's short vocal segments, including – "What does your heart sound like? Are you listening?," "Space, space, you are not alone," "Let the spirits guide you," "We are not afraid. We're like the vultures circling but we're not afraid," and "Our roots are a portal." As a special nod to the Sun Ra Arkestra and Marshall Allen, the band excited the stage with small percussive instruments to walk the hall, return to the stage to play, and then re-exit. Holmes said all the music the Entanglements play is improvised except when they go into the studio to record…Octogenarian tenor saxophonist Billy Harper returned to town with his quintet [Freddie Hendrix, tpt; Francesca Tanksley, p; Ben Young, b; Aaron Scott, d] for two shows 7/28-29 at Solar Myth (Ars Nova Workshop). The last night got off to a nice start with "Illumination," another fine Harper original. Unfortunately, but the leader's long solo was hesitant and never built a full head of steam. Things picked up significantly for Harper once he exited the warm stage mid-song and returned with less clothes. He still wore his trademark black cape, something he always wears on his leader gigs, but ditched some other extraneous garments to play with bare arms showing which returned him to the fierce he's been noted for. "Soran-Bushi, B.H.", Harper's adaptation of a Japanese Folk song was a highlight. He announced it by saying, "You'll hear the Japanese Folk song and maybe you'll hear some Harlem in there as well." As always, on his leader-led sets, Harper devoted significant time for a Q & A session to field questions from the audience. The first question was a heavy one asking him to address the politics of culture in this country and why Jazz was not supported better. Harper addressed racism but ended on a positive – "Jazz is here to stay." Harper has spent significant time in Japan touring where he is well-known. He said, "When I get off the plane in Japan, people say 'yay!' and I look around to see who they're looking at!" Harper wanted to continue the Q & A but his manager (?) suggested he play some music. He explained, "There was a time that musicians just played and people wanted to know things but, too bad, so I'm just making myself available." "Thoughts and Slow Actions" followed, a beautiful, soulful duet with Harper and Tanksley. It was Hendrix's birthday so Harper gave him some extra time to blow hot later in the set. Special mention needs to be made of bassist Ben Young who didn't look old enough to shave but had some nasty pizzicato skills…Joe Baiza isn't the first name that pops up when you think of veteran Jazz guitarists but it's not a reach to include him in that category. Baiza is considered one of the great guitarists to come out of the so-called Punk Rock scene of Southern California, "so-called" because most of Baiza's music fits more into the category of Free Jazz or Jazz-Rock. He was playing intense instrumental

jams years before audiences welcomed it. Baiza made his name recording with Saccharine Trust, one of the mid-'80s groups that made the SST label very popular with the Punk Rock and Metal heads for a few years. This was a rare tour Baiza was on, making a stop at Pageant: Soloveev (Fire Museum Presents & Clavius Productions) on 7/30 with a trio including noted Jazz players - bassist Damon Smith and drummer Matt Crane. Their set was thrillingly improvised except for a raw cover of "Lonely Woman" that included very recognizable head segments bridged with heady jam portions interspersed. Baiza mostly sat and played electric guitar, standing at times when he wanted to upload intensity. He wore a broad smile during one of Smith's stellar solos that included wide string stretching and bowing to create unusual sounds. Smith, who studied double bass with Lisle Ellis, as well as Bertram Turetzky, Joëlle Léandre, John Lindberg, and Mark Dresser, credits Dresser with much of his extended technique. "Half of what I played tonight was from Mark Dresser." Smith also said, "I owe everything to Joe [Baiza]. The first thing that made me think about improvised music was the Saccharine Trust band." He last played with Baiza about 30 years ago and was excited to be back on the road with him, playing what he termed "acoustic Free Jazz." I asked Baiza if he thought he was playing Jazz but he said no, "I don't think of it that way, it's improvised music."…Chris' Jazz Café hosted the 4th Annual Steve Weiss Mallet Festival on 8/5, arranged by vibist Tony Miceli. For those who play World percussion, the name Steve Weiss (who passed in 2014) rings loudly because his World music percussion store in Willow Grove (just outside Philly) has been a destination spot since 1961. Miceli bought his first vibes set in 1978 from Weiss (no relation) and has been drawn to celebrate the beloved figure by arranging the all-star mallet slingers event. The second set featured noted players each playing one (short) song with a rhythm section (Tom Lawton, p; Lee Smith, b; Byron Landham, d) and then a blow out ending where they all came back to play short segments, along with anyone in the house with some vibes skill and cajónes enough to climb on stage. Miceli's handpicked players included Jason Marsalis, whose "Memories of You" featured snippets of Monk, "The Girl from Ipanema" and an old coffee commercial. Marsalis said he's been liking Lionel Hampton's stuff but, "I got this idea to do a different groove on it." Behn Gillece, introduced by Miceli as a "Mofo" and a "badass", covered Wayne Shorter's "Yes or No," while Christos Rafalides played "Ceora" and Justin Vibes, the young TikTok sensation with 40 million viewers, (he flew up from Miami for the event), performed "Fee-Fi-Fo-Fum" with all sorts of added quotes. The big surprise of the night came in the form of unknown, shy 12-year-old Julian Lee, who impressively covered "Stolen Moments" while directing the band. He plays drums, piano, trombone and sax, and just picked up

playing vibes with 4 mallets four days prior. After he played, Miceli announced, "He's a little too good!"…It was exciting news when John McLaughlin renounced his retired status due to improvement of his right hand's progressive arthritic condition. He had a farewell tour back in 2017. The timing of his recovery was perfect to celebrate the 50th anniversary of the revolutionary World music ensemble Shakti with an extensive U.S. tour. Day 4 (8/22) of the tour found them at the Keswick Theatre in Glenside, just out of Philadelphia. They sold out the 1,400 seat venue, and by a rough estimate – about 25% of attendees were of South Asian descent. McLaughlin was joined by tabla legend Zakir Hussain, vocalist Shankar Mahadevan, violinist Ganesh Rajagopalan and percussionist Selvaganesh Vinayakram (son of original Shakti ghatam player T.H. "Vikku" Vinayakram). All five musicians sat on a central raised stage for what turned out to be a massive display of virtuosity, passionate playing, and an obvious mutual admiration for each other. It took about 30 minutes for McLaughlin (aka 'Johnny Speedboy') to demonstrate his (hyper) fleet fingered guitar string attack, which he repeated in short segments during the lengthy set, often matched by Hussain's pummeled tablas. Commencing with "Shrini's Dream," breathtakingly seeded with fiery McLaughlin fingerpicking and Rajagopalan's wailing violin. Each piece by the dynamic collective was stocked with deft interplay, dazzling unison passages, extraordinarily dexterous improvisations, and the ability to draw from a vast well of global traditions, done in a way that flowed and felt organically correct. Parts of the performance were trance-like and Mahadevan's vocalizations were otherworldly, rich and Bluesy at times, ascended and descended, matched by his theatrical hand and arm movements. There were also episodes of syncopated konokols ((a Southern Indian tradition of spoken percussion), that drew rave applause from the learned listeners in the audience. A touching moment came when the performance was paused for Hussain to announce that this night was his 45th wedding anniversary and he acknowledged his wife who was in attendance. Banjoist Bela Fleck opened with a 45 minute set that included numerous Beatles' songs. He was effusive in his praise of Shakti and threatened to stay on his front of the stage seat to watch the band up close… Alto saxophonist Miguel Zenón and pianist Luis Perdomo at Solar Myth (Ars Nova Workshop) on 8/23 offered a set of gorgeous Latin balladry, a significant change from the "Fire Music" typically found at the venue. Zenón, who is Puerto Rican, and Perdomo, who is Venezuelan, have often played together and the set list included a collection of reimagined classic Latin American boleros they are fond of. Two of the first three songs covered this night were out of the great Tito Rodríguez songbook – "En La Oscuridad," which included a unique melody/harmony combo, and "En La Soledad," which was purposely played out of time. A couple of Venezuelan

songbook goodies followed, "Motivos," and "Caballo Viejo," followed by one of the night's highlights, "Mucho Corazón," penned by Mexican songwriter Eva Elena Valdelamar and rendered by the duo in such a way that elements of the Jazz standard "What Are You Doing the Rest of Your Life?" blossomed. They ended with Puerto Rican legend Rafael Hernández' "Silencio" and a short Latin dance segment from Zenón who blew inspired retorts. He added, "It's always a blessing to be able to play music, even if it's just the two of us."…Ars Nova Workshop's season 23 and its first anniversary in its first-ever permanent home, Solar Myth, kicked off 9/8, with "Messages," a suite for saxophone quartet and rhythm section by the Monk Competition-winning saxophonist/composer Patrick Zimmerli, featuring an all-star frontline of reeds players teaming Zimmerli (ss) with Chris Potter (ts), Román Filiú O'Reilly (as) and Ron Blake (bs), backed by a rhythm section of Edward Simon (p), Scott Colley (b) and Timothy Angulo (d). Zimmerli was finishing a tour performing his newly adapted Jazz suite, originally composed for Classical saxophone quartet and rhythm section in 2019. It's always a bit of a buzz kill to see a performance stage littered with music stands but the septet rose above that hindrance to provide a lengthy, robust set of music chock full of intensity and shifting rhythms that seemed born out of Claude Bolling and Jean Pierre Rampal. The pieces rose above their Classical beginnings to feel fully post-modern Jazz entrenched. The rare solos were enthusiastically received equally by the audience as well as the other musicians. Potter's solo on the title tune was a highlight. Blake was featured on a late composition – "Baritone Bolshevik Blues"- that included a quick quote from West Side Story's "Maria." Zimmerli announced, "I'm a composer. I sit at home, I don't get out much, but I have the best seat in the house during performances." He explained that the suite was a reflection on the "messages" he had received from his late father and others throughout his life…German chromatic harmonica maestro Hendrik Meurkens' quartet at Chris' Jazz Café on 9/9 featured Akiko Tsuruga on organ, Paul Bollenback on guitar and Jason Tiemann on drums. Their second set included Meurkens' original "Slidin'" which had a catchy melody. Meurkens explained that, "When I wrote it, I thought, 'This sounds like a hit. I'm gonna be rich in a few weeks!' It never happened." He also covered "Waltz For Sonny," a tune written by Toots Thielemans, who Meurkens described as "The Emperor of the horn," as well as the Jazz standard "Come Rain or Come Shine" and a fun original "Belgium Beer at Dawn." Meurkens, considered today's pre-eminent Jazz harmonica player, showcased his uncanny skill on the tiny instrument.

Ken Weiss

27TH ANNUAL VISION FESTIVAL: IMPROVISING THE FUTURE - FILMS/CONFERENCES/ROUNDTABLE DISCUSSIONS- JUNE 10-12/LIVE PERFORMANCES - JUNE 13-18, 2023, ROULETTE, BROOKLYN, NEW YORK

Text and photos by Ken Weiss

The jam-packed 27th Annual Vision Festival at Roulette [509 Atlantic Ave., Brooklyn] once again was a stimulating and envelope-pushing success thanks to the dutiful work of Patricia Nicholson, Todd Nicholson, William Parker and the rest of the Arts for Art crew. The offerings of creative music, dance, spoken word, visual art and film were available live in-person and online. Attending all six nights of the festival's musical portion with 4-5 sets per night led to an ongoing endorphin-blasting experience and sleepless nights (in a good way). This year's festival sped along with no noticeable hitches.

The live performance portions of the festival opened on June 13 with a night celebrating a lifetime of achievement of French master bassist Joëlle Léandre, who appeared in four different settings. The Tiger Trio [Myra Melford (p) and Nicole Mitchell (flt)], a fierce threesome whose most enthralling moments came in the quieter interludes and a late-set high pitched flute-blown/vocalized anguished cry by Mitchell that was eventually joined by Léandre. That was followed by a duet with poet Fred Moten and then the Judson Trio [Craig Taborn (p) and Mat Maneri (vla)] presenting their second ever concert. Taborn's splotchy colorations amongst the combined floating string work was intricate and beautiful. The night ended with the Joëlle Léandre Septet, a rare large group project for her, premiering a newly composed work for the event – "Atlantic Ave Septet." Léandre chose to combine both composition and improvisation into the piece allowing Ingrid Laubrock (ts), Steve Swell (tbn), Mat Maneri (vla), Jason Kao Hwang (vin), Fred Lonberg-Holm (cel) and Joe Morris (g) to add their own voices. Swell summed up the experience of playing the complicated piece without the planned extensive rehearsal time as, "It was like putting a puzzle together and everybody had to remember their part." Léandre, never one reticent to express herself, announced, "We're crazy about the commercial [music] shit…I am very direct…this is kaka…we need music and a lot of love, we need a lot of love…take a risk, don't worry about failure."

Gerald Cleaver's Black Host opened Day 2 with a slow build that featured compelling solos by Brandon Seabrook (g), Darius Jones (as), Dezron Douglas (b), Brandon Lopez (b), and especially Cooper-Moore (p). A hand injury kept bassoonist Karen Borca from leading a quartet with Rob Brown, Hilliard Greene and Jackson Krall. In true "the show must go on" fashion, the trio carried on in Borca's stead, dedicating the set to her. Brown's arched back alto blasts, along with Greene's fibrous bass work and side-

to-side swaying matched Krall's expansive drum work. Two of the most anticipated sets followed. First up was Hamid Drake's Turiya: Honoring Alice Coltrane with James Brandon Lewis (ts), Jamie Saft (kybd), Patricia Brennan (vib), Johsua Abrams (b) and dancer/festival mother Patricia Nicholson. Drake has had a long personal connection with the spiritual teachings of Alice Coltrane's music and a meet up with her at a Baha'i temple when he was 16 was life changing for him. The septet's playing and Drake's singing, especially on "Journey in Satchidananda" took the music to another level, leaving deep listeners changed for the better. The Mark Dresser 7 featured West Coast talent – Dresser (b), Michael Dessen (tbn), Joshua White (p) – along with Nicole Mitchell (flt), Marty Ehrlich (rds), Keir GoGwilt (vin), and Michael Sarin (d). Dresser performed a number of tunes from his Sedimental You recording including "Trumpinputinstoopin." He introduced it by saying, "We're gonna play a tune I hoped would no longer be so topical." He also summed up the night and the entire arc of the festival with, "Isn't it amazing that in a certain night we can hear such a range of music that touches us?"

Day 3 began with Devin Brahja Waldman's Watermelancholia featuring four horns and a rhythm section with projected live painting. Waldman, the nephew of famed Beat poet Anne Waldman, works his spiritual side into his work and explained that the group's theme was about confronting the unknown. He noted, "If you harm something, you harm yourself." After K.J. Holmes danced to the drumming of Jeremy Carlstedt, ending up on his back, Ted Daniel led his International Brass and Membrane Corps with Marvin Sewell on guitar, Jose Davila on tuba, and Michael Wimberly on percussion, along with two young spoken word artists who switched off reading long sections of the words of Civil Rights activists Martin Luther King, Malcolm X and Frederick Douglas, to dominate the presentation and veer the focus away from the instrumental playing. Last up came Mike Reed's Separatist Party with poet/vocalist Marvin Tate, Ben LaMar Gay (cnt) and the Bitchin Bajas trio. The music tended towards the trippy, electronic side and grooved nicely but it was the guttural, and at times, shocking voicings of Tate that stamped the tenor of the set. Reed, a leading light on the plentiful Chicago creative music scene, fueled the group from his drum seat.

The next night led off with Patricia Brennan's More Touch containing three percussionists and bass. Brennen added some electronics to her impressive mallet work and the band shared a deep connect that ended with smiles all around. Brennan noted in the festival's booklet that, "The music reflects an inner search, backwards to [her] roots in Veracruz, Mexico and forwards into the future." Mayan Space Station Flight 66 followed with William Parker's trio (Ava Mendoza, g; Gerald Cleaver, d) enriched with multi-instrumentalist Lee Mixashawn Rozie on electric mandolin and flute, and violinists Jason Kao Hwang and gabby fluke-mogel. Their set began with the base trio building intensity until joined by old-head and annual festival standout, Hwang, and newbie fluke-mogel, adding to a serpentine groove furthered by Rozie's Bluesy mandolin. The two violinists playing together at times hit on segments of high velocity that raised goosebumps. Parker wrote in the

booklet that, "My musical world relies on the intuitive now – moment-by-moment negotiation of participation and flow…The music presented by Mayan Space Station is not about the method but about conjuring magic." Although the group achieved superb, propulsive music that peaked and stayed intense at times, Parker was not satisfied, announcing at set's end -"We didn't quite get to where we were going but we went somewhere. This being a festival, we had to stop." [He added, tongue-in-cheek] "We'll open for Billy Joel at Madison Square Garden." Next up was Shamanic Principle with Val Jeanty on percussion and electronics, Patricia Nicholson on dance and voice, and Miriam Parker's videos. Nicholson, a talented dancer, donned an Amir Bey designed headdress to chant sage advice on changes that need to be made to wake up and heal our planet. She danced to an array of Jeanty generated tribal sounding rhythms. Longtime festival star Matthew Shipp followed with his quartet (Mat Walerian, rds; Michael Bisio, d; Whit Dickey, d). Shipp mentioned to me two years ago, referencing young Polish reedist Walerian, "Wait until you hear this guy!" So it was especially exciting to experience Walerian on one of his rare jaunts to the States and he didn't disappoint by added arresting bass clarinet and alto sax strikes into the Free music mix conjured by his bandmates - three longtime collaborators who've developed a high-level improvisatory telepathy over the years. The final set of the night belonged to veteran trombonist Dick Griffin who led the Mississippi to NY Freedom Band with bearded wonder Dave Sewelson (bs, as), Luke Stewart (b), Tcheser Holmes (d) and Michael Wimberly, usually a drummer but filling the piano seat here except for when the leader manned the ivories. Griffin made this set a tribute to his time spent in the Sun Ra Arkestra [he joined shortly after Marshall Allen entered the famed ensemble] and covered some of Sun Ra's work including "Interplanetary Music". At the end, in true Arkestra fashion, the group kept playing while parading off the stage and into the audience.

Day 5 began with the Music is Mine Intergenerational Band under the direction of William Parker. The ensemble consisted of over twenty musicians aged 78 to 7 years old. The elders included Daniel Carter, Steve Swell and Dave Sewelson. It has become a festival tradition to feature such an ensemble of very young players with an interest in the music, and it's just one more example of how William Parker has led others and built a base to support this challenging art form. The next set was the SUN HAN GUILD, a "sound and performance collective" led by violinist/vocalist eddy kwon and inspired by the Spirit Worshiper's Guild of the early 20th century Korea. Laura Cocks (flt), DoYeon Kim (gayageum), Lester St. Louis (cel) and Nava Dunkelman (perc) blended a wholesome and exotic ebb and flow that was punctured at one point by kwon's terrifying screams. A highlight of the performance were the sounds Kim released from the rarely heard (in a Jazz setting) gayageum (a traditional Korean plucked zither). Keep an eye out for her! Two undisputed Free Jazz legends teamed up for the third performance of the night – pianist Dave Burrell and Joe McPhee on tenor sax – for a stimulating presentation that was surprisingly introspective (considering their past separate performances). The gloves did come off later in the set but they ended up back in semi-quietude, raising an attention-

grabbing, spiritual aural dusting. Following a dance segment by Yasmine Lee with the percussive backing of Michael Wimberly, rising bass star Brandon Lopez led "the gospel of sans", an all-star septet with Zeena Parkins (el harp), Cecilia Lopez (elec), Mat Maneri (vla), DoYeon Kim (gayageum), and drummers Gerald Cleaver and Tom Rainey. The combination of the four string players, Lopez' understated electronics, and the doubled drums generated stunning sounds, structures and textures. During the set, Gill Arno did live film manipulation, which the performers could view on a mirror set up at the front of the stage but tying into the film did not seem to be the band's primary goal. The night ended with Hear In Now Extended. The group typically functions as a trio – Tomeka Reid (cel), Silvia Bolognesi (b) and Angelica Sanchez (p) - but apparently earlier in the day they recruited drummer Michael Vatcher out of the venue's kitchen, where he was helping out, and asked him to sit in. It was a good move as the novelty of playing with the unique drummer pulled them in unchartered territories.

The festival concluded on Day 6 with yet another talent-laden night, brimming with one-off performances. 75 Dollar Bill Altered Workspaces with Jason Kao Hwang found the duo of Che Chen (g) and Rick Brown (perc, horns) expanding to include Sue Garner (b g), Talice Lee (org, vin,) and for the first time – Hwang. Aspiring to push boundaries and combine elements of Folk/Modal traditions with Rock and Experimental music, 75 Dollar Bill laid down some serious groove jam with spikey highs. Chicago-based Kahil El'Zabar's Ethnic Heritage Ensemble has been a thing for over 40 years at this point and remains relevant and uplifting. This set, a Don Cherry tribute, included the standard trio [Corey Wilkes (tpt) and Alex Harding (bs)] along with pianist Justin Dillard and L.A -based vocalist Dwight Trible. The first song found El'Zabar on mbira, as he typically commences with, to generate an ethereal opening statement while harkening back to the ancestors. At one point, the band actually chanted Don Cherry's name. During the set, El'Zabar moved between his drums and Cajón, beating and singing with great passion - a trait he shared with Trible, whose deep and gravelly vocals and physical posturing were captivating. A late cover of "A Love Supreme" soon included blaring trumpet and a musical crescendo, peaking with Tribble's screams. Melanie Dyer We Free Stings Band followed with Dyer on viola, Gwen Laster on violin, Ken Filiano on bass, Alexander Waterman on cello and Newman Taylor Baker on drums for a dominating set of string work that was transportive and one of the unexpected festival highlights. The final two sets of the event were handpicked by iconic bassist Reggie Workman, who was feted at the end of the festival. His daughter, talented cellist Nioka Workman, appeared with spoken word artist Kayo, whose towering physical presence was matched by his dominating deep voice and stage presence. He espoused on topics such as the superhero in all of us and social justice. Vision Festival 27 came to a roaring close with its most highly anticipated presentation - the Reggie Workman Celebration Band - a 10-piece all-star band he specifically organized for the night. Reggie Workman with Odean Pope (ts), Jason Moran (p), Jen Shyu (vcl, lute), Elijah Thomas (flt), Jason Kao Hwang (vin), Tapan and Sajib Modak (tablas), Gerry Hemingway (d) and Harold Smith on didgeridoo,

mbira and a large conch shell, spread across the space and served as testament to Workman's desire to join generations of musicians and different cultures, validating our need to all come together for a better future. It was a grand idea leading to a joyful festival conclusion with all the musicians visibly thrilled to be playing with each other as well as the famed bassist. Initiating with a minute of silence for the ancestors, subtle playing was the theme until a blasting entrance from the back of the room by Smith on conch shell triggered a conceptual change. He continued on to the stage, picked up a didgeridoo, and continued blasting wave after wave for what felt like a spiritual cleansing of the entire hall. Workman diligently directed the swirling sound cloud, giving plenty of space for the numerous impressive solos while maintaining a party-like atmosphere. Can't wait for Vision Fest 28!

Joëlle Léandre Photo credit - Ken Weiss

Nicole Mitchell Photo credit - Ken Weiss

Jen Shyu Photo credit - Ken Weiss

Joe Morris, Mat Maneri, Jason Kao Hwang Photo credit - Ken Weiss

Cooper-Moore Darius Jones Photo credit - Ken Weiss

Mayan Space Station Flight 66
William Parker Ava Mendoza Gerald Cleaver Lee Mixashawn Rozie Jason Kao Hwang gabby fluke-mogel Photo credit - Ken Weiss

Val Jeanty Patricia Nicholson Photo credit - Ken Weiss

Michael Bisio Mat Walerian Photo credit - Ken Weiss

Dave Burrell Joe McPhee Photo credit - Ken Weiss

Brandon Lopez "the gospel of sans"
Brandon Lopez Zeena Parkins Mat Maneri DoYeon Kim Cecilia Lopez

Dwight Trible Kahil El'Zabar Photo credit - Ken Weiss

Reggie Workman Photo credit - Ken Weiss

COMPOSITIONAL JAMMING: BUTCH MORRIS' ALGORITHMIC PURSUIT OF THE OCCULT ENTELECHY OF HUMAN MUSICALITY

Thomas Stanley

Lawrence D. "Butch" Morris was part of a cadre of gifted young jazz artists who migrated from the west coast to New York City in the 1970s. Butch's massively musical life can be seen as cleaved in two. In the earlier phase of his trajectory, he attracted critical attention as a sensitive instrumentalist and exceptional composer/arranger. Between 1985 and his death in 2013, he challenged listeners and players alike with what he defined as "a vocabulary of ideographic signs and gestures activated to modify or construct a real-time musical arrangement or composition" (liner notes, Testament, 1995, New World Records).

In 2003, I began studying Morris' patented method for building musical compositions as the centerpiece of my research for a doctoral degree in ethnomusicology. Before cancer pulled him from the rostrum, he had completed close to 200 numbered Conductions®, each a compelling bubble of novel musical experience, each, also, an overturned stone in Butch's lifelong search for the cognitive, emotional, and even spiritual foundations of our uniquely human capacity to think and hear music.

To realize each of his Conductions®, Butch trained an ensemble in some manageable subset of these "ideographic signs and gestures", rehearsed the musicians under the specific requirements of this vocabulary, and then performed a work. Many of these gestures are open enough to permit a range of permissible responses. His method can be used to summon structured sound from silence as well as to provide dynamic, real-time arrangements of notated material. The system simultaneously draws upon the centrality of improvisation – a defining characteristic of jazz – and the authority of the composer – a defining characteristic of Western art music, his gestural vocabulary functioning as a bridge between interpretation and improvisation. Its seductive power rested in its ability to bring all involved in this realignment (audience, instrumentalists, and conductor) somehow closer to music's mysterious source point, even as the product of Butch's unusual method produced sonic exotica that have resisted enclosure within genre envelopes.

The jazz big band famously begins as a toe-tapping fuel for a vibrant dance culture. But, as we'll see from our third interlocutor, Morris' theoretically dense artform was not beyond the sweaty reach of syncopation and danceable swing. And while it might seem farfetched to situate the second phase of Butch's bifurcated life within the continuum of the jazz big band, the reader may discover from the artists interviewed here that that was less true in some settings than in others.
I talked to three of his friends for a cross section of perspectives on Butch Morris as a leader of large ensembles and real-time composer of big band music.

Jason Kao Hwang: Butch came to the very first gig I ever played. It was at the Ladies' Fort. That was singer Joe Lee Wilson's storefront performance space on Bond Street. Butch was friends with Will Connell, Jr., and I played with Will and Jay Oliver the bassist. That's how I met Butch. I think I was 19 or 20 years old.

Thomas Stanley: You've seen him in so many different contexts. Can you talk about Conduction® and communities of scale.

Jason Kao Hwang: In the very beginning he was still playing, and he was a beautiful cornet player. But at one point he decided to focus on Conduction®. I think when I first met him, the idea was in his head. He was conducting the David Murray Big band. I'm not sure if [Conduction®] came a little bit later, but he was doing arrangements with David Murray's Octet. I believe he was still playing small groups with Frank Lowe.

One of the first decisions for the creative artist, you could call it a decision of composition, is who you call, who becomes the raw materials and the voices. Orchestrating people, as well as sounds, was, I'm sure, a part of Butch's creative process. I can't remember the very first Conduction®, but I do remember some of my early experiences with him. He was drawing more from the loft jazz scene. There was one run that we did at this storefront on West Houston. As a young musician, I was agog at all the well-known people there. Luther Thomas, Philip Wilson.

Frank Lowe, Ahmed Abdullah -- probably a lot of people I'm forgetting -- me and Billy Bang and Somalia Smith, another violinist. His music, then, had more of the big band format. As I recall, it would be riffing. It would be exchanges. It would be, you four-on-the-floor, breaks, and all that. He was conducting us in the big band language, with his own twist. I think the instrumentation gradually came from out of that jazz thing and started to open to other influences. He started working with Thurman Barker and Khan Jamal on marimba and vibes, sometimes it was Warren Smith, I believe, and he would have them do this sort of hypnotic ostinato thing. He also started bringing in less iconic jazz instruments -- strings, flutes, no saxophones.

His idea of community started to expand and depending on who he brought in, that changed his music. There was a racial divide in the East Village where the loft jazz scene was mostly black musicians. The noise scene was mostly white musicians. He was able to bridge the politics, and I think he got some flak from different people, but he was one of the few that bridged that gap to make the music that he imagined. I think he started to see the possibilities of bringing unlike people together, and through his musicality and instincts and sense of the plasticity of it all, he could shape things that were unique.

Thomas Stanley: What Butch was doing was different than writing music and saying, "hey, perform my score, perform my music." There must have been some kind of tension over perceived ownership of a collective effort that always had the maestro's name as composer. Was that ever difficult?

Jason Kao Hwang: In that period, he empowered people, which I am so grateful for, because he gave me all these experiences to play, and just threw me out into the fire. Sometimes, it freakin' terrified me, like the whole band cuts out, and then he points at me, and I'm going, "Daaammn." (laughs) But I don't think there was that type of tension over ownership. I think, as he broadened his palette, there could be tension between those musicians who did have less in common. There's some of that when people come from very strong, separate aesthetics, and I think that was part of Butch's vision. He got that. And he wasn't concerned about pleasing either. He liked the collisions. He liked the friction. That opened a door for him. I think that he was fascinated with that.

Thomas Stanley: You were a part of seeing this idea, this architecture of Conduction® generate so much new music. What did he accomplish as a bandleader?

Jason Kao Hwang: I think his journey is interesting because he wasn't the type of artist that went into seclusion and meditated on it. He was a people person. He was out and about every night -- going to hear people play or going to hang out. He was a night animal. He was everywhere. That's why so many people knew him. He evolved from a scene that was kind of jazz big band based, and then I think it became kind of collagist with the noise makers and then somewhere in there he also got away from the idea of big band as accompaniment for soloists and more into total collective sounds.

Thomas Stanley: You have this experience with Butch as part of what you're bringing into your own creation of music. How does that experience affect who you are as a person and artist.

Jason Kao Hwang: Because I worked with him when I was so young, it was a training. I think he influenced me more than I realize. Butch could be rough. We weren't on bad terms, but I mean it wasn't close, you know. When he called me to play at Billy Bang's memorial, in the rehearsal, I just thought, man, every decision he made musically to conduct us, I felt like I would have done the same thing if I was conducting. Butch really affected me on a fundamental level of musicality, how music is shaped. When I started conducting large string groups, I always credited Butch to the orchestra. I'd say "90% of the gestural language I'm using is gestures that Butch would use." Some things I created are string-specific, but conceptually they would be in line with the vocabulary that I had seen from Butch.

Lewis "Flip" Barnes: I'm trying to remember when I didn't know Butch. Before I performed with Butch, I saw him at P.S. 122. The first time I did something with Butch was somehow through William Parker. I can't remember the date exactly; we're talking about the 80s. I learned quickly that there were two things with Butch you didn't do. You never really improvised. One of his hand signals would be like [Flip makes a beckoning motion with the fingers of an outstretched hand]. He'd do this, but it didn't mean to solo. It meant to expand

the idea that you're doing, develop it. I had to learn that this ain't the same as improvising. The first thing is, pay attention. Know the signs. I mean it's extensive. You hear me, extensive. So, learning as much of the directions [as possible] was essential to the success of the music. But the other thing, too, is that you didn't want to be caught not looking at him. You've worked with Butch, haven't you?

Thomas Stanley: He never conducted me, but I saw him wear people out for taking their eyes off him for a second!

Lewis "Flip" Barnes: Butch used to always wait until you weren't looking, and then when you turned around, he'd give you a look you didn't want to see again. It was kind of that look where your parents are like, "you're in trouble. You done messed up." You didn't want that look, the look.

The other thing is, don't improvise -- expand, and contract, because the thing I learned, and it seems simple now: Butch was the improviser. No matter what you played or sang, we were the keys, if it was a keyboard. If it was a trombone, we were the slide and the embouchure. But he was the improviser. Once I understood that, I really grew to appreciate his music even more. It wasn't in the traditional sense a jazz band. He was the jazz guy, and the rest of us were just the keys, or the sticks, or the strings, just parts of this total organism.

It amazed me how this would end up being a whole masterpiece, like Bach or Beethoven. It was stressful as much as it was creative. Although I enjoyed the finished product, I think I can speak for a lot of the other musicians -- you never could take your eye off him. In the course of an hour, hour and 15 minutes, man, it's like never blinking. And there was always certain cats in the band that would be notorious for getting the look.

Thomas Stanley: Did it ever feel uncomfortable to be operationalized. You say you felt like the strings or the sticks. People have expectations of what they're going to do on-stage in a creative situation. If you didn't experience it in yourself, did you ever hear grumbling from other players about being put in that position?

Lewis Barnes: Yeah, well, you know, I found a mix. I also teach autistic kids right now in middle school. One of the things with my kids is that attention is not one of their strengths. You got to have a real good attention span if you want to get the best out of the Butch Morris experience. If you don't, it can be very, not just stressful, it can also be embarrassing. I think there were certain cats who might not like it if Butch gave them the look and jumped in their case, but they kind of liked it in a perverse way, like he had acknowledged their individuality. You always have those that are like, "Oh, no. I'm, not going to be absorbed. I'm not going to submit," but it also brought a nice little tension to the music.

Thomas Stanley: Could you talk specifically about how Butch became so intimately involved with the Burnt Sugar process and history?

Lewis Barnes: Greg Tate. There were so many elements in the mid-90s

Manhattan music scene and we all interacted with each other. We really cross-pollinated with each other all the time, especially through the auspices of Just Above Midtown, with Linda Goode Bryant. All of us at one time or another would come to Just Above Midtown, and there would be all kinds of combinations, and we, at the time, didn't think of it any other way. I'll say Greg was the commonality, the thread throughout all of us.
Butch recognized in Burnt Sugar some stuff that he could use to play. We were for the most part willing to experience that, to be a part of it, to want to do it. Butch, to me, was one of the premier jazz composers, that was his main contribution, his focus. In the case of Burnt Sugar, he utilized us to his ends as a composer, and we were willing.

Thomas Stanley: Would it be too much for me to assume that because Burnt Sugar was a community of mostly younger musicians in the generation coming up behind Butch that people were able to give that to him in a way that some of Butch's peers wouldn't.
Lewis Barnes: I'm not going to say that we were obedient because we were younger, but we were more accepting, more willing to be molded. Everybody, once they get older gets set in their ways.
Thomas Stanley: With Burnt Sugar, he famously did the Stravinsky restructuring, the Conduction® of the Rites of Spring (The Rites: Conductions Inspired by Stravinsky's Le Sacre Du Printemps, 2003, Trugroid/Avantgroid). Was that the starting point of his relationship with the band or had there already been performances?
Lewis Barnes: We had already been doing things with him. I remember doing shows with him at Frank's Lounge in Brooklyn. With the Stravinsky thing, we went into the studio, but we had played with him before
Thomas Stanley: What did you learn about music by being a part of a Conduction® ensemble?
Lewis Barnes: To give up your ego. It ain't about your solo. It ain't about playing the head and then you step out. There was never a head with Butch. It was never -- okay, your turn. It was all a collective experience. He was not just a straw stirring the drink. He was the improviser. He was the conceptual leader. Classical people are about recreating something that has already been done. Butch's concept was the antithesis of that.
One of the key reasons that Burnt Sugar continues to this day is because of Butch. Greg would tell you when he was doing it, he never used the strict Conduction® vocabulary the way Butch did. But that was never our intention because Butch was already doing it. But it's half of what we do, especially when we really get into our thing. Half of what we do is bringing that element.
Ilhan Ersahin: I don't remember exactly when we met; it was like mid-90s. I moved to East Village in 1989. I lived on Avenue C between 4th and 5th. He lived on 7th between B and C. I try to remember if we met there or if we met in

Istanbul. I'm half Turkish, half Swedish, and in the 90s, I started going to Türkiye more, playing a lot in Istanbul. Some friends of mine there had a very successful music venue and also became the pioneers of bringing interesting music to Istanbul. They brought the Sun Ra Arkestra and ventured into more popular music as well.

Some of them hooked up the university for Butch. So, he moved to Istanbul. He lived there, I think, for two years and taught.

We became kind of best friends in Istanbul, and then when he was back in East Village, I used to hang out with Butch pretty much every single day. He asked me to play in his band. It was called Skyscraper. It was an amazing band, and I did a few performances with them. After September 11, everybody was really shocked; everybody started moving away from New York. What should I do? I decided to open my own club. When I got the space on Avenue C, Butch came pretty much every day as I renovated it, and he gave his opinion -- should we paint it orange or should we paint it silver.

Thomas Stanley: Didn't he live right around the corner from there?

Ilhan Ersahin: Yeah, not even two blocks away. I opened NuBlu; I think it was June 2002. Me and my friends started playing there, and they started bringing their friends. Suddenly, it was not just me playing there with my friends. A scene started by itself, and I curated it. Instead of having different bands every night, I started booking a regular band for each night of the week -

- not really a jazz scene, per se. Butch always patiently listened to all the sets and talked to musicians and criticized them but also encouraged them. My band started off more like a jazz experience and then slowly became more like a dance-jazzy thing. At that time, everybody started adding electronics, samplers, and computers.

Thomas Stanley: Are you calling it NuBlu Orchestra at this point?

Ilhan Ersahin: I'm coming to that. I think it was like 2003, 2004, and I had this idea that I asked Butch about: "Let's put an orchestra together where we take a few members from each night. We take a singer from Tuesday night, we take the percussionists from Wednesday night, we take a guitar player from the Thursday night band, and we can make it into a NuBlu Orchestra." I told him I wanted to separate it from what he was already doing. He was doing his Conduction® with world instruments and I wanted to make it into a different thing.

He loved the idea. We did every single Monday for a few years. We did a few shows at Joe's Pub, and then we went into the studio and recorded an album. It really came out amazing and different (NuBlu Orchestra Conducted by Butch Morris, 2006, NuBlu Records). We released it and got a lot of good reviews, and we got quite a few bookings in Europe. We went to Brazil. I've been releasing some of those concerts. If you have Spotify, you can find a lot of the shows digitally. Hopefully, one day, we're going to release all of them. The band was

based on beats and electronics, at the same time, of course, it was Butch's Conduction®; we were just giving him bits of information. It's almost a dance big band. Especially if you hear that record, you can get that feeling.

Thomas Stanley: It was a shocking experience to hear Butch get so funky.
Ilhan Ersahin: I used to tell people that when Butch was rehearsing us, you could see him grooving with his body, with his expression. That's why I think he genuinely loved the NuBlu Orchestra. It really felt alive; it had a bubbly Bitches Brew vibe to it.
Thomas Stanley: Are there things you learned about music by working with Butch? Conduction® is a very interesting way of making music happen.
Ilhan Ersahin: It is very interesting. To be honest, it kind of changed us. We always used to play songs or it some kind of song form. But since those days with Butch, we just go up and kind of play in a way that you can't really call a jam session. It was more like a compositional jam. If you take away all his hand signs, you know, it was all about composing while the music is going on. That's why it was never just a jam where you play what you want.
Thomas Stanley: You're saying you guys do that, but don't use the hand signals?
Ilhan Ersahin: These days when we play, we don't use hand signals. After Butch passed away, we did a few NuBlu Orchestra works where different people in the band conducted, like Kenny Wollessen, Graham Haynes, and Brandon Ross. I'm seriously thinking about putting the band together again. We'll put the new orchestra together, then, for sure, we'll use Butch's whole concept.

Interview of Deidre Murray

by Ludwig vanTrikt

Cadence: I am laying out our conversation that we had via phone before I sent the first question. This allows me to mention to our readers some of what you conveyed to me. Let's get back to your saying that you no longer play the cello due to the death of your long time collaborator Fred Hopkins. Yet you remain actively working being a composer (primarily in theatre)..... please elaborate?
D.M. No I didn't stop playing because Fred died but it didn't help that such a visionary musician with unbelievable technique and concept ceased to be. The story of why I stopped playing is much more complicated.
As a child I wanted to be either an astronaut or write music for Tin Pan Alley so composing was always a desire of mine.
I played for many years but even in my twenties I had developed a few nagging injuries that were beginning to worry me.In the beginning I loved traveling and meeting other musicians but eventually I found it tiring and I had family responsibilities that were concerning. Fred Hopkins and I also spent a lot of time beginning to develop a catechism, a new vocabulary for improvisation for string players " in the music" that wasn't so horn centric we called it Stringdom, but his passing made that an unfinished project.
As a player I always believed that improvisation should include orchestrating and color in equal part to holding forth... soloing.I believed that strings speak to the unconscious mind and that was an area that hadn't been that explored so when I was offered some commissions to compose for the theatre, it intrigued me. One of the theatre pieces I composed was very well received by the public and critics ... so much so that I decided to see what would happen if I devoted a year strictly to composing. After that year I didn't miss playing so I decided to give it a go as strictly a composer and have never looked back.
In the final analysis I did my first paying gig at eleven years old, played for about forty years, discovered that it wasn't my instrument that made me a musician but the cello was a tool for being my essential self. A musician.
Cadence: Please give us some factual information about where and when you were born? Moreover how does a black child develop an interest in Tin Pan Alley to the degree that you wanted to work in that genre?
D.M. I was born in Brooklyn Jewish Hospital on Nov. 28, 1951. Several members of my family were nominally in show business. My aunt had a performance group called the Turnabouts that did children's theatre. My mother as a young woman danced in the chorus with the Nicholas Bros.
My uncles brother was Tony Williams the lead singer of The Platters. Many members of my family were performers. I was raised on their stories about showbiz my mother 's favorite was Lena Horne whom she went to school with.

They encouraged us to love the Arts.I had a natural love of all things musical and could come up with ideas of how to express my self musically with words as well. So viola Tin Pan Alley . The problem was that I didn't see black girls or any girls doing that sort of thing in the 1950's . I was about 8 years old at the time.

Then I got the notion that I wanted to play the bass which was also considered way out at the time. Seeing that she had an artistic child on her hands my mother made a compromise with me" if you 'll be a good girl and get good grades how about the cello it's almost a bass". And so it was.

Cadence: Your foundations of music was I imagine based on the Classical tradition? But in the jazz idiom the language of the cello was in its infancy. How did you come to not only be versed in playing jazz but some of the post -bop and modal spiritual aspects of black music?

D.M. Actually I started improvising and studying classical music at the same time.When I brought my cello home for the first time my aunt happened to be visiting I was probably about 10 years old. She had a small children's theatre group and they were doing a gig in New Jersey. She asked me if I could do some improv to go along with their movements I said yes and the rest was history. We performed, I got paid $15 dollars.I had already developed my own tuning system and began studying with teachers. My oldest brother was a Albert Ayler fan who played many ESP records. I was introduced to that music as well as doowop, Elvis, Woody Guthrie, Duke Ellington, Coltrane,Bach and Stravinsky, The Beatles etc so my ears were wide open. Modal music was the music in the air so it influenced me however my favorite players at the time were Eric Dolphy and Mingus who Julius Watkins (French horn) introduced me to. I knew Mingus played the cello and I wanted to study with him.Finally it was the1960's so I was influenced by the Counter Culture, spirituality Alice Coltrane etc

Cadence: What age did you first start performing exclusively? I must mention that your Wikipedia musical bio is one of the most extensively researched documentation of any artist I have seen in terms of fleshing out your musical career, especially your evolution in theatre composing. So, while I asked about your performing, please add how you learned theatre and jazz composing?

D.M. When I was in bands as a teenager I always seemed to have a good idea for a song. My aunt used to talk to me about the theatre people she knew:Vinette Carroll, Josephine Premise, Ruby Dee etc.She took me to Greenwich Village where she was a part of the Black Arts Movement as a dancer and performer.Growing up in New York if you were artistically inclined there's no end to the art galleries, poetry readings museums to go to. So I saw a lot of plays,listened to hootenannies listened to Pablo Casals ,flamenco you name it . It was a natural progression to try and write little tunes in the styles of what I heard. The obvious place to put all that music is in storytelling which in live performance led me to theatre. I was also influenced by hearing live a lot of great music ie. The Chicago. Art Ensemble,Leroy Jenkins, Cecil Taylor,

McCoy Tyner etc and then there was Hannibal,Jeanne Lee, John Cage,The AACM,Steven Sondheim, Puccini,Carlyle Floyd and course Henry Threadgill.I did my first gig at eleven and by the time I was a teenager I was often performing.
In essence I learned by studying, hearing a lot of music,
playing in bands meeting other musicians. Finally Kermit Moore a pioneering classical cellist was my cello teacher and mentor . He was married to Dorothy Rudd Moore who was an African American classical composer. So as a black girl I had role models even in the 1960's.
Cadence: It is interesting to note that two of the artists who you did extensive work with ("Hannibal" Marvin Peterson and Henry Threadgill) both have done theatre/performance composing. What separates your own composing is the broad range of thematic subjects that you wrote for. Please comment?
D.M. What separates me from them in that regard is theatre is not just about music it's about the story that the actors and playwrights are telling. I enjoy other art forms and collaboration. For instance, I love directors, playwrights, choreography,lighting, the actors as much as my contribution the music.I did Children Of The Fire with Hannibal and The Sunrise. Orchestra it included songs and poetry. I also did a piece in The Henry Threadgill Sextet about Thomas Cole (the painter) that was performed by a theatre company.
I believe that my experiences as a curator have influenced my thinking.In the 1980-1990's I worked allot as a curator. I ran a festival called The Firewall Multi-arts Festival, The Hearings at Performance Space 122, ran a music program at The YMCA @ 52nd Street, worked @ The Jamaica Arts Center even had my own space called Jazz In Harlem. At PS 122 I saw performance art for the first time and realized I could do that. So all the experiences I had as a musician got added to not subtracted from.In other words my musical instrument is my mind, the cello was the vehicle that got added to.
Cadence: During the time that you were still playing the cello how did you compose and of course how do you compose now?
D.M. While I was still playing with Henry I got my first real commission from The Wooster Group it was an Oratorio called Unending Pain for 8 voices .
At that point Fred and I already had several ensembles . I wrote the text: the music was an outgrowth of the ideas about improvisation for strings that Fred and I had been developing. After that I began to receive more financial support for projects. By the way Butch Morris was also a big influence on my thinking about systems of improvisation and new approaches to material. In the beginning my music was influenced by my knowledge as a improviser then a theatre company Music Theater Group commissioned me to work with Cornelius Eady and we wrote several pieces one called Running Man which basically changed my career.The way I make music is : someone has an idea about a story when they tell me I ask myself... if I can hear anything in my mind

if I do then I collaborate with them. Sometimes I have I have an idea I want to pursue then I seek collaborators that's how it begins.For example I am in a workshop right now working on a R nB musical at the same time I am working on a new piece of dance for Dianne McIntyre two totally different styles of music.

I get up at about 7 am and work off and on until 8pm.

I write on the piano, talk with the director, the musical directors the writers, the copyists, sometimes the producers, that a typical day at the office.

Cadence: There are two aspects of Butch Morris' artistry that I feel are underappreciated by non-improvisers; his compositional ability in more traditional tunes and his new methods towards conducting. Please can you illuminate to lay people the contributions Butch made to the tradition?

D.M. First of all Butch was a wonderful cornet player. He had a generous spirit that was reflected in his system of Conduction. As I experienced it he had a vocabulary of hand signals that would shape a piece simultaneously creating/composing it while conducting it at the same time. Normally he had experienced improvisers in a ensemble who had strong musical identities and brought them in or out of the music as he conceived it. There was no written music.He tended to use large ensembles so he had a wide sonic canvas to paint on. He also wrote for television and film if I remember correctly. As for his more traditional music he worked with David Murray as his musical director for many years who could quote chapter and verse on that.

Stringdom

That's how Fred and I referred to what we were doing.

The theory behind it was " in the music" more often than not horns, vocalists, or keyboards lead in an ensemble. How melodies are shaped reflects this; so we started to explore the qualities that strings excel in.

Beauty, quietude, languor etc. and writing music that explored these qualities. The first thing we did was practice the Bach Six Suites in unison so we could phrase as one. Then created fingering patterns that our instruments preferred. We also favored sharp keys instead of flat keys; used lydian ideas in improvisation instead of the figures developed out of traditional jazz. I used extra musical techniques and began to approach a piece of music by asking myself what story I wanted to tell instead of looking just at the changes and the melody.We began to use these techniques inside of Henry Threadgill Sextet and formed a duo that used these ideas. Working like this also got me writing more and informed my thinking in my own projects in the theatre in other words one thing led to the other.

Cadence: We have to convey both the musical and most importantly the personality of Fred Hopkins. Having met him several times in various groups which I booked at The Painted Bride Art Center (in Philadelphia); Fred conveyed such a deep down to earth warmth.....

Please talk about your first meeting and subsequent musical collaborations; if you could include and interesting stories about Fred.

D.M. Fred Hopkins was probably the greatest bassist of his generation. As a person he was funny, loyal, helpful and gallant and he was devoted "to the music" or as he would say The Great Bands. He was a master of tonality, harmony, pacing, thematic ideas more like a composer.

A friend of mine called him "the great lens" in other words giving structure and coherence to the wildest flights of imagination or improvisation in the music. As for stories about him there aren't many because we spent most of the time talking music or playing. He would talk allot about his life in Chicago: The AACM coming to New York,Walter Dyett the great music teacher at Du Sable high school who mentored a generation of great jazz musicians ànd Joseph Guastafeste principal bassist with the Chicago Symphony Orchestra who was his teacher.

I remember meeting Fred at AIR STUDIO at my first rehearsal with the Sextet but years later he said that we actually met before when AIR and Hannibal's Sunrise Orchestra played on the same bill.Id like to talk about what playing with Fred was like.

Fred sounded like the sea the ocean.In the upper registers of the Bass you could hear seagulls, the wind

the sun shining. He had endless technique and imagination, lots of patience in creating a musical landscape. He was a master of color and tonality on his instrument he was also a great straight ahead player.Finally there was a beautiful poignancy and melancholy in his playing.

Fred and I used to rehearse at my house. One day my neighbors 16 yr old son came up to me and he said."I don't know what you 'll are doing in there but I could stand here and listen to it forever. He was talking about Fred .

Cadence: Going back and forth to your career; you have been the cellist for some key figures in the music. Please if you will at length capture the personalities and music of: Larry Young, "Hannibal" Marvin Peterson, and Henry Threadgill. Kindly be lengthy.

D.M. I first met Larry Young when I sat in with him with his band at Slugs in NYC. Khalid was a sweet teddy bear of a man. He was kind and generous and searching. The band was wild; it was a Afro -Psychedelic Fusion band and included people like Pharoah Saunders, Jumma Santos, Charles McGee and others. He was a great innovator and visionary on the Hammond B3 organ who was experimenting with sheets of sound, timbre and trance energy.The organ was a plaything in his hands and he strove to reach the outer possibilities of what that instrument could do.He had TREMENDOUS chops. Once he came over to my house and asked my mother if I could go on the road with them...my mother read him the riot act, kind of winked and then said yes. All I remember Khalid saying to her was "yes mame...yes mame". That was Khalid, a kind, generous organ genius, dead too soon.

Cadence: That was great let's go on to the other artist. Also you mentioned that on Larry Young's recording "The Lawrence of Newark" (Perception Records) your name is Deidre Jones, this was Young's last recording also; I think.

D.M. I first met Hannibal Marvin Peterson on the subway going home late one night, he tried to chat me up. As a New Yorker back then(1970) I was still a teenager and raised never to talk to strangers so I kept it brief and kept on moving but just by chance I had just heard him play with The Gil Evans Orchestra in Westbeth the night before so I knew who he was. A few days later I happened to be carrying my cello in Harlem when I bumped into him again: he took one look at me and said "you look like you can play" and invited me to a rehearsal at his home.He and his wife had a tiny apt. on Riverside Dr. and when I went there it was crammed with musicians like Richard Davis, Billy Hart and all these string players: that was the beginning of his group "The Sunrise Orchestra". I had stumbled into a scene of great jazz musicians by fate and even though I had done some gigs with Larry Young, still played classical music and I had performed since I was a child I've always considered this to be the beginning of my career as a professional jazz musician.

By the time I met Hannibal he was already deep into composition. He talked jazz as the classical music of African-Americans. He also wrote poetry, worked with dancers and made multi -discipline work, he was even an essayist.

Unlike many of the players influenced by Miles he played hot instead of cool. He could be a sheets of sound modalist (doing 20 minute solos with just the drums).He would sometimes play the blues a la Bobby Blue Bland. He played straight ahead, at times he sang.He could play especially tender ballads. He often had singers in his band like "the great Andy Bey". He composed large pieces for the symphony orchestra and chamber ensembles. Finally he was a charismatic performer and person; more like a old fashioned movie star than a jazz musician.Amen

Henry is an American original. Before playing in the Sextet I had essentially been playing modal influenced jazz. But through Henry I got introduced to an entirely different way of looking at improvisation. Rehearsals were long, the music was challenging and then you had to play on it.

It could be a Polka, Latin, Circus music, Chamber music, the Blues, R n B you name it with elements jumbled together into one coherent whole.He had many ensembles ie. The Society Situational Dance Band, The Wind-String Ensemble as well as The Sextet.Through the band I got introduced to The AACM whose musicians had their own aesthetic. It was more like a fraternity or a fellowship than a music organization .

As a saxophonist he had his own unique sound. his solos were searching, full of irony, history; one minute bellowing, the next plaintive, always taking the unexpected twist or turn or emotion.

Finally my favorite memory of those times was when we would go to Gaylord's

an Indian restaurant in the East Village after rehearsal and I would listen to him talk about "the music" and life. Henry Threadgill is simply one of our greatest American composers bar none.

Cadence: This is purely conjecture on my part but I would imagine that your tenure with Henry Threadgill is probably the most emotional of your sideman work with any artist. Please reply?

D.M. Actually it was not. I spent many more years playing with Hannibal the difference is that playing with Hannibal was that it was so long ago that allot of the details are getting fuzzy.

Cadence: What are your memories of your co leading Stringology especially the various recordings: "Firestorm"(Victo 1992),the Black Saint session from 1994 actually named "Stringology" (#1201 43-2) and "Prophecy"(About Time Records AT-1009) please whatever you remember?

D.M. The music on those CD's was what we had been playing on our gigs . It reflects the ideas we were developing about making a language for improvising for the bass and cello. The duo music was more complicated and required greater technique. My biggest memory of it was how sore my hañds were after the session.

Cadence: As we approach the end of this interview (just two more questions to go); and we talk about your recording legacy….

Now that you are no longer playing but focusing on being a composer largely in theater how is this aspect of your career being documented? For instance other artists who work in theatre and film and are improvisers record their endeavors ("Hannibal",Anthony Davis,Terrance Blanchard,). Please comment?

D.M. Running Man can be seen at the Lincoln Center Library by appointment in NYC. There is a cd of Broadway production of Porgy and Bess adapted by me and Susan Lori Parks but basically you have to see the productions. Currently I have done the score for a dance piece for Dianne McIntyre that will be touring nationwide. I believe it premieres at the Walker Art Center in Minneapolis in September and will travel for about a year.

Cadence: I sense from talking with you that artistically you are very satisfied with composing but is this less or more of a hand to mouth existence in contrast to being a side woman?

D.M. No l just live the typical life of some one who works in the theatre.And yes I am and have been quite happy for a long time.

Cadence: yes, but you never quit answered the question by comparison.

D.M. What I'm trying to say is the way you think about composing is totally different from being in a band.Basically you look forward to getting the opportunity to get productions up which can take years and like allot of composers you have multiple projects going on at the same time in different stages of development. For instance the goal of being a player is to play in different ensembles that's more equivalent to being an actor than a writer. It isn't analogous. What is the same is that I'm still a musician.

Interview with John Yao, Trombonist

by Ludwig vanTrikt

Cadence: One of the unique facets of your career is all the large ensemble/ big bands which you have worked with; due to the present economics in jazz one has to wonder if this is a dying aspect going forth for jazz artist? Please comment and mention some of those experiences.

J.Y.: Great question! I've thought a lot about your question and my response is below:

There's no question that the economics are not in favor of large ensembles/ big bands continuing to exist, but yet somehow they are still highly present. Most players were part of a big band at one point in their musical education, so there's a strong familiarity there for all performers. But the thing I keep coming back to is the fact that the musical experience of playing in a big band cannot be replicated. There's no substitute for being a cog in the machine that is a big band. It's a unique and very satisfying experience and I think that's what keeps bringing people back. Plus, the element of meeting new players and networking is an underestimated factor. Another factor for the big band's continued existence is the growing number of composers/arrangers who are writing new, fresh music for performers to play. These composers are a major driving factor behind the big band's survival and there's always new composers popping up everywhere. For me, it's nice to know there are big band composers like me who work really hard to organize, compose/arrange and most likely fund a big band. It makes me realize that I'm not the only crazy person!

Cadence: You obviously still believe in the viability of the cd format. Please comment?

J.Y.: I do still believe in the value of a physical CD, but it's getting harder and harder to justify printing large numbers of CD's. Right now, it seems that there's a certain group of listeners such as writers/press, collectors or older fans that still want to have a CD, but the majority of listeners are using streaming services. I've tried to give CD's to students and they don't have a way to listen to it, which is so weird to me. There's definitely still something nice about having a physical CD with artwork and all the details about the performers, recording engineer, etc. . . . I'm of the generation who came up with CD's, which is funny to think about, so I still see the value there.

Cadence: The other aspect of your remarks is that there seems to be very little if any money to be made from non streaming sources? Do you bother to sell disc at your concerts?

J.Y.: Yes, it's true that the streaming services have made making money on albums nearly impossible. It's really unfortunate that the business model has the musicians at the bottom of the totem pole, but that's how it is currently. I make albums for myself, the musicians in my bands and for those who enjoy my music, not to get rich. A rare few get rich playing jazz and so I have to take a different approach. The process of creating, composing, rehearsing, recording

and producing albums is what gives me satisfaction and if I make some $$ along the way, then great, but it's an investment in my career and a chance to document my work and make a musical statement. Yes, I sell CD's at concerts and it's really nice to see that people are still interested and appreciate having a physical CD to enjoy at home.

Cadence: You confirmed that having a career being a jazz artist based on the usual modes of recording (now even add streaming) and touring for most players is very difficult. So many musicians like yourself have to teach. How does an upcoming jazz artist create a curriculum that would appeal to a teaching school?

J.Y.: Most schools have a curriculum in place already and are looking for you to fit into their structure, which is pretty similar from school to school. Being a product of music school has helped inform me of what a good curriculum looks like. I feel like my undergraduate degree from Indiana University paved the way for me and has allowed me to get to where I am now. I think the way jazz artists appeal to schools is by letting their work speak for itself. By demonstrating one's experience as a performer, composer/arranger and educator, educational institutions will often take notice and good things can happen. Don't get me wrong, it doesn't happen overnight. You have be patient and keep producing content, but usually this will pay off over the long haul.

Cadence: One of the issues that black jazz fans like myself have with many of the artist who come from the formal university/college setting is the lack of any acknowledgement of jazz come from the lives and social dynamics of African American people. Both in the instructions of the curriculum and the lack of employment for black jazz artist especially for large ensembles. What is your view of this?

J.Y.: I understand your point, but I'd respectfully counter with the fact that probably 95% of the jazz musicians today, including black musicians too, are a product of a university or college setting. The level of musicianship sort of requires it because the base level of skill has evolved to a very high level. You're right, that there's not much acknowledgment of how jazz came from the lives and social dynamics of African American people and that should be improved. Jazz scenes are very much based on circles of who you know, most often starting with people you met at school, which has an effect on who gets called for whatever gig, including large ensembles. And in my experience, as a student and now as a college professor, often black jazz musicians are in the minority when compared to the rest of a jazz department. So when all these things are added up, they contribute to a lack of employment for black jazz artists in large ensembles. All that being said, there are many excellent black jazz artists in large ensembles and I've been fortunate to work with them as a bandleader and as a performer.

Cadence: Before we focus more on your musical legacy insofar as your performances and recordings; please delve into what exactly do you teach being an Assistance Professor of Trombone @ Molloy University? Hope the question isn't too broad?

J.Y.: Before I include my response, can you update the question to include: Professor of Trombone at Berklee College of Music and Adjunct Music Faculty at Molloy. Thank you!
At Berklee, I teach Private Trombone lessons which focusing Brass fundamentals and jazz repertoire, style and improvisation and a class called Art of Section playing too. That class works on improving the skills of playing in a section, big band repertoire and jazz style. At Molloy, I teach a History of Jazz course online and Jazz Ensemble. Covid has had a dramatic effect on the jazz ensemble enrollment (and many other courses), which has forced me to be creative with the repertoire and class goals, which is a good thing. In the past two semesters, I've had the students write all original compositions and arrangements which we performed at the end of the semester. It's been challenging, but extremely rewarding to see their progress not only as performers, but composers and arrangers too.

Cadence: During the course of this interview, you were arranging and re-arranging the music of Charlie "Bird" Parker for a live NYC club performance. Let's gain some insights into your creative process in regards to what musical decisions do you make in putting the music of one of jazz' greatest improvisers into a big band context. Remaining true to his style while showing your creativity as an arranger.

J.Y.: It was an honor to get the chance to work on Bird's music and this was a fun project to work on. The challenge was to keep the original integrity of his music and to resist my urge to go overboard and stay simple instead. My primary goal was to make sure the arrangements still sounded like the original songs. Whenever possible, I tried to recycle or repurpose existing melodic and/or harmonic material. For example, on my arrangement of "Yardbird Suite", I created a simple short section with new harmony and a different groove and then incorporated several melodic fragments to go with it. The idea was to take the listener to a new harmonic zone and rhythmic feel, while hinting at the melody in a subtle way. I wanted the listener to think, "that sounds familiar," when this section pops up and maybe they recognize it clearly or subconsciously it feels familiar to them.

Cadence: In his book "THE FREEDOM PRINCIPLE - JAZZ AFTER 1958" (Published 1984 - QUILL BOOKS) writer John Litweiler mentions that a number of so-called Avant Garde trombonist (he mentions Albert Mangelsdorff, Conrad Bauer, George Lewis, Paul Rutherford, and Gunter Christmann) have pushed the instrument to the point where "there is no further avant -garde extreme for wind instrumentalist". What is your view on that series of remarks?

J.Y.: That's a pretty strong remark. I'd tend to disagree with that statement. How did Mangelsdorff the others you mentioned come to create the sounds they came up with? They pushed the envelope and the limits of the instrument into uncharted territory. Someday, another instrumentalist will come along and continue the tradition and find new extremes. In fact, there are a ton of great musicians who are building on the work of Mangelsdorff and others today.

One that pops to mind is a great trombonist named Joe Fiedler, based here in New York City. Another is the tenor saxophonist on "Off-Kilter", Jon Irabagon. Both incorporate avant-garde extreme techniques into their playing and do it in their own special way. Jazz musicians are always looking for new sounds and exploring whether it's as an instrumentalist or a composer.

Cadence: First and foremost, I hope that you're feeling better. The Charlie Parker gig involved a lot of time and effort; so I hope that this wasn't just a one-off gig?

J.Y.: Unfortunately, the Parker gig was a one-off. I'm hoping that we can do it again next year and make it an annual event, but we'll see.

Cadence: What is your practice regiment at this stage in your career? Of the brass instruments is the trombone as unforgiving as the trumpet?

J.T.: Yes, the trombone is just as unforgiving as the trumpet. All of the brass instruments require daily maintenance and a routine in order to be in top shape for whatever style of gig you may or may not have coming up. It's all about finding the flow for the day and covering topics like tone, flexibility, range, articulation and then scales and arpeggios, just to name a few. As someone who spends a lot of time composing and arranging music for large ensembles, it's an extra challenge because there's only so much time in the day. So it's a daily struggle to choose whether the trombone or my writing projects are the priority. Somehow I manage to keep my chops together, but there's always room for improvement.

Cadence: Correct me if I am wrong but you musically hustled for over 15 years in New York City before becoming more economically stable by a combination of teaching and performing.

During all those years you must have accumulated a wealth of stories both musical and non musical?

J.Y.: Just so I know, what kind of stories are you looking for? Anything in particular?

Cadence: I like for my interviews to be more than a collection of facts; to add some color (if you will). Please convey the emotions that you felt transitioning from being a student to your first paid gig. Man, just the daily grind of hustling.

J.Y.: Oh, I have a perfect illustration that involves the trombonist George Lewis when he performed briefly with Count Basie. Another musician told me that Basie had tolerated and actually encouraged Lewis. But at a concert where Lewis was given a solo spotlight; Lewis put the trombone to his lips and mimed a solo but didn't play anything.

George Lewis perhaps thought that this was performance art; Basie viewed it differently. Of course, Lewis was fired.....lol.

Something along those lines although that is a tough story to match.

Going from student to making money playing professionally was a big moment for me. My first gig was going on tour with the Glenn Miller Orchestra playing 2nd Trombone. I played with the band for about a year and half. I remember because we did a quick rehearsal and I was struggling with keeping

up on reading all the music. It was a rude awakening for sure, but I was lucky they were patient with me and I worked my butt off to get my act together. One of the funnier moments was when I accidentally came in early and I really went for it. I had finally got enough confidence to play with some authority and conviction but I was way off. "Wrong and strong" as they say. During the same song and not long after that, the band leader came over to me as the band was playing and jokingly said, "Next time you want a solo, stand up." He didn't say it in a mean way and was just teasing me in the moment. We both laughed and I remember feeling at ease that he didn't rip me and was cool enough to let that slip up go by like no big deal. Now as a bandleader myself, I see the value in how he handled that moment.

Cadence: This interview highlights some recent and not so recent developments in the jazz world. We do this interview when live performances are slowly getting back to normalcy and you have commented on changes in Jazz in relationship to the value of recording. Thus, while this interview in happening I do see on the website a number of gigs you have lined up? What are your thoughts on the future of both domestic and overseas opportunity for the various groups you work with?

J.Y.: I've been lucky to book performances for several of my band's, including John Yao's Triceratops and John Yao and His 17-piece Instrument. But I don't know exactly what the future holds for opportunities for my various groups. I'd love to bring one of my groups to play overseas and have a few things in the works, but nothing is set in stone yet. I do know that jazz tends to be much more appreciated outside of the U.S. and I really look forward to experiencing that sometime soon. Places like Europe and Japan view jazz in a much different light and tend to show it a lot more respect then you sometimes get here in the U.S. Gigs and opportunities like touring domestically and overseas aren't yet back to where they were before Covid happened, but I think we're getting closer. Unfortunately, Covid wiped out a lot of venues and changed the landscape dramatically. So it's up to the musicians to find a way to adapt and make it work somehow.

Cadence: One of the questions I have an interest in as a layman is the inherent trust each of the members of Triceratops must have for each other; was there ever a time when you were dissatisfied with someone's solo? Or vice versa....

J.Y.: I can't recall a time when I wasn't happy with someone else's solo. There's times when it's clear one solo is stronger than the other, but never unhappy with someone else's solo. I have 100% trust in the band members to play their best and never doubt them for a second. With my own solos? I'm constantly unhappy with solos. But over time, I've come to realize that my first impression of my own solo(s) is usually way worse than I initially thought. And when I go back and listen, I usually realize that it's not as bad as I remember in the moment or right after it's done. Like most musicians, I'm way harder on myself than anybody else.

An Interview with Oscar Treadwell

By Bill Donaldson

Cadence: Are you still working for WVXU?

Oscar Treadwell: No, I'm not. I'm at the proverbial "between jobs." There are a couple of things that might happen soon, but it's very iffy. I have an agent in Philadelphia working on an NPR or PRI possibility. It would be nice. We'll have to wait and see, though. My program wouldn't be picked up right away as a commercial vehicle. Most people would see it as something you'd have to live with for a while, and then there's a possibility. But jazz isn't a commercial medium in the first place. The music that I was playing was a broad cross section of jazz. It went back to Louis Armstrong and the Creole group headed by the great Joe Oliver and then up to the moderns, who were playing, I thought, exciting music. I don't think there's ever been a change. It's a beautiful continuum that's been developing for ninety-odd years.

Cadence: Hugues Panassié had written that bebop shouldn't be called jazz. He thought that bebop threatened the livelihood of all the "real jazz musicians" who played swing.1

Treadwell: Sometimes writers, I think, have been at fault because they became so involved in their knowledge of a particular era of jazz that they wanted to make it jazz. I think that's wrong. I see it as a continuum, where freedom is the basic sign. The freedom to improvise over their own music or over an already-established piece of music has been the key for me. It's true for arrangers as well as for jazz musicians. Musicians will define jazz for us. I came out of the military in 1946 after the Second World War. That gives you an idea of how old I am. I'll be 71 on May 11. I remember coming out of the service. It was a shock to me because I hadn't been able to listen to what was happening in jazz, except through records that would come through on Armed Forces Radio and the V-Disks. When I got back, some of my friends said, "Why don't we go up to New York and see what's happening?" And that's where—shock of shocks—I got to see Charlie Parker and Dizzy Gillespie. So that would have been an era for me to lock onto. I wanted to do that. But that would have been foolish because as important as that era was, that was just part of this great continuum. Had I locked in on that era, I would have missed Ornette. I would have missed John Coltrane. I would have missed Steve Coleman. You take a chance, I think, on just limiting yourself the minute you say, "Well, this is what jazz is." That same visit to New York, by the way, took me over to hear Marian McPartland, who had just come over from England to work with her husband, Jimmy, at Eddie Condon's place. My interests have always been eclectic as far as jazz is concerned. Listening to many types of jazz is by far the most exciting way because you open yourself to every little nuance that might be developing in the music.


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Interview: Oscar Treadwell

Cadence: Could I ask about your background? There seems to be little documentation of it.

Treadwell: That's no problem at all. Part of it, I guess, is my fault because there's a certain anonymity that my attitude almost demands. I haven't gone to all the great jazz society meetings. But I've been a very fortunate man too because I've known several of the great jazz musicians. I can give you my background. I was born on May 11, 1926, in Woodlynne, New Jersey2, right across from Philadelphia. I went to grammar school there, and I went to high school at Collingswood High School, which is in an adjacent community. Then I left high school in the eleventh grade to go into the Air Force. I was about six foot two. I was only seventeen. Everybody was saying, "What are you doing, man? There's a war on." I enlisted in the Air Force in 1944, and then I came out in 1946. When I came out of the Air Force, that's when my interest in jazz really blossomed. I had met people in the service who were talking about musicians I had never heard of—like Pee Wee Russell. I would say, "Benny Goodman is the greatest clarinetist," and someone would say, "Oh, wait a minute, man. Have you heard of Pee Wee Russell?" This guy in the service was a neat guy because he would have an arrangement of a speaker and a turntable, and he had some of these old recordings. Little by little, I began to hear in Pee Wee Russell what I always loved about jazz—that unexpected flowering of some individuality that never existed before. He was a clarinetist who sounded like nobody! So that was another "shock of recognition," I guess—to quote Edmund Wilson.

Cadence: Did you play an instrument or listen to jazz in school?

Treadwell: Before I went into the service, my dad was interested in having me go to Wurlitzer, as every kid did at the time. I took clarinet lessons and guitar lessons. But I recognized probably too early the tremendous investment necessary to become a great musician. I mean, I played along with Benny and realized that I would never get to his level. It was the same thing with the great guitarists. So, little by little, I began to realize that I was going to be an appreciator. I was not a musician.

Cadence: Did you serve overseas during the war?

Treadwell: I was with the Sixth Air Force stationed in Panama. We ferried the VIPs from Buenos Aires to the Ascension Islands and over to Dakar and back. So I was in the war, but the Sixth Air Force was always in the perimeter that was west of Dakar and then into Central American and Latin America. I was in the war for two years, but I can't honestly say I was overseas. Well, I was overseas; I have that ribbon. But it was not connected to the war or where battles are concerned. My first job when I got out of the service in 1946 was with Household Finance Corporation.3 I'm giving you a lot of extraneous stuff now.

Cadence: Was that job in Philadelphia?

Treadwell: No, that was in Camden, New Jersey. I can remember some of the

reasons I left. I worked there for only three months. I mean, that was a wild experience because I was going after people who owed seven dollars a month but hadn't been able to pay. I just realized that was not going to be my life. Being tall and I guess somewhat aggressive, I must have fit the company's description for the type of person who would do well in that job. But I wasn't happy in it. Then one day I was coming down the elevator, and someone said, "Do you know that my brother is auditioning at WEEU in Reading, Pennsylvania?" And I said, "Auditioning for what?" She said, "He's going to be a radio announcer." All of a sudden, I thought to myself, "Wow, isn't that a great way to spend your life?" I called WEEU and asked if the audition was still open. They said, "Yes." So, I auditioned for them and came out number thirteen. They said, "Well, you really ought to go back and rejoin Household Finance."3 [Laughs] I probably forgot about that, but then two or three weeks later, the manager called and said, "This is what happened. The people who were in front of you have all taken jobs or have gone back to school. Would you still be interested?" I said, "Sure." So, I auditioned again. This time, I got the job. That was my first job in radio, and it was an interesting experience. I had to take over a program called Noon Time Tune Time. But my interests always were with artists like Sister Rosetta Tharpe, for instance, or Johnny Hodges, or Duke Ellington. When I started to play their records, there was a complete turnaround. The listening audience wondered what the hell was happening with this station, WEEU. They never played that kind of music before. Little by little, they began to realize, "Hey, this is not bad." So I developed a sort of loyal audience on the Noon Time Tune Time program. Basically, my job was to do station breaks. It was an ABC affiliate. I worked at the station, by the way, as on-the-job training. When you came out of the service in those days, they gave you a couple of possibilities. You could go with the 52/20 Club, which was twenty dollars a week that they would give you to get you started in some type of business or job. Or they would pay half of your fee up to fifty dollars so that a company could hire you. The company would pay you twenty-five, and the government would pay you twenty-five. For the first year, I was, I guess, a trainee. When that money ran out, I got a call from WKDN in Camden, New Jersey, across the river from Philadelphia. They asked me if I would like to work there, and I said, "Boy, would I!" That meant I was going home. So, I had a program on WKDN. By that time, I had developed a pretty good following in the Philadelphia area, even though Reading is farther north. I was playing Charlie Parker and Thelonious Monk, in addition to Johnny Hodges. I played as much great jazz as I could. I remember getting a call from Norman Granz in 1949. He was very active throughout the Eastern Seaboard. He would come to Reading mainly because a lot of jazz men performed in Reading. It was a well-known area. I guess I did get some "notoriety." Norman said, "Oscar, you better sit down." I said, "Okay." After I sat down, he said, "Charlie Parker and Dizzy Gillespie and Thelonious Monk and Curley Russell and Buddy Rich just

finished a side called 'An Oscar for Treadwell.'" I said, "I can't believe this!" It was such a remarkable thing.

Cadence: Did you know any of those musicians before that?

Treadwell: No.

Cadence: So, they based the song on your program?

Treadwell: That's right. There were only a few people playing the broad cross section of jazz at that time. I think Symphony Sid [Torin] in New York was playing the modern jazz, and maybe some of the guys in Washington D.C. were. But everybody else seemed to be hooked into the swing era, and they were having a hard time moving into the new music—a situation I could never understand. I played Thelonious Monk's "Misterioso" I don't know how many times. That was almost my signature until Bird recorded "An Oscar for Treadwell."

Cadence: Did you play "An Oscar for Treadwell" as your theme song after that?

Treadwell: Yes. Wardell Gray also did a piece called "Treadin' With Treadwell." It was reissued under the simple title of "Treadin'," which made me unhappy, of course. [Laughs] That's the way it goes. I've got the 78-RPM here, and I know it says "Treadin' with Treadwell" on it. When it came out later as "Treadin'," I didn't understand why the title had changed. Then I remembered that I had Charlie Ventura on my radio show once. We talked for an hour and a half mostly about Bob Shad, who owned Prestige Records. He would promise Charlie a lot of things, and then he wouldn't come through. We got to be pretty critical about Shad on that show. He probably said "the hell with Treadwell" and renamed the song whenever it was released again. I wonder if Wardell even got paid for the songs he wrote. After that, whenever Shad released it, the song was just "Treadin'." It's an ungodly fact that record producers used to take advantage of the musicians. They often weren't paid for their tunes. But without the producers, the musicians would never have been known. I used "Treadin' with Treadwell" as a theme song too for a while until 1962. Around that time, I saw Monk at the Five Spot, and we were talking about jazz. I mentioned that he had been on that original record, "An Oscar for Treadwell." He said, "It's about time something happens here. Maybe you need a new theme song." It wasn't long before "Oska T" was released, and I've used that as my theme song ever since.

Cadence: Leslie Gourse writes in a book about Thelonious Monk that he chose the "Oska T" name in England. She writes, "Monk presented a new composition, 'Oska T,' named for the way he heard someone in Britain say 'Ask for T,' meaning 'T' for 'Thelonious.'"4

Treadwell: When I saw Monk at the club in New York, I thanked him again for being on that original date with Charlie Parker and Dizzy Gillespie. He said, "That goes back a long time." I think I'm paraphrasing fairly closely what he said. He said, "We'll have to do something about that." It was shortly after that that the record "Oska T" came out. I made the assumption. I didn't call him.

I didn't have any proof. I've been using it all these years. "Oska T" or Oscar Treadwell: It doesn't really matter to me. I do think it should be straightened out somehow. This makes me think twice about whether I should continue using this as my theme song. It could easily be that they're right and I'm wrong because mine is an assumption from the warmth and the attitude that Monk had when I thanked him. I think that information has been disseminated widely. I mean, everybody has used that information. If it's incorrect, wow! I can't argue the point because I've never heard her story. Many of those musicians do not know me, and as a result, it could be that they didn't make the tie-in. I believe that Monk did, or else I wouldn't have made that commitment to use that theme song. The only thing I would say is that she may be repeating what someone said. Nothing that I've read has indicated that "Oska T" is anything but what I started with. It doesn't make me upset to know that, but it makes me upset to know that someone would make that kind of judgment and not know for sure. Maybe I could call her to verify it.* I've read things that she has written, and I was always impressed with what she wrote. So, I guess she's going to teach me something here. Now I wish I had called Monk back after my conversation with him. There was nothing in the liner notes about the origin of the song. I'm in kind of a quandary now about this subject. You know, when Wardell Gray did "Treadin' with Treadwell," there was a phone call to me from Wardell Gray. Bob Shad backed him up on the fact that the song was named after me. And when "An Oscar for Treadwell" was released, Norman Granz called to tell me what happened. But when "Oska T" came out, I had made an assumption about how Monk named the song. Something else happened in the interim. When Chico Hamilton recorded a piece called "Blues for O.T.," the record pusher came into the radio station—I was at WNOP at the time—and said, "Oscar, I got some great news for you. Chico Hamilton just recorded 'Blues for O.T.'" Well, my immediate reaction was the same as it was before: "Wow, that is fantastic!" I made that mention on the air and played the record, but it never became a part of my theme song as the others did. A year or two later, I had a chance to talk to Chico Hamilton when he was getting ready to perform in Dayton, Ohio. I thanked him for "Blues for O.T." He said, "Well, I'm glad you like it, Oscar, and you're certainly welcome to use it. But I have to tell you that I recorded that one for my brother-in-law." [Laughs] So that took care of that. When that happened, I thought to myself, "I really ought to call Monk." So I called Monk's home. Someone answered and said, "Mr. Monk is extremely ill and unable to talk at this time." I never renewed that inquiry. I was going to thank Monk first and ask him about the song. It concerns me a little bit that after all these years, I've been assuming that this was the case. I hope that when I talk to Leslie Gourse, she'll tell me that "these guys are assuming that too." In any case, I've been very fortunate to have these musicians listen to my program. It was a good feeling to have that happen. In those days, I think [writing theme songs] happened more than it does today. I don't know why

it doesn't happen so much, to tell you the truth. But in those days, "Robbin's Nest" was a pretty well-known piece. Freddie Robbins, although he wasn't playing jazz, played above-average music. And there was Sid. I guess there were others too. At that time, in the 1940's, there was a very strong relationship between the players and the people who played their music. And that's why those recordings [in tribute to radio announcers] were made. It's also why DownBeat magazine in 1947 sent me one of their publications that had their "jumping jocks" in them. I was one of their "jumping jocks" at that time. That was a great boost to my listeners because DownBeat had a very big audience then. That was a big help. On the East Coast, there was almost a stark absence of hearing some of the great young players. It was hard to hear Charlie Parker. We don't recognize that now, but in '46, Bird was not being played on the air on a regular basis. Neither was Dizzy, as a matter of fact, even though he had a great band. Sometimes we look back on that period, and we say, "Oh, let me tell you, the forties was when bebop was really king." Well, it was "king" with a very small group of people.

Cadence: The musicians struck at that time.

Treadwell: That's right. There were two years when it was really tough because some of the early things that Bird had done with Earl Hines were not available. And what a beautiful band that was! It was almost devastating even to the independent labels too. The independents were the only ones that were able to survive because they just ignored the union. They went ahead in their own way, and they gave work to a great many musicians—Savoy, Prestige, and some of those small companies. The big companies—RCA, Columbia and Decca—in those days were The Big Three. Then along came Capitol a little bit later. But during that strike, it was terrible. It might have been the beginning of singers coming out front and getting more attention than the instrumental music. Some day in the future, that will be thoroughly studied, and we might find that it had a greater impact than we ever thought. Some of the best work [studying the musicians' strike] has been done by the Smithsonian Institute. People don't get these ideas because they're miserable. They get these ideas because they want to help somebody. Like, here in Cincinnati, we had two musicians' unions—a Black union and a White union. So, there were strong efforts to make the White union take in the Black players, which seemed on the surface to be the right thing. The problem was, the Black union allowed its players to play for somewhat less money, and in doing so, they got a lot of gigs. The minute they were forced into the White union, they had to charge the higher prices. So, the owners would take a chance somewhat less often than they used to. As a result, the Black players lost out in that whole situation. So, sometimes you think you're doing something really good, and in the end, you're hurting the very people you think you're going to help. It happened in other parts of the country too. My experience with WKDN—although it was only a minor station with only a thousand watts but in a good position on the dial—led me to get an offer

from WDAS in Philadelphia. And that's where I spent the next four years.

Cadence: When did you go to WDAS?

Treadwell: In 1950.

Cadence: Did WDAS have a stronger signal?

Treadwell: Well, you know what? Believe it or not, their signal wasn't much stronger, but they did have a ready audience listening to a better music. KDN was still a country station in a sense—not playing country music, but it was still one of those stations out in the country. So WDAS did give me a larger audience and welcomed me into the place. I can remember the Philadelphia Daily News having a series of lines that were purchased by WDAS, and they said that "Oscar Treadwell has switched to WDAS." The reason that was interesting was that I think one of the tobacco companies was using big names. "So-and-so has switched to Marlboro or Chesterfield." I forget where that theme came from, but [the WDAS announcement] was a play on those words. So I went to DAS and spent three years there. I had a wonderful time, to tell you the truth.

Cadence: Did any musicians come into the station, or did you have any live broadcasts?

Treadwell: Oh, yes. That was another advantage of being in the East. Musicians would come to Philadelphia, of course, either on their way to Washington or on their way back up to New York City. We had quite a few jazz clubs in Philadelphia at the time. Yusef Lateef and Stan Getz or anybody who was working in the area would get on my program. We would sit down and talk about jazz, which I've done all these years since. Getting the ideas of how a musician feels about his current band or bands that he had prior to coming to the studio on that particular day was always an excitement for the listener. They would say, "Oh, you mean he was doing that when this was happening?" Almost everybody showed up who was in town. They were on my program at one time or another in that city. It's also where I used to emcee jazz concerts on Fridays and Saturdays.

Cadence: Where were they held?

Treadwell: In two places: O.V. Catto Hall on Broad Street and Reynolds Hall. That's where I met J.J. Johnson. In fact, we hired Charlie Parker to come down and play when we did the concert. All we had was fifty dollars, but Bird said he would come down to play there for that amount. Who do you think the back-up band was? John Coltrane, Percy Heath and Philly Joe Jones! A young pianist named Hasaan [Ibn Ali] was an outstanding musician. A little bit later, a young kid from Wilmington came up: Clifford Brown, the most unforgettable trumpet player I ever heard! He came in and just did so many beautiful things week after week. He was a favorite in that area. We also had Miles come down, as well as Fats Navarro and Max Roach. So, anybody who was in New York knew the Philly scene was at least open to them. They could be pretty sure that their records would be played. By this time in the fifties, a lot of other radio stations were beginning to realize that this music couldn't be ignored. Young

men and women coming along were interested in playing jazz music on the air. Or at least it started to make some of the newscasts that so-and-so would be in town. When Yusef Lateef played Pep's Bar—which was a small bar but a great bar—it got attention. Then there was a place called The Blue Angel too, where Ahmad Jamal came in and played. Brubeck played at a place called The Rendezvous. We had quite a few venues in Philadelphia where musicians could play. There was a young alto player named Ziggy Vines. I don't know if you've heard of him or not. He was the "Philadelphia Bird" at the time. Every city in the country had this phenomenon develop between 1944 and 1954. Everybody like Jimmy Heath was "the young Bird." Vines was a White kid, and his brother, by the way, was a network announcer named Lee Vines. The guy was a phenomenal player! In fact, you can hear him on a recording that Brownie made for Columbia. It was his last recording before he and Richie Powell took that trip to Chicago. If you want to hear a little of his alto, you can hear Ziggy on that album. Tell me sometime what you think of him.

Cadence: Did you know Johnny Splawn?

Treadwell: Yes! I can't say I knew him as a person; I knew him as a player. What I liked about his playing was that John [Coltrane] liked him. I think that I was very impressionable in those days, and if the musicians had a preference, I'd know what that preference was. Of course, John played a lot of rhythm and blues when he came up. He was really an able and remarkable individual who had such tremendous drive that you knew nothing was going to stop him. Believe it or not, in those days I knew nothing about his drug addiction. I didn't learn any of that until I read books indicating that he had it. I never recognized that in him. All I recognized was that he was a gentleman and a remarkable player who was rivaling, of course, Sonny Rollins for the position of being one of the major saxophone players after Ben Webster, Lester Young, Dexter Gordon, Illinois Jacquet, and the older players. It was a remarkable period to be alive, when I was listening to the live jazz. It really wasn't a bad place. It was next to New York in my estimation because there were so many clubs available. I left Philadelphia in 1955. I was out of that business [radio announcing] for about five years after that. My family was beginning to grow. My wife and I had three children all of a sudden. The radio business was the most unpredictable as far as dollars were concerned. If I got a good commercial or two, that would be great. I always did commercials on the side. I was never able to get the power to be a New York announcer or to read those heavy commercials. But I did have one or two. The important thing was that my family needed funds. I joined Standard Pressed Steel Company.3 It's a company out of Jenkintown, Pennsylvania. I stayed with that company for about seven years, developing from a regular salesman to district manager and then to regional manager. That's when they sent me to Cincinnati, where I met so many people in the Midwest. I got into the jazz community and got my first radio station job here on weekends. I started with WZIP in 1960. My parents

stayed on the East Coast, but my wife and our family, of course, moved here. All my kids were raised here, even though they were born in Philadelphia. I've always missed Philly, to tell you the truth. Every once in a while, when my Mom and Dad were still alive, we would go back to Philadelphia maybe two or three times a year. They lived in Haddon Heights, New Jersey, which is just south of Woodlynne, where I was born. I tried to get in some time to see old friends like Bob Klein, who was the owner of WDAS at the time. Usually, time constraints would make it impossible, or he wouldn't be available. We did try to renew those old acquaintances, but the club scene had changed radically by the time I got back to Philly in the sixties. But things were going very well here in Cincinnati. They hired me at WZIP, and I did a program for them on the weekends. Then WNOP called me and said, "You really belong over here with us, Oscar." They were playing all jazz, and it was a pleasure for me to join WNOP, which is in Newport, Kentucky. That was one of the best things that ever happened to me. I joined them in 1962 and stayed with them until 1973. That was a wonderful experience because I was playing all types of jazz, but basically mainstream. It was my ability there to convince them that we should stretch out. I did two programs. One was called Jazz Poetry that was all jazz. I introduced Ferlinghetti or Gregory Corso to many of the people who hadn't heard of them before. I started to play a great deal of Coltrane and Ornette Coleman—the experiments of the time. That fell on some deaf ears, but it still does. That's only because we get into a rut of expecting the musician to play what we know. You can't do that. You can't go very far if you expect a guy to play what you already know—which is one of the big pitfalls of so-called smooth jazz. You know it's going to be a three-chord thing for five or ten minutes, and that's going to be it. Nothing's going to happen. My audience started to grow, but the station was afraid that maybe they were moving too far. We were at this critical point where people were saying, "Well, I like this program, but he's playing that God-awful music! Who are these people he's playing? I've never heard of most of them." I was playing a lot of the West Coast musicians, who were not getting any time at all. I don't know why they weren't because here was a lot of great music going on in this world. I just told WNOP that I wasn't going to change my style. I was still going to play Coltrane and Ornette Coleman. After all, if people like John Lewis or Ornette Coleman were playing something worthwhile, we have to listen because of their stature. Well, the station's management disagreed. We parted company in 1973 for a month or two. WGUC, a classical music station in Cincinnati, asked if I would come on to their radio station. I said "Well, what time? Do you know what I'm playing?" They said, "Yes, but we're kind of interested in stretching out." So, they gave me a program from midnight until two. Believe it or not, for 23 years that's where I stayed. From '73 to '96. It was a beautiful experience, and I love that station. I was able to do a lot of profiles that I felt were important. If the listeners were listening with just a passing interest, they weren't going to know

why these people were important. I mean, why was Herbie Nichols important? I felt that two hours presented his music and presented him in such a way that he was a major factor. He deserved to have that attention. I did a series of profiles—maybe 150 of them.

Cadence: Were they recorded?

Treadwell: Yes, they're all on tape. Now, don't forget that WGUC is owned by the University of Cincinnati. So I asked station management if they had any objection if I donated these tapes to the Hamilton County Public Library because the library expressed an interest in getting them. The station's management said, "We wouldn't be at all unhappy. In fact, we would consider it an honor for them to do that." Those profiles have gone to the Hamilton County Public Library. If anybody now wanted to find out who these obscure players are—Herbie was certainly one of them, as well as Joe Oliver and some of the great players down through the years whose names are not on the tip of your tongue—I did profiles on them. I wanted to let people know that this is what their music sounded like. This is how they fit in the tradition. In other words, how did Jimmy Hamilton come to join Duke Ellington? Because Barney Bigard was out for a couple of weeks. Duke had a chance to hear Jimmy Hamilton, and he loved his playing. And when Barney did leave, Jimmy Hamilton became one of the great clarinetists in Duke's band. There is so much beauty in jazz and so much excitement in the lives of these people. It just passes through, it seems, without any notice in the newspapers until the musician dies. This is what some of the young listeners should know about. I mean, everybody says, "Hey, jazz is dead, man. The kids don't even like to hear it." You know what? They haven't even heard it. If we feed them a lot of stuff that people call jazz and it's not jazz, that's nobody's fault but the people who are in jazz. We're not getting our story across. You're not going to make a whole lot of money either way. If you go into smooth jazz, you won't make a lot of money. So, why not do it right in the first place? Bring the important music to the people.

Cadence: I understand that you influenced Fred Hersch.

Treadwell: In a sense, although Fred would have made it without me, I can tell you that.

Cadence: He provided a tribute to you in his album called The Fred Hersch Trio Plays. He printed your poem in the liner notes.† He writes in the liner notes that he used to listen to your Eclectic Stop Sign show and that he used to listen to your oral histories of jazz musicians. He mentioned that your programs helped him decide to go into jazz.

Treadwell: See, Fred probably would have gone into classical music. He had that kind of tremendous technique, and he could have done so. But there was something about Fred's excitement for playing jazz that he couldn't deny. Little by little, he was playing in more and more of the clubs in Cincinnati. And more and more of the musicians were accepting him. I remember that he

was a student of mine when I did a program at the University of Cincinnati. It was just an evening program where I would go in and talk about jazz and some poetry. I played some of the records that I thought were great and that I wasn't getting a chance to put on the air. Some of the students hadn't heard my program. Yes, Fred was a very attentive young man. He asked me to write his liner notes. When I sat down to write them, I couldn't think of anything in prose. All of a sudden, this poem came to me. I sent it to him. I'm sure they were shocked. They must have thought, "These are not liner notes, man!" But I said, "This is a poem that moved me. I had to write it when I thought about Fred and this beautiful album he had done." Fred has done so many beautiful albums. Fred deserves the attention. His recordings, all by themselves, should have brought him the attention he deserves. He is a remarkable young man. It was my luck to have a number of young players in their formative years. They listened to my program. I also taught at Thomas More University. I did several programs there too. The result was interesting because young kids are just like sponges. I could tell in their eyes that something exciting was happening! They knew all about the Beatles. They knew the Stones. I'd play Robert Johnson for them or some of the great old timers, and all of a sudden you could see smiles across their faces. Jazz is such a powerful music that, if our kids don't know about it, they won't know what to tell their kids to listen to. And to me, that's one of the most exciting things about communications that I'm involved with.

Cadence: Do you teach now?

Treadwell: No, I don't. At my age, I'm almost ready to retire. But I have an agent in Philly who has high hopes that I could do a combination of jazz and conversation on NPR—just to talk about jazz to some of my friends and to people who call in by long distance. For instance, we had Charles McPherson on my show for about an hour and a half, and he was great! So was Jack Walrath. Jazz people love to talk about this music. Their love is automatically transferred through the air. It was almost like watching Tiger Woods. I get this tremendous excitement knowing there are kids all over the country—well, probably all over the world—watching what true dedication can do. That's what jazz takes. There's no time to be sad. There's no time to be wishy-washy about your love. If you have a love, get it out there so people can know what it's all about and what you're thinking about. You got me onto my favorite subject.

Cadence: Have you helped any other local musicians besides Fred Hersch?

Treadwell: Yes. Well, there were several musicians. There was young fellow, a bass player, who has a new album out: Chris Dahlren. Tim Ries plays saxophone on the album. And there is another young man I've helped: one from Indianapolis named Kene Washington. He changed the spelling of his first name because of the great drummer in New York. Bill Watrous came in to town. I used to emcee some of the high school jazz programs. Bill Watrous brought his band in—Woody Herman did too—to a little high school in the Cincinnati area.

The kids there were unbelievable. I still hear from them today. They say, "Hey, Oscar, we're going to have another concert." They've been out of school, but they're still in bands. There have been teachers all over this area—and I'm sure there are in every major city—who will go down unremembered, tragically. They should not be forgotten because these men and women are the reason that jazz has survived as it has, even though it's not a popular music anymore. It's so important for us to find a way to keep it alive. The current poet laureate, Robert Pinsky, was on one of the NPR programs recently, and they asked him where poetry is right now. He said, "Poetry is one of the great art forms, of course. But it's like all the great art forms, like jazz. Just think: Dexter Gordon and Lester Young will be remembered and played a thousand years from now. But what's our job? Our job is to nurture that interest." I thought that was kind of neat for a poet to bring in jazz as part of a whole art world's need. Jazz is usually excluded. The poems I read in class usually were by outstanding poets: Lawrence Ferlinghetti, of course, and David Lehman, and some of the youngsters. I also read works by the earlier poets too—even Shakespeare! If the pieces I was playing led to a poem that reflected the message, I would read it. Every poet that I've met and who has come into my station to talk about jazz has been well informed. One of them, Hayden Carruth, brings a tremendous knowledge of jazz. He was a clarinet player, and he had sat in with Ben Webster and all the great old timers. So, he has memories that fortunately he has put into several books of poetry. If you ever get a chance, get some of Hayden Carruth's books. You'll get the joy of your life because he loves jazz the way we love it. You just get that feeling that a kindred spirit is involved in what you're reading. I love talking about jazz. We all want to keep people interested in jazz and to discover the lifelong joy that I have.

May, 1997

Oscar Treadwell (Arthur Pedersen) died on April 1, 2006.

**After this interview was conducted, Oscar Treadwell contributed this additional information.*

"I just got a call from Leslie Gourse because I had called her earlier. She wanted me to know that her source for the information about 'Oska T' was Martin Williams. A more profound source, I guess, you couldn't have. According to her information, Martin Williams wrote a short piece for DownBeat magazine. He stated that he had talked to Thelonious Monk and that Monk had told him that story. Of course, Thelonious Monk was known as "T" many times. Williams said that they would "Osk" for "T" [when Monk was in England]. I don't get that whole story, but anyway that's her reading of it. That's why she put it in her book. She was glad to know what I had experienced. But it looks to me now as if this was an assumption on my part more than reality. That surprises even me, to tell you the truth. Had I been able to get hold of Monk—and that's one of

the tragedies, of course, because he was incommunicado toward the end of his life—I would have straightened it out. But it's best to know than to not know. So in this case, at least, we know. I think that Leslie Gourse is probably correct. I'm still going to use the theme and keep it going as it has been for about 25 years old now. My listeners probably expect that theme to continue, and, of course, I do too."5

† "AN ACQUIRED TASTE…on listening to pianist Fred Hersch"
By Oscar Treadwell
(In the liner notes of Fred Hersch's album, The Fred Hersch Trio Plays)

First notes go anywhere, everywhere,
then dawn imperceptibly
from there to THERE.
Sound stream plethora of vague
reminiscences of known strains that
tantalize and jog the song back micelle.
Nuances of a shared experience or
a conversation of peers
Key cognition of non-verbal
communication
and more giver and receiver in sync.
No shout…bombast…pyrotechnics.
Shards of Remember This?
reticulate the muse maze, you understood.
A nascent humanness
sheltering love's beauty
midst the world's cacophony of noise.
A surreal realness
embracing the unambiguous
life force of Family
and
All God's chillun are one.
Beauty is an acquired taste,
love is its vehicle.

O.T.

Book Look

GOING BACK TO T-TOWN
THE ERNIE FIELDS TERRITORY BIG BAND

BY CARMEN FIELDS, OU PRESS.COM

This 225 page hardbound biography is the most revelatory biography I've read in years. The recent Sonny Rollins bio while quite excellent showed how it is almost impossible to not rehash elements previously written about but this work, due to the nature of its subject, is universally fresh. The Frank Driggs/Chuck Haddix history on Kansas City Jazz from a few years back adequately covered that era but to this writer's knowledge there has never been a tome detailing the Tulsa/ Oklahoma City contributions in that field. There's also One O'Clock Jump by Douglas Henry Daniels which detailed the Oklahoma. City Blue Devils a much-heralded organization before it relocated to Kansas City and morphed into the famed Count Basie Orchestra. yet nothing definitive has been scripted about its Tulsa equivalent The Ernie Fields Orchestra. Penned by his daughter Carmen an award-winning journalist/author/broadcaster.this is more of a biography of the leader along with its performance history and personnel. Not being a professional musician she doesn't dissect the charts or styles as much as recounts the events that took place over the years mostly drawn from her father's recollections on a series of audio tapes. Over sixteen informative chapters she chronicles a life of ups and downs that mirror the celebration of music as a life force of the human spirit. From birth in the tiny town of Taft to college at Tuskegee then the formation of the original group. After that it was an uphill climb into the tumultuous time that comprised the music industry of that day. Perennially home ported out of Tulsa these were the times before festivals and big arenas so the band played where-ever they could draw a crowd like dance halls, theaters, amusement parks, skating rinks, military bases, barns and ballrooms. Compared to Count Basie or Duke Ellington, the recorded output of the Fields group is extremely sparse. The earliest known sessions were for the Vocalion company one of the first "race" chroniclers later to become the Okeh label. These date from August to September 1939 in New York. The next listed are for various tiny independent labels dating from 1946 and 1947 also in the Big Apple to three 1949 dates in Tulsa & Kansas City. From there we move into the fifties with two LA waxings and and a singles session in Philly under the Jamie logo. Fields next affiliation was his longest lasting and most successful. As was the norm it was with another small, indy Rendezous Records a Los Angeles outfit that produced his initial lp which was a big step up from the former platters which were all 78 rpms. That was entitled In The Mood which was a huge hit and gained the Fields Orchestra national recognition attaining a fourth position on the charts. This remake of a tune popularized by the Glen Miller band during the WWII years was recorded by the labels house band with Plas Johnson, Rene Hall, Ernie Freeman and a heavy backbeat aimed the burgeoning teen market from trapster Earl Palmer. This was followed-up the next years (1960-64) by numerous singles and several covers before the bands 4-song release on Capitol. The Rendezvous company had folded in 1963 and the big band days were pretty much over. These selections are covered in the aforementioned discography at the back of the book along with sections on Notes, Bibliography and helpful Index. Included in the Notes portion is a Roll Call of former band member, with a paragraph on yours truly, who subbed for three weeks before having to return to his hometown for a scheduled recording date. It was my sole big band experience and the thrill of a lifetime. There is a compact disc available of 16 Rendezvous tracks on the Collectables label which is currently unavailable. The son, Ernie Junior continues the family tradition with a music career on the west coast. Unequivocally Recommended. Larry Hollis

New Issues

1) SONNY STITT
BOPPIN' IN BALTIMORE: LIVE AT THE LEFT BANK
JAZZ DETECTIVE DDJD-009

[DISK 1] BALTIMORE BLUES / STAR EYES / LOVER MAN (OH WHERE CAN YOU BE?) / THEY CAN'T TAKE THAT AWAY FROM ME. [DISK 2] A DIFFERENT BLUES / STELLA BY STARLIGHT / DEUCES WILD / THE THEME. 1:24:53.

Stitt, as; Kenny Barron, p; Sam Jones, b; Louis Hayes, d. 11/11/1973, Baltimore, MD.

2) SHIRLEY SCOTT
QUEEN TALK: LIVE AT THE LEFT BANK
REEL TO REAL RTRCD009

[DISK 1] IMPRESSIONS / NEVER CAN SAY GOODBYE / LIKE SOMEONE IN LOVE / WITCHCRAFT. [DISK 2] BLUES BY FIVE / BY THE TIME I GET TO PHOENIX / SMILE / YOU DON'T MESS AROUND WITH JIM* / GIRL TALK* / BLUES*. 1:38:03.

Scott, org; George Coleman, ts; Bobby Durham, d; Ernie Andrews, vcl*. 8/20/1972, Baltimore, MD.

3) WALTER BISHOP, JR.
BISH AT THE BANK: LIVE IN BALTIMORE
REEL TO REAL RTRCD010

[DISK 1] MY SECRET LOVE / BLUES / DAYS OF WINE AND ROSES / QUIET NIGHTS. [DISK 2] IF I WERE A BELL / SO WHAT / WILLOW WEEP FOR ME / PFRANCING (NO BLUES). 1:39:47.

Bishop, Jr., p; Harold Vick, ts, ss, flt; Lou McIntosh, b; Dick Berk, d. 8/28/1966 & 2/26/1967, Baltimore, MD.

4) CHET BAKER
BLUE ROOM: THE 1979 VARA STUDIO SESSIONS IN HOLLAND
JAZZ DETECTIVE DDJD-008

[DISK 1] BEAUTIFUL BLACK EYES / OH, YOU CRAZY MOON / THE BEST THING FOR YOU / BLUE ROOM / DOWN. [DISK 2] BLUE GILLES / NARDIS / CANDY / LUSCIOUS LOU / MY IDEAL / OLD DEVIL MOON. 1:32:14.

Baker, tpt, vcl; Phil Markowitz, Frans Elsen, p; Jean-Louis Rassinfosse, Victor Kaihatu, b; Charles Rice, Eric Ineke, d. 4/10/1979 & 11/9/1979, Hilversum, The Netherlands.

Zev Feldman is a man on fire! How does he find the time? Does Feldman have time to do non-productive things like walking a dog, driving randomly through the countryside, or being struck with wonder at the infinite shapes of snowflakes before they melt on his finger? Those things, though without a productive result, may nonetheless bring joy. Obviously, Feldman's role as a jazz detective brings him joy too. Feldman's pursuit, dedication, and success in finding recorded gems internationally in multiple locations—somewhat like an archeologist as he sorts through treasured finds like historic audio tapes—are thoroughly impressive. He manages numerous projects that an entire entertainment conglomerate may strive to accomplish. Joy may be the stimulant for his motiviation—along with the lack of a bureaucracy—that enables Feldman to accomplish his single-minded mission. So now, all of a sudden, four of Feldman's important discoveries, digitally restored from reel-to-reel tapes, have been released almost simultaneously. As always, Feldman doesn't merely

release the previously unavailable raw recordings with the typical cardboard sleeves, unembellished by liner notes, photographs, or special artwork. No, Feldman's packages, attesting to his passionate appreciation of jazz musicians' artistry, present to listeners—many of whom are avidly appreciative too—posters, performance photos, participants' reminiscences, interviews…and more. Each package includes at least two CD's comprising an entire concert or including multiple recordings from a single event, such as Grant Green's French concert recordings [Resonance HCD-2033]. Feldman's remarkable productivity and comprehensive investigations make one wonder what tapes he's discovering at this moment. No doubt, in the future, he will be releasing even more until-now unknown important recordings that a local sound engineer was prescient enough to document. So prolific is Feldman that he has expanded his passion for jazz to encompass, in addition to Resonance Records, Jazz Detective and Reel-to-Real Recordings. Often, Feldman finds that these extraordinary live recordings have been stored in closets or drawers for decades. Such was the case when Feldman discovered John Fowler's trove of priceless jazz concerts from the early sixties to the early eighties in the Famous Ballroom in Baltimore, Feldman's hometown and his current residence. Both Feldman and Fowler—the Left Bank Jazz Society's president who produced the ballroom's jazz concerts—listened to tapes that represented, in their opinions, the feeling and musical excellence performed on the Sunday afternoons there. More than concerts, the events were regular informal community gatherings of friends and welcomed guests. Audience members brought their own food and drinks and cheered on the jazz musicians with immediate and unrestrained vocal support. The legendary musicians who played there responded with high levels of energy and creativity inspired by the live audiences' unflagging attention and excitement. Recently, Feldman, Fowler, and Reel-to-Real executive producer Cory Weeds released concert recordings that capture the experiences of jazz evenings at the Famous Ballroom, long gone but not forgotten. Jazz Detective's recording package honoring the inexhaustible Sonny Stitt, Boppin' in Baltimore: Live at the Left Bank, serves as a reminder of his uncompromising level of artistry, not to mention his stamina and his tireless determination to entertain his audiences. In his fluid, non-repetitive flow of ideas, Stitt's bright, lyrical articulation can be as sharp and precise as a needle or as comforting as a pillow. (1) represents the gold standard of a live community-based performance. The artist and the listeners share a mutually respectful commitment to the joyous music. Fowler recalled that Stitt always filled the ballroom with its one-thousand-attendee capacity. Stitt's quartet projected a high level of musical excitement that continued undiminished throughout the two-hour-plus concert. Both CD's (or both LP's, which are in limited distribution) feature an equally remarkable back-up group consisting of Kenny Barron, Sam Jones, and Louis Hayes. All four immersed themselves completely in the music. The quartet warmed up the crowd with a blues that starts each CD. The first is "Baltimore Blues," Stitt's appreciative tribute to the venue and to the celebrants in attendance. The level of his performance rose with the next song, "Star Eyes," which alternated between the initial vamp recorded by Charlie Parker and the relaxed swing. Stitt's quick swirl-

ing bebop phrases, as well as Barron's build-up from the basic melody to his trademark blizzard of notes, helped establish his own memorable version of the song. Jones and Hayes's rock-solid backup signified their total absorption in the performance. Unconcerned with the usual comparisons between him and Bird, despite the distinctiveness of Stitt's own style, he continued with "Lover Man." Stitt's version attained his spirited standard of brilliance as he expands upon the initial chorus. Stitt's unceasing fascination with the blues form continued on "A Different Blues"—and even on his composition, "Deuces Wild," which involved yet another vivid improvisation over blues changes. The nine-minute version of "They Can't Take That Away from Me" may serve as one of Stitt's classic performances, with quotes like "Summertime" aplenty and with a final cadenza building to a sustained high C. Graciousness abounded when Stitt said to the audience during "The Theme" that "It's been a sweet delight. You responded in the way that we wanted you to. Thank you." Sonny Stitt was in top form when he played for the audience on November 11, 1973, and (1) should reinforce his reputation as a premier jazz master of the alto sax. Fortune smiled on me, an out-of-towner spending a few nights in Philadelphia, when I visited Ortlieb's Jazzhaus on North 3rd Street. For there was Shirley Scott! And Al Grey. And Mickey Roker. And Bootsie Barnes. And Dwayne Burno. Of course, it was a night to remember. But then, every night that Scott performed was one to remember. Fowler recorded one of those nights on August 20, 1972, when Scott set up the conviviality for the party in the Famous Ballroom with a burning extended version of "Impressions." Queen Talk: Live at the Left Bank started with tenor saxophonist George Coleman's eddying introduction. Then the trio gained momentum and exhilaration as they played. The performance ended with drummer Bobby Durham's powerful solo, a reminder of his unique talent. His remarkable high level of energy continued throughout (2), as did Scott's and Coleman's. One of the pioneers of the jazz organ, Scott's personalized style incorporated astute use of the pedals, broad extended chords, unexpected harmonies, and improvisational vigor. The "Queen of the Jazz Organ's" repertoire varied from modal harmonic investigations to warm ballads to up-tempo blues to jazz versions of pop songs. Scott's inviting style, all her own, combined the propulsive force of "Blues by Five" (5:00 p.m. being the starting time of the concert) with the reassuring warmth of "By the Time I Get to Phoenix." Ernie Andrews's sassy, crowd-pleasing humor enlivens "You Don't Mess Around with Jim," "Girl Talk" and (just) "Blues." Scott realized that Andrews's sometimes comical, sometimes shouted, always entertaining vocal rapport would raise the bar for listeners. He effectively emphasizes "the who's, the how's, the why's"; sings flirtatiously by repeating "you know I love you, baby"; and flatters the women in the audience with a suave "I wouldn't trade you for a pot of gold." Thusly, Scott's group graciously provided Andrews's back-up as he locked in the hearts of the audience to build up to the concert's finish. The third digitally enhanced release of a Left Bank Jazz Society tape recording features a musician with less awareness among the jazz listening public. Nonetheless, Walter Bishop, Jr. deserves the re-appreciation provided by the release of Bish at the Bank: Live in Baltimore not only for his prolific participation in bebop recordings of the early fifties with icons like Charlie Parker,

Miles Davis, Art Blakey, Hank Mobley, Milt Jackson, Stan Getz, and Oscar Pettiford. Bishop, inspired by Bud Powell and Art Tatum, also continued to perform and teach throughout his lifetime. Bret Primack's reminiscence in the album's booklet—uncompromisingly and consistently lavish with a biography, interviews, and photographs—is a reminder of Bishop's literary talents too. Bishop's book, A Study in Fourths, presents through musical notation and charts the results of how he used, in Bishop's words, "the interval of fourths to find as many ways as I could to use it as a linear device in combination with conventional chord changes and progressions." Though Bishop's style was the result of much thought throughout his career, on (3) his quartet transferred method into emotion. With his customary verve, Bishop proded proded proded as he comped forcefully with percussive left-hand chords, forming a distinctive style that brought the audience into his orbit. Saxophonist Harold Vick, whose biography receives justly in-depth attention in the liner notes, revealed himself to be the appropriate complement to Bishop's vigorous performances. When Vick played the second chorus of "So What" without piano accompaniment after bassist Lou McIntosh's solo, he provided more opportunity to appreciate his insufficiently recognized talent. How impressive that these three newly released Left Bank Jazz Society concerts weren't random highlights. Rather, they document the musicians' continuing standards of excellence, the point of these recordings being that these jazz groundbreakers never performed at less than the highest level. They directed their attention toward their audiences, not toward recording engineers. Primack's revelation in the liner notes of Bishop's poetic talent documents that Bishop was an early innovator not only of bebop. About Thelonious Monk, Bishop wrote: "A seer without peer. / A musical mutineer. / He would go on to commandeer / A new frontier. / And become known among nations / For his bold innovations." With similar extended rhymes and spoken meter, Bishop may have been ahead of his time with these rap-like lines. Chet Baker's eleven-track Blue Room package is an indication not only of Feldman's wide-ranging jazz interests, but also of his constant collaborative jazz detective work. Baker's pensive melodic calmness that drew in audiences provides a contrast to the rousing concerts in the Famous Ballroom that reached out to audiences. Recruiting another of his worldwide jazz detective associates, Feldman encouraged his Dutch contact, producer Frank Jochemsen (who collaborated with Feldman on Bill Evans and Sonny Rollins releases), to research the existence of unreleased Baker performances. Jochemsen eventually found them when KRO-NCRV radio producer Lex Lammen mentioned recordings of Baker on the 1979 Nine O'Clock Jazz broadcasts from VARA Studio 2 in Hilversum. The tapes documenting those unforgettable experiences had been forgotten by everyone but Lammen. Further sleuthing led Jochemsen to the high-quality tapes. Then, Feldman applied his honed skills for conversion into yet another homage, produced, as always, as yet another comprehensive Jazz Detective musical package. One of the idiosyncratic icons of cool jazz, Baker's economy of lyricism exerted some influence on the next generation of musicians. Phil Markowitz's and Enrico Pieranunzi's reminiscences in Blue Room's elaborately produced booklet state that

Baker's style made them rethink their musical interests to balance progressive jazz techniques with melodic lines and rhythmically placed rests. Baker's April 10, 1979 session in (4) included musicians with whom Baker was comfortable: Belgian bassist Jean-Louis Rassinfosse, who worked with Baker for almost a decade throughout Europe, where Baker resided (and was imprisoned); as well as pianist Phil Markowitz and drummer Charlie Rice, whom Baker brought from the U.S. The second session on November 9, 1979, only 24-1/2 minutes in length, included respected local musicians: pianist Frans Elsen, bassist Victor Kaihatu, and drummer Eric Ineke. Baker was in good form, his lyrical appeal strong both on the trumpet and in his voice. He kicked off "The Best Thing for You" with a solo introduction of brisk, crisply punctuated articulation, effortless grace notes, darting assertion, and ornamental trills. As always, Baker allowed his back-up musicians space for their own solos. The importance of the bassists becomes evident as they provided firm rhythmic support underlying the implied swing of Baker's long tones and suspenseful rests. Baker's solo during the first chorus of the haunting "Blue Gilles" featured his signature ruminative tone of much influence, unrushed and suggestive of the blues and solitude—entirely different moods from those expressed in "The Best Thing for You." Mood always colors Baker's music. His authoritative tones announcing the start of "Nardis" recalled the trumpeted flourishes during events like a matador's entrance or a procession of leaders, Then, Markowitz laid down broad minor-key chords. However, a darkening mood during the performance of "Old Devil Moon" contributed to the unexpected termination of the November session due to "creative harmonic differences" between Baker and Elsen. Baker's decision to end the session left producer Edwin Rutten with half the program he had promised the station. Unpredictable, Baker was unique as always. But all four of the jazz masters, whose unreleased recordings Feldman sought and found, were unique. These jazz discoveries are more reasons for joy.

Bill Donaldson

New Issues

RYAN MEAGHER
AFT EARTH
ATROEFY RECORDS

PRELUDE TO A REQUIEM / AFTEARTH / IRREVERENCE BETWEEN US / REFUSE, THE REDEEMER / THE STICK ROBOT / SONG OF THE VENETIAN GONDOLIER / END OF THE RAINBOW / A CALL TO PRAYER FOR A FALSE DEITY / VANITY'S BREATH / NATAL DREAM / THE AMERICAN SCREAM / SCORCHED BEARTH 59:39

Meagher, g; Tina Granzo, artwork; Tim Willcox, ts,ss; Andrew Jones, bass; Charlie Doggett, d; Clay Giberson, p. 5/23 Portland, Or.

Like a flower that burst through a field of asphalt, art and all that is creative rises to the surface to tell the story. Ryan Meagher's cd "AftEarth" partnered with a sixty two page booklet of stark and insightful drawings by artist Tina Granzo provides a panoramic vision of life before and after.

The music alone on "AftEarth" is compelling, rich with texture and a captivating darkness. Combined with Tina Granzo's drawings we are taken away to contemplate what has gone wrong and can it ever be repaired. The music and drawings together tell a story of our time , provoking, enticing and challenging or senses, inviting us to feel and visualize. Ryan Meagher's multi dimensional work uses this power of sound and sight to seduce the listener to wander through and wonder.

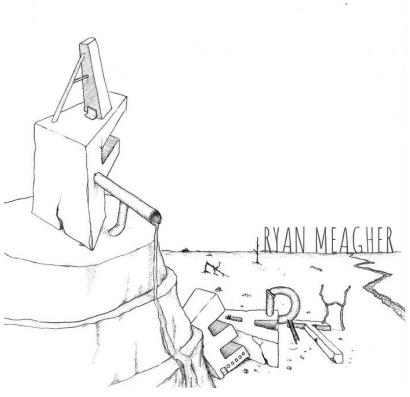
The musicianship throughout is impressive, ears wide open and engaging, spacious with lots of emphasis on spirited phrasing mixed with some excellent solos and interplay. Compositionally the CD travels fluidly through light and darkness, creating ever evolving waves of tension followed by vast plains of solitude. "AftEarth" is comprised of twelve original pieces. The opener "Prelude To A Requiem" is only forty seconds long and invites us in, setting the stage for what's to come. The title track "AftEarth" creates the landscape. It's wide open guitar with reverb brightness begins, ostinato like bass and drums enter at a gentle tempo. Tenor states the melody, rich and soulful, as the piece progresses the tenor and guitar solo beautifully together. The accompanying drawings to this track paint a dismal environment, stark and concerning.

The music capture's this feeling also but then eventually unfolds into some degree of optimism. With this piece we get a good taste of how the drawing's enhance our imagination and allow us to escape into the fantasy. "Irreverence Between Us" begins with a large and joyous rubato melody statement with guitar and tenor unison. As it evolves into tempo, the tenor is up front with exquisite tone and placement of notes. Here a sense of positivity is present and along With the drawings that accompany this piece we get a feeling that maybe things are not so bad. "Song Of The Venetian Gondolier", so sweet in it all its melancholy splendor. The tenor states the melody with unrestrained passion as the soul of this composition is revealed. All along the drums are double timing as if to feel the pace of the river below the gondola as it moves through time. Here again the drawings for this piece depict building's in the water and then shows their roots submerged underneath. This is so insightfully

presented to us so that we can feel the gondoliers deep connection and love for his watery homeland. I would describe "An American Scream" as beautifully angry. This piece begins with guitar and tenor creating quite a wondrous sound, open and reflective. That quickly changes in a big way. Scream is an apt title to describe what happens next. Heavy bass, hard pounding drums, exquisitely hostile guitar sound. Tim Willcox's tenor and Ryan Meagher's guitar bring the scream to an explosive pitch. The anger becomes liberating, cleansing, all guided by the group's exceptional freewheeling expression of it all. When this wave of intensity subsides the piece falls back into calm. The bonus here is that we have the drawings to view as our listening experience is enriched and elevated to a whole other level.

It is this experience of the music combined with the drawings that really separates "AftEarth" from other modern Jazz projects. The performances are surely memorable but a very satisfying degree of escapism is also attained here.

Frank Kohl



New Issues

RON BLAKE
IS THAT SO? MISTAKEN IDENTITY

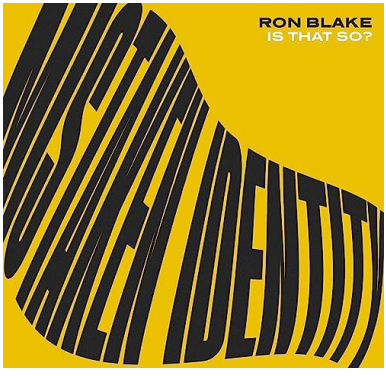
7TEN33 PRODUCTIONS NO#.

IS THAT SO? (*)/ ALLISON(*) / WHEN WE WERE ONE(*) / NO HYPE BLUES(*) / BEYOND YESTERDAY'S TOMORROWS / GRACE ANN / STABLEMATES(*) / TO BE / MISTAKEN IDENTITY. TOTAL TIME: 51:13

Blake, ts, bars; Bobby Broom, g; Nat Reeves, b(*); Reuben Rogers, b; Kobie Watkins, d. 5/9/2018 & 1/22/2023.Brooklyn, NY.

This is a Before and After album courtesy of the COVID epidemic. That's the reason for the disparate recording dates. The first thing that caught the eye of this reviewer was the graphics presented on the digi-pack cover and also on the face of the compact disc. The distinctive lettering reminded me of the father of this art, Reid Miles of pre-Don Was Blue Note fame. The innards of this album was just as arresting. This setlist is stacked with compositions with inspirations from mentors and heroes. Perhaps the most famous of these is "Stablemates" from living legend Benny Golson. Another tenor titan Sonny Rollins (still with us thankfully) is represented by "Allison" and also there is a contribution from the much-missed Johnny Griffin in the belt-buckle polisher "When We Were One". All three of these tracks are bolstered by the sturdy bass of Nat Reeves who shares bottom chores with Blake mainstay Reuben Rogers. A favorite cut is "No Hype Blues" a repeater from guitarist Bobby Broom who is the super-glue that holds all together. He also penned some nice liners. Two selections, the title tunes from Duke Pearson & Victor Provost join a pair of Blake scripts and a chart from bassist Rogers for a well-thought song list. With a handful of releases under his leadership, numerous sideman sessions and regular bary showings in the Saturday Night Live band one would think Ron Blake should be better known. But until now that has not been the case. Maybe this one would rectify that situation.

Larry Hollis



Reissues

TERRI LYNN CARRINGTON,
TLC & FRIENDS,
CANDID 32122.
WHAT IS THIS THING CALLED LOVE? / LA BONITA / SEVEN STEPS TO HEAVEN / ST. THOMAS / JUST THE WAY YOU ARE / SONNYMOON FOR TWO (*). 37:36..
CARRINGTON, D; GEORGE COLEMAN,SONNY CARRINGTON (*) ; KENNY BARRON, P; BUSTER WILLIAMS, B. 10/19/1981. NYC

Throughout its history jazz has seen its fair share of prodigys. . On almost every instrument the;y have left their mark but here we are talking about drummers. From Buddy Rich to Tony Williams they have made their names now we can add Terri Lynn Carrington to that esteemed list. The album in question was made over forty-some years ago when Ms. Carrington was a mere 16 years of age and was probably released on vinyl judging from the short playing time. A glance at the title suggests "& Friends" which could have easily read "& All-Stars". Those readers that don't recognize any of their names need to do some serious woodshedding. This top-shelf unit zips through one original , a fairly recent pop song and four standards. No ballads are heard with most of the selections taken at a tempo slightly faster than normal. Some of the highlights are, Big G's soaring tenor on every cut especially on the fast samba rendition of "St. Thomas", the same can be said for Kenny Barron's immaculate piano work most notably on the Billy Joel number and Buster William's slippery upright is heard on several solo spots. The final tune features two tenors with Terri Lynn's father sitting in on a brisk Newk classic. This being a drummer's date there are numerous impressive trap segments whether alone or swapping fours. Since all the participants are still with us playing their hearts out this writer casts his vote for a reunion date. Case closed.

Larry Hollis

New Issues

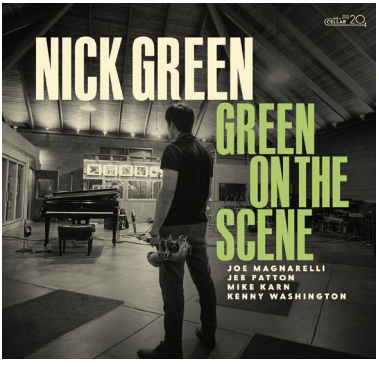
NICK GREEN,
GREEN ON THE SCENE

CELLAR MUSIC 70522.

RED CROSS / CHEATIN' / HORIZONS / A HANDFUL OF STARS / THE SONG IS YOU / ALL THE THINGS YOU ARE / YOU-KRAINE (SONG FOR UKRAINE) / A TEAR AND A SMILE / BARRY. 64.27.

Green, as; Joe Magnarelli, tpt, flgh; Jeb Patton, p; Mike Karn, b; Kenny Washington, d. 7/5/2022. Englewood Cliffs, NJ.

Alto saxophonist Nick Green is a name that is new to me. Seeing some of his side-persons names was enough inducement for me to purchase this item. Those along with the label and recording site From what can be surmised this is probably the young man's debut disc as there was no luck in locating any other titles. Not much background info biographically was located either and the insides of the package in filled with descriptions of the nine tunes. One could easily say Green wears his major influences on his sleeve with a deeper inspection of the program. Definitely out of the Bird bag of alto playing the proceedings kick off with a spirited rendition of Parker's take on classic "rhythm changes"then follows it with an original strollin' blues that holds one of the three bass spots heard herein. It's neat the way the alto picks the last few notes of Magnarelli's ride to begin his solo. The fairly complex "Horizons" is one of two compositions from mentor Charles McPherson and there's a pair of another writer Green obviously admires, Jerome Kern. The other Green works are a tribute to the Ukraine a contrafact of John Birks Gillespie's "Woody N You" and the end piece honoring another Green guru the late Barry Harris. Standing toe-to-toe with the leader Joe Magnarelli proves an invaluable asset and the rhythmic triad of Patton, Karn and Washington are more than up for the date. But it's Green"s slashing sax that commands most attention. An auspicious introduction to someone to look out for. Larry Hollis



New Issues

NIGHTCRAWLERS, GET READY

CELLAR 20-051522

GET READY / FREE AT LAST / FACE TO FACE / TIN TIN DEO /WHAT DO YOU SAY DR. J? / MEAT WAVE / TOUGH AT THE TOP / A FOGGY DAY. 65:00. Nick Hempton, as; Corey Weeds, ts; Dave Sikula, g; Chria Gestrin, org; Jesse Cahill, d; ; Jack Duncan, perc. 5/14 & 15/ 2022. Vancouver, BC.

It's mind-boggling when one thinks about all the great little local bands that are out there playing some great sounds over this nation. That not even counting our neighbor Canada which boosts the tally up considerably. Upon reflection the recent passing of Robbie Robertson amplify the fact that he and all of the other members of the band (save Levon Helm) were native Canadians who are often cited as the creators of the musical form, Americana. One such combo is the Nightcrawlers a basic quartet sometimes augmented by extra players here altoist Hempton and percussionist Duncan. Anyone out there know who Baby Face Willette was let alone that he wrote '"Face To Face" the third track performed here? He was a SoulJazz organist who cut for Blue Note & Argo labels. The remainder of the program are compositions from Ray Bryant, Jerry Willliams, Gil Fuller/Chano Pozo, Henry Johnson, one each from Weeds & Hempton and the standard "A Foggy Day" from the Gershwin songbook. Caught live before a fired-up audience at Frankie's Jazz Club they deliver the goods with solid underpinning from the Hammond B-3 of Gestrin and Cahill's popping tubs. After five releases it should be about time for this great little group to get some overdue props.

. Larry Hollis

ANTHONY HERVEY, WORDS FROM MY HORN

OUTSIDE IN 2312

CRYSTAL STAIR / THE RUST FROM YESTERDAYS BLUES / NEITHER HERE NOR THERE / AFRO POWER / DO RAG(*) / THE GLIDER / BUT BEAUTIFUL / SMOKY CLOUD / HIS EYE IS ON THE SPARROW / BETTER DAYS / DREAMS FROM THE CROSSROADS / WORDS FROM MY HORN. 64:24. Hervey, tpt; Sarah Hanahan, as; Isaiah J. Thompson, p; Sean Mason p(*); Philip Norris, b; Miguel Russell, d. No dates or locations listed.

WOW! This is without question the most impressive first leadership outing by a young artist these ears have encountered in years. Originally from Indiana, this guy is definitely a hoosier hotshot. His trumpet is straight out of the classic tradition of Clifford Brown, Lee Morgan, Freddie Hubbard, Woody Shaw and Roy Hargrove. There is even a nod to Miles via the Harmon-muted ballad "But Beautiful" one of the two non-penned melodys showcased. Those numbers are succinctly described in the leader's liner annotation. As strong as the trumpet work heard here is Hervey's compadres are what makes this production double dynamite. Norris and Thompson are long-time pards from the Julliard days with the latter being an exceptional standout. In his powerful hands he holds the legacy of jazz piano from Red Garland to Oscar Peterson. His deft usage of block chords is exciting and there are black church roots recalling Bobby Timmons with shades of Les McCann on the traditional gospel tune "His Eye Is On The Sparrow". Another knockout is Sarah Hanahan is stands toe-to-toe with the other horn. There is getting around the Jackie Mack influence as she spits fire on the up selections. It's a treat to hear younger players who know and have absorbed their fore bearers into their own personal styles. Anthony Hervey has plenty to say and it is advised to take a listen.
Strongly recommended. Larry Hollis

CELEBRATING THE LIFE OF DOM MINASI

By Nora McCarthy

"When a great one dies, the universe gets a little smaller, and the sun gets a little dimmer, and the silence gets a little louder."

Master guitarist, composer, improvisor, author and educator, Dom Minasi transitioned this life experience on August 1, 2023. He was eighty years old. Dom was both a straight-ahead and avant-garde jazz musician, a virtuoso who was adept at both styles, the latter being the one he will be most recognized for having not only expanded the art form with his amazing facility on the guitar and improvisational ability but for being one of the earliest pioneers in avant-garde jazz. That is his legacy. He was a ground breaker. A cross between Eric Dolphy and Wes Montgomery who could play the hell out of a standard and then tear it up and remodel it into something abstract and artistically unfettered. Free as a bird, a jazz hipster, an in and outside player, a musical shape-shifter, designer and director, Dom Minasi was the real deal—jazz royalty, a singular voice without peer. Second to no one and in a league of his own. A flame that burned brightly for the past 50 years in one capacity or another be it on the stage as a musician/composer, or as an author, teacher, and writer. Dom was an evolving circle in a square world, a prolific artist who covered all the bases. He recorded two CDs for Blue Note in 1974 and then he didn't record again as a leader until 1999 when he recorded Finishing Touches for CIMP (Creative Improvised Music Projects) associated with Cadence Jazz Magazine and Cadence Jazz Records founded by Bob Rusch.

Dom authored three books on harmony and improvisation, teaching and arranging; recorded over thirty-seven CDs in his lifetime with his various groups, of which eleven were as a sideman as well as solo works, and over the years worked with so many incredible jazz artists and giants in the business past and present including Arnie Lawrence, George Coleman, Frank Foster, Jimmy Heath, Dave Brubeck, Anthony Braxton, Dominic Duvall, Steve Swell, Blaise Siwula, Tom Ulrich, Jay Rosen, Matthew Shipp, Joe McPhee, Jack DeSalvo, Hans Tammen, Ken Filiano, as well as his beloved wife, singer/actor Carol Mennie—to list but a few. Starting from his first CD you can hear the trajectory of his genius as he continued to explore and search the universe of sound for his personal musical expression, taking it out, further and further while never letting go of his taproot. There was always rhythm, implied or stated directly, a reason to his rhyme, a sense of balance regardless of how far out he went in every direction, an answer to a question, a theme, a story, a larger purpose that he advanced, a beginning, a middle, and an end result—completion. Working with him as I did off and on for over fourteen years, I witnessed this magical brilliance in real time; the music we made in our collective, Manna For Thought, that included multi-instrumentalist/composer, Ras Moshe, was a sensorial experience. I am most grateful for knowing and creating with Dom Minasi, and even more so for being his good friend. When Dom was totally immersed 'in the music" whether he was playing on stage or in rehearsal, you could see the transformation take place on

DOM MINASI, NORA MCCARTHY, ROS MOSHE

SCHOLES STREET STUDIO, BROOKLYN, NY - DOM MINASI CELEBRATION 9-3-2023

his face. He was transfixed in the now, simultaneously a one-man demolition team and constructivist who carved his own path and never stopped taking it OUT – past the Duke and beyond. It is said that he was a six-string Cecil Taylor, but he was none other than an original player, an untimely genius whose unique voice was unparalleled and definitely deserving of far more recognition than he received throughout his lifetime. That's oftentimes the way it goes with the truly great ones. Dom was a warrior the likes of which I've never known. He suffered health issues for years prior to his passing, but he never gave up, nor did he complain. In fact, if you didn't know what he was going through, you'd never guess there was anything wrong with him, he always downplayed it, focusing first and foremost on what he cherished the most, Carol, his family, and the music. The following excerpted lyrics by Phyllis Molinary are from "Here's To Life," one of Dom's favorite songs written by Artie Butler and sung by Shirley Horn, that aptly sum up his take on life and living: "No complaints and no regrets. I still believe in chasing dreams and placing bets. But I have learned that all you give is all you get. So, give it all you've got. ……For there's no yes in yesterday, and who knows what tomorrow brings or takes away. As long as I'm still in the game, I want to play, for laughs, for life, for love. So here's to life, and every joy it brings. Here's to life, for dreamers and their dreams……" Dom wrote me in May that he'd be home by September, then on June 2, he wrote to say he'd been put in isolation. Everything was changing yet and still he held out hope. He said the doctor's believed he'd get through it and that Carol was his rock. His text ended on a light note with a little anecdote about Monk, he said, "The good thing that happened today is that my night nurse was Monk's nephew. We had a great conversation this morning." Dom gave everything he had and held on tight till he could no longer. And, like the bad ass jazz musician he was, he went out swinging. So, here's to your life my friend, and to your dreams the ones you realized and the ones you didn't, and here's to you. May God hold you in the hollow of his hand. On September 3, a group of some of Dom's closest friends, organized by Ras Moshe, got together at Scholes Street Studio in Brooklyn, to guide Dom on his journey home through music and sound. It was a jubilation, a healing balm for our hurting hearts. The participating artists included: Ras Moshe, Jack DeSalvo, Cheryl Pyle, Sylvain Leroux, Gene Coleman, Yuko Togami, Tom Cabrera, Rocco Iacavone, Philip Sirois, Chris Forbes, Jorge Sylvester, David First, On Davis, Tor Snyder, James Keepnews, Anders Nilsson, Ken Filiano, and yours truly. There will be a memorial for Dom in December at St. Peter's Church, 619 Lexington Ave, Manhattan, NY 10022. For further information: (212) 935-2200, https://www.saintpeters.org/jazz

Rest in Peace and Sound Dom

Please check out Dom's website (http://www.domminasi.com) to learn more about him and to hear his music. There is also an abundance of information about him online as well as his blog and the column he wrote for All About Jazz as well as his many teaching videos.