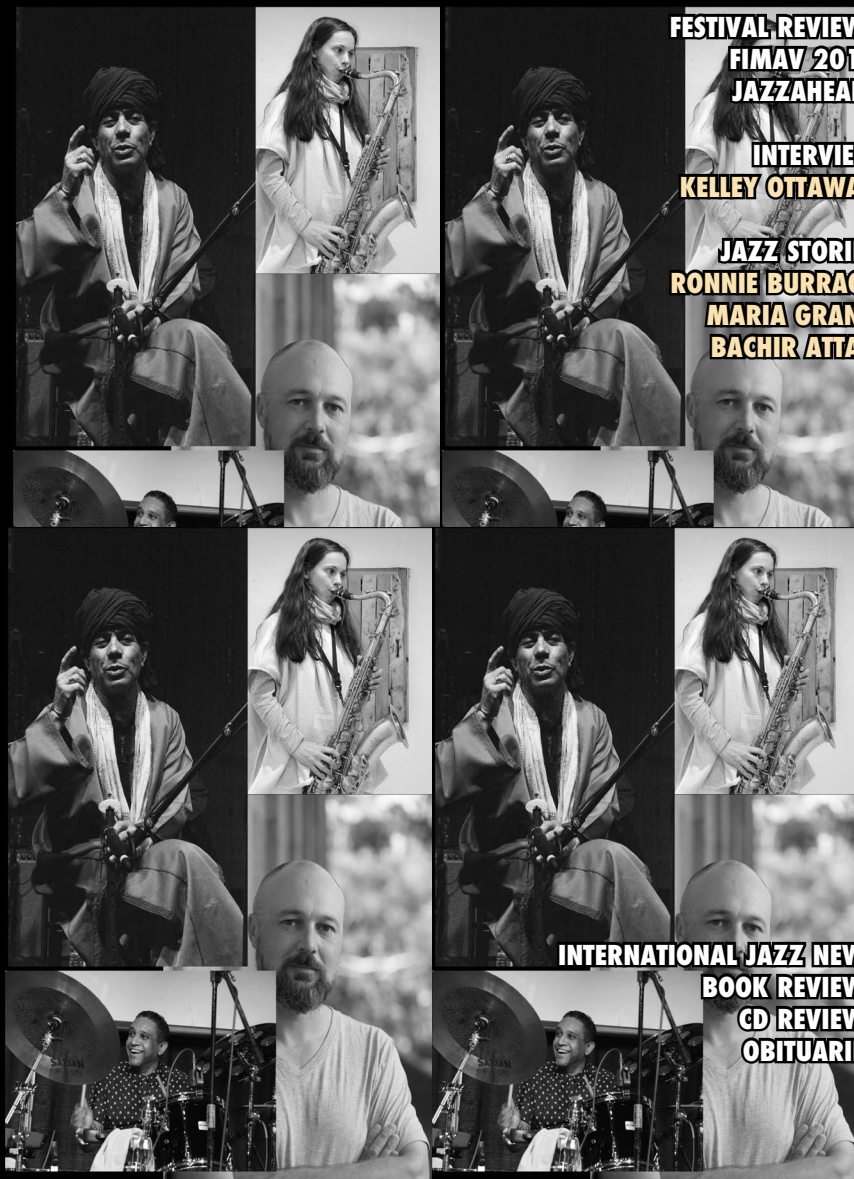


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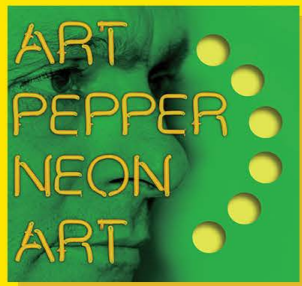
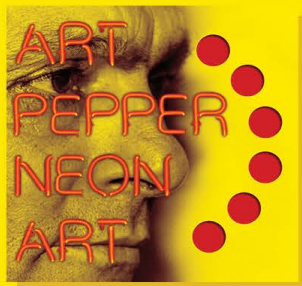
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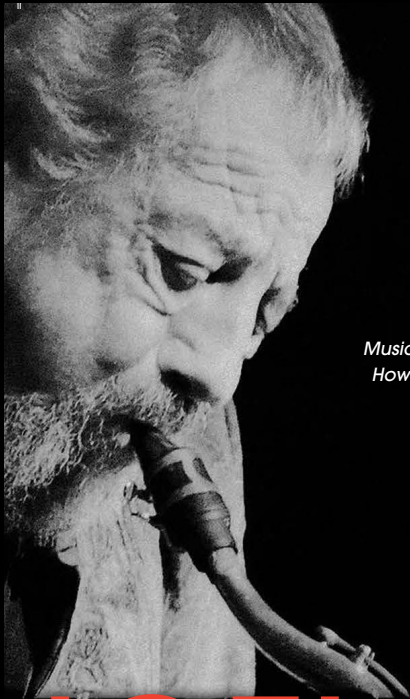


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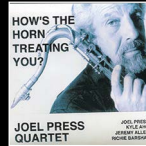
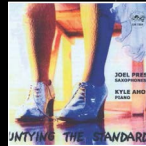
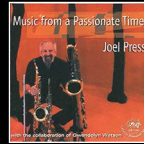




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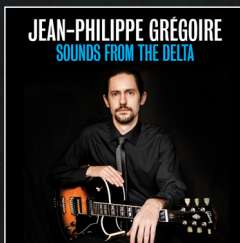


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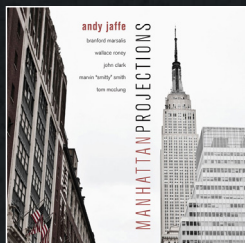
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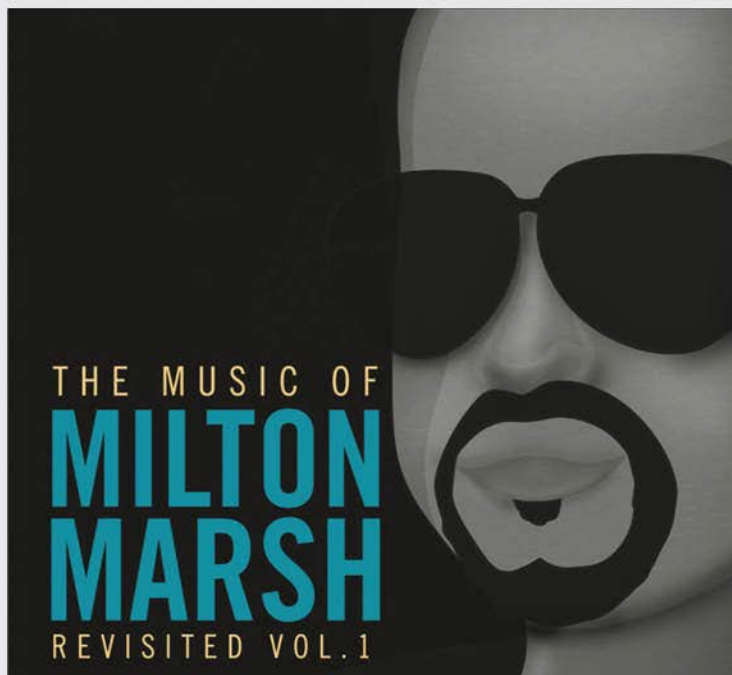


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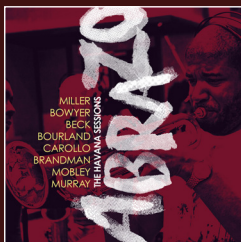
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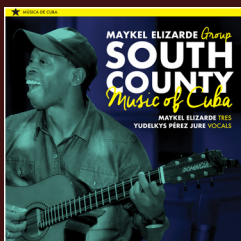
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The Havana Sessions



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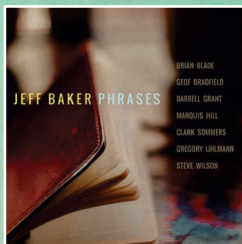


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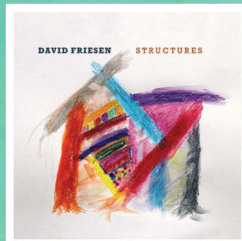


JEFF BAKER PHRASES

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

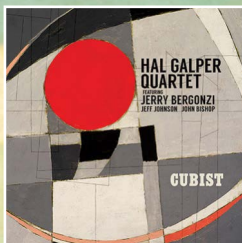
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JOE MANIS saxes
LARRY KOONSE guitar
DAVID FRIESEN bass



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



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

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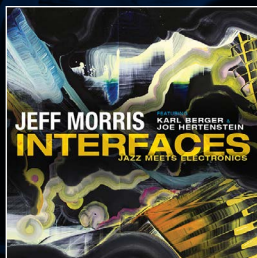
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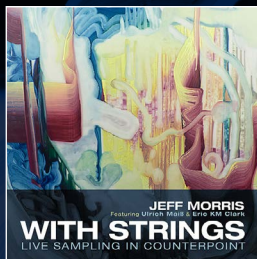
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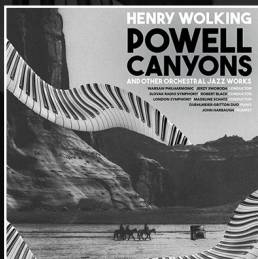
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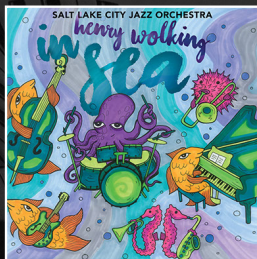
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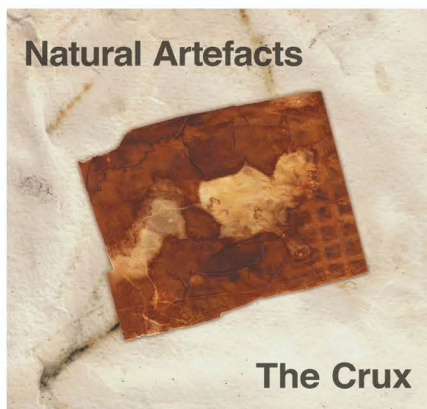


MWENDO DAWA TRIO

Susanna Lindeborg p, elec
Jimmi Roger Pedersen, b, elec
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THE CRUX



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 - #1238 Steve Swell's Nation of We: *The Business of Here...Live at Roulette*
 - #1242 Barry Wallenstein *Luck These Days* w/A. Birnbaum, V. Chauncey, N. Haiduck
 - #1243 Kazzrie Jaxen Quartet *Callicoon Sessions* w/C. Krachy, D. Messina, B. Chattin
 - #1244 JCA Orchestra *Stories* w/H. Honshuku, J. Hobbs, R. Stone, P. Scarff, N. Zocher, M. Cho
 - #1245 Mack Goldsbury's Quintet *Feat. Maciej Fortuna Live At CoCo's* w/S. Mahoney
 - #1246 Ehran Elisha Ensemble *Continue* w/H. Elisha, S. Bardfeld, D. Bindman, K. Filiano
 - #1247 Marilyn Lerner-Ken Filiano-Lou Grassi *Live in Madrid*
 - #1248-1252 Sal Mosca *Too Marvelous for Words*
 - #1253 Lee Shaw Duo *Live* w/Rich Syracuse
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 - #1255 Glenn Wilson *Timely* w/J. D'earth, J. Toomey, J. Masters, T. Martucci
 - #1256 Dominic Duval, Skip Scott, Tim Siciliano *Elements*
 - #1257 Donnic Duval-Vincent Loccisano-Chris Covais *The Project*
 - #1258 David Haney *Angel Foot Shuffle* w/J. Priestler, A. St. James, B. Purdie
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 - #1260 Ted Brown Quartet *Live at Trumpets* w/J. Easton, D. Messina, B. Chattin
 - #1261 Don Messina *Dedicated to...* (double bass) solo
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 - #1263 The Infinitesimal Flash Quartet *Live* w/J. Tchical, M. Marucci, A. Lane, F. Wong
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with Jay Rosen(dr)
- CIMP 409 Ehran Elisha Trio *Heads***
with Albert Beger(ts/ss) Dave Phillips(doublebass)
- CIMP 410 Mat Marucci Trio *Inversions***
with Rick Olson© Adam Lane(b)
- CIMP 417 Jimmy Bennington Colour & Sound**
A Little While in Chicago
with Fred Jackson(sax) Jerome Crowell(tpt) Ed Schuller(b)

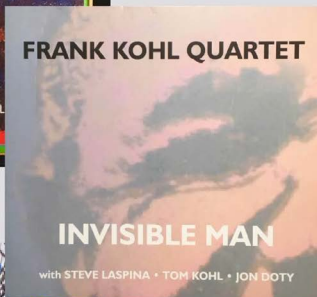


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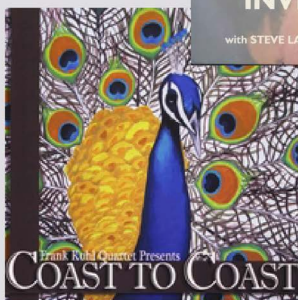
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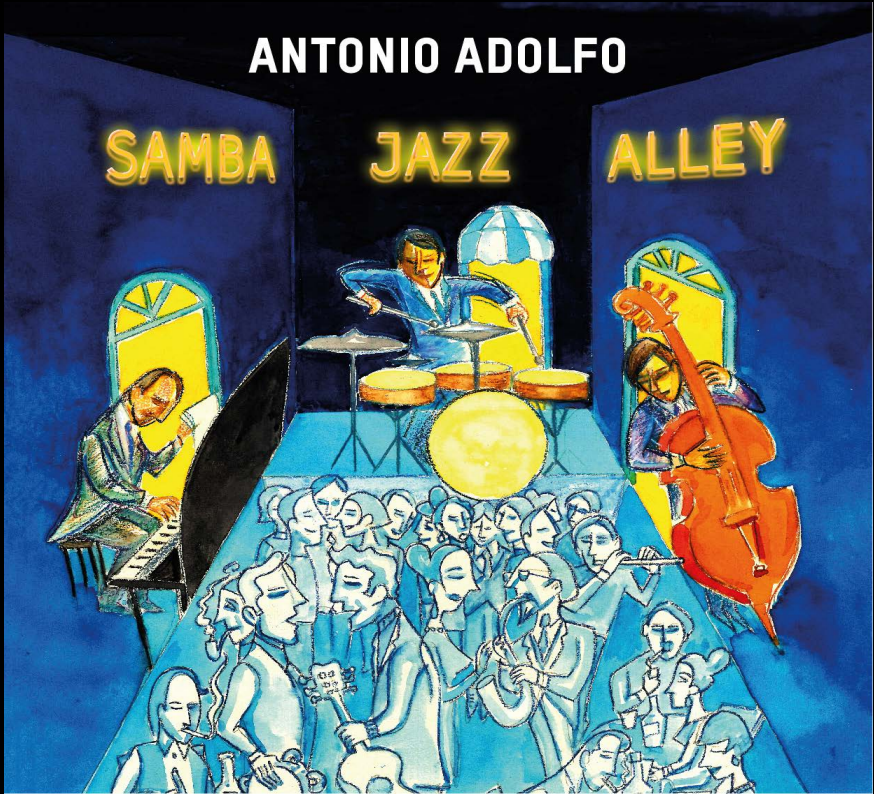
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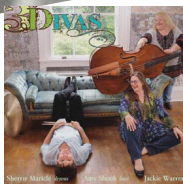


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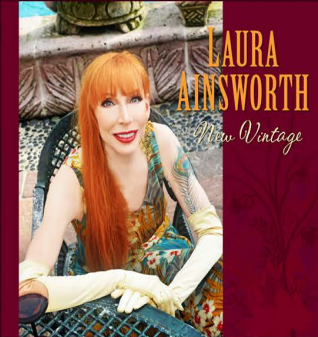


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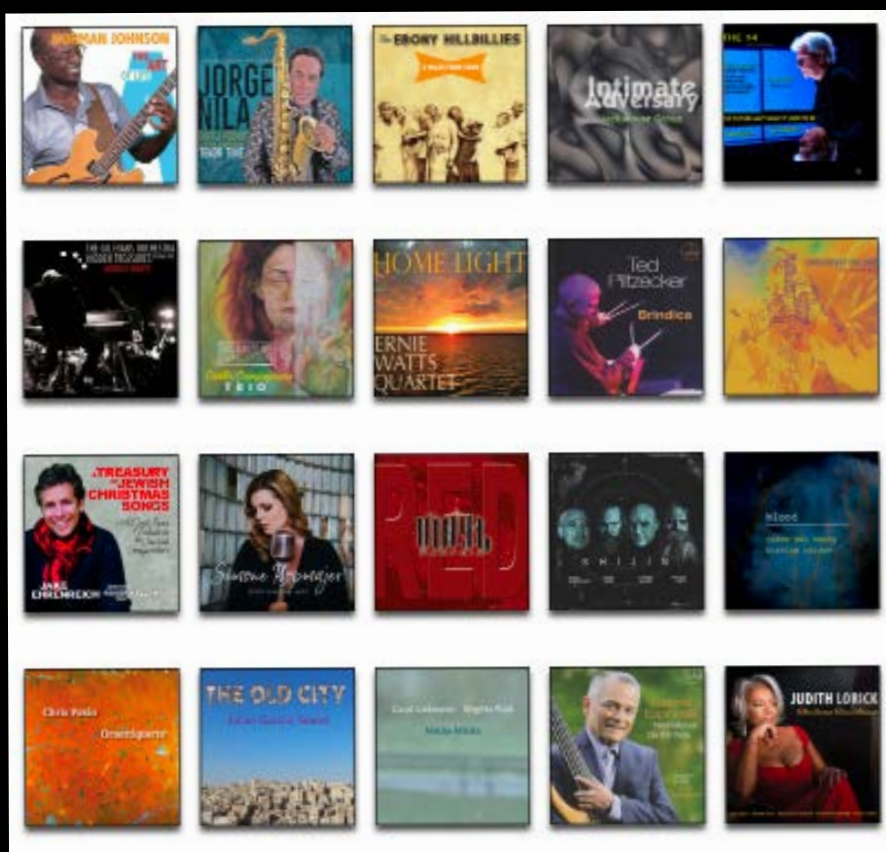
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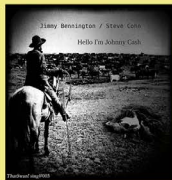


*Tear it Down, Then Play a Ballad

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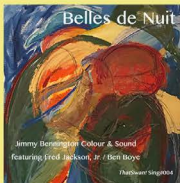
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- Jimmy Bennington / Steve Cohn

ThatSwan!Sing#003



*Belles de Nuit

- Jimmy Bennington Colour & Sound
feat. Fred Jackson Jr. (AACM) and Ben Boye

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*One for Peace

- Jimmy Bennington / Samuel Hasting

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- 148 Glenn Spearman - John Howard Group
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- 151 David Bindman Trio
- 152 Ahmed Abdullah's Diaspora
- 153 Eliot Levin 4tet
- 154 Tyrone Hill 4tet feat. Marshall Allen
- 155 Joseph Scianni Trio/ Mark Whitecage 4tet
- 156 Lou Grassi's PoBand
- 157 Mark Whitecage's Other 4tet
- 158 Arthur Blythe & David Eaves
- 159 Frodo Giarrat 4tet
- 160 Thomas Bergtrom Trio plus Peter Britzmann
- 161 Rob Brown - Lou Grassi 4tet
- 162 Joseph Scianni duets
- 163 John Gunther's Axis Mundi
- 164 Chris Dahlgren/Briggan Krauss/Jay Rosen
- 165 Andrew Chesbire Trio
- 166 Ebran Elisha Ensemble
- 167 Ethnic Heritage Ensemble
- 168 David White 5tet
- 169 Bob Magnuson & Lou Grassi
- 170 Pucci Amorada Jhonas
- 171 Marshall Allen4tet feat. Mark Whitecage
- 172 Charlie Kohlhase 5tet
- 173 Kowald, Smoker, McPhee, Whitecage, etc.
- 174 Kalaparush Maurice McIntyre Trio
- 175 Yoko Fujiyama's String Ensemble
- 176 John Gunther 5tet
- 177 Hugh Le'Ann & Marc Sabatella
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- 179 Michael Bisio & Joe McPhee
- 180 Marshall Allen4tet feat. M. Whitecage
- 181 Glenn Spearman & Dominic Duval
- 182 Burton Greene - Wilber Morris - Lou Grassi
- 183 Joe McPhee - Dominic Duval - Jay Rosen
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- 185 Joe Fiedler - Ben Koehn - Ed Ware
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- 189 John Carlson/Eric Hipp/S.McClinton/S.Neumann
- 190 Ori Kaplan Trio Plus Geoff Mann, Tom Abbs
- 191 Odean Pope & Dave Burrell
- 192 Ahmed Abdullah/A Harding/W.Kamaguchi/Weinstein: NAM
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- 197 Blaise Swula Trio
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- 206 Tyrone Hill - Elliott Levyn 4tet
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- 252 T.J. Graham with Rory Stuart
- 253 Jay Rosen Trio
- 254 Tom DeSteno - Bob Magnuson 4tet
- 255 Steve Lehman 5tet
- 256 Mary LaRose - Jeff Lederer - Steve Swell - D.Duval
- 257 Joe McPhee's Bluette
- 258 Joseph Rosenberg 4tet
- 259 Jean-Luc Guionnet & Edward Perraud
- 260 John Heward - Tristan Honsinger - Jean Derome
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- 263 Adam Lane 4tet
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- 265 John O'Gallagher's Axiom
- 266 Matt Lavelle 4tet
- 267 Khan Jamal 5tet
- 268 Bob Washington Trio
- 269 David Taylor Trio
- 270 Alex Harding - Dominic Duval - Jay Rosen
- 271 David Wertman-Charlie Kohlhase-Lou Grassi
- 272 Ursel Schlicht-Steve Swell 4tet
- 273 Carl Grubbs 4tet
- 274 Lucian Ban & Alex Harding
- 275 Frank Lowe 4tet
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- 277 Lucian Ban & Alex Harding 5tet
- 278 John Tchicai - Pierre Dorge - Lou Grassi
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- 280 Kevin Norton 4tet
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- 284 Joe Fonda-Barry Altschul-Billy Bang
- 285 Steve Swell's New York BrassWoodTrio
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- 287 Luther Thomas 4tet
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- 292 Steve Swell 5tet
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- 297 William Gagliardi 5tet
- 298 Jazz Composers Alliance Orchestra

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- 300 Hal Erstad 4tet
- 301 Jimmy Halperin - Dominic Duval - Jay Rosen
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- 304 John O'Gallagher w/Masa Kamaguchi-Jay Rosen
- 305 Patrick Brennan 4tet
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- 318 Ken Wessel - Ken Filiano - Lou Grassi
- 319 John Gunther Trio
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- 331 Byard Lancaster 4tet
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- 386 David Haney 4tet Avenue of the Americas
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- 392 Adam Lane 4tet
- 393 Bob Rodriguez Trio w/Dominic Duval + Jay Rosen
- 394 Odean Pope Trio w/Marshall Allen
- 395 Kalaparush McIntyre 4tet

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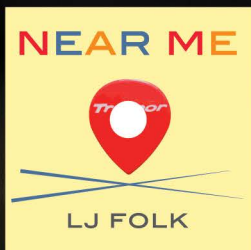
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Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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



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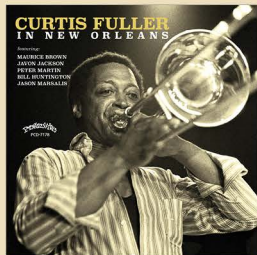
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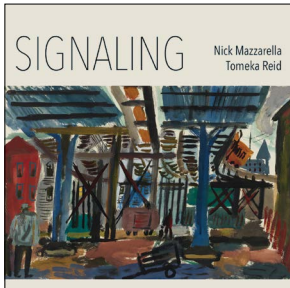
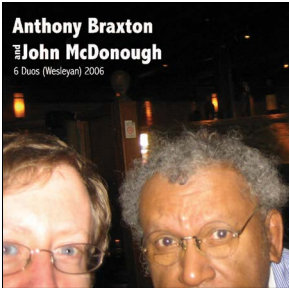
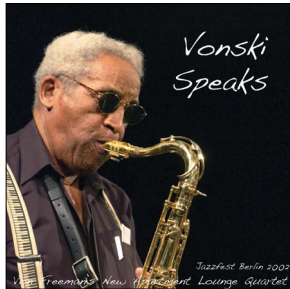
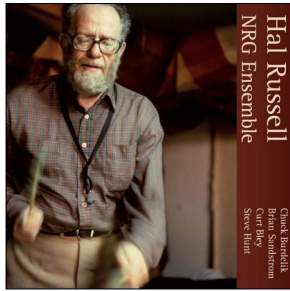
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ABBREVIATIONS USED IN CADENCE

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: soprano sax
synth: synthesizer
ts: tenor sax
tbn: trombone
tpt: trumpet
tba: tuba
v tbn: valve trombone
vib: vibraphone
vla: viola
vln: violin
vcl: vocal
xyl: xylophone



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Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

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

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

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

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

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Contributors

FAREWELL TO CONTRIBUTOR AND DEAR FRIEND OF CADENCE.

RON HEARN, *Vancouver music scene correspondent, writer for Cadence Magazine, frequent obituary contributor, died on May 9, 2019. He was 70.*

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

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

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

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

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

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

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

Contributors

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

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

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

TEE Watts, (Interviews) Music journalist T. Watts has written features for Glide Magazine, Blues Blast Magazine and many others. He is a radio producer at KPFZ 88.1 fm in Lakeport, CA and currently co-writing the memoirs of Lester Chambers of the Chambers Brothers.



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PHOTOS BY
KEN WEISS**

PHILADELPHIA, PA - It took ten years but Swedish psych-Jazz trio Fire! finally made its Philadelphia premiere on 3/27 at Ruba Club (Ars Nova Workshop). Wild man Mats Gustafsson has always had a way of making his baritone and tenor sax seem like toys as he swings them around with abandon and blows his way with them, and this performance with his longtime trio was no different, but he also found some time for quieter segments that worked well with bassist Johan Berthling and drummer Andreas Werliin. Gustafsson announced early – “This is Fire!. We are playing Scandinavian fire music which sounds very different from fire music here!” He later added, “I have no fucking idea what we are playing next. Drink, make love to each other, and buy our CD!” Sage advice, indeed... Ben Wendel’s Seasons Band at Chris’ Jazz Café on 3/29 was a powerhouse quintet of Gilad Hekselman (g), Aaron Parks (p), Joe Martin (b) and Kendrick Scott (d) that mixed the Jazz tradition with a healthy mix of modern hipness. Wendel’s original tunes were pulsing journeys grounded by Scott’s fiery percussion and each dedicated to youngish peers such as Taylor Eigsti, Brad Meldahl and Jeff Ballard. Wendel was quite humorous this night in saying that the drummer always gets the largest cheers when announcing the band and that the bassist never gets the applause so said not to clap for anyone when he announced the band except the bassist. His ploy worked mid-set but come the end of the night, the drummer got the biggest ovation when the band was announced again and the leader shouted – “You see!”... The Painted Bride Art Center marks its 50th anniversary this year as a multi-arts presenter but remains in a state of limbo. The organization cannot afford to maintain the aging building at 230 Vine Street, especially the historic outer walls that are filled with glimmering Isaiah Zagar mosaics. The battle over the sale of the building still goes on. Elio Villafranca presented his project CINQUE, a five movement suite inspired by the story of Joseph Cinque, who led a revolt aboard the slave ship La Amistad days after being sold and transported to a sugar plantation in Cuba in 1839, on 3/30 at the Bride for what appears to be the final event at the storied site. If true, what an ending to 50 years of unique and creative events. His ensemble included Vincent Herring (as, ss, flt), Greg Tardy (ts, cl), Todd Marcus (b cl), Freddie Hendrix (tpt), James Burton III (tbn), Ricardo Rodriguez (b), Lewis Nash (d), Arturo Stable (perc) and Jonathan Troncoso (perc). Villafranca, who hails

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from Cuba, announced the band and noted they were all more well-known and more in demand than he is. He also said the project also was written to include dancers but that the grant to play at the Bride did not cover dancers, so Freddie Hendrix had agreed to dance. Sadly, Hendrix never showed off his flashy foot work, but his playing stood out. CINQUE was filled with slow-simmering sections as well as pulsing Latin/ Jazz and folkish music, all supported by a dense web of percussion. Beauty and sadness filled the suites...Ars Nova Workshop presented a thrilling triple-bill featuring the trans-cultural trance music supergroup Jajouka Baraka, including Bachir (ghaita) and Mustafa (lira) Attar of the renowned Master Musicians of Jajouka, along with experimental saxophonist Arrington de Dionyso on bass clarinet and saxophone, guitarist Al-Mady, and local experimental percussionist Ben Bennett on 4/1 at Johnny Brenda's. Bachir, who last played in town 20-years-ago, announced, "I don't want to say nothing about the music, through the music, we'll say a lot." The group presented an eerie mix of ancient sounds and very experimental offerings, especially with Bennett's drum manipulations, he uses a rubber tube blown over the skins, and de Dionyso's use of his Bromiophone, a homemade large instrument made from PVC tubing in the form of bass clarinet, which he also reconstructed into various shapes and forms to alter sound, while dancing to the music much of the set. At set's end, the audience yelled for more music, to which Bachir declined, "We have a contract, we have to stop." A listener yelled out, "But you're only here every twenty years!" Bachir answered, "Then it will be forty years!" The triple-feature opened with French trumpeter Timothee Quost, whose half-hour improvisation performance piece used very extended technique on his instrument and electronics to foster pops and slurs and other complex sounds, which was followed by Boneshaker, the veteran trio with Mars Williams (rds), Kent Kessler (b) and Paal Nilssen-Love (d). Williams, always a hyperkinetic performer, was all over the stage playing saxes and playthings, while Nilssen-Love pounded with abandon and Kessler laid down a firm base. Williams would also pop into the last song of the night with his tenor sax, forming a mighty duo with Bachir Attar, the first time the two had played together...A double-feature of prominent Jazz artists followed on 4/3 - A Nels Cline (g) - Chris Lightcap (b) duo preceded Antonio Sanchez & Migration at Ardmore Music Hall. Cline stayed seated for his set, and surprisingly wasn't sporting his trademark flashy socks. The two forceful string players proved to be well matched and imaginative, uncoiling energetic statements as well as textural occurrences. It was especially special to hear Nels in such a small setting because he can fit so much into his performances that can be partially overlooked in a larger group setting. The highpoint came late with a rendition of Carla Bley's "A.I.R." (All India Radio) where Cline was able to conjure a sitar sound on his ax. Sanchez' Migration followed with wife Thana Alexa on vocals, John Escreet on piano, Fender Rhodes and Prophet Synth, Chase Baird on tenor sax and EWI and Orlando Le Fleming on bass. Sanchez explained that his was their penultimate show of their US tour and that the music was to reflect the immigrant experience in the country, not

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necessarily his experience since he became an American citizen three years prior. "I want people to think about how lucky we are," he said and asked if there were anyone from Mexico in the audience and, "Are you a criminal or a rapist?" Early segments of his set had a heavy chunk of Pat Metheny feel to it, especially with Thana's ethereal wordless vocalizations. Each of the instrumentalist took a few very robust and flamboyant solos. Escreet was the real crowd-pleaser, while Sanchez never really spotlighted himself for long. He played so muscularly all night that he obviously felt that he was soloing all night. He announced, "I always wanted to be a rock star but something went horribly wrong and I play Jazz." ...Saxophonist Bobby Zankel was the driving force behind the scheme to present a new music series, that he's calling Philadelphia Stories Original Music, with the intention to showcase the city's creative music community, featuring original music across a wide expanse of styles, by both established and up-and-coming artists. Special projects will be done each first Thursday of the month at the Philadelphia Clef Club of Jazz. Fittingly, Zankel led off the series on 4/4 with a very hot hit that included saxophonist David Murray, along with Zankel's Wonderful Sound 4, the latest small-group iteration of Zankel's Warriors of the Wonderful Sound, with Sumi Tonooka (p), Richard Hill (b), Lee Smith (b) and Nazir Ebo (d). Murray has a history with Zankel, he had played with Zankel's large ensemble January of 2018 at the Painted Bride. Zankel was masterful as always, with plenty of back-arching, pitch-bending, keening alto sax play while Murray had many opportunities to fireball on tenor. Having two basses, apparently a late decision since Smith wasn't listed on the advanced notices, along with the bulldog drumming of the young Ebo, added explosive elements to the mix. Saxophonist Odean Pope and drummer Alan Nelson watched the event from the front row... Orrin Evans has been celebrating his birthday at Chris' Jazz Café of late, doing so again this year, his 44th, on 4/6-7 (his real b-day is 3/22) with special guest and fellow local hero guitarist Kurt Rosenwinkle, as well as bassist Madison Rast and drummer Mark Whitfield Jr. The second set on 4/7 was a very relaxed affair and found Evans wearing his (semi) elder hat, inviting up a young bassist and 12-year-old drum sensation, and youngest son of local star bassist Mike Boone, Mekhi Boone. Evans also noted that he had first Mark Whitfield Jr., "When he was 10 and had him sit in on a gig with me. He's not 10 anymore so no need to call Child Services!" Mid-set, Evans broke set pattern and asked Rosenwinkle, "Would you mind doing a ballad with Madison? I'm not leaving, I'll be here. I did just put you on the spot!" The spontaneous ballad turned out to be a loose rendition of "Darn That Dream" and was soon followed by a group turn at Ornette Coleman's "Blues Connotation." Rosenwinkle's angular, yet accessible style instills his playing with listener friendly sonics while remaining determinedly committed to his own language on his instrument...Leipzig, Germany's improvising pianist Simone Weissenfels returned to town compliments of Fire Museum Presents on 4/24 at Drummers, the spectacular living/performance space loft of noted drummer, Sherrie Maricle (of The DIVA Jazz Orchestra). The Weissenfels/Chad Taylor/Keir Neuringer Trio was a first-time collaboration, although the pianist has been playing with Neuringer since 2012 and continues to play with

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him annually with drummer Willi Kellers. Every Neuringer performance is an all-out, pouring forth from the heart effort, and he's found an equal partner to share with in Weissenfels whose runs up and down the keyboard revealed flights of beauty and dissonance but never ceased a connection with her partners. There were bits of Classical elements that were revealed at times also. A highlight came with Neuringer assembling parts of his tenor sax and bass clarinet around a spiral of white PVC tubing he found on the street and blowing with abandon while the others stormed ahead with him. Taylor, a late addition in place of Lisa Bella Donna, who had a family emergency, was a good fit, helping to continue momentum through the turbulent times as well as the gentle segments...Ars Nova Workshop's exciting double-header at the Ruba Club on 4/26 featured Cup opening for Desertion Trio & Special Guests. Cup, the husband and wife duo of Nels Cline and Yuka C. Honda. Cup fell towards the electronic rhythms and experimental grooves that Honda has mined through her career, with hubby adding some raw guitar distortions at points after a gentle opening of droning keyboards and Cline gyrating a strand of bells and then blowing a wooden flute. At sets end, they were met by Buttercup, their wonderfully cute Pomeranian dog that was tended to by a fan, but not before Cline announced the night's mainliner as – "We're actually opening for a fantastic band that I've erroneously been calling the Disintegration Trio!" Local hero and vicious guitar strummer, Nick Millevoi, led his Desertion Trio & Special Guests (Johnny DeBlase, b; Kevin Shea, d; Ron Stabinsky, p; Jaimie Branch, tpt) through a run of his new album, for which this was the album release party. With Stabinsky taking the occasional piano seat of Jamie Saft, this version of the trio is sort of a merge of Many Arms with Mostly Other People Do The Killing. The songs played were a deep dive into the days gone by of instrumental rock and haunted pop tunes grinded through some metal shredding. Branch, as always, was a scene stealer, she even got in vocals on the tune "Town with Pity." ["I'm on the down-low with my singing," she said later] Millevoi announced "Red River Valley" as, "One of the first songs I ever learned but I still need to read the music." The songs showed impressive variability from tune to tune and the expanded trio impressed. Nels Cline came on stage to play on the last tune which sounded like an airy Bitches Brew piece. Sadly, Buttercup did not join the fray...Chick Corea & Bela Fleck stopped at Glenside's Keswick Theatre on 4/27 as part of their duet tour, recertifying a friendship that reaches far back. Corea commenced with, "We've played together for many years but we've got some new songs." After the first tune, Corea's "Children Song #6," which started the night with a whimsical touch, Fleck drew laughs with, "That's pretty much what it's gonna be like." There was also some comical banter and a very loose, homey feel to the set. They traded originals and hit on some Monk, which was totally hip to hear conquered by banjo – (Fleck said, "Monk is cool!"), and eventually two 400-year-old Italian court pieces by Domenico Scarlatti, which including popping banjo notes that came off very dramatic. It was interesting to experience Corea in such an intimate setting, you could really get a sense of his musical range and creativity...That same night at Chris' Jazz Café, Odean Pope was presenting a new quartet for the first time – Bobby Zankel (as), Gloria

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3/27/19 Fire! with Mats Gustafson, Johan Berthling and Andreas Werliin at Ruba Club
Photo Credit: Ken Weiss



3/30/19 Elio Villafranca presenting his project CINQUE at the Painted Bride Arts Center
Photo Credit: Ken Weiss

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Diane Monroe (vin) and harpist Gloria Galante. Kudos to Chris' for offering a brand of adventurous Jazz that reached beyond the boundaries of their usual fare. Pope did a number of his signature tunes as well as tributes to Coltrane ("A Love Supreme") and Tyrone Brown (Zuri"). His take on his tune "Foliage" was especially effective with the instruments overlapping to create layers and colors and included a soaring violin solo. The quartet had two practice sessions and there were some understandable rough spots, especially on the part of Galante, where she seemed hesitant to jump into the mix. The quartet has great potential but the harp needs to be more present in the music...Bebel Gilberto at World Café Live on 6/21 was a makeup show. "I think you all know what happened," she explained. "My mother died and I had to cancel the tour...I owe you a big sorry." This was the first leg of her new American tour and featured her with only an acoustic guitarist, which made her set lack firepower. Her voice wasn't notably strong or variable, but what she excels at is being extraordinarily comfortable in her own skin and playing to the audience. The venue was exceptionally cold, a tough setting for a native Brazilian, no doubt, and she played that up – walking off stage to bring out her new stylish and curvy black jacket which she put on and off and pulled it up high over her head at times as a prop and said, "I don't feel bad spending so much money on this because in the show it was like a special guest!" She was very effective delivering Bossa Nova and the rhythms and sounds of Brazil, but it was songs from outside of her wheelhouse - reimagined versions of Neil Young's "Harvest Moon" and Radiohead's "Creep," that demonstrated her creativity. Her use of the F-word on "Creep" took the audience by surprise, and both times she used it, resulted in cheers. Sprightly adorable at times, sexy at others, she proved to be a natural entertainer...Christian Sands High Wire Trio with Ulysses Owen and Luques Curtis at Chris' Jazz Café placed arguably the top pianist of his generation into an intimate setting that will no doubt be a rare event in the near future as his star is rising. Sands, looking respectful and hip at the same time in blue suit and white high tops, stunned with virtuosic chops and an effectively varied second set that ranged from bawdy barrelhouse to deep, deep church Blues to bop and warm balladry. "My Funny Valentine" was done real slow and their explorative rendition of The Beatles' "Yesterday" was a joy. Sands frequently acknowledged Erroll Garner and covered "Dreamstreet" was done as a waltz...

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4/3/19 Nels Cline - Chris Lightcap at Ardmore Music Hall Photo Credit: Ken Weiss



4/4/19 Bobby Zankel and David Murray at the Philadelphia Clef Club of Jazz Photo Credit: Ken Weiss

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4/7/19 Orrin Evans and Kurt Rosenwinkle at Chris' Jazz Cafe Photo Credit: Ken Weiss



4/24/19 Simone Weissenfels at DrummersPhoto Credit: Ken Weiss

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4/26/19 Desertion Trio & Special Guests & Nels Cline at the Ruba Club Photo Credit: Ken Weiss



4/27/19 Chick Corea & Bela Fleck at the Keswick Theatre Photo Credit: Ken Weiss

SHORT TAKES TASMANIA

The influx of tourists to Tasmania all ready to not only see but listen, has led to an increase in venues providing music for their listening pleasure.....November 14 saw singer Nicole McIntyre with pianist Matt Boden at the IXL Long Bar.....December 20 Hobart's casino, Wrest Point, presented a sold out performance of singers John X, Andrew Colrain, Colin Dean "Croon" with the Matt Ives Big Band.....January 19 Salamanca's Peacock Theatre had a line-up of stalwarts led by drummer Ted Vining drums, Kelly Ottaway vibes, Nick Haywood bass, with Melbourne's Tony Gould piano and Brisbane's John Hoffman trumpet....the February Annual Clarence Jazz Festival a Clarence City Council event under the direction of singer Wendy Moles presented over thirty groups with eight days of mostly free music. Ticketed performances included Sydney's Galapagos Duck, John Conley bass, Rodney Ford drums, Willy Qua reeds and percussion, John Whyte piano, Richelle Booth Reeds and steel drum, Anita Cairns' tribute to Nina Simone with Randal Muir piano, Ben Brinkoff bass, Matt Ives drums, We Be There with Fiona Stewart, Julius Schwing and Kelly Ottaway and a finale by the Festival's Ambassador Adrian Cunningham from NYC with his All Stars.....February 14 at the top end of the island Jazz at the Burnie Townhouse featured the Viktor Zappner Swingtet with Danny Healy sax, Yoly Torres vcls while the Ulverstone Wharf highlighted visiting New York's Adrian Cunningham sax, clarinet and vocals, February 25,March 15 saw Djangos Tiger at the Burnie High School's Performing Arts CentreApril 30 Melbourne singer Emma Gilmartin headlined in the International Jazz Day concert as part of the 2019 Subscription Series.....Hobart's Jazz Club continues to present on the second Tuesday of each month with The Jane Morris Quintet, Issac Gee bass, Charlie McCarthy violin, Matt Ives drums and Randall Muir keyboards on April 9 and the Paul Martin Quartet May 14.

Alwyn and Laurie Lewis
Hobart, Tasmania.

Short Takes Tasmania



Adrian Cunningham



Ted Vining

FIMAV, VICTORIAVILLE, QUEBEC, MAY 16-19, 2019**CHASING THE SUBLIME, GOING SOLO**

Density and intensity are expected when visiting the annual Quebecois phenom known as the Victoriaville festival—aka FIMAV (aka Festival International Musique Actuelle Victoriaville). The festival, launched by the intrepid and new music/avant-garde-fixated founder Michel Levasseur, packs 20 consecutive shows into three-and-a-half-days in May, in a modest city nestled in dairy farm terrain. One always has to wonder about the local response to the decidedly avant-garde-ian and experimental leanings of this festival which brings outsiders (and fans of “outside” music) to their town one weekend a year.

This year’s 35th annual FIMAV foray (the festival took a sabbatical year off after number 25) embodied the ongoing premise of this unique festival, whose sense of adventure and celebration of adventure is said to have been a strong influence on the potent upstart, the Big Ears Festival in Knoxville. In Victoriaville, the delicate balance and raucous sonic salad involves bringing together free jazz/ improvisation, electronic/ computer music notions, noise, art-folk and “worldly” hybrids, art- and avant-rockers, and other from the far side of mainstream. Oh, and regular appearances by John Zorn, who cites this as one of his favorite festival haunts.

Stars coming out this year, for the 35th birthday, included old guard jazz icons Peter Brötzmann, Roscoe Mitchell (in a thrilling set with poetic, outspoken spoken word artist Moor Mother), Barre Phillips, and noise-shaman Keiji Haino. We heard a FIMAV debut (hopefully, the start of a new habit) for new music stalwarts Bang on the Can All-Stars, and powerful sets by jazz world vanguard-keepers Vijay Iyer—with his Sextet, probably the finest group in jazz of the moment, cerebral and visceral by turns--and Tyshawn Sorey, with his utterly unique, “chamber” flavored trio.

In other alternative large ensemble news... the meditative-minimalist balm award of the festival goes to Norwegian guitarist Kim Myhr, whose multiple guitar-and-percussion work “You TK Me” is pure undulant, post-Reich-meets-post-rock bliss.

Even so, all things considered and consumed, the standout hour of the entire festival broke down to some math: a musician (well, a master), his double bass, and a world of music summoned via head, hands and spiritual x factor. The great bassist Barre Phillips has performed in Victoriaville many times over the years and is in a public spotlight presently thanks to End to End, his luminous solo album for ECM Records last year,

Quite simply, his hour-long set on a Friday night held the large crowd in the festival’s largest venue, the Colisée (a hockey arena) in thrall.

More good news: the show was officially recorded for possible release on the festival's in-house label, Victo, which would make it the second Phillips solo album for the label, after 1990's *Camouflage*.

In Victoriaville, each of Phillips' ten discrete pieces, adding up to an impromptu suite, had its own character, direction and aesthetic dimension, sometimes exploring specific dynamics or technical attributes—arco, percussive uses of the bow, angular double-stopping—but always affixed to an over-arching musical logic. He capped off the challenging sweep/suite of ideas with a sweetly melodic encore, a graceful exit.

Phillips, now 84, appeared in a press conference along with Brötzmann that morning in the festival's central Hotel Victorin, and explained that "our special music needs time to develop. It's a lifetime story." True that, and his solo concert felt like a glimpse into a well-lived musical lifetime, still in progress.

Coincidentally, another festival highlight this year also exemplified the rare art of the spontaneously combusted solo performance, when British reed player John Butcher settled into the ornate sacred space of the 19th century church Église St-Christophe D'Arthabaska, a wonderful new venue for the festival in recent years. Butcher, a Victoriaville veteran in assorted projects, proved his acknowledged mastery in the free/solo mode on tenor and soprano saxophones, carefully balancing control and abandon, a wide palette of textures, and—this is important—a highly-attuned sensitivity to the reverberant properties and deified ambience of the "room."

Personally, the jury is still out about this year's contribution from Brötzmann, a trio affair with pedal steel player Heather Leigh and Japanese madman Haino. Brötzmann, who leaves a trail of memorable FIMAV shows—including a spirited solo set back in 2011, recorded for Victo—was in alternately volcanic and tender form in the 75-minute set, while Leigh mostly provided an uncommonly mellow bed of often two-chord vamps. Haino, moving anxiously from percussion to manipulated voice to his spiky, spasmodic guitar approach on his Gibson SG, was the roving, unpredictable shamanistic force of nature. More than once, he kept the party rolling after what would have been a logical finale. He still had more to say, it seemed, when sudden clapping forced closure (applause interruptus?). Somehow, in this trio meeting, the parts and the whole had trouble getting along, despite some flashes of insight.

Bang on a Can's presence was an inspiring touch, and a ripe example of how even a token dose of "contemporary classical," score-based new music can make for a complementary pact with the strongly improvisational agenda making up the lion's share of the FIMAV stages. Last year, the festival opened, powerfully, with Montreal composer Walter Baudreau's heavily-scored, complex and sometimes



Julien Desprez_Abacaxi (photo, Josef Woodard)



Moor Mother-Roscoe Mitchell (photo, Josef Woodard)

post-serial music as a festival-opener. May the trend continue. BOAC presented pieces from its expansive “Field Recordings” project, with works based on some brand of found source—audio or visual. The usual NYC suspects were accounted for—Carolyn Shaw, BOAC co-founder David Lang, Christian Marclay—but the freshest musical meat was locally sourced, via Quebec’s enlightened and sometimes hare-brained musician/guitarist Rene Lussier. His “field recording” score took on literal dimensions, folding the rhythmic sound of a snoring bull with taut, unison note bursts from the All-Stars.

We got eloquent large ensemble projects from Canada: Vancouverite cellist Peggy Lee’s evocatively lovely and elastic “Echo Painting,” opening the festival; and, from Montreal, composer-leader Rainer Wiens’ “conduction-“guided birdsong canvas “Birds of a Feather” and the dada-tinged vocalistic art-circus feats of Joane Héту Joker choir.

France also weighed in this year on the program, with three impressive and distinctly different projects. Klimperei and Madame Patate treats the deceptively child-like miniature songs by Christophe Petchanatz with a myriad of sonic tools and toys. Quite by contrast, the retro-electronic nature of the duo with Xavier Garcia and Lionel Marchitti. They conjure up a fascinating blend of Garcia’s digital tweaking on computer and keyboard with the fiercely analog sound-mangling poetry of Marchitti, whose primary “instrument” of choice is an antique Revox tape recorder, and a pile of sundry objects, rendered sonic.

From the rock spectrum--and one of this program’s great “discovery” moments--wizardly French guitarist Julien Desprez made his North American debut as a leader, with his trio Abacaxi, seizing sensory attentions with his virtuosic integration of electric guitar voltage and bedazzling effects pedal-dancing. Pedals also control the tautly synched staccato lighting blitz of the show, a corollary to the aural ratatat.

Despite what might seem a novelty-driven sound-sight manipulation, on paper, the “being there” aspect was almost literally stunning, and the sound world he creates in real time adds up to one of the more inventive and personalized electric guitar “action painting” styles on the “out” scene. Or any scene.

As a grand finale-blowout for the fest’s 35th birthday, Haino returned to make some cathartic joyful noise with the blissfully uncategorizable Indonesian duo Senyawa, before an ecstatic set from the sneakily progressive and still-relevant Dutch avant-punk band The Ex. The Ex are presently celebrating life @ 40, while Victoriaville this year celebrated FIMAV @ 35. Midlife becomes them both.



Peggy Lee (photo, Josef Woodard)



Vijay Iyer_Sextet- (photo, Josef Woodard)



Photo: Martin Morissette FIMAV 2019

JohnButcherl (photo, Josef Woodard)



Barre Phillips | (photo, Josef Woodard)

JAZZAHEAD! REPORT: NORWEGIAN JAZZ ARRIVES, EN MASSE

For the past several years, in the business and the practice of jazz on the European side of the Atlantic, nearly all roads have led to Bremen, Germany for a long weekend in late April. The increasingly potent magnet: jazzahead!, the expanding phenom of a convention, expo, networking emporium and, yes, densely-packed and tightly organized music festival. 2019 marked the 14th anniversary of the event founded by jazz/classical promoter Peter Schulze and musician-educator Uli Beckerhoff, and this year's model bumped upward in terms of attendance and, presumably, jazz world influence.

By now, the hectic traffic amidst booths on the exhibition floor and in the showcase venues of the large Messe Bremen convention compound and the retrooled slaughterhouse venue known as Kulturzentrum Schlachthof adds up to what might be described, oxymoronically, as a highly-organized temporary citadel of chaos. Much may get done over the course of a few days, and much left-undone and unsaid, left for to-be-continued dealings, projects and conversations.

Amidst the whirl of activity and notes left for later, one searches for cohesive themes or "scenes" as take-home material. One strong theme emerging this year, to my already biased ears, had to do with the varied and fascinating creative solutions to the concept of large ensembles in jazz, and hailing specifically from Norway.

Something akin to a movement seemed afoot on this rendezvous in Bremen, after hearing such expanded Norwegian groups as the mischievous Skadedyr—with an cool elastic humor often revolving around drummer Hans Hulbækmo—and a striking new band led by the maverick accordionist Frode Haltli, his blissfully inventive and open-minded folk-jazz-free band Avant Folk Ensemble. Haltli showed up later in the pristine Sendesaal venue (renovated and now run by jazzahead! co-founder Schulze) for "ECM Night," featuring a rare return to action by the masterful Trygve Seim's chamber-Nordic-jazz tentet Sangam, to these ears, the real highlight of the entire time in Bremen. As a final kicker, we got some punchy, punky post-Sun Ra party timing from drummer Paal Nilssen-Love's fab Large Unit, a brilliant jazzahead! closing set, heard in the Schlachthof early on Sunday afternoon.

Clearly, for these Norwegian outfits, bigger is better, and is also a contextual challenge. Norway boasts its share of notable entries in the big band category, including the great Trondheim Jazz Orchestra. But these "other" large bands are reinventing their own musical wheels and commanding our attention.

More broadly, the musical contingent from Norway, that established stronghold of artistic energy and unique character in the jazz world, has been only marginally represented at jazzahead! in the past. But, as Norway was designated as the annual "partner country" in this year's event, an embarrassment of Norwegian musical riches hit Bremen. The "partner country" concept is a fruitful one, a chance to get a concentrated and carefully curated dose of jazz from given corners

of the world, mostly in and around Europe, though open to new geographic possibilities. Last year's Polish focus was a strong one, highlighted by trumpeter Maciej Obara's set at Die Glocke, and 2016's Finnish year nicely showcased that country's unique jazz palette. But, as the whole, the Norway year grabbed my ear and held it more strongly than any of the six previous years' showcases.

The first year I went, in 2013, Israel was the spotlighted country, and I was duly impressed by a strong roster of players from Israel—and often with secondary or primary bases in New York City—previously unfamiliar to me. The organizing party for that selection was the Israeli Dubi Lenz, a veteran jazz DJ, lecturer, promoter and festival producer (now with the winter edition of the Red Sea Jazz Festival). In a conversation we had during the speed-dating styled “matchmaking” segment of the weekend, he stressed that “it’s important to know that Israel is something other than what you see on the news,” he asserted, adding “I hate politics.”

Politics and tensions between nations and cultures still exist for this Bremen weekend, but for the most part, are set aside (apart from the frequent question posed to us visiting Americans, along the lines of “how could Trump have been voted into office, and how soon can you get rid of him?”). Jazzahead! is primarily a peaceable cultural convergence zone during which differences are set aside for a cause: doing jazz business, and up the multicultural smorgasbord of music sets spread out over two days and three nights.

Most of those sets are strictly timed at 30 minutes—on real, German time—and packed into 40 scheduled slots on the calendar grid, and with a sprawling “Club Night” on Saturday spreading out into whereabouts in Bremen beyond the convention center epicenter.

Thursday night's “Norwegian Night” set the pace for the weekend, with eight sets keeping visitors in perpetual motion every half hour. The varied roster for that evening included the aforementioned, scampish Skadadyr and the glowing Avant Folk Ensemble, the inspired pianoless trio Gard Nilssen's Acoustic Unity—led by drummer Nilssen and featuring saxist to watch for Andre Roligheten and bassist Ole Morten Vagan—and West African-flavored singer Kristin Asbjørnsen. The piano trio tradition got a lyrical yet cerebrally potent representation from the Espen Berg Trio, and hard rock-jazz siren Hedvig Mollestad supplied the night-closing headbanger jazz set at the slaughterhouse.

Over at the annual Friday night “gala concert,” in the enchanted setting of the 1928-vintage Art Deco-styled theater Die Glocke, current ECM rising star Matthias Eick prevailed and won the crowd over with his melodic electro-acoustic band.

On the double bill, we also got an earful of the remarkable “side project” band known as Trail of Souls: this is the hybrid group sound you get when you mix an ace blues guitarist, Knut Reiersrud, a soulful singer, Solveig Slettehjell, and the sophisticated arrangements and derangements of the extant trio known as In the Country. I was impressed the first time I heard them, in a church in Molde, Norway. At

Die Glocke, I was convinced this is one of the great “pop” bands on the planet! Of course, the world may or may not agree, or even get a chance to hear them.

Despite the intentional highlighting of jazz from different locales, though, musical nationalism is hardly the norm at jazzahead!. Culture-crossing musical liaisons were common at the “European Jazz Meeting” and the annual Saturday afternoon “German Jazz Expo--” there, partly because of the liberal meshing of cultures based in the German jazz hub of Berlin. Thus, the German portion of the weekend featured such gifted artists as the German-born but half-Afghan vocalist Simin Tander, in a beguiling duet with electronics-fitted cellist Jorg Brinkmann, the dazzling Russian alto saxist (now a Berliner) Olga Amelchenko, and the German-Finnish hard bop-goes-free meet-up of the Janning Trumann 6. For punk jazz cred, with intricate twists attached, the German trio Edi Nulz made a raucous/joyful/tight noise.

Iceland had its fair portion of attention during the Friday night “European Jazz Meeting,” in the form of American-born, Iceland-based drummer Scott McLemore’s evocative two electric guitars (Hilmar Jensson and David Doruzka), and acoustic bassist Nicolas Moreaux, with a subtle sonic effect reminiscent of the old Bass Desires band.

Also from Iceland, the fine mid-career pianist Sunna Gunnlaugs’ trio, bolstered by guest from Finland, the chameleonic trumpeter Verner Pohjola, wove a supple path between the retooled pop melodic stuff of George Michaels’ “Wake Me Up Before You Go Go,” and the post-hard bop fervency of “Ancestry,” the title track from her latest album.

Other high points of the “European” session: the cathartically noisy psychedelic jazz guitar trio sounds of the Portuguese The Rite of Trio, a multi-culti new project, Aksham, with frequently ECM-linked artist Elena Duni as vocal focal point, strong and poetic, by turns. Capping off the eight-act segment, with an intelligent band, was the now 20-year-old inside-outside Belgian big band Flat Earth Society—a veritable pioneer in the world of alternative big band notions.

Back on the subject of artful large ensemble projects without easy categorization, the music which most lingers in the memory, for me, was Sangam. As accordionist Haltli told me after a mesmerizing and idiom-stitching set, this almost mythic project was playing for the first time in seven years and was relying most on music from an as-yet unrecorded set of music written as a commission for the Vossa Jazz Festival back in 2005.

On this occasion, Seim passed much of the allotted soloing spotlight to other musicians in the group, but he soared with a bold compositional voice veering from minimalism through touches of Kurt Weill and Stravinsky, Carnatic music and plenty of that old Norwegian brew, where contemplative poise and “blue notes” live and breathe. The 75-minute show gets my vote as “best of show” in this edition of jazzahead!, plus special merit as “music most deserving of being recorded.”



Simin Tander and Jorg Brinkmann (photo, Josef Woodard)

Festival Review: jazzahead!



Frøde Haltli's Avant Folk Ensemble (photo, Josef Woodard)



Skadedyr (photo, Josef Woodard)



Edi Nulz (photo, Josef Woodard)



Gard Nilseen's Acoustic Unity (photo, Josef Woodard)

BACHIR ATTAR [LEADER OF THE MASTER MUSICIANS OF JAJOUKA]**Taken by Ken Weiss on 4/1/19****The Day Ornette Came to My Village**

It's my best memory, in 1973 when Ornette Coleman comes to the village, along with other great artists like William Burroughs and Jazz critic Robert Palmer. It was amazing for me to experience it as a child [9-year-old]. They stayed and made music for a week every night in the village. It was Ornette and his guests from Europe and America. They made music from sunrise to sunset. I remember that and [how] Ornette recorded all that week. It was legendary, and the most magic music I ever listened [to] in my life. It was with my father and Ornette Coleman in the village! It was something that never can be happen again. That's why Ornette is the one, he surrendered to the music because he's a great artist. He's one of the best of them in Jazz. He described free Jazz. I think what he mean about free Jazz – it's like free to be witnesses of human being music from the earth. I love Ornette, that's why I love Ornette always, because he's more than open. He's a human musician, as Jajouka is human music. I hope, along with the help of Ornette's son, Denardo, to get out 20 hours of music on CDs of Ornette and my father.

Last Visit with Ornette

I've had conversations with Ornette, but my English is not very good. When I visited him the last time, even before the tribute for Ornette in Brooklyn, I visited him in his apartment. There are videos of this because he took them. We talked and [Laughs] I told him I am going to do a song on him called "Anytime" because when you say to him, 'Oh, I will come to see you next week,' he would say, "Anytime, anytime." Anytime, I love that anytime. I have a song called "Ornette Anytime."

Ornette's Funeral

His funeral was amazing, I was there with my brother. I was invited to the funeral to lead the procession. I saw him in the room with his family. I have to play one song, a song for the funeral, but when I see him in the open coffin, I forgot the song I was going to play, really. After I left [the private room], I don't know what to play. I said to my brother, 'I don't know what to play. I forgot what I have arranged, it's gone!' Because when I see him sitting in the coffin like this, that was Ornette, but he was smiling. But the song comes to me, just like that. It was different, I had never played something like that in my life. I think you can see it on YouTube. That song, I didn't know how it comes to me. It's crazy, I don't know, I just came that moment.



Bachir Attar, photo by Ken Weiss



Bachir Attar, photo by Ken Weiss

MY FIRST PERFORMANCE

Taken by Ken Weiss on 4/4/19

A couple days ago, my father sent me these old newspaper articles. When I was 9 years old, [Laughs] this is very candid, I wanted to buy a Barbie [doll] but my dad didn't have any money, so he said, "Okay, you know what we'll do? We'll go out and play in the street and with the money we make, you can go and buy your toys." So, he took me to an affluent area of Geneva, Switzerland, where I grew up. He had a little keyboard and I was singing. We made good money, I think we made like \$200 in a couple hours, which was a lot. It was enough to buy me two Barbies. They were really expensive. Those things were like \$100, they were really nice dolls. I was really happy, this was the first time in my life where I did something that paid me money. There was a crowd around us and this woman came up and said, "You can't do this. This is illegal because you can't make a minor work," and she called the police on us. They came and said we had to stop and that we were gonna have to talk with a social worker because this was not supposed to happen. They wanted to know if my dad was a fit parent. I was crying, I was really freaked out. I was really scared they were gonna give my dad a ticket. [Laughs] Nothing happened but the next day, this stuff came out in the newspaper about somebody who was making their kid play for money. This stayed as a funny memory for us - a half tragic and half comical moment for us.

Playing in the Street

I used to play in the streets when I moved to New York. I was playing by the Museum of Natural History with a friend of mine, he was playing keyboard and I was playing saxophone. This guy walks by us and he was like, "Hey, this is cool, what are you doing?" It turned out to be Sonny Rollins' longtime bassist, Bob Cranshaw. I couldn't believe it, that this iconic person was listening to us. He was really nice. We ended up talking for awhile and he told me that he lived in the area. And then he invited me to come and meet him and Sonny at a festival that I was also playing at. Unfortunately, this was right when Sonny got sick and he couldn't make the gig. But it was amazing for me to just randomly meet Bob Cranshaw in the street.

New York Jam Session

This is a story about being at a jam session at Small's in New York City. Roy Hargrove used to go to sessions at Small's a lot and we used to hang out there. You'd go there late at night and he'd be there. Of course, when he was there, people deferred to him. So, I was probably 18 and really eager to play. I came up with my horn and I was getting ready to play when Roy stopped me and said, "Do you know this song?" I said, "No, not really, but I can kind of hear the changes," and he looked at me and said, "Go home and learn the song. When you learn the song, you come and play it." And to me, that was a really big teaching moment because he was very firm and very clear. Not mean about it, but he was clear that there's a whole lot of work you need to do at home where you need to learn these songs. You can't just come in and play. Go home, get your stuff together in the shed, and then come and play. That was a great teaching moment for me. A few years later, I saw Roy and he gave me a compliment and I went home and worked. For me, it really helped that he was critical of me. It's really important to accept criticism.



Maria Grand, photo by Ken Weiss



Maria Grand, photo by Ken Weiss

Ronnie Burrage Memory **Taken by Ken Weiss on 2/16/19**

I remember being pretty young and on the road with Woody Shaw and we were based between Amsterdam and some places in Spain. We had about 3 days off, and back then, you could get a flight from Madrid to Nigeria for about \$75, I believe roundtrip. So, I went. I got there, got in a taxi, and said, 'I'm a musician, take me to Fela.' So, he took me to Fela's compound, and I played with his bandmembers. I told them I was playing with Woody and, of course, Fela loved all of the Jazz musicians. He wasn't there at the time. I played with those cats for 2 days and then came back to Woody. It was a wonderful experience. [Laughs] I feared for my life in Nigeria, being so young, but God always protects me.

CADENCE: WHAT WAS HAPPENING IN NIGERIA?

Oh, man, first of all, when I got into the taxi, the taxi got stopped several times and I got asked, "Who are you? Show me your passport. How much money you got on you?" I said, 'I ain't got no money, I'm just here to visit Fela,' and when I said Fela's name, people backed up and I was able to go through. But there was a lot happening in Nigeria, you know the temperament in Nigeria was all about money. It was corrupt, there was all kinds of crazy stuff going on. But Fela was such a powerful influence and I just wanted to have the experience, and I was hoping to meet him.



Ronnie Burrage, photo by Ken Weiss

Jazz Stories Ronnie Burrage



Ronnie Burrage, photo by Ken Weiss

A TASMANIAN OVERVIEW**KELLY OTTAWAY****PIANO/VIBES**

CAD *Let's start at the beginning, when and where were you born?*

KO April 25, 1978, Brisbane, Australia. I moved to Tasmania during my last year in College.

CAD *Was your family involved with music?*

KO Yes quite a bit, nothing in a professional way. I was raised in a religious family so there was always music, especially Sunday there were always hymns, my Mum used to play the piano in church. I had two brothers and two sisters and they dabbled in music as a hobby. My eldest brother was heavily into bluegrass, banjo and guitar. He was one of those players who would play part of a song but not the entire song. He would learn the easy part (laughter). He was a major influence in my early stages but for me it was straight to piano because that was the most accessible thing that was there.

CAD *What did you mainly listen to? If you came from a religious background were you told jazz was the Devil's music?*

KO I had that to a degree. My father couldn't stand Bebop – to him it just made no sense, he couldn't talk about scat singers Ella Fitzgerald anyone like that.

CAD *Did that increase your interest?*

KO I became curious. If he didn't like it there must be something in it.

CAD *So did you have friends who were interested in the music?*

KO I didn't become emotionally aware until I heard my cousin who was a jazz pianist play. As much as I could I'd hang out with him and he made me aware of improvisation. I didn't know what he was doing or understand what he was doing but I wanted to learn that, be able to do that. The understanding didn't happen straight away but I remember thinking "I like this music, I don't know why I like it but it's doing something to me."

CAD *Perhaps the music chose you?*

KO Oh absolutely. The second thing that made me aware of the emotional aspect of the music was my grandfather. He would busk on a regular basis – he just played tunes of his era on a banjo and mandolin and people would give him money for it and everything he made he gave to charity, he never kept anything for himself, he just loved to play, not for celebrity or anything like that, it just made him happy.

CAD *A lot of people get into music for different reasons, but if you have a real drive, it won't let you go?*

KO Absolutely.

CAD *When you're playing and the music is really firing, you know the chords, progressions etc. but you don't have time to really think do*

Interview:

Kelly Ottaway



Kelly Ottaway

you, so where is the music coming from?

KO Well it comes from somewhere and if ever I were to find out where it comes from it would probably disappear just as quickly.

CAD *Tasmania is a small island limited population, so how do you handle the frustration, not everyone you work with is of the same calibre.*

KO Just ride it out. If you allow yourself to get frustrated in that situation you play frustrated and it's just a vicious cycle, you just keep going round and round if you don't try and grab a positive in that situation. It happens, one time I had a residency in Hobart and the drummer dragged the time, which meant you had no forward momentum so you just make the best of that knowing that further down the track there are going to be times when it is all beautiful and self-expression will have a chance to pour out of you. You're always setting yourself up for the next gig.

CAD *Your writing is heavily influenced by Oliver Nelson, how did that come about?*

KO I was drawn to it when I was growing up because in amongst my brother's recorded collection of ballads was one by Glenn Miller. I was just struck by the sound of the instruments coming together and I've always been drawn to large ensembles and big bands, the ability for expression dynamically as well as harmonically and the extremes that can be reached from the tiniest to a gargantuan sound. That led me to listen to the Buddy Rich big band, Thad Jones, Mel Lewis and the Charles Tolliver big band, but in amongst all that I was drawn to Oliver Nelson and Stolen Moments. I got the album Blues and the Abstract Truth and I wore that thing out because I was fascinated with his ability to work with harmony that was stepping outside the key centre of that moment and I wanted to know how he did that. So I got transcriptions of scores and realised that it is deceptively simple, it's not complicated. And the world of arranging and composition opened up.

CAD *There is a four letter word essential to all this called "feel".*

KO Yes, when I was young up until around age ten I would listen to music but it wouldn't affect me emotionally but then I found in my brother's collection some Stevie Wonder and that would really affect me.

CAD *Well now you're talking feel and emotion.*

KO I recall that he really moved something in me because of the sound he was getting the groove, so many layers, and he is a perfectionist too.

CAD *When did Bop come into your awareness?*

KO When I was hanging out with my cousin. I had said to him that my Dad didn't approve of Bebop but he said that was stupid, that

I should listen to it, as it was one of the foundations for what we do today.

CAD *How did you feel about Monk when you first heard him.*

KO It took me a while. His compositions are fantastic, one of the things that I use when teaching my students composition is Monk's idea of repeating the the motif, the repeating of an idea and harmonically displacing it. I have students who are writing a melody and there's nothing that hooks you in. It doesn't go anywhere or capture you. You have to repeat things for emphasis. If you do that in speech, why not do that in music. Have a little idea and repeat that idea. That's what I got from Monk's music. It's playful and it's a compliment to other players who have flashy technique.

CAD *Tasmania is well known for its traditional jazz, going way back.*

KO Well pianist Ian Pearce played a lovely traditional style but he certainly wasn't one of those who say that jazz ended in 1928, or anything silly like that. I had the pleasure of doing a concert with him just before he passed, two pianos on stage, almost like an interview, playing and discussing various aspects of the music.

CAD *Do you write for your own group?*

KO I do. I have a ten piece small big band and I always write with the intent that it will become a large ensemble. I find that my life in Hobart is actually very satisfying, playing, and also in education, music education and nurturing those coming through. I have composition students, piano students but the majority of my interest is in accompaniment. I do a lot of accompaniment for singers.

CAD *An art in itself.*

KO It is. And although I'm not an expert on singing I'm an expert in expression (laughter). It's helping the singers get into their emotion, to get over themselves and to get a little bit vulnerable because it's scary to do that. And you've got to get across to these kids that when you're performing you're in a safe space. You're doing something special that the majority of people out there listening to you do not have the capability to do, it's just trying to get that across.

CAD *Okay, so these kids are coming through, have talent and are showing promise. What do they do with it when they get to the end of the course. They can't all be teachers.*

KO I've thought a lot about this. You can have varying levels of students coming through. Some of them average and some amazing and they're going to go places. I don't want to say that I feel sorry for those that don't have that talent, I just hope that when they've had that experience of being in that position of being a musician and learning their instrument they see that there are great benefits that come along from exercising that part of the mind. Self expression.

CAD *Even being an understanding audience is something.*

KO Exactly, it does heighten the intelligence and understanding of what you listen to. And if someone isn't as efficient as other musicians you don't just simply write them off and think they're not going to go anywhere, because they will find ways. I have two piano students at the moment both of whom are not good readers, but both of them love to play the piano. So that doesn't stop them at all but at this point they're becoming aware that having the ability to read would be such an advantage, so I've given them a hurdle by giving them exercises that make them have to read, not taking away from what they've already got, but adding something and at this point that's all I can do.

Alwyn and Laurie Lewis
Hobart, Australia
March 24 2019

Papatamus

REVIEWS OF CDS, LPS AND BOOKS

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

PETER CLARK THE 20-MAN MUSIC MACHINE



MARK DRESSER SEVEN

AIN'T NOTHING

BUT A

CYBER COUP

&

YOU

clean feed™

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

In the April 2019 Papatamus, I wrote about the technique Clifford Lamb called mash-up, basically it is the process of blending two or more pieces of original music to create another tune, a hybrid so to speak. On THE 20-MAN MUSIC MACHINE [Summit Records DCD 730], PETER CLARK uses this technique. For instance, the tune "Kenton Gets a Mention" is a combination of "You Stepped Out of a Dream" + "Artistry in Rhythm". The band also explores messing with the changes, a technique that had its heyday in bop. For instance "All The Things You Are" becomes "All The Things You Aren't". The first time I listened to this recording, I was unmoved, as it felt like a generic 20-piece band with 17 special guests. I did not find any exemplary soloists and the arrangements were as expected, up tempo swingers, the vocalists sounding a bit like something out of the Glenn Miller-Tex Beneke period. It was a record that because of circumstances remained on default in the CD changer and after a while the music revealed itself in greater relief. I wondered how much good music is left unrevealed by reviewers who don't have enough time to adequately give the music the attention it deserves. The premise is a bit obvious. Anyway, there are good solos here and somewhat fine originals ("Revenge Of The Rhythm Section" by Clark in particular). If you come across this CD give it some time. Time rewarded.

Time rewarded also is what you will get from AIN'T NOTHING BUT A CYBER COUP & YOU [Clean Feed cf 510] by the MARK DRESSER SEVEN [Dresser-b/McLagan tines, Nicole Mitchell-flts, Marty

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FUNDAMENT

PETER KOGAN CORNUCOPIA



Ehrlich-as/clts, Keir Gogwilt-vln. Michael Dessen-tbn, Joshua White-p, Jim Black-perc]. Recorded 9/16 & 19/18, this is the second recording in as many years for this Seven (Gogwilt is a new addition). This stable ensemble give the music the fullness it deserves. All the corners and crevasses are explored which makes the music seem boundless within the composed parameters. To achieve this, credit has to go to Dresser who carefully and wisely chose six artists who could voice and give excitement with the unusual mix of instruments. No instrument dominates, though bass and muted drums combine to give low tones creating an appealing ambiance throughout. There is such excitement and joy in this music that a wonderful feeling of group camaraderie embraces the whole. There are 11 tracks [62:42] but really only 6 full compositions which are tied together by short sounds/tones. Two items of note: "Butch's Balm" is a beautiful requiem for the memory of Butch Lacy but seems out of place with the whole and "Let Them Eat Paper Towels" which is a well deserved observation of the USA's buffoon of a President and his token concern/response with Puerto Rico after the island was devastated by a hurricane. A brilliant recording.

Also using low notes for coloring is PETER JACQUEMYN [b] whose small orchestra consists of 5 basses, 3 tubas, 1 trombone, 2 baritone saxes and 1 bass sax. In addition all members of the orchestra occasionally contribute wordless vocal sounds. The CD and music is called FUNDAMENT [EI Negocito Records enr 068]. The music is moving and occasionally exciting, but it would benefit with some breaks. At one point there is a break and the saxes have a brief blowout and it is like sun and clearing in the midst of overcast. Overall, a refreshing and original 43:34 minutes of music.

The drummer PETER KOGAN, whose latest recording The Green Album I called wonderful in the previous Papatamus has, 2 previous releases: CORNUCOPIA [Koganote Records 001] and SOME MONSTERFUL WONDERTHING [Koganote Records 002]. Number 001 was recorded in 2012 and offers up 7 originals [54:32], all solid, and executed by a pool of musicians in various groupings from quartet to nonette.

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Kogan's drumming is clean and active but it is his compositions which are particularly attractive and distinctive. Number 002 was recorded 5/19- 8/28, 2014. The 8 tracks [53:30] were composed during a period when management locked out the Minnesota Orchestra where Kogan was a timpanist. Kogan and his band hails from Minnesota and his recordings are uniformly excellent, giving lie that one must go only to urban areas in order to find quality musicians with which to play. New York City has hundreds of great musicians as well as hundreds of mediocre ones who get swept up in the competitive cattle call. Like his other releases, Kogan's compositions shine on #002, although the execution seems less spontaneous.

JONATHAN BAUER [tp] has issued **WALK, DON'T RUN** [Slammin Media Records 061297 629619] 8 original tracks [42:53] a bit in the manner of Lee Morgan compositions. The backing [Alexander Geddes-s, Ryan Hanseler-p, Alex Dyring-b, Gerald Watkins Jr-drm] is appropriately hard boppish. Geddes is a very strong player and is a good front man with Bauer. The only let down is the occasional use of electric piano by Hanseler, it is out of character with the mood of the rest of the session. That aside, this CD hits the mark.

PICK UP MY PIECES [no label 888295 858038] is a new CD by singer **GABRIELLE STRAVELLI**, sub-titled *Sings Willie Nelson*. Despite musical direction and arranging by Pat O'Leary [b] and with the occasional jazz break through from backing that includes Scott Robinson, John Allred, Jon-Erik Kellso and others, this is not a jazz record and Stravelli is not much of a jazz singer. Her scatting is uncomfortable. Willie Nelson has written the majority of the 12 tracks [55:33], which do not focus on his hits.

On **DUKE'S PLACE** [Cafe Pacific Records cpd 16060] the jazz element is clear both in the music and in **TOM CULVER's** singing as he deftly negotiates the lyrics on 12 classic [42:44] Ellington songs. Supporting this very fine display of talent are, in particular, standout members of the eight-piece band; Josh Nelson [p], Kevin Winard [drm] and Ricky Woodard [ts]. Mark Winkler gives a little vocal support on "Caravan". Culver's singing is somewhat



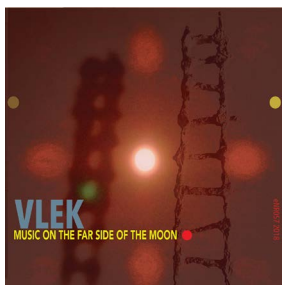
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casual but he personalizes the lyrics and presents them in a way that's hard to ignore. Very impressive.

ALL ELLINGTON [Platenbakkerij Records pb0010] is a 10-piece band from the Netherlands under the musical direction of ERIC BOEREN [tpt]. Recorded 3/19/18, the 10 tracks [55:08] showcase the familiar Ellingtonia ["Solitude", "Black And Tan Fantasy", etc] with the not so familiar ["Sonnet For Sister Kate" and "Mount Harissa" etc.]. Some of the material here is so obscure that it may have been recorded previously only once or twice and not necessarily by Ellington. Being a Dutch group, one might expect an original take on the music. And one would be correct, why draw a straight line when a well thought out crooked line might do better. There is the occasional touch stone to Ellington, the reeds blend the bottom notes: is it possible that Giuseppe Doronzo [bari] was Harry Carney in another life. This group has existed since at least 2013, so one can hope more releases will be forthcoming.



Also from the Netherlands is VLEK, a group [Edward Capel-alto/soprano sax/alto clarinet, Jacq Palinckx-gtr, Bert Palinckx-b, Jeroen Doomernik-tpt/flg, Hans Sparla-tbn, Bart Van Dongen-keys, Pascal Vermeer-dms] of seasoned players laced with some alumni from Willem Breuker's BVHaast label. One can hear the Breuker association over the 10 track original program [61:28], which at times reflects that spirited jocularly along with a "serious" component of strong beats and a counterpoint of melodies that strong players solo over. Music to be enjoyed on various levels. Recorded in concert, the CD is titled MUSIC ON THE FAR SIDE OF THE MOON [El Negocito Records enr 057 2018] and I believe it is their first recording. May there be more.



A bit more on the hard bop style side is CORY WEEDS [as] LIVE AT FRANKIE'S JAZZ CLUB [Celler Live Records cl 052618], recorded 5/26/18. Weeds brings a spirited quintet [Terell Stafford-tpt, Harold Mabern-p, Michael Glynn-b, Julian MacDonough-drm] to run through 9 tunes [65:18] by Jackie McLean, Lee Morgan, Mal Waldron, Tina Brooks, George Robert, and Walter Davis Jr. There is a spirit that resonates throughout this outing

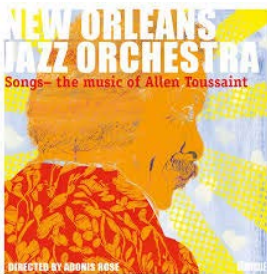
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from MacDonough's hard drum solos to Weeds' hard solo sculptures. Weeds writes in the liners that he was listening to a lot of Jackie McLean and it is evident in his attack. Muscle music with joy.

The MARCUS SHELBY [b] Orchestra has issued TRANSITIONS [MSO Records 888295 882187], a fresh sounding big band recorded 9/26&27/17. The 53 minute program includes Mingus' "Remember Rockefeller" (truncated from the original title "Remember Rockefeller at Attica"), played here without Mingus' political passion, but still very nice. Also played are 6 standards and a 4 sectioned suites to cities; Pittsburgh, NYC, Chicago and KC. Shelby's writing has a touch of Ellington in it. It's very nicely orchestrated with plenty of room for soloist from this capable 17-piece band. Tiffany Austin lends direct and enthusiastic vocals on a number of tracks and taps into a softer delivery when needed. She scats well and has a touch of Ella. She is a singer to watch. Nice program, nice band and fresh.



The NEW ORLEANS JAZZ ORCHESTRA [Storyville Records 1018481] under the direction of ADONIS ROSE has issued SONGS—THE MUSIC OF ALLEN TOUSSAINT. Eight tracks of Toussaint's better known compositions plus "Tequila" [31:06]. If you enjoy the bump and roll of traditional N.O.'s music, this will put you in line. The reason for the inclusion of "Tequila" is explained in full liners by Adonis Rose. Recorded 5/14-17/18 using a pool of some 30 musicians including; Dee Dee Bridgewater, Victor Atkins, Gerald Watkins, Edward Peterson and Ashen Parker. A bit popish but it wears well.



KARIN PLATO offers a voice rather pure and on THIS COULD BE THE ONE [KPlato Records 0418]. The program is 2 covers ["I've just Seen a Face" + "I'm So Lonesome I Could Cry"] plus 9 of her originals [56:22] with pleasant lyrics and music and would greatly be enjoyed by fans who prefer their music grit free. Some of her compositions are really fine and might be more powerful if delivered with more gravitas. I'd have no further debate with those who find this a wonderful and meaningful program. Back up comes from James Danderfer [clt], Chris

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Gestrin [p], Laurence Mollerup [b], Joe Poole [drm] and guests.

KALYA RAMU is a Canadian singer with a voice and talent reflective of a 1940s chirper. On *LIVING IN A DREAM* [undated / no label no number] she contributes 4 originals done very much in the 40s style as are the standards [Just You, Just Me / 4 or 5 Times / Am I Blue / Tea For Two / What's New? / It's A Good Day / You Go To My Head]. She is backed by a very capable quartet [Ewen Farncombe-p, Jacob Gorzhaltsan-ts/clt, Conner Walsh-b, Ian Wright-drm]. Various folks make guest appearances on 4 cuts although they are unnecessary to the success of this recording. As far as I can tell, the only other recording still in print by RAMU is *CHRISTMAS FOR TWO* [no label 829982 190567] a four cut EP by her and vocalist HANNAH BARSTOW, a pleasant curiosity. A new Ramu recording would be welcome.

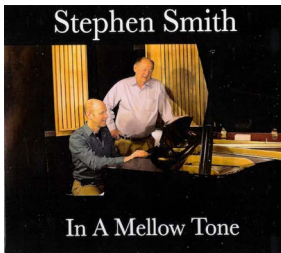


Vocalist JUDY WEXLER's latest is *CROWDED HEART* [Jewel City Jazz Records jcj 1213], a late 2018 recording produced by Wexler and Alan Pasqua [p]. The hook here is the program—10 not (yet) standards [48:03] have been chosen by Wexler as the new jazz standards repertoire. It is a good idea to showcase these tunes as there are a number of solid jazz compositions that are heard once and lost in the sea of CDs that flood the market each year. Material here is penned by, among others, Kurt Elling, Gregory Porter, Fred Hersch, Norma Winstone, Alan Broadbent and René Marie. Nicely done, the lyrics caught my attention first before the music.



CONIECE WASHINGTON has released *SHADES OF SHIRLEY HORN* [no label 019123 105228]. Here she pays tribute to Shirley Horn with her take on some of Ms. Horn's familiar repertoire [12 tracks / 60:37]. Washington's voice is a bit higher and not quite as dark as Horn's but her vocals are clear and she delivers with conviction. Following in Horn's style, Vince Edwards' piano playing is nice and the date is augmented by a pool of 7 backing musicians. Undated. Fans of Shirley Horn should enjoy this.

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STEPHEN SMITH is a singer with a baritone voice occasionally going into tenor range for a word. IN A MELLOW TONE [no label/ no number] is a collection of 11 standards [47:27] which Smith obviously wants to make his own and for the most part he does so successfully with his phrasing of individualizing certain words. With that individualizing comes a certain tension, the tension caused by the listener's concern for the singer successfully achieving what he is reaching for. Smith's weakest moments are often when he is reaching in the upper range and when he digs down for a low note past where his voice would naturally fall. As with many singers who attempt to add words as musical asides it is awkward and un-hip. Get rid of these weakness—add more guts, fire and passion and you get Mark Murphy. All that said, I enjoyed Smith's effort, one thing for sure is, he is not bland. This effort is self produced and he is a better singer than producer. Back-up is Bill Duffy [p], Ed Fiorenza [sax], Bruce Gertz [b] and Miki Matsuki [drm].

Tum Records has issued BAMAKO [Tum cd 050] by the OGB QUARTET [Oliver Lake-as/ss, Graham Haynes-cornet, Joe Fonda-b, Barry Altschul-perc]. Tum really presents a nice production and included is 35 pages of liner notes from the participants as well as notes on the artist, Max Salmi [1931-1995] whose painting graces the cover. So what? Well all that extra production takes time and money and suggests that the label regards this as a serious artistic effort deserving respect. Tum has been releasing CDs for years and consummate is the musical component which usually is deserving of respect. This release is as good an example as any; four veterans, disciplined and willing to let the music speak for itself and skilled enough to make a conversation worth listening to. And for a handful of bucks you get this inspiration to enjoy over and over again. One of the best entertainment bargains available today.

TOBIA BONDESAN [ts/ss] and MICHELE BONDESAN [b] put out a duo recording called OAK [AUT Records 045]. This 7/18 recording of 8 improvs [63:07] may be their first recording as/

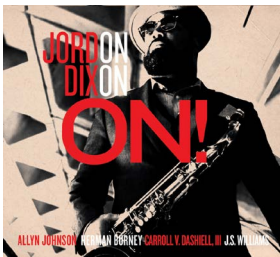


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under the group name Brotherhood, but then again it may be their first recording, period. This type of duo, set up for improvisation, is now over 50 years old and in that case this could be mainstream. What at one time might have been considered the frontier of music is now old news. It can still be fresh but to be so depends on superior musicianship. The Bondesans may be that—but not on this outing. Nice improvised duos but not fresh. On the final track, “If In Doubt Search”, Michele is playing percussive strings and Buddhist bell, when about half way through the 10 minute piece, Tobia enters on soprano and plays what sounds like his most inspired work of the set.



DANN ZINN [ts/ss/flute] has a rough insistent tone on DAY OF RECKONING [Origin Records 82779]. This 6/18 & 19/18 recording is backed by Taylor Eigsti [p], Zach Ostroff [b] and Mark Ferber [drm] on 9 originals plus “Blame It On My Youth” [69:10], which Zinn backs off a bit until he double times. Zinn’s intensity and his prowess on the saxes is impressive but also tiring, giving some space to breath would help. This needs some dynamic range to balance out the quartets’ intensity. Near the end, Zinn plays some wooden flute which I fine crude but I would be so lucky if I could play half as well.



JORDON DIXON [ts] has produced ON! [no label 888295 877343] a recording from 12/15/18 with his quartet [Allyn Johnson-p, Herman Burney-b, Carrol Dashiell-drm and Quintet (on 2 of the 10 tracks), J.S.Williams-tpt]. All the music [69:13] is written by Dixon and has a fashionable/generic sound of Stanley Turrentine—which is both an asset and a negative. This is a very pleasant recording but like much of the current recordings, it is generic. Albeit, the music is greatly enhanced on the 2 tracks Williams is present as it adds a mid Atlantic (label) funkiness to the proceedings. With most generic releases, I have my doubts about ever hearing from again—I may be wrong on this group.

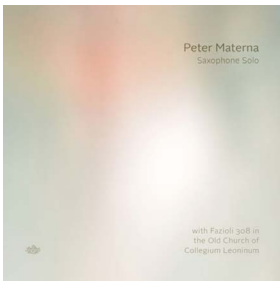
Giant Steps Arts Records has its third release out: LEAP OF FAITH [gsa 003] by ERIC ALEXANDER. The tenor man, who has been on

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hundreds of recordings, is in trio [Doug Weiss-b, Johnathan Blake-drm] on this 5/8 & 8/7, 2018 live date. Alexander is in a Coltrane stance on the 8 originals here [57:17]. On initial exposure this sounds wonderful, then not so much as it becomes clear the music runs more on momentum than inspiration. There is a high level of energy and this can sustain the listener to a degree—until it doesn't and it starts to tire. It feels like playing that is big on intent and energy but lacking in ideas. Alexander is a great straight ahead player and this is the first I've heard him broach sustained avant playing. Now that this initial outing is behind him, perhaps he can relax into this territory more organically next time around and I hope there is a next time. Giant Steps Arts is a label off to a great start and the odds are that great recordings will follow. Here, there is a sense that that desire compromised the final product.



One of the pleasures of MARTIN ARCHER's recordings is anticipating what he has in store for the listener. This time it is ANOTHER FANTASTIC INDIVIDUAL [Discus Records 80 cd]. This is 13 solo [68:52] improvs using a variety of reeds and percussion recorded between 1/18 and 2/2019. Very carefully overdubbed, it gives the effect of a quartet or a quintet. The improvising is excellent and some of the tunes are masterful. Archer lists about 40 sax players who influenced him—listen carefully and you will hear them, all the way from Braxton to Prez—this would make a fine blindfold test. Outstanding!



Saxman PETER MATERNA has also issued a solo sax recording aptly titled— SAXOPHONE SOLO [Jazzhaus Music jhm 265]. Recorded 11/12, this is more contemplative than the Archer disc. Space and silence is in abundance here over the 11 tracks [37:18], a mixture of originals and (not always recognizable) standards. The contemplative sound here is effective not just the echo from the church it is recorded in but also from the reverberations from the Fazioli 308 piano (that was in the church) which had the top up. A gentle disc.

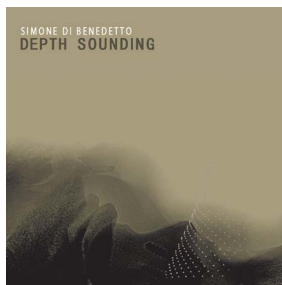
Not so gentle are two new discs by IVO PERELMAN[ts] on the Leo Label: STRINGS 3 [Leo

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cdlr 859] and STRINGS 4 [leo cdlr 860]. In addition to many other recordings, Perelman has issued over 40 CDs on the Leo label alone. The Leo sides have drawn from a similar set of artists. Matt Shipp is a favorite as about half of Perelman's Leo discs include him. On these two CDs, Mat Maneri [viola] and Nate Wooley [tpt] are on both and Matt Shipp is added to Strings 4. It is rather exhausting to listen to these back to back, as I did in an attempt to compare. #4 was recorded 7/18 and #3 a half year earlier, 2/18. Of the two I prefer the quartet (#4), the piano gives the music more body while the trio (#3) got stuck in the higher registers, not pleasant improvis and a range Perelman seems to enjoy of late.



GEORG RUBY [p] has done almost all of his recording for Jazz Haus Musik since his debut in 1980. His most recent is a 1/25 & 26/19 recording called VILLAGE ZONE [JHM 262]. With vigorous support from Stephan Goldbach [b] and Daniel Weber [drm] they run through a program of Ornette's "Lonely Woman" and 8 mostly free improvis [53:58]. The free improvis at times are an extension of Ruby's catchy melodies, at other times they are instant composition built off the group interplay. Each player leads at times on this most spiritually fulfilling program that is well worth your attention.



SIMONE DI BENEDETTO has produced DEPTH SOUNDING [Aut record 046] a 7/24 & 23/18 date. This consists of 16 short improvis [13:57]; 11 of them mostly gentle and lyrical. This is not avant or minimal and in that way won't tax the listening, but neither will it bore you. There is no background information provided so this may be an early recording in Di Benedetto's discography.

MARK TURNER MEETS GARY FOSTER [Capri Records 74156-2] is a live recording [2/8/03] which is as good as you might imagine it would be. Foster, who has done a considerable amount of west coast studio work, was first associated with Clare Fischer. The two of them made a number of recordings on Revelation Records. Foster is now in his 80s [born 1936]. Over the decades he has become one of the most capable of carrying the

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Tristano school torch, along with Warne Marsh and Lee Konitz. At the same time he remains one of the most overlooked of the 20th century sax giants. Why this took 16 years to issue is anyone's guess, perhaps a conflict with Turner's Warner Brothers contract. A quartet of supreme quality [Putter Smith-b, Joe La Barbera-drm] presenting almost 90 minutes of familiar, for lack a better descriptor, Tristano associated music. With an average time of about 13 minutes per track there is plenty of time for folks to stretch out and it is time well spent.

Having led DIVA for 25 years and the group Five Play for 20 years, drummer SHERRIE MARICLE, has created a sizable discography for herself and her bands, but most importantly—it is great music. Her latest is FIVE PLAY LIVE FROM THE FIREHOUSE STAGE [5Play Records 2019] which was recorded 10/13/18. This is arguably one of her strongest efforts. The 5 are; Noriko Ueda [b], Tomoko Ohno [p], Jami Dauber [tpt/flg], Janelle Reichman [ts/clt]. On the 10 cuts here [67:01], 3 standards and 7 originals by different members of the band, give voice at one time or another to every member of the quintet and there are some stunning solos from all members. There also exists a nice sense of trust and cooperation within the band. Very, very nice.

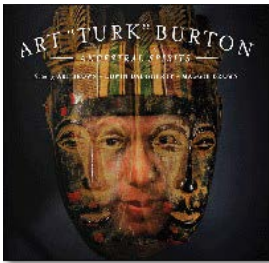
DAVE ZINNO [bass] and his group, Unisphere [Mike Tucker-ts, Eric Benny Bloom-tpt/flg, Tim Ray-p, Rafael Barata-drm], have issued their second recording. In Zinnio's notes, he references Rio as his home base and discusses the fusion of North American, Portuguese and Brazilian music. As a result, one might expect a recording of soft and pretty cliched music. Not so, led by Mike Tucker's consistently strong tenor work, this is closer to a hard bop exploration. Recorded 11/28&29/18, STORIES TOLD is the latest from Whaling City [#113] in a string of well thoughtout jazz recordings and offerings overall better than the tired old music issued by the names on major labels today. A mixture of 9 standards and covers [66:18], a good choice for those looking for adventure and not just familiarity.

Familiar but fresh is ANCESTRAL SPIRITS



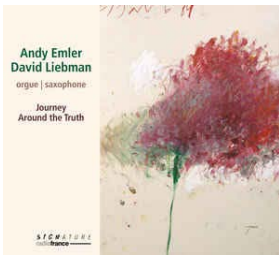
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[Tn'T Music Records atbcd 102] by ART "TURK" BURTON [conga/bongo] and his nonet [Ari Browns/ss/p, Edwin Daugherty-as/ss, Maggie Brown-voc, Eddie Beard-p/org, Dushun Mosley-drm, Yosef Ben Israel-b, Sammy Torres-perc, Luis Preto Rosario-timbales]. If you like hand drumming—this is drop dead exciting. Very clearly recorded, the program is 6 jazz standards plus 2 Burton originals [69:49], in the vernacular. The standards here, "Tunsia", "Summertime", "All Blues" etc. are reworked and unexpectedly turned fresh.



SIMON BERZ is a drummer and inventor of self-made instruments. Toktek is credited with bass and electronica and has mastered the art of sampling anything that makes sound. Together they have a duo called FINE and under this group name have issued a short recording [30:51] of 8 pieces called PEIDEN [Unit Records utr 4771]. You'll get the usual menage of sampled electronics, random objects and on one track what sounds like sheep bleatings and frogs ribbiting. What keeps me focused on listening is the tempo drumming of Berz, which serves as a platform for toktek. Interesting, I've heard worse.

ANDY EMLER [org] is jazz keyboardist who has been active in France since the early 1980s, all of his records have had a French origin. His latest is JOURNEY AROUND THE TRUTH [Signature Radio France sig 11116]. This is a duo from 2/19 & 20/2018 with Dave Liebman [ss/flute] and Emler playing grand organ conceived by Gerhard Grenzing. This organ does not swing nor was it built to have the immediate response of a jazz organ like a Hammond B-3. The 8 cuts [56:59] are all Emler originals and the sound is, as one might expect to hear, Bach. Liebman has the ability to find home in any music, as he does here. I am sure he could go up against anything, his soprano playing is universal. Here his use of flute is minimal. Not jazz, but none-the-less, is wonderful music.



SEPPE GEBRUERS [2-pianos], HUGO ANTUNES [b] and PAUL LOVENS [drm] have conspired to create THE ROOM: TIME & SPACE [El Negocito Records enr 084]. This is made up of 5 improvs, none of which I found particularly inspiring.

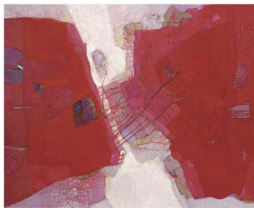
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I write about this because it is not a crowded field of players, their speed is, at best, moderate and every member of the trio is present, all of which makes it easy breaking down the music, isolating its parts or finding strategies. It is an involvement which some folks enjoy. If this high level of involvement in a listening experience appeals to you, this is a good place to start.

Also from El Negocito Records comes *IN MEMORIAM* [enr 069] by GLOBAL VILLAGE [Gunda Gottschalk-vln/viola/voice; Xu Feng Xia-guzeng/voice, Peter Jacquemyn-b/voice]. This CD is dedicated to the memory of Peter Kowald, the great free bassist and champion of European Free Jazz. I had the pleasure of crossing paths with Peter—his ego was in check and it was inspiring to work with him. Peter was part of the inception of Global Village, an ensemble flexible and open to musicians of all kinds. Recorded probably in 2017 this presents a dozen improvs [50:14] played with care and spirit, worthy of Peter Kowald. If you like free music and strings, then hop on this.

Another free trio I rather enjoyed was *BOUNDLESS* [El Negocito Records enr 065] by Paul Van Gysegem [b], Patrick De Groot [tpt/flg] and Chris Joris [prec/p]. This is Van Gysegem's production as he is the only one who appears on each of the 8 improvs [47:25] and the packaging includes two fine paintings on canvas reproduced on the packaging. The bassist and trumpeter first recorded 50 years ago as part of an adventure of early free jazz. Since then little has been heard from them. De Groot is certainly proficient on the horns favoring fast runs around the instrument. On repeated listings I found his runs tiring and with little of the depth I felt on earlier listings.

CHRISTY DORAN [gtr] is now in his seventies and his new recording, *FOR THE KICK OF IT* [Between The Lines Records btchr 71247] is arguably one of his best. Recorded 11/17, his *Sound Fountain* [Franco Fontanarrosa-el.gtr, Lukas Mantel-drm] is the same trio that already has two CDs released on this label. There are 8 compositions



Boundless

Paul Van Gysegem, Chris Joris
Patrick De Groot

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[51:30] by members of the trio here. The best of these are clearly stated, heavily rhythmic and present an undeniable direction from the bass and drums which sets out a strong rhythmic wall for Doran to play against. Play this loud and enjoy the silence between the tracks. Great fun.

BO van de GRAAF [ts/as/ss/sopano] and KEES MOLHOEK [p] play 15 duets [68:45] on MUSIC FOR CAT MOVIES [icdisc.nll 1901]. This duo has been improvising together since 2006 which probably accounts for this seamless flow of their performances. Most of the music here are improvs with part of a Brahms 3rd, a Balkan tradition piece and a Nina Rota piece tacked on the end of this live recording. Distinctive sounds but tiring the on the ears.

BANGKOK LINGO is a quintet [Lyder Øvreas Røed-tpt; Lauritz Skeidsvoll-sax Olav Imerslund-b, Henrik Håland-drm, Ivar Myrest Asheim -perc] whose debut recording is SMELLS/COLOURS/NOISE [Losen Records los193-2]. The seven distinctive tracks are all originals written by different members of the band. The front line is powerful and it occurred to me that for hard bop, this group is arguably one of Norway's finest, certainly equal to American hard bop groups, yet they would have probably had a hard time covering gas money for a tour in the USA. Think of all the forces that conspire against jazz artistry, it is an industry that only supports a handful of magazines, hundreds of CDs. The capital is there for related projects but with notable exceptions, loose change is all that filters to the individuals. If Bangkok Lingo shows up your way go enjoy some fresh sounds.

BRYAN McALLISTER [keys] and his sextet [Levi Saelua-as/b clt, Peter Epstein-as, Brandon Sherman-tp, Zack Teran-el.b; Miguel Jimenez-Cruz-drm] have made a very listenable CD in VERY STABLE GENIUS [Orenda Records 0062]. The 8 tracks on this 6/8&9/18 are excellent and all composed by McAllister, offering plenty of solo space. The soloists make excellent use of that space, surprising as this is an electric date (keys, el.bass) and the overall date echoes with the soft sound of fusion

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and to my surprise the music benefits from the Fender Rhodes. One senses the fusion ambiance, but on more than a cursory level, solid jazz is taking place, the kind of effect Creed Taylor could accomplish with CTI records. The hype/publicity sheet that was mailed with the CD spoke of McAllister's advocacy of human rights and his concern with the current USA policies. The hype also called the music an absurdist dark comedy. I could not hear that. So if you're expecting something overt, like Mingus, you will not find it here, but you will find good music.

As a painter, even beginning with my earliest work, I realized the effect composition and improvisation had on my canvas work. I would often pick some music to try to trigger/inspire my painting. PAUL TYNAN [tpt/flg/corn] has essentially turned the tables on that on quARTet [Origin Records 82776]. For this CD, Tynan has taken a piece of artwork (canvas or photograph), spent intimate time with it and then fashioned a composition and improvisation inspired by that particular artifact. This group [Dan Murphy-p, Ashley Summers-b, Chris Baker-drm] turns in a bright and welcoming performance recorded 7/26/16. With the CD [41:21] comes a 16-page booklet which includes images of the 6 works Tynan choose to "compose" to and "discusses" his connection to these particular pieces. Put aside the interaction between the art and the music, the music holds up very well on its own. Tynan shows himself to be both a strong instrumentalist and composer. This is an effervescent set of music.

I've been listening to DOUG MACDONALD's guitar work since back in the pre-CD days and I've always found it in good taste, enjoyable but leaning towards the generic. His latest is ORGANISMS [no label 193428 596870] and while I didn't feel overly excited by the program of 3 originals and 7 standards [50:20], I did enjoy it throughly and on numerous repeat listens, it continued to grab my attention. MacDonald has assembled a nice group [Carey Frank-B-3, Bob Sheppard-ts, Ben Scholz-drm]. Frank is right on point and Sheppard remains a tasteful saxman with hundreds of recordings, very



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few as leader. Recorded 10/10 & 12/11, 2018.

MICHAEL DAVIDSON [vib] and DAN FORTIN [b] have combined their talents on a 10/27/17 recording called CLOCK RADIO [Elastic Records er 001]. The 14 titles [48:17] here are all Davidson originals and they all go down smoothly. The vibes and bass are treated very equally in the mix which makes for a nice intimacy. Fans of Gary Burton should thoroughly enjoy most of what is here. I found the use of overdubbing and some electronics near the end, unnecessary and mood disruptive.

DAN FORTIN and MICHAEL DAVIDSON join DAN GAUCHER [drm] and HARLEY CARD [gtr], together as the group called STOPTIME. The resulting release is a CD called TWICE [Stop Time Music Step 3-003]. This undated session is a collection of 6 originals [47:00] that are long on repetition and rather short on improvised development. While getting lost in ambient sound may have meditative purposes; I found it tiresome.

On BRINKS [Fresh Sound New Talent fsnt 473] DANIEL FORTIN is again joined by Davidson [vbs] along with David French [ts] and Fabio Ragnelli [drm]. For this recording, Fortin wrote all of the 10 originals [57:52] and they open up in a way that seems to nurture musical development. As with the previous two recordings, the shimmering vibes seem to envelope the music as it slides in and out of changing directions. Fortin's structural bass work, at times sounding bass drum like, is often up front signaling directions. Relaxed jazz with intent.

Trombonist PETER LIN's second release comes on strong. On NEW AGE OLD WAYS [No label 888295884334] he pares his group down to a quartet [JD Allen-ts, Ian Kenselaar-b, Nic Cacioppo-drm] and is heard here in very strong voice. Also strong is JD Allen's tenor playing, Cacioppo's crisped and sharp drumming and Kenselaar's on-the-spot underpinning of the group. Nothing new age about this group. Two complaints; while the 8 originals are notable [46:44] this group is capable of playing almost 30 minutes more (yes, I realize more isn't necessary better but I could hope so) and instead of enclosing full liners,



BRINKS

DAVE FRENCH / MICHAEL DAVIDSON / DANIEL FORTIN / FABIO RAGNELLI



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listeners are directed to Lin's website for information.

MORITZ VON KLEIST [sax/bcl] is a player I'm not familiar with. That in itself is not surprising as there are many musicians in the USA I'm not familiar with, let alone those from Germany. What surprises me and I'm aware that this may be his first recording, is how mature these musicians [Ryan Carniaux-tpt, Reza Askari-b, Nils Tegen-drm] sound on TONWERKSTATT [Jazz Haus Musik jhm 266]. Not all the players in the group are making a debut here, but it is Kleist who wrote the 9 originals on this August 2018 date and I assume it is Kleist who is responsible for the pacing of the music, uptempo or ballads. The tone of these compositions are much like Ornette Coleman tunes, but it is not imitative and displays its own joys and in that regard Tegen seems to have a touch of Charles Moffett. Carniaux has a soft full tone which is in contrast with Don Cherry's sound.



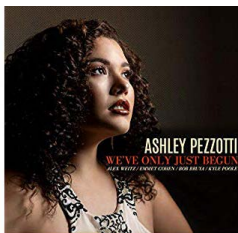
EPOCH [Origin Records 82775] is a quartet of DAN McCARTHY [vbs] with Ben Monder [gtr], Mark Feldman [vln] and Steve Swallow [b]. The 6 originals [33:22] are all McCarthy's and tend to be smoldering given the sullenness by Feldman's soulful violin playing into McCarthy's shimmering vibes. The result is impressionistic improvisations of high order and a settling mood with depth but the CD is far too short.



LINED WITH A GROOVE [Dzef Records pc 001] is a CD for bass/cello lovers. PETE COCO [b/cel] has carefully picked out 13 [61:57] tunes (one original plus compositions by Charlie Haden, Ron Carter, Red Mitchell, Ray Brown, Oscar Pettiford, Paul Chambers among others). Some of the tunes are hard swingers, others emotionally sensitive, all of them worthy as tributes to their composers. Coco's one original "Deborah" is both tender and familiar and paired with a Percy Heath composition "Watergate Blues" (The full title is "Deborah/Watergate Blues"). This is a full CD from beginning to end. Huge credit goes to the trio [Sullivan Fortner-p, Matt Wilson-drm] for it is one of brilliance. This is a carefully and quite beautifully produced project and worthy of coming back to time and time again.

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Singers have a difficult time, the age of big bands where vocalists could hone their craft and at the same time get exposure, is now in the past. Singers today rarely get regular exposure as part of the band/ group, and as a result often make their debut heading an entire CD. There are a remarkable number of solid jazz singers roaming the halls—too many to make it to headliner status, so they either go home or work local dives and inns or do studio work. ASHLEY PEZZOTTI is an excellent singer with a range she can throw out for effect, and occasionally dips into an Anita O' day bag. On WE'VE ONLY JUST BEGUN [AshleyPezzotti 0001] she handles 13 tracks [59:57], a mixture of covers and originals. No composers credits are given outside the fine tunes Pezzotti and Weitz wrote. Weitz also makes valuable contributions to the jazz backing quartet [Emmet Cohen-p, Bob Bruya-b, Kyle Poole-d]. A fine Jazz record on every level.



[Renette] DÉSIR[voc] & [Fabian] FIORINI [p/rhodes] head up YO ANPIL [El Negocito Records enr 085], 9 tracks [35:03], split between half traditional and original music—including a wonderful reading of Ellington's "Fleurette Africaine", played only on piano. Désir's finest moment comes on a tune, "Echantiyon" where she sings/screams as if possessed and evoking Abbey Lincoln's work on the Freedom Now recording. I can't tell you more and put the work in context as everything is in French. I can say Désir has a fine voice and the piano work by Fiorini is interesting and supports well.

Pianist TOM PIERSON, who has been active since the 1970s and now lives in Japan has issued LAST WORKS [Auteur 3491/3492]. This is a 2 CD set with 13 compositions in total. There is almost no information with the CD, though there is a 28-page liner booklet giving brief bios and discographic references for each member of the 16-piece orchestra. No recording date or composer credits, though one assumes they are Pierson's. Most needed are soloing credits on the tunes. But music is the thing and it is outstanding. Pierson's writing is often theatrical and at other times offers up the blended sounds favored by Gil Evans, who said of Pierson that he is

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the best unknown composer I know. Much of this music is suggestive of a sound track, nothing wrong with that as more that once I've gone to a movie and been blown away by the soundtrack (the first time it happened was Gil Mellé soundtrack to *Andromeda Strain*). Pierson's orchestra includes: Lou Marini, Mark Vinci, Lew Soloff, Pheeroan AkLaff, Robinson Khoury. Recorded in 2015, I'd guess.

VEIN is a trio comprising MICHAEL ARBENZ [p], FLORIAN ARBENZ [drm] and THOMAS LÄHNS [b]. The group is integrated with the NORRBOTTEN BIG BAND conducted by Joakim Milder. All together they have put out a CD called SYMPHONIC BOP [Doublemoon records 71355]. These 6 originals, mostly by the Arbenz's [54:13] were recorded in October 2018. The execution is propelled by Florian's snappy drums, he also takes a well constructed drum solo. Michael's piano work and arrangements are also notable and have a touch of Russ Garcia. The band is notable with lots of fine soloists. Vein has been together for about 14 years but this is the first time they have recorded with a big band.

Blue Engine Records has issued the Original Motion Picture Soundtrack to *BOLDEN* [be 0015]. The music and arrangements for the most part are by WYNTON MARSALIS and players are put together in various configurations from an 18-piece band. There are 26 titles [70:26] including a handful of traditional standards [Creole Belles, Stardust, Tiger Rag, etc]. The music is great fun and the whole is well done and carefully done. No more need be written.

Also on Blue Engine Records and also with (executive) producer Wynton Marsalis comes *BETTY CARTER: THE MUSIC NEVER STOPS* [be 0014]. This is the first of what Lincoln Center promises to selectively issue from their archives. Recorded 3/29/92, the offering is 75:11 minutes of pure Betty Carter over 13 tracks of covers and originals. Backing is alternately provided by a big band and a separate small group. This is the full Carter, fans will relish this, foes will be re-enforced in their dislike. Twenty pages of liners gives background and discographical



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breakdown.

It has been a while since I've heard an interesting fusion big band. SHINY! [Uncle Marvins Music umm 001] by the LISA MAXWELL Jazz Orchestra is made up from 36 musicians in different groupings over a mixture of 9 originals and covers [55:57]. This has many of the trappings of fusion; steady beats played over by usually a sax, electric keyboards etc. The key to the success of the session is the clarity in the sound and general intelligence of the solo statements. Among those in the orchestra are: Randy Brecker, Will Lee, Lou Marini, Dave Taylor, Pete Levin, Alex Foster, John Clark, Claire Daly, and a couple dozen others. Dedicated to Lew Soloff.

Tenor sax player JACK WILKINS, (not the guitarist), has issued a delightful recording of his original music, THE RUNDLE SESSIONS [Chronograph Records cr-071]. The music [performed 11/17] was written in Calgary, Canada during Wilkins' residency at the Banff Center. The 7 tracks [35:17] are jazz infused with a little country and it all works well. Special mention goes to Sara Caswell [violin] and Corey Christiansen [gtr], both establish strong roles which helps move things along and adds nicely to the substance and depth of the music. A little short on time—short but enjoyable. The rest of the back-up is Michael Davis [drm], Kodi Hutchinson [b] and Chris Andrew [p].

As a bit of an archivist, I welcome documentation. BO LINDENSTRAND, an alto saxist and Charlie Parker acolyte, had only made one record during his life [1984 on Phontastic]. Now, LIVE [PB7 Records 037], a two CD set [117:17] has been issued. This is 18 live tracks from the great American pop book recorded between 3/25/08 and 3/23/13 (mostly at the Glenn Miller Cafe). The audio is poor to passable and so is the music. The earliest material is a mess and amateurish through out the sets. Glad for the documentation, wish it were better.

GEORGE FREEMAN is now 92 [born 1927] and is not the guitarist he once was. GEORGE THE BOMB! [Southport Records s-ssd 0148] is his latest and it's an odd one—more blues than jazz. Southport

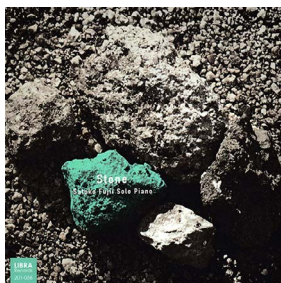
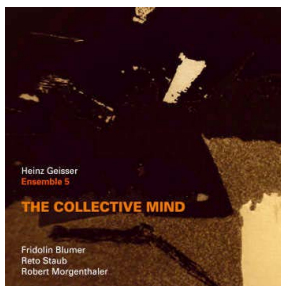


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has thoughtfully tailored this 2018 date to Freeman's strengths; writing, vocals and rudimentary guitar. Made up of 11 tracks [59:21] including 2 covers with 7 originals, it opens with the monotony of the title track, the entirety of lyrics are in the title. As the session unwinds, monotony gives way to a very laid back session, a bit like a blues hootenanny. Some of the music hardly involves Freeman at all. Midway, vocalist Joanie Pallatto does a nice take on "The Music Goes Round and Around". Billy Branch [harmonica/voc] adds the blues ambiance to some of the program. After I fell into the pacing of the date, I rather enjoyed what has to be George Freeman's most unique release. Also aboard are John Devlin, Luiz Ewerling and Bradley Parker-Sparrow.

Drummer HEINZ GEISSER has issued THE COLLECTIVE MIND [LEO Records cd 858]. This is a 3/18/18 recording with his Ensemble 5 [Fridolin Blumer-b, Reto Staub -p, Robert Morgenthaler-tbn]. The eight improvs [48:03] here, for the most part build tension by releasing sound as if through a squeeged diaphragm, much like the effect of slowly letting air out of a balloon. This approach is very different than Geisser's more volcanic work with drummer Guerino Mazzola. One might view those as deconstructive, these might be viewed as constructive.

After issuing a CD each month in 2018 to celebrate her 60th birthday, SATOKO FUJII [p] has decided to explore a different sound on this 9/30/18 & 12/12/18 release, STONE [Libra records 201-056]. Playing solo, the sound is ambient silence to light non-percussive piano work, which is an extreme difference in energy from most of her work of the last 30 years. Here she draws on 15 originals where overall, she gets tension from silence and applause from one hand clapping.



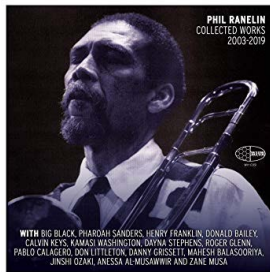
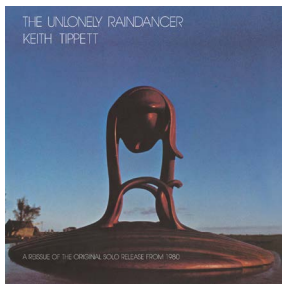
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REISSUES/HISTORICAL

Discus has reissued KEITH TIPPETT's THE UNLONELY RAINDANCER [Discus Records 81cd]. This 4/79 solo piano effort is mostly a series of improvs that at times sounds subtle, like rain falling or frantic like a babbling brook. At one time the playing brings to mind the feel/sound of flourishing runs on a harp. There are moments here but other than imagining the improvs as other sounds, the reality is, overall the set is dull. Recorded prior to his Mujician outings, this lacks the power of those sides.

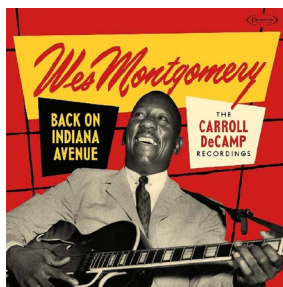
PHIL RANELIN: COLLECTED WORKS 2003-2019 [Wide Hive Records wh-0351]. This double CD set offers up 18 tracks from trombonist Ranelin's Wide Hive period. It includes one alternate and two previously unissued titles. This could be considered some of his best recorded work from a period covering 1971- 2019. Side support includes; Henry Franklin, Calvin Keys, Zane Musa, Pharoah Sanders and many others. Over 130 minutes of uncompromised Phil Ranelin which is welcome after years of his contributions on unremarkable session work.

ALLEN LOWE JEWS & ROOTS: DISCONNECTED WORKS 1986-2018 [ESP Works 5034]. This is an 8 cd box, 115 tracks, includes previous unissued material and a 22-page liner booklet that is entertaining and informative giving some insight into Lowe's mind and music. I have always found Lowe's [as/ts/syn/gtr/bjo/voc] releases a "B" for interest, "C"+ for musical success. Yet for this reissue (much is reissued and much is newly issued), I find the music "C- to A" and the "A"+ for the whole work. There is great variety in the music forms from pre-swing to avant in various orders. I checked out this whole set in 2 listenings and the music, when paired with the liner comments (candid and opinionated) was very intriguing and I found the entire work worthy of an "A". As for the personnel on this collection, it is both intriguing and puzzling and with only one "unknown", which is a discographers nightmare. Although on the rest, Lowe has clearly broken-down who's who in his commentary part on the liners.



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Included are (apologies if I've missed anyone), the following: Julius Hemphill (as); Jeff Fuller (b); Paul Austerlitz (clt); Allen Lowe (ts); John Rapson (tbn); Doc Cheatham, Robert Rumbolz (tpt); Skinny Borgan (b); John Godfrey (dms); Joel Perry (gtr); Percy France (ts); Randy Sandke (tpt); Ray Kaczynski (dms); Jessie Hautala (b); Jake Millett (elev dms); Marc Ribot (gtr); Matthew Shipp (organ farfisa); Roswell Rudd (tbn); Don Byron (clt); David Murray, Loren Schoenberg (ts); Frank Bennett (dms); Joe Albany (p); Dickey Myers (ts); Ben Goldberg (clt); Jay Gitler (accd); Sean Smith (b); Nick Forte (dms); Bob Neloms (p); Hilliard Greene (b); Ron Landis (dms); Ray Suhy (gtr); James Brandon Lewis (ts); Chris Claxton (tpt); Lisa Parrott (bs); Carolyn Castellano (dms); Kelly Green (p); Nicole Glover (ts); Nicole Davis (tpt); Brian Simontacchi (tbn); Bobby Zankel (as); Don Slatoff (b clt); Jeremy Carlstedt (dms); Aaron Johnson (clt); Ken Peplowski (clt, ts); Lou Grassi (dms); Stacy Phillips (gtr); Gary Bartz (as); Christopher Meeder (tuba); Erin McKeown (voc); Rafael Keilt-Freyre (b); Gary Gemiti (dms); Rob Wallace (dms); Kalaparusha (Maurice McIntyre), Ras Moshe (ts); Ava Mendoza (gtr); Larry Feldman (vln); Kit Demos (b); Frank Sanfilippo (dms); Hamiet Bluiett (bs); Matt Lavelle (tpt); Ursula Oppens (p); Matt Mottel (keyboards); Ray Anderson (tbn); DJ Logic (turntables).



Resonance Records has issued 2 more in its series of unissued archival recordings: BILL EVANS—EVANS IN ENGLAND [HCD 2037] and WES MONTGOMERY—BACK ON INDIANA AVENUE [HCD 2036]. The Bill Evans is from 12/69 with his then trio of the time Eddie Gomez [b] and Marty Morell [drm]. With so much Evans issued and reissued over the years, I won't even try to rank it musically with his other sides, but I will say it is excellent Evans' trio of the period. The problem with so much of Evans' post mortem releases is much of it sounds like he is quoting himself. The 18 tracks over the 2 CDs here is, for the most part, familiar. The Montgomery material comes from pre 1960 (probably 1959). Two of the three sessions suggests it was in preparation for his 1960 Riverside recordings

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or perhaps it was after, as Wes would have been familiar with the material. As with many of the Resonance archive issues, this comes with a generous booklet with liners that includes background info and the circumstances for the material. There are photos of the subject and interviews with many of the principles and musicians originally involved, that are still alive. The Montgomery set has the edge for two reasons; first—Wes has a much smaller prime discography and second—some of the work here is close to par with his finest work. And while the Evans is good, it is more of the same. Evans' music attracts more completists so it will stand that it will sell better. Either way these are both worthy acquisitions for serious jazz fans.

Robert D. Rusch
edited by Kara Rusch

New Issues

WES MONTGOMERY, BACK ON INDIANA AVENUE, RESONANCE 2034.

DISC ONE: FOUR ON SIX / MR.
WALKER / 'ROUND MIDNIGHT
/ SO WHAT THE END OF A
LOVE AFFAIR / TUNE-UP
/ WEST COAST BLUES /
JINGLES(*)/ IT'S YOU OR NO
ONE(*)/
NOTHING EVER CHANGES
MY LOVE FOR YOU(*)/
ECAROH(*)/ SANDU(**)/
WHISPER
NOT(**). 67:05,
DISC TWO: STOMPIN' AT
THE SAVOY/ IT'S YOU OR NO
ONE/ OPUS DE FUNK/
SUMMERTIME/ BETWEEN THE
DEVIL AND THE DEEP BLUE
SEA/ EASY LIVING/ FOUR /
I'LL REMEMBER APRIL/ THE
SONG IS YOU. 64:04.

DISC ONE: (Piano quartets
with piano,guitar,bass &
drums)/ (*)Organ trio (**)
Sextet with trombone &
sax);

DISC TWO: (Nat "King" Cole-
style tracks with guitar, piano
& bass)
(Collective personnel):
Montgomery, g; Earl Van
Riper, Buddy Montgomery,
John Bunch, Carl Perkins,
p; Mel Rhyne, org,p; Monk
Montgomery, Mingo Jones, b;
Paul Parker, Sonny Johnson,
d;
David Baker, tbn; David
Young, ts. Circa mid-to-late
1950's. Indianapolis, Indiana.

Subtitled The Carroll DeCamp Recordings this sixth and latest set from the excellent Resonance company is a treasure chest for anyone that loves music. Divided into three separate sections by instrumentation many of the participants are unidentified and this was somewhat worrisome, especially when it came to the pianists, but it makes for some spirited blindfolded bouts. A notation on the back reads "Exact recording dates, locations and supporting musicians are not known; the information provided here provided here should be regarded only as educated guesses.". My two cents won't be included but there are some sublimely tasty piano playing herein and two of my personal favorites (Carl Perkins and brother Buddy) are listed.

For someone who didn't even pick up a guitar until his late teens Wes Montgomery matured fast and went a long ways. His signature sound was instantly recognizable and never sounded manufactured.

There is just too much here to go into detail concerning each and every track but the sound is amazingly clean for the time span. As an admirer and one of the few who thought keyboardist Mel Rhyne always got short shrift on those Riverside dates it was a pleasure to hear his subtle organ work at such an early stage. As usual with the folks at Resonance, the packaging and graphics are first rate. The hefty booklet is stuffed with all kinds of related information from experts on the subject. This one is bound to make everyone's top ten historical best-of lists.

Larry Hollis

New Issues



BILL EVANS, BILL EVANS REVIEW EVANS IN ENGLAND, RESONANCE 2037.

DISC ONE: OUR LOVE IS
HERE TO STAY / SUGAR
PLUM / STELLA BY
STARLIGHT / MY FOOLISH
HEART / WALTZ FOR DEBBY
/ ROUND MIDNIGHT /
THE TWO LONELY PEOPLE
/ WHO CAN I TURN TO
(WHEN NOBODY NEEDS
ME). 55:39.

DISC TWO: ELSA / WHAT
ARE YOU DOING THE REST
OF YOUR LIFE? / TURN OUT
THE STARS / RE: PERSON I
KNEW / GOODBYE / COME
RAIN OR COME SHINE /
VERY EARLY /
SO WHAT / MIDNIGHT
MOOD / POLKA DOTS AND
MOONBEAMS. 56:21.

Evans, p; Eddie Gomez,
b; Marty Morell, d. Circa
12/1969. London, England.

My sole experience catching the Bill Evans Trio in concert was in the mid-seventies and it still stays in my mind from time to time after all these years. It was at an art museum in my hometown with a small but appreciative crowd. The supporting players were the same as this two-disc set with the exception of Elliot Zigmund on the drum throne in lieu of Marty Morell. Aside from the exquisite musical sounds I recall Gomez having trouble anchoring his big upright which kept sliding forward but he never missed a note. After the set I lucked into a short chat with Zigmund who proved to be most gracious. My only complaint was a faint back-ache from watching the pianist bent over with his nose almost touching the keyboard.

This double-disc packet holds eighteen tracks of sublime trio interaction that many aficionados hold to be the pianist's best unit next to the one with Scott LaFaro and Paul Motian. Like Thelonious Monk, there was a fairly established setlist that had developed over the years but there are a few ringers present. As Marc Myers states in his section on the repertorie "Sugar Plum" is making its debut here, along with "The Two Lonely People" that wouldn't make it to the studio until two years later. Named after the lioness in the movie *Born Free*, "Elsa" was waxed eight years earlier but seldom performed. The remainder are either originals like "Re:Person I Knew" the Keepnews anagram, a spritely "Walt For Debby", "Turn Out The Stars" and "Very Early" or established evergreens that Evans reinvigorates with his customary skill.

In addition to the Myers essay there are interviews with Gomez and Morell and an essay and interview with tape provider Leon Terjanian in the usual chock-full booklet. Like most Resonance issues this exquisite package is available in the vinyl format. Highly recommended.

Larry Hollis

New Issues

1) JEFF MORRIS INTERFACES RAVELLO RECORDS 7998

UPSY / A SOLO IS THE NTH
MELODY / IN WHICH / RONDO
/ INTO / THREE AT ONE /
UNWIND / CLOCKSAYS /
INDERNEATH / DOT (DOT
DOT). 51:29.

Morris, live sampling;
Karl Berger, vib, p; Joe
Hertenstein, d, tabletop perc.
September 25-27, 2017,
Woodstock, NY.

(2) D. J. SPARR ELECTRIC BANDS I CAN HEAR HER THROUGH THE THIN WALL SINGING INNOVA 013

I CAN HEAR HER THROUGH
THE THIN WALL SINGING: I.
ELEGY AFTER MIDNIGHT / II.
THE GUITAR / III. THE SINGING
/ IV. THE PIANO / V. HEAVEN /
META444 / STRING QUARTET:
AVALOCH / EARTHCASTER
SUITE: DRIPS / BELLS / FAMILY
/ WORK / DANCE. 47:12.

Kristina Bachrach, voc;
Sparr, el g, electronics;
Brianna Matzke, p; Hajnal
Karman Pivnick, Emilie-Anne
Gendron, Adda Kridler, Karen
Strittmatter Galvin, vln;
Stephanie Griffin, Kimberly
Sparr, viola; Michael Haas,
Jake Wenger, cello; Mark
Morton, b, org. Pittsfield, NH,
Chicago, IL, Brooklyn, NY,
Chapel Hill, NC, Lubbock, TX,
no recording dates given.

Jeff Morris presents electronic music in a novel way on (1). Joined by Karl Berger on piano and vibes and Joe Hertenstein on drums, Morris most often uses a sampler instrument to both augment and be an inherent part of the music being created. He explains in the album notes that to this point, the use of recorded sounds in music has generally been limited to manipulating sounds in the studio, working essentially as a composer rather than a performer. Here Morris aims to be a fuller participant in the music being freely generated, using the sampler and his own software to capture sounds from the other performers and to play them (in many forms) live, which in turn may influence the other musicians and the course of the music as it continues. On "Into" and later "Unwind," Morris grabs sounds from the drums and vibes previously played to later recast them into the music, sometimes in various altered forms including playing them backwards. "Three at One" offers a clearer delineation between the live instruments and the electronic ones, with its core of vibes and a swinging bass gradually expanded upon by Morris's electronics. On other cuts the electronics bring more complexity to the scene, offering the quality of "intertwined textures" that Morris admired in Tristano and others.

Composer/guitarist D. J. Sparr presents music of a mixed classical and eclectic character in the form of two five-movement suites and two other original works on (2). Using a total of thirteen musicians including strings, guitar, electronics, and vocal, the recordings were made in five different locations and feature groups ranging from two to six members. Sparr, on electric guitar, and soprano Kristina Bachrach are the only performers on the opening suite "I Can Hear Her Through the Thin Wall Singing," with simple single-pitch lines from Bachrach accompanied sparsely by Sparr on guitar in the first movement, "Elegy After Midnight," growing in melody and background during the next three movements before returning to simplicity in the vocal and major seventh chords on the guitar in the last movement. The longer of the two single works "String Quartet: Avalock" has an impressionistic quality, with underlying sustained sounds permeating its 14 minutes. "Earthcaster Suite," utilizing six musicians collectively on four strings, guitar, percussion, banjo, mandolin and organ, consists of six short pieces, each in the one to two minute range. Sparr's work on banjo and mandolin over the strings gives this work its peculiarly jaunty quality.

Don Lerman

New Issues

(1) ARTHUR
GOTTSCHALK
ART FOR TWO
NAVONA RECORDS
NV6185

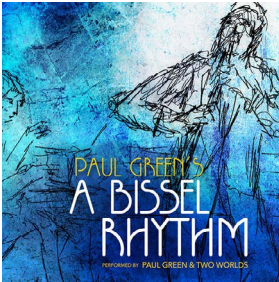
BENNY, ZOOT AND
TEDDY / SONATA FOR
ALTO SAXOPHONE AND
PIANO: ALLEGRO / WALTZ
NOCTURNE / BRAVURA!
/ OH, MORE OR LESS /
SONATA FOR BASS CLARINET
AND PIANO: OVERTURE,
SALT PEANUTS MEMORIAL
BARBEQUE / MOTET-ANCIENT
INCANTATIONS / FINALE-
GREEN DOLPHIN STREET
BOOGIE / SHALOM. 61:35.

Gottschalk, composer; Mario Ciaccio, as, ts; Sauro Berti, cl, b cl; Naomi Fujiya, p; Chiara Biondani, Elisa Deromedi, Sara Webber, Maddalena Barbi, Marcella Endrizzi, Erika Maistrelli, Veronica Maistrelli, Cristina Martini, Iris Pancheri, Giovanni Bruni, Mauro Brusafferri, Massimo Chini, Michelle Aliprandi, Mario Flor, Lorenzo Muzzi, Matteo Rinaudo, voc.

Arthur Gottschalk's creative compositions for two and three instruments, with a 16-piece choir added on one selection, are presented on (1). The opening "Benny, Zoot, and Teddy," begins in a spritely manner, with unexpected twists of time and melody artfully scripted for clarinet, tenor saxophone, and piano. While the piece is both classical and eclectic in character, jazz elements are also present in the form of boogie woogie rhythms, Monk lines, and musical references (seemingly) to "West Side Story." The performers on this selection, Sauro Berti (clarinet), Mario Ciaccio (tenor saxophone), and Naomi Fujiya (piano), demonstrate they are fully capable of generating a swing conception in addition to their virtuosity as classical musicians. Gottschalk's "Sonata for Bass Clarinet and Piano," composed in 2009, is another largely classical work with some jazz elements included in the form of "Salt Peanuts" references in the first movement and brisk swinging eighth notes in the third, performed exceptionally by Berti on bass clarinet and Fujiya on piano. A second sonata features sparkling performances by the duo of Ciaccio on alto saxophone and Fujiya on piano on a three movement classical work bringing to mind the music of Jacques Ibert. The tenor saxophone and bass clarinet are creatively paired by Gottschalk to portray unique sounds on "Oh, More or Less," at times sounding like an accordion or like an object buffeting about in the wind. Gottschalk's closing piece, "Shalom," alternates traditional Jewish melodies which reflect on the theme of peace sung by a 16-piece choir with musical commentary from the tenor saxophone and bass clarinet duo, again in an interesting way.

Don Lerman

New Issues



**(2) PAUL GREEN
AND TWO WORLDS
A BISSEL RHYTHM
BIG ROUND RECORDS
BR8955**

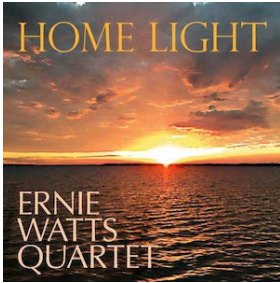
A BISSEL RHYTHM / ZOEY'S
CHOSIDL / MY OWN
FREILACH / DOINA AND
RAMBLE / PRELUDE TO THE
BLUES / JOE'S HURRA / THE
JEWISH MARCH / LISA'S
SONG. 45:03.

Green, cl; Charles Tokarz, ts;
Jason Ennis, g; Ben Kohn,
p; Daniel Broad, b; Peter
Sweeney, d. August 1, 2018,
Catskill, NY.

On (2), Paul Green and his six-piece group Two Worlds perform several new compositions from Green that both represent the idiom of Jewish music well and also incorporate jazz elements. Five of his eight pieces are of the slower-paced, somber, or heart-throbbing variety ("Zoey's Chosidl," "Doina and Ramble," "Prelude to the Blues," "Joe's Hurra," and "Lisa's Song") and three are of the uptempo and high-spirited quality ("A Bissel Rhythm," "My Own Freilach," and "The Jewish March"). Green's frequent use of minor and harmonic minor harmonies, cadenzas and theatrical stops impart a Jewish character to the music, while subtle twists in harmony and significant space for improvisation lend it its jazz identity. Green's clear clarinet tone emerges best in his simple heartfelt ode "Joe's Hurra," while his cadenza and solo on "Prelude to the Blues" are unhurried, and represent his best jazz playing on the album. Of the other principal soloists, the generally classical pianist Ben Kohn offers a soulful Ramsey Lewis-like chorus on "Doina and Ramble," while guitarist Jason Ennis is excellent throughout, providing top-tier solos on "A Bissel Rhythm," "Joe's Hurra," and other selections.

Don Lerman

New Issues



(1) ERNIE WATTS
QUARTET
HOME LIGHT
FLYING DOLPHIN
RECORDS FD 1012

I FORGOT AUGUST / CAFE
CENTRAL 2AM / DISTANT
FRIENDS / FREQUIE FLYIERS
/ HORIZON / O.P. / SPINNING
WHEEL / JOE / HOME LIGHT.
68:10.

Watts, ts; Christof Saenger,
p; Rudi Engel, b; Heinrich
Koeberling, d. Cologne,
Germany, December 11-12,
2017.

Veteran saxophonist Ernie Watts toured with Buddy Rich in his early years and made his first recording as a leader in 1969 on the Pacific Jazz label. Since then Watts has appeared on over 70 albums in both leading and supporting roles. His most recent, (1), presents his own quartet, a group which has been performing together for over 18 years and has accordingly reached a high level of connection and communication, as the album notes comment and the music bears out. Here Watts and his cohesive group take on a wide variety of musical styles, including bebop or standard-based vehicles "I Forgot August" (Watt's inventive line based on the standard "I'll Remember April"), "O.P." (the Sam Jones classic), up-tempo latin selection "Joe" (on which an overdubbed soprano may be heard along with Watt's tenor), post-bop adventuresome compositions "Distant Friends," "Frequent Flyers," and "Spinning Wheel," beautiful ballad "Horizon," and soulful closer "Home Light" which was dedicated to the memory of percussionist Ndugu Chanler. The principal soloists, Watts and pianist Christof Saenger, are uniformly strong and inventive throughout. Watts is particularly animated and multi-faceted, exhibiting and then going beyond his underlying bebop roots to free flowing musical ideas that reflect more current developments in jazz.

Don Lerman

New Issues

(2) THE DAVID RICARD BIG BAND PARALLELS ARTIST SHARE AS0163

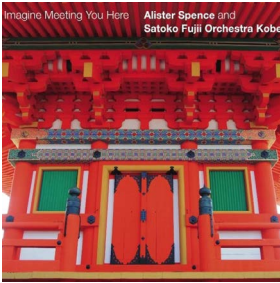
SPIDER-MAN /
WANDERING WALTZ / THE
BIG TO DO LIST / COME
OUT SWINGIN' / SARAH'S
THEME / PASS THE PEAS /
THE ODD COUPLE / STICK
SHIFT / TOO MUCH! /
NOTE-ABLY PINK / PURE
IMAGINATION / PRETTY
MEMORY / SRIRACHA CHA
/ RIVERSIDE PARK. 61:05.

Chad Willis, Dave Richards,
Wayne Bergeron, Anne
King, Mike Cottone, Josh
Aguiar, Blake Martin, tpts;
Dave Ryan, Erik Hughes,
Sean Shackelford, Dennis
Rollins, Julian Gralle,
Jake Kraft, tbns; Doug
Webb, Geoff Nudell,
Aaron Heick, Michael
Czaja, Noah Preminger,
Dave Thomasson, John
Mitchell, Kyle O'Donnell,
Brian Clancy, Stephen
Taylor, sax, ww; Brandon
Covelli, Jordan Seigel,
Bill Fulton, p; Will Brahm,
Matt Hornbeck, Grant
Geissman, James Leibow,
g; Ricard, b; Sammy K,
d; Billy Hulting, vb, perc.
Woodland Hills, CA, no
date.

The David Ricard Big Band features excellent performances of the top-notch big band compositions and arrangements of leader/bassist David Ricard on (2). No section gets shortchanged or underutilized in Ricard's writing, with winds, brass, and rhythm artfully combined to yield strong introductions, melodic statements, ensemble and/or shout choruses, solo backgrounds, and endings. It helps to have good players, too, and Ricard's outstanding lineup of musicians (33 in total, undoubtedly with different players used on different dates) played his music with tight execution, immaculate intonation, and spirit. The 14 selections in this program include nine Ricard originals and five by other composers including three TV/movie-related themes. Swing is the main rhythmic idiom here, with a bright scoring of "Pure Imagination" and the Nestico-like "Riverside Park" being prime examples. Within the swinging category but with an added driving groove are Ricard compositions "Come out Swinging," bringing to mind the Buddy Rich big band, "Note-ably Pink," perhaps Mancini-influenced (with a lighter drive), and Ricard's arrangement of "Spider-man," with soloists Will Brahm on guitar and Wayne Bergeron on trumpet adding a good deal of excitement on this cut. Two funk instrumentals, Ricard's "Stick Shift" and the 1972 hit by the J. B.'s "Pass the Peas," are entertaining and well-executed. There are also selections in the genres of waltz ("Wandering Waltz"), latin ("Sriracha Cha"), breezy ("Too Much"), ballad (the pretty "Sarah's Theme"), and Bobby Timmons's grooving "Pretty Memory" featuring Jordan Seigel on piano. The other soloists are all excellent, with trombonist Erik Hughes deserving special mention for his fine solos on three selections.

Don Lerman

New Issues



**(1) ALISTER SPENCE
AND SATOKO FUJII
ORCHESTRA KOBE
IMAGINE MEETING
YOU HERE
ALISTER SPENCE MUSIC
ASM008**

IMAGINE MEETING YOU
HERE 1 (IMAGINE) / IMAGINE
MEETING YOU HERE 2
(MEETING) / IMAGINE
MEETING YOU HERE 3 (YOU) /
IMAGINE MEETING YOU HERE
4 (HERE) / IMAGINE MEETING
YOU HERE 5 (POSTSCRIPT).
49:12.

Spence, conductor; Ko Iwata,
Yasuhisa Mizutani, as; Eiichiro
Arasaki, ts, shakuhachi;
Tsutomu Takei, ts; Keizo
Nobori, bari s; James Barrett,
Shojiro Yokoo, Natsuki
Tamura, Rabito Arimoto, tpt;
Yusuke Imanishi, Yasuko
Kaneko, tbn; Takumi Seino,
g; Satoko Fujii, p; Hiroshi
Funato, b; Yoshikazu Isaki, d.
September 10, 2017, Kobe,
Japan.

Australian pianist/composer Alister Spence's composition, "Imagine Meeting You Here," is performed on (1) by the Satoko Fujii Orchestra Kobe, a group led by Japanese pianist/composer Satoko Fujii with whom Spence has performed in the past. The 15-piece orchestra, with fairly traditional instrumentation of five reeds, six brass, and four rhythm section players, also fits the description of Spence as an "improvising orchestra" in that its members are adept and comfortable in free or spontaneous improvisation. No doubt the orchestra benefited from previously performing the five-part suite, a considerable work of nearly 50 minutes, in its February 2016 premiere, as heard in the crisp execution of ensemble sections and strong and spirited overall performance on this recording. The elemental sound of flutes, trombone and tom tom in the opening part is followed by a gradual entrance of the fuller orchestra with sustained chords over the tom tom's rhythm, later building to a boisterous and majestic level in the seventh minute, where trumpet and tenor free solos begin and close out the first part. This use of small sub-groups, followed by the entrance of more players, characterizes one of Spence's approaches to developing the music. Another is Spence's effective use of cross-cutting horn lines in part four. Interesting and novel sounds such as wildlife and whistle sounds, vocal sounds and shouts, and the sound of the shakuhachi (traditional Japanese wind instrument played by tenor saxophonist Eiichir Arasaki), are frequently employed by Spence, perhaps drawing upon his experience of writing significant music for film and theatre. A listener to this music should be prepared for many musical surprises.

Don Lerman

New Issues

(2) TOM RAINEY
TRIO WITH MARY
HALVORSON AND
INGRID LAUBROCK
COMBOBULATED
INTAKT RECORDS CD
316

COMBOBULATED / POINT
REYES / FACT / ISN'T MINE
/ SPLAYS ITSELF / TORN
ROAD. 53:06.
Rainey, d; Laubrock, sax;
Halvorson, g. September
15, 2017, New Haven,
Connecticut.

(3) ALEXANDER
HAWKINS PIANO
SOLO
IRON INTO WIND
(PEARS FROM AN
ELM)
INTAKT RECORDS CD
330

SONG ALL THE WAY /
CONGREGATIONAL /
TOUGH LIKE IMAGINATION /
PLEASANT CONSTELLATION
/ GOSSAMER LIKE A GHOST
TREE / STRANGE COURAGE
/ IT SHOULD BE A SONG
/ HARD AS THREADS /
TUMBLE MONO / WANDER/
WONDER / WE ALL BLEED /
ETUDE. 57:14.
Hawkins, p. September
22-23, 2018, Zurich,
Switzerland.

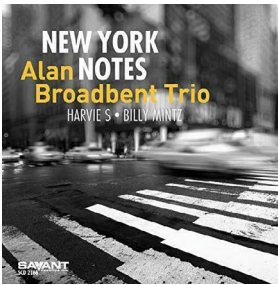
Tom Rainey, Ingrid Laubrock, and Mary Halvorson set a pace for their adventuresome jointly-composed program with a segment combining the efforts of each musician entitled "Combobulated," conveying a sense of disarray along with group development in this opening 18 minute piece on (2). From there, five more pieces in the 6 to 8 minute range display the trio in mind-expanding variation. Rainey's quiet tom-toms begin a reflective "Point Reyes," followed by the multi-faceted "Fact," which begins aggressively until guitarist Halvorson introduces a peaceful chordal phrase in the piece's middle. Laubrock on tenor employs overtones and the full range of the instrument for the opening two minutes of "Spays Itself," with Rainey and Halvorson jumping in and driving forward strongly until a group climax at 6:30, with placid playing for the last half minute of the piece.

Don Lerman

British pianist Alexander Hawkins combines creativity, a wide range of musical expression, and an extraordinary command of the piano in this solo piano recording on (3). Hawkins, who cites classical composers, jazz performers of earlier and current eras, and classical pianists as influential, provides twelve selections, each new and different and mostly within the four to six minute range, in this 57-minute program. The development or evolution of Hawkins's musical ideas is frequently heard, as on "Tough Like Imagination" which begins in an exotic and mysterious manner and becomes darker and more forceful as the piece continues. Likewise, "Tumble Mono" begins in a contemplative mode with underlying modern harmonies, adding edge with a major buildup and transformation midway through the piece before its sudden ending. The fluidity of Hawkins's musical expression is displayed in an intriguing dialogue between the right and left hands on "Strange Courage," and in the startling pianistic wizardry of his closing piece, "Etude."

Don Lerman

New Issues



**BROADBENT TRIO,
NEW YORK NOTES,
SAVANT 2166.**

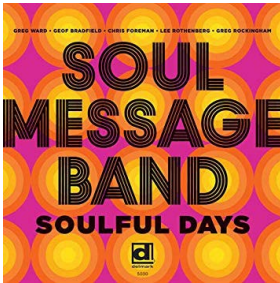
CLIFFORD NOTES / MINORITY
/ I FALL IN LOVE TOO EASILY
/ CONTINUITY /
CRAZEOLGY / ON A MISTY
NIGHT / WALTZ PRELUDE /
317 EAST 32 STREET /
FINE AND DANDY. 62:37.
Broadbent, p, Harvie S, b; Billy
Mintz, d. 1/24 & 2/8/2019'
New York.

Just in case you've been asleep for several decades, it's an established fact that Alan Broadbent produces some majestic music every time his hands touch piano keys. The winner of a pair of Grammys (back when they meant something) and numerous accolades he has graced a wide variety of recordings from such notables as Natalie Cole and others from most of the popular fields other than jazz. He's also been active in the soundtrack studios and a valued sideman on many a session.

A native of New Zealand and a graduate of the Berklee School of Music, he is an admitted acolyte of the great bebop giant Bud Powell he is not now nor ever has been a Bud Powell clone. That's not to say he isn't extremely facile with solo ideation as sharp and quick as June lightning. Certainly not just blowing vehicles his writings here (the Brownie salute opener, the early work "Continuity" & the effervescent "Waltz Prelude" based on a classical from the 1800s) hold much content. Among the diverse program are two standards and jazzy works from Lennie Tristano, Benny Harris, Tadd Dameron and Gigi Gryce all rendered with care and respect. His appearance on the Charlie Haden Quartet West albums should be mandatory listening. The upright work is unflinchingly sturdy and the trapkit adds just the right punctuation. Alan Broadbent is a man that wears many musical hats and, fortunately for Cadence readers, he's wearing his jazzbro cap for this splendid date.

Larry Hollis

New Issues



SOUL MESSAGE BAND,

SOULFUL DAYS,
DELMARK 5030.

SIR CHARLES / THESE

ARE SOULFUL DAYS(#) /
UNCERTAINTY / HAMMER
HEAD(#) /

LITTLE GIRL BLUE / MATADOR
/ EASY TIME / J.O.S.(#) /
THERMO.. 76:12.

Greg Ward, as(*); Geoff
Bradfield, ts(#); Chris Forman.
org; Lee Rothenberg, g; Greg
Rockingham, d.
8/22&23/2018, Chicago.

Those out there whose memories aren't as shaky as your mind might recall a threesome called the Deep Blue Trio that cut a couple of disks and a DVD a few years back. Two-thirds of that group are present here in the persons of sightless organist Chris Forman and veteran trapster Greg Rockingham. What this basically boils down to is a typical organ trio of Hammond, guitar and drums augmented on four tracks by alto, tenor or both. These specific cuts brought back this writer some fond memories of catching the Brother Jack McDuff combo with the twin tenors of Red Holloway and Harold Vick.

After the killer opening shuffle penned by guitarist Rothenberg things mellow out somewhat with a classic Cal Massey jazz standard "These Are Soulful Days" which will get inside your head and refuse to leave. Recorded by Lee Morgan on his Leeway Blue Note among other notables, it's original version can be found under the Candid logo on the only album from Massey. Aside from the standard "Little Girl Blue" the remainder of the selections from Wayne Shorter, Jimmy Smith, Louis Bellson/Tommy Newsom, Freddie Hubbard and Grant Green are all medium to up in the tempo department. "Uncertainty" was written by Greg Ward. To my mind there have been very few jazz organ releases of note so far this year. One from Chicago native Ben Patterson at the Van Gelder studio and the latest from Joey DeFrancesco. You can add this one to that list.

Larry Hollis

New Issues

**DAVID BERKMAN
SEXTET,
SIX OF ONE,
PALMETTO RECORDS
2194.**

BLOWING SMOKE / CYNICAL
EPISODE / BLUE POLES / BILLY
/ SINCERELY / THREE AND A
HALF MINUTES /
KICKSTOPPER / SHITAMACHI
/ RESTORATION / RAIN RAIN.
56:34.

Collective musicians: Berkman,
p; Dayna Stephens,EWI, ts;
Billy Drewes,as, cl; Adam
Kolker,ss, b cl;
Tim Armacost, ts, EWI; Chris
Lightcap, b; Kenneth Salters,
d; Rogerio Boccato, perc. No
dates
given. Circa NYC.

**DAVE STRYKER,
EIGHT TRACK III,
STRIKEZONE 8818.**

MOVE ON UP / PAPA WAS A
ROLLIN' STONE(*) / PRETZEL
LOGIC(*) / TOO HIGH / WE'VE
ONLY JUST BEGUN / THIS
GUY'S IN LOVE WITH YOU(*) /
EVERBODY LOVES THE
SUNSHINE(*) / AFTER THE
DANCE(*) / JOY INSIDE MY
TEARS(*). 52:35.

Stryker, g; Stefon Harris, vib;
Jared Gold, org; McClenty
Hunter, d; Mayra Casales, cga,
perc;(*).
1/21/2019, Paramus, NJ.

Printed in small type and in parenthesis are the two words Plus Guests which it is assumed refers to multi-reed ace Armacost and percussionist Boccato. The remaining six have been together for several years in performance and recording. Tim Armacost has also spent time in the studio and mostly sticks to his trusty tenor here. The ten numbers heard here are all penned by the leader and are given convenient thumbnail descriptions along with the solo order on the inside liners. Lots to grasp here, with compositions ranging from moody ballads to uptempo burns so be prepared to give this repeated hearings. Berkman is a reflective pianist with a firm touch and doesn't mind sharing solo space. A successful extension of his last release with some of the same personnel.

Larry Hollis

The eight track nostalgia strikes again, as Dave Stryker and cohorts return with the third and final installment in the trilogy. First off, the cover is a real hoot, packed with bygone-era memorabilia that should bring a grin to the chin of seasoned listeners. From the kickoff hot shuffle of a Curtis Mayfield song, the program goes through items from Steely Dan, Roy Ayers, the Carpenters (?), Marvin Gaye, the Rolling Stones, two Stevie Wonder titles and more. Stefon Harris is back behind the vibes after being spelled last album by Steve Nelson and percussionist Mayra Casales, who was on Stryker's indispensable Messin' With Mister T date, adds some fuego to several tracks. Those Cadence readers familiar with these fine musicians from the Strykin' Ahead record onward will not be disappointed. A real keeper, no sleeper.

Larry Hollis

New Issues

JASON PALMER, RHYME AND REASON, GIANT STEP ARTS 001.

DISC ONE: HERBS IN A GLASS
/ RHYME AND REASON / BLUE
GROTTO / SADHANA .
DISC TWO: THE HAMPTON INN
(FOR ALAN) / MARK'S PLACE /
WALTZ FOR DIANA /
KALISPEL BAY. TOTAL TIME:
1:44.21.

Palmer, tpt; Mark Turner, ts;
Matt Brewer, b; Kendrick Scott,
d. 6/7&8/2018, NYC.

JOHNATHAN BLAKE, TRION, GIANT STEP ARTS 002.

DISC ONE: CALODENDRUM
/ SYNCHRONICITY 1 / TROPE
(LINDA INTRO)= TROPE / ONE
FOR HONOR / HIGH SCHOOL
DAZE / NO BEBOP DADDY.
DISC TWO: BEDRUM / GOOD
HOPE / EAGLE / RELAXING AT
THE CAMARILLO / BLUE
HEART / WEST BERKLEY ST.
TOTAL TIME: 1:51.15.

Blake, d; Chris Potter, ts; Linda
May Han Oh, b. 1/21&22/2018.
NYC.

There's a new record label in town and it is something to shout about. Operated on a non-profit basis by the husband and wife team of Jimmy and Dena Katz it is artist-oriented, independently released and attractively presented. The initial issue was the Jason Palmer followed shortly by the Johnathan Blake set. Both are double disc digipacks recorded in performance at the Jazz Gallery in the Big Apple.

The sidemen for this group are no strangers to the leader or one another and it shows in the tight controlled freedom of their interaction. Mark Turner's always reliable tenor is a welcome second voice and the elastic tag-team of Matt Brewer and Kendrick Scott are happily as up front sonically as the horns.

The leader provided all the material and his mellifluous brass is full of soul and sass. He generously provides descriptions of all the selections so there is no need to go into detail concerning each track. After a long run with the Danish Steeplechase label it sounds as if he has comfortably settled into his new home.

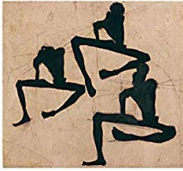
Larry Hollis

As is the case with the Palmer package the Johnathan Blake is a chordless affair with like-minded comrades, this time reed ace Chris Potter and the sturdy Linda May Han Oh. Like the players on the Jason Palmer date these three are well-versed in each others musicality. The set list is quite diverse, the majority from Blake (including an opener on each disc), "Blue Heart" by his late father, two each from Potter & Oh, Bird's classic 12-bar blues from 1945 on the Dial label, a chart from bassist Charles Fambrough and an extended romp through the Police's "Synchronicity 1". One wonders what Sting would make of this dazzler since he defected to Las Vegas recently. Both of these releases contain state-of-the-art graphics and great photography from Dena and Jimmy (who also engineered) Katz. With these two superlative issues we welcome a new and exciting label to the fold. They deserve our support.

Larry Hollis

New Issues

EHUD ASHERIE TRIO



WILD MAN BLUES

EHUD ASHERIE TRIO, WILD MAN BLUES,

CAPRI 74153.

WILD MAN BLUES / PARKER'S
MOOD / FLYING DOWN TO RIO
/ AUTUMN NOCTURNE /
CHASIN' THE BIRD / NA BAIXA
DO SAPATERIO / OH, LADY BE
GOOD/ AND THEN SHE
STOPPED. 46:47.

Asherie, p; Peter Washington,
b; Rodney Green, d. 3/2/2018.
Brooklyn, NY.

In an overcrowded field it is relatively easy for some worthy names to get overlooked or even lost. This is no more evident than when it comes to jazz piano. One of those names is most certainly Ehud Asherie, a forty-year old veteran of the Big Apple scene with a handful of albums under this belt. In fact, his 2016 issue *Shuffle Along* where he explored the works of Eubie Blake and Noble Sissle made my top ten list that year. Not merely limited to the piano keys, his album *Organic* demonstrated his prowess on the organ. But the piano is his main instrument and he is very much its master. In a list of eclectic players I would place him somewhere between Dick Hyman and Jaki Byard when it comes to an encyclopedic knowledge and love for the jazz piano tradition. For his most recent effort he's enlisted the services of Peter Washington and Rodney Green to form a dream trio of the highest level.

To be expected, the song list is all over the map with writings from almost every decade by such notables as the Gershwin brothers, Charlie Parker, Gus Kahn & Vincent Youmans, Dizzy Gillespie and wife Lorraine, Pops and Jelly Roll, among others. Topped off with heartfelt annotation by Ken Peplowski this is another superlative addition to this undervalued pianists discography.

Larry Hollis

New Issues

**ANDRES VIAL,
VIAL PLAYS MONK:
SPHEREOLOGY
VOLUME ONE,
CHROMATIC AUDIO**

111417.

BLUEHAWK / COMING ON
THE HUDSON / THINK OF
ONE / UGLY BEAUTY / GREEN
CHIMNEYS / LIGHT
BLUE / ASK ME NOW /
INTROSPECTION / WORK /
FUNCTIONAL. 58:58.

Collective personnel: Vial, p;
Peter Bernstein, g; Dezron
Douglas, Martin Heslop, b;
Rodney Green, Andre White,
d. 9/16 & 11/14/2017. Mount
Vernon, NY.

**BERNARD PURDIE &
FRIENDS,
COOL DOWN,
SUGAR ROAD RECORDS
002.**

ELEVATE / COOL DOWN /
SHAND STAND / MONEY
BAGS / DEEP IN LOVE (#) /
BETTER
MAN (+) / THE GOLDEN TIE
/ KEEP ON / STRANDED (*).
41:17. Purdie, d; Ivan Neville,
kybds, vcls; Brian J, g, vcls,
perc; Pete Shand, b; Morgan
Price, s; Nadav Nirenberg,
tbn; Hadar Noiberg, flt; Jay
Jennings; tpt; Anthony Cole,
vcl(+); Mayteanna Morales,
vcl(#); Cyril Neville, vcl (*);
Chauncey Yearwood, vcls,
perc; Stephane San Juan, perc.
No dates given.
Brooklyn, NY.

Seems like every time you turn around these days there's yet another Monk tribute album. This one is somewhat different from the fold in that it is in a quartet format but with a guitar instead of tenor. Plus pianist Vial only alludes to Monk's keyboard touch briefly on the second selection and nowhere else. Canadian Vial, with just a couple of releases out, is a newcomer to these ears but it his slightly heavier-than-Evans touch and advanced harmonic sense that delighted this reviewer. No stranger to the works of Mr. Monk, Peter Bernstein steals the show occasionally with his superb musicianship. The bass and drum chores are almost split, with Douglas and Green on the first half dozen, spelled by some inventive interplay from Vial and Bernstein on "Ask Me Now" before Heslop & White end things up on the next three titles. I'm impressed.

Larry Hollis

It's quite impossible to pigeonhole drummer Bernard "Pretty" Purdie into any specific musical bag. He can do it all. The only time this reviewer ever got to catch him live was with a Jeff Beck quartet opening for the Mahavisnu Orchestra many moons ago. This short nine tune outing does not defy categorization idiom-wise as it could easily be classified as soul music laced with funk. The first two numbers have unidentified vocals and a traps intro that reminded this listener of Purdie's classic drum break on "Memphis Soul Stew" with King Curtis and the Kingpins at the Fillmore. The following pair of titles are both forgettable instrumentals with flute, guitar and horns layered on "Money Bags" while another two instrumentals (The Golden Tie/Keep On) are hardcore funk with a clavinet prominent on the latter. The three identified vocals are all ballads of a sort with Morales in her "little girl" voice, a whisper y Cole effort and Neville Brother Cyril on the heavily backbeated closer. Outside the normal range of this publication.

Larry Hollis

New Issues



(1) KALI RIOT

RONIN RHYTHM RON020

TROPE / BIST DU EIN

SCHMETTERLING? / RIOT / UM

/ OF / 61 / MAYA. 51:18.

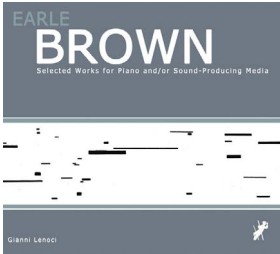
Raphael Loher, p; Urs Müller,

g; Nicolas Stocker, d. 7/2017,

Winterthur, Switzerland.

1) As members of various groups within the Swiss improvisational music scene, such as Nik Bärtsch's Mobile or Marena Whitcher's Shady Midnight Orchestra, keyboardist Raphael Loher, guitarist Urs Müller and drummer Nicolas Stocker have converted their weekly rehearsals into a repertoire that evolved from their own musical personalities. That repertoire has resulted in a trio they call Kali, which recorded an album they call Riot. With an artistic purpose as fixed and imaginative as Bärtsch's spiraling modules and Whitcher's haunted wraiths, Kali ominously describes on its CD cover a poisonous plant, perhaps assumed to be kali—or perhaps not, since kali is merely the nuisance plant called tumbleweed in the United States. Nonetheless, the combined energy on (1) balances Stocker's thumping, synaptic drive; the atmospheric of Loher's persistent dissonances and repetitive curling lines; and Müller's explorative background effects and unrestrained force. Kali's tracks frequently build dynamics through layered tension as the energy grows without pause like a quickening pulse. The opening track, "Trope," for example, proceeds in Stocker's tapping meter of eleven. A contrasting repetitive piano figure of extended tones and then rivulets of notes creates the foundation for Müller's emerging fierceness. Typically, "Trope" starts quietly with an ominous ding-ding-dinging before the undercurrent is released into the open atmosphere of reverberating expressions of disquiet. Then the trope isn't metaphorical at all; no ambiguity of intent remains. "Bist Du Ein Schmetterling?" ("Are you a butterfly?" being perhaps an apostrophic question for a moth and not an urban reference) at least titularly sets up a quizzical mood of, again, initial quietude characterized by Stocker's perambulating pace (in a park? in a meadow?). Its change of mood at 2:20, when Loher substitutes free-spirited improvisation for his initial haunting phrase, sets up Müller's fluttering ethereal effects. Perhaps those effects are an impression of der Schmetterling itself, which sounds as the track develops as if it's joined by a riot of die Schmetterlinge. Defying expectations set up by the other tracks,

New Issues



(2) GIANNI LENOCI EARLE BROWN: SELECTED WORKS

AMIRANI AMRN 054/06-C

HOME BURIAL. FOLIO:

OCTOBER 1952 / NOVEMBER

1952 ("SYNERGY") /

DECEMBER

1957 52 / MM-87 / M-135

MARCH 1953 / MUSIC FOR

"TRIO FOR FIVE DANCERS"

JUNE 1953

/ 1953. 4 SYSTEMS JANUARY

1954. TWENTY-FIVE PAGES

(1953). 57:14.

Lenoci, p, electronics.

3/29/2016, Monopoli, Italy.

"Of" starts with a heavier bearing created by the piano's exaggerated low-bass two-note lumber. Stocker's martial suggestions on the snare drum and Müller's allusive variations blend sandpaper-ish scratching and sustained notes into a textural mesh. "Um" consists of three minutes of Loher's leisurely rhythmless, minor-mode, high-treble rumination. The even dynamics are colored by Müller's barely audible, long, highly pitched notes. The only accent consists of but one bass-pedal thump near the end. The riot, after "Um's" respite, ends with "Maya," which is similarly brief, fragile and meditative.

2) Though born in Massachusetts and remaining a life-long United States resident, Earle Brown, a member of the New York School of music, is studied and remains venerated more in Europe than in his native country. As as proof, in 2017 the archive of Earle Brown's work moved from the U.S. to Basel, Switzerland, where it's managed by the Paul Sacher Foundation. Consistent with enduring European interest in Brown's innovations and his importance in avant-garde music, Italian jazz musician Gianni Lenoci has recorded on solo acoustic piano nine interpretations of Brown's most famous compositions and one, "4 Systems," electronically. Lenoci had no choice but to interpret Brown's works, rather than to read them. Famously, Brown not only allowed, but required, that the performer make the decisions about how his music would be played. Brown's innate comprehension of mathematics led to his engineering studies at Northeastern University. A trumpet player in high school, Brown advanced his interest in improvisation when he was a member, along with Zoot Sims, of the U.S. Army Air Corps base band at Randolph Field in Texas. At the suggestion of another soldier, Brown studied the Joseph Schillinger method of composition for four years, and he eventually developed the unlikely synthesis of mathematical concepts with open-form abstraction. Influenced by abstract impressionists like Jackson Pollack, Brown created the musical equivalent of Alexander Calder's suspended sculptures that change shapes and perspectives as they float

New Issues

randomly, attaining intended evanescence, rarely returning to the same exact image. Accordingly, Brown wrote some of his works in modules so that the performer could choose the order of interchangeable performance pieces. The last track of Earle Brown: Selected Works for Piano and/or Sound-Producing Media, in fact, is Brown's first open-form piece. "Twenty-Five Pages" was written on 25 loose pages for as few as one, or for as many as 25, pianists---and, so that the pianist(s) could play the notations forward or backward or upside-down. Lenoci is the one pianist on this album who stamps his own identity on Brown's famous composition. In Lenoci's hands, "Twenty-Five Pages" sonically appears as kaleidoscopically shifting impressions, rhythmless, at times dissonant, and possibly conversational between clusters and haunting notes of treble and bass extremes. Appropriately, Lenoci's track is precisely 25 minutes long. The album starts with Brown's first work from 1949 based on a Robert Frost poem, "Home Burial." Written for piano, "Home Burial" consists of Brown's musical impressions of the narrative short-story-like poem about sorrow, anger, loneliness and evil. Lenoci interprets the composition with sudden accents (of heartbreak at the loss of a child?) and quiet moments of calm reflection, only to flare again, throughout a conversation between two grief-stricken adults. What's revealing are how often avant-garde music of this type is recorded now and how unobjectionable Brown's works without melody or rhythm sound today. Brown's influence grew when he produced his master work, Folio, in 1952 and 1953. Folio attains immediacy of interpretation through Brown's individualistic style of graphical notation influenced by Schillinger, but also by his studies of music before the development of the current traditional style of notation. Brown's compositions consisted of symbols, rather than stemmed notes, to indicate the proportional lengths of rhythms and their interrelationships to other notes. Folio's dynamically in-the-moment readings are as various as the musicians who perform its movements. No two performances of gliding movements have ever been the same, as Brown intended. With hushed legato presses of keys and episodic quick sparks dramatized by sometimes intervening moments of silent stasis, Lenoci plays seven of the components of Folio. Each contrasts with and is as varied from the other movements as Brown's graphical notations and Lenoci's performances create. His floating modules having been developed before the advent of actual space exploration, Brown's goal was to suggest the universe of possibilities as vast as space itself. He thought of his works in three-dimensional, constantly evolving terms that inspire wonder and that require musicians' own alert innovations. Seventy years ahead of his time, Brown created new forms of expression that exploratory musicians like John Zorn value. Those forms are being rediscovered by a successive generation searching for unconventional, unrestricted sonic adventures. As is Lenoci.

Bill Donaldson

New Issues



TORCH
COMMON TONE
RECORDS
TANGENT 7 / AIR / THE
SURFACE OF AN EMERALD
/ TENNIS / YACHTIE / FIRE /
NANA /
VALSE D'ALCHEMIE
/ ANDANTINISH /
LARGHETTO-LAND / LENTO
BASH / PICARDY /
RABBIT. 39:24.

Brian Chin, tpt; Eric Likkel,
cl, b cl; Ben Thomas, vib,
bandoneón, perc; Steve
Schermer, b. 8/30-
31/2017, Seattle, WA.

The musicians of TORCH are decidedly passionate about not just music, but also, more broadly, the ability of artistic creation to improve social progress and individual well-being. In addition, they are passionately dedicated to Seattle's continuing reputation as a center for significant contributions to various art forms.

Despite their passions, TORCH's musicians recorded a fairly calm first album in which their exuberance roils beneath the surface, rather than spouting far above it. Though the trumpet can excite in a Dizzy atmosphere and the clarinet can beckon with a Goodman swing, both of those instruments maintain their TORCH volume at the same level as that of the vibes and the bass. Their original compositions include a diverse repertoire of jazz, folk music, tango and classical music. Even so, their unique style realizes the common elements of the genres, rather than their differences. Trumpeter Brian Chen was instrumental in the formation of TORCH, whose philosophical mission includes community altruism and cohesion. Before TORCH was established, Chen also founded Seattle's Common Tone Arts, a non-profit organization that arranges for local talents to mentor students in disciplines like dance, film, architecture...and music. Its offshoot, Universal Language Project, has commissioned new works, recorded musicians, produced performances, worked with educational institutions, and applied artistic endeavors to goodwill initiatives in the Pacific Northwest. In addition to Chin's bridging of human compassion with musical activities, clarinetist Eric Likkel, an ordained minister, shines his lighted torch in Seattle's social programs. Bassist Steve Schermer works to preserve native species in the region. With common purpose and complementary talents, the quartet winnowed its repertoire to thirteen relatively brief tracks. Their original compositions derive from styles of international influence; the others are adaptations of works by twentieth-century composers. Pieces by Igor Stravinsky and Erik Satie occur several times in the album. The first track, "Tangent 7," sets up the group's ethic and its style with a moderately accented tango of dynamic stability—and even relative calmness,

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wherein the rhythm is nudged by Schermer's bass. Significantly, composer Ben Thomas' vibes open the piece. Then the trumpet and the clarinet dart in and out of the rhythm before their sustained tones at a low volume harmonize with the vibes. After acceleration, Chin and Likkel hold notes in dual layers before trading again their linked phrases. Following Schermer's bowed melodious solo, beautifully performed, Chin's "Air" awakens through Likkel's jabbing and warbling, as if at sunrise. With a nod to Béla Bartók, "Air's" circular pattern develops from a round to animate the piece with Eastern European-influenced irregular time signature and accents. Thomas' "Fire" also requires precision of interaction and a feeling for the work's impressionism to negotiate its difficult passages, played without flamboyance as a shared creation. Performed in the lower register on bass clarinet, the descending lines of Manuel de Falla's lullaby, "Nana," from *Siete Canciones populares Españolas*, provides a comforting connection between Spanish folk songs and the development of modern twentieth-century music. "Andantinish," Chin's adaptation of Stravinsky's "Andantino" from *Les Cinq Doigts*, alternates the melodic lead from bass to clarinet, while the other instruments provide pedal point chiming. Consecutive Stravinsky pieces also include Chin's variations of "Larghetto-Land" and "Lento Bash," referring to additional "easy pieces" from *Les Cinq Doigts*. Taken as a trilogy, these Stravinsky tunes, meant to keep the right hand in the same position on the piano, apparently serve as an accessible educational pathway into his music, rather than challenging young students with *The Rite of Spring* before they're ready for it. Likkel's interests appear to be in French music, for his arrangement of "Picardy" attains emotional resonance with a melancholy minor-key carol, enlivened by Thomas' eight-seven metrical pattern on vibes. (Actually, all of the deceptively complex music of TORCH appears to be diligently arranged.) Likkel arranged the Satie compositions, which too can serve as Impressionistic introductions to his music: the light-hearted "Tennis" with its back-and-forth imagery, and the more ethereal "Le Yachting," both short pieces inspired by visual art from *Sports et Divertissement*. Origin Records recording artist Thomas, who favors Argentinean challenges, plays the bandoneón on "Rabbit," another of his compositions featuring the energy that swells from the nuevo tango. As a member of the Austin Piazzolla Quintet, Thomas adapted the tango's lunges to the TORCH quartet's polyphonic style. "Rabbit" nudges along pulsating rhythmic movement and declarative accents announcing solo interludes. Global in perspective and local in commitment, TORCH has established a unique style combining precise technique with flowing interactivity as they perform a repertoire consistent with its broad range of interests and its distinctive instrumentation.

Bill Donaldson

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MICHAEL ARNOWITT SWEETSPONTANEOUS

BIG ROUND BR8952

DISC 1: AGAINST THE WIND /
BULGARIAN HOEDOWN / THE
CROSSING / MIGRATORY
MOOD / SYRIA-US / PIROUETTE
/ THE CRYING CANDLE. DISC 2:
THIRD SHIFT / SHAPKA
SWING / ELEGY FOR RICHARD /
MEDIUM MESSAGE / ASCENT /
MIDNIGHT FOREST /
STREET STRUT. 2:10:49.

Arnowitt, p; org; Tatum
Greenblatt, Dave Smith, tpt,
flgh; Yosvany Terry, as; Lucas
Pino, ts, cl, b
cl; Randall Wolfgang, oboe; Dan
Silverman, Matt Haviland, Nick
Grinder, tbn; Al Roman, vln; Rick
Rosato, b; Colin Stranahan,
d; Shirley Crabbe, vcl; Therisa
Rogers, spoken word. 1/10-
12/2017,
New York, NY.

So appropriate a jazz recording title is that of e.e. cummings' poem, "O sweet spontaneous." One wonders why it never received previous attention. But then, outside of English literature courses, who would be aware of a hundred-year-old poem that admires the earth's annual rebirth and its firm resistance to human will? Michael Arnowitt knows of the poem. That's not surprising. Like many other contemporary musicians, Arnowitt views jazz within the larger universe of artistic creation, including not only classical and folk music, but also literature, dance and visual art. Based in Montpelier, Vermont for 35 years, Arnowitt has been immersed in the artistic process, in international performances, and in studies of the personal musical development of master composers. In 2017, though, Arnowitt's wide-ranging interests settled on recording his first commercially released jazz album. His past events have celebrated Ella Fitzgerald, Bill Evans, Art Blakey and other jazz icons. However, *Sweetspontaneous* consists of his own compositions, and lyrics...though Arnowitt couldn't resist the temptation to include poetry from Langston Hughes and Maya Angelou as well. Reflecting either his recent prolific creative activities or else the compilation of previously written pieces, *Sweetspontaneous* is notable for its scope of musical interests, its generosity toward participating musicians, its diversity of genres, and the directness of its accessibility for listeners. Indeed, Arnowitt, though residing until 2017 in New England and now in Toronto, included in *Sweetspontaneous* some of New York's equally talented and individualistic musicians, such as Yosvany Terry and Colin Stranahan. Space limitations prevent descriptions of all of the album's delights. However, "Bulgarian Hoedown" stands out as a showcase for Arnowitt's broad musical interests; the musicians' locked-in engagement in performing his compositions; and the group's interactivity for achieving a sound bigger than the number of its members. Remaining in the rhythmic and harmonic background, as if admiring his creation, Arnowitt allows violinist Al Roman to set "Bulgarian Hoedown's" mood with a tug-at-the-heartstrings, darkly evocative, rubato solo. But that's not the mood that develops. After Stranahan introduces a faster rhythm and after the horns build minor-key harmony in layers, Roman recalls country fiddling before trumpeters Dave Smith and Tatum Greenblatt take off with searing, soaring, swinging solos. The application of solos to consistent, insistent

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Bulgarian-inspired accenting builds throughout eleven minutes to a wild and thrilling conclusion. “Shapka Swing” too derives from Bulgarian culture, this time as musical descriptions of the country’s geometrically arranged hat designs. Arnowitt’s idea this time is the performance of consecutive duo performances, one player holding the pedal point and the other improvising over the pulsating rhythm. This allows for trumpeted fanfare, clarinet-and-violin klezmer allusions and unfolding trombone colors. Another work of global references, “Syria-us,” results from Arnowitt’s benefit concert to assist Syrian refugees. His absorption of, and respect for, divergent musical styles set up a work of Syrian harmonies, again in a minor key. At the beginning, the musicians breathe the notes and their microtones emerge as sonic utterances, instead of as melody. Once again, it becomes evident that all of the musicians are entirely devoted to Arnowitt’s project as they immerse themselves in his ideas. Arnowitt’s piano technique shines through on those tracks as he improvises in rotation with the other members of the group. His “Migratory Mood,” an imitation of birds in flight, achieves its culmination from Arnowitt’s introductory lightness of coruscating touch before he takes the piece into swing with the force of Rick Rosato’s bass work and the piano’s thematic fills. More delicate with classical leanings, and a departure from the horns’ harmonic accents, is the “Pirouette” waltz, performed on oboe by Randall Wolfgang. Not as simple as it would seem, Arnowitt’s idea brings to life repeated descending bass lines without resolution until the final phrase, thereby keeping the piece aloft, and the listener in suspense. Arnowitt’s integration of poetry into the music occurs when Langston Hughes’ “Crossing” and Maya Angelou’s “Still I Rise,” recited by assistant producer Therisa Rogers, are set to music. “The Crossing” features Rogers’ understanding of the poem itself as she is accompanied solely by Rosato. A beautiful ballad, Arnowitt’s “The Crossing,” with a slight tango feel, allows for extended improvisations as elaborations of the poem. Arnowitt’s composition based on “Still I Rise,” “Ascent” starts with Rogers’ recitation accompanied this time solely by Smith’s trumpet. A message of defiance and hope, “Ascent” moves at a faster tempo than “The Crossing.” “Ascent” also contains more intimations of joy suggested by Arnowitt’s written accents—a stylistic characteristic that occurs on many of his tracks. Arnowitt wrote some of his own poems, like “Against the Wind,” sung by Shirley Crabbe. It too expresses defiance through microtonal colors and the discomfort of dissonance. “The Crying Candle” is a message of optimism that offers a balm for the often negative environment of current events. Arnowitt, like Lennon and McCartney, imagines a future of, well, harmony, a product of spring’s rebirth. Arnowitt is a musician with boundless musical curiosity. An example was his “1911 Concert,” which featured as a contrast of styles music written in that critical year by Maurice Ravel, Arnold Schoenberg, Sergei Rachmaninoff, Charles Ives, Igor Stravinsky Alexander Scriabin and Béla Bartók. Michael Arnowitt’s abundance of restless talent suggests that two discs could hardly contain it, and that he had to cull additional material from the project. Perhaps much more remains unrecorded. The prodigious result, *Sweetspontaneous*, is a rewarding accomplishment deserving of broad attention.

Bill Donaldson

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The Cadence Media List

Cadence Media receives far more CDs than we can review each issue. We do however, listen to each CD and in some cases, designate the release with one of the following symbols.

- * Of Special Interest
- + A must for your record collection

Here are some other titles that we listened to but didn't get a chance to review.

789 Miles, Matt Olson *OA2 Records*

Along for the Ride, The Pete McGuinness Jazz Orchestra *Summit Records*

* **Alternatives**, Miller Wrenn's Escapist *pfMentun*

Ancient and Modern, Steve Cohn, George Haslam, Steve Kershaw *SLAM*

* **[A]part** Ellen Kirkwood - Sirens Big Band *earshift music*

* **Barracoön**, JD Allen, *Savant Records*

Brasil! Mark Morganelli *Jazz Forum Records*

* **California Quartet**, Doug MacDonald *dmacmusic*

Carrier, Xavier Lecouturier *Origin Records*

* **Chez Nous**, Rebecca Dumaine & Dave Miller *Summit Records*

Collective Thoughts, Ian Wardenski Quintet (*self-produced*)

Common Ground, Rodney Whitaker *Origin Records*

* **Confluence**, Satoko Fujii *Libra Records*

* **Contemporary Chaos Practices**, Ingrid Laubock *Intakt Records*

Crossing the Bridge 2, Philadelphia Heritage Art Ensemble *Heritage Sound, Inc*

* **Discovery**, Marton Juhasz *martonjuhasz.com*

Divine Traces, Max Peterson Trio *QFTF*

* **Diwan**, Shahbaz Hussain & Helen Anahita Wilson *GoldenGirl Records*

Down and Dirty, Rich Willey's BopTism Big Band *Wise Cat Records*

* **Eclectico** Pablo Lanouguere Quintet (*self-produced*)

Emergence, Larry Corbin *Nabroc Records*

Equal Time, Akiko, Hamilton, Dechter *Capri Records, Ltd.*

* **Farallon**, Nick Grinder *Outside in Music*

For Lovers Only, Kenney Polson (*self-produced*)

Globetrotter, Luca Di Luzzio *Jazz Life*

Gravity Simon Sammut/Omar Vazquez (*self-produced*)

Groove Machine, Charlie Apicella & Iron City *OA2 Records*

Hats Off, Steve Lipman, *SteveLipmanMusic.com*

* **Hokusai Piano Solo**, Aki Takase *Intakt Records*

* **Higher**, Patricia Barber *artistShare*

* **How We Do**, John Yao's Triceratops *See Tao Recordings*

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- * **I Thank God**, Elsa Harris *The Sirens*
- I'm All Smiles**, George Cables *High Note Records*
- Indivisible**, Bennett Paster (*self-produced*)
- * **In the Cave**, Dexter Gordon *Netherlands jazz archief*
- * **It's About Time**, King Louie Organ Trio *Shoug Records*
- * **Jazz**, Casey Abrams *Chesky Records*
- * **Jazz at the Philharmonic Live in Amsterdam**: Coleman Hawkkins et al.
Netherlands jazz archief
- * **Last Works**, Tom Pierson Orchestra *auteur*
- * **Leap of Faith**, Eric Alexander *Giant Step Arts*
- * **Lenapewiattuck - River of the Lenape**, Bud Tristano, Kazzrie Jaxen *New Artists*
- * **Lethe-Ahoh**, George Haslam - Nikolas Skordas *SLAM*
- Liminality**, Erik Snow *OA2 Records*
- * **Live at Lamantin Jazz Festival**, Lamu *El Negocito Records*
- * **Live Constructions**, Daniel Carter, Julian Priestler, Reggie Sylvester, et al. *SLAM*
- MLK Convergence**, Marlene Rosenberg *Origin Records*
- * **Mark Turner Meets Gary Foster 2 CD set**, *Capri Records, Ltd.*
- Mostly Love Songs**, Marc Mezgolits *QFTF*
- * **Moving Mists**, Luke Gillespie *Patois Records*
- Moving On**, Lannie Battistini (*self-produced*)
- Mythical River**, Moutin Factory Quintet, *Labourie Jazz*
- * **New Age Old Ways**, Peter Lin (*self-produced*)
- * **New York Trio**, Angelika Niescier *Intakt Records*
- * **On!** Jordon Dixon (*self-produced*)
- + **On a Glorious Day**, Pastor Donald Gay *The Sirens*
- One Night at Chris'**, The Dave Wilson Quartet (*self-produced*)
- * **Open to Now**, Joshua Catania *Shifting Paradigm Records*
- * **Overjoyed**, Larry Fuller *Capri Records, Ltd*
- * **Partners in Time**, Mike LeDonne *Savant Records*
- Phoenix Rising**, David Kikoski *High Note Records*
- Phraim**, Fraim *QFTF*
- * **Portrait**, Greta Matassa *Origin Records*
- * **Punkt.Vrt.Pastik**, Kaja Draksler *Intakt Records*
- Ranaldo, Jarmusch, Urselli, Pandi** *Trost Records*
- Rides Alone**, Dred Scott *Ropeadope Records*
- Rise Up**, Scott Rammingner *Arbor Lane Music*
- Sailing Home**, Rosanna Eckert *OA2 Records*
- Sapphire Dreams**, Chandra Tule *PAO Records*
- * **Shades of Shirley Horn**, Coniege Washington (*self-produced*)
- Shadow Dances**, Hastings Jazz Collective *New Directions, Inc*
- Smokehouse Serenade**, Kerry Kearney *DWAZ Entertainment*
- Something's Gotta Give**, Anthony Caceres (*self-produced*)
- Songs for All of Us**, Mike Lee *IYOUWE Records*

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Sorte! Music by John Finbury *Green Flash Music*

* **Stone**, Satoko Fujii Solo Piano *Libra Records*

* **Stories from Here and There**, Tuomo Uusitalo *Fresh Sound/New Talent*

Stronger Than Ever, Hazel Mitchell-Bell (*self-produced*)

* **Swing Out!** Eyal Vilner Big Band (*self-produced*)

+ **Time Gone Out**, Courvoisier - Feldman *Intakt Records*

* **Unknown Shores**, Joao Pedro Viegas *Amirani Records*

* **Tetraktys**, Matti Salo Quartet *Luova Records*

The Birdsong Project, Ellynn Rey (*self-produced*)

* **The Gates**, Yao/Smith/Hughes Sextet *Shifting Paradigm Records*

* **The Last Taxi: New Destinations**, Pat Battstone *Leo Records*

* **The Rhythm of Invention**, Wayne Wallace Latin Jazz Quintet *Patois Records*

* **The Seven Rays**, Jerry Bergonzi *Savant Records*

There You Go Thinking Again, Four Jazz *Hang Records*

* **Trance Map+** Evan Parker, Matthew Wright et al. *Intakt Records*

Triage, Chris Lomheim *Shifting Paradigm Records*

Vitality, Matt Skellenger Group (*self-produced*)

Wooden Mirrors, Daniel Barbiero & Cristiano Bocci *Plus Timbre*

Yes, Trio Heinz Herbert *Intakt Records*

October issue:

Antonio Adolpho: Samba Jazz Alley, self-produced

Sing a Song of Jazz, Resonance Records

Jazz Piano Panorama, Resonance Records

Bill Evans: Smile With Your Heart, Resonance Records

Vosbein Magee Big Band, Come and Get It.

Wes Montgomery: The Best of Wes, Resonance Records

Obituaries



Beth Carvalho

BETH CARVALHO, Brazil's 'Godmother of Samba,' died on April 30, 2019 in Rio de Janeiro. She was 72.



Dr. John

BO LEIBOWITZ, host of KCRW's "Strictly Jazz," died on June 3, 2019. He was 74.

MAC REBENNACK, AKA Dr. John, New Orleans music legend, died on June 6., 2019. He was 77.



Jo Sullivan

DAVE SAMUELS, a Grammy-award winning vibraphonist died on April 22, 2019 in New York City. He was 70.

JO SULLIVAN, (singer) died on April 28, 2019. She was 91.



Lawrence Leathers

LAWRENCE LEATHERS, Grammy-Winning jazz drummer, died on June 2, 2019. He was 37.

LEON REDBONE born Dickran Gobalian, singer, musician, died on May 30, 2019. He was 69.



Leon Redbone

LISLE ARTHUR ATKINSON jazz double-bassist, died on March 25th, 2019, New York, He was 78.

NORMA MILLER, Lindy-Hopping 'Queen of Swing,' died on May 5, 2019. She was 99.



Norma Miller

RON HEARN, Vancouver music scene correspondent, writer for Cadence Magazine, frequent obituary contributor, died on May 9, 2019. He was 70.



Sam Pilafian

SAM PILAFIAN, (tuba) died on April 5, 2019. He was 69.