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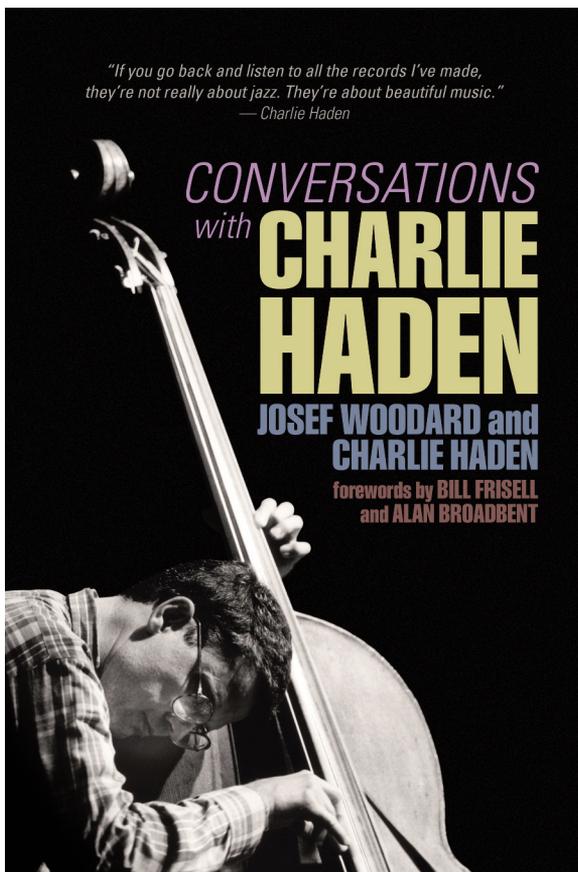
OUT OF THE BOX

JAZZ IN CRIMEA



International Jazz News
CD Reviews
Book Reviews
DVD Reviews
Obituaries

New book about **Charlie Haden**



"Charlie Haden's story is a classic American saga, and Josef Woodard allows him to tell it eloquently and in moving detail,"
—Francis Davis

"Woodard's treasure trove of interviews with Charlie Haden gives us such an intimate feeling of the jazz giant that we feel like we're sitting in the room with an old friend.... Haden opens up about his iconic musical associates over the years, allowing us rare access into the insular world of jazz itself."
—Michelle Mercer

Conversations with Charlie Haden compiles 20 years of award-winning jazz critic and author Josef Woodard's interviews with Haden, who candidly talks about his life, politics, music, aesthetics, and the great musicians with whom he worked, including Ornette Coleman, Don Cherry, Paul Bley, Carla Bley, Keith Jarrett, Billy Higgins, Paul Motion, Dewey Redman, Pat Metheny, Geri Allen, Brad Mehldau, Gonzalo Rubalcaba, and many others.

Published by Silman-James Press (www.silmanjamespress.com).
Available now from all good bookstores, as well as Amazon.com.

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See : www.freetonerecords.co.uk

Improvisations from Bristol, UK

EXCHANGE: Paul Anstey bass, Phil Gibbs guitar, Hugh Kirkbride bass, Mark Langford reeds, Roger Skerman drums

"..listening to the long circling improv of Stream, it is possible to glimpse five musicians taking on a collective act of spontaneous performance. It is a high order encounter...to follow Langford's lines dropping into the abyss through that long black stick (aka bass clarinet!) is to touch the bottom of the ocean. The full depth"

Steve Day, Sandy Brown Jazz



ANGEL PAVEMENT by Konik
Mark Langford tenor sax & bass
clt, Dominic Lash double bass,
Roger Telford drums.

"...Telford with his jittery, crashing flow makes for a strong presence, a constant mercurial torrent ...Langford builds on Telford's white water rapids with careful, deliberate pace on the smokily murmuring bass clarinet and the sparkling tenor sax, foaming and spraying as he fires around the tightest corners. ...Lash's pizzicato becomes clear as a driving force, as constant propulsion, sonorous, with agile bandwidth and no steady rhythm, more like Heisenbergs particle cloud"

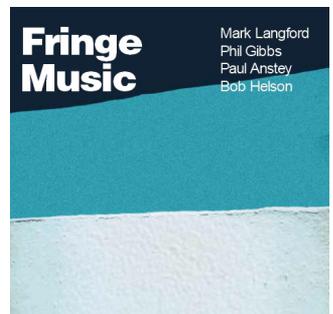
Rigobert Dittman, Bad Alchemy



FRINGE MUSIC: Paul Anstey double bass, Phil Gibbs guitar, Bob Helson drums, Mark Langford reeds.

".... Right from the gitgo, there is a tight, sprawling, integrated weaving of lines. Mr. Gibbs sounds relaxed as he plays a series of quick yet calm waves with that swell older jazz guitar tone. When Tenor man, Langford comes in, he also seems to be riding the waves created by the tight yet slippery rhythm team. This fine quartet sounds like they have been playing together for a long while..."

Bruce Lee Gallanter, DMG



NEW RELEASE:

Poetry from the Future

TO BE CONTINUED:

CAROL LIEBOWITZ (piano), CLAIRE DE BRUNNER (bassoon),
DANIEL CARTER (alto, tenor and soprano saxophones, flute, trumpet, clarinet),
KEVIN NORTON (vibraphone, drums, percussion)



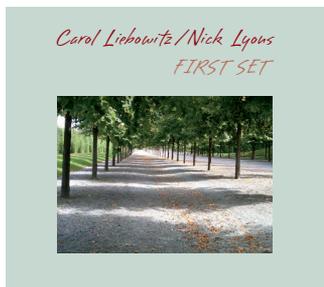
"For All Times" with vibraphone heard at the outset is getting close to Eric Dolphy's timeless masterpiece *Dut To Lunch!* . . . this group works so well together as one cohesive unit. Listening to each other, always listening.—Roger Farbey, *All About Jazz*

" . . . everything is ruled by the power of collective creativity."
—Leonid Auskern, *jazzquad.ru*

"It's a beautiful mesh of players. . . . all four musicians merging into a unique soundscape."
—Robert Iannapolo, *The New York City Jazz Record*

First Set

CAROL LIEBOWITZ (piano), NICK LYONS (alto saxophone)



" . . . the music proceeds intimately, almost as in a flashback of ideas, dense with meaning. . . . "Roy's Joy," with the alto sax's beautiful lines, clean and precise, is a truly inspired performance. . . . The two musicians know how to seduce the listener and leave a deep mark in his state of being."—Vittorio Lo Conte, *musiczoom.it*

"This improvisational pair recalls the duo performances of Steve Lacy and Mal Waldron in style and intensity. . . . almost telepathic . . . hypnotically engaging . . ." —Roger Farbey, *All About Jazz*

"Both players evince an acute sensitivity to one another and to their own internal impulses, keeping the music alive and unpredictable across a wide expanse of human feeling." —Mel Minter, *melminter.com* (musically speaking: an avid listener's observations)

Payne Lindal Liebowitz

BILL PAYNE (clarinet), EVA LINDAL (violin), CAROL LIEBOWITZ (piano)



"high caliber musicianship and intelligent, electrifying artistry"
—Hrayr Attarian, *All About Jazz*

"This trio is quite an original group. . . . poised in the realm of a highly communicative chamber music, in which pure improvisation reigns supreme. . . . an intense album that will not go unnoticed."
—Vittorio Lo Conte, *musiczoom.it*

"Simply put, they sound like no one else. . . . a soundscape in which each dynamic and rhythmic contrast is of the utmost importance. . . . The recording is superb. . . . captures the perfect environment for this supremely sensitive trio, from whom I hope we hear a lot more."
—Marc Medwin, *Cadence Magazine*



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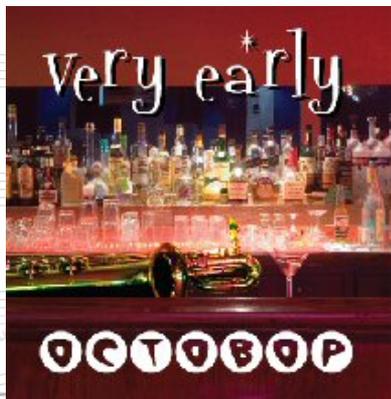
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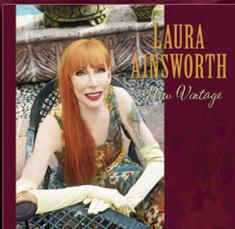
"Haney tells these tales with the dramatic flair of a Garrison Keillor.." - Cadence Magazine

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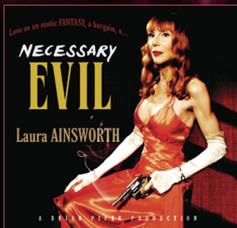
- DAVID GASTON, "THIS IS VINTAGE NOW"



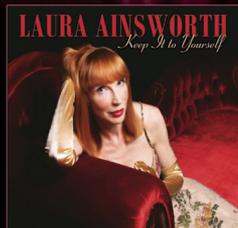
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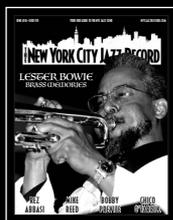
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- 193 Mark Whitecage's Other 4tet 4tet
- 194 Bruce Eisenbeil/Crosscuttrio
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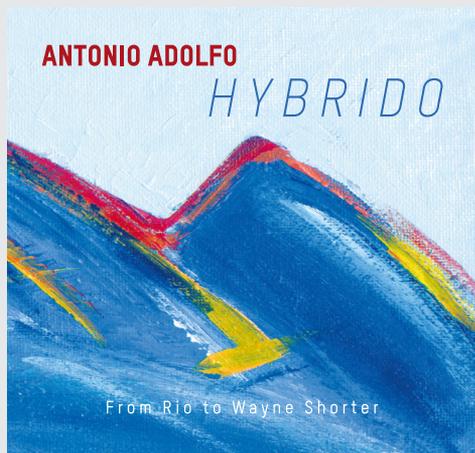
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- 274 Lucian Ban & Alex Harding
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- 361 Stephen Gauci 4tet
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Track Listing:

1. Deluge (Wayne Shorter)
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5. Black Nile (Wayne Shorter)
6. Speak No Evil (Wayne Shorter)
7. E.S.P. (Wayne Shorter)
8. Ana Maria (Wayne Shorter)
9. Afosamba (Antonio Adolfo)



Musicians:

Antonio Adolfo: piano, electric piano; Lula Galvão: electric guitar; Jessé Sadoc: trumpet; Marcelo Martins: tenor saxophone, soprano saxophone, flute; Serginho Trombone: trombone; Claudio Spiewak: acoustic guitar (3); Jorge Helder: double bass; Rafael Barata: drums, percussion; Andres Siqueira: percussion; Zé Renato: vocals (2)

Quotes:

"There's evidence of a beautiful relationship between Adolfo and Shorter on Hybrido – From Rio to Wayne Shorter that culminates in an inspired and informed reading of the saxophonist's classic repertoire; this is a recording worthy of multiple plays that will inevitably lead listeners to deep relationships with both artists." Chip Boaz – latinjazzcorner.com

"The results are what one would expect with one master interpreting another, like reading Goethe by lightning storm." C.Michael Bailey – allaboutjazz.com

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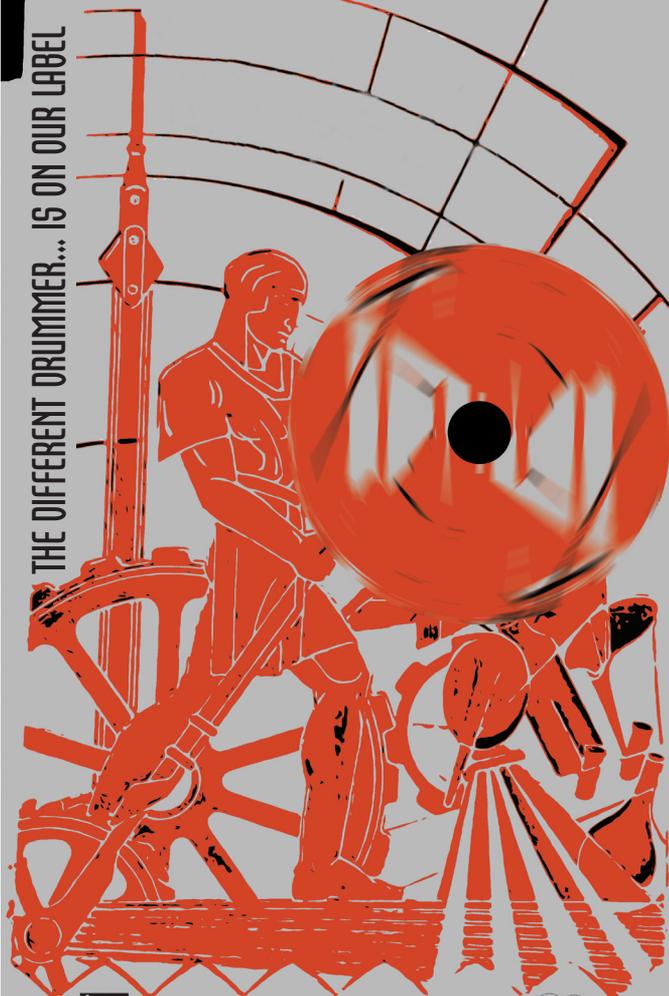
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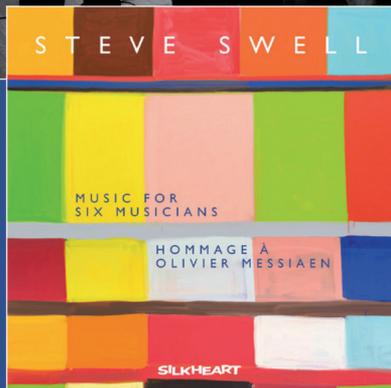
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Stephen Rush

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Steve Swell
trombone, compositions

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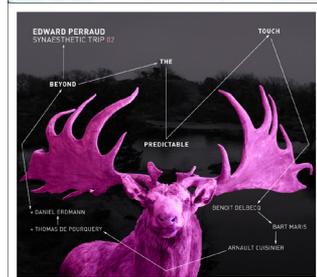
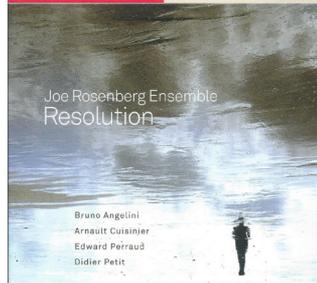
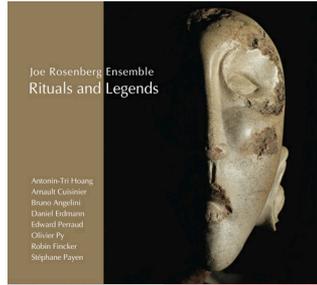
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Creative Improvised Music Projects

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.

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| 5025 | Seth Meicht and the Big Sound Ensemble | Live in Philadelphia |
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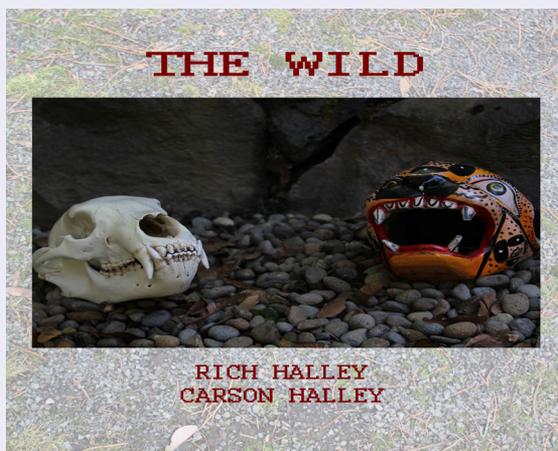
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ABBREVIATIONS USED IN CADENCE

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
 fgh: flugelhorn
 flt: flute
 Fr hn: French horn
 g: guitar
 hca: harmonica
 kybd: keyboards
 ldr: leader
 ob: oboe
 org: organ
 perc: percussion
 p: piano
 pic: piccolo
 rds: reeds
 ss: soprano sax
 sop: soprano sax
 synth: synthesizer
 ts: tenor sax
 tbn: trombone
 tpt: trumpet
 tba: tuba
 v tbn: valve trombone
 vib: vibraphone
 vla: viola
 vln: violin
 vcl: vocal
 xyl: xylophone

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 Ken Weiss; 50th Anniversary homage to John Coltrane at the
 Philadelphia Clef Club w/Bobby Zankel (as), Odean Pope (ts),
 Lewis Porter (p), Diane Monroe (vin), Matthew Parrish (b), Chad
 Taylor (d). Photo Credit: Ken Weiss

Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

Established in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly publication. On January 1, 2012 Cadence Magazine was transferred to Cadence Media L.L.C. Cadence Magazine continues as an online publication and one print issue per year. Cadence Magazine, LLC, is proud to continue the policies that have distinguished Cadence as an important independent resource. From its very first issue, Cadence has had a very open and inclusive editorial policy. This has allowed Cadence to publish extended feature interviews in which musicians, well known or otherwise, speak frankly about their experiences and perspectives on the music world; and to cover and review all genres of improvised music. We are reader supported.

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

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Contributors

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

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PAT HINELY (Jazz Stories, A Photo History) makes his living as a photographer and is based in Lexington, Virginia. He has been photographing and writing about musicians since 1971.

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DON LERMAN Is the likely the only economist/musician on his block in South Bend, Indiana who also writes for Cadence magazine.

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Contributors

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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.

T. 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 as well as road manager for the legendary Sugar Pie DeSanto.

JEROME WILSON (CD Reviews) is a long time music, film, and comic strip fan who works for the Navy and lives in the Washington, DC area.

Short Takes Philadelphia

Philly October 2017

Philadelphia, PA: The Ed Palermo Big Band at World Café Live on 6/30 was a deluge of sounds gathered from iconic tunes that (mostly) dated back to Palermo's early years – the Sixties. He's best known for memorializing Frank Zappa with his well-rehearsed and powerful 18-piece unit but he also covered a good deal of (local hero) Todd Rundgren this night in preparation for his next release. Alto saxophonist Palermo only played a single short segment on his horn, the rest of the night he conducted the band with great energy but what stood out the most was his uncanny arranger skills. No one else is mashing tunes like him. Bits and pieces of recognizable songs pop up when least expected. Steely Dan, Jethro Tull, the Beatles, the Rolling Stones, the Byrds and the Allman Brothers were all fair game. "I'm trying to get sued by as many people as possible," Palermo explained. "Until they find out I don't have any money." Palermo, a natural comic, began the lengthy set with, "I'm from [nearby] Ocean County, New Jersey, I'll be mentioning that all night," and "We played here 2 years ago and there were more people last time, but that's just the model plan I've wanted for my career!" Towards the end of the first set, Palermo announced- "We don't really have time to introduce the band but we do have time to have each member talk about what a pleasure it is to play in the Ed Palermo Big Band!" They later did a tribute to recent lost artists including Chris Cornell and Keith Emerson before capping the night of comfort music with the Beatles' "Revolution"...7/21 featured a nod to Jazz' storied past as well as a sighting of its ample future. First off was the Bobby Zankel (as) led 50th Anniversary Homage to John Coltrane at the Clef Club which was timed to coincide with the day of Coltrane's funeral. Featuring the late tenor's original works, Zankel was joined by Odean Pope (ts), Diane Monroe (vin), Matthew Parrish (b), Chad Taylor (d), who recently moved to town, and very special guest pianist and scholar Dr. Lewis Porter. Commencing with "Coltrane Time," a Pope favorite, Monroe took control with an unexpectantly fierce solo (she also had another knockout effort on "Pursuance"). Also covered was "Acknowledgement" from A Love Supreme, a composition Zankel presented a few years ago with his Warriors of a Wonderful Sound ensemble, "Peace," and the finale of "Giant Steps." Zankel and Pope have paired numerous times in the past which helped their horns couple so well. The majority of the performance was based on solos and small sectional playing. Also gigging that night, north a bit, was twenty-six-year old singer Jazzmeia Horn at South Jazz Parlor with a rhythm section of local heavies led by Orrin Evans (p). Horn, who performs with a cluster of painted-on dots around her right eye, showed a great deal of personality and spunk, in addition to a mature repertoire including Betty Carter's "Tight," Jimmy Rowles' "The Peacocks," Benny Golson's "Whisper Not," and the standard "East of the Sun," in addition to some original tunes. Her banter with the audience was light and free. Some quotes – "I always get a brain fart when you clap." "I'm glad you came. It's ten o'clock and you could have gone to sleep." "I'm gonna give you Jazz mia. Pun intended!" "How do you feel? I could be traumatizing you with this music..." Charnett Moffett at South Jazz Parlor on 8/9 had an unusual fit of veteran performers – Brian Jackson (p), famous for his work with Gil Scott-Heron, and Jana Herzen (g, vcl), owner of Motema Music – and newbies – Irwin Hall (ts), Scott Tixier (vin) and Malik Koly (d). Their second set opened

Short Takes Philadelphia

with the leader on double bass, before switching to electric bass for the rest of the night, and two songs featuring Herzen singing. The night ended with Moffett's son Max taking over the drum chair with his own young son standing to the side, beating the floor tom with his hand. In-between came some fusion flavored Jazz and some hot licks from Tixier, Hall, and the stunning Mr. Moffett, who should have spent more time on the upright... Gary Bartz returned to the South Jazz Parlor stage on 8/30 officially this time. He had played it before as an unannounced guest with the Wallace Roney band. This night he was featured with Orrin Evans' Captain Black Big Band as part of the venue's weeklong mini-festival saluting Charlie Parker's birthday. There was only time for a quick rehearsal earlier in the day so things weren't so tight as far as Bartz' fitting in. The big band was well-schooled, as always, and Bartz did have early solo time on each tune, which was great to hear. The music hit a highlight with the finale of Bartz' old hit "Music is My Sanctuary." The tentet rocked out on the Soul-Funk piece and all sang. Evans got the signal from the house that the set was coming to an end and said, "I see that sign. We've got ten more minutes but we're gonna stay on this, we're just gonna groove on this." There were lots of musician in the room, especially alto players, including Bobby Zankel and Victor North, and even pianist Norman Connors was in the back. Both sets were sold out... Kurt Rosenwinkel's hits at Chris' Jazz Café are always major events – for his legion of fans as well as numerous family/friends in the area. His 9/8-9 nights featured his newest project – his Caipei band with Pedro Martins (g), Frederico Heliodoro (b) and Bill Campbell (d). It's a real stretch to say this is a "Jazz" band, there's lots of Prog Rock to it with some Jazz elements. The first night's second set included a new song they were working on named "Gloria" which began with a strong Yes influence and ended with an impressive run of hot guitar riffs by the leader and brought yelps of joy from the front table of mature male fans. One of them yelled to another, "I told you we should stay for the second set! That was better than drugs! Hey Kurt, when are you gonna do a back flip and light your guitar on fire?" Rosenwinkel declared, "That was the best we've played that song." The other tunes were all of interest and most included a featured guitar solo but unfortunately, the leader's singing and lyrics did not match the level of his instrumental work. The ending with a group hand shake in a circle was a nice touch however... Incoming hits: The big event as we move into the year's finale is Ars Nova Workshop's festival -THE OCTOBER REVOLUTION OF JAZZ & CONTEMPORARY MUSIC with ANTHONY BRAXTON; ZEENA PARKINS / BRIAN CHASE DUO; THE ART ENSEMBLE OF CHICAGO; TIM BERNE'S SNAKEOIL; SUN RA ARKESTRA performing SPACE IS THE PLACE in its entirety; DAVID TORN'S SUN OF GOLDFINGER; MIKE REED'S FLESH & BONE; JOHN LUTHER ADAMS' ACROSS THE DISTANCE; BALLISTER (DAVE REMPIG / FRED LONBERG-HOLM / PAAL NILSSEN-LOVE); SO PERCUSSION; KID MILLIONS + JIM SAUTER (BORBETOMAGUS) DUO; MOOR MOTHER; CORTEX; CLAIRE CHASE; KARUNA (HAMID DRAKE + ADAM RUDOLPH); MAN FOREVER + SO PERCUSSION; BURTON GREENE. The four-night spectacular runs from 10/5-8 at FringeArts. Check out arsnovaworkshop.org for more info. Other Ars Nova Workshop events are: 10/1 Bad Plus w/ Square Peg Round Hole @ Ardmore Music Hall; 10/11 Hudson (DeJohnette/Medeski/Scofield/Grenadier@ Ardmore Music Hall; 11/7 Ever

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Present Orchestra featuring works by Alan Lucier @ FringeArts...Chris' Jazz Café (chrisjazzcafe.org) presents: 10/6 Buddy Rich tribute w/ South Philly Big Band featuring Chris Oatts and Steve Fidyk; 10/7 Jackie Ryan 4 w/ Don Braden; 10/13-14 Kevin Eubanks 4; 10/20 Jost Project w/ John Swana; 10/21 Bill O'Connell 4; 10/27-28 Peter Cincotti; 11/3-4 John Pizzarelli; 11/10-11 Orrin Evans 4; 11/17-18 Davina & The Vagabonds; 11/24-25 Pat Martino 5...South Jazz Parlor (southrestaurant.net) presents: 10/1 Rodney Green; 10/4 Nasar Abadey 5; 10/6-7 Josh Lawrence 5; 10/8 Vincent Ector; 11/11 Orrin Evans' Captain Black Big Band w/ Bruce Barth; 10/12-13 Pablo Batista; 10/14 Milton Suggs w/ Tim Warfield; 10/15 Kenny Barron; 10/19 Andy Snitzer w/ Gerald Veasley Band; 10/25 Captain Black Big Band; 10/27 Christian McBride w/ Benny Green/Lewis Nash; 11/5 Orrin Evans w/ Joanna Pascale; 11/8 Darryl Yokley 4; 11/10-11 Sullivan Fortner 3; 11/12 Orrin Evans w/ Joanna Pascale; 11/15 Laurence Hobgood; 11/17-18 Theo Croker; 11/19 Orrin Evans w/ Joanna Pascale; 11/26 Orrin Evans w/ Joanna Pascale; 11/30 Odean Pope w/ Gerald Veasley Band; 12/6 Roxy Coss; 12/13 Rondi Charlston; 12/15 Warren Wolf 5; 12/16-17 Carmen Lundy; 12/29-30 Orrin Evans 3 w/ Kevin Eubanks...World Café Live (worldcafelive.com) presents: 10/4 Charlie Hunter; 10/9 Sam Amidon; 10/17 Max Weinberg...Ardmore Music Hall (ardmoremusichall.com) presents: 10/1 Bad Plus w/ Square Peg Round Hole; 10/11 Hudson (DeJohette/Medeski/Scofield/Grenadier); 10/15 Stanley Jordan; 11/25 Stanley Clarke Band; 12/10 Nels Cline/Larry Ochs/Gerald Cleaver.

Ken Weiss



7/21/17 50th Anniversary homage to John Coltrane at the Philadelphia Clef Club w/Bobby Zankel (as), Odean Pope (ts), Lewis Porter (p), Diane Monroe (vin), Matthew Parrish (b), Chad Taylor (d). Photo Credit: Ken Weiss

Short Takes Philadelphia



8/30/17 Gary Bartz at South Jazz Parlor Photo Credit: Ken Weiss

Short Takes Philadelphia



Kurt Rosenwinkle 9/9/17 at Chris' Jazz Cafe Photo Credit: Ken Weiss

Short Takes Vancouver, Canada

The 2017 TD Van. International Jazz fest ended July 2nd with Scott Hamilton 3 (Rossano Sportiello piano and bassist J.J. Shakur) appearing at Pyatt Hall. This drummer-less trio played 2 sets of standards, ballads and bossa novas starting with Tangerine, Old Fashioned Love by James P. Johnson, Three Little Words, Meditation and an exquisite version of Darn That Dream. Pianist Sportiello had a solo feature on Estate on which he displayed formidable stride chops. Bassist Shakur shone on his introduction to Black Orpheus. Hamilton's playing displayed his Prez roots throughout, constantly swinging and endlessly inventive. A surprise tune was Frank Sinatra's hit The Summer Wind that swung mightily. Other groups that appear at the festival were Cyrus Chestnut 3; Emmet Cohen 3 with Ron Carter; Buster Williams and Something More;; Branford Marsalis & the Van. Symphony Orch; Ingrid & Christine Jensen with Ben Monder; Kenny Barron playing a solo concert; and Tierney Sutton's band playing the music of Sting. The free afternoon concerts at performance works are always worth hearing. I heard Sylvie Courvoisier's 3 with Drew Gress & Kenny Wolleson play her edgy but interesting tunes including one that I thought sounded like free-from ragtime. I also heard the Wojcinski-Szmada 4tet – a Polish group comprised of bassist Ksawery Wojcinski, trumpeter Maurycy Wojcinski, pianist Szymon Wojcinski and drummer Krzysztof Smaeda. This group was completely amazing playing originals whose titles I couldn't spell but had high energy and was imaginative. Their music ranged from meditative ballads, bluesy originals and one that recalled Miles' mid-60s group. The band were highly skilled especially the bassist who was all over his bass. A very impressive band! A third group I heard at Performance Works was the Bob Murphy Tribute Project. Bob Murphy was a local pianist, composer and teacher who passed in 2015. The group included trumpeter Brad Turner, Bill Runge alto sax, Tom Keenlyside tenor/flute, Miles Black piano, Miles Foxx-Hill bass & drummer Buff Allen. The band played Murphy's originals whose titles reflected his offbeat sense of humor such as Don't Touch Me There and an up-tempo swinger called Here Hold This. Bob would have been pleased to hear his music played with such love by those who played with and knew him over the years. Over at Frankie's Jazz Club, guitarist Dave Sikula's Quartet Wes played a tribute to Wes Montgomery with Chris Gestrin piano, bassist Paul Rushka & drummer Jesse Cahill. Also at Frankie's was pianist Tony Foster's quartet that featured guitarist Pasquale Grasso, bassist Nate Parker and drummer Joe Poole. This was one of the highlights of the festival for me. Grasso is the most impressive guitarist I've heard in many years, a throw-back to 50's guitarists like Jimmy Raney and Chuck Wayne. He played clean, lightning-fast, single-note lines and put his chops to work on bop classics like Bud Powell's Celia, Monk's Hackensack and Bird's Relaxin' at Camarillo as well as standards When Lights Are Low and I Can't Get Started. Drummer Poole played brushes most of the night, keeping things swinging. I have to hear more of Grasso!...Frankie's has a full lineup scheduled for the rest of 2017. Van Django kicks Oct. off 10/1, while trumpeter Brad Turner is Oct. artist in residence appearing 10/4 & 11. Pianist George Colligan appears 10/5 with bassist Jodi Proznick & drummer Jesse Cahill. Cat Toren celebrates Thelonious Monk's centennial 10/10 with trumpeter Kevin Elaszuk, Dave

Short Takes Vancouver, Canada

Say reeds, guitarist Dave Sikula & bassist James Meger. Matt Jorgensen + 451 appear 10/12 followed by Miles Black's 3 plus vocalist Greta Matassa 10/13-14, John Stetch & Vulneraville's CD release 10/19, Jeremy Kahn 4tet, 10/20-21, Marquis Hill Blacktet 10/21, Tim Tamashiro 10/22 & New York's Eric Alexander 10/27-28. In November, saxophonist Steve Kaldestad is the artist in residence appearing 11/1. Akiko Tsuruga & trumpeter Joe Magnarelli appear 11/3-4, David Braid & Mike Murley 11/5, Corey Weeds Little Big Band 11/10-11 and Jeremy Pelt 11/24-25. Elsewhere, Hudson with Jack DeJohnette, Larry Grenadier, John Medeski & John Scofield are at The Chan Centre 10/18. At Cap. University, pianist Brad Mehldau appears 10/24 at the BlueShore Centre for the Performing Arts followed by Maria Schneider 10/27 with the "A" Band and NiteCap vocal group. Diana Krall appears at the QueenE theatre 12/8...For Vancouver jazz information, go to <http://www.coastaljazz.ca>.

Short Takes Chicago, IL

Jimmy Bennington Colour and Sound

featuring: Jimmy Bennington- drums, Fred Jackson Jr. (AACM)- tenor/soprano saxophones/ flute, Artie Black- tenor saxophone, Dustin Laurenzi- tenor saxophone, Mike Harmon- bass.

*Mon Sept 11, 2017, 9:30 pm

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Jazz Stories: Gunter Hampel



Gunter Hampel talks about his New York Days and playing on the street.

Most people don't understand, we musicians, we are characters who don't think so much in styles and categories. Our life is determining our music. I'm not playing jazz because I've learned it in a school. See that's the difference with the Gunter character. Let me tell you a little about my life in New York, I had children, so when I was going out in the streets - we used to play in the streets in New York because we had no money. We would go to the Bronx, where Jean lived, and we didn't have money, so we went with the flute and the clarinet out onto the streets to play! We mostly improvised, or yeah, whatever. We had the most beautiful meetings with people on the streets. I could tell you hours of stories of how people took our improvised music and did something with it. They started to dance around us, or they just came by...that was in the beginning of the 70's. And one day, we played, and these kids came up, 15, 16, with a ghettoblaster, and wanted to use the spot where we were. So they looked at our music and we didn't stop, because we didn't have enough money yet and needed more cash, so we kept going. They wanted to take the place, but they were so shy, not pushing us away or anything, so they started to move to our improvised music! And there was one of the first break dancers, which are now very famous in the business. But they took our free music, just clarinet and flute, and just started to move to it, and this is why I know it can be done. So, when I saw them dance, and there wasn't just one trying to make money out there, but also a whole gang of little kids who couldn't do this at home, because their parents didn't want it done or schools thought it was garbage. You know how people invent stuff. So they came out on the streets, and did this thing, and I saw in them the old afro- American attitude we have when we have jam sessions. Remember in those old jam sessions playing the blues or something, when we'd end a phrase like "din...da doodily dun-un dee doo-da..ba," so the next one was taking it over, saying "din...da doodily dun-un dee doo-da.." and then spins his own line, so he's taking over the phrase you were doing. And those break dancers the very same thing. No one taught them this. Then I looked into the whole history of it. I met some older, black people who remembered

Jazz Stories: Gunter Hampel

the times before Charlie Parker: Duke Ellington up in Harlem, they had those hoofers, they called them. They were doing all this crazy stuff in the music. You sometimes see it as very eccentric in old movies, but they just were doing this. But the real thing was that they were taking the music, and formed with their body a dance structures. You know, like tap dancing and all this stuff, was all pre-paring what later those break dancers were doing. Only these people didn't know anything about it, it was in their blood. The only place in New York you could still see this kind of stuff, but it's all gone now. When you go to the Hudson river, it didn't matter, from uptown to downtown, the black people would always meet at the river. By the river, at night, it was the only evidence of what was really happening in New York: not in the jazz clubs or the dance clubs or the discoteques. There was just an ordinary life going on. See, we jazz people, we sit in our jazz clubs and we don't know that this is happening. But I have children. When I went out in the 70's on my bike on the streets... my kids had all those punks coming into our house, because they were that age. My kids didn't color their hair blue, but we had all these weird characters in our house. Your life is more connected when you have children. And these kids, they just wanted to do their own thing. And they did what every generation does, they started to dance. They started to sing, and did the hip-hop and all the stuff.

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

So my kids were loving hip-hop. They liked our music too, but this was the thing the kids were doing. When I was going out on the streets at night at 2 o'clock in New York, to go to the river, because when I am at home, my head is full, and I've been working all day, like in an office in my house. I'd go take a bike ride, because the fresh air was

Jazz Stories: Mickole Kaar

coming from the sea, and all the people were dancing and working and everything. They were doing more jazz life than you could hear from the jazz musicians playing in the clubs. So that that the hip-hop going on there was action. It was really very good. Sometimes I came to cross over one of the avenues, and on a little island in the middle, there were a couple of guys rapping. This was the very first rap scene in New York. I was with my bike, and was sometimes the only white person standing there, because there were all the kids from Harlem or from New Jersey and Queens, and what would they do? Dance.



Mikole Kaar

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

Regards Mikole Kaar

Jazz Stories: James Bennington



James Bennington talks about Dizzy Gillespie



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

When the protracted lows come on me, and the spirit weakens, I sit myself down. Always, my body, my wallet, my stress, asks "Why? Why do you do this? Why do you keep doing it? Are you a fool?"

And I sit and try to be calm, to let the thoughts and cares fall away. It takes awhile. And then I think back to my earliest days in music and in Jazz.

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

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

Jazz Stories: James Bennington

course.' I told my friend. 'See you there...' he said.

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

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

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

Jazz Stories: James Bennington

chime type things all over it. He called it his 'African walking stick', and he really knew how to play it and make it come alive. He danced a jig with it and pounded it into the floor and caressed it at the same time. It made you realize how great his sense of rhythm and time was...

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

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

It's been a long, hard road these years later, and so far, I have stuck with it. Thank you Dizzy Gillespie.

September 6, 2017

Feature: Koktebel Jazz Party

JAZZ IN CRIMEA
ARTISTIC EXPRESSION
AFTER THE
ANNEXATION
by Julia Storrs and
David Haney



Maximilian Voloshin



Hasidic Jews practice
devotional Daven
on Aeroflot Airline
Flight to Moscow



Koktebel Jazz Party
bandshell on the beach of
the Back Sea

When the Russian poet Maximilian Voloshin lived in Koktebel during the Russian Civil War of 1917, he opened his house for refugee soldiers from both sides of the battle. One story goes that while he was harboring a Bolshevik soldier, counterintelligence officers came to Voloshin's house in search. He distracted their efforts with his persuasive skills as a great host, offering them food and wine while telling vivid stories about medieval knights.

Cadence Magazine was asked to cover the Koktebel Jazz Party 2017- an annual festival in Crimea, in the small resort town on the Black Sea. How can one turn down such an intriguing invitation to post annexation Crimea? It's a long journey to a very different place. From New York City it's a 10 hour flight to Moscow, another 4 hour flight to Simferopol, Crimea, followed by a two hour taxi ride.

Our unusual experience began when we boarded our Aeroflot Airlines plane to Moscow and were greeted by stewardesses in fitted orange suits and hats harkening back to the costume of our Pan American Airlines stewardesses of the 1960s. But it was their cultural sensitivity that impressed us the most. They did not miss a step or raise an eyeball when the devout Hasidic Jews on our plane took up large parts of the aisle in an effort to face Jerusalem and practice their afternoon Daven. Life, as we knew it, was starting to fade...

After a tiring journey we landed in Simferopol and were picked up at the airport by a lovely man in a bright yellow cab. Dennis was the first one to give voice about what it is like to live in Crimea. His work in a seasonal occupation made the fair weather his motivation to work enough to store away funds to support his family during the off season.

As we headed down a narrow highway surrounded by trees and gas stations, the car light in the dark created a mysterious tunnel like effect. What was at the other end?

It was dark when we arrived at our hotel, The Lexx. It wasn't until the light of day that we could see that we were close to the shore of the Black Sea

Feature: Koktebel Jazz Party



Town of Koktebel with a back drop of the Kara Dag



Press conference with Joe Lastie and band.



Fortune teller with lavender -boardwalk



Holding up the tarp. First night rained out.

and in view of the Kara Dag or “Black Mount” a volcanic formation and backdrop to the small town of Koktebel. Both views were breathtaking, but in contrast to the concrete and rebar unfinished housing projects and potholed roads that surrounded our luxury hotel. One got the feeling that the annexation of Crimea from the Ukraine in 2014 left the funding for these efforts in the dirt. We walked down one of these roads to reach our first press conference passing stray dogs, families heading to the surf, large bellied men in little bathing suits.

The press conferences were held in a large rectangular tent above the outside amphitheatre and site of the weekend event. Starting Friday, the daily gatherings featured that evening’s performers and, if foreign, the questions usually started with how they felt travelling to a country viewed as tumultuous. Dmitry Kiselev, chairman of the Koktebel Jazz Party committee, So what side is music on? (What would Voloshin say?)

For this year’s Koktebel Jazz Party, the garden of the house of Maximilian Alexandrovich Kirienko-Voloshin (1877- 1932) was the setting for the jazz concerts by youth performers. The house is now nestled in the arc of a touristy beachfront promenade comprised of booths with nesting dolls, cheap hats and water toys. For the price you can visit a fortune teller, a Dolphinarium, or have your legs brushed with boughs of lavender if you are a woman in need of some sexual prowess. Beyond this façade of shiny trinkets the Black Sea lies warm and inviting, a magnet for those seeking relief from the heat and their hardworking lives.

Families flocked the beaches and they came to hear the music. The first night of the festival was rained out due to a dangerous thunder and lightening storm which brought thick sheets of rain and danger to the open bandshell of the amphitheater. But the next night the families returned and added a wonderful melee of young and old, the spirited and sedentary enjoying the music together. We were blown away when, the highlight of the night ,USA’s own Joe Lastie’s band

Feature: Koktebel Jazz Party

from New Orleans played old American favorites like “When the Saints Come Marchin’ In” or “Hello Dolly” so many sang along. Yet try to find someone who speaks English.

And for the grand finale, all quite unannounced, and without an increase in security, Vladimir Putin showed up at the 2017 Koktebel Jazz Party. He hit the tail end of the last night with this to say, “Music is a language like Esperanto, it needs no translation and unites people.”

When we drove down that tunnel of light to Koktebel we arrived to an unknown. What we found was a great effort by many to bring music to everyone. It didn’t matter what road one took to get there or what country one was from. The music was the unifier and, like Voloshin, able to bring us all together.



Unannounced star of the show: Vladimir Putin comes to the Koktebel Jazz Party 2017



Swimmers enjoying the warm waters of the Black Sea.

Koktebel Jazz Party Concert Highlights



Joe Lastie's New Orleans Sound



Anders Bergevantz, Brazilian All Stars



Edson Da Silva, Brazilian All Stars



Lew Tabackin Group



Eddie Palmieri Latin Jazz Band

Koktebel Jazz Party Concert Highlights



Brill Family, Koktebel Jazz Party 2017



Joe Lastie's New Orleans Sound, Koktebel Jazz Party 2017

STEVE HUNT
INTERVIEW
TAKEN AND
TRANSCRIBED
BY
JAMES BENNINGTON



Photo Credit:
Paul Crisanti, PhotoGetGo

Ed. Note: The following is a quote from a longtime music supporter, who possesses an encyclopedic knowledge of the music (esp. that of Sun Ra), known to most for many years on the Chicago Scene, Brad Markus:

"I first saw Hal Russell perform in 1983 at the Chicago Public Library, now the Cultural Center (at Randolph and Michigan). Hal's music was extreme energy, a bit of outrageousness, and humorous. His saxophone playing was wild.

I remember meeting his drummer Steve Hunt. He was very friendly, willing to share his thoughts on the music. He is still that way today. I see him perform with the experimental Jazz group Extraordinary Popular Delusions. Steve is still a high energy drummer, giving his all to the music. Also in the group is NRG Ensemble alumnus Brian Sandstrom, one of the best bassists in Chicago. Steve still expresses his appreciation when I see him perform. He has great energy, and Joy in his music...."

STEVE HUNT INTERVIEW

CAD: The legendary Hal Russell had you in his band, did he ever tell you what to do or give any advice or concept as to what he wanted or was it just an intuitive thing with you?

SH: Well you know actually he, coming from my background, I had played some Rock and Roll, he was always telling me to lay off on my right foot... not so much bass drum (laughs) cause he was more on the lighter sound you know? Because he didn't come from a Rock background....he also told me not to listen to the bass player, that was probably the most infamous advice he ever gave me, he said he didn't want me to Next'lock' with the bass player because, you know, he wanted me to be in a different space... and that really had an effect on my whole concept of playing.

CAD: *Wow, that's almost completely adverse to what most people would tell you. Mostly you hear that the drummer and the bass player are supposed to be best friends.*

CAD: *So you're born in Geneva, IL, how did you get into the music scene? How did you arrive at where you are today?*

SH: The first time I got involved with music was when I was the age of four in our church choir, where I sang. I was basically a boy soprano since I was four all the way through high school, I would sing in choirs and so I first learned how to sing and learned about music in church, singing in choir. And then the first time I played drums was when I was in sixth grade when we had our sixth grade choir concert and the choir director asked if anybody wanted to play drums and accompany our vocal ensemble and so I said 'sure I will!' and it was like a 'Clutch Cargo' snares- off type of beat, and so I volunteered for that and so that was my first performance (Laughing) with the sixth grade choir at Lincoln School, in St. Charles.

CAD: *And so from there did you just keep on playing, I mean were you encouraged sufficiently from that to say 'hey I want to do this all the time'?*

SH: From then in sixth grade we formed a Beatles band and I made two little drums on a TV tray, I strapped them together between a TV tray...two drums you know and then my friends made cardboard guitars...and we would do straight classic Beatles and I was Ringo of course (Laughing). And so we just kind of lip-synched along with the stereo, but I was able to play along and make some sort of audible sounds on my little homemade drum kit. And then I started playing Dixie Land in junior high with my dear friend Jim Masters who's a trombone player at OSU, he's a professor at OSU now, but at the time he lived in St. Charles and we had a group the Brass Leaf and we would play... my first professional gig was when I was thirteen, we played on the St. Charles Belle which was a paddleboat that went up and down the Fox River in St. Charles and we would play private parties for, you know, parties that would go out on the boat for a few hours and I remember we got paid \$32.00 bucks for the quartet, so I would come home with eight bucks, which was pretty good money back in those days.

CAD: *Well now how did you come to play Dixieland... was it simply a matter of you ran into someone who played this kind music and needed, had some work, or was it more that you were grabbed by the Jazz bug, or..?*

SH: Well I think it was partially because my friend Jim Masters, a trombone player was playing this music. He grew up with a father who played jazz standards and I would hang out at his house, hear him play piano, so I started

listening to jazz at that time. A We called ourselves a Dixie Land band, but we actually played a combination of Dixie Land as well as Herb Alpert Tijuana Brass, so we did those sort of songs.

CAD: *Yeah, maybe Jelly Roll Morton would say it was like, Dixie Land with a Spanish Tinge, you know?*

SH: Exactly, yeah exactly. And then we also ventured into rock when we'd play a party and they wanted us to play something more rock-oriented. We would play 'Vehicle' by Jim Peterik which is a great brass song... and '25 or 6 to 4' by Chicago. So I was playing rock also as we got older I've loved the Beatles all through my life, so I've never stopped listening to rock but I just expanded into more jazz, especially because of my friend Jim Masters. He taught me a lot about the Be Bop artists that were coming through songs that he was learning how to play. Jim would memorize their solos, and he turned me on to Sonny Stitt, Charlie Parker, Dizzy Gillespie...

CAD: *Is this as a drummer and as a vibist...were you playing vibes at this time?*

SH: No that was just drums at the time. I studied piano growing up...my parents always encouraged me to take piano lessons, which I did, so I learned keyboard at an early age. Unfortunately I didn't stick with it and when I got into college I started playing more mallet instruments and so I kind of re-inspired my love of harmonic instruments, melodic instruments, When I graduated from Wabash College, which is in Crawfordsville Indiana, in 1976, I moved back to Chicago and started studying with Phil Stanger...Phil Stanger was my teacher for years and he had a studio not too far from Frank's Drum Shop right on Wabash Avenue. And so I studied with him and he taught me a lot about sight reading, poly rhythms, and as well as learning all the basic rudiments...the various beats to be able to play professionally, Stick Control, George Stone, you know the whole thing.

CAD: *Just before when you mentioned you were playing mallet instruments were you playing tympani and stuff too?*

SH: Yes. I was playing tympani at Wabash College. My freshman year I went to Barrington College in Barrington, Rhode Island and there I was playing in the Barrington College Orchestra. So I was playing vibes, tympani, snare drum, bass drum, cymbals...all of the Orchestral arsenal of instruments.

CAD: *How did you come to start out your College in Indiana since you're in Illinois?...just as a curiosity, I mean there are a lot of schools here.*

SH: To be honest with you I was not going to go to College, I was playing in a rock band and I had no intention of going to College...I was very happy to just play in a band and party and we thought we were pretty darn good at the time, which you know, we had a band called Ultima Thule. Ultima Thule was where the world, when we thought the world was flat, where the world ends and you fall off the cliff into the serpents in the ocean. ..but Ultima Thule, we were playing original music and then my dad pretty much made me get out of the band because of smoking pot, and I had no ambition to do anything except just be a Rock and Roll drummer, and getting high. He really pretty much got me out of that band, he just...one day we went out and picked up my drums and he said "Son that's it." I wasn't...I kind of went along with it, I wasn't resistant to it.

CAD: And how old were you at that time?

SH: I was seventeen. At that point I was able to get into Barrington College kind of at the last minute through a friend of my parents who was Dean there and he was able to get me and Barrington College was the only accredited Music School in the state of Rhode Island so I was able to work on my music at that time. But then I transferred to Wabash in my sophomore year and I studied Composition...basically I got a Liberal Arts Degree with an emphasis in Composition.

CAD: So how did you feel about the transition from playing in a band, and you were playing in the so called real world everyday... clubs and places like that, going into a University situation with a lot of intellectual study and thought?

SH: (Laughing) It was a challenge. I kind put up a stink at first but then I realized that this is probably a good move for me, plus I didn't want to hurt my parents. I think they were looking out for my best interests and I could see that our band was, once I stood back and looked at it from 30,000 feet above, I could see we weren't really going anywhere anyway, and so I was appreciative of the opportunity... I met a lot of really cool people in college...played music with all sorts of people in Rhode Island as well as at Wabash, and so I transitioned pretty well... I think academically, I found my footing much better in college than it was in high school, where I was just kind of goofing off...I didn't really take it seriously.

CAD: Yeah, well there's something to be said though for that time, I mean you were doing it, you were doing it, you know... but it was cool that you stopped in to study. Where were you playing at the time when you were playing in the Dixie Land band what kind of venues and places were you playing...you mentioned the ship, the boat?

SH: Oh yeah, the St. Charles Belle. We also played, we were like a society band

for our parents' parties, you know, we would play like Pheasant Run, a resort in St. Charles on Bourbon St., we would play for the Millionaires Club in Chicago where one of our parents was a member there (Laughing) and we played some parties for them...the Hotel Baker in St. Charles. We'd get dressed up with Mariachi hats and outfits and play Herb Alpert music for private parties. So that's pretty much what that we did.

CAD: Probably getting' paid too right?

SH: Yeah we got paid too! Probably I get paid about the same when I play at the Beat Kitchen on Mondays as I did back when I was thirteen... (laughing)...I ain't kiddin' ya!

CAD: It's a far cry from the Beat Kitchen on Monday night...you know the Millionaires Club and the Pheasant Run and the...

SH: (Laughing) Yeah.

CAD: So tell me about your transition into 'so called' more creative music and really music more of self expression rather than a pop mentality or a commercial minded venture.

SH: It all really started when I moved to Crawfordsville, Indiana my sophomore year in college, and I met my dear friend Eric Johnson...Eric Johnson is a pianist who lives in New York still as a professional musician, and Eric and I hit it off immediately to where we would spend almost every night in the basement of the Chapel of Wabash College, which was where the music department was, in the Chapel. In the basement they had a grand piano and I set up my drums and we would go in there and play all night and just really improvise and play, just improvised music, and he would write things out on the spot, we just played free so, that my first real experience in playing Free Jazz. Eric turned me onto so much music that I had no idea was around... you know, he turned me onto, like, Wayne Shorter and 'Native Dancer', which is probably one of my favorite all time records ever, he turned me onto Albert Ayler, which I didn't have a clue when I heard what that was, I had never heard anything like it and at first I didn't know quite what to think...but, of course, I gradually became very fond of it. He turned me onto Lonnie Liston Smith, and, what's his name...the keyboard player and trumpet player...oh God... (sings 'Cold Duck Time')

CAD: Yeah "Swiss Movement" Les McCann and Eddie Harris....

SH: Right, "Swiss Movement". Exactly...aw man that was great stuff. So we listened to Weather Report and that whole world of music, (Joe) Zawinal and

Cannonball Adderly and you know John Coltrane Miles Davis... so my soul mate for music was Eric Johnson... Is Eric Johnson...he's still alive in New York.

He really turned me on and he and I had a trio here, the Eric Johnson Trio, and then we went through different bass players ultimately playing with a bass player named Kyle Jones who's a dear friend and lives in Bar Harbor, Maine. Kyle's father went to Wabash and Kyle was at Wabash and he played bass, so we had a trio plus we had another saxophone player named Andy Murduck and he was a great soprano saxophone player. (He was tragically killed in 1978 in a car accident). . So we played, in college, all sorts of parties and outdoors, and we played original music and we covered Weather Report and things like that.

CAD: Wow...so playing from that (perspective) maybe you were more equipped because you were such a Beatles fan and you were playing Rock music already, I mean isn't Fusion simply Jazz melded with Rock...wasn't that the initial Fusion?

SH: Very much so. It was a natural place for me to be because it blended both my interest in Rock early on and then also Jazz, so, I really loved Tony Williams...he was one of my heroes, I loved Al Foster, Alphonze Mouzon, Barry Altschul, those types of players really inspire me.

CAD: Yeah, that's very interesting. I've probably seen you about five/six times at least over the years, various occasions...I know you were with Hal Russell for a long while...one of my first questions to you was about him. How did you come to be in that circle of a sudden, I mean, you were playing Dixie Land, you went to College...did you meet Hal when you were still attending University?

SH: I did not meet Hal until I moved back up to Chicago when I graduated. I got married in 1979 and my wife and I moved to Chicago in '79. I was playing with a guitar player names Andre' Caporaso, who lived in Elgin, close to where I grew up in St. Charles. Andre' was another soul mate of mine that really pushed the envelope musically. Together, we played a lot of duos, and played free, and we played a lot of his compositions and I had a chance to record with him on some of his records...So when Andre' was in town before he moved to Los Angeles, we were playing quite a bit. and somehow we had... I think it was Chuck Burdelik, that was the first one that I'd met when I found that he was playing with Hal Russell, I think it was through Andre' and Chuck somehow, maybe they met each other....Then I heard about Chuck Burdelik playing with Hal Russell at Fred Anderson's Place on Clark Street, so we visited. That was back in '79. So I went there out of curiosity because I really wanted to hear Chuck. I think I was going to talk to Chuck about maybe

having him play with a project that I wanted to get involved with. When I met Chuck at the club I got to hear Hal for the first time, and I was just totally knocked out with what he was doing.

CAD: Was Hal playing drums?

SH: He was playing drums, vibes and the saxophone, he was playing everything by then...yeah trumpet, so he was a multi-instrumentalist. ...He would switch back and forth...he played a lot of drums and he also played vibes at the time.

CAD: So did that have an influence how Extraordinary Popular Delusions conducts their shows? I know Brian Sandstrom tells me 'in that group I play trumpet', and that you guys all switch it up and play different instruments.

SH: Yeah, I think Hal was very inspirational to Brian to show how being a multi-instrumentalist can give you so much more colour, you know, just being able to be creative with a different instrument. It's so important. And Brian has always picked up on that and has always played guitar since I've played with him, although I first met him as a bassist. But, yeah, absolutely. Brian picked up on that. So when I first met Hal at Fred Anderson's place, the Birdhouse, I went up to Hal, I introduced myself, and I told him I would really like to study the vibraphone with him. I had a place on Clybourn Avenue called the Hideaway when I first moved to Chicago with my wife. I was paying a 100 dollars a month for a little studio/practice place that would allow me to have my drums and vibes there. The Hal Russell NRG Ensemble would practice there as well as have their concerts there, and that was right there on Clybourn...

CAD: And that was your place?

SH: That was my place yes. So we had a chance to rehearse, that's where I did all my practicing, and I kept my vibes there all the time and my drums... so I started going there, once I met Hal, I had the Hideaway already, so I was trying to meet other musicians and put together different projects. I started studying with Hal once a week. I would drive out to his home out in Lyons and he would spend the first part of the lesson teaching me the cycle of fifths, the learning how to play Blues, and working on just the basics of harmony and chord changes, and phrasing...learning tunes, so he really helped to encourage me to play lines... play what I hear in my head. So, after the first part of our lesson was over I would switch to drums and he would get on the saxophone and we would just play together. I was not in the band at the time, but maybe about six months later, after playing with him,, he invited me to join his band, so I joined his band in 1980.

CAD: *So what happened then with all of your other projects, were you still playing more commercially minded kind of music at this time? Rock and stuff like that?*

SH: Not so much. To be honest with you I wanted to...since I had a day job, I didn't feel like I wanted to spend my weekends playing music that really didn't inspire me much, I wanted to keep my weekends free to spend with my wife or to be able to do music I wanted to hear and be free to play in way more creative contexts, so I pretty much...I didn't do much jobbing, I did sometimes but I primarily kept playing with Hal and the NRG Ensemble and I played with Andre Caporaso where we would play together in various contexts. And I would play with other folks in town, but the NRG Ensemble was my main, you know, musical project.

CAD: *What happened after Hal passed?*

SH: He passed in September of 1992, suddenly, and at that point we wanted to stay together. Ken Vandermark agreed to come on as the fifth member of the band, and he came on very strongly. We changed our name to the NRG Ensemble He was a good, really a perfect person to step in, with the loss of Hal, to bring in a fresh approach and still preserve the concept and what we were doing, but have his own compositions that he would contribute Wee all continued to write for the group, without Hal.

CAD: *So that is a living existing group today?*

SH: Yes it is.

Cad: *Now tell me about what I consider it's off-shoot Extraordinary Popular Delusions, tell me how you would say this group is different.*

SH: Well, for one thing Hal would always shy away from playing completely free music, because he would attend concerts and he would feel that playing completely free, it's music without a net, and it could sometimes just fail (laughs)...where you know it wasn't always as strong as...he felt that having compositional basis to work from gives you something to start with and then to go from there and to then encourage improvisation from that point. So he was always approaching it from starting with a composition, whether it be a simple verbal instruction, or) he used a description of tonal combinations, or (?), to more notative lines and combinations of instruments...never chord changes so much. Just more like compositions that had heads, versus Extraordinary Popular Delusions, that has always been approaching music from a completely free perspective with no pre-conceived melodies or plan to what we're playing

But it's based on some of the same three of the four people that have been playing with Hal Russell forever, like Mars Williams who was playing with Hal before I had ever played with Hal in 1980. Hal and Mars had a group called the Chemical Feast. The two of them made a recording on the Nessa label called Eftsoons, so they've had a longtime collaboration. But then Brian Sandstrom and I joined the band pretty much at the same time back in 1980. Hal always wanted to have two bass players, because too many times if he had one bass player and he didn't show up, then he's left without a bass player! (Laughing)

CAD: OK, so what happens when you both show up... you get a double effect!

SH: Yeah! So Hal always wanted to have two bass players. So Brian and Mars and I, as three quarters of Extraordinary Popular Delusions, came from a lot of history with Hal, and Jim Baker actually had a chance to play with Hal quite a bit as well when Jim would come to the Hideaway with Nicholas Tremulus. I remember them on one of my first early mailing lists, which they would come in and have some wine and cheese and come and listen to what we were doing. Then I started playing with Jim. So Jim knows Hal's music and he really was the one who kind of launched Extraordinary Popular Delusions and wanted to keep the same completely improvisational approach to the music and not necessarily bring in tunes or concepts.

CAD: Now we're getting into dangerous territory because when you say completely free, I mean we all have the things that we know to do, or the moods and the approaches that we can evoke on our instrument, and so I've seen you guys play many times and it does seem to go by the mood and who's up to what and who wants to push it and who doesn't, but it is funny when we say completely free because you guys play together so often...it's a good thing these days to have a long term engagement... how long have you been at the Beat Kitchen?

SH: It'll be three years in September.

CAD: And before that you were at a place I'd seen you at the Hotti Biscotti how long were you there?

SH: We were at Hottie Biscotti for five years, so this will be our eighth year playing on a weekly basis.

CAD: And what's great about that is the continuity that you get to have...so in that sense how challenging is it, do you feel, to try to approach it as freely as possible with the great history that you guys have together?

SH: Yeah that's a really good question, Jimmy. It's, to me, it's each day we show up and it's been a different week than the week before, and we're all experiencing our own lives and we come back to the table ready to play with, you know, one week behind us, and, it's true... we record every single week and if we were to record and compare a concert that we played, say, three years ago versus what we played two weeks ago or whatever, we might hear some commonality(?) of how the music can flow and how we can gel together... different...we try to mix it up as best we can knowing that the same people are there. We have, each of have our own unique voices we like to think in anyway, and sometimes you like to think about...at least the way I approach it, I think about...sometimes I'll be more of an aggressive you know like pushing the music to a certain place where I'm feeling where it needs to go or where I want it to go right now, other times I'll let the music start and just kind of jump in, so it's a kind of balance between what you hear and what other people are playing, and trying to find that spot of where it's just...you know the difference between real time and just giving it a chance to breathe a little bit...it's kind of hard to explain; words fall short for me to explain, but there's a certain place when you know things are happening where it just feels so natural and it's not forced, and I'm not trying to play anything that doesn't seem to fit, or I may be able to pick up something that Brian started playing on bass that just feels right on for me to play a certain thing along with that...sometimes in a completely different time signature, where, that's where Hal, I must tell you, that's where Hal's influence has been on me to where he would tell me many times, you know, 'don't listen to anybody else, don't follow the bass player' because he loved that sense of 'out of time' time. And so that whole approach has kind of stuck with me and trying to...each week it's a challenge, I'll be honest with you, when you think, you know, 'what are we going to do this week that's different than we just did'. (Laughing)

CAD: Yeah sometimes I'll do a roll on the cymbal and I have to admit, it's like you say, you can't step in the same river twice, it's a different roll, it's a different air that's around it, and so in that sense it has it's possibility, it has it's potential.

SH: Absolutely.

CAD: After Hal passed and you kept the group going, I noticed also...what is your relationship with the organization Umbrella Music, are you one of the inspirers, this core of musicians I've been hearing about that helped form this organization?

SH: My relationship with Umbrella Music is that I get the privilege of being asked to be part of various festivals. I've had the honor to play in different contexts with various musicians that come from Europe, so I consider myself

lucky to be one of the drummers in town that gets asked to play (Laughs).

CAD: Yeah, because I always wondered about that because I would see you cats: Jim, you, Mars, Brian and I always thought, well, I don't know if they are even members, but it's nice that they seem to be honored here, that there is some sense of legacy.

SH: Yeah that's really what it is, and I'm not part of their organization or anything...I try to support it...between what they have going at the Hungry Brain, the Hideout, Elastic, and now at Constellation, it's just, there's so much going on in Chicago and Umbrella Music has been such a strong force and it's made, to be honest with you, when Extraordinary Popular Delusions has our weekly gig, we have the benefit of having people that are, like just last week, from France, that were in town playing for the East West Project... a couple of them came by to hear us play because they were still in town on a Monday night. So the power of Umbrella Music has really been beneficial to me for sure, to be able to meet musicians from other countries and to be able to play with people that I would never necessarily have a chance to play without their creating that opportunity.

CAD: And you are right, they are very powerful, I mean, from the other perspective, it seems it's also 'when you are out, you are out' you know what I mean? It's definitely an exclusive Organization that is doing its thing and one that gets great representation in the city. Who, by the way, was that nice guitar player from Switzerland that was a guest with Extraordinary Popular Delusions when I saw you last?

SH: Oh yeah, his name is Sam Mosching . He's going to be here for about three years... he's got a visa for a few years, so yeah he sat in with us and he's quite an excellent guitarist.

CAD: So here's another question. I notice that different groups have gotten to share the bill with Extraordinary Popular Delusions... at Hotti Biscotti, Jim Baker invited Renee' Baker and I to share the night and then recently at the Beat Kitchen I came in with New Jersey pianist Steve Cohn...is that a tradition, or is that Jim Baker's idea alone, or is that a concept that you guys as a group have, as 'Hey we need to continue this music, this kind of lineage'?

SH: Well Jim is the one who would be making that decision, and we're all supportive of that. So, when Jim had you guys play, that was wonderful to hear you play with Steve and we encouraged that, so I think the group would like to see that happen more because it allows other musicians to come in and share the bill with us, as well as we can share the audience you know, you folks

could bring in people that we might not bring in or vice versa .I think Jim, even though we were all in favor of it, Jim is the one that's behind that and he did that when we played at Hotti Biscotti...we had all sorts of people sitting in, typically for the second set, and we would play the first.

CAD: That's not very common, especially nowadays, so that's pretty hip that you guys do that.

SH: We gotta support each other Jimmy, absolutely, so I think we'd be interested in doing more of that.

CAD: So what are the current activities of both Extraordinary Popular Delusions and NRG?

SH: Well as far as Extraordinary Popular Delusions we just had Dave Zuchkowski come in and record us on two different nights at the Beat Kitchen. So we have in the can three sets of live music that we want to try to pour over and select certain improvisations from those nights and try to put a new record out. So that's the goal and it will be our third release. We're in the process of reviewing that music and finding a label that would be interested, and we're also hoping to get over to Europe again... we'd love to get back there and find a festival that would be interested in having us play, so that's the goal to get back over to Europe with Extraordinary Popular Delusions.

And then as far as NRG Ensemble we actually talked about getting back over to Europe again and we just did a concert featuring the music of Sun Ra. We're hoping to get over to Europe again and we want to start writing, we've actually played more recently than we have in awhile, so we want to be able to play more frequently with that group. I'm hoping that'll happen, maybe one day if we're lucky because we have those Chicago music exchanges so maybe one day we'll be able to take part in that.

CAD: Well man, I just remember, it was four/five years ago now, maybe more, that I came into the Hideout and I saw you playing a show there and I was just knocked by how much you were doing and how much you were not doing, and I just remember talking to you and you seemed surprised to have the attention, it was nice...you were a very nice cat, considering you're stature here in town, you know.

SH: Aw thanks Jimmy! Well gosh, I mean, I love the music and I really appreciate your interest in the music... and what you do as a drummer... man I really dug what you did...I was hearing you play with Steve (Cohn) and the same back at you man, it's like what you do and what you don't do and the silences and the whole power of just space and playing notes right at the right

time...it's like, it's cool man! It's a really cool approach, I was really into what you were doin'.

CAD: Well thank you and, hey man, when you lug 'em up those stairs you gotta do something, right?

SH: Laughing

CAD: It's really been a pleasure talking with you Steve... How many years have you been playing drums professionally?

SH: About forty-five.

CAD: What advice would you give to a cat sayin' 'Man I really want to pick up the drums, I'd like to play.'

SH: I'd say please do it and enjoy every minute of it man and just, yeah, drums are a blast to play, and it's something I hope to be able to do while my heart is still beating and I can move my limbs, you know... it keeps me young, it really does. And so these drummers that say they have a drum set in the attic or that they sold it, I always kind of think, don't do that (!) keep it in your living room...keep it set up and walk over and play....it's so revitalizing you know...

CAD: What would you say as far as the vibes go, what is the division, is it equal, are you more of a drummer than a vibes player?

SH: I would say I've really focused more on my drumming although I do play vibes and I still practice and I want to grow more on the vibraphone, but it just seems like right now the musical possibilities are more for me as a drummer. I picture myself playing more vibraphone as time goes on, as I have more time to spend on music I want to delve into that and start writing again, because I tend to write on the vibraphone, that's been my main vehicle to write...I see myself playing more vibes. The thing is, I have a full time job and to try to find time to do both, I just feel like right now I just really want to focus on drums.

CAD: Has Walt Dickerson been an influence on you?

SH: He has. Absolutely he has...I would say who I really think has been, to be honest with you, I've always loved Milt Jackson and that sort of thing...I just loved the way he played..."Bags"...but yeah I loved Walt Dickerson, and Hal Russell was really a great vibraphone player... he really influenced me tremendously.

CAD: *Mike Staron told me about a documentary, I don't know if it's been made available, on Hal Russell. Are you aware of this film?*

SH: I don't know...It might have been the group with Weasel Walters and Mike Staron...that documentary is ...I can't speak about because I don't know, but I'd love to see it!!

CD: *Mike is a unique person because many times when I've checked him out, mostly he does private like paying things, but then you can call him and he'll be available to play creatively, I'll tell him 'I mean this doesn't pay a dime, you'll be lucky if you get five bucks' and he'll say 'no, no it's alright, it's OK'. So there seems to be a certain fervor among the Hal Russell alumnus to play music and to really give a chance to the possibilities of what can be.*

SH: Yeah. Oh man!...I got a funny story to tell you about Mike Staron and Hal. I don't know if Mike ever told you this story...You know how I told you Hal always wanted to have two bass players?...because one wouldn't show up? So Mike Staron, and Mike's a great player, and I had a chance to play with Mike and Hal several times, like we played at the Jazz Showcase years ago with Mike as the bassist, and he was great. But Hal was reaching out to Mike about playing a concert and Hal unfortunately had a real bad stuttering problem and so Hal called Mike and Mike says "Hello" and Hal goes "hhhhHhHHhhhhh" and Mike's "Hello? Hello?" and Hal was trying to speak and he couldn't get the words out, and Mike finally couldn't figure who it was so he said "Fuck You" and hung up the phone and Hal called right back, and Mike says "Hello" and Hal said "fffff FFFfff Ffff fFff Ff ffff FFFFFUck You!" (Laughing) You'll have to ask Mike about that story!

CAD: *That's great!... because the only Hal Russell I knew of was, to be honest with you, this recording that the drummer Rick Shandling gave to me, who also knew and played with Hal, and he gave me a recording of Hal at Newport with Joe Daly on saxophone and it was very cool because here's this guy I had never really checked out and it's like, Ok cool, and that's all I had of him and then later I got this electronics recording where he doesn't play any drums at all, so it's just fascinating to kind of fill in the gaps with what he was up to and who he was playing with....why, you know?*

SH: Yeah Yeah Yeah...that's cool Jimmy. Yeah that's interesting and that record at Newport is killer...it's such a great record.

CAD: *You mentioned all these drummers you were influenced by, when you met Hal was he still playing drums, he obviously wanted you to play drums,*

I mean you guys were switching off, was he much of an influence on you with his...what did you think of his drumming approach?

SH: Oh his drumming approach, well you know he's a great BeBop drummer for one and he would just have this great sense of time, number one, and a certain touch that was just...he just had a magical approach to the drums and he made it so effortless. He also... you know he and I were different because of my Rock background, I would tend to be a little bit more bass drum heavy where he would be more...lighter to the touch...less bass drum and more cymbal and ride and snare. But I loved his drumming, he really was inspiring, especially when I got to see him with other people like Mose Allison and he'd be more in a straight ahead context... he could just play, play the crap out of it, you know, he was great. (Laughs)

CAD: I get the range of music when I see you play, especially at the Beat Kitchen, and everyone is comfortable, and you just go through the moods, and one gets the feeling that there's more that you could have heard but, come back the next time, and you might hear it then...there's no great hurry it seems.

SH: Well, right, right. Exactly. Sometimes less is more, and it's just a matter of what's happening at the moment and what you feel inspired to play.

FRANCOIS CARRIER, ALTO SAXOPHONE, FREE JAZZ, AVANT-GARDE,
IMPROV MUSIC

INTERVIEW BY LUDWIG VAN TRIKT

*Cadence: When I last interviewed you (Cadence Volume 33 Number 4 * April 2007) my final question to you regarded your plans five years from 2007.*

What's been going on musically for you? Certainly there seems to be a great emphasis on total free - improvisation.

François : Simple. To me, everything in the universe is Music. Every life form, every atom is a source of vibration, hence music or resonance if you prefer. Whether or not we are aware of it, we're all entirely made of music. My experience of the recent years has confirmed what I've always felt; we are here for one reason and that is to Be Alive (joyful). The only way to be alive is by being who you really are. So, I play music, wherever there is an audience to listen to what we have to say. In recent years, I (we) have played in many countries around the world.

For many years, I have imitated and interpreted mainstream jazz, like most of my peers. However, I have always been challenged by creativity. This is how I became who I am today. I deliberately choose to celebrate life through the music that comes to me from the heart, from within. If everything is music, then Music must always be there waiting for us? Being attentive is the secret. I thus favor spontaneity (mental [ego] free), pure improvisation, the free expression of the soul. It all have to do with positive creativity and introspection. I am not searching for anything, nor do I think of anything while playing. Each moment becomes a moment of grace. One gives himself body and soul, unconditionally, without compromise.

Cadence: Let's continue talking about free improvisation... with an extensive quote from George Lewis of the AACM found in the 2016 New Yorker magazine ("Vijay Iyer, the Harvard Professor Changing Jazz"). He states: "In any collective improvisation, you hear people stalking out positions. Sometimes they try to take power, sometimes they advocate for their positions - where the music should go. Other people decline; they make collective decisions through sound alone" Please comment?

There are so many ways of doing things, of expressing oneself. There are also many levels of attention and openness. Personally, I prefer playing with ("being with") musicians that can be beyond these two categorizations. In fact, there is nothing to defend neither aren't any decisions to make. Music happens when the mind is silent. One hears it when the music comes from the mind, from decision taking and too often from the ego. But it is so inspiring to hear the music happen when all concepts are put aside. Again, I refer to this resonance

I was mentioning earlier. Music becomes an experience of pure enlightenment and joy. I never think of music when I play with others and we never talk about music between us. There is no discussion needed. Just playing, free play. Music comes through like a whisper in the soul.

Cadence: There is a story about Freddie Hubbard and Tony Williams almost coming to blows because Freddie was annoyed by William's at times loud playing during one of the VSOP tours. I mentioned this because one wonders if there are ever situations where after a performance there are questions about aesthetic choices which were made?

I had the V.S.O.P. The Quintet Live album in 1978 not long after it was first release. I listened to it over and over. I sold all my vinyl collection when the CD came out around 1983.

Tony was and still is a great source of inspiration. Not one day passes by where I don't feel the soul of his artsy. Interesting reaction from Freddie about the loud playing of Tony. People and many musicians seem to misunderstand or misjudge the difference between a musician playing loud or being intense which are two different things. Of course, lots of musicians play too loud simply because they are not "playing" music, they are performing... I can't imagine Tony playing too loud in any circumstance. Certain musicians have more intensity than others. Coltrane and Albert Ayler were among them of course.

There are situations though when you wish you could have done things differently. I question myself all the time about aesthetics and it always comes to the same conclusion, Inner Beauty! There is a price to pay for being who you really are. You can't make any compromises so you get isolated because of this decision. Never mind, going forward is the most important. Playing with players that can reach their sense of urgency is very gratifying. So, perhaps, that night when Freddie was annoyed by Tony's playing, perhaps he was not about the music but about the ego.

Cadence: With the recent passing of pianist Paul Bley - do you have any personal fond memories of working with him?

What makes us who we are is the sum of all our experiences. Playing with Paul Bley, Gary Peacock and Michel Lambert in June 2003 were memorable moments indeed. The energy that comes out of sharing moments with such great musicians is staggering and it definitely contributes to open you up. By observing Paul and Gary with an open heart, you realize the importance and seriousness of Music. Music becomes kind of sacred not to say spiritual. I am so

grateful.

When I first decided to invite Paul and Gary, some local musicians told me that Paul was a Diva but I never believe what people say about others. So, I phoned Paul. It took two minutes for him to accept my invitation, especially when I told him Gary would also be part of the concert and the recording session. Five minutes later, knowing that I accepted all his conditions, he called me back to tell me that he wanted an extra 1000\$ for his parking and guess what? I hung up! Then he called me back again and told me: "Hey François, I like your sense of humour. Forget about the parking fee. I'll come to the recording and concert anyway." I knew from then on that we were on the same wave length.

After the session was finished he came close to me and told me this short story, he must have told many others but it was very sweet: "You can tell everyone that I am the only pianist in the world who played with Charlie Parker, Ornette Coleman and François Carrier." At that period of my life I was getting away from the word "Jazz". It had less resonance to me but Paul reminded me this: "Your roots come from jazz hence you are a jazzman. Stop saying otherwise." Wow! Yes sir!

I feel blessed to have had the opportunity to play with these Masters.

Cadence: We are crafting a mini bio on you through our two interviews; thus I *wanted you to go back to two important residencies in 2002 & 2011. Please talk in depth about the six months spent in Quebec Studio in Rome & the London companion studio also named Quebec?*

The province of Quebec owns several artists' residencies around the world, so does Canada. We, as artists, have access to these studios through juries of peers. I applied for the Quebec Studio in Rome in 2001 and the answer was negative. The agent responsible for this grant called me personally in July 2001 to tell me that I didn't get the Studio, but for some (intuitive) reason I told her I was gonna go anyway. Meanwhile I was composing new music for the Naxos Jazz album "Compassion" and I had an important concert scheduled at the World Trade Centre in the Winter Garden for a special promotional Quebec event in New York. At first, my concert was supposed to be on September 11, 2011, but in the middle of July, the programmer of the event called me to ask if I wanted to change my date to accommodate another artist so they switched me for September 19 but you know the continuation...

Two weeks after 9/11 I received a call from the Quebec Council for the Arts and the agent told me: "You knew you were gonna go to Rome, did you?". Hence,

I got the six months Quebec Studio in Rome. The artist who was supposed to go had just cancelled and I was next on the list. My project was very simple, I went there get inspired by this fantastic historical City, a real open sky Museum to compose new work and to get to meet with Italian artists. Some of these compositions were recorded for an album called "All'Alba" (Italian for at Dawn). It was a bit of a challenge as I didn't speak any Italian then.

Ten years passed by and I applied for the Quebec Studio in London for another project. This time I was selected by the jury. I was there from July 1, 2011, to January 7, 2012, in Bow, East London. The Studio was very nice and spacious, the perfect environment to trigger creativity. I composed a lot of new music, more specifically a Free Opera. Guess what is the topic of the Opera? "Ego" of course. I also met many British musicians from the jazz and avant-garde scene. I organized many recording sessions and played a few concerts at the Vortex in Stoke Newington and the Shoreditch Church. Many of these recordings were released on Not Two and FMR Records afterward. I still haven't presented my costly Free Opera in public. It involves many musicians, dancers, first nation choir (Ojibwa, from Thunder Bay), poetry in motion, video projections and so forth... The music itself will mostly be improvised and inspired by pictures and drawings I have done while in London and the five movements will illustrate the five stages leading to the bursting of the ego.

Interview

Nick Finzer

INTERVIEW WITH NICK FINZER BY LUDWIG VANTRIK

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

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

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

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

*Cadence: I am interviewing you during the tail end of a 23 USA city tour to promote the release of “Hear & Now” (Outsideinmusic OiM1701 * 2017). What has been the audience reaction? Were there overt questions regarding your politics?*

N.F.: Yes indeed, it was quite a tour! I was glad to connect with so many passionate music fans all over the USA – they are still out there! We just have to go and find them. The audiences were very appreciative of the music, especially tunes from the new album like “Lullaby for an Old Friend” and “Love Wins” People were quite moved by those tunes in particular. Some others seemed to generate a mixed feeling, for example “Race to the Bottom” resulted in

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Nick Finzer

mixed mutterings amongst the audience after telling the story behind the composition. Overall though, the reaction was very positive! No one was really asking about my personal politics, as I think it came across pretty clear as to what I was thinking about, and how I felt about the world.

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

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

Cadence: It is obvious from your 3 recordings thus far that you still believe in

the viability of the physical disc. Please comment?

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

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

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

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

N.F.: Teaching and thinking about music education, have been part of my conception pretty much since I was in high school. I've always been teaching

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Nick Finzer

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

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

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

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

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

Interview

Nick Finzer

Cadence: Correct me if I am wrong but your recordings thus far have largely featured originals as opposed to any traditional jazz standards; was this intentional on your part?

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

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

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

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

N.F.: Well, I certainly appreciate you taking a look! The website is something that I've been working on for quite a while now. There have been many iterations, some not quite as functional as what is up on there now. I want there to be a place to access all of the things that I'm doing so whether you are a jazz fan, music student, or anyone else, that there is some value for you visiting

there. Even though most people probably consume your content via their social channels, I want people to be able to find my home for that content and be able to peruse it at their leisure. In terms of revenue, I would say that it certainly fluctuates, but there is always some amount of activity coming in off the site. I've been very fortunate to see the site growing more and more in its usership, and hope to continue to provide some valuable content there for people to consume!

Papatamus

REVIEWS OF CDS, LPS AND BOOKS

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

A NOTE TO READERS: I cover a lot of items in this column and it is only a fraction of what crosses my desk. I choose to only write about things that I find of interest, usually that is due to quality of music but not always. 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. Cheers, rdr.

Violin has made its mark stylistically in jazz as clearly as any other instrument.

Whether Swing players such as Joe Venuti and Stuff Smith or contemporary players like Billy Bang and Mark Feldman, the majority of leaders in the field have a distinct sound (as do most of the established violinists that fall in between those Jazz genres).

TOMOKO OMURA started playing violin in 2004, got a scholarship to Berkeley and on 5/9/08 recorded her first album, VISIONS [no label 747728 983528], a quartet [Victor Gould-keys, Dan Cappel- b, Jeffrey Fajardo-drm] date. Her seven originals [51:45] make it apparent she has a wide understanding of the scope of improvised violin as each tune is a tribute to one of her heroes (Ponty, Lockwood, Grappelli, Seifert, Feldman and Venuti). Her approach to the violin is what might be called traditional, in that it remains on note, as opposed to slash and burn. She exhibits a sure control and an uncompromising sense of swing and contemporary design (not fusion). This is an excellent recording at any stage of an improvising artist.

TOMOKO OMURA's next album was an April [9&10] 2013 recording called ROOTS [Inner Circle Music INCM 037cd]. This pays homage to her Japanese roots on 11 compositions[59:35]. Here we have a mixture of traditional and non-traditional music all of which is arranged by Omura. This strikes both an Eastern and Western accord and is quite a successful concept project with Will Graefe [gtr], Glenn Zaleski [keys], Noah Garabedian [b] and Colin Stranahan [drm]. Fine non-traditional jazz and again her control, technique and innate swing are all impressive.

TOMOKO OMURA's most recent release (2017), POST BOP GYPSIES, is a string trio [Alex Goodman-gtr, George DeLancey, b] date (recorded 2016?). Here Omura has put together 8 standards with 2 originals [57:33] on an album she designates as a bebop date.

Papatamus

In hindsight, it seems apparent that Omura has a strong attraction to melody. Here, mixed in with jazz classics like Monk's "Four in One" and Denzil Best's "Wee" (etc) are tunes like "Smile", "Bachianas Brasileiras No.5 Aria" and "[The] Midnight Sun". This is a lovely album as the bow has a commanding presence and walks a tightrope between pretty jazz and pretty interesting jazz. I've played these 3 recordings repeatedly and while the music is easily accessible, it holds my attention. Omura puts a lot of thought into her albums and I look forward to hearing what's to come.

Those who enjoy the blend and harmony of 2 trombones should seek out the group HORNSTROM's [Tobias Wember, Klaus Heidenreich-tbns, Markus Braun-b, Silvio Morger-drm], DARK [Double Moon Records dmchr 71186]. Wember contributes 6 of the 8 originals [41:21]. A variety of moods is offered here and one should not be misled by the title Dark as the music is not dark but rather carefully constructed, highlighting trombones and rhythm. This is not a free wheeling project but still it projects a sense of rhythm and exploration and, yes, harmony.

Billed as the group DUMItRIO, GEORGE DUMITRIU [viola/vln/gtr] heads a string trio [Mattia Magatelli-b, Kristijan Krajncan-cello/drm] of another color on PROVERBE [Trytone 559-073]. This is a mixture of originals [56:48] credited to Dumitriu and instant compositions credited to Dumitrio. The doubling by the trio gives this music greater dimension, much of it built about repetitive sounds which give a foundation for improvisation from members of the trio. This is particularly effective on "Approval", where the drums build an effective solo off the repetitive bass. There is also some effective improv/interplay between drums, bass and violin. Less effective are the "Proverbs 1-4" with the addition of Cornelia Popa (voice) billed here as spoken Romanian proverbs but to me sounds like mumblings that go nowhere. Mixed bag with no clear direction.

Pianist LASZLO GARDONY has issued another solo piano album on Sunnyside Records [ssc 4029] this time called SERIOUS PLAY. I've always considered Gardony's work as serious but perhaps he considers this program of 7 improvs and 3 standards more profound than previous works. On the standards [Georgia, Naima, Over The Rainbow] there is a sober reading that complements the compositions. In particular "Georgia On My Mind" is beautifully etched out with heavy emotion. The improvs are more percussive than melodic. This program at just 38:10 is over too soon.

Johnny Guarneri [1917-1985] was a hell of a piano player who spent many years in the Goodman and Shaw bands before mixing in with the NYC mainstream veterans then moving to the West Coast where at the end of his career he made some of his most robust recordings. MAGIC FINGERS [Solo Art sacd 172] is tribute to Guarneri by JIM TURNER [p]. 15 of the 17 tracks [54:31] collected here are compositions by Johnny Guarneri. Clarinetist Ron Hockett joins in on a cut recorded 9/23/16 while the rest of the CD was recorded 5/2/16. For me this tribute, while pleasant enough, is a bit polite and lacks the grit which marked much of Guarneri's best work.

ENRICO PIERANUNZI [p] appears on an equal billing trio with MADS VINDING [b] and ALEX RIEL [drm] for a live [11/11/97] recording from

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Copenhagen's Jazzhouse. Pieranunzi by this time had become a master of free associative playing of a theme. Here he chooses 7 themes [67:48] and does, as expected—an excellent job. On “Jitterbug Waltz” he free plays on the opening for a while before dropping into the familiar Waller theme. He contributes one original, “A Nameless Date”, which is new to his discography and as with other tunes he soon loses himself in its many configurations and reworking off the changes. Vinding and Riel are along for what feels like a solo exposition on a trio date.

BURTON GREENE [p] is now 80 and has been playing “free jazz” over 50 years. He's been an historically important part of the lineage in this music from the beginning of his professional life. That he is generally overlooked has always been a puzzlement to me. Some of the reasons I think are political and some can be seen/heard on his new 2 CD set, COMPENDIUM [Improvising Beings ib55]. This is a recent (?) collection of solo, duos and trios with Roberto Haliffi [drm], Stefan Raidl [b] and Tilo Baumheier [flt]. Some of the material was recorded live at the Bimhaus and the rest in studio. Burton is a free wheeling/associative fellow, who music/releases could often use some editing. And that is what this collection needs—editing. Presented here is the jazz Burton as opposed to the Klezmer Burton, the world/new age Burton or the electronic Burton. In other words he is an artist of many modes. There is some terrific music here mostly in duo with Haliffi. There are also self-indulgent parts; sections where Burton plays out simple lines that are reminiscent of a child hammering on a toy piano and also times when Burton is vocally “carrying on”, but the voice is obscured by the music, and times when the music is ahead of thought. There are 23 tracks [1:3111] here, mostly compositions by Greene, the rest by Monk, Johnny Coles, Pieranunzi, Metheny, Jackie [sic] Byard and others. There is enough here for one fine CD. Now with CDs one can re-program and cut out weaker material but how many will just get bogged down instead of seeking out some of Burton's finest recordings or just move on to a more in vogue artist? Burton has written some fine liners covering the entire program, but due to a poor font choice they are rather difficult to read.

Pianist SATOKO FUJII and trumpeter NATSUKI TAMURA have collaborated together on dozens of CDs. Their latest being KISARAGI [Libra Records 102-042], a 5/15/16 duo session. This is free improvisation and if that isn't your thing then read no further. It is still a puzzlement to me why I can connect with some improvisation while other improv dates leave me cold. Fujii's last two releases left me on the cold side—even so I would judge the dozens and dozens of CD these two have been involved in since 1992 as being very good, a few even excellent. Over 8 free improvs [48:21] these two start with a thread of sound and build on it to make cohesive statements. Tamura creates everything from kissing sounds to barnyard squeals while Fujii uses both the outside and inside of the piano. My only complaint is a distracting, annoying feedback like hum, through the last track which unfortunately runs 15:04.

It is fair to say, SATOKO FUJII [p] puts out a new, but different, release every few months. I've not found them all excellent partially because she sets the

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bar high, anything not equaling (her) past excellence tends to be discounted. Her latest, *ASPIRATION* [Libra Records 204-043] finds her once again in the company of trumpeter Natsuki Tamura. Free music here is tightly controlled and the quartet [Wadada Leo Smith-tpt, Ikue Mori-electronics] as a result builds up a great tension. I feel on most of the 6 tunes [62:45] the group may have started with a game plan or musical road map to lead them into the body of the improvisations. Of course it certainly is possible the group faced each other and instinctively found their spaces. There is very little of one soloist stepping on another's solo. This care also brings tension sometimes broken by Mori and her very judicious use of electronics. Those who were attracted to the kind of tension Bill Dixon could mount will find much to like in this very effective use of tension. Very little humor.

The duo of KENT CARTER, Steve Lacy's long time bassist, and SYLVAIN GUÉRINEAU [ts] is offered up on *COULEUR DE L'EXIL* [Improvising Beings ib61]. This is an excellent recording [4/20-21/16] of 5 improvs [54:34]. The success, among other things, is a result of the careful listening of both participants to each other and Carter's careful use of the bass both as a stringed instrument but also as a sounding board for taps hits and of course bowing. The interaction and exchange here is a beautiful thing, these are thinking artists-bravo.

ERIC PLAKS [p] and AQUILES NAVARRO [tpt/vocoder] have released a duo recording [12/18/16] called *WINDOWS TO THE WORLD BEYOND* [No Frills Music nfm 0014]. The CDR [49:24] consists of 2 originals and 2 improvs. I'm not familiar with the trumpeter but I've worked with Plaks (as a producer) and think of him as a great talent as both a musician and composer. On this recording there are moments of self conscious stiffness mainly on the openings and there is not a great sense of unity. Things happen best when the players go their separate ways and improvise. The vocoder is used on one track to little effect—ironically Plaks does some of his most powerful playing on this track. Joyous moments—but only moments.

ZITHER GODS [Improvising Beings ib5j] is a collection of 13 solo tracks [44:55] written and recorded by pianist ERIC ZINMAN [between 2011-2015] and much of this is compelling. There are times here when thing go thud as when Zinman resorts to vocal effects or when he seems more interested in various effects of noise makers that making a cogent musical effect. Not sure why a relatively young artist, sparsely documented on recording over the past 20 years is doing a collection of 5 years of material. Has something happened? Liner notes are of no help with insight about this relatively unknown musician and his music. A missed opportunity.

Pianist KEI AKAGI has produced *CONTRAST AND FORM* [Time & Style Records no number] an album of 9 of his compositions plus Wayne Shorter's "Limbo" [62:01]. Akagi plays with a light touch and insistence that brings to mind Mal Waldron with a touch of Paul Bley. Probably best known for his work with Airtō and Miles Davis' last grouping, Akagi shows none of that fusion approach here but is not shy about crediting these former band mates in his liners. The title track is broken into 3 parts, all of which Akagi and trio [Shunya Wakai-b, Tamaya Honda-drm] navigate with ease and display their

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talents nicely. Neither bop or free this is music that fits nicely between thought and form.

CHERRYCO [SteepleChase sccd31832] is the title of a delightful KIRK KNUFFKE [cornet] trio [Jay Anderson-b, Adam Nussbaum-drm] recording playing a dozen titles [63:31] by either Ornette Coleman or Don Cherry. Knuffke has a similar lyrical yet flat tone that marked Don Cherry's playing. This trio captures the playful bluesy joy that was endemic to so much of this music. Recorded February of 2016—this is music which will hold up well in future listens.

HAFFAH is a free jazz quartet [Christian Ferlaino-as, Herbert de Jonge-p, Renato Ferreira-b, Hans Houtman-drm] who I believe make their recorded debut on SENZA TITOLO [Evil Rabbit Records err 25]. While de Jonge and Houtman have played together as part of Luc Houthamp's quartet, I don't know the background of Ferreira and Ferlaino. This quartet plays together very well on the 10 improvs [41:23] here. With the improvisations averaging under 5 minutes, each member plays forcefully and with plenty of reserve while avoiding stepping on one another's toes. Even on a ballad there is a nice joining of sounds. Recorded 12/16 and well worth your attention.

From the outside EXIT TO NOW [Improvising Beings ib CD 62] XOL appears to be a HARRI SJÖSTROM [ss] and PETER BRÖTZMANN [reeds] joint recording but it isn't. The two do not play together—what it issued here are 2 different/ dates; a Sjöström session from 6/4/16 [49:12] and a Brötzmann set from 6/19/15 [57:39]. The common connection is the back-up trio [Guy Bettini-tp, Luca Pissavini-b, Francesco Miccolis-drm]. I'm not sure what XOL refers to; is it part of the title for the CD or perhaps for the back up trio? The trio is credited with composer rights along with the "leaders". The 16-page liner booklet has photos and art but no words. The titles of both sets, 2 for the Sjostrom CD and 5 for Brötzmann's CD, all have the letters X and O in their titles. But I've wasted enough time trying to figure this out, better to just listen to the music. The Sjostrom session builds nicely and the quartet really gets down to jamming. The Brötzmann CD is loaded with high energy and as expected it's balls to the wall. The backup trio is very fine and never lags for energy on either date. Dense music—seasoned listeners should know what to expect.

You'll not know what to expect from MANNY ECHAZABAL's SHORT NOTICE [no label 888295 616386] release as this is his debut recording [Tal Cohen-p Dion Kerr-b David Chiverton-drm], and it is a strong one. Echazabal is a tenor saxophonist with a slightly gruff sound and plays in a post bop free bop genre and is not afraid to reach outside the structure and tempo. The reach is successful and he comfortably returns to structure of the established music. The 9 substantial tunes [50:44] here are all originals. In addition, Tal Cohen is a major voice, a strong 2 fisted pianist who advances the music passionately and is supported by the energy of Kerr and Chiverton. The togetherness of this quartet suggests rehearsal and familiarity. This is the complete package and it begs the question—where do they go from here? Stay in Miami and work the local scene or try to break through to a world over populated with talented jazz players? If they are fortunate, a label will pick them up and help give them the

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exposure and legitimacy of which they are worthy. Strong stuff.

JANE IRA BLOOM, arguably is one of improvising musics finest soprano sax players. She has issued an ambitious recording on her label, Outline Records; WILD LINES: IMPROVISING EMILY DICKINSON [otl 143]. This is a 2 CD set. Set one is made up of 15 tracks [61:48] of music with her quartet [Dawn Clement-p, Bobby Previte-drm, Mark Helias-b]. Set two is made up of the same compositions [55:46] and players but with Deborah Rush expertly reciting Dickinson. The disc's folder has the recording date of 4/1/17 which would indicate a remarkable chance that this was all recorded in one day. Not impossible but recording poetry is more problematic than just recording instrumentals in that a flubbed line is impossible to integrate. In addition everyone sounds fresh. The 15 tracks on each disc reprise the same titles all of which are Bloom originals with the exception of "It's Easy To Remember", both takes sans poetry. Both discs provide wonderful listening, this is not jazz 'n' poetry—it is jazz and poetry. If you think the two don't mix, get this and it will blow your mind. Two great composers.

Also a matter of poetry is PAT BATTSTONE's [p] THE VOICE OF ROBERT DESNOS [Bat's Tones Records no number]. Desnos was a French poet [1900-45] and participant of the Surrealist movement. His poems are free verse and full of anguish and packed with text. The 11 tracks on the CD presents Desnos' prose plus "Nature Boy" [66:22]. Behind the readings spoken by Antonella Chionna, Battstone improvises wistfully. "Nature Boy" is given an avant guard treatment. This is not a jazz CD but neither is it without thought and interest. Drummer JENS DÜPPE has issued an interesting recording in tribute to John Cage and a belief that music is freedom and everything is possible and that there is music in everything. DANCING BEAUTY [Personality Records pr 26] is a quartet [Frederik Köster-tp, Lars Duppler-p, Christian Ramond-b] date [2017?] with 9 Düppe originals [51:04]. Here they do everything from straight ahead jazz to 3:56 minutes on a piece called "Dancing Plastic Bag" which is Düppe playing with the sound of 2 plastic bags. Make of it what you wish; I am more inspired by the philosophy than the plastic bags. There is some fine jazz on this CD sparked by the stark Aaron Coplan-esq trumpet playing by Köster. A CD of possibilities.

HAL GALPER: LIVE AT THE COTA JAZZ FESTIVAL [Origin Records 82738] presents Galper's new quartet [Nathan Bellott-as, Dean Torrey-b, David Frazier-drm] which he calls The Youngbloods. Galper who is on the upslope to 80 and who was once a youngblood himself 60 years ago shows musically there is no generation gap with these youngsters (former students of Galper's at Purchase Conservatory). This gig [9/11/16] came about a year after they first played as a group and was part of a festival honoring the life of Phil Woods. And if you enjoy Woods you're going to love this CD. Bellott has Woods' pugnacious attack down and is a natural fit with Galper who was Woods' pianist for a decade. Galper is in top form revisiting some of the 3 originals plus "Goodbye" [57:24]. Torrey and Frazier are right on top of the program following in step with Galper's twisted turns. Galper has made a few top quality recordings that seem to have been overlooked in the shuffle. This CD is superior and belong with his best.

Tenor saxman Dan Bennett is obviously influenced by John Coltrane and his

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spiraling passion is the heavy feature on ANDY ADAMSON's FIRST LIGHT [Andros Records ar002]. Made up of 9 Adamson originals [48:05] that range from dense free bop to solid fusion-sounds. On the fusion track Adamson switches to some sort of electric gizmo and except that the piece goes nowhere is a great improvement over the usual moody electric piano. Joining Adamson and Bennett are Brennan Andes [b], Jonathan Taylor [cdm] and Ross Huff [tp] and except for a certain genetic quality and the dreaded fade out—this is a strong outing. Adamson's first recording, A CRY FOR PEACE [Andros ar-101] is an undated quartet session [Dan Bennett-sax, Brennan Andes-b, Jonathan Taylor-drm] playing 8 Adamson originals [45:20]. Adamson writes with a dramatic verve, which fits well with Bennett's Gato Barbieri-like gruffness. A solid set if again, a bit generic.

ERNEST MCCARTY JR. [b] and JIMMIE SMITH [drm] set themselves a daunting task on A REUNION TRIBUTE TO ERROLL GARNER [Blujazz Records bj3452]. The cover of the CD has the leaders standing together holding a copy of Garner's 1971 recording, Gemini. I put on the CD figuring this was someone's lame concept, get a journeyman pianist to play the Gemini program and perhaps imitate Garner's unique style. Listening to the CD, I was thankful the pianist was not trying to imitate Garner's style and then I thought this pianist is strong and can play. At that point I looked at the liner notes for information as to who was the pianist, unlisted on either the front or back of the CD. The pianist was Geri Allen (!) who along with Noel Quintana [congas] fills out the quartet. The program of 9 standards [63:43] is made up of tunes Garner liked to reference but only a few are on the Gemini recording. Only on "Mambo Carmel" did memories of Garner's form suggest itself, perhaps because I only remember hearing it played by Garner. Recorded 7/27&28/16. McCarty is a warm bassist who last recorded, I believe, on the Gemini date and it has been a while since Smith has recorded. Interestingly, Allen's name is mentioned nowhere in the liners nor is she present in any of the numerous photos that grace the liners. Curious omission on an otherwise fine recording.

Bassist MIKE DOWNES has released ROOT STRUCTURE [Addo Records ajr 035]. This is a 8/15&16/16 date with a quartet [Ted Quinlan-gtr, Robi Botos-keys, Larnell Lewis-drm] featuring 10 Downes originals [51:15]. While there are some nice moments of counterpoint between guitar and piano, the most notable effect is the jackhammering from the drummer. Downes has written some fine compositions with an almost classical feel and even borrows from Chopin on one cut. Music best appreciated when the drummer tones it down a bit although there is some terrific energy created by the drummer. A mix of oil and water.

DON'T BLINK [OA2 Records 22145] is the name of the latest recording by the UNHINGED SEXTET [Vern Sielert-tp/flg, Will Campbell-as, Matt Olson-ts, Michael Kocour-p, Jon Hamar-b, Dom Moio-drm]. Recorded 10/7&8/16, here are 8 originals [49:50] by different members of the group except Moio. This is a group playing ballads and hard driving hard bop with solid charts and harmonization much in the mold of the Jazz Messengers and that is their most distinguishing characteristic. They sound like they're into it and having fun. Use this as a blindfold test.

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MARK LANGFORD [ts/b.clt] has been an improvising musician since the 1970s and recently started his own label, Free Tone Records. The latest on Free Tone is ANGEL PAVEMENT [ftr 003] by the trio KONIK [Dominic Lash-b, Roger Telford-drm]. This is a post bop trio that performs as a trio in that there is an equanimity of space and while they play independently they present as a group. There are 6 original improvs [46:47] on the program and Langford features the bass clarinet and while I imagine he was influenced by Dolphy there is little sense of overt influence. His tone and attack on tenor is very similar to that of the bass clarinet in that he tends to seek the lower registers and wallow in the muck. A bit short in time but time well used.

Previous to this LANGFORD joined with PHIL GIBBS [gtr], PAUL ANSTEY [b] and BOB HELSON [drm] on a 10/21/13 and 12/2/13 date called FRINGE MUSIC [FreeTone Records 001]. The program here is 8 improvs [54:40] and the group sounds somewhat indecisive in what direction to go. The flow of the music seems to be set by Gibbs who has spent years with Paul Dunmall. Anstey keeps pretty much a regular bass pattern. Helson has worked with Langford since the beginning of both their careers in the 70s and here keeps up a percussive wall that encourages inspired emersion into free jazz. There are times when inspiration takes hold and that is exciting but it takes patience on the listeners part to hang in there. The times combustive releases happen best is when the lead comes from the bass and drums.

Free Tone Records 002 is a quintet [Gibbs-gtr, Anstey and Hugh Kirkbride-b, Roger Skerman-drm] from 1/22/16 called EXCHANGE. This CD is made up of 8 improvs [44:04] ranging in length from 1:39 to 11:39. It is in the nature of free music that works best when players are allowed to spread out, otherwise short pieces do little more than act as a spacer or an apéritif to the more involved pieces. The challenge is to limit the intro time and get to the meat of the music. Here the moments of inspiration taking over are of lesser degrees of inspiration than on Fringe Music but there is overall less hesitation and treading while waiting for direction. On one improv Gibbs gets out the wha wha effect on guitar and the sound covers contributions from the other musicians. It is the least effective of the improv pieces and afterwards I felt like saying, feel better now? There are some fade outs which may have been Free Tone's attempt at tightening performances and limit the treading. Free Tone is off to an interesting start and further issues hopefully will build from the past.

DANA FITZSIMONS [drm] is a lawyer and along with PATRICK ARTHUR [gtr] and CHRIS OTTS [ts] they make up THE cHEAP 3NSEMBLE [no label 700261 452791]. This is Fitzsimons debut jazz recording and while there is an ECM-ish quality one can admire the original approach. 3 of the 8 tracks [49:09] are originals by Otts or Arthur. The CD opens with Roberto Somoza's "Ithaca" and sets up a tension and melancholy that is sustained throughout. By the end of this program I'll admit to getting tired after holding my breath for long periods of time while waiting for something to "happen". Of special note is the reading of "Poor Butterfly", which is taken super largo and sustained on a tightrope tempo throughout. This is perhaps the finest version of this Hubbell & Golden tune I can remember.

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RENATO FERREIRA, on tenor or baritone sax leads the NATIVE ALIENS ENSEMBLE [Trytone records tt 559-074]. This 8 piece ensemble plays 9 Ferreira compositions [38:16] built around Brazilian pop music, none of which is familiar to me. While there are moments of exciting improvisation it is too subservient and truncated by the reliance on the thematic material, which by itself was often tedious. There are exceptions of course which makes the wait more frustrating. This suggested more than delivered.

Little need be said about COMPASSION [Resonance Records hcd-2030] a 6/22/70 recording of Coltrane music with DAVE LIEBMAN [ts/ss/recorder/flt] and JOE LOVANO [ts/autochrom/clt/flt]. This is pretty much a straight ahead date covering 6 Coltrane compositions [52:38] from a variety of periods from the more traditional to the more ethereal, all of it delightful and at times inspiring. The date ends with the title tune, one of Coltrane's later works [c1975], the lengthiest [17:27] track which digs in beautifully after a 4 minute drum intro [Billy Hart]. It is very true to the spirit of Trane's later work, unfortunately it ends in a fade—inexcusable! Rounding out the quintet are Phil Markowitz [p] and Ron McClure [b]. Included is a 24-page booklet with full background and interviews with those involved. Music, artists and label all have a solid track record, as I said, little need be said. Thank You.

MACIEJ FORTUNA [tpt] and Mack Goldsbury [ts/ss] have been collaborating internationally for many years, their latest being a 12/5/13 recording; ZOŠKA [Fortuna fm 020]. Joining on this Polish recording are bassist Erik Unsworth and drummer Frank Parker (not to be confused with the other drummer of the same name that was active in the 1930s). The concept here is to play traditional Polish folk themes. Mixed in with the 6 traditional themes are 4 Fortuna originals [48:20] all of which lend to the continuity of the project.

This is very pleasant music with lovely themes played with imagination, I only wish there were less emphasis on themes and more emphasis on stretching out and elimination of fades. That aside, as a concept this works very well—but as jazz? It is good but it could go further.

Multi-reedman LOUIS SCLAVIS sticks to clarinet and bass clarinet on Intuition Records' 11th edition of their European Jazz Legends series. LOIN DANS LES TERRES [intchr 71323] documents a 2/2/17 concert of Sclavis and quartet [Sarah Murcia-b, Christophe Lavergne-drm, Sylvain Rifflet-ts/clt] playing 7 Sclavis originals [55:38] plus an interview (in English) with Sclavis about the concert and his group. The interview is, as with the previous legends, quite interesting but this time I found the performance just average and not up to either Sclavis' finest or the series' finest. That said the bar was already set high on both accounts.

The 12th addition of European Legends is given over to guitarist FRED FRITH noted for his ability to use numerous gadgets for added guitar effects. Frith probably never met a sound maker that he did not like or at least consider using in performance. On STORYTELLING [Intuition intchr 71324] he is joined in live concert on 3/18/17 by Lotte Anker [sax] and Sam Dühsler [drm]. Anker, a Dane, has been involved with creative improvised music since the early 80s (as has Frith). Dühsler is a new name to me. The program of 5 improvs (+interview) [61:43] opens up with some vocal utterances from Frith

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that once put aside, Anker's sputtering reed work takes over. There are some sounds that I can't identify but are most likely from Frith's adapted guitar and are one with the spirit of the music. For me, largely because of the presence of Dühler, this is one of the more enjoyable Frith releases that I have heard. Frith often engages computers and minimalist sounds/music that for the most part miss my mark, but here he has my understanding, attention and appreciation. TOM KOHL is a bright, not light, 2 handed pianist who has issued a fine CD of 7 fairly complex compositions and 2 standards [50:50]. The standards [Indian Summer, Lover Man] are freshly handled and stay fresh after several listens. Joining Kohl are Jon Doty [drm] and Stephen Roane or Steve Laspina [b]. Recorded 5/5/12, 11/22/15 and 2/3/16 the time between recordings should not be viewed as anything musically negative but probably merely scheduling conflicts/difficulties that often beset independent artists and labels. The CD is called DANCES WITH THE SUN [no label 888295 497244] and besides the fine work from Kohl the rhythm gives nice support and features. An unexpected pleasure.

Another 2 handed pianist is CHRISTIAN RANNENBERG whose new CD is OLD SCHOOL BLUES PIANO STYLINGS [Acoustic Music Records best-nr. 319.1570.2]. Besides playing piano, Rannenberg also sings and does so with an integrity and timing which would not be out of place in Chicago. Included in the 18 tracks [71:45] here are originals as well as compositions by Lonnie Johnson, K.C.Douglas, Katie Webster, Mercy Dee Walton and Billie Holiday. "Pinetop Is In The House" is a terrific tribute to Pinetop Smith and Pinetop Perkins. This is, as the title says, old school blues piano and one would be hard pressed not to tap a foot while listening to it. Aiding on some tracks is Alex Lex [drm], Matthias Itzenplitz [gtr], Kai Strauss [e.gtr], Paul Palizzolo [hrm] Angela Brown [voc]. The 16-page enclosed booklet has Rannenberg's notes on each composition. Rannenberg offers up a broad range of blues and a wonderful program. Convincing.

THE CLARINET TRIO [Gebhard Ullmann- b.clt, Jürgen Kupke-clt, Michael Thieke-a.clt] is joined by Alexey Kruglov [as] on LIVE IN MOSCOW [Leo Records cd lr 781]. This recording of Ullmann's music [57:23] comes from an 11/5/13 concert at the Theatre School Of Dramatic Art. There is a good variety of sound over this concert much of it free within the context of the compositions which by themselves offer a variety of textures. The addition of the alto sax, by the well seasoned reedman Kruglov, works well and voices nicely with the trio. Squawks and dissonance blend with harmonics on music which often seems to go every way as if blasted by a music canon yet within its structure maintains a logic.

DAS KONDENSAT [WhyPlayJazz Records rs 036] is the eponymous title of the trio of Gebhard Ullmann [ts/ss/sampler], Oliver Potratz [b/analog effects] and Eric Schaefer [drm/synth]. I'm not a big fan of electronics in improvised music, with that stated, it is surprising that I did find much to appreciate in this recording [2/22 & 25/16] since electronics are the primary use for coloring and support on the 11 originals [40:02]. While all the artists have played with each other before, I believe this is the first recording as a trio. Ullmann is the old man here, making numerous recordings since the early 1980s,

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he has aligned himself with a number of groups who have shown staying (together) power over the years. As an improviser he can be counted on to fit in strong statements. Schaefer can be a relentless rhythm man and here it can be infectious. Potratz handles most of the electronics and to his credit is not overwhelming. When playing acoustically this trio can be very exciting with its fusion of sounds and I'll admit I prefer this mode to the electronic passages. There is no electricity, other than guitars, on TOMAS FUJIWARA's [drm] recent release, TRIPLE DOUBLE [Firehouse 12 Records fh12-04-01-026] but there is some electric playing. The title refers to Fujiwara assembling a double trio [Mary Halvorson and Brandon Seabrook-gtr, Taylor Ho Bynum and Ralph Alessi- cornet & tpt, Gerald Cleaver-drm] for the 10 tracks [58:28] on this 1/31 & 2/1 2017 recording. This is a bit of an all-star grouping and with good contrast. Two titles involve Alan Dawson, longtime Boston area drummer [1929-96], on one piece [Pocket Pass] a segment of a tape from one of Dawson's lessons is played followed by "For Alan", an almost 8 minute drum solo which fades over Dawson's words of wisdom, again from a lesson. The 2 drummers put up some mighty walls of percussion elsewhere on the program and the 2 horn players compliment each other. But on one cut [Hurry Home] which features the guitars the music falls flat. More than once, Fujiwara uses fades or an abrupt ending which is annoying and jarring and give the CD an unfinished feel. Beginnings and endings are important to the music's presentation and should be dealt with carefully.

At less than 10 years old, Losen Records is a relatively new company with an interesting eclectic set of releases, although not all of the issues are jazz. Among its new issues that should appeal to jazz fans is DAG ARNESEN's trio [Ole Marius Sandberg-b, Ivar Thormodsæter-drm] on PENTAGON TAPES [los 160-2]. The title does not reference anything other than the name of the building in Norway where it was recorded in September 2016. Born in 1950, Arnesen has pretty much been in the thick of Norwegian mainstream jazz since the 70s. The program here is a mixture of very fine originals and standards [59:23]. Arnesen is quite an original player and when turned loose sounds like no other (perhaps Ahmad Jamal was an early influence though I would not bet on it). He sounds very sure and perhaps has a classical background. His approach is bright (optimistic) and his playing and composition mainly utilize the right side of the piano. An evergreen trio and lovely to listen to.

A PIECE OF THE APPLE [Losen Records los-178-2] by the FRODE KJEKSTAD [gtr] quartet [Eric Alexander-ts, Mike LeDonne-org, Joe Farnsworth-drm], is a most enjoyable recording. On the one hand it is a great listening experience but on the other hand—there is nothing here I haven't heard before. That said the trio of Alexander, LeDonne and Farnsworth are spot on, on the funky vibe projected. These 3 are a group in themselves, Kjekstad is the unknown factor for me and a pleasant surprise. He handles ballads and uptempo with equal ability and that ability is impressive. The group glides through a group of nine standards and Kjekstad originals [67:41] with feeling, funk and occasional ferocity. Recorded 1/9/14—I wonder what the holdup was, but no matter, great music is timeless and this is timeless. Uh huh.

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JEREMY ROSE [as/b.clt] has produced an interesting (another word for when the reviewer does not “understand” something) in WITHIN & WITHOUT [Earshift Records ear 018]. Backed by Kurt Rosenwinkel [gtr], Jackson Harrison [p], Andreas Lang [b] and Tobias Backhaus [drm] on 10 originals [56:34] by Rose [9] and Harrison [1] they weave an enjoyable set of counter lines with and against each other. The harmonies are melodious but it is the counter point of the group which I find compelling. Rose has a bluesy tone, a bit like Ornette Coleman, but 3 generations removed. All members of the group contribute nicely with Rosenwinkel’s guitar which at times sounds like a theremin. Nice blues-ish pacing and good interplay make for rewarding repeats.

Double Moon Records has a series called Next Generation and volume 68 in the series puts the spotlight on KIRA LINN [bari/b.clt] and her Linnett [Nina Wenger-as/flt, Christopher Kunz-ts/ss, Lukas Grobmann-p, Victor Mang-b, Johannes Koch-drm] on NATURE [dmchr 71184]. The emphasis on this 12/16 date is on writing. Here, the 7 Linn originals [48:00] explore a variety of moods including some flowing lines reminiscent of west coast harmonies or Woody Herman sounds. There are also a number of solid if generic solos. This is a valuable series giving voice to new faces on the scene of which Kira Linn is certainly deserving. It’s my hope that Linn will get the opportunity to expand and exhibit her compositional skills.

GRANT STEWART [ts] has been on the scene for over 25 years. He got his first public exposure on Criss Cross Records. ROLL ON [Cellar Live Records cl 100616] is his trio [Paul Sikivie-b, Phil Stewart-drm] date [fall 2016?] of 9 non- originals [49:25]. Stewart pretty much blows relaxed in mid-range and reflects some of the nonchalance and reserve that marked Rollins’ work of the late 1950s (a point Morgan Childs’ liners also notes). He can blow uptempo and show considerable technique, as he does on “After You’ve Gone”, yet seemingly keeping his cool while hardly creating a sweat. The rhythm takes it all in stride and contribute to the intimacy of the performance. Understated pleasures.

For many years TARDO HAMMER has been Grant Stewart’s pianist and he also has a new CD out on Cellar Live Records. SWINGING ON A STAR [c 1010717] is a recording from 1/7/17 with Lee Hudson [b] and Steve Williams [drm] playing a 9 mostly familiar tunes [46:59]. The music flows easily and goes by quickly in mainstream fashion of which bop seems to have become after the Bud Powell generation. Nicely recorded this trio creates a relaxed groove and stays with(in) it.

There is a touch of Sonny Rollins from Mike Mullan [ts/as] as part of drummer BRUCE JACKSON’s quartet [Bob Himmelberger-p, Steve Varner-b] too short [28:16] CD, JUST LEFT OF CENTER [Southpaw Productions -spc002]. Everybody has their chance to shine over the 5 tracks which offer a variety of moods. Recorded between 12/8/15 and 1/28/16 this suggests a promotional sampler. More would have been nice, I believe this is Mike Mullan’s first release.

ONWARD [no label 888295 542685] by CHAD LEFKOWITZ-BROWN [ts] is an appropriate name for Lefkowitz-Brown’s first venture as a recorded

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leader. C L-B is a forceful up front player. The 5 originals and 4 standards [54:56] are a bit generic but it goes down nicely. I appreciate C L-B's decisiveness and directness, only on "All Of You" is he less than direct but after he skirts the theme he returns to his fast and forceful playing. C L-B shows a real command of his sax, has plenty of technique, more individualism would complete the package. Joining are Steve Feifke [p], Raviv Markovitz [b], Jimmy MacBride [drm], and for 2 tracks trumpeter Randy Brecker. One might think sax battle from the PAT LABARBERA [ts/ss] - KIRK MAC DONALD quartet [Adam Nussbaum-drm, Kieran Overs] on SILENT VOICES [Jazz Compass Records jc1027] but it is more of a harmonious pairing. The 12 tracks [68:53] by different members of the quartet often offer up a liturgical harmony but there is plenty of swing here as well. Missing is much of a feeling of warmth. This was recorded 7/2&3/16 and I believe after a tour, so perhaps they became too comfortable with each other as well as the music as there is a sense of rote conveyed to these ears from an otherwise fine performance. CHRIS PASIN and friends [Armen Donelian-p; Ira Coleman-b; Jeff Siegel-drm; Patricia Dalton Fennell-voc; Peter Einhorn-gtr; Rich Syracuse-b] in various combinations have put together a CD of Christmas music; BABY IT'S COLD OUTSIDE [Planet Arts Records 301714]. The 11 tracks [55:17] here are all familiar/traditional songs of the season featuring Pasin's burnished trumpet. Fennell, a new name for me, sings on a couple of tracks, and she has a warm voice with good articulation. Donelian contributes some fine solos. Overall this is warm and pretty straight ahead and it should appeal to traditionalists and jazz fans alike. One of the best seasonal CDs out, and I've heard hundreds.

Guitarist ROBERTO PIANCA and quintet [Dan Kinzelman-ts/clt, Glenn Zaleski-keys, Stefano Senni-b, Luis Candeias-drm] have issued SUB ROSA [Wide Ear Records wer 025]. The music here is wandering and spacious. Pianca's work is mindful of Bill Frisell in its economy of notes and brevity of ideas. There is a randomness of ideas over the 5 Pianca originals [47:12] but they push forward in a logic for the whole. It is the rhythm section that provides continuity.

SNORRE KIRK: DRUMMER & COMPOSER [Stunt Records studc17022] is music that could be classified as modern modern mainstream. As the title indicates Kirk has written the music and it is in a style of mainstream cum swing, and it is quite nice. Often understated it projects a sense of calm. Backed by a sextet [Klas Lindquist-as/clt, Jan Harbeck-ts, Tobias Wiklund-ctn, Magnus Wiklund-tbn, Magnus Hjorth-p, Lasse Morck-b]. If there is one overriding influence here it's Ellington. 9 tracks [40:55] including a prelude and postlude both short and perhaps a bit misleading as neither are indicative of the music in between. That aside, this is a pleasure.

Both the group name and title of the recording, 3 DIVAS is made up of Sherrie Maricle [drm], Jackie Warren [p] and Amy Shook[b] [3dcd-2017]. Recorded 8/1/16 the program is 7 standards [56:50]. This is yet another outgrowth of the Diva Jazz Orchestra of which Maricle is the founder. This is a pleasant enough jazz trio, most interesting is Warren who seems versed in a number of piano styles and approaches to keep things interesting.

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MELTON MUSTAFA [bari] leads The New Vision Sax Ensemble [James Lockhart-as, Jason Hainsworth-ts, Diron Holloway-ss/as/clt] in *MUSICAL JOURNEY THROUGH TIME* [Zaki Publ Records 888295 583558]. They credit the 29th Street Sax Quartet and World Sax Quartet as heavenly influences and the sax harmonic blend will be a familiar sound to anyone well versed in sax ensembles here and abroad. The NVSE is perhaps more commercial than those cited. The 9 tracks [43:24] are all standards and there is less solo improvisation within this group than their previous mentioned influences. The arrangements are very good and I suspect live shows are a mutually enjoyable affair for group and audience. Tunes include: “A Night In Tunisia”, “Won’t You Come Home Bill Bailey”, “I Feel Pretty” and a Scott Joplin medley and Porgy and Bess selections.

In the July 2016 Papatamus I wrote a bit about the Whammies [Drift Records], a quartet dedicated to the music of Steve Lacy. Here is another group giving a nod to Lacy. UWE OBERG [p] put together *LACY POOL_2* around 2006 and they have now issued their second recording [Leo Records cd lr 792], a 3/17/16 recording. 8 of the 9 pieces [48:15] are Lacy compositions played by Oberg, Rudi Mahall [clt] and Michael Griener [drm]. Oberg contributes one original. The difference here is that often the piano takes the Lacy lead lines to shape the music but in a less angular fashion than Lacy. Lacy fans should find this particularly rewarding. Oberg’s liners are very informative.

MJ TERRITO [voc] presents an interesting concept on *LADIES DAY* [Jollie Mollie hmm 217]. This is an album of 14 compositions by contemporary jazz women. Pianist Linda Presgrave-p, bassist Iris Ornig and drummer Barbara Merjan make up the core trio augmented on a handful of tracks by Andrea Brachfeld [flt], Virginia Mayhew [ts] or Brandee Younger [harp]. I’m not thrilled by Territo’s singing, but she arranged and produced this CD and for that she deserves great credit. A few of these interesting 14 compositions [61:17] are well known, for instance, “In Your Own Sweet Way” (lyrics by Iola Brubeck), “You Gotta Pay The Band” or “I’m Shadowing You”. The majority are less known—if known at all which is a shame as the subjects and lyrics are very interesting. And without getting into a debate on gender politics, one cannot help but think the very reason they are so interesting and refreshing is because they are less known and from a female perspective, viva la différence. Territo has done a fine job of exposing the lyric content clearly and with conviction. This is a CD to seek out for content and concept; an excellent issue.

Producer Larry Klein had the idea of telling the life of Charlie Parker using Bird’s music [50:40] and featuring various vocalists [Madeleine Peyroux, Barbara Hannigan, Gregory Porter, Jeffrey Wright, Luciana Souza, Kurt Elling, Kandace Springs, Melody Gardot, Camille Bertault] to sing a variety of Parker tunes [Ornithology, Yardbird Suite, Moose The Mooche (retitled and with lyrics by David Baerwald) etc]. Back up Musicians include Donny McCaslin [ts], Ben Monder [gtr] and Craig Taborn [keys]. Unfortunately, *THE PASSION OF CHARLIE PARKER* [Impulse 602557441673] is less than the sum of the parts. Klein has chosen not to use bop for the music in favor of a crowded sound in a sort of spacey fusion setting. Other than touching on

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Parker's life and music I found the whole lacked continuity and while this is not the best work of the singers, as individual tracks there are high points. Jeffrey Wright has an interesting presentation on "So Long" (a retelling of K.C. Blues). Camille Bertault is the singer on "Au Privave" which is (re)titled "Apres Vous" and the lyrics/story are all sung in French which is lost on the listener who doesn't *parlez-vous* Francais. I wonder why Sheila Jordan does not appear on this as it seems with her background she would be a natural. A very interesting presentation which is more memorable than musically satisfying. Recorded at various dates in 2016.

Singer/song writer LAURA CAMPISI is a Sicilian by birth but now lives in New York. Her debut CD is DOUBLE MIRROR [no label 888295 578769] a 2017 (?) recording with backing from a double trio [Ameen Saleem -b, Gianluca Renzi -e.b, Greg Hutchinson-drm, Flavio Li Vigni-drm] on 13 tunes [50:48] (6 are Campisi originals). Campisi is a dramatic singer coaxing lyrics with whoops and hollers, a bit like Urszula Dudziak. She takes liberties with the music, "Nardis" is almost unrecognizable, but maintains musical interest and integrity. She brings along a series of guests for 6 of the tracks (1 guest apiece on 6 cuts). Guest Zach Brock's violin work is brilliant on "Love For Sale" and Martin Pantyrer's bari is impressive on "Here Where I Stand". A very interesting and notable release which would benefit from a lyric print out. There is a lyric print out with ALLEGRA LEVY's [voc] new CD, CITIES BETWEEN US [SteepleChase scdd 31827]. Recorded in 2016 the 11 tracks here [63:43] are all Levy originals except for "Yesterdays". Levy is a stylist, she has a very light mid-range voice and the band behind her [Kirk Knuffkent, Stephen Riley-ts, Carmen Staaf-p, Jay Anderson-b, Billy Drummond-drm] plays with the lightest of touches. Riley at times just lightly brushes the surface of the music, true also, but to a lesser extent, of the rest of the band. Levy is a gifted lyricist and she writes often light thoughts and observations but from a personal point of view. Vocal fans should seek this out as Levy fills a spot that is fresh and rewarding in the pantheon of vocalists. A carefully produced CD full of rewards.

KELLYE GRAY, who first recorded a vocal album in October 1989, has taken that album [Standards In Gray] and reissued it as part of a 2 CD set called RENDERING [Grr8 Records 0010]. The Rendering [3/15/15] CD also revisits some of the titles on the Standards In Gray album [Morning, How Long Has This Been Going On, Don't Explain, How Insensitive, Good Morning Heartache]. Also included are 3 different covers and 2 fine originals. She also brought into play where possible some of the original musicians [Sebastain Whittaker-drm. Warren Sneed-sax] from the earlier recording. Both dates are excellent and punctuated by Gray's dramatic voicing at times suggestive of Lena Horne, but obviously her own. For example, "Don't Explain" has no trace of Billie Holiday's cynicism and informs the listener of a different attitude and reaction. In comparing now with then—Gray is slightly more dramatic, but not always, and the recording is more natural and forward than the earlier date which also added reverb. The later recording was done live in front of invited friends and with no second takes. Also on the latter date trombonist Andre Hayward is added and it is a welcome addition. Kellye Gray

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was and is an impressive vocalist and it is my hope that a new recording will surface soon. Till then— this 101:36 minutes of pleasure will do nicely. The BLAZING FLAME QUINTET [Peter Evans-vln, Mark Langford-ts/b.clt, Julian Dale-b/cello, Anton Henley-drms] is a free improvising group which frames itself around the vocals of Steve Day [voice/perc] on THE SET LIST SHUFFLE [leo records cd lr 788]. Day's vocals are questionable as vocals more a whiney talk from I believe a predetermined text that often deals with topical or political subjects. Much of the voice audio is lost in the music. The text strikes me a pseudo profound. Day invites one to go to his website to read the lyrics which strikes me as a bit insulting to the CD buyer. Why not print them out or is that too conventional? The instrumentals offer some interest. Storyville Records added a couple of DAHL's to its catalogue specifically CARSTEN DAHL; THE JESTER [Exlibris Records exlcd 30187] and CHRISTINA DAHL; CHILDISH [Storyville 101 4306]. Carsten Dahl is a keyboard master who over the years has tried expanding the keyboards in jazz. For this date [5/26/16] he plays the harpsichord on 13 improvisations [43:37] on a composition he calls "The Jester" [#1-13]. Over the history of jazz, recording the harpsichord has been employed with limited success. This is not one I'd label successful. At times the music has an Asian sound. The instrument as played here is so dense there are moments it takes on the feel of an organ, it doesn't help that Dahl "sings" along in a Jarrett-like manner. Originally meant as a solo piano session, alas. Score one for self indulgence. Christina Dahl plays tenor sax that often goes into the bari or alto ranges. Here she is joined by a quartet [Niclas Knudsen-gtr, Jesper Lundgaard-el b/acc b, Esben Lillienkjold-drm]. Dahl is given to making great yawning declarative statements often followed by free flurries. Knudsen keeps the music moving forward and it often brings to mind some of the progressive rock jams of almost 50 years ago but there is no doubt that the 7 originals [57:36] on this 12/19-20/16 recording have the heart of jazz/improvised music. Carsten Dahl is back on MADS VINDING's STANDARDS [SteeleChase 1014307] a 2/16 live date with Margrete Grarup [voc]. and Niclas Campagnol [drm]. As the title suggests the program [51:55] is made up of [6] standards and a short free intro. Featured here are the up front vocals of Grarup, up front but with a warmth and tenderness. She does a dramatic intro to "Autumn Leaves" and this is fine follow up to her 2015 debut. The Vinding's group moves along without a glitch and the leader takes a happy solo on "Autumn Leaves".

GARTH ALPER [p] has made few recordings, his latest being STRATUS [no label 888295 564656], with Bob Nash[b], Michael Jenner [sax], Chris Munson [drm], Jeff George [gtr]. Alper works out of the University Of Louisiana and I suspect his group is also tied to the UoL as well. Only Bob Nash is a hold over from Alper's earlier recordings and he has a nice solo on Bud Powell's "Celia", which along with "It Could Happen To You" are the only 2 non-originals of the 9 cuts [45:19] here. What strikes me about Alper is not so much his piano work as his compositions which lay down memorably and offer plenty of improvisational space. One of the drawbacks of the abundance of releases, is fine compositions don't get a chance to percolate and

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become known. Even a fine tune like “Celia”, though recorded many times, is still relatively overlooked compositionally. An earlier recording [2013?], DEFLECTION [no label 884501 870139] is just Alper and trio [Bob Nash-b, Troy Breaux-drm] playing only [11] originals [50:17]. The originals here are not as luminesce, though pleasant enough, they don't have the body and depth of those found on Stratus. The hype sheet for this release details the whys-and-where-fors of the compositions and would have made nice liners.

One of the many things I've admired about SteepleChase Records over the decades is that they provide liner notes, that job is now handled by Neil Tesser. Among their latest releases is JOY-RIDING [sccd 31831] by the ANDY FUSCO [as] quintet [Walt Weiskopf-ts, Joel Weiskopf-p, Mike Karn-b, Jason Tiemann-drm]. There is an immediacy to this May 2016 session as the tempos are often almost free floating as both the sax players appear to rush or push the tempos on 4 standards and 5 originals [66:39]. I suppose this could have happened in mastering as it seems across the board. Whatever the reason this is a solid and swinging bop outing and the 2 sax players work very well together. Fusco seems not to have lost any drive from his days with Buddy Rich.

Pianist FRANÇOIS TUSQUES has been flirting with the avant guard since the 1960s and now has produced an ambitious 2 CD set, AVANT-DERNIERS BLUES on Improvising Beings Records [ib60]. This program is 24 blues in B flat and one blues in E flat [103:05]. Most of the blues are dedicated to painters, writers or musicians such as Mondriaan, James Baldwin, Jimmy Yancey, Monk and Billie Holiday etc. The tracks for the most part all run together kind of freely associative, now and then a few seconds of direct reference to the musician of dedication. It seems Tusques is playing 2 pianos, they both may be electric, one is housed for the bass lines. An interesting recording but which got tiresome before the end of a complete listen.

GABE EVENS [p] has issued a thoughtful trio [Lynn Seaton-b, Ed Soph-drm] release in THE WRONG WALTZ [no label 805996 869927]. This album of 10 originals [50:19] which at moments brings Herbie Nichols to mind in that at times there is an analytical feel to the music. Evens is affiliated with the University of Louisville. Academia seems to be a perching position for many a solid jazz artists and a refuge from the rat race all but a few are part of, scrambling as needed to exist. The downside to an academic gig is one's artistry becomes almost invisible. A prime example being Bill Dixon who even though established as a leader, in the post bop developments prior of the late 1960s, once he took a professorship he was almost invisible until the mid 1990s. On this release Evens displays a wide breath of piano technique and even on the more commercial approaches it is not without interest. Seaton and Soph give excellent support. Recorded 10/7/16

Evens' first release was a CDR recorded 6/10-12/97 called CONNECTION [no label, no number] and was recorded in his living room (nothing wrong with that) with John Brown [b] and Bobby Cohen [drm]. Made up of 8 originals and 3 standards [68:43] one of which is Ellington's “Pie Eye's Blues”, a tune Ellington recorded 3 times in 1959 and then seemed to drop it. A pleasant set but missing the sense of gravitas of The Wrong Waltz.

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Also from Evens is MOBIUS [no label 788037-0124-24]. This is a quartet [Ray Codrington-tpt, Don Gladstone-b, Bobby Cohen-drm] date [2000] and again there are 3 standards among the 12 tracks [68:11]. Here there is an assuredness of attack by the pianist. Added appeal for me is the presence of Ray Codrington who I remember from the JFK quintet back in the early 60s. Here he plays on half the tracks, his ideas are rich but his embouchure does not sound strong. As a whole CD this is rather uneven, reaching its nadir on “Freedom Jazz Dance” which just falls apart. It’s unfortunate because when Evens is on—he is very strong. On the other hand the quartets cover of “Smile” is very interesting. Imperfect but not without interest.

Next up for Evens a 2011 recording named STICKY BLUEBERRY FINGERS [no label no number]. This is solo over 13 tracks [49:05] all originals except for “No Moon At All” and “Green Dolphin Street”. Presented here is a far more intricate pianist full of twists and turns and shading and using a variety of musical types suggesting boogie woogie, Chicago blues and stomps, modern deconstructions and a suggestion of some baroque classicalism. I particularly enjoyed the standards as they offered a reference point and context and were most enjoyable. The artist here hardly sounds related to the pianist on Connection.

Evens admits to going for a more commercial appeal on THE COSMIC RIGHTEOUSNESS OF ROARING TIGERS [University Of Malaya 728028 236767]. The 11 tracks [56:41] are all originals and on the funky side. Funky perhaps, but not the commercial trash usually associated with it. Some of this is excellent, wonderfully arranged and with humor—even a sense of Mingus. The sextet performs with verve and dynamism. The players [Patrick Terbrack-as, Erik Hargrove-drm, Marques Young-tbn, Greg Lyons-ts, Christy Smith-b] are, I believe are from the Pacific Northwest and were in the area of Kuala Lumpur where Evens at that time was living. Unusual backbeats and energy of this recording gets tiring and it is best to take this fun with listening breaks. Gabe Evens teams up with AARON HEDENSTROM [ss/as/ts] on THE LIVING ROOM SESSIONS [Shifting Paradigm Records sp-128], a 5/13&14/16 recording. The program of 10 tracks [56:41] is made up of 5 Evens’ originals and 5 by Hedenstrom and played by a quartet [Jack Helsley-b, MattYoung-drm]. Recorded in Evens’ living room, it comes full circle with Connection except as an artist, Evens has traveled many miles since that recording. The understanding, writes Hedenstrom, was to record focusing on feeling and interplay with less emphasis on technical precision, and there are some technical glitches here. Musically, this is fairly conservative, with Hedenstrom’s compositions nice enough. Hedenstrom, whose alto is quite Phil Woods-ish, really takes no chances. Evens comps, slyly at times, but on the Evens composition the writing is less conventional and has a mysterious quality. Hedenstrom’s alto again shines and seems more adventuresome occasionally following a line and only at the last moment extracting himself from its dead end.

Based on these 6 recordings made over a 20 year period, done without the glare of much publicity or critical scrutiny, Evens has allowed himself to be himself and in turn form an individual identity. Play yourself and grow.

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JOHN VANORE [tpt] put together a 16 piece group for *STOLEN MOMENTS*: celebrating the Music of Oliver Nelson [Acoustical Concepts ac-53]. Recorded 6/29&30/16, Vanore's goal was to reimagine music on the 9 tracks [49:24] presented here. Tracks include "Stolen Moments", "Blues And The Abstract Truth" and other compositions associated with Nelson. Many of the arrangements I find pretty close to the originals—good music then, good music now. Soloist are Steve Wilson [as/ss], Bob Mallach [ts], Mike Richmond [b]. Jim Ridl [p], Greg Kettinger [gtr] Dave Ballou [tpt], Danny Gottlieb [drm], Ryan Keberle [tbn] and Vanore. Good spirit and familiar. Ever since Benny Goodman took Bach to town in 1938 jazz artists have with some regularity found the classical repertoire a rich catalogue to investigate. The latest in this vein is BILL CUNLIFFE's *BACH*analia [M Metro Records m1009]. Cunliffe has taken and arranged some Classical themes [Bach, Prokofiev, C.E.P. Bach, Falla], a couple of standards and an original and produced a wonderful and hip CD. Drawing from a pool of over 30 musicians the CD brings together dates from 8/14 through 12/29/16 in one coordinated program. Denise Donatelli's occasional wordless vocals bring to mind the Swingle Singers. Other soloists include Wayne Bergeron, Terell Stafford, Bill Reichenbach, Andy Martin, Brian Scanlon, Jeff Ellwood Adam Schroeder, Larry Koonse and many more.

THE BETTER ANGELS OF OUR NATURE [Truth Revolution Recording Collective Records trr 040] by the BRIAN MCCARTHY [as/ss] Nonet [Bill Mobley-tpt/flg, Daniel Smith-ts/ss, Stantawn Kendrick-ts, Cameron Macmanus-tbn, Andrew Gutauskas-bari, Matt Aronoff--b, Justin Kauflin-p, Zack Harmon-drm]. This is a hell of a production [70:13] in arrangements, writing and execution. This is a collection of Civil War songs [Battle Hymn Of The Republic, The Bonnie Blue Flag, Battle Cry of Freedom, Weeping, Sad And Lonely, I Wish I Was In Dixie's Land, Oh Freedom, All Quiet Along The Potomac To-Night] plus the title track by McCarthy. The title track is McCarthy's reimagining of Abraham Lincoln's first inaugural in music and is divided in three parts and like all the music on this CD it is voiced perfectly between ensemble, arrangement and soloists. "Dixie" opens as a dirge for half and then slips up tempo for the second half. A16-page liner booklet offers insights to the music. 19th century music with 21st century insights. Very nice. MICA BETHEA shows a Maynard Ferguson influence on "Hang Up Your Hang Ups" the opening track on *STAGE 'N STUDIO* [no label 888295 563925]. The Maynard influence is less pronounced elsewhere on this 2 CD set. The catch here is the CDs features the big band in 2 different settings: studio [57:12] and stage [64:10]. Both settings offer a mixture of Bethea originals and standards with six of the same tunes appearing on each CD. There is a similar line up of personnel on both sets and I spent a lot of time comparing tunes and soloists and I couldn't find an edge up for one location over the other. The fact is comparing became tedious with music turning to monster. I took a break and came back for a fresh listen with no self imposed assignment. Nice music—heavy on rhythm and harmonization, both sets where recorded at the University of North Florida and it has the feel of a university stage band. This is an excellent display of Bethea's writing and

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arranging talents.

As excellent as Studio 'N Stage is I found MICA BETHEA's first release [2/27/11], THE MICA BETHEA BIG BAND [no label 884501 615334] to be more fun. Fun because besides a CD (mix of 9 standards and originals) [62:20] there is also a DVD of the program. The DVD is nicely framed with tune titles and credits as well as soloist's name. Linda Cole, a highly emotive singer, is featured on "Angel Eyes" and "How High The Moon". While there are a number of fine soloists, the main soloist is tenor saxophonist John Ricci and he is a strong player. The DVD also has testimonials from friends and relatives present at the concert. Of course this is a case of friends of the court bearing witness but it is easy to get caught up in the enthusiasm as this is a talented fellow and a most enjoyable program. One cannot help ponder where he goes after leaving the cloistered walls of academia. A first rate production.

REDISCOVERED ELLINGTON [Zoho Records zm 201707] presents rare and mostly unheard Ellington works. Arranger RICH DEROSA leads the WDR Big Band with GARRY DIAL [p/arr] and DICK OATTS [ss/aa/ft/arr] on the 9 tracks [77:36]. Tunes that are indeed rare, some as far as I can tell have never been recorded and I will take the words in the 10-page liners that they are indeed Ellington compositions, though I think it is possible that "Love Came" is a Strayhorn work. Ellington fans, besides good big band music, will find much of interest here both to hear and study. There is no attempt to sound Ellington-ish, and although some references slip in, I doubt any one would recognize this as Ellington prior to knowing that connection but once knowing certainly one could hear connections in hindsight. It is interesting to imagine how Ellington and his band might play these tune. It is fortunate here no one tries to sound like Ellington et al. The liners give background info on the tunes. Well done and respectful.

CHRISTIAN MCBRIDE [b] and his very credible big band have another outing on BRINGIN' IT [Mack Avenue mac1115]. This is a bright and lively band playing some originals and standards over 11 tracks [69:01] including "Sahara" and "Mr. Bojangles". Melissa Walker sings on 2 tracks and is a good contrast to the brightness that distinguishes this band. An under-recorded singer if ever there was one. The band is loaded with solid soloists including Freddie Hendrix, Ron Blake, Rodney Jones, Steve Wilson, Michael Dease to name a few. Although a less distinguished sound, this is a (Pop)ular band in the same manner that the Basie band was for the last 30 years he led it.

GEORGE FREEMAN [gtr] has been recording for 70 years and just issued 90 GOING ON AMAZING [Blujazz Records bj3445]. Title suggestion aside, this recording was made in the spring of 2005 when Freeman would have been 78. This is an unpretentious date and one might even guess it is the date of pianist Vince Willis, as he probably has near as much featured space as Freeman. The 11 tracks [63:49] here are a mixture of a few standards and originals and cover funky blues and relaxed swing. On "Bruz, George, Chico & Von", Willis sings—not a good idea. A pleasant recording with no distinguishing hallmarks. Completing the quartet are Jack Zara [b] and Kevin Patrick [drm].

BRIAN LANDRUS [bari/b. clt] is a big man with big vision, big ambitions

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and big accomplishments. His crowning achievement up this point is GENERATIONS [BlueLand Records blr 2017], a workout for his 25 piece orchestra the jewel of which is a 5 part work call “Jeru Concerto”. Recorded 1/475/17 all 12 tracks [59:27] are Landrus’ originals. Landrus writes candidly about each of the compositions regarding meaning and his reason for writing. The music moves nicely forward. The orchestrations rely on repeating riffs but hold one’s interest until conclusion. Soloists on the CD are Joe Locke [vbs], Igmarr Thomas [tpt], Mark Feldman [vln], Jamie Baum [flt], Tom Christensen [flt], Ralph Alessi [tpt] and of course Landrus. Co-produced by Landrus and Frank Carlberg this is writing that could and should be used as a template for student orchestras. Landrus has proven once more that he is an artist for any time, now how does he top this for next time?

RUNE KLAKEGG [p] leads the Scheen Jazzorkester and they have put together a fine CD called FJON [Losen Records los 153-2]. The orchestra consists of some 15 participants. If you’re wondering about the title the liners suggest it could mean light snow flurries, leaving non-sequiturs behind this is a beautifully crafted piece of music. The 6 originals and “Moon River” [53:54] play through like a suite. If you enjoy writing and seamless arranging this will more than please. Throw in the almost dozen solos that are woven into the arrangements and you have 50 plus minutes that flies by quickly. Klakegg has been part of the Norwegian scene since the 1970s and been a member of a number of groups but he has never lead a large group to my knowledge. “Moon River” is sung by Nina Gromstad and emerges from an arrangement that wonderfully integrates it into the tapestry that Klakegg has furnished: very cool. There is much going on here on many levels on the entire CD. If you appreciate fine arrangements then search out this recording, it will inspire you. Echoes of Thornhill and Evans.

BIG MAN ON CAMPUS [Flying House records fhr 050117cd] is the title of the Flying Horse Big Band, directed by JEFF RUPERT [ts]. This 5/12&13/16 recording features Harry Allen on tenor sax and he is the most featured of the soloists. Of the 12 compositions [66:33] 2 are Rupert originals and 6 are Allen originals. The Flying Horse label is part of the University of Central Florida but this band doesn’t have the whiz-bang ambience pretty common to University bands. Perhaps to accommodate Harry Allen the program is soft-ish but no less professional and no less enjoyable.

EE-YA-GI [Mama Records maa1053] is the title of HYESEON HONG’s [p] release of her jazz orchestra recording. The 7 originals here [51:02] present music that has traces of tradition Korean music (Eastern elements), some free playing within the written structure and in some instances music built off almost child-like melodies. The jazz orchestra features Rich Perry [ts] and Ingrid Jensen [tpt] other soloists are; Ron Wilkens [tbn], Ben Kono [as], Matt Panayides [gtr], Matt Vashlishan [ewi], Jeremy Powell [ts], Broc Hempen [p] and Andrew Hadro [bari]. Hong has produced a CD that overall is fresh, features some exceptional compositions and sounds like no other jazz orchestra that comes to mind. Recorded 3/14&15/16.

ALAN BROADBENT [p], Harvie S [b], Peter Erskine [drm] and the London Metropolitan Orchestra are all aboard on DEVELOPING STORY [Eden River Records err-cd-02]. The title piece is Broadbent’s opus in 3 movements, which

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the composer writes quite clearly about as part of the 16-liner booklet. There is little jazz content on this or the rest [If You Could See Me Now, Naima, Blue In Green, Lady In The Lake, Milestones, Children Of Lima] of the disc [65:32]. Little jazz content but wonderful orchestrations.

ALAN BROADBENT's collaboration with singer lyricist GEORGIA MANCIO on *SONGBOOK* [Roomspin Records 1923] is exquisite, a word I use carefully. Mancio is a soft singer and at times brings to mind Blossom Dearie but not as soft. Not all the 12 tracks [56:50] here are discernibly jazz but they are a pleasure. All the music is written by Broadbent, all the lyrics by Mancio and it is a perfect pairing and one from which standards grow, surely Dearie would have attached herself to them. Here is a combination which begs a second round of new standards. Mancio's articulation is perfect (a lyric printout is included in the 20-page liner booklet) and Broadbent dips and waves in knowing perfection with the singer. This is the sixth release for Mancio on Roomspin Records. Her first release is out of print. Her second [2006/7], *TRAPEZE* [Roomspin Records 46] has no originals but includes standards and tunes by Tadd Dameron, Stanley Turrentine, David Bowie and Tommy Turrentine. Backed by a small group [Gareth Lockrane-flt, John Pearce-p, Dave Green-b, Dave Ohm-drm, Anselmo Netto-perc] this recording is more overtly jazz and has its pleasures but not the unity and consistency of Songbook. Next up is *SILHOUETTE* [Roomspin 2412] recorded 2009/10, it is a variety of players on various tracks including previous bandmates Ohm, Pearce, Lockrane, plus addition players Julie Walkington [b], Tim Laphorn [p], Gregor Riddell [cello], Dave Colton [gtr] and on two tracks Ian Shaw [voc]. Here Mancio adds lyrics to 8 of the 11 tracks [55:06]. Four of the tunes are by Laphorn—the rest By Pat Metheny, Tom Waits, Antonio Jobim, Kate Williams and Comden and Green. At one point on this record Mancio sounds remarkably like Anita O'day. The backing is fine as is the singing but as with Songbook the lyrics add mystery and luster to this date. A nice addition on 2 tracks is vocalist Ian Shaw, one of the best performers around and still relatively unknown on this side of the Atlantic. *COME RAIN OR COME SHINE* [Roomspin 41] is a trio session with NIGEL PRICE [gtr] and Julie Walkington [b]. The 10 standards [47:40] here offer an intimate setting and Mancio sings appropriately. Recorded "live" in studio [2012/13]. Mancio as is her fashion keeps her voice soft and low-key even on tunes that are often handled with gusto or shouted. Again, I detect some Anita O'day characteristics particularly in her scattling. There are no original lyrics on this program, not unusual on a program of standards, still I wonder if she did not yet have great confidence in her talent as lyricist. Of course I'm coming at this from hindsight, spoiled by the pleasures of Songbook. Then again she may not have built up the repertoire in 2013 as she would with Broadbent.

ReVoice is a festival founded by Mancio in 2010 to present established and emerging musical talents. Some of those performances are presented on *LIVE AT REVOICE!* [Roomspin Records 1942]. There are 12 tunes [60:37] and each track presents Mancio in duet with various performers such as Liane Carroll, Nikki Iles, James Pearson, Ian Shaw etc., playing various instruments from piano, bass, guitar and even accordion. "Sugar" which is also on

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Trapeze, is reprised here and taken in a very different direction, and nicely so. These recordings date from 10/16/12-10/16/14 and include 2 Mancio originals, which not surprisingly are highlights. This brings me back to Mancio's latest, Songbook, the caper of a recording career which only started in 2004. What treasures lie ahead?

DOUYÉ is the only name this singer goes by, other singers now known by their first name, Ella, Aretha, Carmen etc. got to be known by their first name after they established their talent. Perhaps Douyé is trying to sidestep that stage. So far she has professional work in R&B and now at her late father's urging she has decided to be a jazz singer. Not the first time tired pop/rock singers have tried to legitimize their artistic standing by putting out 1 or 2 CDs of commercial jazz(ish) or big band music. Credits on DADDY SAID SO [Good Note Records gn3865-2] is her first "jazz" record and credits on the CD include wardrobe, makeup, and hair... yeah right. If you detect some skepticism on my part you'd be correct. First, I perused the 20-page liner booklet, each page adorned by a picture of Douyé in a different fashion statement along with personnel on one of the 14 jazz standards. Back up comes from a pool that includes Ron Carter, Kenny Barron, Russell Malone, Kim Richmond (or Ron, Kenny, Russell and Kim if you prefer) and many others. And so what about the music you ask? Surprise, Surprise this is not a bad recording, She sings in a subdued voice rarely showing much range but her style works well with the material which includes; "But Beautiful", "Lush life", "Mood Indigo", "In A Sentimental Mood", "Sophisticated Lady", and others. I had diminished expectations for this, but it is not without its pleasures. Will we ever hear from her again?

JOHN DOKES has been singing with the George Gee band since the 1990s. On FOREVER REASONS [Rondette Records rj1018] he steps out on his own, singing 9 standards and 1 original [41:03] to little effect. Dokes plays little range and resonance so instead I'll accent the positive—the band. Dokes has a small contingent backing him and prominent among them is trombonist David Gibson. Gibson's fills and solos are strong and hard to ignore, he also provides some of the arrangements on the program. Others present are Steve Einerson [p], Alex Claffy [b] and Lawrence Leathers [drm]. No producer is credited.

Over the decades, FRED HERSCH has made hundreds of beautiful recordings. He made his first recording as a member of a group conducted by Ran Blake's group in 1975. Hersch's latest is {OPEN BOOK} [Palmetto Records pm 2186], a solo recording from 11/1/16 and 4/1-3/17. Hersch writes in his liners that when at the piano an attitude of see what happens with no safety net is an effective way to approach improvisation. This program [56:47] of 3 originals and 4 standards illuminates a harder and more expansive pianist. Ironically, I find his playing closer to the drama and abstractness of Ran Blake than Bill Evans who he is often compared to. Hersch fans take note and enjoy. Fans of the theatre should find especially interesting a recording from 1980 of a Backers' Audition of BARNUM [Harbinger Records had 3301]. This is presented by CY COLEMAN [p/music] and MICHAEL STEWART [lyricist] in an informal living room setting. In a 12 minute ad-lib introduction Stewart

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runs through what a Backers' Audition is and why their audition is not technically a Backers' audition. There are 15 tunes [56:59] including some that didn't make the final production. Even though going back to the early 50s, Coleman had/has a solid background in jazz, the jazz content is nil. The entertainment, however, is high and in fact, I enjoyed it more than I ever enjoyed the formal production of Barnum. The insight provided during the conversational intros on the disc as well as the 14-page liner booklet gives more details on the production and the difficulties that come with a production on this scale. An excellent issue which should be of interest to theater aficionados.

Aficionados of Maurice Ravel who don't mind a bit of overt jazz thrown in the mix should find interest in VEIN PLAYS RAVEL [Double Moon Records dmchr 71179]. Vein is (and has been for over 10 years) the trio of Michael Arbenz [p], Thomas Lähns [b] and Florian Arbenz [drm] and the music lends itself to jazz and is often quite beautiful. Now I anticipate readers wondering... Yes, "Bolero" is one of the 8 tracks [58:04]. "Bolero" and "Mouvement de Menuet" have added horns, the most featured is Andy Sheppard [ts/ss]. "Bolero" has an undeniably attractive melody line but here suffers the same laboring effect that I find the traditional adaption does. As with the original, stick around for the climatic fanfares and you will be sold, ready to hear it again.

Since at least the 1960s jazz artists have used bible text or original text to sing the praises of supernatural beings. To date the most successful remains Ellington's Sacred Concerts from the 1970s. In that regard, SUITE JUBILATION [JSQ Records jsq-006] by JOHNNY SUMMERS [tpt/voc] presents a particular joy similar to the joy projected in Ellington's Sacred Concerts. Recorded between May 2016 and March 2017 the Suite is in 11 sections/tunes plus a 15 second blank track to separate a hidden/uncredited track; "His Eye Is On The Sparrow". The Suite itself is punctuated by a number of solos including those by guests trombonist Vincent Gardner and vocalist Dee Daniels. The main unit is made up of a 19-piece jazz orchestra and a 33-voice choir and the music covers a wide genre of jazz styles. It is all very impressive and if you have enjoyed the Ellington works you will enjoy this as well, it is that good. You owe it to yourself to find this, no matter your religious leanings or non-leanings. Based on the work here, Johnny Summers appears to be a huge talent whether playing trumpet or composing.

The SAN FRANCISCO STRING TRIO [Mads Tolling-vln, Mimi Fox-gtrs, Jeff Denson-b/voc] has produced MAY I INTRODUCE TO YOU [Ridgeway Records rrcd 006] celebrating the 50th anniversary of the release of Sgt. Pepper's Lonely Hearts Club Band recording. This is not some commercial run through of familiar music. The 12 tracks [61:59] are arranged by different members of the trio and is done so in a manner that offers a fresh look at the material. They opens with a very engaging version of "When I'm 64". Tolling is the most prominent voice, he has a light feathery touch that fits this hearty but good natured music. Fox digs in and out with some fine acoustic guitar solos and she and Denson stay busy supporting; there really is nowhere to hide in this trio and nothing to hide from. There are 3 vocal tracks—an

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acquired taste. Recorded 9/18&19/16 and 1/11/17 this would be a good CD to introduce to folks who are neither jazz nor Beatles fans.

IM HELLEN [Hat [Now]Art Records 201] presents the string trio of HARALD KIMMIG [vln], ALFRED ZIMMERLIN [cello] and DANIEL STUDER [b]. This is a free improvising trio out of the “Derek Bailey tradition” which means silence and pointillism are factors in the 9 improvs [45:28] presented on the 7/11&12/15 recording. It is not all bits and pieces and suspended sound as there are times of long form improvisation and it is those instances that I find most satisfying as these 3 instruments, in particular, can pitch themselves well at each other. Interesting liners by Andy Hamilton dealing with the philosophy of perfection or imperfection of art. Guitarists RICHARD SMITH and FRANCESCO BUZZURRO have been playing duos together since about 2005 and now have it refined to a relaxed interplay. They have recently issued 2 recordings of their work together: HEART OF THE EMIGRANTS [no label no number] and ONE WORLD, TWO GUITARS [no label no number]. Judging by the lack of matrix or labels these may have been manufactured only for bandstand sales; they are touring California in September. These recordings are not jazz and have an affinity with some of Joe Pass’ late work. Both releases have 10 tracks. Emigrants is a bit more easy listening while One World is closer to jazz as it covers compositions by Corea, Wonder, Metheny, Hancock, and Zawinul. There is improvising on both CDs but who is soloing when and on which tunes is not indicated. Guitar magic over jazz magic.

Bassist /composer BRUCE GERTZ has a new release out on OpenMindJazz Records [010]. BLUE CUBE is an undated set with Jerry Bergonzi [sax], Tim Ray [p] and George Schuller [drm] playing a program [59:32] of mostly Gertz originals. Of the 8 tunes only the title tune is by Bergonzi. On the basis of this recording it is interesting to compare compositional styles. Bergonzi has written a fine melodic tune in “Blue Cube”. Gertz’ compositions are less traditional but more open to encourage risk and adventure with tempo changes and jumps in the line. This is a top quartet and Bergonzi’s slightly sour sax is in very good voice. This is as good in the genre as anything issued being issued by the major labels.

REISSUES AND HISTORICAL ISSUES

It is hard to believe it has been 50 years since LESTER BOWIE’s NUMBERS 1&2 [Nessa Records ncd-1] was recorded [8/11&25/67]. This anniversary edition reissues what was originally issued, without any of the outtakes from the sessions (assuming there were outtakes). A member of the AEC, Bowie played an important role early on in advancing Improvising music in the Chicago scene, I find this particular reissue offers historical importance more so than artistic brilliance. Joining Bowie are the often original cast of characters [Roscoe Mitchell -reeds, Joseph Jarman -reeds, Malachi Favors-b] all of whom make use of little noise makers along with various shouts and mutters. There is some fine music here but there are also sections that are sophomoric and silly. Ya pays yer money and takes your chances.

A TRIBUTE TO BIX BEIDERBECKE [Act Records 9826-2] is a 2 CD

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set. One cd presents 10 familiar well worn vintage recordings [30:19] from the 1920s featuring Bix and His Gang or with Frank Trumbauer or the Jean Goldkette bands. Beiderbecke did not live very long [1903-1931] and unfortunately he died before his genius could be fully exploited through recording and because of his recording with commercial bands there are hundreds of cases of it sounds like bix but we don't know for certain, leading us to speculate, when personnel was not carefully recorded, if it is Bix. Bix is next in line to Buddy Bolden on the scale of legend. Bolden, Bix, Denard, Bird, Dolphy are just some of the folks of jazz legend. The 10 reissues all have very clean transfers and ends with "In A Mist", a Bix composition he recorded solo on piano. Since 1927 this tune has been recorded over 100 times right up to the present and has become of a touch stone in the same way "Giant Steps" is to saxophonists. The other CD in this set is a tribute to Bix by ECHOES OF SPRING [Bernard Lhotzky-p, Chris Hopkins-as, Colin Dawson-tpt/cor, Oliver Mewes-drm] a group that's been around since the late 90s. On this recording [8/1-3/16] the band is augmented on many of the titles by others guest performers. Many of the compositions of the 14 titles can also be found on the reissue disc but there is very little similarity in this groups mainstayers to the traditional sides. Any complete jazz collection must have some Bix in it. 2 CDs both very wonderful listening.

WILD BILL DAVISON [1906-90] was also a legendary trumpeter and the subject of many tales involving his carrying on with booze, cigarettes, women and also noted for his range of emotions. When he died in 1990 trad/dixieland lost a shining light. THE DANISH SESSIONS, 1973-1978 [Storyville 1088621] contains music from the Storyville catalogue recorded between 1973 and 1978 issued here on 4 CDs. The title is a bit misleading as it includes sides from the 50s and 60s as well. I started to do a discographical search on this material and gave up trying to figure what was re-issued and what may have not been previously issued. Although, I do believe all the material has been previously issued. The 56 tracks here are not inclusive of all Davison's recordings on Storyville. Davison was a remarkably consistent artist over the decades as these recordings show, and the only thin dated here is the audio which runs from slightly muddy on the 1950 sides to wonderfully clear on the later sides. The earlier material comes from air checks with the Condon mob. Enclosed in the box is a 24-page booklet with tales of Davison and discographical info. The fifth disc in this collection is a DVD of a Goodyear show from late 1961 with Condon, Wild Bill, Hucko, Cutshall, Drootin and Joe Williams (the bassist not the singer). Intros are given by Condon in front of a very formal looking band—all in white tuxedos. My only complaint is Storyville could have easily put over an hour more music on this, as with the exception of disc one which is 74:34 all the other discs are 50 minutes or less. The liner booklet has a very enjoyable essay on Davison by Henrik Wolsgaard-Iversen. Good look at Davidson with vintage Condon, the 1970s and with Davison with strings.

Serving as an umbrella label, Jazzology continues with its very credible reissue program with DANNY STILES 5: IN TANDEM [Progressive Records pcd 7175]. This was Stiles' first led recording after many years as a solid

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utility player. This date [6/18&19/74], the first of 3 for Harry Lims' Famous Door label was with a whiz-bang quintet [Milt Hinton-b, Bobby Rosengarden-drm, Derek Smith-p, Bill Watrous-tbn]. The rules seem to have been "play hard and fast" as you might expect alongside Watrous, his current employer. There are the original 6 tracks plus 3 alternates [53:13]. Stiles on trumpet and flugel horn, holds his own though at times it is more technique than subtlety. This recording and 2 others for Famous Door were the only 3 sessions he led before committing suicide in 1998. It's a jazz life.

Also from Jazzology comes GEORGE LEWIS AND HIS NEW ORLEANS STOMPERS 1943 [American Music Records amcd-100/101]. This is magnificent music. Recorded by Bill Russell in N.O. 5/16/43 this and Buck Johnson's rediscovery and recording a year earlier helped ignite the trad uprising that hit jazz fans and which indirectly helped lead to greater interest in Chicago and New York jazz. Joining Lewis on the 25 tracks [98:24] here are Lawrence Marrero [bjo], Kid Howard [tpt], Chester Zardis [b], Edgar Mosley [drm] and Lewis' long time partner Jim Robinson [tbn]. This is seminal jazz and if you don't have the Mosaic set or some other reissues then get this and add an essential to a well rounded jazz collection. I often think of these recordings as pre-jazz, as we have been accustomed to think about it in recorded history as 1917 with the ODJB and what follows. Lewis went on to make hundreds of recordings and toured the world several times while influencing other New Orleans "primitive" clarinetists. The 12-page accompanying booklet includes illuminating notes by Bill Russell in a letter and diary entries. The transfers are offered in fine sound and complete a reissue of great importance.

BGO Records has reissued 3 of BOBBY HUTCHERSON's recordings [bgocd 1290]. These recordings: Highway One [May/June 1978], Conception [3/15&16/79], Un Poco Loco [1979] were made for Columbia between Hutchinson's contracts with Blue Note Records. This is another side of the great vibes player; commercial. The first 2 issues one might suspect executive producer George Butler's hand in it as he seems never to have found a solid artist he could not water down. The enclosed 24-page booklet had excellent recap of Hutchinson's life by Charles Waring who writes as friend of the court but is fair. These recordings have had very limited reissue and I suspect this may be the only time these sides get reissued.

Avid has issued LAVERN BAKER: FOUR CLASSIC ALBUMS [amsc 1258] made up of reissues of Atlantic recordings [LaVern-10/9/56, LaVern Baker-12/21/55-10/19/56, Sings Bessie Smith-1/58, Blues Ballads-1959]. Baker's herky jerky vocals were an important part of Atlantic's long play move into R&B, along with artists like Ray Charles and Clyde Mcphatter. LaVern's delivery was not a subtle and her jumpy singing style was distinct as was Sam the Man Taylor's honking sax breaks. Among the then studio players were Teddy Charles, George Barnes, Panama Francis, Budd Johnson, Dick Hyman, etc. On the Bessie Smith sides she is backed by many of the Basie band who more than once made themselves available to the Atlantic studios. The Bessie Smith date is of most interest for Jazz content and Baker is better equipped for a Bessie Smith tribute than some later attempts by others.

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DAKOTA STATON: FIVE CLASSIC ALBUMS [Avid Records asmc 1259] reissues 5 of the first 7 of Staton's Capitol recordings [Late Late Show-1957, Dynamic-1958, More Than The Most-1959, Crazy He Calls Me-1954/58, Time To Swing-1959]. Staton hit it big for Capitol with Late, Late Show and it build a following that kept her with Capitol until the early 60s. A stylist with a coy voice she was a credible jazz vocalist. I can't help wonder had she been signed by a more hard core jazz label she might have become one of the jazz vocalists. That aside, these are very nice sides with Dynamic being particularly solid with the feature of Sweets Edison and an unknown jazz group under the leadership of Sid Feller. One of the problems with Capitol here, and elsewhere on the label, tracks are often under 2 minutes. On Time To Swing, Staton is backed by a band that affords Phil Woods some distinctive solos. Lest one thinks I'm a fool for Stanton on Crazy He Calls Me she does one of the worst versions of "How High The Moon" that comes to mind.

HORACE SILVER: FOUR CLASSIC ALBUMS [Avid Records amsc 1260] presents 4 of the better Blue Note recordings [6 Pieces Of Silver-11/10/56, Further Explorations-1/13/58, The Stylings Of Silver-5/8/57, Finger Poppin' -1/31/59]. The best Silver recording was Quintet Vol. 1 originally on Blue Note LP [1518]. As with many recordings from the Blue Note catalogue, Silver's sides have been reissued in many forms. It's great music no matter what reissued format.

Less well known but a contemporary of Silver is **ELMO HOPE** [1923-67]. **FIVE CLASSIC ALBUMS** [Avid Records amsc1256] offers a nice and not always easy to find sampling of this bop pianist. One can hear the influence of Bud Powell but he doesn't have the piano runs of Powell and his writing is closer to Monk. These 5 reissues bring together; New Faces-6/18/53, Quintet-5/9/54, Informal Jazz-5/7/56 and Here's Hope and High Hope both from 12/12/61. If you're missing Hope in your collection—this is a good item to study. The 5/7/56 date is particularly strong with classic spots for John Coltrane, Hank Mobley and Don Byrd and for a couple of Hope compositions [Weeja, On It]. There are over 2 dozen Hope originals on this set, one, "Carving The Rock", is co-credited with Sonny Rollins, though never recorded by Rollins. The 5/9/54 quintet sides have on them a trumpeter named Freeman Lee, a new name to me and according to The Lord Discography, he only made a handful of sessions in the 50s. His playing on this date is limited and unimpressive. There is however much to enjoy on this set of Hope.

During his long life, Pianist **HANK JONES** made over 100 leadership dates, a large percentage made in Japan. **FOUR CLASSIC ALBUMS** [Avid Records amsc 1253] brings together Urbanity [9/53 & 10/47], The Trio [8/4/55], The Trio With Guests [1955/56], Plus the Flute of Bobby Jaspar [8/21/56]. This material has had numerous reissues before but still there is interest here. The 1947 material, Jones' first studio date, shows a pianist greatly influenced by Art Tatum which is what attracted Norman Granz to put him on Clef Records. The four 1953 quartet sides have guitarist Johnny Smith which is always a treat. The remainder of this set is material recorded for Savoy. Polite jazz.

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VINYL

I suspect there are more recordings featuring TUBBY HAYES that have been issued after his death [1935-73] than before. I'm sure today he is greatly more appreciated than when he was alive. For all that we are the beneficiary. Proof positive is *MODES AND BLUES* [Gearbox Records rsgb 1013]. This was recorded 2/8/64 at Ronnie Scott's where Hayes had a weekly residency for over 2 years and from where much of Hayes' live recordings come. Joining him is his regular quintet [Jimmy Deuchar-tpt, Terry Shannon-p, Freddy Logan-b, Allan Ganley] and like Hayes they are in great shape as they plow through the record long title piece [Part 1 & 2][33:24], plus a few seconds of their theme and announcements. Hayes leads it off after a brief flute intro, jumping into a robust and extended tenor solo. His playing is muscular, just skirting the modal and touching on "Impressions". Side 2 picks up a fine Deuchar solo, maintaining the spirit and heat handed off by Hayes. One can feel the adrenalin and excitement from the quintet. This was an exciting moment which at the end, according to the recording engineer, Les Tompkins, Hayes asked did you get all that? A telling remark musicians often make when they feel magic has happened. It did.

OMDREJNINGER [ILK Records ilk 267lp] is a 2 record set [62:05] of CHRISTIAN SKJØDT's sound engineering and MARK SOLBORG's guitar. Joining for most of the recording is Axel Dörner [tpt], Ingar Zach [perc], Jakob Kullberg [cello], Michael Rexen [voice] and Bjorn Heebøll [drm]. This sound engineering could be described as 3D for the ears and might best be appreciated with head phones and visual motion Rorschach tests. Each record contains a performance of Omdrejninger. Sides A&B are the most intense and playful, C&D have more discernible vocals/voice. It would be interesting had one LP been issued prior to electronic processing and the other LP issued after. If issued that way one could better appreciate the processing role. LP A&B was recorded 7/7/15, sides C&D were recorded 11/1/14, both performances were recorded live. A CD of this is also available (# 5706274 0008449).

HELLO MR. SCHIMMEL [Gearbox Records gb1538] documents a few minutes in SUN RA's life. The title comes from a short [4:53] piece Ra played on a Schimmel piano while visiting interviewer Jez Nelson's radio show in England on June 7th, 1990. This is a 7 inch 33 1/3 LP. Side 1 is "The Schimmel Impromptu" with all the Ra in-between notes and harmonies. On side 2 there is a 12:09 minute interview between Sun Ra and Jez Nelson. It is par for the course of Ra's cosmic reasoning and double talk. When referred by Nelson as a "man", Ra corrects him and says he is an angel and does not want to be associated with man. Angel, perhaps, but I've known him to be violent. Sense and non-sense.

THE REVEREND EDDIE BONES [Gearbox Records gb 1536] is a 7 inch 45 rpm of music from COOPER-MOORE [AKA Gene Ashton] and ED PETERSEN [gtr]. Side A is "Ain't No Grave" [4:55] and has the quality of a field recording of a spiritual. Side B is "On Easter Morn He Rose" [3:23] and also has a spiritual quality about it. Both compositions are credited to Cooper-Moore and Petersen. Others aboard this undated recording are Jerry Navarro [b], Freddy Holm [lap steel], Kira Small and Marcia Ware [background vocals] and Chris Bridges [effects].

Papatamus

BOOKS

Editions Lenka Lente of France has published 2 rather fascinating books: THELONIOUS MONK AB C-BOOK compiled by JACQUES PONZIO [124 pp inc. photos unpriced 9791094 601143] and LISTENING [172 pp with photos unpriced 9791094 601051]. Both of these books are soft cover and I believe have limited print runs so if interested contact your good dealer ASAP. The Monk book is a series of remarks not necessarily by Monk or about Monk. Subjects are arranged alphabetically from “activism” to “wrong notes” and is bi-lingual, with English on one side and French on the facing page. To the left of the each set of text are initials of the person credited with the remark, un-initialed remarks are attributed to Monk. For instance: SL “just because you’re not a drummer, doesn’t mean you don’t have to keep time”. The SL is for Steve Lacy. There is a lot of truth and humor in the kind of short hand speech practiced by many musicians. The photographs are not all familiar to me and a photo of 2 pages from Steve Lacy’s notebook is quite interesting. The book is also indexed as is Listening.

Listening is a diary account by URS LEIMGRUBER, JACQUES DEMIERRE and BARRE PHILLIPS of a tour that took place from 3/7/15 to 12/11/15 around Europe and the USA. The text is in the language of each artist and I neither read French or Swiss, leaving me only able to understand Barre Phillips’ entries. Unfortunately Phillips’ touring was halted 2 thirds of the way as he suffered a heart attack, so a number of entries deal with his recuperation. It is interesting how Phillips deals with his health and how he relates the uninspiring and unglamorous world of traveling, food and accommodations. A world made tolerable in exchange for those music released endorphins. I only wish I was trilingual as it would be interesting to read any views on traveling in Europe compared to the USA. A valuable piece of documentation.

Robert D. Rusch
edited by Kara D. Rusch

Box Set CD Review

WILLEM BREUKER KOLLEKTIEF OUT OF THE BOX BVHAAST 12016

Disc 1: Big Chunks: Driebergen-Zeist / Amsterdam Rhapsody Overture / New Pillars In The Field Of Art / Women's Voting Rights / Pakkepapen 1 / Duke Edward - Misrere / Amsterdamed Thoroughfare / Hawa Hawa. 75:51.

Disc 2: Songs And More: Sur L'Autoroute / Deining / To Be With Louis P. / Concertino No. 5 In F Minor: Adagio - Da Cappella / Accordeon Freeze In Three Parts: A - B Hupple - C / The Joy Of Dance In 190 Measures / Lonely Woman I / Lonely Woman II / Song For Alex / Honger, Dorst, Delirium / Remarkable Girl / Night And Day / Song Of Mandalay / Potsdamer Stomp. 71:19.

Disc 3: Plays And Movies: Maagdenhuis 1969 / Commune . Ouverture "Oog Am Oog, Tand Om Tand / De Spaanse Vlieg / Lied Van Het Verdrongen Meisje / Mijn Hart Is Troebel / Draaiorgel Psalm 122 / Reisefeber / Velocity Tchicai / On Animal Locomotion / De Geile Beer / La Valse De La Bourgeoisie / L'Industriel Danse / Anna / Minimal Kollektief Dance / Muziek Voor Johnny Meijer / The City / Bookmaker's Office On 122nd Street / The Cicero Funeral Chapel / Finale: Deze Kant op, Dames. 68:04.

Disc 4: Heibel / Fuss: Heibel Om Een... / Niemandletje / Vooruit Dan Maar / Met De Geit / Met Goede Beukdoelingen / Zien Wij De Toekomst / Val Vertrouwen - Bolero / Forty Five Steps / I Gave All My Love To You / Bah Three, Part 2 / Finale Hamburg / Marche Funebre. 64:17.

Disc 5: Strings: Zaanse Pegels: The Skeptic - Retsch - Zaanse Pegels - Congratulations Cigar - Worry Lines / Spanish Wells / Rhapsody In Blue / Fidget / Aggie's Sewing Machine Song / Sensemaya / Dance Of The Tumblers. 74:38.

Disc 6: Umea 1978: Conditione Niente, Pts. I - III / Waddenzee Suite / Hunneswing / PLO Mars / Antelope Cobbler, Pt. 1 - Pt. II - Brass Quartet / Hullie & Zullie: Pt. I - Pt. II - Florida. 53:02.

Disc 7 Angouleme 1980: Pale Fire / Flat Jungle / Big Busy Band / La Marche / La Defense / Sentimental Journey / Bobbert / Flessenlied - Oh You Beautiful Doll / Song Of Mandalay / Potsdamer Stomp. 75:31.

Disc 8: Faust I: The Archangel And The Devil / The Village Party / The People Be Faust For A Cure Against The Plague / Faust Calls Mephisto / He Pact With The Devil / Death Or Youth / Mephisto's And Faust's Journey / The Ducal Wedding Party / Faust's Homesickness / Faust Meets Gretchen. 52:07.

Disc 9: Faust II: A Present For Gretchen / Aunt Marthe / The Visit To Aunt Marthe / The Love Potion / Declarations Of Love / At Gretchen's Window / Mephisto's Scheme / The Murder Of Valentin / Gretchen In The Pillory / Gretchen Turned Away In The Freezing Cold / Faust Comes To Gretchen's Rescue / Gretchen's Final Hour / The Stake. 54:27.

Disc 10: Happy End I: Husse II / Steaming / Waddenzee / Klerelijer / To Remain: Nork - Hoddel - Snevel - Mikkell Gnoer - Dalf - Lokk - Happs - Barst - Ontegen / J'Attends Un Navire / Antelope Cobbler / Hallo Hallo. 54:33

Disc 11: Happy End II: Moonbathed / Duet From "La Plagiata" / Hapsap / Unforgettable Moments / Ric-O-Chet / Brief Aan Vera / Bob's Gallery. 51:59.

Box Set CD Review

Dutch composer / group leader / reed player Willem Breuker was in it for the long haul. Perhaps it didn't seem that way when, in the late 1960s he was considered a firebrand and one of the players who was going to bring down the world of jazz. Those types never hang around very long. In 1967, pianist / composer Misha Mengelberg, percussionist extraordinaire Han Bennink and Breuker formed Instant Composer's Pool (I.C.P.) and set about undermining traditional concert venues, releasing self-produced recordings and generally doing what they wanted to do. But with three strong-minded personalities such as these, the ties eventually soured over musical disagreements. Mengelberg and Bennink continued on with I.C.P. and Breuker (who was far more concerned with composition) formed his own label (BVHaast) and group, (The Willem Breuker Kollektief). The Kollektief's name first appeared on the B side of a 1974 LP *Twenty Minutes In The Life Of Bill Moons* with a scrappy, anarchic performance of a suite, "De Achterlijke Klokkenmaker" (The Simple-Minded Clockmaker).

The Kollektief fell together fairly quickly and by its conclusion in 2012 it still counted four players who had been there from the beginning: trombonist Bernard Hunnekink, bassist Arjen Gorter, drummer Rob Verdurmen and saxophonist Maarten Van Norden. Other long-term members included pianist Henk De Jonge (from 1980) and trumpeters Andy Altenfelder (from 1981) and Boy Raaijmakers (1975-2004). The Kollektief had its highs and lows. Early concerts were energetic, rowdy but as the band developed they got very tight and seemed a perfect mixture of precision and freedom. Their concerts were laced with humor and slapstick. Breuker kept feeding them compositions: his own, unique arrangements of jazz and pop standards and classical pieces. However, as the 90s came, the compositions became more highly arranged and the humor became more forced (almost as if they did it because it was expected). The musicianship was still at a high level (Breuker brought in some excellent new players, including saxophonist Alex Coke, trombonist Nico Nijholt and violinist Lorre Lynn Trytten) but that spontaneous spark that this band imbued in its live performances seem to be missing. But ca. 2000, with the addition of some new younger players (including trombonist Andy Bruce and saxophonist / harmonica player Hermine Derloo and trumpeter George Pancras) the group seemed to find its form again. This later edition of the Kollektief became one of its finest and it lasted for over ten years, until the band came to its logical conclusion in 2012.

All of this history (excepting the more tedious moments) is captured in a new retrospective 11 CD boxed set, *Out Of The Box*. It highlights Breuker and his band, as well as his film music, larger assemblages and collaborations. The set was put together by Arjen Gorter and Bernard Hunnekink, both of whom saw and heard it all. Some of the music has been previously available on recordings, others are previously unreleased. The recordings have been remastered and the sound is superb throughout.

The discs are ordered conceptually. *Big Chunks* is a cherry picked selection of mostly longer performances (only 2 pieces are less than 9 minutes) by various editions of the Kollektief and it shows them in a favorable light. "New Pillars In The Field

Box Set CD Review

Of Art", a live concert favorite, is heard in a stellar rendition from 1993. Breuker's homage to Duke Ellington "Duke Edward" is a wonderful take on the Jungle Band of the 20s. Songs And More is a mish-mash collection of originals and arrangements, vocal and instrumental. It includes two of Breuker's best arrangements of other's pieces: a reworking of Ornette Coleman's "Lonely Woman" and a kaleidoscopic 12 minute epic version of Cole Porter's "Night And Day". Plays And Movies is the most diverse disc of the set with various pieces done for the theatre and film. It has the widest span of dates, from 1970 to 1998 and it reflects the widest range of music. But it's also unmistakably music by Willem Breuker. Strings is surprisingly one of the most successful discs in the set. It contains "Spanish Wells", a piece that sounds like a homage to one of Breuker's musical "heroes", Ennio Morricone. The liners note that its inspiration comes from where it was composed, the island of Spanish Wells in the Bahamas, where Breuker was vacationing. But it sounds like it could accompany a western. It also contains a five part suite "Zaanse Pegels", composed to celebrate an award Breuker received from the Zaanse Foundation. In 2003, Breuker was commissioned to write the music for a restored version of F. W. Murnau's 1926 silent classic Faust. It's atypical music for a silent film but entirely appropriate in that a) it's typical Breuker music and b) it reflects the Weimar zeitgeist under which the movie was made and that always attracted Breuker. He has re-arranged many Kurt Weill pieces as well. The music for Faust has never been released on disc but is now featured here in its entirety on two discs and it's listenable as a through-composed piece separate from the movie. Two excellent concerts are preserved: Umea, 1978, (Sweden) is a wonderful snapshot of the early Kollektief (with pianist Leo Cuyper and trombonist Willem van Manen) in its prime. Angouleme 1980, is another rousing set from two years later. It consists of edited highlights of the concert but it plays well and it was a good energy concert. The final two discs of the set are Happy End I & II. Before his passing in 2010, Breuker stipulated that the group members could use the name Willem Breuker Kollektief until 2012 when it was to be retired. The group (along with singers Loes Luca and Peter Balhuis) spent that final year touring a tribute to Breuker, pulling classics out of the book including "Streaming" and "Waddensee" (which go back to 1976), "Bob's Gallery", "To Remain". I caught the American leg of the tour (without the singers) and was surprised at how non-nostalgic the performance was. They played with such energy and enthusiasm. The performances preserved on these discs are from the last two concerts by the Kollektief (December, 2012) and it still retains that energy and enthusiasm. Out Of The Box is well-packaged, comes with a nice, spiral bound book with essays, pictures and discographical information. As a summation of Breuker's period from 1974 onwards it fills the bill nicely. Is there anything worthwhile left out? Of course... a lot... Breuker was quite prolific and high points could probably extend the set to twice its length. But what is here are superb examples of Breuker's music and his various editions of the Kollektief.

Robert Iannapollo

LP Review

THELONIOUS MONK.
LES LIAISONS
DANGEREUSES 1960,
SAM RECORDS / SAGA
NO # LISTED.

RECORD ONE: RHYTHM-A-
NING / CREPUSCULE WITH
NELLIE / SIX IN ONE /WELL.
YOU NEEDN'T / PANNONICA
(SOLO) / PANNONICA (SOLO)
/ PANNONICA (QUARTET)
.BA-LUE BOLIVAR BA-LUES-
ARE / LIGHT BLUE / BYE AND
BYE 41:41.

RECORD TWO: RHYTHM=A-
NING (ALTERNATE) /
CREPUSCLE WITH NELLIE
(TAKE ONE) / PANNONICA
(45 MASTER) / LIGHT BLUE
(45 MASTER) / WELL, YOU
NEEDN'T (UNEDITED) / LIGHT
BLUE (MAKING OF). 49:27.
Collective personnel" Monk,
p; Charlie Rouse, Barney
Wilén, ts; Sam Jones, b; Art
Taylor, d. 7/27/59. NYC.

Like many of my post-war peers the music of Thelonious Sphere Monk was an acquired taste to me. While the majority of pianist during the late forties and fifties wanted to grow up to be Art Tatum or Bud Powells the cat-in-the-hat went his iconoclastic way toward legendary status. Finally in the early sixties the Monk bug infected me for life and yours truly had the pleasure of checking him out almost weekly at Big Apple clubs (& even Carnegie Hall) while in the Navy stationed at New London. So this two-LP boxed set was like a visit from an old friend.

While the success of this session doesn't lie in the pianist's quirky compositions, which except for two titles are well-worn in the Monk canon the main attraction that infuses it all with freshness is the personnel involved. Of course there's old standby Rouse who is in exceptional form throughout with several jar-dropping excursions but second tenorist Wilén is definitely a wild card who plays a limited secondary role. Then there's the always dependable Sam Jones who is usually associated with Louis Hayes and never a Monk regular. Drummer Art Taylor was in the midst of shedding his Blakey influences and the extended sampling of him working out a unique rhythmic twist an almost fifteen minute rehearsal of "Light Blue". No matter whether in solo piano, quartet or quintet renditions this is what Bob Rusch proclaimed as "terrific" in his review of the compact disc edition last issue. I agree wholeheartedly.

Larry Hollis

New Issues

(1) MICK ROSSI 160
INNOVA 954
CHROME / ALBI NO. 1 / 12
NO. 2 / ALBI NO. 2 / DOLL
FEE / 12 NO. 1 / FLUNK
NO. 2 / EURO /
DMITRI / 4 AND 5 /
CHINASKI / FLUNK NO. 1
/ MEDS / DRONE / OGRE
DUDE. 44:54.
Rossi, p, prepared p,
farfisa, harmonium,
d, perc, glockenspiel,
guzheng, mbira, sampler,
dog toy. July 2014,
January 2015, Brooklyn,
NY.

(2) ANHINGA
QUIETLIFEMOTEL /
DAVID SCHULMAN
NO LABEL OR NUMBER
AUTOMATIC (FEATURING
TILLERY) / ANHINGA / ELEVEN
FLIGHTS OF AIR / CHICAGO
GYPSY /
THE CALL / 8TH
STREET NOCTURNE / HECHO
A MANO / FIVE LIVES /
SEASON OF NO REGRETS /
MR WEBSTER REMEMBERS
/ OHIO / JESSYE NORMAN
SINGS BRAHMS AT THE FIVE
SPOT / HOME (FEATURING
TILLERY) / FAREWELL SIR
CHARLES. 44:53.

Mick Rossi composed and produced the music on (1), which was based upon his score for the documentary film "Albi's Oboe" by musician/filmmaker Matt Dine. Rossi uses piano and percussion along with numerous electronic sounds to create senses of urgency (as in "Chrome" and other tracks), action (as in "4 and 5" and others), and reflection (as in "Chinaski" and others), perhaps depicting events in the film. Rossi frequently combines the multiplicity of his instruments and electronic effects to generate layers of sound, with innovative harmonies and rhythms further characterizing these relatively short tracks (average length of three minutes). The last two cuts, "Drone" and "Ogre Dude," ramp up the drama in part by employing significant dynamic contrast including big-time crescendos in the percussion instruments.

Don Lerman

(2) presents music written by David Schulman, who performs on mandolin, violin, and other sounds with accompaniment on various tracks as indicated above. The fourteen selections are short musical vignettes (average length just over three minutes) consisting of repeated rhythmic grooves or patterns often with mandolin or violin leads and string backgrounds. "Jesse Norman Sings Brahms at theFive Spot" possesses a fine theme which is well developed, with "The Call" and "8th Street Nocturne" among the other evocative short pieces.

David Schulman, vln, mandolin, hand perc, field recording, whistling; Tillery, voc, tpt (1, 13, 14); Eddie Eatmon, b (2, 9, 13, 14); Felix Blume, field recordings (3, 7, 9, 10); Drums Michael Caskey (13), Felix Contreras (7), Rutger Miller (1). No location or date.

Don Lerman

New Issues

(1) DAVID FRIESEN &
GLEN MOORE
BACTRIAN
ORIGIN 82704

STILL WATERS / FREE PLAY /
HOE DOWN / SOFT AS SILK /
5 CARAVAN / RETURN / SEAM
LINE /
TIME AND TIME AGAIN/
BRILLIANT HEART / SUMMER
TIME / KONTRAST / THE
BACTRIAN. 60:41.

Friesen, Hemege bass, p;
Moore, acoustic bass, p,
March 25, 2015, Osnabruck,
Germany.

(2) ERNEST DAWKINS
NEW HORIZONS
ENSEMBLE
TRANSIENT TAKES
NO LABEL

DAWKNESS / AND THE
LIGHT / INFINITE WISDOM
OF THE SCIENCE OF
SOUND /
SIMULTANEOUS
REALITIES OF A PARALLEL
UNIVERSE / SOUTH SIDE
BREAKDOWN /
TRANSIENT SOUNDS /
MONKNESS AND THE
ETHOS / SONNY &
ORNETTE .V & E / E & V.

71:19.
Dawkins, ts, as; Isaiah
Spencer, d; Junius Paul, b;
Vijay Iyer, p. January 21,
2016, Chicago.

David Friesen and Glen Moore, who previously recorded as a duo in 1977 and 1983, present their third duo recording on (1), one marked by wide-ranging original music. On the adventuresome side are "Free Play" and "Kontrast," with Moore on piano joining Friesen on bass in a modernist and/or free jazz mode, and "Bactrian," in which electronic effects augment the bass duo to create a stark surface-of-the-moon mood piece. On the more traditional side are Friesen's comely waltz "Still Waters" and Moore's spirited "Hoe Down," both bass duos, as are distinctive versions of "Caravan" and "Summer Time."

Friesen moves to solo piano for his "Time and Time Again/ Brilliant Heart," a reflective piece with rich modern harmonies. Throughout this varied program and in either instrumentation, the collective and individual wisdom and musicianship of these two eminent bassists from the Pacific Northwest comes through.

Saxophonist Ernest Dawkins and his New Horizons Ensemble add pianist Vijay Iyer to the lineup for this recent recording (2) of varied and adventuresome music. The opening two numbers, "Dawkness" and "And the Light," feature an initial intense theme composed by Dawkins leading to free improvisation on a minor tonality first by Dawkins and then pianist Iyer. Dawkins also penned "South Side Breakdown," a simple minor line in straight ahead time that yields productive efforts from all members of the group. Dawkins, long an active leader in the Chicago music scene and founder of the Live the Spirit Residency after school jazz education program, labels the music of his ensemble as spontaneously composed, which on this album takes both reflective ("Infinite Wisdom") and frenetic ("Transient Sounds" and "Simultaneous Realities") forms. A brighter mood on "Sonny and Ornette" contains thoughtful playing by both Dawkins and Iyer on a Sonny Rollins/calypso styled line. The final two cuts display more transparent interaction and some of the most focused playing of the set from Dawkins and Iyer in duo form.

Don Lerman

New Issues

(1) BILLY MINTZ UGLY BEAUTIFUL

THIRTEENTH NOTE

SIDE I ANGELS / VIETNAM

/ DIT / FLIGHT / FLIGHT

(BALLAD) / CANNONBALL /

SHMEAR / DIT (ALTERNATE

TAKE) / UMBA. SIDE II TUMBA

DIRGE / LOVE AND BEAUTY

/ UGLY BEAUTIFUL / RELENT

/ RETRIBUTION / AFTER

RETRIBUTION / CANNONBALL

(EXTENDED). 1:33:11.

John Gross, ts; Tony Malaby,

ts, ss; Roberta Picket, p, Fender

Rhodes, Nord keyboard,

Hammond B3; Hilliard

Greene, b; Billy Mintz, d, perc;

Anton Denner, as, ss, ts (4).

2015, Paramus, NJ.

(2) VALENTIN CLASTRIER / STEVEN KAMPERMAN

FABULOSERIES

HOME RECORDS

ET LA ROUE DE LA VIE

(2016) / FABULO 1

ETHERIQUE /. VIELL'MANIA

/ FABULO 2 BUCOLIQUE

/ HOSTILE ET SAUVAGE /

11, 5 / PARADISDESIRATS /

CYCLOTONIQUE / FABULO 3

GYMNOPEDIQUE / SAMSARA

/ FABULO 4 ORPHIQUE /

TOUT VA BIEN / FABULO 5

BACHIQUE / ROUAGES. 45:35

Clastrier, el, acoustic hurdy-

gurdy; Kamperman, as, clar,

ss. November 2015, Foxhol,

Netherlands.

Composer/drummer Billy Mintz sets an adventure-some course for (1), a 2-CD set recorded in December of 2015 that features interesting and unusual music and top-notch performances by everyone in his quintet. Substantial musical development and multiple textures may be heard on several extended cuts (with four tracks over ten minutes and nine over eight minutes) such as "Shmear" and "Ugly Beautiful." Mintz frequently has tenors John Gross and Tony Malaby playing slightly offset parallel lines, giving an eerie flavor to "Angels" and "Relent." Gross and Malaby are also top rate soloists, going inside and outside the harmonic framework on "Cannonball" and contributing to the exotic feeling of "Tumba" (with Malaby on soprano on the latter). Pianist Roberta Picket is another superior soloist, excelling in different idioms ranging from the frantic pace of "Shmear," to the bluesy organ sounds of "Cannonball," and to the classical romantic sounds of "Love and Beauty." A change of pace in the largely modernist program is "Flight," a swinging piece that brings to mind Coltrane's "Lazy Bird" and which includes an outstanding saxophone soli (Anton Denner added to the section for the soli) and excellent solos all around. Mintz on drums and Hilliard Greene on bass join Picket in successfully anchoring this challenging and musically rewarding set.

The creative duo of Valentin Clastrier and Steven Kamperman provides a unique listening experience on (2). Clastrier plays the hurdy-gurdy, an instrument which can produce sounds akin to a violin or accordion as well as drone (long held) tones. Together with Kamperman on reeds, the two present music characterized by impressive ensemble playing and improvisation often in the free jazz mode. The longest cut (just over seven minutes), "Viell'mania," contains pedal tones leading to complex and elliptical melody lines, followed at the 5 minute mark by improvisation from Kamperman on soprano sax with references to the underlying composition. The five "Fabulo" selections are short pieces (each under two minutes) which present and/or portray airiness, boisterous wildlife sounds, short staccato sounds, fanciful prancing, and soaring/braying sounds. The writing, four compositions by Clastrier and one from Kamperman with the rest jointly composed, is quite interesting and provides an ample framework for the superior musicianship and interaction of Clastrier and Kamperman.

Don Lerman

New Issues

(1) TERELL STAFFORD FORGIVE AND FORGET

HHM 2035

NO, NO, NO (THAT AIN'T THE WAY IT GO) / A TWO-PER TO FILL / FORGIVE AND FORGET / THE OWL EXPRESS / THE TINT TRAIN / PLEASE REST MY SOUL / NO, NO, NO (THAT AIN'T THE WAY IT GO) TAKE 2 / THE OWL LOCAL (NO PASSENGERS!) / SOME MANY SECOND CHANCES.

67:14.

Stafford, tpt; Tim Warfield, ts; Kevin Hays, p; Greg Williams, b; Rodney Green, d January 4, 2016, Brooklyn, NY.

(2) AKUA DIXON AKUA'S DANCE

48103

I DREAM A DREAM / DIZZY'S SMILE / IF MY HEART COULD SPEAK TO YOU / ORION'S GAIT / AKUA'S DANCE / THROW IT AWAY / AFRIKA! AFRIKA! / THE SWEETEST TABOO / I'M GONNA TELL GOD ALL OF MY TROUBLES / DON'T STOP. 55:07.

Dixon, baritone vln, cel, vcl; Freddie Bryant, g (1, 2, 5, 6, 8-10); Kenny Davis, b (1, 2, 5, 6, 8-10); Victor Lewis, d; Russell Malone, g (3, 4, 7); Ron Carter, B (3, 4, 7). No location or date.

The music of Herb Harris is showcased on (1), the second recording in the HHM label's Jazz Masters Unlimited Series. Harris is a saxophonist who has performed with Wynton Marsalis, Marcus Roberts and Jazz At Lincoln Center Orchestra, but it is his writing, which is both innovative and deeply rooted in the jazz tradition, that is on display here. His seven jazz compositions for this date suggest influences from Ellington to Monk, and his arrangements make creative use of the front line horns, here embodied by trumpeter Terell Stafford and tenor saxophonist Tim Warfield. Trumpet and tenor are voiced using counter-melodies, parallel lines, and sharp harmonies under the pen of Harris. Harris's writing also assigns interesting roles to the rhythm section, who partner with the horns on the striking melody of "The Owl Express," generate a 9/8 latin flavor on "No, No, No," and establish a sauntering pace on "The Tint Train." Stafford plays brilliantly throughout, and is especially expressive on Harris's two excellent ballads, "Forgive and Forget" and "Please Rest My Soul." Warfield is also uniformly strong on tenor, soloing at a relaxed pace on "A Two-Per to Fill" and igniting the solo section on "The Owl Express." The Ellington-influenced closer "Some Many Second Chances" is shaped by outstanding comping and soloing from pianist Kevin Hays.

Cellist Akua Dixon's writing and playing are presented on (2), with fine accompaniment on the majority of program by Freddie Bryant on guitar, Kenny Davis on bass, and Victor Lewis on drums. Dixon, who founded the improvising string quartet Indigo in the 1970s and who was a founding member of the Max Roach Double Quartet in the 1980s, demonstrates the wide breadth of her writing and performing experience on this recording, which features her lyrical playing on baritone violin on six of her original compositions and four other selections. The original pieces are of varied moods, as characterized by the mysterious groove of "I Dream a Dream," the buoyant bebop-styled "Dizzy's Smile," and the hopeful-natured waltz "Orion's Gait." The spiritual "I'm Gonna Tell God All of My Troubles" was arranged by guitarist Bryant, who provided outstanding solos on this and other selections. Ron Carter and Russell Malone

New Issues

(3) ABDULLAH
IBRAHIM
ANCIENT AFRICA
SACKVILLE SK 3049

ANCIENT AFRICA / THE
ALOE AND THE WILD ROSE
/ CHERRY/BRA JOE FROM
KILIMANJARO / KHOTSO.
63:08.

Abdullah Ibrahim (Dollar
Brand), p, bamboo flt/spoken
word. Toronto, February 18,
1973.

join Dixon for three selections, including Aziza Miller's fine ballad "If My Heart Could Speak to You," and Dixon's "Africa, Africa," with some inspired classical playing by Dixon on cello and Carter and later excellent solos by both Carter and Malone.

Abdullah Ibrahim recorded the four extensive cuts on (3) in Toronto in 1973. They were done under his original name, Dollar Brand, and released under the title "Sangoma" on the Sackville label, an album that is not readily available except perhaps from record collectors. So it is good that Sackville, in association with Delmark, is re-releasing this music and making it available to listeners. The two longest cuts, each over twenty minutes, are "Ancient Africa" and "Cherry," both invigorating musical constructions which are energetically and imaginatively developed. "The Aloe and the Wild Rose" is an intriguing Monk-like melody containing hints of Ellington, a medium ballad that runs about 13 minutes. A fourth previously unreleased selection, "Khotso," features Ibrahim on bamboo flute, accompanied by some humming later in the nine-minute cut, adding harmony to the flute. Interspersed within this piece are sage spoken comments such as "The music you hear is only the sound of your inner ear." While recorded over 40 years ago, the legendary South African pianist's music retains its vibrancy and does not sound dated in the least.

Don Lerman

New Issues

ALEX MAGUIRE,
NIKOLAS SKORDAS
SHIPS AND
SHEPHERDS
SLAM 582

CD1 ANCHORITES/
COSMIC SOURCES/ WILD
FLOWER/ PORTRAIT OF
A SAINT/ POLIPHEMOS/
ATHOS/ TWILIGHT AT
ATOPED 44:40

CD 2 `AGROTHERION/
PATHWAY/ LABYRINTH/
LOGISMS OF MIND/
THREE FINGERS/
OLYMPUS/ SHIPS AND
SHEPHERDS 48:10

Alex Maguire, p; Nikolas
Skordas, ss, ts, gaida, flts,
bells, whistles with guests
Don Stavrinou, tpt flgh,
Stathis Diamantidis bass
on Labyrinth 22 & 23
November 2016 Athens
Greece

CD 1 starts off with bagpipes and piano. I haven't heard jazz bagpipes since I saw Rufus Harley back in the 80s. There is an old joke about what constitutes a proper gentleman. The answer is someone who can play the pipes but doesn't. In this case I really enjoyed that track.

Skordas is quite adept on all horns. On Poliphemos he really goes all out, learning from of the really exuberant free players. Maguire's piano is always with Skordas and I really like many of his solo spots. He plays with both hands and uses the whole keyboard. His accompaniment playing reminds me of Willie Ruff of the old Mitchell-Ruff duo. While clearly improvising there is definitely a classical sense to his playing. And he really shows off his lyricism on "Twilight", his solo track.

The real departure is Labyrinth with the guest performers. It starts off eerily with growling trumpet sounds and low bass sounds before Skordas comes in on soprano. He stays out front for a while. Then we get Stavrinou and Diamantidis working in, with some accompaniment from Maguire and Skordas. Stavrinou's playing reminds me a bit of Bill Dixon.

On "Logisms" Skordas goes wild on soprano while Maguire gently chords but also hits a very high key constantly creating a steady pulse.

I basically like this duo very much but I must admit my ears had enough by track 5 of the second CD. A bit too much high note soprano and a lot of the same types of musical figures started to take its toll on me.

Some really great playing. I really like Maguire and would like to hear him in another setting.

Bernie Koenig

New Issues

BOHEMIAN TRIO OKONKOLO

INNOVA 956

TARDE EN LA LISA/ PUSH
GIFT/ IMPROMPTU NO!

FOR GERSHWIN/ BOHEMIA
(RECUERDOS DE INFANCIA)/

PRELUDE NO 5 FROM

INVISIBLE DRUMMER/-

--PUNTO CUBANO DE

DOMINGO/ HIROSHIMA/

PASSACAILLE FROM

PIANO TRIO IN A MINOR

(RAVEL)/ OKONKOLO (TRIO

CONCERTANTE 61:03

Orlando Alonso p; Yves

Dharamraj, cel; Yosvany Terry

as and perc Charleston

South Carolina 2016

This is my kind of record: Classically trained musicians taking classical pieces and improvising on them. The integrity of the classical pieces is maintained while the improvisations swing. Two of the musicians are Cuban and one can hear some nice syncopation in the improvised sections.

The combination of sax, cello and piano provide a nice chamber feel and also gives the musicians room to open up. In the notes Terry and Alonso talked about forming a trio with a drummer, but decided against it when they teamed up with Dharamraj. The cello anchors the other two but leaves things more open. And me as a drummer, agreeing with this. Ha. But the group works.

There is some percussion at the beginning of the last track but the piano and cello pick up and maintain the rhythm which certainly has a Cuban feel to it.

A really nice mix of classical, Cuban and jazz musics with a swinging chamber music feel.

Bernie Koenig

DANA JESSEN CARVE

INNOVA 910

OF AN IMPLACABLE

SUBTRACTION/ CARVE

WITHOUT REED/ POINTS

AGAINST FIELDS, TOMBEAU

DE BERNARD PARMEGIANT/

CARVE WITH REED/

FIREFLIES IN WINTER/ CARVE

ONLY REED/ CADENZA &

DEGRADATIONS/ CARVE

POSTLUDE 48:40

Dana Jessen bsn elec Oberlin

Ohio, September 11,12, 17, 24

2015 and May 31 2016

This is basically a classical record with improvisation. And, of course, improvisation has long been a part of Classical music. Some of the greatest composers were also great improvisers as were many of the great soloists. The CD is structured with first having a composition for bassoon and electronics followed by an improvisation. The use of electronics reminds me a great deal of the experimental music from the 1960s and 70s. I hear bursts of sounds like Stockhausen and voicelike effects sounding like Berio.

The compositions are interesting as is the contrast between the bassoon and the electronics. The improvisations on the bassoon are really interesting and I wish they had been longer, especially the one with only the reed. Jessen's use of the different aspects of the horn are creative. I like how she uses only a reed, and only a horn without the reed.

A really interesting CD, especially for people who like contemporary classical music.

Bernie Koenig

New Issues

DIMITAR LIOLEV EASTERN SHADOWS

SLAM 581

FOUR TALKERS/ DAY ONE/

FILIPOPOLIS/ NEW SONG/

STILL WONDERING/ NIGHT

HOPE/ AT THIS MOMENT/

JAZZ ME/ EASTERN SHADOWS

50:43

Dimitar Liolev as; Martin

Tashev, tpt, flgh, voc;

Massimiliano Rolff, bass;

Dimitar Semov, d 31 May,

2015, Sofia Bulgaria

DON MESSINA DEDICATED TO....

CADENCE JAZZ RECORDS

1261

AN OSCAR FOR PETTIFORD/

(ITS ALWAYS)SUNNY IN

DALLAS/ EMBRACEABLE

YOU/ DOUBLE-STOPPING

RED/ A SUITE FOR THOMAS

C. SCOTT 111/ THE DEAN'S

LIST/ MICHAEL: THE ODYSSEY/

THREE FLIGHTS UP/ BLUES

FOR JF/ IN MOTION/ UNCLE

VINNIE/ BANDMATES/

REMINDS ME OF YOU/ ONE

FOR FATS NAVARRO/ A GHOST

OF A CHANCE 65:10

Don Messina bass March 2016

Track 15 2012 no place given

This is a very nice old-fashioned—1960s—sounding record. The opening track is a bit of free improvisation but the rest of the CD is comprised of composed tunes. There are a couple of tunes with a Latin beat but most are straight ahead. Liolev and Tashev take most of the solo space. Liolev likes to mix chordal patterns with lots big flurries of notes while Tashev is more melodic, and very mellow on flugelhorn.

On Filipopolis both Rolff and Samev get some solo space and later Samev gets to trade fours. To make the CD more interesting, they should have had more solo space. I really like Rolff's big sound and Samev's dark vibrato on his cymbals. He is also very good putting in accents in the melody lines.

The last piece sounds like an improvisation as well with Tashev doing some vocalizing. This piece is abstract and adds a nice touch to the rest of the CD.

Some really good solid playing but nothing new.

Bernie Koenig

I am a huge fan of the bass. Charles Mingus is one of my musical heroes and of all the favorite bassists listed by Messina, Mingus is not among them. While all the bassists he mentions, from Blanton and Pettiford, and Walter page to Dave Holland and NHOP are excellent players, there is no mention of Pops Foster, John Kirby, or Sirone. And after listening to this CD I see why. His playing is straightforward. Tempos are usually clear and his playing stays within those lines. There little show of real virtuosity in terms of getting all over the instrument. But to his credit, there is some solid playing throughout.

Perhaps this CD should be judged more on Messina's composing ability, as some of the pieces are quite interesting.

Most of the CD sounds as if Messina was playing solos on tunes and the other musicians were taken out of the recording.

I left the CD play as background music and it worked at that level. Very rarely did anything on the CD make me perk up my ears, with Blues for JF being an exception.

Bernie Koenig

New Issues

JASON KAO HWANG SING HOUSE

EUONYMUS RECORDS 03
NO SUCH THING/ DREAM
WALK/ WHEN WHAT COULD/
INSCRIBE 49:24

Jason Kao Hwang, vln. vla;
Andrew Drury, d; Ken Filiano,
bass; Chris Forbes, p; Steve
Swell, tbn November 5 and 6
2015 Union City, NJ

NICK MAZZARELLA, TOMEKA REID SIGNALING

NESSA 39
BLUES FOR JULIUS AND
ABDUL/ SIGNALING/ LIKE
SO MANY DROPS OF
WATER/ INTERSTICES/ THE
ANCESTORS
SPEAK/ TOPOGRAPHIES/
REDISCOVERY OF AN AGE/
LET IT BE KNOWN/ INVOKING
A SPIRIT 40:15

Nick Mazzarella, as; Tomeka
Reid cel April 17, 2015,
Chicago

The musicians just jump here and get going. Great energy. Then things go through all kinds of changes. The four compositions are all by Hwang and are interesting. The way he changes tempos and uses the ensemble I am reminded of Mingus, which is a good thing. I also here classical influences in the compositions as well. I am familiar with Filiano and Swell and they perform excellently here, as do all the players. I hear a bit of Cecil Taylor in Forbes' playing, and I think I hear some Billy Bang in Hwang's playing. I really enjoy his accompanying playing. There is a marvelous section in "Inscribe" in a slow tempo which coasts along, and then the whole ensemble jumps in with complex riff climaxing with a drum solo. This structure is found throughout the CD but this particular one stood out for me. Drury also turns in some fine solo work, though on occasion a little more space would have been nice.

On a more general note, the ensemble playing is excellent and the rhythm section really supports the soloists. In short a really enjoyable record which will stand up to many playings. Highly recommended.

Bernie Koenig

Lovely duos with nicely contrasting instruments: A high alto and a low cello. Mazzarella plays with no vibrato, getting a clean but often piercing sound, which contrasts nicely with Reid's cello. And what makes for good duets is how the players interact. Much of the CD sounds Mazzarella takes the lead and Reid follows with accompaniments, but every so often they develop some real equal interplay, often hitting the same notes an octave apart creating some very nice harmonies. Another aspect of their interplay is how mozzarella may start a piece, but then Reid will develop it in a different direction. Since I love thinking of free jazz as a form of conversation it is as if mozzarella says something and Reid, yes, but. A concept I love.

A real strength of this CD is that most of the pieces are quite short: have your say and stop. But in a couple of places the players get to stretch out a bit and develop their ideas. My one complaint is that in a couple of places I felt that Reid's cello was too far in the background. But that is a minor criticism of a really nice recording.

Bernie Koenig

New Issues

1) JOSEPH BOWIE, OLIVER LAKE LIVE AT 'A SPACE' 1976

SACKVILLE 2010

ZAKI/ ORANGE

BUTTERFLIES/ AFTER

ASSISTANCE/ UNIVERSAL

JUSTICE/ A SPACE RONTOTO

47:21

Joseph Bowie, tbn; Oliver
Lake as , flute Toronto April
10, 11 1976

2) RIGHT UP ON FEATURING THE FLUX QUARTET

PASSIN THRU 41236

HEY NOW HEY/ 5 SISTERS/

2016/ DISAMBIGUATE/

RIGHT UP ON/ SPONGE/

EINSTEIN 100! 69:29

Oliver Lake as; Tom Chiu
vln; Conrad Harris, vln; Max
mandel, vla; Felix Fan cel
May 28, 29, 2016 Bklyn NY

1) is a reissue of an old Sackville lp which I still own.

I must admit to being a big fan of Oliver Lake and own a bunch of his records including the World saxophone Quartet. I only got to see him live a couple of times in Toronto back in the 70s and 80s.

This is a duet with Joseph Bowie and the contrast between sax and or flute and trombone is great. I remember loving this record when I bought back in 1977 or so and it holds up extremely well.

Lake is at his exuberant best. As well as making those energetic runs he can also play melodically. His flute work "Orange" is great and the interplay with Bowie is a real standout. And "Justice" is a Lake solo piece where he lets out all the stops.

And Bowie is also at his best, using the horn in interesting ways getting all kinds of growls, but also some nice melodic lines as well.

It is great to see this record available again.

2) is not Charlie Parker with Strings. It is not even Max Roach's double quartet, but more like Oliver Lake meets Bartok. Lake composed all the music and it reflects his playing. There are some nice melodic lines and lots of dissonance. 2016 is full of dissonant strings, much like the year.

Most of the CD though, is just the quartet. Lake wrote music for them which includes sections for the string players to improvise. Since I am not familiar with the music I found it difficult to tell which were the written sections and which were the improvised sections. And that is a good thing since the music becomes seamless. And it also means that the string players are all excellent improvisers.

This is a CD for classical music lovers, string quartet loves, and lovers of all forms of improvised music.

Bernie Koenig

New Issues

**PIPO LIONNI,
SERGIO CORBINI,
STEFANO
FRANCESGHINI
ACTIONREACTION 1**

SLAM 583

AR1/AR2/AR3/AR4/AR5/AR6/
AR7 49:30

PIPO LIONNI, SPACKKNIFE
PAINTING SOUNDS.

p; Sergio Corbini, synth, elec;
Stefano Franceschini ss, bs,
elec Chianti Italy 2016

**SZILARD MEZEI, JON
HEMMERSAM
FLOATING ORANGE**

FLOATING ORANGE SUITE,

PART 1/ FLOATING ORANGE
SUITE PART 2/ FLOATING

THE JAMES MARSHALL
HUMAN ARTS TRIO

ILLUMINATION

FREEDONIA MUSIC 36

U CITY BLUES/ UNTITLED/
LIFE LIGHT/ INDIA 64:37

James Marshall, ss,as,ts,
ft; FrankMicheaux, d; Jay
Zelenka, perc, whistles;

ON track 4 James Marshall,
nadaswarum, as; Alan Suits,
nadaswarum, tavil, Tibetan

Copper trumpet, brass
cymbals, Micheal Castro,

nadaswarum, brass cymbals,
Frank Micheaux d; Jay

Zelenka perc, penny whistles,
cymbals, Rick Saffron voc

March 1978 and track 4 in
mid 70s Missouri Orange

Suite, part 3/ The River/
Deep/ Floating/ Epilogue

61:38

I really enjoyed this CD. I found it fun. And it sounds to me that the players were enjoying themselves. I also love the titles of the pieces. I must admit most titles are meaningless. Give me Opus 1 rather than Diane or some such any day. There is so much program music out there but if the listener doesn't know the program, the titles are meaningless. But, a title can set up expectations in a listener to give some guidance as to what to listen for. Anyway, back to the music. We get various sounds—I assume some of those sounds are from the spackknife and some are from electronics. The music goes back and forth between bursts of sounds and some nice melodic lines by Corbini and Franceschini with background noises by Lionni and Corbini.

I really like the sounds made by Franceschini and I would have liked to hear more of his playing. Corbini's piano is also very nice and he uses the synthesizer more for sound effects than for sustained playing.

This CD is for anyone who enjoys electronic sounds and interesting combinations of those sounds with piano and sax.

Bernie Koenig

This is a nice quiet record featuring some very nice interplay between the two musicians.

The main piece is the title song which is a three part suite. I am not sure of the continuity between sections but I enjoyed the interplay between the viola and guitar. The Mezei would play high melody lines on the viola with great chordal accompaniment on the guitar by Hemmersam.

The River utilizes bass which, if one wants to take the title seriously, creates a strong current under Hemmersam's guitar. And Deep, which does not let me feel like I am under water, nonetheless has some really excellent interplay between bass and guitar. The lightness of Hemmersam's touch contrasts nicely with Mezei's heavy sound on the bass.

This would be a great contrast to the Oliver Lake with the Flux Quartet. I must play them together.

In short a really interesting record, especially for string players.

Bernie Koenig

New Issues

THE JAMES MARSHALL HUMAN ARTS TRIO ILLUMINATION

FREEDONIA MUSIC 36

U CITY BLUES/ UNTITLED/
LIFE LIGHT/ INDIA 64:37

James Marshall, ss,as,ts,

flt; FrankMicheaux, d; Jay

Zelenka, perc, whistles;

ON track 4 James Marshall,

nadaswarum, as; Alan Suits,

nadaswarum, tavil, Tibetan

Copper trumpet, brass

cymbals, Micheal Castro,

nadaswarum, brass cymbals,

Frank Micheaux d; Jay

Zelenka perc, penny whistles,

cymbals, Rick Saffron voc

March 1978 and track 4 in

mid 70s Missouri

I hope these musicians were having fun. It sure sounds like it. It is the kind of set-up that I would enjoy playing in. The first three tracks feature Marshall on various horns, where he begins with a short line and then improvises over the percussion. He is both very melodic and also capable of long multi note runs. In a couple of places it sounded like his horn was electronically enhanced, creating some echo effects.

The use of the birdwhistle and other percussion instruments sounds like fun and Zelenka makes it work. And Micheaux does a very good job of supporting Marshall.

“Light” goes on for a long time. In one place I thought it was going to end but the percussion kept playing and Marshall then re-entered with a different horn. This happens twice, making a kind of triple piece, which often happens in free improvisation settings. Also this piece takes up about half of the CD.

I have only two small complaints: In places I wish Micheaux would have been a bit busier, and that he would have left some space in his solo on “Blues” But these are minor comments.

“India” is a whole different thing. Nadaswarum is an Indian double reed instrument like an oboe, and a tavil is a double-headed barrel drum. We get great horn playing, including some tenor sax, with some very heavy percussion underneath, with lots and lots of cymbals.

Bernie Koenig

New Issues

BUFFALO JAZZ
OCTET,
PAUSALIVE,
CADENCE JAZZ
RECORDS 1262.
SCULPTURED / TRAFFIC.
TACTIC / HOMEPAGE /
SECOND THE MOTIAN /
WHAT ARE THE 39 STEPS?
/ VAMPIRES / TRACHEAL
RUBIC. 59:24,
Kelly Buchege, as, ts;
Nelson Rivera, ss, ts, perc;
Steve Baczkowski, bari s;
Tim Clarke, tpt; Phil Sims,
tbn, euph, perc; Michael
McNeill, p; Brian DeJesus,
b, perc; John Bacon, d;
Brendan Fitzgerald, cond,
5/12 \$ 13/2016, Buffalo,
New York.

While the city of Buffalo is perhaps best known for its brutal winters it has also produced an impressive amount of hot jazzers like Bobby Militello, Jim Hall, Sam Noto, Don Menza, Dr. Lonnie Smith, Mel Lewis and Grover Washington, Jr., among others, The personnel listed on the cover of Pausalive are not as well-known as those listed above but they all maybe should be. Made up of local musicians and educators their short bios are told in the booklet notes by drummer Bacon who is also responsible for three titles of the material performed. Conductor Fitzgerald and band member McNeill are credited with two each.

The result of a pair of concerts that took place at the Pausa Arthouse which has no connection with the PAUSA record label of years ago, the sounds experienced on those two nights were as diverse as the people performing them. After some contrapuntal mayhem there was a suggestion of one of Gerry Mulligan's larger groups playing fifties west coast cool on the opener "Sculptured" and those that follow show a skillful blend of inside/outside proclivities. Baritone saxman Baczkowskil is notably provocative on several cuts especially when he switches to his modified didgeridoo. A musical soundscape colored with multiple hues and a ringing endorsement of the healthy state of the jazz arts in the Queen City.

Larry Hollis

New Issues

BILLY FLYNN, LONESOME HIGHWAY, DELMARK 850.

GOOD NAVIGATOR / IF IT
WASN'T FOR THE BLUES /
SMALL TOWN / LONESOME
HIGHWAY / THE "IN" CROWD
/ NEVER HAD A CHANCE /
WAITING GAME / HOLD ON /
THE LUCKY KIND / JACKSON
STREET / LONG LONG TIME
/ THE RIGHT TRACK / YOU
ARE MY LOVER / I FEEL
'UM / BLUES EXPRESS /
SUFFERIN' WITH THE BLUES /
CHRISTMAS BLUES. 70:40.
Collective personnel: Flynn,
vcls, g, hca, perc; Roosevelt
Purifoy, p, org, el p; E.G.
McDaniel, b; Andrew "Blaze"
Thomas, d; Doug Corcoran,
tp; Christopher Neal,
ts; Deitra Farr, vcl; Dave
Katzman, rhy g; Flynn, Dick
Shurman, Steve Wagner,
bg vcls 10/12 & 13/2016.
Chicago.

LINSEY ALEXANDER, TWO CATS, DELMARK 851.

I'M NOT YOUR PROBLEM /
WHERE DID YOU TAKE YOUR
CLOTHES OFF LAST NIGHT /
THAT AIN'T RIGHT / WHY
I SING THE BLUES / TWO
CATS / FACEBOOK WOMAN
/ USER / I'M IN LOVE WITH A
WOMAN / 'TIL I KISSED YOU
/ HOW COULD YOU DO ME
LIKE YOU DONE
ME / REEFER AND BLOW
/ THINKING ABOUT ME /
STARTING MONDAY / COMB
OVER
BLUES / KISS REVISITED.
67:16.

It's doubtful many musicians currently working in the Windy City have the hefty resume of singing guitarist Billy Flynn. The veteran player has a plethora of credits all tallied up inside of the cd booklet.

He's also a talented songwriter as verified by all of the scripts (save for the oldie "The In Crowd") springing from his pen. There's a nice variety of tunes present; the wah-wah inflected "Small Town" with effective harp ride, guest Deitra Farr's secondary vocals on "Good Navigator" and harmony on the loping "Hold On", the popping cover of the Ramsey Lewis hit and the sax-filled "I Feel ;Um". Another solid sender from the always dependable Delmark label.

Larry Hollis

For his third Delmark outing, Windy City staple Linsey Alexander expands his stylistic base with an ear-catching mix of ten self-penned and five co-written songs covering a wide program. Ably backed by some of the cream of Chi-town's players his gravelly voice and stinging guitar delve into almost every aspect of Black music save for Hip Hop and Gospel, as even some of the ballads sport a shade of the latter. Instant favorites include the ironic "Reefer & Blow", several titles filled with puns and thinly disguised barbs and the sly dig at the Liar In Chief on "Comb Over Blues". "Why I Sing The Blues" should not be confused with the Riley King classic. All in all, an exemplary straight-ahead program of contemporary Chicago blues as only Delmark can deliver them.

Collective personnel: Alexander, vcl, g; Anthony Palmer, Breezy Rodio, g; Roosevelt Purifoy, p, org, el p; EG McDaniel, b; Bryant Parker, James Wilson, d; Kenny Anderson tpt; Hank Ford, ts; Norman Palm, tbn; Paul Hanover, hca, J. Parker, guest on unlisted inst.1/30&31/2/9/2017, Chicago.

Larry Hollis

New Issues

DOMINIC MILLER SILENT LIGHT

ECM 2518

WHAT YOU DIDN'T SAY/
URBAN WALTZ/ WATER/
BADEN/ EN PASSANT/
ANGEL/ CHAOS THEORY/
FIELDS OF GOLD/ TISANE/
VALIUM/ LE PONT 41:04

Dominic Miller, g, elec
bass; Miles Bould, d, perc;
no place or date given

JULIA HULSMANN TRIO SOONER AND LATER

ECM 2547

FROM AFAR/ THATPUJAI/
YOU & YOU/ BIZ
JOLUKYUK/ ALL I NEED/
THE POET (FOR ALL)/
OFFEN/ J.J./ SOON/
LATER/ DER MOND

49:32

Julia Hulsmann, p; Marc
Muelbauer, bass; Heinrich
Kobberling, d Sept 2016
Oslo

Another very quiet record. Very nice, soft acoustic guitar with very quiet and subtle percussion accompaniment. One track, Chaos Theory, had a louder harder sound with full drum set. And this track stood out. Some of the tunes had a familiarity to them in that they reminded me of other tunes, but they were still original. Miller's playing is mostly melodic lines but he also uses some chord playing. The tracks are relatively short so there is no repetitive playing, just some nice soloing on the tunes. Bould's accompaniment is very nice. Sometimes he is more felt than heard. My only negative comment is that after a while the tunes started to sound a bit alike, but the important part of a record like this is the improvisation, which is fine. To his credit, Miller does try to mix things up a bit with a few different rhythms.

Bernie Koenig

This is a very quiet recording. The playing is very quiet and airy. Hulsmann leaves lots of space between notes and phrases. I call this introspective playing. While she doesn't sound quite like Bill Evans, I am reminded of some his playing, in which he does some of the same things. She seems to be concerned with harmonies rather than single lines. She does some very nice chordal work, which is something I like. The tracks are relatively short, which gives her a little time to develop the ideas in the pieces and then move on. There is virtually no solo space for the other members of the trio, though Muelbauer gets a couple of short spots, but they provide excellent support. I especially like Kobberling's brushwork on The Poet.

One description that comes to mind about record is simplistically deceptive. The music sounds very straightforward but in fact is more complex than it seems at first and will hold up over many playings.

I am not sure what else to say except that this is a really good piano trio album which is going to stay in my collection.

Bernie Koenig

Obituaries



Gerri Allen [p] died on June 27, 2017. She was 60.

Arnold "Spider" Rondinelli died on July 10, 2017. He was 82.

Bea Wain [v] died on August 19, 2017. She was 100.

Chuck Loeb, guitarist, composer, died on July 31. He was 61.

Clem Moorman [p] died on July 21, 2017. He was 100.

Daisy Sweeney, piano, died on August 11, 2017. She was 97.

Dolores Ferdinand Marsalis, matriarch of one of New Orleans' great musical families died on July 18, 2017. She was 80 years old.

Eddie Diehl, guitar, died on June 20, 2017.

Hans Carling [tpt] died in Sweden. He was 75.

Janet Seidel died on August 8, 2017. She was 62.

Joe Thomas, sax, died on July 26, 2017. He was 84.

Paul Oliver, writer, died on August 15, 2017. He was 90.

Phil Cohran [tpt] died on June 28, 2017. He was 90.