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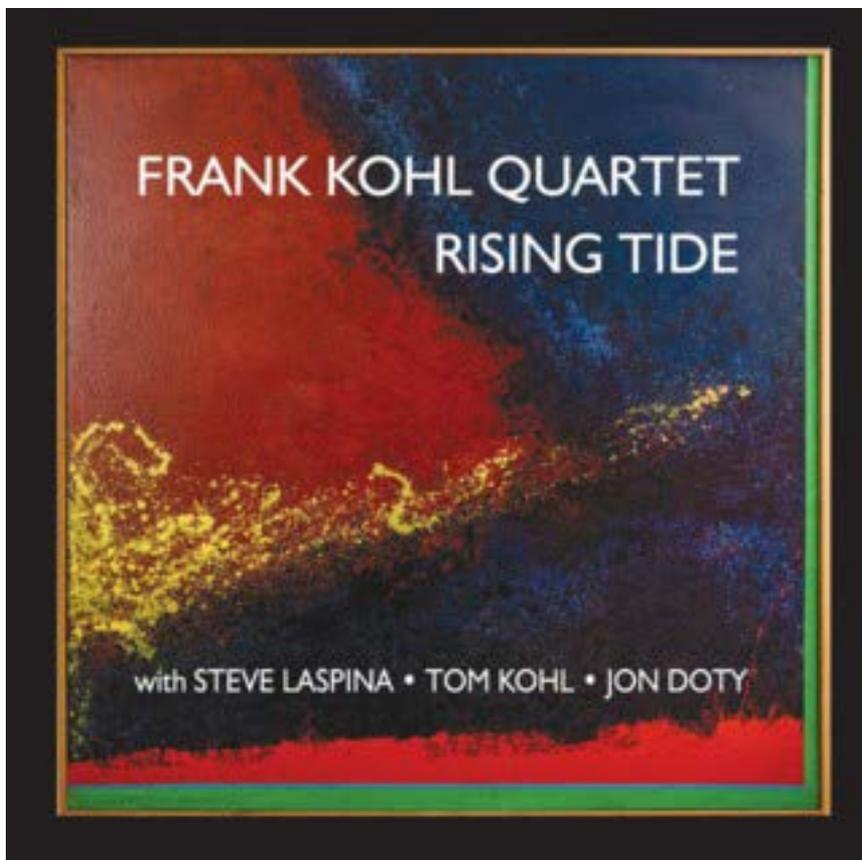


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## Jazz Stories: Annie Ross

**ANNIE ROSS,  
SINGER,  
BORN IN 1930,  
LONDON,  
ENGLAND, TALKS  
ABOUT  
THE TIME SHE  
TAUGHT  
A SONG TO SARAH  
VAUGHAN.**



**DOODLIN'**



Sarah Vaughan

12 | JAZZ STORIES

**H**i, my name is Annie Ross. I'm a singer and performer and an actress and a cookbook author and a lyricist, and I just want to tell you about a story concerning Sarah Vaughan.

When Jon Hendricks and Dave Lambert—when we were Lambert, Hendricks and Ross—we played a gig at the Apollo Theater. And we had played there many times. We always stopped the show, because we started there and the public took us as one of their own, and so we were appearing with people like Redd Foxx, Moms Mabley, the Basie Band, the Ellington Band. It was fantastic.

So I got there the first day, and I go up to my dressing room, and, as you can imagine, to be on the same bill with Sarah Vaughan was fantastic. And I was in my dressing room—they were very funny dressing rooms because, at that time, they were all lined with linoleum, and you always knew to take the can of roach spray when you went to the Apollo. And so you would spray the dressing room to keep the roaches out, they would go next door, the people next door would spray, they'd come back. So this game went on and on.

So, in the middle of this, there's a knock on the door, and in walks Sarah, and she says "Annie!" I said "What?" And it was one of the great moments of my life: She said "Teach me doodlin'." Well, for me to teach Sarah Vaughan one of my songs and solos was beyond my wildest dreams! I think that's a great story.

## Jazz Stories: Annie Ross



Annie Ross, in 2011 - Photo Credit: Ken Weiss

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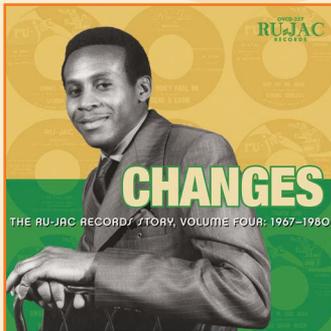
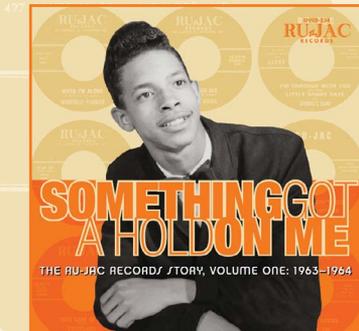
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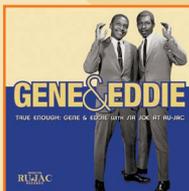
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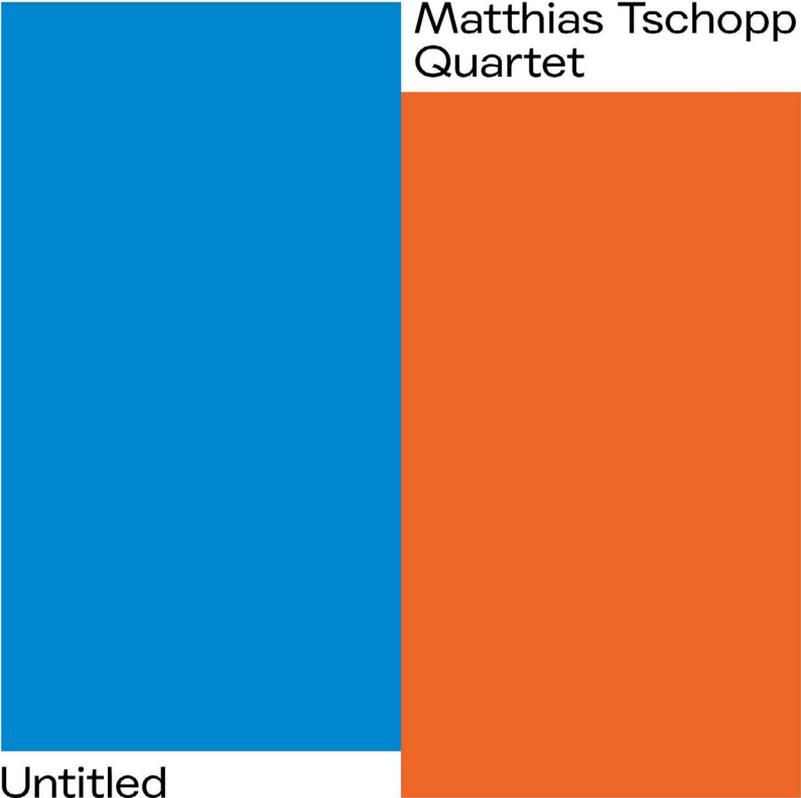
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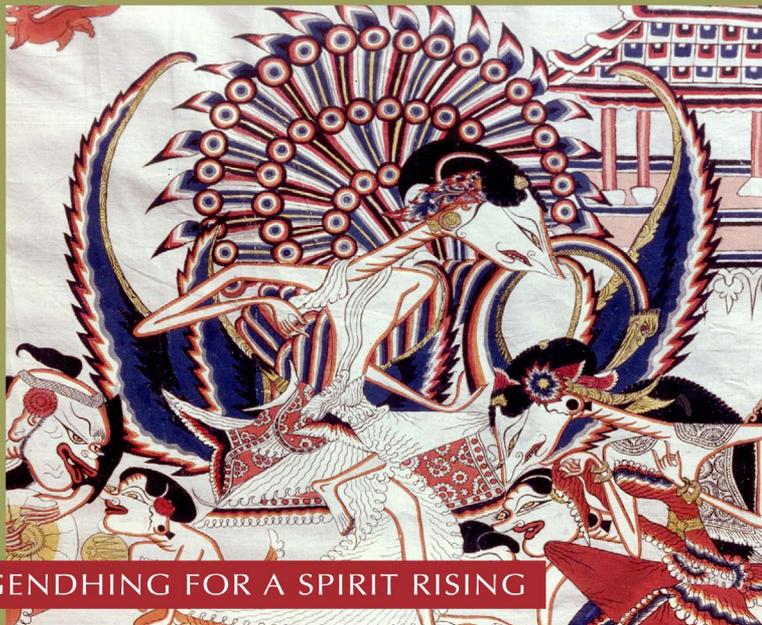
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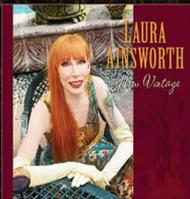
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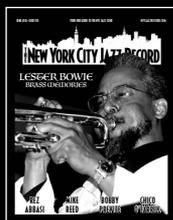
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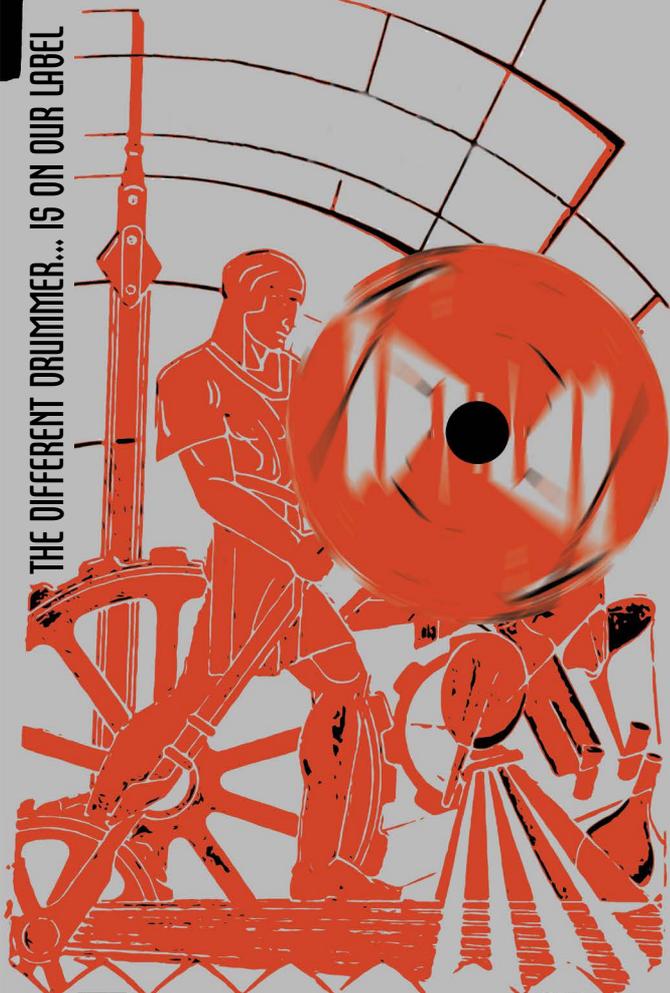


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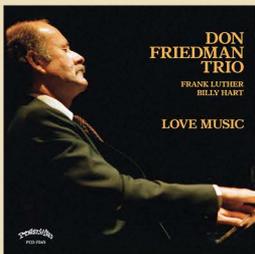
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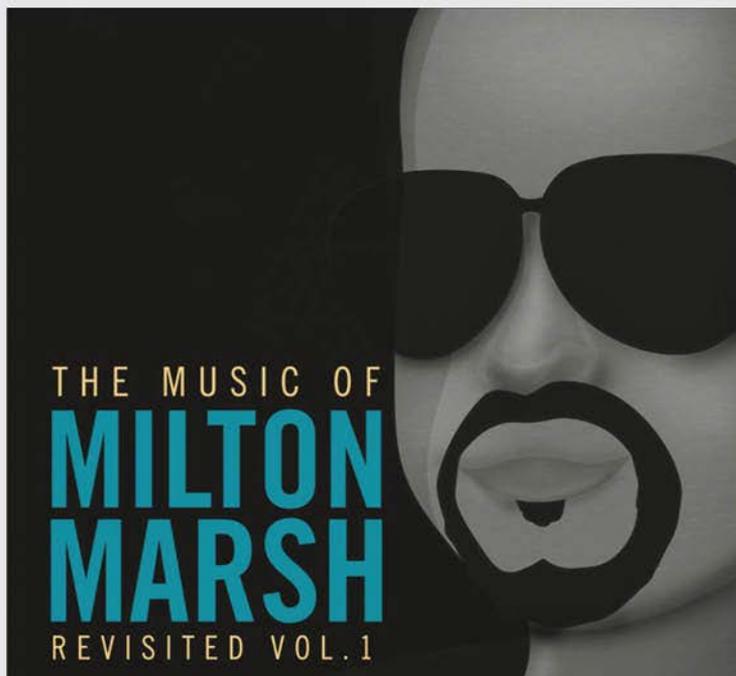
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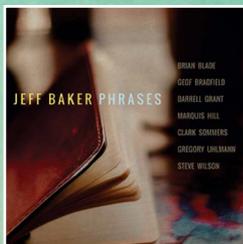
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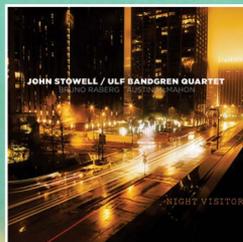
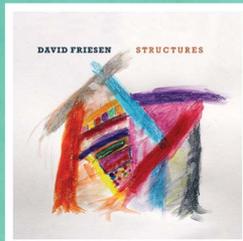


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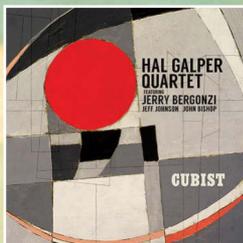
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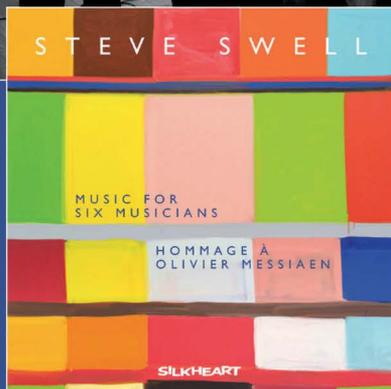
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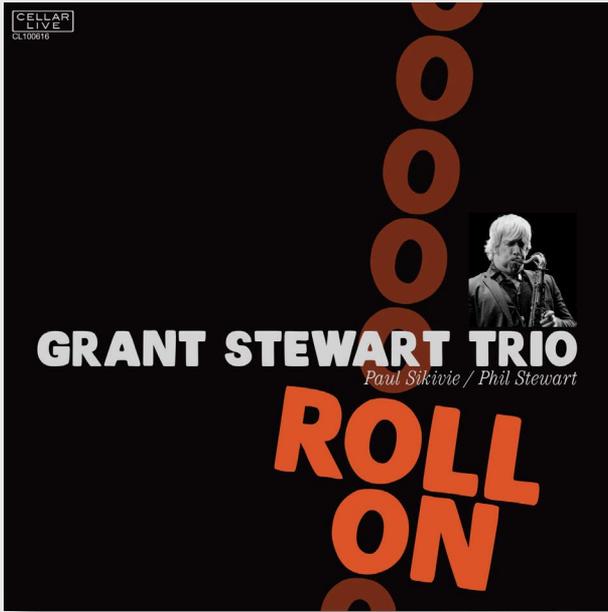
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# TIME



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**'TOP TEN CDS OF 2017'**  
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---

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



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## Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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



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

### CIMPoL 5037:

Trio-X - Live at Kerrytown

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

### CIMPoL 5038:

Trio-X - Live at the Sugar Maple

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

### CIMPoL 5039:

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

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

### CIMPoL 5040:

Trio-X - Live in Green Bay and Buffalo

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## Earlier CIMPoL releases:

5001	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	AIR: Above and Beyond
5002	Odean Pope	Serenity
5003	Joe McPhee & Dominic Duval	The Open Door
5004	David Bond Quintet	The Early Show (live at Twin's Jazz)
5005	Salim Washington	Live at St. Nick's
5006-5012	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Live on Tour 2006
5013	Gebhard Ullmann + Steve Swell 4tet	Live in Montreal
5014	Ernie Krivda	Live Live at the Dirty Dog
5015-5019	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2008
5020-5024	CIMPfest 2009: Live in Villach, Austria	Live in Villach, Austria
5025	Seth Meicht and the Big Sound Ensemble	Live in Philadelphia
5026	Eric Plaks Quintet	Live at Bronx Community College
5027-5030	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2010
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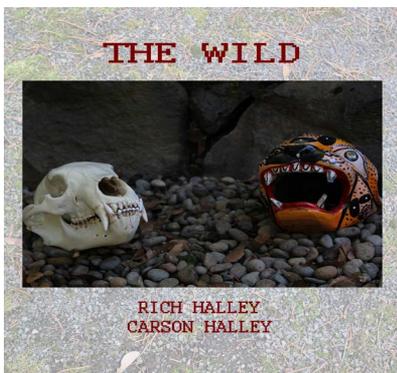
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b: bass  
b cl: bass clarinet  
bs: bass sax  
bsn: bassoon  
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cga: conga  
cnt: cornet  
d: drums  
el: electric  
elec: electronics  
Eng hn: English horn  
euph: euphonium  
fgh: flugelhorn  
flt: flute  
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g: guitar  
hca: harmonica  
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ldr: leader  
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perc: percussion  
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v tbn: valve trombone  
vib: vibraphone  
vla: viola  
vln: violin  
vcl: vocal  
xyl: xylophone



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# Inside This Issue

## CADENCE MAGAZINE EDITORIAL POLICY

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

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

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

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

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# Contributors

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

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

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

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

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

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

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

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

# Contributors

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

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

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

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

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

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

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

**P**HILADELPHIA, PA: Julius Masri is a very active drummer/multi-instrumentalist on the local experimental music and Jazz scene who trained at Bard College. He had the distinct honor of presenting his former teacher, AACM percussionist Thurman Barker, at The Rotunda on 3/22 in a trio with trombonist Dan Blacksberg. Masri even handled locating and transporting the massive marimba setup to the venue. Fittingly, the night started with "Roll Call," a rhythmic drum duet between professor and student. After that, Barker moved between drums, small instruments and marimba. Barker recalled a visit to West Africa and rendered a composition "Kalingalinga" based on the familiar sounds he encountered there, utilizing bells, skins and wood, before commencing with an as yet to be named modal piece with a Rock beat in 3, which gave Masri and Blacksberg the chance to shine. Post-set, Barker talked excitedly about his newly written work for orchestra. He hoped to form further collaborations in town and encouraged other musicians in the audience to bring him back...Beholder made a rare hit the very next night at The Rotunda – featuring pianist Dan DeChellis and electric guitarist John Philip Tomasic, who've played together since their days at the New England Conservatory, along with drummer Zach Martin. Tomasic, who's very influenced by the teachings of the late Joe Maneri, recently moved to Santa Monica in California, while DeChellis lives in Easton, PA, so the band has some geographical issues to overcome but their take on experimental Jazz and improvisational music is very transfixing and surprise-laden. The bald/fully bearded Tomasic cuts a striking figure while distorting his axe strings with a long piece of conduit that he's jerry-rigged to hang down from his guitar strap...Guitarist Mike Stern returned to South Jazz Parlor with his own trio for two nights, 4/6-7. Stern remains one of the nicest and most approachable Jazz "legends." He's always got a smile and obviously digs playing in whatever setting he's presented with. The second night's first set began with a hard Rockish take of "On Green Dolphin Street," followed by a very Bluesy "Avenue B," after which Stern announced, "These guys are kickin' my ass," referring to Azerbaijan electric bassist Teymur Phell and drummer Richie Morales. A late set "Happy Birthday" to a listener drew applause, and Stern ended, as he typically does, saying, "I will play one Blues. It's the only one I know the words to," before lighting up "Red House." His singing wasn't bad but he better keep the guitar..."Thanks you, this is truly a double Bill!"

## Short Takes Philadelphia

That's how Billy Martin ended his solo percussion set on 4/11 (Ars Nova Workshop) at Johnny Brenda's, just prior to guitarist Bill Orcutt taking over. Martin had his numerous instruments scattered around his drum set which faced away from the crowd and towards two large hanging unframed canvases that he had painted to inspire his playing. He's done fifty different art pieces with different looks. One hanging this night had a Motherwell vibe, while the other was minimalistic. Martin demonstrated why his reputation has risen through the years with his instrumental versatility and melodic investigation. He paid the price for laying his metal plates on the floor, stooping over to hit them for an extended segment. "My back hurts doing that," he admitted, "But I refuse to grow up. I like to play on the floor like a child instead of on a table." After playing thumb piano, which he sampled and used to play a duet with himself on drums, he said, "I don't give a shit anymore. I'm 54, but don't get me wrong, I hope you're enjoying this. I still need to make a living!" The white bearded Orcutt, best known for his days with the abrasive duo known as Harry Pussy, was less of a salesman ("I haven't got paintings to talk about") but every bit the mesmerizing talent. His solo electric guitar playing was an intimidating demonstration of pain and passion. Tearing into "Lonely Woman" and "Over the Rainbow," pieces of melodies sprung forward and warped away from his buzz saw fingertips. His songs were long and each ended with an "Alright," under his breath, as if telling himself that he had had enough of that one... Jamaaladeen Tacuma's Jupiter 4 at South Jazz Parlor on 4/15 was a memorable event – it was the first time that Tacuma shared the stage with Nels Cline. They've known each other for years-going back to a Japan visit when Marc Ribot introduced them. Tacuma, ever the



3/22/18 Thurman Barker, Julius Masri, Dan Blacksberg, Photo credit: Ken Weiss

## Short Takes Philadelphia

trendsetting dresser and most funky of electric bassists, dominated the night which included Chad Taylor (d) and 23-year-old Alfredo Colon (as, EWI). Cline proved to be very adaptable and did get into lengthy segments of electronic distortion. Tacuma also stretched, especially on a tune mid-set that included impressive overblown alto by the young Colon. Tacuma noted, "It's really beautiful when it's organic like that. This music comes from the heart and pure creativity." ... Nik Bärtsch's Ronin returned to World Café Live on 5/8 after a ten-year absence from this city. His next return will be sooner based on the fan's reaction and load of merch sold. Bärtsch cut quite the striking figure with a shaved head and facial hair while clad in a dark black cloak of cloth that was designed by a fashionista. His work on an upright Kawai included a lot of string manipulation and some prepared piano segments. His pieces started in the atmospheric, repetitive mode and built up with intricate collaborative work by his impressive quartet – Sha (as, b cl), Thomy Jordi (el b) and Kasper Rast (d). The dark, gauzy music felt like long jams at times but it was tightly prepped and included lighting manipulation that highlighted the music. Rast, who has been playing with the leader since their school days, was especially extraordinary in pushing the band ahead with a relentless stream of percussive sound. Bärtsch named the group Ronin in reference to the Japanese term for a wandering samurai because, "We are warriors." ... Local trombone hero, Dan Blacksberg, spends most of his efforts on the Klezmer scene but cherishes his opportunities digging into the free Jazz genre. His duet with pianist Anthony Coleman at University Lutheran (Bowerbird) included an opening solo effort by both musicians. Blacksberg incorporated two extended circular breathing sections of 7 and 10 minute length that explored a range of mostly quiet sounds. "The funniest thing is when you realize you have too much stale air in your lungs and you have to figure out how to get rid of it. Every time is a mystery," he commented. Coleman made total use of the piano during his solo, opening with fingers and mallets to strings and soft, lyrical vocalizations while standing. He put a pile of papers over the strings and soon his jacket, as well as taping areas of the piano strings – "This is one I learned from Sylvie Courvoisier. I didn't steal her metal balls, but the tape I liked," he said. At one point, out of the ashes of his atonal playing, the fragmented melody of "You Stepped Out of a Dream" popped up with a hint of "Pannonica." When the pair finally did their duet, they further dove into call and response sounds and Blacksberg made yeoman's work in exploring the best sonic spaces of the venue... Fire Museum Presents has been back in action presenting events again after a long hiatus. Their 5/19 booking of Steve Baczkowski/Ben Bennet duo & Brandon Lopez's The Mess (Chris Corsano, d; Sam Yulsman, p) drew one of the largest crowds ever to House Gallery 1816. Baczkowski was a late addition, filling in for the ill Michael Foster. His baritone and tenor sax were beastly sights – stripped of all their luster by way of tarnished silver. "I like it like that," he said. "It's a living organism." The old tin can that he used as a mute into the bell of his bari was also tarnished so as not to spoil the nasty esthetic. He spent a good deal of time blowing his bari while it was in a floor stand and later stood with his tenor. Bennet played from the floor with his array of percussive instruments scattered around him. He

# Short Takes Philadelphia



4/6/18 Mike Stern , Photo Credit: Ken Weiss

## Short Takes Philadelphia

played self-made instruments – including a blown vibrating device that beat two drum membranes at once. He also took a seat on drums, playing free music with Baczkowski. The Mess followed offering a rare chance to hear Corsano play with a pianist. Each member of the trio had obvious impressive technique but savored the opportunity to play free. Although their moniker is “The Mess,” they were no mess by any means – too tightly connected to give the effect that the wheels were coming off... Ars Nova Workshop worked a Pew Center grant into a massive Nels Cline celebration of Philadelphia love. His yearlong exploration of Philly’s rich musical legacy by way of inspecting sites, artifacts and moments fueled a new rendition of his Lovers project he recorded in 2016. He viewed Jimmy Smith’s organ at the Clef Club, Paul Motian’s childhood home, visited the Sun Ra house and Marshall Allen, viewed the Sigma Sound archives, the Curtis Institute, and much more. His one-off performance of Lovers (for Philadelphia) was presented by an all-star 17-piece ensemble on 6/2 at Union Transfer. Opening with a Monnette Sudler solo guitar performance, Cline’s presentation lasted about 3 hours. The first section was selections from the Lovers recording while the second half was new material for Philadelphia and included works by Paul Motian, Benny Golson/Cal Massey, McCoy Tyner, Eddie Lang and Uri Caine. The final piece – “The Philly Suite,” with selections from Sol Kaplan, Byard Lancaster, Brenda & the Tabulations and a stunning ending of “La La Means I Love You” by The Delfonics that brought the house down. Cline was visibly touched by the opportunity. He announced, “This is a little overwhelming for me. My mind is a little blown. We’re really doing this. Ars Nova Workshop thought this all up and I’ve learned a lot about Philadelphia.” Cline, a craft beer enthusiast, also was involved with the co-creation and brewing of a new beer by the Tired Hands Brewing Company – a strawberry-based “Lovers Saison.” Late set he wistfully noted, “I heard you guys drank all the Lovers beer. Thanks a lot!”...

# Short Takes Philadelphia



4/11/18 Johnny Brenda's Bill Orcutt, Photo Credit: Ken Weiss



5/12/18 Anthony Coleman at University Lutheran, Photo Credit:

## THE JAZZ SCENE

### SHORT TAKES FROM CALGARY BY SHEILA THISTLETHWAITE

Calgary's jazz collaborative, JazzYYC, presented its fourth, and most ambitious, summer festival June 14 - 17. Nearly 4000 fans turned out to see and hear 158 musicians from across North America, from Cuba and from Europe, perform at 35 events around the city, in concerts, club shows, workshops and jam sessions.

"It was our biggest festival yet," says JazzYYC artistic producer Kodi Hutchinson.

"We added four more shows and we were able to do that on the strength of a good record of attendance over the past three years."

It was a festival of many firsts. It was the first time the festival staged concerts in the gorgeous performance space of Studio Bell at the National Music Centre, and the first time it was able to present top American artists (Eric Alexander and Harold Mabern).

"But most exciting for us," Hutchinson says, "is that we were able to book a gender parity festival, which is very rare."

Rare, indeed. Actually, there was one more female bandleader than male. It is certainly a first in Calgary, possibly in the nation. How did it happen? "Entirely by accident," Hutchinson says. "I was just looking for the best talent and those were the artists whose music hit me. I did not even notice we had booked so many women until it was pointed out to me."

"It's the jazz festival that got woke," said powerhouse vocalist Melody Diachun from Nelson, B.C., one of Canada's top women in jazz who performed the first Junction Live show -- another new series, in the Junction supper club, that offered a three-course dinner optional ticket.

She was in excellent company. The multi-faceted big band leader, composer and tenor saxophonist Chelsea McBride from Toronto presented her Socialist Night School project of original writing for a large ensemble with 18 top musicians from across the country. There were also shows with Juno-award winning saxophonist Allison Au, also from Toronto, Calgary's own Penny Sanborn, an accordionist whose concerts cover jazz, tango, classical and folk music, and Vancouver's teen phenomenon, the 16-year-old vocalist, musician and composer Maya Rae, who closed the festival with the Miles Black Trio.

The 2018 summer festival presented some of the most accomplished musicians it has been able to host in its first four years. American modern master of hard bop, the tenor saxophone star Eric Alexander, alongside legendary post-bop pianist Harold Mabern, played in quartet with John Webber (bass) and Joe Farnsworth (drums). At 82, with more than 60 years of rich hard bop grounding to depend on, Mabern is still playing his muscular style in top form, and still teaching at William Paterson University. Alexander is, in fact, one of Mabern's former students. The two have been recording and touring together for decades.

Afro-Cuban jazz was spectacularly represented by the three-time Juno award-winning pianist Hilario Duran (Canada) joined by Grammy-winning drummer Horacio 'El Negro' Hernández (Cuba).

Holland's best-selling artist, the two-time Edison (Dutch Grammy) winning

## Short Takes Calgary, Canada

saxophonist and composer Yuri Honing brought his acoustic quartet of Wolfert Brederode on piano, Gulli Gudmundsson on bass, and Joost Libaart on drums to the second night of the Junction Live series, as part of his worldwide tour promoting his 22nd album of contemporary, highly personal music, "Goldbrun."

This festival encompassed a good splash of high-energy music. Toronto's Heavyweights Brass Band has been riding a wave of popularity over the past few years, and is gathering speed with the release of their critically acclaimed new album of New Orleans-inspired music, "This City," that often ranges far and wide from the traditional brass band. From Quebec, the contemporary Parc X Trio of Gabriel Vinuela Pelletier on piano, Alex Lefavre on bass and Noam Guerrier-Freud on drums pushed the boundaries of improvisation and composition on the opening night of the late night series at Lolita's Lounge. Frisson, an eight-piece groove-based ensemble of musicians from across the U.S., the Caribbean and Europe, who formed at the famed Oberlin Conservatory, played their fearlessly lively mix of jazz, samba, hip-hop and electronic music for the late-night crowd at Ironwood Stage & Grill. Also for the first time, the festival added an artist-in-residence component with acclaimed Montreal pianist John Roney. On opening night, he recreated Keith Jarrett's iconic Köln Concert on the grand piano at the Taylor Centre for the Performing Arts at Mount Royal University, and led the first ever series of late-night jam sessions at Ironwood Stage each evening.

One of the aims of the festival has always been to make jazz accessible to more people. To that end, several events are free of charge. Roney was among the five performers who gave free public workshops geared to both those who play and those who listen. There were free concerts during the noon hour on outdoor stages downtown (except for the second day when rain forced Frisson to move into the central public library).

Sixty-six local musicians worked in the festival. Many performed on the final day in JazzYYC's signature JazzWalk that puts live jazz music in numerous spots around the city's oldest commercial district of Inglewood, from noon to 6 pm. The venues ranged from a knife and barber shop and an art gallery to restaurants, pubs and cafes. JazzYYC has been putting on this family-outing kind of event for both its fall and summer festivals, and during International Jazz Day celebrations, with no admission charge for any of the shows. Performances are staggered so that at any time, the audience has a choice of different shows to attend.

And on its final afternoon, the festival presented a free Women in Jazz Forum, with a discussion moderated by JazzYYC president Deb Rasmussen. It covered such challenging topics as gender parity, microaggressions, music education, and improving the jazz scene for women in the future. On the panel were Diachun, McBride and Raye, plus Calgary pianist Michelle Gregoire, and musician and co-founder of the Femme Wave Feminist Arts Festival Kaely Cormack. Hutchinson says he was very pleased to see so many young female players in the audience. "The panel had a great dialogue, and it is very important that young people see such strong women leaders in jazz. I think that in the next couple of years we are going to see an explosion of female talent. The women in jazz scenario at this festival wasn't planned. Music should have no barriers. It is a very competitive art form and excellence is what music is about."

## Short Takes Calgary, Canada

This fall will also see the fourth presentation of a Canadian jazz festival, produced in partnership with Edmonton's famed Yardbird Suite jazz association. It will have a focus on music coming from the drum, Hutchinson says. By that, he does not mean a drum-centric series of shows with lots of drum solos. He cites, as an example, Northern Ranger -- a sextet led by musician and composer Harry Vetro performing music inspired by his travels to six indigenous cultural areas of Canada where he interacted with musicians from different genres and engaged in indigenous culture. This sounds like another groundbreaking festival and I can't wait to hear the lineup reveal in August.

Again this year, several of the acts that performed in Calgary also appeared in the jazz festival at Medicine Hat, which is a three-hour drive east from Calgary on the Trans-Canada Highway. The Hat's festival ran June 17 - 24, beginning on the day that Calgary's ended. John Roney made a return visit to Medicine Hat, this time to play Jarrett's Köln Concert for a new set of ears. Allison Au brought her gift of layering voices and rhythms in both her playing and her compositions. Parc X Trio showed why and how it won the TD Grand Prize for Jazz at the Festival International de Jazz de Montréal in 2010.

In addition to concerts at the beautiful Esplanade arts centre, club shows, jazz films and workshops, there were dance parties complete with dance lessons. Top R&B vocalist Lynn Olagundoye performed with the lightning-energy Brothers of Okan for the festival's dance party that typically takes place in a hangar at the Medicine Hat Airport, and is always one of the hottest ticket items of the festival.

The jazzfest brought in students from 14 elementary schools for a daytime concert with the Heavyweights Brass Band. The music's impact was instantaneous. The kids immediately jumped up from their seats and started dancing, clapping and singing. Frisson's musical enthusiasm proved contagious when they performed for the students at a local high school cafeteria over the lunch hour. These events are among the things that give you the opportunity to see the transformative experience of jazz music, and how it inspires, says festival producer Lyle Rebbeck. Among the exceptions to performers who had also appeared at the Calgary summer festival were even more of some of Canada's best female jazz vocalists -- Montreal's Raneé Lee, Toronto's Alex Pangman and Edmonton's Mallory Chipman. Lee is one of the few female veterans of jazz in Canada. A multi-faceted artist who has won awards both for singing and acting, Lee also is a recipient of the Order of Canada for outstanding achievement. Her self-penned show highlighting the lives of six jazz divas who have influenced her career was a spellbinding performance, Rebbeck says. "Jazz can be so fun, and it also has the capacity to really touch people deep down inside. It is one of the reasons I am so passionate about this music," he says. "Keeping the festival authentic is sometimes challenging. Jazz is a bit of a niche market. There is always a temptation to broaden the music presented, but with that, you can lose the real essence of why you are doing it."

So, as the Medicine Hat Jazzfest looks forward to its 23d year, one thing is certain: it will be all about jazz.

Sheila Thistlethwaite

## THE JAZZ SCENE

### SHORT TAKES FROM VANCOUVER BY RON HEARN

The 2018 Vancouver International Jazz Festival ended July 1. Headliners included Kamasi Washington, Macy Gray, and Robert Plant & The Sensational Space Shifters. A series at Pyatt Hall had Roberto Gambarini 4tet with Emanuele Cisi, Vincent Herring 4tet, Russell Malone 4tet, Johnny O'Neal 3, Emmet Cohen 3 plus Houston Person, and vocalist Maya Rae with Miles Black's 4tet. Frankie's Jazz club presented Joani Taylor with PJ Perry. Neil Swainson and Miles Black, PJ Perry's 5tet, and Sam Taylor 5tet & Larry McKenna. At other venues were Julian Lage, GoGo Penguin, Nels Cline, Jerry Granelli with Robben Ford, & Ken Vandermark with several groups. I will have impressions of the groups I heard in the next issue...Jazz continues during the summer at Frankie's including Tom Keenlyside 4tet 7/5, Aaron Levinson 4tet 7/6, Scott Verbeek 5tet 7/11, Super Trumpets featuring 5 trumpets plus rhythm 7/14, Jodi Proznick & Friends 7/18 and Matt Choboter 3 7/26. August has Jen Hodge's All Stars 8/2, Double Vibes with Nick Apivor & Craig Scott vibes, marimba & percussion 8/9, Alan Matheson 4tet with Juli Wood sax and vocals 8/16 & Cory Weeds 4tet with NYC keyboardist Ben Paterson 8/24&25. Due to a knee injury, I haven't been out to hear much live jazz. But one group I heard in April that really impressed me was tenorist Ken Fowser's 5tet with trumpeter Joshua Bruneau and locals Nick Peck piano, bassist John Lee & drummer Kelby MacNayr. I was very impressed with Fowser's strong, straight-ahead blowing that featured many imaginative lines. The first set included a bluesy Theme From Black Orpheus followed by a Fowser smoker, Inversions, based on Coltrane's Impressions and Autumn In NY. The set ended with Caravan which featured an unexpected and delightful twist. Instead of playing the tune's normal bridge, they played Jackie McLean's tune Dig, which fit perfectly. Note that I said Jackie McLean's tune Dig and not Miles. Bruneau told me that Jackie told him he brought the tune to Miles' session. Miles liked it and they played it. But when the record came out, it was credited to Miles. The second set started with a Fowser original Nights Around. On Bruneau's solo, he cleverly quoted the old bop tune "Bebop". Next was Fowser's dedication to Wayne Shorter – Coming Up Shorter, followed by In A Sentimental Mood, Wes Montgomery's Road Song and finally The Theme. It was a highly enjoyable evening and I bought Fowser's CD "Don't Look Down" before it disappeared...For Vancouver jazz information, go to <http://www.coastaljazz.ca>.

## **THE JAZZ SCENE SHORT TAKES FROM TASMANIA BY ALWYN AND LAURIE LEWIS**



At the southern end of Australia lies Tasmania, an island of some 500,000 people, the majority settled in the capital city of Hobart. Even with a small population Tasmania has its share of jazz and blues enthusiasts and kicked off 2018 with The Clarence Jazz Festival held on Hobart's eastern shore over the weekend of Feb 22, featuring organiser Wendy Mole, The Hobart Jazz Quartet of Matt Boden, Kelly Ottaway, Nick Heywood and Ted Vining impressing with a soulful rendition of Skating in Central Park. Also featured was the Matthew Ives Big Band – with tenor soloist Mitch Ellis's When I Fall in Love a standout, the festival concluding with a trio of Sandy Evans, Nick Heywood, Andrea Keller.....Over that same weekend solo pianist Daniel Sulzberger at Henry Jones Art Hotel, impressed with renditions of In a Sentimental Mood, Estate and Moanin'.....On March 3 at the northern end of the island in the historic village of Evandale bassist Peter Waddle's one man showing in the picturesque Evandale Gallery of his quirky and imaginative art work was further enhanced by accompaniment of his trio with Jacob Boote guitar and Bruce Innocent drums.....

March 17 Hobart's Spiegeltent presented singer Emma Pask with pianist Kevin Hunt. Emma was chosen by actress Nicole Kidman to sing at her wedding to singer/guitarist Keith Urban.....The island's north eastern corner of St Helens at Tidal Waters Resort Saturday March 17 feature the Matt Ives big band and vocalist Christine Bailey.....Salamanca's Founder's Room on April 20 mounted A Tribute to Stephane and Django with Charlie McCarthy violin, Harry Edwards guitar, Felicity Lovett rhythm guitar and Isaac Gee bass.....

On the northwest coast Viktor Zappner quartet featuring saxophonist Danny Healy, vocalist Sophie Leslie, Michael Armstrong bass and Bruce Innocent drums at The Wharf, Ulverstone. April 20.....May 13 at Hobart's IXL Long Bar featured pianist Matt Boden playing solo piano with a selection of jazz, blues and stride.

## **23RD ANNUAL VISION FESTIVAL MAY 23-28, 2018 AT ROULETTE BROOKLYN, NEW YORK BY KEN WEISS**



5/23/18 Dave Burrell,  
Photo credit: Ken Weiss

After 23-years, one thing is certain, no one combines the creative arts – dance, poetry, art, film and thought with the spirit of free Jazz better than Arts for Art, presenter of the dauntless Vision Festival. The festival returned to Brooklyn’s Roulette after 3-years at the acoustically/steep, walkup steps challenged Judson Memorial Church in Manhattan’s West Village. This year’s event featured good variability with new group premiers, one-off projects, and a general infusion of fresh blood. Philly-based pianist and longtime Vision Fest favorite, Dave Burrell, got this years’ honors with the Lifetime Achievement award so the first night featured him with three unique groupings. Rather than reform previous working bands, Burrell utilized old and new friends with his presentations. Harlem Renaissance, a quartet with Harrison Bankhead (b), Darius Jones (as), Steve Swell (tbn) and Andrew Cyrille (d), celebrated Harlem’s late ‘10s transcendence. After which, Bankhead came off the stage to heavy applause and cunningly commented, “You know what they say – we fooled them again!” Burrell also worked with a searing quintet of James Brandon Lewis (ts), William Parker (b), Cyrille and 83-year-old New Orleans’ tenor sax giant Kidd Jordan. The most highly anticipated portion of the festival was the night’s second set with the illustrious saxophonist Archie Shepp joining Burrell in a quartet with Parker and Hamid Drake (d). Burrell and Shepp share a long history together, back to the loft days, but last played together in 1969 at Duke des Lombardes in Paris. It didn’t take long for them to jell and Shepp’s fiery singing on his “Revolution (Mama Rose)” stirred the audience with brimstone and rebellion. Their rendition of “Crucificado,” the Burrell original from Shepp’s Attica Blues album, brought back memories for many in the sold-out house. Extraordinarily, the old Shepp originals sounded more current and timely than ever. Shepp announced, “It’s good to see Dave Burrell. We used to play together but not for a while. It’s good to know that we are growing old together.”

The five nights that followed were equally strong, provocative, diverse, socially conscious and inspiring. Some of the standout performances included Mary Halvorson’s Code Girl; the Whit Dickey Trio, which

## Feature 23rd Vision Festival

included Karen Borca vaping when not on her bassoon, a first for me; Women with an Axe to Grind, a very timely band with four fierce women – Patricia Nicholson (dance), Nicole Mitchell (flt), Joelle Léandre (b) and Melanie Dyer (vla); SPACE, Roscoe Mitchell's trio with Thomas Buckner (vcl) and Scott Robinson which closed out the second night by exploring the timbral potentials of brass, flute and extended vocalizations, and allowed Robinson to truck out some of his bounty of unusual toys, including a slide saxophone and a humongous contra bass saxophone. The following nights brought Irreversible Entanglements with saxophonist Keir Neuringer; Nasheet Waits Equality Quartet with Aruan Ortiz; Matthew Shipp with Michael Bisio (b), Newman Taylor-Baker (d), Jason Kao Hwang (vln), Mat Walerian (cl) and Nate Wooley (tpt); Fay Victor's Mutations for Justice, a project of witty protest music that the vocalist plans to continue throughout the Trump administration, found her delivering lines such as, "I love Stormy Daniels;" Mixashawn (g, sax, flt, vcl) with his bassist brother Rick Rozie; AfroHORN Fellow led by Francisco Mora Catlett; Frode Gjerstad Trio with Steve Swell; Craig Harris' (tbn, didg) Brown Butterfly; Jemeel Moondoc's New World Pygmies and the finale with the Oliver Lake Big Band. Special mention must be made of the unforgettable sets by Seraphic Light, a trio of Daniel Carter (multi-inst), Parker and Shipp, dedicated to Carter's late wife, artist Marilyn Sontag; the trio of Ambrose Akinmusire (tpt), Kris Davis (p), Tyshawn Sorey (d); the quartet of Gerald Cleaver (d), Brandon Lopez (b), David Virelles (p) and Chris Potter, who dipped his tenor deep into the free music vein very effectively and said, "I don't get to play it a lot but probably more than people think." For me, the Vision's top two sets just happened to open the final night – Jamie Branch's Fly or Die and then Cooper-Moore on solo piano. Branch's motive with her quartet is to transport and transform, which she did, and her water-spurting act through her trumpet was a bonus treat. Cooper-Moore was especially ferocious, mixing stride/ragtime with gospel and pulverizing improvisation. So how many days to the 24th Vision Festival?

# Feature 23rd Vision Festival



Archie Shepp-William Parker Vision Fest 5/23, Photo Credit: Ken Weiss



5/24 Mary Halvorson's Code Girl, Amirtha Kidambi Adam O'Farrill Michael Formanek  
Tomas Fujiwara Photo Credit: Ken Weiss

# Feature 23rd Vision Festival



Women with an Axe to Grind 5/24

Nicole Mitchell Joelle Leandre Patricia Nicholson Melanie Dyer Photo Credit: Ken Weiss



SPACE 5/24 Roscoe Mitchell Thomas Buckner Scott Robinson, Photo Credit: Ken Weiss

# Feature 23rd Vision Festival



5/26 Kris Davis Ambrose Akinmusire Tyshawyn Sorey, Photo Credit: Ken Weiss



5/27 David Virelles Gerald Cleaver Brandon Lopez Chris Potter, Photo Credit: Ken Weiss



5/27 Craig Harris, Photo Credit: Ken Weiss



5/28 Jamie Branch Lester St. Louis, Photo Credit: Ken Weiss

# Feature 23rd Vision Festival



5/28 Jemeel Moondoc William Parker Hamid Drake, Photo Credit: Ken Weiss



5/26 Karen Borca, Photo Credit: Ken Weiss

# Feature 23rd Vision Festival



5/28 Cooper-Moore, Photo Credit: Ken Weiss



Group of Florida migrants on their way to Cranberry, New Jersey, to pick potatoes.  
Near Shawboro, North Carolina

Photo Credit, Jack, Delano, courtesy of Library of Congress

## **WILLIAM HOOKER: THE GREAT MIGRATION**

*Music, narrative, and dance, William Hooker tells the story of African-American migration from 1935 to 1950.*

On April 5, 2018, Roulette in Brooklyn, New York presented an important look at the past. Young and old got together under the direction of composer, drummer and curator, William Hooker. The line up was for this special night was:

William Hooker – Percussion  
Ras Moshe – Reeds, Flute  
Eriq Robinson – Electronics, Images  
Mark Hennen – Piano  
Goussy Celestin – Narrator, Dance  
William Parker – Bass  
David Soldier – Violin, Banjo  
Ava Mendoza – Guitar  
Alton Brooks & Nannie Lampkin – Primary Narratives

The above line up presented a powerful project that was dedicated to the William's parents and parents in general. From 1910 to 1920, over a million African Americans moved from the South to the North, West, and Midwest. This concert was a touching starting place and important jumping off place to explore the cultural effects of this rich diaspora.

## Jazz Stories: Archie Shepp

### ARCHIE SHEPP MEMORIES OF DON BYAS

TAKEN AND  
TRANSCRIBED BY  
KEN WEISS



Archie Shepp in 2018,  
Photo Credit: Ken Weiss



Archie Shepp in 2018,  
Photo Credit: Ken Weiss

*This memory was taken on May 23, 2018, just prior to Shepp taking the stage with Dave Burrell, William Parker and Hamid Drake on opening night of the 23rd Vision Festival at Brooklyn's Roulette.*

Archie Shepp: There have been a lot of incidents along the way but one interesting event that sticks out was when I met the great saxophonist Don Byas in Paris in the 1970's, over forty years ago. I had gone to a club called The Living Room, which is closed now. There was a very fine pianist playing there named Art Simmons from Virginia, and there I met Don. We [eventually] went across the street to a bar. Duke Ellington was in town at the same time and all of Duke's men were in the bar and I remember Don saying, rather lamentedly, "I had a gig here tonight but they cancelled it and I don't have any place to stay." And he knew all these guys in Duke's band very well but they were all drinking and when he said that, I think I was the only one who heard him. [Laughs] I said, "Don, I have a place that I'm subletting and it's rather large, and I have an extra room you can stay there." In fact, he stayed in my place about two months. I had a tour, I had been invited by Eldridge Cleaver, who was then the Black Panther Minister of Affairs in Algeria. He invited me there and I took along with me, Don Byas and Calvin Massey. We had no Western instruments, such as a bass or piano, but it was a very exciting time for me because Don was really a hero to me and I think one of the great saxophonists of that era and of our time. We had been invited to play with the Tuaregs, from Central Algeria, for a film that was being made. They had [an area of land] that we went to and we all played – Don, Cal and I – and later they filmed me on a camel with the scarf and the djellaba. Finally they filmed this dance scene. The idea of the film was that I was the American in search of my roots and I had found an Algerian woman who I actually never saw in the film. We married and had to do this ritual dance. The dance is a line dance

## Jazz Stories: Archie Shepp



Archie Shepp in 2018, Photo Credit: Ken Weiss

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Archie Shepp in 2018, Photo Credit: Ken Weiss



which involves two long lines of sabers. During the dance, the sabers are clacking – clack, clack, clack. They’re big, sharp swords. And the idea was that I was to play my saxophone, and this is the ritual – you have to dance through the line. So I was playing my horn and dancing, and if you made a mistake you could end up getting ... [Laughs] And I was conscious of that, although I wasn’t afraid of the situation. I remember dancing through this line of sabers by candlelight, and I was playing my horn. The end of the line was theoretically supposed to be my wife but I was just very happy to make it to the end of the line in one piece, even though she wasn’t there [in the film].

Cadence: Was Don Byas there for the dance scene?

Shepp: Don was there but he didn’t play for that performance. He was there in costume though.

Cadence: What did you get out of that time spent with Byas? Did he inspire or change you?

Shepp: Oh, profoundly. The thing about Mr. Byas was that he practiced somewhat like Coltrane – incessantly. Although Don had some problems at that point with alcohol. Every night, I remember, he would go out with his horn on his shoulder, strapped to it. He would go out looking for a jam session. He’d go out maybe about twelve and come back to the house early in the morning. He’d always find a session. I remember he came back one morning and I was in bed with a girl. He stayed in another part of the house and as I was trying to sleep, he started playing one of his favorite songs – I think it was “Stella by Starlight.” He played that and he often played “I Remember Clifford,” but he wouldn’t play the melody, just the changes, and this morning, I was trying to sleep, and he played very softly and very beautifully. He got to a point and I woke and I said, “Man, what are you playing?” Because he had gotten so far into the changes that I actually forgot the name of the song that he was playing. Don Byas was a tremendous man and a big influence on me. And Cal Massey, too, yeah.

## Jazz Stories: Hal Galper

**HAL GALPER, BORN IN 1938, SALEM, MASSACHUSETTS, USA, PIANIST, TALKS ABOUT THROWING HIS ELECTRIC PIANO AWAY.**

This is Hal Galper, I'm originally from Salem, Massachusetts. I'm a pianist; an author; composer; and publisher.

*Interviewer: At a certain point, you got rid of your Fender Rhodes and you wanted to get back to playing the acoustic piano. Can you tell us how you got rid of the electric piano?*

Well, I was living about two blocks away from the Hudson at the time; and I just wheeled the son of a bitch down to one of the piers and tossed it in. Kinda tried to make a statement. I haven't played an electric piano since. I had to get back to the acoustic piano. That was where everything I wanted was - in the piano. It was the best move. At the time, I wasn't feeling that comfortable on acoustic piano also, so the electric piano was a little easier to play but all the sounds that I could get out of the electric piano - I realized a lot of them I could get out of the acoustic piano. I just had to work harder. It was bigger challenge. So I made a commitment to the acoustic instrument. She's a cold hearted bitch that doesn't give you anything. (laughs) You have to get it out. The acoustic piano, she hides her shit from you. You have to get all the tricks she puts in your way to hide the instrument. She gives you nothing. You have to get it out.



Hal Galper

**JASON MILES, JAZZ COMPOSER, PRODUCER, ARRANGER, BORN IN 1951, BROOKLYN, NY, USA, TALKS ABOUT HIS FIRST MEETING WITH MILES DAVIS.**

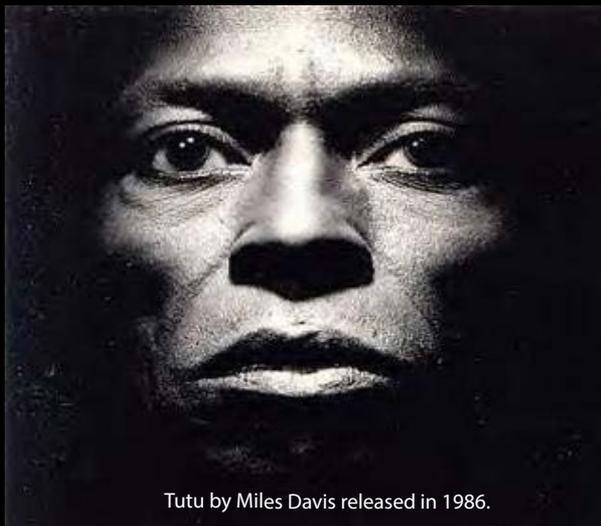
I was home one Friday night in January, 1986, when I got a phone call from Marcus Miller. We had been working together for over a year now as I was doing synthesizer programming for him on the different albums he was producing. He asked me if I was busy on Saturday. I said "no what's up?" He said that he had heard from Tommy LiPuma who told him he signed Miles Davis to Warner Brothers and was looking for material for his new album. He said he was working on some songs and asked if I could bring a few synthesizers to his home and work on some new music for Miles. Of course I was like "I'm down!" What an opportunity: something I had dreamed about, working on a Miles Davis album!

I brought a couple of synths over, one being my Emulator 2 which was new sampling technology. This would put the music squarely in the future with new technology. Marcus had the song and music together but we were looking to create a new sound and vibe for Miles. Upon hearing the songs I immediately had some ideas. They worked from the get go and the demos came out great and Marcus got the gig. One of the songs we demoed ended up being the title track TuTu. The sessions were in Los Angeles however and I didn't go out with Marcus. I set him up with the sounds we used and sat by the phone as he called a few times to make sure everything was happening the way it should. The sessions went great and he was coming back to New York to cut more tracks and finish the album. For the next 4 songs I would be in the studio with them. I heard the first tracks and they were amazing and fresh sounding: a success, as what we were doing was definitely cutting edge for the time and especially to jazz.

So there we were at Clinton Studios. My synth rig is there and I had all the tools I needed to do the sessions. Tommy LiPuma walked in and I introduced myself to him: a legend in this business for sure. He was cool and friendly. I saw a smallish figure in the main studio room and it was Miles. He was messing with his horn. Marcus came over to me and says "Yeah that's Miles, you might as well go in and meet him because you're going to be here for either 5 weeks or 5 minutes! It's up to you!" I took a deep breath walked into the room and introduced myself to him. "Hi Miles, I'm Jason Miles and those keyboards in the control room are mine. I work with Marcus and anything you need from me just ask. I know how to use all of them and make great sounds as well. That's what you heard on the first songs." He gave me a long stare. He looked at me and said in his raspy voice "I like your name!" I said "Thank You." He said something like "OK see you later..." and I left the room. I looked at Marcus and said "I'm still here." That was my first encounter. That moment built into a 5 year personal friendship and working relationship that encompassed 3 albums.



Miles Davis and Jason Miles, circa 1985.



Tutu by Miles Davis released in 1986.

## **NIK BÄRTSCH MEMORY. TAKEN AND TRANSCRIBED BY KEN WEISS**

*The Swiss pianist was touring with his Ronin project in support of his new ECM recording when this was taken at World Café Live in Philadelphia on May 8, 2018*

When I was a child I had a strong affinity to rhythms. I was drumming on all sorts of things like tables and even ashtrays. I wanted to play drums but at that time I was early into music education and the teacher felt that drums were not an instrument for a kid so I had to go out of the school and teach myself. My mother took me serious and I looked for a teacher so that I could play drums. That was for me a really important [learning] experience that when you really love something, and when someone supports you, you can go your way. The same thing happened with the piano. I saw a guy playing boogie-woogie and I went home and told my mother I would like to play that music, play piano but not Classical. I wanted to play groove music, and again, in school there was no teacher for that style. My mother found a private teacher and he supported me in playing that music and inspired me so much that I went into Jazz, Brazilian music, and into funk, and learned the music of Gershwin and Bartok and the other great composers. That's how I came to my music.

Cadence: And what kind of Jazz experience did you have in Switzerland? I heard this kid play the piano and then I discovered through this teacher the standards and got all these records. At that time, I was in record stores and listening to the tradition – first stride piano and the boogie-woogie and all the traditional stuff. He took me through the whole history until I discovered special things, for example, Lennie Tristano and his interesting piece “Turkish Mambo.” That was the first polymetric piece in Jazz history, it came long before “Take Five.” I was very interested in listening and finding out all of these concepts. I also loved Chick Corea and the rhythmic way he was playing, and also Latin American music. So that interest was just growing and I found records and records, and I tried to play everything until I was about 22, when I noticed that this was all too much. I couldn't always be good in every style. I needed to find my own one, and that's why I stopped playing in all the groups I had been working with that had few rehearsals, then a few gigs, and then you went on to the next. I became really serious about discovering my own interests and the reduction of my focus was really important for me. That's how my whole music developed finally to that pattern-oriented, groove music with cycles of meters, overlapping/interlocking, and also playing with [drummer] Kasper Rast. We met when we were kids. I was 10, playing drums, and he was 9 when we met. He was already an amazing drummer then as a kid, and we still play together, and that's kind of special.



Nik Bärtsch in 2018, Photo Credit: Ken Weiss

**DICK GRIFFIN  
REMEMBERS  
THELONIOUS  
MONK.  
TAKEN AND  
TRANSCRIBED  
BY KEN WEISS.**



Underground, Thelonious  
Monk, 1968

*THIS MEMORY WAS TAKEN ON MAY 23, 2018, AFTER THE FIRST NIGHT OF THE 23RD VISION FESTIVAL AT BROOKLYN'S ROULETTE. GRIFFIN APPEARED IN THE AUDIENCE EACH NIGHT OF THE FESTIVAL AND SNAPPED PHOTOS OF THE MUSICIANS BETWEEN SETS.*

When I first met Thelonious Monk in '67, I was playing opposite him at the Village Vanguard. I didn't drink or smoke or do anything so I spent most of my time in the kitchen with him. He was prancing around and I played some multiphonics on my horn, and he stopped and said, "Play that again." And then every time someone came into the room we had a routine. He'd throw his hand up and I would play the multiphonics, and he would grit his teeth and say, "Check that out." So we became very good friends, and Nica, the baroness, was around and she knew that Thelonious liked me, so every time I came to any club, and they were sitting there, she would always make me come to his table and sit down with him. I felt like I was his adopted son. And a lot of times, I'd walk into his dressing room and we'd just be there. We wouldn't say a word to each other, but we'd always be on the same plane. And I was there while he was recording his Underground record. He'd come into the room I was in and say things about the recording. One of the things he said to me was very insightful, he said, "Making a record is like writing a book. Every song on the record is like a chapter in the book, and the record is gonna' be here longer than you are so you want to make sure that you make a very good record." That's what he actually said to me. I felt in awe of him because coming from Jackson, Mississippi, everybody that came into the room [to visit him] was my hero. All these great guys that I had never seen in person. But at the same time, I was playing with one of the greatest saxophone players – Rahsaan Roland Kirk. I was playing with him and I was playing Monday nights with Sun Ra at Slugs so I was around a lot of prolific, influential musicians who mentored me.



Dick Griffin in 2018, Photo Credit: Ken Weiss

## Feature: Jazzhead!

**REVIEW OF  
JAZZAHEAD!,  
BREMEN,  
GERMANY, APRIL 6  
TO 22, 2018**

**JAZZAHEAD!  
REPORT: MEETING  
POINTS AND  
MUSICAL POINTS  
BY JOSEF  
WOODARD**

It can be both a challenge and a vibrant sign of life that the annual phenom known as jazzhead! (yes, lower case, but with the affirming smack of an exclamation point) resists easy description. At the heart of Bremen, Germany-based enterprise, it is a “trade show” of sorts mixed with conference and a compacted festival equipped with dozens of mostly half-hour musical showcases, an all-important piece of the puzzle. And it is a puzzle which, in its now 13-year history, has become Europe’s central convergence point for a myriad of jazz-involved person—agents, record labels, festivals, promoters, educators, and more. To date, the focus is largely on Europe, but with a slowly growing contingent of jazz people from elsewhere in the world and the U.S. in the mix.

Experiencing jazzhead!, on the ground—and on the busy vendor floor and in its various musical venues—is the best way to get a grasp on what it is all about. Founded by Peter Schulze and Uli Beckerhoff, jazzhead! is by now, for many, a valuable meeting point, a kind of “network-palooza” for those with interests in jazz projects and promotions. For others (myself included), its main virtue is as a concentrated exposure to emerging and established acts—mostly from the “other” side of the Atlantic and often from fresh stylistic perspectives. It is a dizzying three-night/two-day confabulation, with music performed in halls in the central Messe Bremen conference center and, for a dose of funkier and more relaxed ambience, Bremen’s nightclub-hang zone of the Kulturzentrum Schlachthof, a reformed slaughter house.

Each year, the event puts a spotlight on the music of a particular country (along with a traditional German Showcase section, an “Overseas Night,” and a “European Jazz Meeting” segment of showcases.

Last year, we heard a long and satisfying night of showcases from Finland, while this spring’s 13th annual, 2018 edition turned to the fertile musical soil of Poland, whose contributions to jazz run deep and continue to inspire. On the downside, the presiding, living emissary of Polish jazz—veteran trumpeter Tomas Stanko—had to cancel a planned show due to health issues. In the wake of that gap, two specific younger figures assumed

# Feature: Jazzhead!



Marcin Wasileski Trio  
PolishNight (c)JensSchlenker MesseBremen



Sendesaal, Bremen (photo, Josef Woodard)

## Feature: Jazzhead!

prominence in the Polish musical hierarchy of the weekend.

For one, we had the formidable and poetic pianist Marcin Wasilewski—the long-time pianist for Stanko—whose own solo career has reached new heights thanks to several ECM releases and his lived-in, empathetic trio. Wasilewski's trio (with bassist Slawornir Kukiewicz and drummer Michal Miskiewicz), fortified by a 25-year history of listening together, was heard, before an overflow crowd, as the prime time showcase set on the Polish night. On Saturday night (the designated "Club Night" with shows scattered around multiple Bremen venues), they returned in a fittingly intimate environment of the riverfront Weserburg Museum fur Moderne Kunst. There, the lyrical subtleties and bursts of wily energy rang out in crystal clear fashion. But the newer voice on the Polish jazz block was the veritable star of 2018 jazzhead!, the saxist marvel Maciej Obara—long brewing on that scene but just now spanning outward into a more global profile and dates in North America, again thanks to the reach of his ECM connection, with the release of his album *Unloved*. Whereas that album heeds and demonstrates the artist's masterful touch in a more ethereal, melancholic dimension we often encounter on ECM releases, his first moments in Bremen painted the picture of a more full-dimensional and versatile player.

The saxist showed up for a melodic cameo with the folk-jazz vocalist Monika Borzym's set, featuring effective Joni Mitchell rethinks, and then in more free and raucous mode at the end of the "Polish Night," in the ranks of the potent group Piotr Damasiewicz/Power of the Horns.

But his strongest showcase came on Friday night's annual "Gala Concert" moment, in the historic ambience of the 1920s vintage Die Glocke in downtown Bremen (incidental note: this was the theater where Keith Jarrett recorded his Bremen Concert solo album in the 1970s). Here, Obara's stellar Polish-Norwegian ensemble—with the fertile and fiery pianist Dominik Wania (also heard and much appreciated at the Power of the Horns show the night before), nimble Nordic drummer Gard Nilssen and bassist Ole Morten Vågan—readily tapped into the meditative, considered lyricism as heard on the ECM album, but added ramped-up energy quotients and interactive thickets. Most impressively, the dynamically sensitive saxist at the center showed himself capable of bold, cleanly-articulated bursts and understated poise and reverie, to suit the varied turf of material.

Other fascinating sounds emerged from the eight-set Polish Night, starting at the beginning, with the opening set by Kamil Piotrowicz Sextet, an engaging, inventive and chamber-tinged body of work led by the pianist whose album half-ironically called *Popular Music* was nominated for the Grammy-like "Polish Phonographic Academy Fryderyk Award." His is a name to remember, as is Joanna Duda, a young pianist/keyboardist whose mostly acoustic trio fired up the Schlachthof venue with a willfully diverse but somehow unified set in which jazz traditionalism blended with R&B, atonal detours, electronic textures, and other seemingly disparate elements. Here was a fresh variation on the currently well-populated realm of the jazz piano trio format, liberally reconfigured.

# Feature: Jazzhead!



Joanna Duda  
PolishNight (c)JensSchlenker\_MesseBremen



Joanna Duda  
PolishNight (c)JensSchlenker\_MesseBremen

## Feature: Jazzhead!

Saturday afternoon's eight-set "German Jazz Expo," a fixture in the jazzhead! showcase game plan, proved to be front-loaded with the most impressive acts in the opening positions. The acclaimed young Berlin-based band Max Andrzejewski's HÜTTE worked up a wily, tuneful stylistic chemistry experiment with elements of oblique pop and rubbery Bill Frisell-ish qualities, and virtues including the drummer-leader's compositions and saxist Johannes Schiermacher's free flights as an improviser. Freer and stronger still, the saxophonist Johannes Ludwig took an impressive stand as leader of the bass-less Fearless Trio, also with Simon Nabatov and drummer Fabian Arends, navigating adventurous material which also made liberal allowances for effective free play—even within the limiting 30-minute time limit.

Scandinavian acts of note figured into the mix, as well. Finnish saxist Paulli Lytinen's Magneta Orkestri—with the charismatic leader sporting a cowboy hat—won points of distinction, elasticity, humor and post-Ornette Coleman homage with a personal touch with his limber "chordless" quartet. The all-female acapella group IKI, of Danish/Norwegian/Finnish heritage, proved to be an enchanting entry in the recently-expanding world of female vocal groups—akin to Trondheim Voices and the Finnish Signe—who use their trained voices and restlessly creative impulses to combine experimentalism with ancient vocal traditions, with echoes of jazz and other idioms.

During Saturday night's "Club Night" sprawl of shows in the conference center and all around Bremen, one of the most substantial entries and ultimately one of the more lingering experiences for this jazzhead! visitor in 2018, was both off campus, and off-topic in terms of jazz, proper.

The pristine, historic and acoustical splendor of the Sendersaal (run during the year by jazzhead! co-founder Peter Schulze and site of memorable ECM nights in years past) provided an ideal locale for the unique ORLANDOviols. The group, consisting of six expert players of the viola da gamba, antique forefather of the cello, offered up a mesmerizing and deeply musical program, "Harmony of the Spheres," which was framed by 16th century Renaissance music of Palestrina, but wended through music of Steve Reich, J.S. Bach, and a German of a much more recent vintage, the late great 20th center maverick Karlheinz Stockhausen.

Coincidentally, one of the 31 showcases I happened to catch this year was by Stockhausen the Younger, trumpeter-flugelhornist Markus Stockhausen, whose band breezed through some agreeably romantic meditations, on the far side of his father's avant-garde extremism. That's just one of countless cross-references, familial lineages and studies in contrast to be ferreted from any given jazzhead! meeting. Convergence is the operative word in Bremen for these few spring days and nights.

## Feature: Nels Cline

### **NELS CLINE THE STORY OF MY LIFE IN A NUTSHELL BY KEN WEISS**

*This is a transcription of an informal talk Nels Cline gave prior to a performance with saxophonist Larry Ochs and drummer Gerald Cleaver at the home of super Wilco fan Marc Prizer in Wynnewood, Pennsylvania on December 11, 2016. Cline gave an enlightening overview of his career and took questions from the rapt, intimate audience. Although not intended for official broad public consumption, Cline approved its release and noted – “This is quite illuminating – a text transcribed from me randomly/desperately thinking and trying to speak logically. As such, the run-ons and subordinate clause abuse is at a rather shockingly high level! I am now 62! Yikes!...”*

I’m not sure what anybody wants or needs to know about my life in music except that I am sixty-years-old, so I was born in 1956 and as such, I am the old man of Wilco, by far. I’m somebody who grew up exposed and inspired by music in the mid-to-late-sixties as a boy in Southern California. I was born in Los Angeles and there was a lot going on back then. What I’d like to do is to conceptualize what I am into by first pointing out what was going on in music at that time. As you all know, this was an extremely creative and fertile time in music in general, and certainly in popular music, perhaps like no other period in popular music. That was a really heady thing for a twelve-year-old. I have an identical twin brother, Alex, who plays drums and percussion, and we got obsessed with Rock N’ Roll starting in 1966. I also became obsessed with Indian Classical music because in elementary school we studied different units – we had a Japan unit, a Mexico unit, and in fifth grade I had India, which was taught by a woman named Miss. Godlin, who looked very much like John Lennon. She played a Ravi Shankar live record for the class and this was probably the first big musical “ah-ha” experience for me. I recall many members of the class very vocally and elegantly going, “Ewww, ah, that’s horrible! Ewww, take it off!” [Laughs] I’m not exaggerating. At the same time, I was sitting there thinking this is the most amazing sound that I’ve ever heard and I need to know everything about this music. And

## Feature: Nels Cline

at that time, Ravi Shankar had a school in Los Angeles but he closed it in 1966, so my career as a sitarist was dashed. [Laughs] It was also dashed by reading his book *My Music, My Life* which came out in 1968. I asked for it at Christmas. In the book he describes his practice regimen – he had to sit with the instrument for a year before he ever even played it and all this kind of stuff, and I said, ‘Man, I am NOT doing that.’ [Laughs] ‘No way!’ He played it eight hours a day until his fingers bled. I said, ‘Wow, I’m just gonna get an electric guitar and be cool.’ And I was obsessed with the group the Byrds who were quite the phenomenon in Los Angeles at the time. My brother was obsessed with the Rolling Stones and, as twins, we basically decided that we have sovereign bands. In other words, we listened to everything together and did everything together. My brother was my best friend growing up and we did everything together the whole time growing up, which is a very unique way to grow up, I guess, and very cool from my perspective. Also, he was always a good drummer once he started playing drums. He was always good and I sucked. I took up guitar and I played with only two fingers. So the two of us started a band called Homogenized Goo and played at our elementary school graduation. We played three original songs – “Flying Frogs,” “Chewing Gum Minds,” which I sang, and our instrumental number - “Nonstop Chicken Flight.” Really at this point it was more important what we were wearing rather than what we were playing. I had my paisley and I had my hair exactly like it looks now. We weren’t allowed to grow our hair at age twelve. At that time, if you think about 1967-’68, you know what I’m talking about. I’m not just talking about psychedelic Rock N’ Roll, which was my favorite, and my other favorite, Blues, but also Soul and obviously Motown era. Everything was happening, along with a lot of schlock, but that’s Pop. Pop is all about all possibilities that are somewhat accessible for someone to sing along with in their car. My brother and I just decided that we were going to form a band and just try to play. I stopped singing and from early on we just messed around and made stuff up. We basically were improvising but we didn’t know that word. We’d say we were jamming but that apparently means something different now because many years ago I was at the High Sierra [Music] Festival with the Scott Amendola Band and I learned that jamming is no longer making stuff up out of thin air, it’s actually playing an endless solo over and over for like half an hour. It’s like trying to sleep in a sleeping bag. That’s not my idea of jamming. My idea of jamming is getting together people and just starting to play and that’s what I still like doing, pretty much the most. Maybe it’s the only thing I feel confident doing, you know, because music is difficult for me. So I like making stuff up because, not just because it’s easy, but because it’s the immediacy of it, the comradery, the psychic energy behind it. There’s that amazing feeling when it’s really coming together as something fresh and new. It’s about who we are, but it’s more than who we are, and that’s when I feel like I almost disappear. I become one with something else, and that’s

Feature: Nels Cline



Nels Cline in 2018, Photo Credit: Ken Weiss

## Feature: Nels Cline

where I'm happiest. And I can do that with music that's planned. I kind of feel like when sound happens, I'm into it, that's it, I'm gone. And it started out really early for me. The first moment that I felt that energy, besides Ravi Shankar, the second big epiphany was hearing "Manic Depression" by the Jimi Hendrix Experience. I heard it on the radio, completely random, now that I think about it, because it wasn't the single, which was "Purple Haze." I hadn't heard "Purple Haze" yet, I'd just looked at the album cover. There was no underground Rock radio in Southern California until late '69, I think, so we used to just buy based off listening to Top 30 radio, which at that time was everything from Soul to Rock. And one Saturday afternoon they played "Manic Depression" on KHJ. Before that we had been looking at that album cover. We used to buy stuff based on how it looked sometimes because we didn't have any reference. I didn't have any older brothers or sisters to guide me. If I had, they would have said, "Just listen to Bob Dylan." [Laughs] That's the only artist any of my friends who had older siblings listened to, and I was just, 'I hate Bob Dylan.' There's no way I was listening to Bob Dylan because at the time it was sonically reprehensible to me. It took me decades to figure out what there was to love about Bob Dylan, and now, of course, I know, but it literally took forever because I like sound and his sound really bothered me. So as I was saying, we had to buy albums based off of what they looked like. You know, the band has a funny name, they looked cool, they had long hair, there's like a lightshow pattern on the cover. Half the time, these records were not very good so we waited on the Jimi Hendrix Experience. We looked at that cover and just thought, 'Oh man, look at these guys! Look at that jacket! This has got to be the best record ever made but how many times have we thought this before and been wrong?' So when we heard "Manic Depression" playing on the radio, we knew right away that it was that record. We could tell by the voice, it was a power trio, the whole thing. We were literally jumping up and down going, 'This is that Jimi Hendrix record!' [Laughs] And then when he got to his solo and sang along with it – that was it. That was it – that's the story of my life in a nutshell, that moment. From then on, I was going to play music for the rest of my life, and I am not exaggerating, because I felt like I was being jolted by electricity, and at the same time, like I had entered a magic realm that I never wanted to leave. I wanted to be part of this realm. So that's really it for me. Other things from that time had a similar power like "7 and 7 Is" by Love, "I am a Walrus" by the Beatles, and "Happenings Ten Years Time Ago" by the Yardbirds. Things where you revisit these songs over and over again just to feel the effect of them. It was all about sound, this magical sound. And then, something happened in '71 - I heard John Coltrane's Africa as a borrowed record from a friend who had bought it for his father who was a notable poet and kind of a weird influence on my life because he was the only super, wild bohemian nut that I knew, and still is – Jack Hirschman. He was sort of the poet laureate of San Francisco at one point. My friend David had lent it to my brother because he said,

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“Well, you like all that instrumental Frank Zappa stuff so you might like this record,” which I find quite perplexing when I think back on it now, but he was kind of right. The first track was this edited version of “Africa,” and that was another one of those moments where my brother and I just looked at each other and had no idea about what was happening. I just thought, ‘This is the most amazing music and why didn’t somebody tell me?’ Then I found out who John Coltrane was. He’d already died and I felt so bereft, I felt so robbed. I needed to know everything, I needed to know all about this man. My brother started investigating sort of randomly and went straight off into Miles, realizing that everything coming and going goes through Miles Davis. This was 1971, the beginning of so-called Jazz Rock, which later became known as Fusion, a word I like to use to upset people, but we know it’s an essentially meaningless term. [Laughs] It kind of means everything instrumental that’s not straight ahead Jazz and not orchestral or so-called Classical. This is the beginning of Weather Report and the middle period of some classic electric music by Miles Davis, of Herbie Hancock’s septet/sextet, Tony Williams Lifetime, John McLaughlin and the Mahavishnu Orchestra. These were huge, huge, heady moments for a high school freshman. Coltrane, for me, was like the embodiment of the same energy I was feeling from Ravi Shankar, which was this very serious spiritual endeavor. It was not just musical expertise, or compositional novelty, or vision, it was all of this mystery and all of this beautiful energy. So I kind of became a Coltrane obsessive, after a whole period of Blues Rock and an obsession with the Allman Brothers Band and Duane Allman. I was also listening to some really bad guitar Blues Rock stuff when I think back on it now. I won’t mention names because I still love these guys, but I have revisited a lot of their music recently and it just doesn’t hold up for me. I didn’t know what to do with the guitar when I heard John Coltrane’s music because there was no guitar in the music and I started listening to these Jazz records and I really liked most of them better when they didn’t have guitar than when they did. I started listening to a lot of Progressive Rock. We were already listening to King Crimson but a friend named Lee Kaplan turned us on to Yes and Focus. I got really into Jan Akkerman and Steve Howe, really heavily, and that expanded my vocabulary on the instrument, which is, even though I didn’t use any effects then, except reverb on my amp, I think it explains why later in life I accidentally started messing with effects pedals right when I thought I was gonna learn straight ahead Jazz. And that happened because I had bought, when it came out, a little Polytone Mini Brute amp, which is like the Jim Hall-Joe Pass-Herb Ellis little amp made by this accordion player in California. It was super dark, had hardly any treble, solid-state – I went out and bought one of those because I thought I was just going to play straight ahead. I was going to learn how to play Joe Pass and Pat Martino, he’s the man! [Laughs] And right around this time, my friend Vinny Golia,

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who's a woodwind player/composer, we were just becoming friends and he left a tube Echoplex in my bedroom, and my friend Brian came over, who I had met in college. He played what we now call analogue synthesizer. We used to call them synthesizers [Laughs], and he played various resistance flutes, like Indonesian flutes, through his tape delay, and we started playing in my bedroom. Next thing I knew, I had this lap steel out that I had been given by a friend of my mom's. I detuned it and I put it into my old Fuzz Box and we started making all this space music. We started the trio called Spiral and everything we did was improvised and it was all really, really spacey and ritualistic. All through the Polytone Mini Brute, which at this point was turned all the way up. You never ever play straight ahead through that amp. That set me on this path of what now are called stomp boxes. I don't ever use that term, it always makes me think of grunge, the Pixies. So here I have all this stuff and my life was going in this weird direction where I just didn't know what I wanted to do because I was torn. I was torn between playing music that was associated with what I generally would call Rock, and music that was called Jazz. So I met a man named Eric von Essen who died in 1997. He and I were like musical partners for about seventeen years, except for a little bit off towards the end because he had a lot of substance abuse problems, and also he went way off into really straight ahead Jazz. He started playing with Jimmy Rowles and Mose Allison and those kinds of people, and his writing changed but [before that] we had a chamber group with my brother and violinist Jeff Gauthier, and I played all acoustic guitars, very influenced by the group Oregon with Ralph Towner, Paul McCandless, Collin Walcott and Glen Moore, and also the Miles Davis Quintet with Herbie, Wayne and Ron. Doing that was completely satisfying but went nowhere as far as trying to get it going. We'd get a grant but no gigs and then Eric kind of crashed and burned and ended up living in his car and I started drifting back towards playing Rock. I got tired of playing with people who were all sitting down, scratching their chins, and I wanted to move around because I was really into Funk in the late '70s, early '80s. I was listening to Reggae and still having a little bit of the Prog Rock tug going on here and there, with some textures, some color extended techniques. You know, things I'd heard Fred Frith doing on the guitar, just trying to add that to a different kind of syncopated Funk sound, I ended up in a band called BLOC and that really was like my attempt at a Rock career. We got signed after years of just playing in Southern California, mostly Los Angeles, to A & M Records, made a record for an exorbitant amount of money, and we were dropped immediately, which kind of rescued me in a way. It rescued me from the stultifying atmosphere of this band [Laughs] who were all my friends but it just was so, so difficult. I can't even explain why it was so difficult but I just had to get out of there because all of our parts were so about each person's personality, I couldn't just say, 'Hey guys, this isn't really working for me.' At this time I was playing nylon string guitar with Charlie Haden's Liberation Music Orchestra West Coast. This is the mid-'80s and up to '91, and I

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was told by the singer in this band that I really can't be doing all this other extracurricular stuff. It was like, wow, I had to "focus on the band," which is kind of like saying basically stab yourself in the eye. [Laughs] I have to do what I'm doing which is why Wilco is such an incredible thing because not only was it something I knew was going to give me creative latitude, but I was told, "And by the way, we know that you do all this other stuff," this is what [band manager] Tony Margherita told me. He said, "Our attitude is that everything you do outside the band is gonna bring something back into the band," which is absolutely true and visionary, even though it is just common sense. And then he said, "And by the way, we'll help you do your own music." So I thought, 'Whoa! That's pretty crazy.' The BLOC situation was the opposite so when BLOC broke up [I changed paths]. One of my mentors was John Carter, a woodwind player who ended up focusing on clarinet. He passed away from lung cancer and I went to his funeral and, I don't know, there was something so sobering and shocking about seeing this man in his open casket. Ornette Coleman was there, and I saw James Newton, Vinny, my brother, and a lot of people from our community. I had grown my hair really long at this point. I was trying to look like Veronica Lake. [Laughs] You think I'm kidding? And people started calling me Nelson. Remember the Nelson twins? That's really what my hair looked like except I hadn't dyed it blonde. I hadn't cut it for four years so the top was really blonde, and I used to wear girl's headbands and had this whole other thing going on, but after the funeral I said, 'No more Rock, no more fucking around. I'm just gonna play improvised music.' My friend cut all my hair off and put it inside her art piece, inside all this resin and inside this big wooden thing she was making. Then I met Mike Watt and I had to start playing Rock N' Roll again. [Laughs] That's what I did. I started kind of this parallel path and, at this point in time, in the late '80s and early '90s, these worlds started to merge in a way that worked for me. I was no longer feeling that by bringing so-called Pop elements into improvised music that I was ruining it, which is what most writers were saying about people like me in the late '70s and early '80s when I was playing with guys like Vinny Golia, Tim Berne and Walter Thompson, and bringing this language into it which they'd asked me to do, by the way. I didn't say, 'Hey, I'll do a big psychedelic Rock solo here.' No, that's what they asked for, and the writers were like, "This guy is evil, he's evil. He's bringing in all these horrible sounds to the music." Well by the late '80s to early '90s, things were really coming together. I think a lot of it had to do with what was happening in New York with the Knitting Factory on Houston where they were booking bands like Curlew, which was kind of like a Progressive Rock band, a bit like Henry Cow, and they were booking all of the avant-garde improviser community, and they had people like Sonic Youth and Arto Lindsay from DNA and the Ambitious Lovers. This meant that these people all started hanging out in the same place. I'm not gonna give them full credit for it but this definitely, with my visits to New York, were starting to feel really

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different. And this was the beginning of me starting to relax, because I was starting to give up music. I was so tormented by all the divisive energies in myself, because that's a Western mindset, very dichotomous, you know, mind/body duality, acoustic/electric duality, Jazz/Rock duality, and I just thought, 'Man, I'm going to quit guitar, I might have to quit music because this is driving me crazy.' So I thought what would I do if I quit playing guitar? Well, the first thing was that I would play upright bass, because I love bass. And then I thought, 'I'm not carting that thing around.' [Laughs] Besides I like playing WITH great bass players, I don't want to be the bass player. And then I thought, 'Well, I'll quit music. It's driving me crazy anyway. So what would I do? I don't know - write or do visual art?' Wow, talk about torment? [Laughs] And those are solitary endeavors and the thing I love about music making is doing it with people and for people in front of people and then being able to move on and do it again and again and again. This is what sustains me, this is my life. So I do it all the time, and now with Wilco, it changed everything. I met Jeff Tweedy when I was playing with the [alt-country band] Geraldine Fibbers in 1996. I was the sub-guitarist at that point, and we were opening for Golden Smog. I sat in with Golden Smog at the end of the tour in St. Louis - I played "On the Beach" by Neil Young - and whatever I played, Jeff remembered. The Geraldine Fibbers loved Jeff and Carla Bozulich from the Geraldine Fibbers stayed in touch for years, which I didn't even know, until we would go to Chicago and we needed a piece of gear. Carla called Jeff and we went to his loft and borrowed the heaviest amp I've ever moved in my life. For all you nerds out there it was a Matchless Chieftain. It was their version of a twin-reverb. Jeff was always super cool to lend us whatever we needed and sometimes the guys from Wilco would come to the show, but I didn't know them. I didn't really know Jeff, even, but Jeff remembered what I did at the Golden Smog gig. After the Fibbers, I played in Carla's band and we opened for Wilco in the Midwest a little bit, and that was when I met everybody and they all heard me. I was playing lap steel, and playing some Willie Nelson stuff, and some Carla stuff. And then when Leroy Bach quit Wilco, somebody suggested that maybe Jeff call me. I think it might have been Glenn [Kotche], I actually should find out, it's only been twelve years now that I've been in the band and I've never quite settled this one [Laughs], but it did change everything for me, joining Wilco, there's no doubt. It's like people actually know who I am, and I have to say even playing with Larry [Ochs] and Gerald [Clever], or any other kind of configuration going around, it basically doubles the number of people that come to my show. If you're playing for fifty people one minute and the next time it's a hundred, it really feels different. And I don't play to play for a large number of people, I don't care actually how many people are there, but when you have to buy gas to get to the next place, a hundred people makes a huge difference, and I am very grateful for this. I also have to say, because I know there

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must be Wilco fans here, I've already talked to some, it's been twelve years now, the same six dudes, that's by far more the most stable personnel of any in Wilco history and we're just having a great time. This is a great, great thing. We're still having a really great time playing the music and we really like each other and we all get along so it's really cool. Plus I get to do all kinds of other stuff. I have my band The Nels Cline Singers for about fifteen years and I still try to play with all my friends that I love, like Larry. I've know his music since ROVA's earliest days. I'm close with people from playing gigs in the Bay area such as Scott Amendola and Ches Smith. Now living in New York, all these people, many of whom I've listened to for thirty years, like Tim Berne and Zeena Parkins and Andrea Parkins and Tom Rainey and whomever, I can play with them a lot, if I like. It's a perfect life, it's really incredible, and I have all these other projects that I'm doing besides when I get to improvise with some of my favorite people on the planet, which is what sustains me.

### QUESTIONS FROM THE AUDIENCE:

*How did you come to make your newest album Lovers?*

Cline – Lovers is an album that came out this year. It was never supposed to be a double album but the songs just kept getting bigger. It was licensed by Blue Note at the last minute. It was recorded some time ago, it took forever to come out. It's just part of what I was doing and thinking about all the time but I think nobody knew I was playing like that except for a few people in California. I'm not a Jazz expert, I don't know millions of tunes. I never learned that stuff. Now you can go to school and learn that stuff, but that kind of education didn't exist, except at the Berklee School of Music in Boston, when I was coming up. I was told it was too later for me to have music studies because I didn't know the rudiments of music. I was just like a dumb Rock dude who was playing with two fingers. I was a philosophy major at Occidental College until I said, 'What am I doing? This is absurd,' and I quit my philosophy studies and just went to community college and started over in music with an amazing teacher. I played in the Jazz band in high school and I played in the Jazz band and big band in Santa Monica College. Pianist John Beasley, who was in high school at the time, his dad was my teacher – Rule Beasley. He was a theory teacher and his name was really Rule! He was an incredible human being, an amazing teacher. At the time, John was better than everyone in the Jazz band, and he wasn't even in college yet! He had like one hair on his beard, this total baby face. So the music on Lovers is stuff that I played or thought about playing for maybe as long as thirty-five years. I never thought I'd do it. I was never gonna stake a claim like, 'Hey, listen to me play Jazz!' You know what I mean? I have to have some sort of acumen or self-confidence to do that and I don't. So in order to do it, I made it a concept album and the concept isn't always straight ahead Jazz. There's all kinds of stuff on it. There's contextual things, and my arrangement ideas involved all the aspects of what you hear me do

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except for masses of distortion. That's what I took out of that equation. But some of it's pretty open. I was bestowed a fund by two different philanthropic arts organizations to make the record. That's the other reason I never did it because it cost an insane amount of money. We had as many as twenty-three people, a five day session for the main thing, and then the one day session for strings and harp. I had some of the best players in the universe and I wanted to pay them. It will never recoup, ever, [Laughs] especially in today's climate.

**Question:** *When you're working on a new song, can you share a little bit about your thought process on deciding which of your guitars and pedals or whatever else you're going to use on that particular song?*

Cline: I'll tell you that I never plug in when I'm practicing or writing, whether it's an acoustic guitar or one of my electric guitars, and I'm sorry, I have way too many guitars. It's embarrassing, but it's all about something that strikes my fancy, either from just messing around, like I hit some kind of sound that leads me to believe that this could be a good idea, certain sonorities, if I hit a chord, and I just love that chord, then I start thinking of relative pitches that could be related to whatever scale is implied. Ok, and then I might think that was boring so what else can happen? So then I hear in my head what's the next note, the next place? Sometimes I just see what's in my head? Sometimes I just have to stop, put the guitar away, hear the note, and then move on. That's how I write a lot. I have the guitar next to me and I hit notes and write it down. Some of it's just based on idiomatic guitar sounds. I'll do that and then it needs a melody, so I'll do that. As far as what guitar I pick? For somebody who owns a billion guitars, it's kind of a joke because I really only need like ten guitars – acoustic, electric, twelve string, six string, single coil and a Humbucker [patented hum-canceling pickup]. That would pretty much take care of it but instead I have like a hundred guitars. I'm not kidding. I'm sorry but it's true. They're not all in New York though, half are in Chicago because there's room in the Wilco loft or at least there was before Jeff Tweedy started buying more guitars! [Laughs] I didn't use to be gregarious and somewhat comfortable speaking like I am now. I was super, super nervous. I don't know what happened. Anyway, let's enjoy a little music. In keeping in the mood of what Gerald and Larry and I do, I'm just gonna make something up and see where this goes. I'm going to utilize harmonizing, distortion, compression, delay, looping, reverb. I'm using the Kaoss Pad, for those guys that don't know, I use it for fake tape delay basically, because I don't want to carry around a tape delay, and I can also switch back and forth between Roland Space Echo and Echoplex, which is really incredible if you know what it'd be like to cart around both of those. Anyway, let's see what happens here...

## Interview: Mickey Tucker

### MICKEY TUKER, PIANIST, INTERVIEW BY LUDWIG VAN TRIKT



**Cadence:** *When did you seemingly vanish from the New York City scene and why?*  
M.T.Well, the easy part is the when; which was actually precipitated by the why. So, long story short – In August 1987 a friend (who lived in the same apartment complex) was accused of murdering two women who were his neighbors. As it happened I was with this friend during the actual time the murders were committed. Because we knew that he was completely innocent and, as we later learned, I had actually seen the murderer (a police officer) leaving our friend's apartment building all hell broke loose. Needless to say our actions in trying to help and support our friend soon led to all kinds of threats – by phone, being followed, phone tapping, etc., etc. – and by early 1988 we were so stressed I decided to move to Australia (my wife's home country). The application process was not that easy and at one point I had to get my passport back from the Australian Embassy because I had a 2-month gig in Japan. Anyway, in May of 1989 we were informed that my application had been approved and that I had to be in Australia no later than 1 December 1989. My failure to arrive as instructed would have meant starting the process all over again. We left New York November 21, 1989.

Only a very few people knew of the actual circumstances under which we were living (existing would probably be a better word) and as I was obviously displaying some 'different' behaviour, others believed I had some kind of mental breakdown. At the time, if I had been sufficiently cognizant of anything other than staying alive, some of the attitudes displayed would have bothered me. However, I didn't have that luxury at the time, and I have now reached a stage where I feel that if people don't believe me that's on them.

**Cadence:** *I don't want to get side tracked but did your friend ever get released from jail?*  
M.T. No, he died in prison in 2006 while still having an appeal pending.

***Cadence: Have you entertained the idea of coming back to the USA to tour? Going to Australia and establishing a career must have been difficult - please comment?***

M.T. I think I should answer the second part of your question first. I really didn't have to do anything much regarding establishing a career in Australia because tours (of Australia) were already lined up before I left the States. Also, as it was the Australian summer when I arrived here, there were a number of festivals and I was booked for most of them. Fortunately, the then Minister for the Arts was a 'fan' so I applied for a recording grant which was approved and I did a two piano recording with Australian musicians. It was called, appropriately, "176 Keys – Piano Thunder from Down Under". After I had been here for about a year I was approached by the Victorian College of the Arts to do some graduate teaching and I accepted that with a student roster of about a dozen pupils. For convenience (and a better piano) I often had the students come to my sister-in-law's home, which was where we were living since our arrival. However, the college required that I spend some time on site and it was one of those times that, quite literally, changed my life.

As I sat on a chair beside the student at the piano, the back legs of the chair totally collapsed without any warning and I fell very heavily on the base of my spine on a concrete floor that had just a thin carpet on top. This was in May of 1991. So, with regular physiotherapy, I was able to keep going for just over 12 months, during which time I performed concerts, taught and did a couple of recordings in New York. But, in August of '92 the pain became so great I couldn't sit, stand or, more importantly, go to the toilet. That led to some serious spinal surgery and, for reasons known only to "the Gods", I ended up with a condition known as Complex Regional Pain Syndrome (CRPS) also known as Reflex Sympathetic Dystrophy. This means that I have burning pain in my right leg and a knife in my right big toe that never goes away and gets worse the more I use the leg and foot – such as depressing piano pedals and, as my wife learned while trying to find anything to help, it takes 80lbs of pressure to depress the pedal on a grand piano. So, end of playing career.

This then takes us to the first part of your question. If physically able, I very probably would have returned to the USA at some point to tour, although even if physically able I would not remotely consider returning at the present time given the current government.

***Cadence: Is this a sealed fate is there any chance of playing again or teaching; are you homebound?***

M.T. Unfortunately, yes, it is pretty much a situation that I'll have to deal with for the rest of my life, particularly as Neurologists – both here and in the States – have told me I won't live long enough to see any improvement while, at the same time admitting that they don't know why this CRPS even occurs. As for playing again that's really out of the question. You know, before the CRPS thing I practiced

between 5 and 8 hours almost every day in order to be a professional musician. At present it's a good day if I can do 10 minutes and most days aren't even that good. Anyway, it is what it is and there's nothing I can do but try to maintain a sense of humor. I did try to have a few private students but even that is a crap shoot. I can make an appointment but when the day comes it can be one of those times when the pain has decided to go up a few notches and I can't do anything but lay down with pillows under my knees. Not being able to maintain any kind of formal schedule doesn't work for most people so I had to let that go. Actually, the only thing I have as a project is trying to get a performance of an original composition – Spiritual Collage for Saxophone Quartet and Orchestra – for which I obtained a grant from NEA some many years ago. It's been close a few times but it seems something always happens to set it back to square one again.

No, I'm not completely homebound. We had our car modified so that the gas pedal can be changed from right foot to left foot so I can drive relatively short distances. I also have an electric scooter and am looking forward to modifying that with a rocket booster (smile). I have various therapies – hydrotherapy/massage, etc., several days a week and these keep me upright, albeit with the aid of crutches. But look, I'm not complaining. Sure, I absolutely miss being able to play the piano like I used to, but over time you either adapt or go crazy and, as my wife says, if this thing had to happen to me thank god it happened here in Australia and not in the States. They have really good health coverage here and the ancillary services are second to none. We never would have been able to afford the 8 weeks of hospitalization, then the rehabilitation, pain management courses, psychiatric visits, etc., etc., if we'd still been in the States. So, I guess there are positives.

***Cadence: Thus all the more reason to keep your legacy alive... if fans are interested how do they obtain your most recent work? I don't recall seeing an updated website although you seemingly sign into facebook from time to time....***

M.T. It's hard to keep current when you can't put anything new out there. The last recording I did was on Steeplechase - 'Gettin' There' - which is a solo piano album and I went to Copenhagen to do that recording in April of '94. I know there's quite a bit of my stuff available on Amazon and various other online sites, as well as the multitudinous 'streaming' - is that the right word - places like Apple, Spotify, Pandora, etc. I still find it quite amazing when my wife tells me she has come across another recording I did with whoever, that was a concert and wasn't supposed to be recorded. The latest one she's found is 'Art Blakey Live in Moers 1976'. This was when I was with the Messengers and someone obviously recorded the concert and has now put it out commercially. Meantime, of course, the musicians never got paid for a recording date. But that's the way the music business goes and I guess it'll never change. Still doesn't stop me from getting pissed off because to me it's theft. If there's a contract to record a concert fine, but if there's no contract and no mention of any recording beforehand,

## Interview: Mickey Tucker

then it's out and out stealing. However, that all doesn't answer your question does it? I don't have a website but I do have a lot of contacts on facebook and I think word of mouth is probably the best I can hope for at this stage.

**Cadence:** *I recently read the autobiography of Hampton Hawes - "Raise Up off Me" in which he speaks of the profound influence that the black church had on him. Please detail some of your own memories as a six year old pianist in the church?*

First of all at 6 years old I wasn't playing the piano anywhere. I don't think I had even started lessons at that time – that would have been between 6 and 7 years old. As far as playing in the church goes I didn't do that until I was about 13, at Mt. Olive Baptist church on Durham. The pastor's name was Rev. Pepper and it always intrigued me how, once he would get locked into a sermon, his voice always seemed to home in on the note A flat. Curious?! Everything I played in the church was out of the Baptist hymnal which, in my opinion, is some dumb music – with the occasional exception of a negro spiritual. Although I played at Mt. Olive I actually attended Mt. Gilead Baptist and in my experience the black church was as much a social community where you would meet people and socialize, as it was religious. The church was very much a part of the social structure of the black community at large and, at times, the various congregations would get together for things like picnics, etc. Until I went to Morehouse (at age 15½) I guess the church played a reasonably important part in my life because, aside from playing piano in the High School band (the Hillside Joymakers) and the trio gigs I had with Grady Tate and Marion Thorpe (known as The Three T's), it was pretty much the social life of my family and friends.

**Cadence:** *Did you by chance ever met Hampton Hawes or read his autobiography?*

Funny you should ask that because Hampton Hawes was my first and primary influence. Yes, I have read his autobiography. As far as I know Hampton Hawes was the only musician to be released from prison by way of a presidential pardon from John F Kennedy. I never met him personally but I do believe that there was one night when I was filling in for Roland Hanna with Thad Jones Band at the Vanguard and Hampton Hawes was there although no-one introduced me to him. I was listening to Hampton Hawes before Oscar Petersen, Bud Powell, even Art Tatum. I was introduced to his playing by a bass player named Marion Thorpe who was in a trio consisting of Grady Tate, Marion Thorpe and myself. I would have been 12-13 years old.

**Cadence:** *I thought that rather than doing the traditional interview from your early beginnings to present; we select some recordings from various times during your career for your impressions.*

*"Moment to Moment" by The Jazztet featuring Philly's Benny Golson and Art Farmer (Soul Note SN1066)... any good stories from that session?*

M.T. If I remember correctly that was done in Milan. I don't remember a lot about the session itself but one thing about it has always stood out in my mind; which is when we took an extended break Art Farmer stayed in the studio and re-recorded several of his solos on various takes. It certainly wasn't because he didn't play well on any of the original takes but that's just the perfectionist he was. I did have a very different experience in Milan on that particular trip. Earlier in the day I had seen a piano bar called 'Scorpion' so, after the session was finished I decided to go check it out. Being acutely aware of my wife's admonishing that I should never order anything to drink that didn't come in a sealed bottle, I ordered the only thing on the drinks menu that I could understand and that was 'Spumante'. I'm sure everyone knows that Spumante is an inexpensive sparkling white wine. So, I figured I couldn't go wrong with a bottle of that and if I didn't drink it all it wouldn't break the bank. Anyway, I listened to some very fair piano playing and a girl singing for a short time and decided to leave. Called for the check and when it came I just knew they'd made a mistake and inadvertently put an extra zero on the end, so queried the waiter who said that the price was correct – it converted to somewhere around \$800 US dollars. At the time I had my wallet open ready to pay and didn't even have a chance to close it before my gold mastercard was whipped out of the wallet by the waiter. Of course my first reaction was 'call the police' but with that exclamation I heard some strange clanging sounds and subsequently found that the door was locked. They took my credit card out a back door and came back with a bill for me to sign (it wasn't even in the name of the Scorpion bar). Needless to say I had no choice so I signed it, got my credit card and the door was unlocked so I could leave. Straight to the police where I was informed that I was probably lucky because in the early hours of that very day a tourist had been found out cold on the pavement outside the Scorpion bar in only his underwear. Everything he had had been stolen. Good ending though because as soon as I called my wife she notified the bank and the Scorpion Bar never did get any money from me. My favourite recordings with the Jazztet would be "Back to the City" and "Real Time" – both live recordings from Sweet Basils.

***Cadence: I am in no way diminishing your being a crime victim during the Jazztet session we are talking about; but it would be a slight not to talk about the artist during that date. Benny Golson in particular ... please talk more in depth about this Philly native?***

M.T. First of all it was an honor and a pleasure to play with Benny Golson and the Jazztet. I am not absolutely certain but I do believe that it was Curtis Fuller's suggestion that Benny hire me for that gig. Benny is one of those musicians/composers who is very meticulous about how his music is interpreted and performed. When Benny writes something he is very specific in how he wants it to sound, even to the point of at times actually writing out chord structures the way he wants

## Interview: Mickey Tucker

them voiced, as opposed to just using chord symbols and sometimes he will not tolerate any deviation from what he has actually notated. This is not to say that there is no freedom involved it's just that in certain specific instances he wants a chord voiced exactly the way he wants it to sound. I suspect that this is because he wants it to fit into what the horns are playing, with no deviations. The way Benny writes reminds me a lot of Mozart in that in those instances he is very specific about the way he wants the ensemble to sound. It's almost like a jigsaw puzzle. There are many pianists who have a problem with this because they feel that it is too confining. I didn't have that problem because, as you may or may not know, I was trained as a classical pianist initially, so I found it challenging and at the same time very rewarding especially when everything came together as he intended. I do believe that some of Benny's compositions are amongst the most performed and recorded compositions in jazz.

**Cadence: What was it like working with the great Archie Shepp - the recoding date "Live In Tokyo" (Denon YX7538 ND)?**

M.T. Archie Shepp – I mainly worked with Archie on tours, very seldom within the USA and again I was honoured to be on stage/ on the bandstand with him. Just as I was honoured to be on the bandstand with the great Art Blakey and the great Thad Jones, and the great Junior Cook and many others. I felt blessed and lucky. I do remember that that tour of Japan was a very hectic one. Everywhere we performed there would literally be hundreds of people outside the dressing room after the concerts just waiting to get autographs from the band members and many of them brought gifts for us which is something that I found to be quite common amongst Japanese fans. As relates to the recording – Live in Tokyo – I have a trick that I have played on several musicians, specifically "If you could see me now". I would play the track without telling them who it was and ask them to guess. Most thought it was Ben Webster and when I would tell them "No, it's Archie Shepp", they were all surprised because most people identify Shepp's playing with the avant garde style. And many would not even associate Archie Shepp with playing in a style that was so "IN".

**Cadence: One of the gems in your discography and Blue Note Records' is 1973 release "The New Heritage Keyboard Quartet" with Roland Hanna - who did you meet Roland and then go on to perform in that quartet?**

M.T. I used to religiously attend the Monday night's at the Vanguard when Thad Jones/Mel Lewis orchestra performed. A drummer named Bill English introduced me to Thad who introduced me to Roland Hanna who, as you know, was the pianist with the band. When Roland's schedule became so crowded with performances/recordings, etc., he suggested to Thad that I cover the piano chair in addition to which he also had me cover other gigs that he could not make. But, before all of that John Hicks and I had talked about doing a two piano recording. I made a nuisance of myself to George Butler to produce

the album and by that time John Hicks had moved back to St. Louis so I asked Roland if he would do it with me and the answer of course was yes. I knew George Butler from my days as musical director for Anthony and the Imperials, at which time he was working for United Artists. I would sometimes just show up at his office to heckle him about going forward with this project and I suspect that he pushed the issue just to get me out of his hair. He did tell me later on that the company referred to this album as a "sleeper" which means that it may, or may never see the light of day. They did take up the option under contract to record another New Heritage Keyboard Quartet album which never came to fruition. However in as much as they had taken up the option to do a second album they still had to pay us as if they had recorded. During those years Roland Hanna was probably one of the most in demand pianists in New York and if you are familiar with his playing you can understand why.

***Cadence: Did the duo of you and Roland Hanna ever jointly tour? Roland seemed like such a stately gentleman wondered if you have any amusing or reveling stories about him?***

M.T. No, as a matter of fact the recording was the only project that we did together. We never performed or toured together.

Now, don't get me wrong – I really like him but, in my opinion, there was nothing amusing about Roland Hanna at all. Roland was a very opinionated and outspoken person when it came to music; which was the only thing I ever heard him talk about. I do remember him referring to Michael Jackson as a "non-person" which took me aback a little. Not that I'm a huge Michael Jackson fan but I just sort of felt that just because he was not a "Jazz" musician it did not necessarily mean that he was a non-person. But you have to understand that Roland was very staid in his opinions/assessments of other musicians. This is something that sort of perplexed me about him, and surprised me a little that he would throw gigs my way so many times. I considered Roland to be one of those guys who was in a class of his own. This is not to say that he was better or less than any other jazz pianist in New York, he was just "different" and very innovative.

***Cadence: I just so happened to pick up an old edition of cadence from dec. 1979 (page) with a review of your second Denon recording "Theme For A Woogie Boogie (YX 7804 - ND) from a November 1978 session... any recollections on this recoding?***

M.T. Instead of the conventional three horn front line I wanted another voice with the horns but I did not want to have another saxophone player or any other instrument that's usually found in that setting, i.e. trumpet/saxophone/trombone, so I chose French horn and I then chose Jimmy Buffington because of the work he did on Thad Jones/Mel Lewis recording "Consummation". Buffington did remark that our session was the most fun he had since doing "Consummation", and I think that was pretty much the opinion of all the musicians – we had a good time! Edward Louis Smith was someone I had worked with in Atlanta during the time I was attending Morehouse College and,

## Interview: Mickey Tucker

at the time of the recording, Smitty was teaching in Michigan. Other than a brief stint with Horace Silver he had chosen the teaching path as opposed to being a full time performer and I was lucky to be able to recruit him for that record date. The bass player, Takashi 'Gon' Mizuhashi, was brought from Japan by the producer. He really fit into the ensemble like a custom-made glove, although he didn't speak one word of English. We later became good friends and I subsequently recorded two albums with him as leader – "Gon's Delight" and "Early summer in Tokyo".

The other thing was that, fortunately, I had secured payment for all of the musicians on that record date beforehand. However I got stuck with a check for myself that is still bouncing to this day! In other words everyone got paid but me.

***Cadence: Rather than do a blow by blow of both your sideman work and dates that you led; are there any records in particular that have a heart in your personal memory?***

M.T. Actually my answer would be, they all do. However, I do have my personal favourites which are "Hang In There", "Gentle Time Alone" Ted Dunbar, "The Crawl", "Blues in Five Dimensions", "You Leave me Breathless" Junior Cook and "Sojourn". There are others that I really like, but these are my favourites.

I have felt that my best work was usually done in small ensemble settings which is something that all of the above have in common. I have always been fascinated by how many different sounds you can get with small ensembles – sextet preferably, but also quintets quartets, trios in that order. I was fortunate enough to work with the great Benny Golson and the Jazztet which, in itself, was a crash course in small ensemble writing – what a break for me!

***Cadence: My last question is basically ... do you have anything which you would like to add to this interview about your musical legacy.***

***Now that this interview will appear internationally what if anything can fans do to support both you and your music?***

M.T. My legacy, if you want to call it that, concerns two compositions as yet un-performed. In 1978 I received a grant from the National Endowment for the Arts to compose a work for Saxophone Quartet and Orchestra – "Spiritual Collage for Saxophone Quartet and Orchestra". To my knowledge this is the only composition done under an NEA grant that has never been performed. The original Saxophonists, who were interested in doing a performance, have now all passed away. My friend, Branford Marsalis, is interested in doing the project should it ever come about. I think the major drawback is that the National Endowment did not expect a composition of that scope; it would require a 70 piece orchestra, so you can see that logistically/financially it would be a huge undertaking. My other "legacy" is a composition for Piano and Orchestra which the copyright office referred to as a Concerto, but the title is simply "Trilogy for Piano

and Orchestra". There was no grant for this; it was a labor of love and is one of few compositions of mine that is non-improvisational. I call these compositions 'legacies' because I feel that I will not live long enough to witness a performance of either, but should they ever be performed I would hope that the listeners would enjoy them. ! Everything else I've done is recorded on albums/videos/Lp's, etc.

My answer to the second part of the question is "That's easy, play it"! Also, I guess the most important thing would be to try to keep my name 'in the mix' so to speak and then, word of mouth would, hopefully, turn some of the younger fans onto my work. I am always gratified when someone posts the picture of an Album cover/CD on facebook and then the comments from others can be quite uplifting, especially considering the fact that I've not been able to play for some 25 years.

### **BILLY COBHAM: ONE NIGHT AT YOSHI'S - SIX AT RONNIE SCOTT'S BY TEE WATTS**

In these days of reimagined music, hologramed dead heroes, possible poltergeists and old soldiers re-recording substandard versions of past hits, a recent engagement at Yoshi's March 13th and 14th, 2018 presented Jazz and Fusion pioneer Billy Cobham with his Crosswinds Project in a brilliant update of Cobham's sophomore effort as a bandleader, Crosswinds. The album was originally released forty years ago in 1974.

In this 74th year of William Emanuel Cobham, Jr.'s existence, a comprehensive oral history of the artist's life work is being released on 6/25/18 a week prior to this July issue of Cadence. Penned by global correspondent and author Brian Gruber, the publication of *Six Nights At Ronnie Scott's; Billy Cobham On Jazz Fusion And The Art Of Creation* was officially launched at Ronnie Scott's, two days into Cobham's annual 6 day appearance with the Guy Barker Big Band, making it a book release party for the ages. (A review of the book follows.)

In the original Crosswinds lineup Billy marshalled the forces of since departed masters keyboardist George Duke, saxophonist Michael Brecker and guitarist John Abercrombie. Still around today from the original lineup are trumpeter Randy Brecker, trombonist Garnet Brown, bassist John Williams and percussionist Lee Pastora. When released, Crosswinds garnered less praise than its predecessor Spectrum. Indeed, Guitar Player Magazine called Spectrum, profoundly inspirational. Much of the evolutionary Jazz music from the period starting in the late '60s draws from the experiments in melding elements of Post-Bop, avante garde and other shadings with new electric instrumentation; electric piano, bass and guitar. Cobham's exceedingly powerful drumming enlarged the visibility of this new genre with highly visible players like Miles Davis, Tony Williams, Chick Corea, Herbie Hancock, Joe Zawinul, Jaco Pastorius, John McLaughlin, Jimi Hendrix, Sly Stone, et al. Cobham's sessions with Miles on the *Bitches Brew* and *Tribute to Jack Johnson* helped mark the beginning of this new era.

Prior to the ascent of Fusion, Billy Cobham traded licks with many Jazz giants such as Ron Carter, Billy Taylor, Alvin Batiste, Kenny Burrell, Thad Jones, Jaki Byard, Kenny Barron Stanley Turrentine, Shirley Scott, George Cables, George Benson among others. As a teenager he performed with Leonard Bernstein's Youth Orchestra.

In retrospect, since the coining of the term Fusion there has been a lot of noise seeking to reduce the relevance of the genre. Some purists resent the use of electrified instruments and the advent of Rock elements. Nonetheless Cobham's place in the hierarchy of great Jazz or Fusion drummers is assuredly near the top.

Back on March 13 when the Billy Cobham Crosswinds Project blew into Yoshi's at Jack London Square, I eased into a booth with author Brian Gruber while Mr. Cobham did a meet and greet in front of the stage before the first show. Cobham, six feet away, is polite and confident to the throngs scrambling for a word, autograph and a smile before Yoshi's cuts it off for the show. The line stretches from inside the performance room out the door to the bar.

Can't help but notice the accoutrements of Mr. Cobham's work tools mounted

## Feature Concert/Book Review

onstage. A massive TAMA drum kit that is hard for an un-percussionist like myself to fathom. I count six toms in layers of varying sizes. (A quick visit to the TAMA website reveals that there are actually eight in Cobham's custom set.) A double bass drum set up, two different sized snares (also adding to the possible tom configuration), six Sabian cymbals plus two in the high hat, not to mention the hardware built for speed. Also on stage are music stands, guitars, bass and keyboards for the band.

As the lights dim, the house is full. The musicians assemble on stage precisely at eight; Paul Hanson-bsn/ss, Fareed Haque-g, Tim Landers-el. b, Scott Tibbs-kybd and Billy Cobham-d. Out of the gate they come with a super sonorous, funk matrixed version of the title track, Crosswinds. They immediately establish the obvious: That they are all hugely talented, standalone musicians immersed in a cohesive performance that is startling with its power, riveting in its complex majesty. Author Brian Gruber leans in to suggest the band is hitting its full stride since opening the stateside tour in Seattle days before.

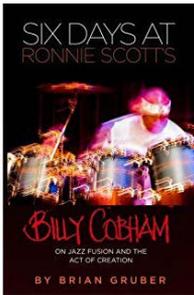
Reedman Paul Hanson is aptly able to extricate exotic sounds from his bassoon through use of analog effects – harmonized delay, envelope filter and Pog 2 octaver pedal. A quick visit to his website reveals a vast array of his favorite gear. Hanson can make that thing sound like a keyboard, guitar or muted trumpet and more. Because of its unique double reed design, complex fingerings, embouchure, wind and pitch control requirements, bassoon is a hard axe to grind. Throughout the set, the interplay between Cobham and Hanson was musicianship at its best. An aside by Mr. Cobham's publicist Nancy Balik, who was also in attendance, reveals that before the Crosswinds Project was unveiled at Blue Note Milano, Cobham and Hanson had only met one month prior.

Guitarist Fareed Haque adds his own unique Fusion brand to the mix. Aside from tirelessly touring, he is professor of Jazz and Classical guitar studies at Northern Illinois University. In 2009 Guitar Player Magazine named him Best World Guitarist. Cobham expressly wanted Fareed to interact with Paul Hanson to add a sonic amalgamation unheard in prior incarnations of the Crosswinds Project.

Bassist Tim Landers worked in Cobham's group Glass Menagerie, formed in 1981. He is regarded as a Fusion pioneer and top session player with a reputation that spans both coasts and extends globally.

Keyboardist Scott Tibbs actually designed sound for the electronic instrument manufacturer Roland Corporation (model SE-02) in the '90s. His skilled persona injects a "mad professor" vibe to the proceedings. Alternatingly sitting and standing when the spirit hits, he too elevates the atmospheric pressure generated by the team. I've also got to mention Cobham's impressive use of four sticks at a time. How many lpm's (licks per minute) can one drummer generate?

The set list also included Spanish Moss, The Pleasant Pheasant and Heather from the Crosswinds album. Taurian Matador and Stratus were reprised from Spectrum. The band tried to close with Cap Breton from Tales From The Skeleton Coast. However, the ebullient crowd would not let them go without an encore. The Crosswinds project refired and discharged us out into the Oakland night with a rousing version of Red Baron.



**SIX DAYS AT  
RONNIE SCOTT'S:  
BILLY COBHAM  
ON JAZZ FUSION AND THE ACT OF  
CREATION**

Brian K. Gruber and  
Creative Multimedia  
Concepts, Inc

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201p

Review by Tee Watts

Author Brian K. Gruber's prior literary offering is a tome that details his sometimes dangerous globe-trotting forays to countries that have experienced the effects of American military intervention and how the people fared as a result. Cerebral stuff.

In his latest work he has taken on the task of examining the life work of Jazz and Fusion drummer Billy Cobham, culminating in and juxtaposed against Cobham's work being performed by a 17-piece orchestra at Ronnie Scott's London Jazz venue during a six day run that began on June 12th, 2017. Bandleader/gifted trumpeter Guy Barker calls the gig a celebration of Bill's life and work in music. The book is a massive undertaking that includes distilled transcriptions of interviews with Bill Cobham himself, musicians, crew, club management, fans, super fans and the Jazz police. The musicians interviewed include former Mahavishnu Orchestra bandmate, Jan Hammer, Ron Carter, the aforementioned Guy Barker, Randy Brecker and a host of others.

The book's preface introduces a snapshot of Gruber family living in Brooklyn in 1970 as the war in Vietnam winds down. This is just about the time Billy Cobham was laying tracks with Miles Davis for the Bitches Brew sessions. Coincidentally, Gruber was taken to his first concert ever in early March of that year. It was at Fillmore East and featured Neil Young and Crazy Horse, the Steve Miller Blues Band and the Miles Davis Quintet, not necessarily in that order.

Despite being raised a generation and culture apart from Bed-Sty raised Panamanian born William Emanuel Cobham, Jr., Gruber manages to pull off a remarkable feat of music journalism. After meeting Cobham in France 2010, Gruber bonds with the drummer and asks him to be on the board of directors of Gruber's Jazz streaming startup company. As a result, they spent a fair amount of time riding around together. As Cobham regaled Gruber with stories about Jimi Hendrix, Muhammed Ali and a bevy of others, Gruber realized that the oral stories, histories and anecdotes that Cobham effortlessly spouts are certainly worth notating and convinced Cobham of the viability of the project. The interviews with Cobham cover a galaxy

## Feature Concert/Book Review

of subjects; from the cruel realities of the New York public school system, to the rhythmic complexity of a woman sashaying when walking or the sonic intricacies of live performance. Whew! That's just a few of many. Gruber has also seen Cobham perform in excess of twenty times, not only at Ronnie Scott's, but also at the Blue Note in Milano, Italy, Jazz Alley in Seattle, B.B. King's in New York, The Mint in L.A., the Rio Das Ostras Brazilian Jazz Festival and several more settings both public and private.

Apparent from hanging out with Cobham, according to Gruber, is the solid work ethic of the artist. It is a trait he inherited from his dad, William Cobham, Sr. whose straight gig was a statistician for Bronx General Hospital. By night though, he was a gifted pianist who took requests at the local bar, making more money in six or seven hours than his monthly salary at the hospital. Young Billy started sitting in with his dad when he was all of eight years old. In one segment, Cobham tells the author that despite a relationship with his dad that grew strained and tenuous over time, the resulting ability to make people happy with music, ultimately passed from father to son, is the foundation of how Cobham performs to this day.

So much pride is infused into Billy Cobham the musician, that even at 74 on a gig in which he will play 2 sets, he is hands on at load in, personally schlepping and directing the setup of his drum hardware. He is part Sumo, part ninja, 100% Panamanian-American.

The author faithfully transcribes exactly what he saw and heard at rehearsals for Cobham's big band performance run. The musicians patter, what they wore, what they ate, equipment they utilized and so on. Not much is edited out. Not even the throat clearings or false starts. If you really want to be there you are.

From opening night, to a packed house, Managing Directing Simon Cooke speaks to the crowd:

A wonderful week ahead of us. It's completely sold out. Featuring a great collaboration between Guy Barker up there on trumpet (applause) and this wonderful big band, who are all resplendent before you, and with one of the great jazz drummers, a real figure in history at Ronnie Scott's, and a massive figure in the history and the ongoing story of jazz, ladies and gentleman please welcome to the stage the Guy Barker Big Band with...MISTER BILLY COBHAM!!!

On day two of the Billy Cobham/Guy Barker Big Band run, the venue dropped a press release.

On June 13, 2017, the Ronnie Scott's Charitable Foundation invited legendary drummer Billy Cobham to take part in a workshop involving a local primary school, the Soho Parish Primary School. Pete Letanka, a jazz pianist/educator worked closely with the foundation to give children the chance to perform and compose in the style of internationally renowned drummer Billy Cobham. Billy himself worked with the kids and joined them in performance at Ronnie's.

Four pages are devoted to Cobham's total devotion to music education for children. He realizes it is the wellspring of his own upbringing and gladly gives of his time and knowledge, passing it forward.

## Feature Concert/Book Review

The largest chapter of the book is chapter 3 entitled Miles, Mahavishnu, Montreux. Obviously it covers a lot of ground. Miles work from '67 forward laying the groundwork for Fusion. Cobham meeting Miles, John McLaughlin and the development of the Mahavishnu Orchestra. Its peak earning period of \$50,000 nightly. The awkwardness of leaving the band in the early '70s yet returning for recording dates later in the decade. Cobham's thoughts on playing with McLaughlin again at Montreux in 2010.

In the latter chapters of the book, the author returns to Ronnie Scott's for additional vignettes on the Cobham/Barker Big Band run at Ronnie Scott's. Through the use of flashback recollections in various interviews Gruber weaves a fantastic historical record.

There is a chapter entitled, The Art Of The Rhythm Section, which maybe not so coincidentally, is the title of Cobham's Annual Music Retreat (coming up this year 7/22-28/18 in Mesa, AZ – [www.billicobhamretreat.com](http://www.billicobhamretreat.com) ) for advanced players seeking to up their performance ante. In Gruber's book though, the focus is more about how the musicians at the Ronnie Scott's gig prepare for and interact with each other in such a challenging musical presentation.

Chapter 6 is the setting for the final conversations with Cobham and Barker with all the sentiments and compliments thereof. There is so much information in this book that any serious student of Jazz, Fusion or music history will reap a bountiful harvest.

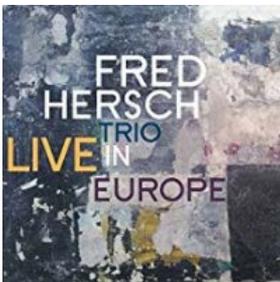
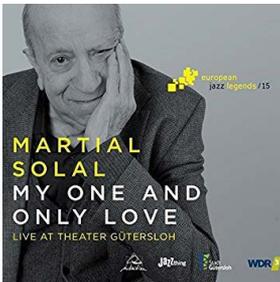
Conversations with band members, club management, fans, reviewers and crew took place during the six day run as indicated. They were conducted just prior to or shortly after performances.

A nice touch is the Spotify Soundtrack for each chapter of the book that contains some very unexpected musical gems. Hats off to Brian Gruber who accomplished what few could have written with such elaborate authority.

# Papatamus

## REVIEWS OF CDS, LPS AND BOOKS

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

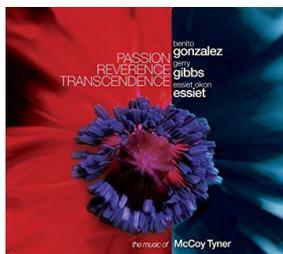
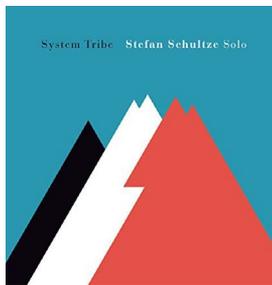


*A NOTE TO READERS: I cover a lot of items in this column and it is only a fraction of what crosses my desk. I choose to only write about things that I find of interest, usually that is due to quality of music but not always. You can contact me at [rdr@cadencebuilding.com](mailto:rdr@cadencebuilding.com). Mail received is subject to editing and may be included in the next column at my discretion. If you do not want your correspondence printed please let us know. Cheers, rdr.*

MARTIAL SOLAL is simply one of the world's finest pianist/musicians around and has been for most of the six decades that he has been involved with jazz. MY ONE AND ONLY LOVE [Intuition intchr 71327] is the 15th in the series of European jazz legends that Intuition Records sponsors. Based on this 11/17/17 recording, Solal, (now in his 90s) has lost none of his charm, wit and technique, nor his ability to think harmonically and contrapuntally. This solo concert [55:53], of 13 tracks (mostly standards) plus a 7 minute interview, is wonderful and Solal seems to be enjoying it as well. Solal is a master of inventiveness and could play on forever with a re-energized approach to old tunes. He is fond of stretching the changes to unusual lengths. I do not do best of lists but if I did, this recording would certainly belong on that list. What a pleasure this music is and what a bummer it was hearing it come to an end. This is a tasty and satisfying meal. Play on.

It seems every time I get a new release from pianist FRED HERSCH I feel it's among his best to date which is an indication how consistent and strong his work has become over the last many years. That tradition of excellence carries on with LIVE IN EUROPE [Palmetto pm 2192]. Hersch is backed here by his trio [John Hébert-b, Eric McPherson-dms] of some 10 years. This set was recorded in Brussels on 11/24/17, near the end of a 3 week tour of Europe. There are times when one may get so caught up in Hersch's lines that one may not even hear McPherson or Hébert. This is not to diminish their efforts, as they make notable contributions of their own but simply to make note of Hersch's artistry. Hersch is not so much a stylist. He has long since moved on from Bill Evans as an influence and maintains his individual continuum

# Papatamus

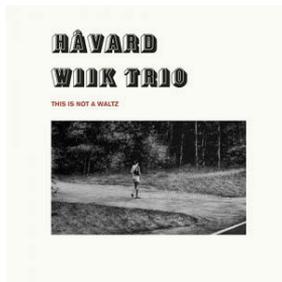
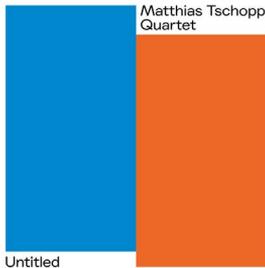


on these 10 tracks [63:50]. The concert opens and closes with Monk tunes and sandwiched in between are 2 Wayne Shorter tunes and 6 delightful Hersch originals. Each track here is a story in of itself and in that way is similar to the Solal recording (see above). My inspiration is renewed hearing the Solal and Hersch recordings, they are brilliant examples of Creative Improvised music and are everfreshing. Wow! Pianist **CARLO MARIA NARTONI** has issued **SYRIA** [Unit Records utr4807]. This 4/27-28/15 recording is with his Norwegian Trio [Adrian Myhr-b, Tore Sandbakken-drm] and delivers 15 tracks [72:16] made up of 9 Nartoni originals and 6 free improvs. The originals are more focused to a point while the free improvs tend to collect like oil on water. There is a certain sense of Keith Jarrett throughout minus the heavy use of harmonies. Nartoni's composition/ title track is a nicely evolving piece [9:52]. It is a peace prayer and evokes the winds of war, resolve and hope and is well played by the trio. The piece ends without optimism.

**STEFAN SCHULTZE** [p] has issued his fist solo effort on **SYSTEM TRIBE** [WhyPlayJazz wpj039]. Some of Schultze's music is quite metronomic and employs over dubbing on some of the 8 originals [37:22]. Schultze also uses prepared piano and when hitting solo notes, it sounds random like an exercise in piano tuning. Overall the music here is void of depth.

The spirit and passion of McCoy Tyner is well suggested on **PASSION REVERENCE TRANSCENDENCE** [Whaling City Sound Records 102] by **BENITO GONZALEZ** [p], **GERRY GIBBS** [perc etc.] and **ESSIET OKON ESSIET** [b]. Of the 13 tracks [10/26&27/16], 9 of them are by Tyner, the remaining 4 are "Naima" plus 1 composition apiece from the members of the trio. I would have enjoyed this recording more had it remained a straight ahead acoustic trio. Essiet plays both electric and acoustic bass but he seems to prefer soloing on electric which dumbs down Gonzalez' power playing. Lastly producer Gibbs is often too loud and seems intent on playing every one of the 12 instrument credited to him, including the harp and glockenspiel. These distractions aside, this is a wonderful record but less would be

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more. The Whaling City packaging, bright colors and highly laminated covers is reminiscent of the original CTI covers which were striking and distinctive. Take a bow, Whaling City.

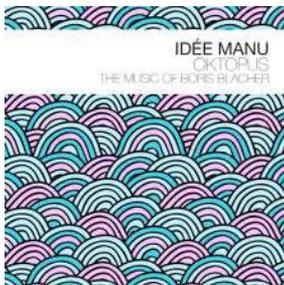
**MATTHIAS TSCHOPP** [bari s] and quartet [Yves Theiler-keys, Raffaele Bossard, Alex Huber-drm] have issued an elaborate 2 CD set, **UNTITLED** [Wide Ear Music 035]. The first CD is devoted to artist Jean-Michel Basquiat. Tschopp, inspired by Basquiat's work, wrote a suite of 11 pieces [46:09] and recorded it live in March 2017. The second CD, **UNTITLED** part 2 is music inspired by Mark Rothko, Jackson Pollock, Friedensreich Hundertwasser and Rolf Winnewisser. Getting inspiration from one art form to build upon another is a legitimate source. As a painter, I have often used music to jump start or inspire a work, but no matter how inspired the source may be, what ultimately matters, is the finished work. Part one works very well as it concentrates on Tschopp's bari playing. And Tschopp's work is most enjoyable as he has a reserve of ideas, keeping the music moving right along, never dwelling on one idea for too long. On the second volume [18:37] (which, space wise, could easily fit together with part one), the playing is more abstract and uses more non-music gimmicks than part one perhaps because Basquiat's art is more explicit and most of the others work is pastel-ish. Along with the music there are five 10" X 11" art prints, one by each of the above mentioned artists that the music was inspired by. Strong music.

The **HÅVARD WIİK** [p] trio [Ole Morten Vågan-b, Håkon Mjåset Johansen-drm] has produced an exciting 3/14/16 date called **THIS IS NOT A WALTZ** [Moserobie Records mmpcd 111]. This is an amazingly tight trio—every bass bow or pluck, every percussive smack sound well-placed. The 8 Wiik originals [47:27] at times sound Ornettish in construction. This collective's rapid fire delivery is most impressive. Prior to this, the trio recorded one other date around 2010. I tried to locate that recording but was unsuccessful in doing so. I was curious to hear if that prior issue had the pizzazz of this recording. This is one of those gems that will probably go unnoticed, lost to the deluge of releases by "big" and small labels

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and overlooked by the media which goes after gold. This, indeed, is not a waltz or a cakewalk but it is undeniably perfect for inspired listening.

The group **IDÉE MANU** has issued, **OKTOPUS The Music of Boris Blacher** [Between The Lines Records btchr71244]. This quartet [Manuela Keller-p, Nick Gutersohn-tbn, Jan Schlegel-b, Marco Käppeli-drm] approaches the 13 compositions [43:47] here with humor and freshness. Some of the tracks are under a minute—with the longest track clocking in at 6:22. For the most part it is a herky-jerky ride with many stop and starts, which the quartet navigates smoothly. Käppeli often has a tight rhythm which encapsulates the music and gives a sense of humor and theatrics to the program. Keller can on occasion play out themes and melodies that are quite lovely. Gutersohn maneuvers around in a Roswell Rudd-like manner. A progressive date which rewards many listenings.



One can never be too sure in what direction pianist **SIMON NABATOV** will take his music. On **SITUATIONS** [Leo Records lr 826], Nabatov and his trio [Gareth Lubbe-violin, Ben Davis-cello] find the nexus between composition and instant composition. The 6 compositions [55:18] are all by Nabatov and sound like a combination of written themes and improvis. Having produced this type of grouping I am well aware it can be hard to distinguish when improvisation takes over from the written score, and sometimes improvisation is an organic progression from what is written and thus can be mixture of both. No matter how it is formed, there is some powerful music on display here with a touch of Bartok. Recorded, 11/21/15 in Cologne.



**GREG BURK** [p] with Matteo Bortone [b] and John Arnold [drm] are together for **THE DETROIT SONGBOOK** [SteepleChase Records sccd 31854]. Recorded in May 2017. I was attracted to this effort by the title and started to think about which Detroit tunes might be contained on the disc. I then realized this was not a familiar songbook as all 9 tracks [55:08] are Burk originals. These are nice compositions and perhaps it was the power of suggestion but I thought the music, with few exceptions, sounded like the

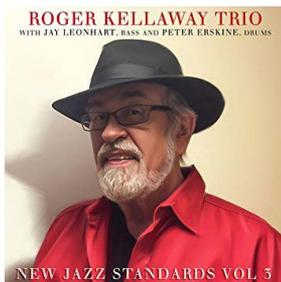
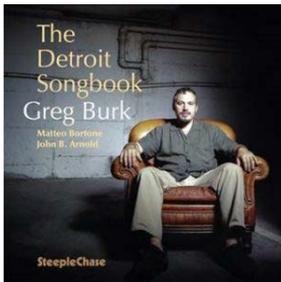
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essence of Detroit, like I was listening to a Savoy LP. Solid bop piano with very interesting liners from Burk.

Solid bop is what's offered up by tenor saxman **SALVO LOSAPPIO**, 's quartet [Sacha Perry-p, Ari Roland-b, Phil Stewart-b] on **LONG STORY SHORT** [Gut String Records gsr 031]. A well chosen program of 5 standards and 2 originals make up this too short [37:43] 7/30/18 recording. Good listening but why so short for time? I guess there was truth in advertising with the title. Losappio has a smokey tone and phrasing similar to Coleman Hawkins. Perry, Roland and Stewart give nice support especially on "Shaw' Nuff".

**NEW JAZZ STANDARDS VOL. 3** [Summit Records dcd 716 ] by the **ROGER KELLAWAY** trio [Jay Leonhart-b, Peter Erskine-drm] is a 2/20&21/17 recording of 13 [74:34] compositions by Carl Saunders. The Vol. 3 naturally follows the 2 previous volumes showcasing Saunderson's compositions. (The previous two volumes were issued under the leadership of Sam Most and Scott Whitfield respectively). Kellaway is a fine pianist who is well versed in piano styles from stride on up and often injects a sense of spirit and humor. Here Kellaway sings on one track (Is That Asking Too Much') as he once memorably did on one of his A&M releases. It has been a few years since Kellaway had his own release and this is good not just for the music interpreted by the pianist but also the joy that Leonhart brings to the session as well as the contributions of Peter Erskine. Buster Williams [b] and Santo Savino [drm] replace Leonhart and Erskine on one track (Forever Again).

Cellar Live records has released another **EMMET COHEN** [p] trio [Ron Carter-b, Evan Sherman-drm] recording, **MASTERS LEGACY SERIES** Volume 2 Featuring Ron Carter [CL 062917]. Volume one was an excellent recording that featured Cohen with Jimmy Cobb (see Papatamus April 2017). This issue is also excellent, recorded 6/29/17 and offers an interesting set of 12 tunes [76:15]. Aside from 3 Carter originals there is an adaption of a

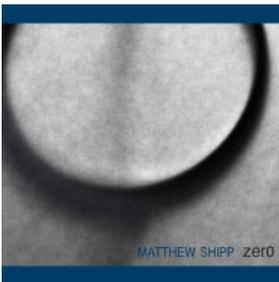
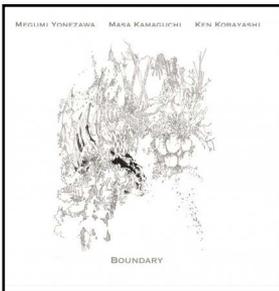


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Jewish prayer “Hatzi Kaddish”, a salute to Cedar Walton (medley of Walton’s tunes) and Victor Feldman’s “Joshua”. Ron Carter’s “Ron Carter Speaks” is a bass solo largely built off of “Willow Weep For Me”. A couple things are apparent with this disc; Cohen is an original stylist and Cellar Live is becoming one of the prime labels for mainstream jazz.

**MEGUMI YONEZAWA** [p], **MASA KAMAGUCHI** [b], and **KEN KOBAYASHI** [b] have issued **BOUNDARY** [Esp-disk’ Records 5023], a 3/9/18 recording [66:37]. Yonezawa’s piano work is meditative and direct and is vastly enhanced when joined by Kobayashi’s flutter work on snare and Kamaguchi’s improvising lines over the improvs. The material is credited as 9 improvs plus “I’ll Be Seeing You” however, one tune, “Nostalgio”, is “I loves You Porgy”. Some of the music here is so quiet and motionless that it loses its connectiveness with this listener. Those who like space may feel differently.

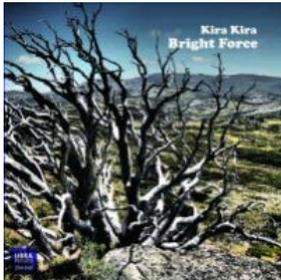
**MATTHEW SHIPP** delivers a solo piano outing [5/2/17] on **ZERO** [Esp-disk’ Records 5022]. This is a 2 CD set. Disc one is 11 improvs [44:11]. The second CD is titled Zero: A Lecture On Nothingness [62:58]. After this initial run of 1000 runs out, future pressings of this release will be issued without the lecture (in other words it will be released as a single cd of music only). The music is very focused. Interestingly, in the second half of the music, Shipp gets darker and takes on a repetitiveness which brings to mind Mal Waldron of the early 1970s. The music stumbles along in a completeness that is quite enjoyable. The lecture to me is silly and a bit sophomoric. Enjoy the music, if the lecture gives you insight to the music—fine, there are some ideas that I found worth considering, if only for a moment. Shipp does not sound comfortable giving the lecture. Since 1996, Matthew Shipp and **IVO PERELMAN** [ts] have made dozens of recordings together—many of them duo encounters. **ONENESS** [Leo records cd lr 823/825] is the most recent. Recorded over an intense 5 day period in the studio this was originally supposed to produce a single CD but after reviewing



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the tapes the duo felt that it was not possible to pare down the 33 improvs [143:00] to the exclusion of choosing some over others and having said all they wanted to say, settled on a 3 CD set instead of a single CD. Perelman is quoted as saying, This is it, I can't see us making another duo recording the near future. However when one considers Perelman has issued some 36 CDs on Leo just in the last few years, it is possible another package of Perelman recordings on Leo will soon be issued. There are few artists today or yesterday who could sustain artistic justification at this level. Ivo is not one of them. I enjoy Ivo's playing and have produced a handful of recordings on the Cadence Jazz and CIMP labels and the music on this set is quite fine, consistent and perhaps overall more mellow than his previous work. I suspect the reason he could not choose between takes is because there is a consistency of artistic standard. These are fine recordings but they are not great recordings. Enough is enough and 1 CD, not 3 CDs, would have been enough. 3 CDs is cumulatively equal no more than one. Ivo's talent is more than the sum of these parts.

There is a pecking order in jazz which often has little to do with artistry. When an artist at the top of the heap, like Cecil Taylor, dies or is off the scene, it opens up the possibility for others well versed in free, often percussive piano to assume positions with venues that may have gone to Taylor. Not the best example, as Taylor was for the most part off the scene for the better part of the last decade and gigs were few, though still a presence. Since the appearance of Cecil Taylor in the 1950s a number of pianists have emerged in his footsteps. **SATOKO FUJII** is one such pianist. She has a remarkable bunch of recordings starting in 1992 and to celebrate her 60th birthday she is issuing 12 recordings in 12 months. To be sure, some are more successful than others but the issues are always purposeful, thoughtful and interesting. Her latest is **BRIGHT FORCE** [Libra records 204-048] with a group she calls Kira Kira [Alister Spence-electric piano/effects, Natsuki Tamura-tpt, Ittetsu Takemura-tpt]. Recorded 9/12/17, the 5 tracks [56:17] offers Fujii, often at



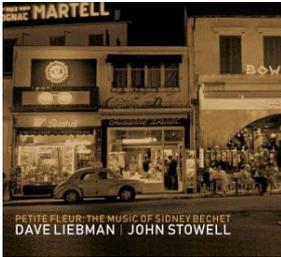
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her most intense. Ironic that this music is “forceful” but not “bright”, it is dense and dark. It is also quite enjoyable. The use of Spence on the electric piano here is for color and occasional features and building suspense, which fits in nicely with this otherwise organic setting. There are also outstanding moments for Fujii and Takemura. Inspiring.

**JOHN STOWELL** [gtr] and **DAVE LIEBMAN** [ss/ flute/p] have previously worked together on *Origin* twice. **PETITE FLEUR** [Origin Records 82753] is their latest pairing [4/17]. The focus this time is on the music of Sidney Bechet and it is a beauty. There’s no attempt to duplicate Bechet’s wide vibrato—no need to as Bechet stands alone as the first great soprano and Liebman is arguably at the top of today’s soprano world. Bechet would say two great musicians. Liebman plays in the lower registers, chalumeau if you will, and offers some nice flute on “Summertime”; Bechet’s big hit before expatriating to France and the only non-Bechet track of the 12 tracks [59:41]. Each artist goes solo on one cut. There are 3 versions of “Petite Fleur”, both artists do a solo version (Liebman on piano) and the other version is a duet that opens the date in magnificent fashion. Get this—you will enjoy it for years to come.

Pianist **JOHN COLIANNI**’s sextet [Matt Chertkoff-gtr, John David Simon & Grant Stewart-ts, Ralph Hamperian-b, Bernard Linette-drm] turns in a winner with **I NEVER KNEW** [Patuxent Records cd-309]. This performance is freshly presented period music [43:03]. There are a total of 8 tunes, some familiar, including Beethoven’s “Fur Elise” a soulful composition which Colianni turns into a rolling Basie, and The All American Rhythm Section, line. Of the 3 originals contributed by the band members, one is by Simon and two from Colianni and they fit cleanly into the program. Every member of this band contributes. An inspired and fresh look in an older genre.

**MISHA PIATIGORSKY** [p] is joined by Charlie Dougherty [b] Sam Fishman [drm] and on 3 tracks Jeremy Fishman [as] on a 5/6/18 recording called **STAINED GLASS AND TECHNICOLOR GROOVES** [Natural Drummer Records no number].

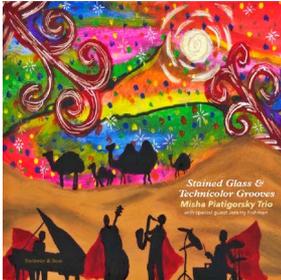


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4 of the 10 titles [69:14] are Piatigorsky's quite substantial originals. The remaining standards cover a wide territory from "Moten Swing" to Cannonball's "Inside Straight". On his originals the pianist shows a classical bent while on the standards he demonstrates a hip swinging style owing a bit to early Ahmad Jamal and McCoy Tyner. On this live date, Jeremy Fishman, unknown to me, contributes confidently and brashly.

Next up is **SFJAZZ COLLECTIVE LIVE SFJAZZ CENTER 2017** [SFjazz records 666449 990120]. Two CDs and one DVD make up this beautiful and latest annual release from the SFjazz collective [Miguel Zenón-as, David Sánchez-ts, Sean Jones-tpt, Robin Eubanks-tpt, Warren Wolf-vbs, Edward Simon-p, Matt Penman-b, Obed Calvaire-drm]. The music is taken from October 2017 concerts. One CD of music is devoted to an original by each member of the collective for a total of 8 tracks [70:45]. The second CD is made up of familiar music composed by Thelonious Monk, Ornette Coleman and Stevie Wonder—3 tracks a piece. It is easy to appreciate the fresh treatment of these tunes since the material is already so familiar. This disc is a masterpiece. The music is energetic and spirited. On the side with the originals, each composition is discussed by the composer within the 24 page liner booklet enclosed. This 2 CD set includes a DVD too and the pressing is a limited edition of 5000. The DVD is of the Collective live in a performance [10/23/16] of music by Miles Davis ["All Blues", "Milestones", "Joshua", "Teo"]. I've heard/seen a number of these SFjazz issues and all have been exemplary in production and presently, this issue is no exception.

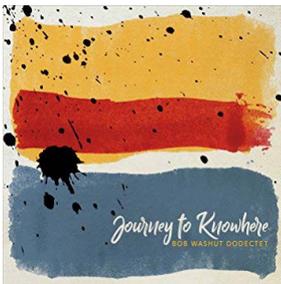
Another look at Miles Davis comes from **MICHAEL MORREALE** in the form a 2 CD set, **MILESSONG** [Pep Jack Records pjr 002]. Joining the trumpeter are, Tony Regusis [keys], Bill Moring [b], Tim Horner [drm]. On Morreale's last 2-CD set [Papatamus 6/17] I wrote that the weakest area (was) when Morreale goes into a late Miles Davis posture. And now we have another 2-CD effort but this time it contains all Miles associated music [119:17] from spanning the "All Of You" through "Time After Time" periods.



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This plays very nicely, not as an imitation of Miles although the seamless ambiance of Davis looms throughout. Recorded 2/17&19 and 3/8&15/2016. These CDs played as defaults on my changer for 2 and a half days and the music remained enjoyable and wore very well. Should Mr. Morreale decide to do another release I look forward to it—Miles or otherwise. A thoughtful production.

**BOB WASHUT** calls his group a Dodectet, I'd call it a small band. **JOURNEY TO KNOWHERE** [Artist Alliance Records 700261 462356] finds Washut composing, arranging and conducting his dodectet on 8 tracks [66:56]. These are very nice charts, easy to listen to and offset well by listed soloists including John Gunther, Greg Gisbert, Paul McKee, Peter Sommer and Bobby Shew. This label, Artist Alliance, is a magnet for many artists in the mid west and in particular the University of Colorado and their efforts often show a creative mark or attitude different from either coast.



**BLACK LICORICE** [no label 191091 604700] is an undated release by **BRIAN DUMONT** [pedal steel guitar] and crew [Brandon Nichol-gtr, Jared Burnett-b, Tyler Odell-keys/sax, Anthonye Bryan-drm]. The 14 originals [60:25] are by various members of the band and suggest a mixture of Polynesian and C&W sounds. It is jazz, when Odell's sax is employed, which is not often. Basically pleasant music with too much slap tap drumming and too many fade outs.



**MATTI WALLENIUS**, who plays accordion, balalaika, charango, clay whistle and a wide array of stringed instruments, leads a group he calls Tunto on **ILONA** [Aani Records aa-x-032]. This is a record which incorporates little jazz but is quite infectious with 10 tracks [44:47] of rhythmic music played by different musicians out of a line up of 13 total. The jazz element is most present when saxes are employed, always over a carpet of rhythm. Music to accompany (or inspire) you to go into the kitchen and join in with sticks on pots and pans. Wallenius has been putting his music out since the mid 90s.

This was my first exposure to it. Curious. Sporeprint is a label of limited activity [see

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Papatamus January 2017]. Now they have issued 3 new releases: **VINKENSLAG** [Sporeprint Records 1801-10], **LURK LAB** [Sporeprint 1712-09] and **DENHOFF/ PHILLIPP/ FISCHER AND FRANK GRATKOWSKI** [Sporeprint 1711-08]. Here are brief descriptions of each Starting with Vinkenslag. This is a discussion between drummers **JÖRG FISCHER** and **INGO DEUL**. I say discussion because that's what it is—as opposed to a screaming match that drum duos tend to be prone to—with some exceptions this is a relaxed duo of 2 tracks [46:39] recorded 8/11/17 and 1/5/18. Lurklab is a trio with **ULI BÖTTCHER** [electronics], **MATTHIAS SCHUBERT** [ts] and **JÖRG FISCHER** [drm] playing free on 3 improvs [48:34] recorded 8/7/17. These are improvs both free and struggling. Thankfully the electronics are not the dominant force. Gritty good listening. The remaining release [#1711-08] is a 5/31/17 session with **FRANK GRATKOWSKI** [reeds/flt], **ULRICH PHILLIPP** [b], **JÖRG FISCHER** [cello] and **MICHAEL DENHOFF** [campanula]. Here the group squeezes out 7 pained improvs [50:31] and the music never really gets off the ground.



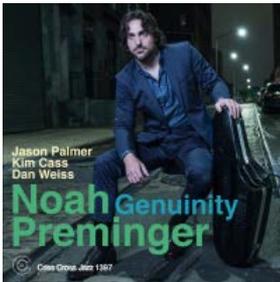
**BRIAN CHARETTE** [B-3] is joined by George Coleman Sr. & Jr. [ts & drm] and Vic Juris [gtr] on **GROOVIN' WITH BIG G** [SteepleChase Records sccd 31857] which is a December 2017 date. This is a mellow date, a blowing date to be sure but Charette's B-3 rarely goes the funk route and is closer to Wild Bill Davis. Coleman's tenor is as strong as ever and while not aggressive, it is still forceful. One Charette original plus 8 standards make up the program[69:33].



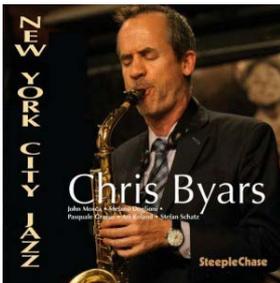
From Evil Rabbit Records comes **LIVE AT KONFRONTATIONEN 2012** [Evil Rabbit Records err 22] a trio [Ab Baars- ts/clt/shaku, Bill Elgart-drm], lead by Meinrad Kneer [b]. Recorded 7/22/12 this CD of 6 improvs [44:38] promises to be fine free jazz and it is, up to a point. It is a pleasure to listen to the trio snake around, feeling themselves out while at the same time creating fine jazz—that is until the midpoint at which time the trio loses direction and the music falls flat at least, to this listener. Pretty dull. **GENUINITY** [Criss Criss 1397] is the name of **NOAH PREMINGER**'s [ts] latest [9/15/17] CD.

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Again he joined by Jason Palmer [tpt], Kim Cass [b] plus Dan Weiss on drums. Preminger has become one of America's freshest players with a strong series of recordings to attest both to his talent and consistency. This is a heavy group who play with a lightness, agility and statement. Palmer is a fine trumpeter who can match Preminger's twist and turns with statements and harmonies. Cass is also impressive with a quick lightness of his own. The nine compositions [62:58] here are all Preminger originals. There are shades of Ornette Coleman's earlier work. If you have not yet discovered this talent do so now. Meaty music.

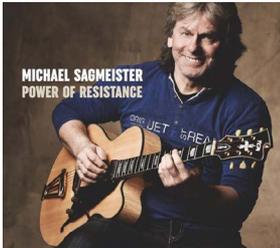


**NEW YORK CITY JAZZ** [SteepleChase Records sccd 31842] is a new recording by **CHRIS BYARS** and sextet [John Mosca- tbn, Stefano Doglioni-b.clt. Pasquale Grasso-gtr, Ari Roland-b, Stefan Schatz-d]. The 9 track program [64:50] was recorded in December 2016. This is NYC jazz as Byars' sees it as the gestalt of music/social scene. Musically, whether planned or not, there is in part a reflected mid-century New York sound, a somewhat muffled bop sound. This is amplified through Mosca's trombone which at times sounds like a french horn and Roland's Paul Chambers'-like bass playing as well as the date opening and closing with tunes by Gigi Gryce. Given some give you could see much of this as a get together with 50s Phil Woods, early Eric Dolphy, Jimmy Raney and Gigi Gryce or you just could sit back, forget the conjecture and enjoy the CD.



**ATTITUDE MANOUCHE** [Resilience Music Alliance 192641 050480] is a wonderful release by the **DJANGO FESTIVAL ALL STARS** [Samson Schmitt-gtr, Antonio Licusati-b, Pierre Blanchard-vln, Ludovic Bieier- acc, Philippe Cuillerier-gtr]. It's not all jazz but it is all excellent music and if you are a fan of Djangoesque music, and not a purist then search out this fine recording. I had it as a default on my changer and played it numerous times, it never tired, 54:25 minutes of joy from 11 tracks of music. Indulge and enjoy. **MICHAEL SAGMEISTER** [gtr] made a number of records for Mood Records in the late 70s and early 80s, after that I lost track of him. I remember those records as being sort of quiet fusion. **POWER OF**

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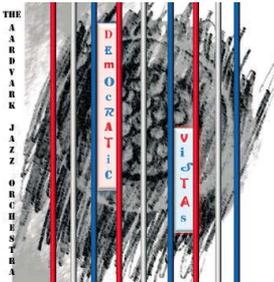


**RESISTANCE** [Acoustic Music Records best-nr 319.1586.2] is Sagmeister's most recent undated release, it features his trio [Michael Küttner-drm, Thomas Heidepriem-b] and on "Round Midnight" and "Nature Boy" the vocals of Antonella Dorio. The program of 15 cuts [72:52] are mostly pleasant originals that nicely show off Sagmeister's guitar, which has a Jimmy Raney-Wes Montgomery suggestion. A fine release, perhaps his best.

**ATMOSFARG** [Art First Records AFO049] is a 2018 Finnish CDr [48:24] by the trio of Tapani Varis [b], Eero Savela [tpt] and Alf Forsman [drms]. Overall the music stays at a non- rhythmic modest walking pace. Savela's trumpet skirts around the theme sometimes with a whisper echo of his lines behind him. Varis and Forsman also stay on the fringes working out the meer basics of rhythm. As a result the music doesn't have a center but stands like a doughnut waiting to filled.

**MARK HARVEY** and his **AARDVARK JAZZ ORCHESTRA**, have issue **DEMOCRATIC VISTAS** [Leo cd 833]. The 16 tracks [68:25], 12 of them part of the Swamp-a-Rama Suite, offers up the usual eclectic mix of music, least of which is jazz. I have always thought it misleading to have jazz in the orchestra's title. "Jazz" and "Aardvark" might suggest something Dutch along the lines of Willem Breuker but those who make that conjecture would be disappointed as the AJO is not as rhythmic or humorous. Listeners will be enlightened to the un-obvious humor (along with a politics) by reading Harvey's liner notes. An enlightenment which brings a better enjoyment to the music.

**LAURA COLE**'s group, Metamorphic has issued **THE TWO FRIDAS** [Discus Music 65cd]. This 2 CD set contains a series of 12 dedications [96:45] with occasional narration and voices on Laura Cole's [p] compositions. Having spent some time with this set I remain ambivalent about it. I could do without the vocal interjections but I found the compositions rather powerful in their winding and unwinding. Cole's music builds in big sweeping motions leaving room for free improvs. I found myself emotionally



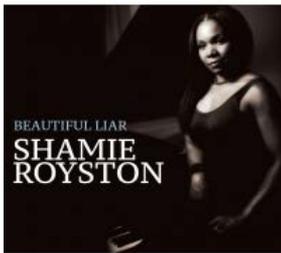
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riding these waves of compositional rounds which were punctuated by improvisations from the group [Chris Williams-as, John Martin-ts/ss, Ollie Dover-clt, Seth Bennett-b, Ruth Goller-b, Johnny Hunter-drm]. Music that transports.

What impresses most about pianist/composer **SHAMIE ROYSTON**'s new album, **BEAUTIFUL LIAR** [Sunnyside ssc 1510] are the compositions. She has taken Bill Withers' "Lovely Day" and added 9 of her originals to make up the program [52:20]. Her originals serve as platforms offering nice structures for her group [Josh Evans-tpt, Jaleel Shaw-as/ss, Yasushi Nakamura-b, Rudy Royston-drm] to build upon. Drums serve a prominent place both for keeping the tension or rhythmic patterns during a break in the piece. Some of these compositions might lend themselves to orchestration. Until then I will orchestrate in my head. Nice music, nice group, nice CD.



On his new release [11/19/17], **SHIFTING STANDARDS** [Origin Records 82757], **BILL ANSHELL**, plays 9 standards [61:25] which could be boring but Anshell brings to them a nuance beyond the theme that may or may not play off the changes. Jeff Johnson [b] and D'Vonne Lewis fill out the trio. I'm not sure how old Anshell is, he has been around jazz for about 25 years, but his fullness remind me of pianists active from the 1950s. Perhaps they were his mentors.



**TOM LUNDBERG** [tbn] and his octet have issued **PRIME TIME** [Max Frank Music mfm007]. What we have here are jazz interpretations to 12 TV themes [64:11]. This is not a new concept, even commercial jingles have been mined, but in most cases the music is just jazz-up. Here the themes are given fine arrangements [Terry Vosbein] that are fairly understated and are further mellowed by main soloist Lundberg's trombone treatment. Bethany Hankins' violin adds nice color throughout. A gimmick, to be sure, but well done and very listenable.

**YELENA ECKEMOFF** [p] has been putting concept albums out since 2009 at a rate of a little more than one a year. Her latest concept is the Arabian Desert

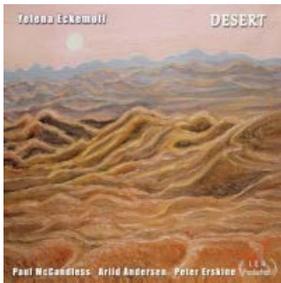
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which she imagines on **DESERT** [L&H Production cd806151-27]. This 12/8&9/15 session brings together a quartet [Paul McCandless-reeds, Arild Andersen-b, Peter Erskine-drm]. The Arabic sense is provided mostly by Erskine's excellent off beat drumming. Much of the 11 originals [74:30] here have an ECM-ish sound while Eckemoff's piano work, in its structure, reflects her classical background. McCandless and Andersen keep the flow and held my interest in the music. It's not foot tapping but it is emotive and pretty.

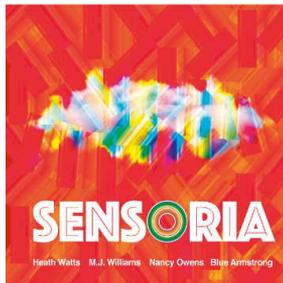
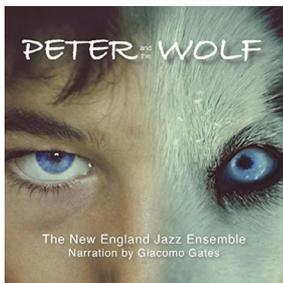
Foot tapping jazz easily characterizes bassist **PATRIK BOMAN**'s music on **SOUL SEARCHING** [PB7 Records 033]. Boman has written all the 8 compositions [53:40] for this outing [5/11/16]. The music here is fun and unpretentious and played by a wonderful sextet [Magnus Wiklund-tbn, Amanda Sedgwick-as, Max Schultz-gtr, Carl Orrje-p, Chris Montgomery-drm]. Boman calls his group Ambivalent but there is nothing equivocal about this group or music, it is not clearly bop, or swing or any other genre though Sedgwick, Schultz, Orrje and Wiklund are clearly bop players and the music is substantial and full of themes. So lacking an easy pigeon hole for which to place this music, let me just call bluesy happy jazz.

Flutist **ANDREA BRACHFELD** has issued a fine record called **IF NOT NOW, WHEN?** [Jazzheads jh1229]. Recorded 2/28/17, it includes the very fine work Bill O'Connell [p], Harvie S [b] and Jason Tiemann [drm]. This is a flute player with moxie, the same goes for her back up who all sound very involved with the music. 9 originals plus "Amazing Grace" [64:54] make up the inspiring program. Perhaps the finest flute led date I've heard in years.

**THE NEW ENGLAND JAZZ ENSEMBLE** has issued **PETER AND THE WOLF** [NEJE 191924800415]. This large ensemble does fine on the Prokofiev masterpiece and somewhat related 4 originals (from members of the NEJE) that fill out the disc [65:11]. Giacomo Gates provides the narration which is adapted to hip jazz vernacular. And so hip it is, I prefer the more traditional narration. A wolf too friendly.



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A good example of free improvisation is presented on **SENSORIA** [Leo Records cd lr 831] an undated recording of 9 improvs [59;10]. This is a quartet [Heath Watts-sax, M.J.Williams-tbn/p/melodica, Nancy Owens-vln, Blue Armstrong-b] of friends, gathered in a room to improvise without preconception. What follows is a good example of free creative improvised music. No one player dominates, they all listen. It is a transparent happening and easy to listen as the fifth person.

For those fans of funky guitar-organ trio try **GREGOR HILDEN's FIRST TAKE** [Acoustic Music Records best-nr 319.1585.2]. This undated recording has Wolfgang Roggenkamp [org] and Dirk Brand [drm] joining Hilden's guitar on 5 originals out of 12 tracks [73:25]. There's a good mixture of moods and textures here for any jazz-blues enthusiast. This is, I believe, is Hilden's first recording as leader. Well done.

I'm not sure what to make of **KRISTO RODZEWSKI's THE RABBIT AND THE FALLEN SYCAMORE** [no label 814867 025478]. Rodzewski sings and plays acoustic guitar and is joined here by a disparate group [Mary Halvorson-gtr, Kris Davis-p, Brian Drye-tbn, Ingrid Laubrock-ts, Micheal Blanco-b, Tomas Fujiwara-drm]. Recorded 2/27&28/17, the 10 Rodzewski originals [40:18] are sung by Rodzewski in a somewhat weak and disinterested manner; songs that could be passing thoughts or meaningless texts masquerading as profound. Most interesting to me is Laubrock letting loose with an energetic free toot in the middle of a tune.

**JARED GOLD's B3** has greater emphasis on jazz than the Rodzewski, on **REEMERGENCE** [Strikezone Records 8817]. This 1/22/18 recording joins Gold with Dave Stryker [gtr], Billy Hart [drm], and on 3 of the 9 cuts Jeremy Pelt [tpt/flg]. There is a nice program [53:17] offered here with compositions by Gershwin, Stevie Wonder, Ornette Coleman, Lennon/McCartney, Doris Akers and originals. My only gripe is the music sounded a bit uninspired. Ho hum.

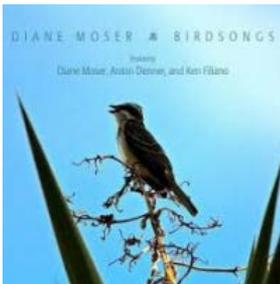
**ANDREW GOULD** [as/ss] plays with passion on **FIRST THINGS FIRST** [Outside In Music oim 1802], an undated program of 10 originals [67:47]. Joining

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him are Steven Feifke [keys], Marco Panascia [b] and Jake Goldbas [drm]. Joana Vintu [voc] joins on one track and Scott Wendholt [tpt] on two tracks. The group sounds thoroughly involved with the music and without question, the playing is strong. I believe this is Gould's first leadership date. He has been on other dates over the years usually in a big band. I'd suggest, if he can afford it, go woodshed and find your musical self before it's too late. Excellent involving music all around but generic.



More peaceful is **DIANE MOSER's BIRDSONGS** [Planet Arts Records 30174] on her trio [Anton Dennerflut/piccolo and Ken Filiano-b] date [6/9/17]. Moser's last recording had flower as the theme, flower as Thurber's parable for the cycles of life through love and war which he wrote about just prior to Hitler invading Austria. That darkness is gone as Moser composes and communes with the birds during a 5 week artist residency. Rural folks have known the natural interplay of birds and even the occasional call and response that can happen between birds and humans. There are really 2 programs within these 9 tracks [78:19]; solo piano, often quite beautiful and thoughtful and the trio sections which often affects the song between birds. Denner's flute at times sounds like Roland Kirk and Filiano's bass is brilliant as usual.



**A PRIDE OF LIONS** is the latest release from this tasty little French label, Bridge [#8]. The pride here is **DAUNIK LAZRO** [ts/bari], **JOE MCPHEE** [ts/tpt], **JOSHUA ABRAMS** [b/guembri], **GUILLAUME SÉGURON** [b] and **CHAD TAYLOR** [perc]. This is an improv group with everybody making strong contributions as opposed to perfunctory support. The 5 improvs [49:35] were recorded live on 1/30/16. The concert opens effectively with strong mounting bass work before the horns even enter. It is good to hear Lazro back. He has recorded several times with McPhee in the last 20 years but has been undocumented since 2011. Taylor makes numerous contributions both as percussive fill and support as well as a terrific rolling tom-tom spot. Although not soloing, the bass players are never far from fore front; effective in their bass-iness and for transitions. All together if you enjoy

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coordinated free jazz this will raise your spirits.

**THE THING AGAIN** [Trost Records ttroo7] presents music from 7/2&3/17 with Mats Gustafsson [ts/ss], Ingebrigt Haker Flaten [b], Paal Nilssen-Love [drm] and Joe McPhee [tpt] on one of the 3 tracks [39:01]. This is a mixed bag, the opening track is a tour de force [21:11] for the trio. It is well formed and it ranges from high energy to placid duo work, the center of the piece is dominated by memorable drum work. The second tune [8:42] brings in McPhee for an average hi-energy romp but is in the shadow of the opener. The third track [9:13] is a feature for Gustafsson but gives way to Flaten's electric bass noise solo. One of The Thing's better efforts.

Joe McPhee [tpt/ss] appears again, this time in the company of Kent Kessler [b] and Chris Corsano [drm] on **RODRIGO AMADO's** [ts] **A HISTORY OF NOTHING** [Trost tr170]. This is a fine group, all have played together and have a respect and intuitive understanding of free form music. Amado has a track record of a series of strong dates. McPhee blends in well here and displays a tenderness on soprano not always present in his playing. The rhythm section is incredibly sensitive to the flow and direction and one might guess that some of the music on the 5 improvs [51:34] here is written. Recorded 3/5/17, this is a thoughtful, not a cookie cutter, free date. I feel free jazz has long moved from blowing cacophony, a legit option especially for those who do it well, to a more thought out exercise. Free jazz with forethought & structure—the next step from free bop. An excellent example of free music.

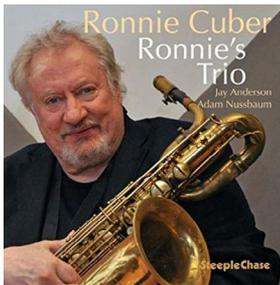
**ADREAN FARRUGIA** [p] and **JOEL FRAHN** [ts/ss] have issued **BLUED DHARMA** [GB Records gbcd1804]. This is a duo recording from 8/15/17 with 3 standards and 5 originals from Farrugia [51:51]. The recital is quite structured. Farrugia's playing serves as a pillar which supports Frahn's improvisations. On his own Farrugia keeps it tight, opening a little but is always structured and in control. A fine combination, not particularly tied to any set rhythms, these two are mainstream-free.

SteepleChase Records has issued 2 baritone sax



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trio CDs: **GARY SMULYAN; ALTERNATIVE CONTRAFACTS** [sccd 31844] and **RONNIE CUBER; RONNIE'S TRIO** [sccd 31848]. When I first encountered these two bari players they were in the background, starting out as young lions and have since become veterans. Strange how you seem to stay still but the world around you keeps moving. Cuber sounds tired on his trio [Jay Anderson-b, Adam Nussbaun-drm] date [4/17] and not terribly inspired on this program of 12 covers [72:45]. He's 76 now and a survivor of the jazz life grind. Perhaps playing the Great American Songbook is too familiar to the trio as they seem meander in and out of attention. Things pull together on "Bernie's Tune" which seems to goose the trio into involvement. On his date, Smulyan, as the title suggests deals with contrafacts or the building of new music off the chord structure of another tune. A process which gave birth to much of the original bop repertoire of the 40s and 50s. Smulyan and his trio, [David Wong-b, Rodney Green-d], offer a 4/17 program of 9 tracks [59:09] by 9 different jazz composers (one of those tracks is by Smulyan). From the opener, Mal Waldron's "Vodka" (based on "Yesterdays" by Kern), the trio is engaged and even offers some challenges for listeners in the best sense of the word. Both of these CDs have really nice cover photos of the respective leaders by Nils Winther.



**ANDREW HADRO** [bari/clts/flt] and trio [Julian Shore-keys, Rogério Boccato-perc] have issued a 4/19&20/16 recording on Tone Rogue Records called; For Us, The Living II: **MARCESCENCE** [trr 007]. Hadro's objective here was to present fresh versions of compositions from living composers [J.Shore, S.Pentland, Radiohead, Frisell, Hadro, Shorter, C. Cheek, etc]. Unfortunately these renditions left me wanting as the 13 tracks [38:55] never came to life. Most of the tunes are really short, especially for jazz treatments and perhaps they just did not have ample time to develop. It didn't help that some tunes had fade out endings.

**LUCAS LEIDINGER** [p] has produced some nice compositions and improvs along with saxman **DANIEL DAEMEN** on **DIALOGUES** [Leo Records

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cd lr 820]. The 11 tracks [36:45] here are gentle and soothing sides recorded 3/24&25/17. The tracks are short and so is the CD but it moves along nicely, still a bit more time would have been appreciated. Leidinger's liner notes relive his music clear direct and unpretentious.

**PATRICK ZIMMERLI**'s [ts] quartet [Ethan Iverson-p, Christopher Tordini-b, John Hollenbeck-drm] has released **CLOCKWORKS** [Songlines Records sgl 1625-2]. This 11 track suite [53:54] was written by Zimmerli but it plays as if written by Iverson as it is Iverson's bold outlines and shifts that seem to dominate. Zimmerli's playing is quite strong but it is his writing that shines. The music nicely flows through moods and perhaps he had Iverson in mind while composing although some of the movements clearly revolve around Zimmerli. Zimmerli also supplied the rather pretentious liner notes.

**JURE PUKL** [ts] has released **DOUBTLESS** [Whirlwind Records wr 4724]. This is a quartet [Melissa Aldana-ts, Joe Sanders-b, Gregory Hutchinson-drm] recorded 2/27/17. Pukl is from Slovenia and has been recording on a number of small labels though I think this is the first match up with his wife, fellow tenor saxophonist, Aldana. This is a tenor combination which is very similar inbound and approach, very compatible—no tenor battles here. Joe Lovano lends A few words of endorsement in the liners, appropriate as the 2 tenors sound a bit to the left of, but similar to, Lovano in their open sound. There is some tenor work where they explore some of the harmonies and it would have been helpful had it been noted which sax was on which channel. The 9 tracks [43:30] include Ornette Coleman's "Intersong". Pleasant but faceless.

A **BRIGHT AND SHINING MOMENT** [Capri Records 74149-2] is the new release by **ERNIE KRIVDA** and Swing City. Krivda has dug into the archives and Capri has put it together with a 27 page liner detailing Swing City [1994-2002] and Krivda. This is not the place to start with Krivda for while the 16 tracks [79:57] present some wonderful music and arrangements, to get the full effect of pure Krivda,

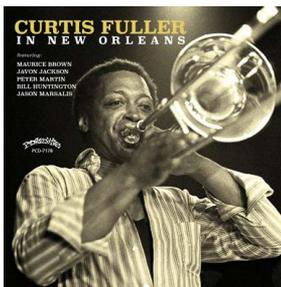
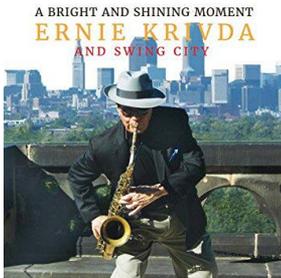
PATRICK ZIMMERLI QUARTET



DOUBTLESS JURE PUKL



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start with one of his small group recordings. At this point I should mention that I have produced well over a dozen LPs & CDs [CJR, CIMP and CIMPoL Records] by Krivda. I started writing about Krivda in the mid 1970s, declaring him to be one of the most personal and dynamic tenor players in jazz. I still feel that. The sextet [Swing City] was formed to present jazz as living jazz tradition, kind of a house band for Cleveland. Dates for these recording are missing but the personnel is provided. This covers to some extent 1994-2002 but there is much more to this artist.

Recorded 4/25/02, **CURTIS FULLER : IN NEW ORLEANS** [Progressive Records pcd-7178] had been shelved for some reason and is just now seeing the light of day. The sextet [Maurice Brown-tpt, Javon Jackson-sax, Peter Martin-p, Bill Huntington-b, Jason Marsalis-drm] runs through 8 tunes [54:08] well familiar to jazz ears including 2 Fuller originals, in what is an all familiar bop date.

**DON FRIEDMAN : LOVE MUSIC** [Progressive Records pcd-7045] is a vintage find from 9/12/78. This trio [Billy Hart-drm, Frank Luther-b] date was, among other things, Hart's first date and the first lead session for Friedman, and a lovely date it is. Unfortunately there are no liners with the CD as it is a curious item. Gus Statiras, the producer and label head is long dead and if executive producer, Lars Edegran, knows anything about the session he is not saying. It is possible it was issued in Japan at some point as there are a number of Progressive releases that were released in Japan but not in the U.S.A.

Trumpeter **ALESSANDRO BOTTACCHIARI** has released **THE TURNING POINT** [Tosky Records ts025]. It always interesting what a player chooses to do on their debut recording. For this occasion [11/25&26/17], Bottacchiari has chosen to stay in the mainstream of bop, the only concession is when Antonio Vivencio turns from the acoustic to electric piano for 2 tracks. It is harmless enough and it is a player choice. Vivencio play acoustic on the remaining program of 4 originals plus "My Foolish Heart" [41:48]. Bottacchiari who also at times plays French

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horn, has written some nice originals and his trumpet playing at times brings to mind a colder Freddie Hubbard. Joining on this date, are Marco Vaggi [b] Tony Arco [drm] and guests Gabriele Comeglio [as] Sergio Orlandi [tpt] and Andrea Andreoli [tbn]. Drummer **PAUL KREIBICH** has been playing for around 50 years and been on dozens and dozens of record dates has now recorded **THANK YOU ELVIN** [Blujazz Records bj 3465]. It is surprising to me that this is his first recording on which he is the sole leader. Perhaps it's only at this time when he can afford to be the leader. This was recorded at the Lighthouse 8/13/17 with a strong group [Doug Webb, Glenn Cashman & Jeff Elwood [saxes], Chris Colangelo-b]. The 10 tunes [74:11] here, feature for the most part Webb, a good choice as he is a very strong player out of the Coltrane school. Kreibich takes a few well placed solos and is felt throughout. Kreibich has a credible recording history so it is no surprise he has lead a credible recording, very nice indeed. One of the more successful recordings utilizing Cuban musicians is **CARLOS AVERHOFF's: IQBA**(Subtitled jazz meets cuban timba) [Inner Circle Records IMCM 045cd]. Timba is a hybrid form of music based on various folkloric music. That may or not be the case—the resultant music here is warm and pure jazz. Averhoff, a tenor saxman, is joined by Alexis Baro [tpt], Rolando Luna [p], Nestor del Prado [b] and Oliver Valdes [drm] for a program of 7 jazz standards and one original [48:32]. The main look at timba appears on Walton's "Bolivia" and its poly rhythmic base. Averhoff is a powerful saxophonist and is not afraid to play outside the lines—the same could be said of the entire group. It makes for exciting and warm listening. For those with long memories, Averhoff was a member of Irakere. recorded 1/16/17. **AIN'T IT GRAND?** is a double CD of period music by the **GLENN CRYTZER** [gtr/bjo/voc] Orchestra. This is a 17 piece band playing 30 tracks [85:43] half of which are Crytzer originals mixed in with period pieces like "Black Beauty", "Jive At Five", "Rhythm Is Our Business", "The Mooche" and so forth. The originals are also in the vernacular, and are quite tasty.



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If you're hep to the big band music i.e. Cab, Duke, Chick, Count, Lucky, Lunceford of the 30s and 40s then find this set and wig out. Unlike other period bands this is not campy, this a real band that does not playing down to the listener. Well done!

**JUNGSU CHOI** and his Tiny Orkester have put out **TSCHÜSS JAZZ ERA** [Challenge Records cr73451]. This 5/10/17 has 5 tracks [44:73] made up of 3 standards and 2 originals. Choi also arranged all the music the band is a tetnet of highly disciplined Korean musicians. Choi is a brilliant arranger and though he may have sweated out 3 years getting these 5 pieces to exist they are terrific; full of twists and turns, tension and releases. There are soloists and while the solos are good they are really secondary to the arrangements which are the dominant force here. The familiar tunes; "Spain" "Anthropology" and "A Train" are excitedly given new skin and are freshly presented. I'd like to see how he might freshen up "Tunesia"; a wonderful tune rendered forgettable from over and unimaginative use. Mr. Choi please keep sweating. **SUNRISE** [Arbors Records arcd19458] is **KEN PEPOWSKI**'s latest big band effort and it is a beauty. This big band is loaded with many of NYC's finest jazz folk including Jon Gordon, John Allred, Bob Millikan, Jon-Erik Kellso, Randy Reinhart, Ehud Asherie, Chuck Redd and Nicki Parrott. As fine as that band may be, their solo talents are not exploited here, that juiciness remains the province of Peplowski. Over the 12 tracks [68:21] it is Peplowski who mostly take the solo honors, there are exceptions to that rule, especially on "The Eternal Triangle" which sports several energetic solos. There is not much to fault here or say except if you don't love clarinet and mainstream big band you will not treasure this CD. Complimenting this production are Peplowski's liner notes. Recorded 4/18&19/17.

**HAZEL LEACH** with The Composers' Orchestra Berlin presents 8 more postcards in her **POSTCARD COLLECTION** [JazzHausMusik jhm 258]. While there is soloing from the pool of over 20 musicians, the emphasis is on the written music to the point where some of the solos sound as if they may have been



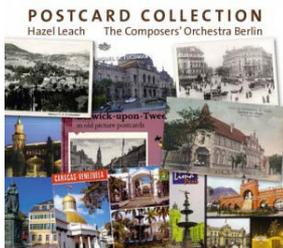
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written for the work(s). There are 8 places depicted on these postcards [53:50]. In the liners, Leach gives a description of the location and its relation to the music which as a whole carries itself well as concert works. There are a number of musical elements exposed in these works, an essence of jazz is but one of them. I quite enjoyed listening to this music even before I realized it is not primarily jazz. Just music, good music.

**SUSANNE PAUL**'s Move String Quartet presents **SHORT STORIES** [JazzHausMusik jhm 253] and like the Postcard Collection, this would not at first blush be considered a jazz group. Paul is a cellist who was looking for a quartet up on "classic sound culture" but with a jazz attitude, able to "rock the party". Most string quartets, with that mandate, usually get abstract pretty fast and fall into a Bartok-ish sound for lack of a better description. That is not the case on *Short Stories*, from what I can tell there is very little deviation from the main written line. Nice music but a little Billy Bang swagger would have helped wonders in jazzing it up. Gerour Gunnarsdóttir [vln], Marie-Theres Hârtel [vio] and Carlos Bica [b] make up the quartet, Paul composed the 10 stories [52:54].

Ella Fitzgerald had a certain lilt and effervescence to her voice, a class of one. I've heard a number of singers imitate her but it is always imitation.

**SHIRLEY CRABBE** is one of the very few singers I have ever heard who captures that Ella essence. **BRIDGES** [Maisong Music mme 2018] is Crabbe's latest and it is very nice. She smoothly sings 10 tunes [48:15], mostly standards plus 2 originals. She opens with "Isn't This A Lovely Day" and it is her most Ella-ish. On the other tunes she sings in a lower register but with the uplift and positiveness that she brings to all her songs. Her voice is quite pure and it remains such on held notes and sustains; no nasty after taste. Tasteful jazz accompaniment is supplied from a group that features Donald Vega's piano. On **SHIRLEY CRABBE**'s first recording, **HOME** [MaiSong 884501 535267] she is joined by Donald Vega, who is also credited as producer and musical



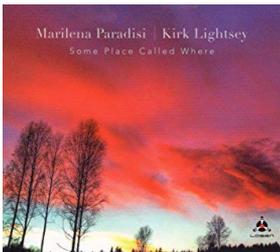
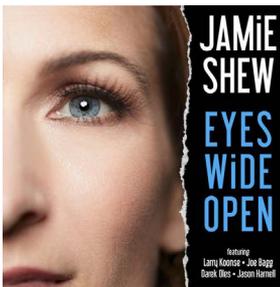
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director. Others in the pool of musicians include Houston Person, Jim West, Brandon Lee, Dave Glasser and Matt Haviland. She projects as a confident vocalist especially considering this is her debut. She opens with "Lucky To Be Me". The music here is beautifully rendered and she projects joy and happiness which carries over to her second recording (covered above). This is a first rate singer as the 9 tracks [44:20] testify to, she projects emotional commitment and believability to the lyrics. When she sings "Not While I'm Around" or "Detour Ahead" believe it.

**JAMIE SHEW**'s [voc] **EYES WIDE OPEN** [no label 888295 761871] is a work which shows originality in a couple of her own compositions with fine lyrics—especially the title track which is about loss and dealing with it. There is also, among the 13 tracks [47:20], her original reading of "Flat Foot Floogie" which is little fun nor is an improvement on the original. She has a smooth voice but she lacks lilt and is often maudlin. Backing on this undated recording is Larry Koonse [gtr], Joe Bagg [p/B-3], Darek Oles [b] and Jason Harnell [drm] and they do a fine job.

**MARILENA PARADISI** [voc] and **KIRK LIGHTSEY** [p/flt] have collaborated on a lovely 5/17 recording called **SOME PLACE CALLED WHERE** [Losen Records los187-2]. The program [45:06] here includes compositions by Mingus, Waldron, Shorter and Ron Carter, among others, and includes Bernstein's "Some Other Time" which is lovingly done here. This is nice mixture of the familiar and new and ends with Lightsey and Paradisi collaborating on "Fresh Air" on which Lightsey overdubs some flute. A nice unrushed duo outing.

That **TIFFANY AUSTIN** is a singer of uncommon talent is reconfirmed by her second CD **UNBROKEN** [Con Alma Music cam 002]. This undated recording features a program of a dozen [61:07] tunes; originals, standards and adaptations. Her voice is full throated and can exude joy, pleasure or pain, a whole range of soul. She contributes lyrics to Ornette's "The Blessing", Mingus' "Better Git It In Your Soul", and does wordless vocal on Tranes' "Resolution" [7:36].



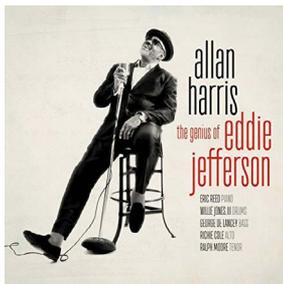
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In addition she pens some notable originals, all with spirited backing provided by Ashlin Parker [tp], Mitch Butler [tbn], Teodross Avery [ts], Cyrus Chestnut [p], Rodney Whitaker [b] and Carl Allen [drm]. Not over produced, careful attention has been applied to all facets of the production; music, graphics ,etc. A lyric print out is enclosed. Note the name, she is batting a thousand.

**JOHN PROULX** [voc/p] has a light tenor voice and on **SAY IT** [Artist Share as 0159] he offers 10 tunes [43:17] well suited to his voice including “Scatsville”, a fun tune by Michael Franks, Mose Allison’s ode to a carefree life “I Don’t Worry About A Thing” as well as Ellington & Strayhorn’s “Something To Live For”. Melissa Manchester joins for a duet on their original “Stained Glass”. This is a fine vocal jazz release, Proulx is intimate and sincere in his delivery. Tasteful backing includes Chuck Berghofer [b], Joe LaBarbera [drm], Larry Koonse [gtr] and Bob Sheppard [ts/ss].

**ALLAN HARRIS** brings us **THE GENIUS OF EDDIE JEFFERSON** [Resilience Music Alliance]. Eddie Jefferson was a real jazz singer, uniquely so and Harris proves his equal on this CD. Harris’ voice is a bit smoother than Jefferson’s but he has mastered the art of telling a story and filling in a space set for 6 words with 10 words and manages to make it musical—that was Jefferson’s style and Harris captures it perfectly. 10 tracks [40:57] of mostly familiar Jefferson repertoire i.e. “So What”, “Billy’s Bounce”(sic), “Sister Sadie” and so on. On “Lester’s Trip To The Moon” he has picked up some of Slim Gaillard’s matter of song. Completing the tribute is a somewhat subdued Richie Cole [as] along with Eric Reed [p], Willie Jones III [drm], Ralph Moore [ts], George DeLancey [b]. This sounds real.

**JOHANNES WALLMANN** [p] has written a tribute to equality: race, marriage etc.. His involvement in the rights was first person and as serious as his life. On **LOVE WINS** [Fresh Sound New Talent fsnt 538] Walkmann has composed 10 compositions [59:29] with a text aimed at the struggle that speaks and sings in support of that struggle. The singers are not always identified specifically, they should be. Rob Dz narrates



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the spoken word parts. Music is supplied by Russ Johnson [tpt], Dennis Mitcheltree [ts], Dayna Stephens [bari], Kenny Reichert [gtr], John Christensen [b] and Devin Drobka [drm]. This celebration was recorded 8/18&20/15. A serious subject dealt with as serious; right on.

**DARYL SHERMAN** has a new CD out, this with Jon-Erik Kellso [tpt] Don Vappie [gtr/bjo], Jesse Boyd [b] and , on 1 of the 12, mixture of standards and originals, Boots Maleson [b]. This is a good backup group on **LOST IN A CROWDED PLACE** [Audiophile Records acd-357]. Sherman's voice sounds more exaggerated and theatrical than usual and her delivery is mindful of Blossom Dearie's fragility and sometimes, as she strings out endings, Mildred Bailey. Most importantly she doesn't sound forced. On one track, "You Go To My Head", Vappie joins in a vocal duo. Most of the tunes are not well worn, "You Go To My Head" is one of the more familiar tunes.

**GREGORY GENERET** [voc] and **RICHARD JOHNSON** [p] have issued **2 OF A KIND** [Afarmusic 002] and are backed by a hot little group [Freddie Hendrix-tpt/flg, Jonathan Beshayts, Barry Stephenson-b, Henry Conerway III-drm]. The problem is Generet is not a jazz singer. The renditions of the mix of 12 originals and standards [60:19] unfortunately prove the point on this 8/30/17 recording.

**BOB MINTZER's** Big Band and **NEW YORK VOICES** join forces on **MEETING OF MINDS** [Manchester Craftsmen's Guild Records mcgj1045]. Usually when a vocal group joins another band one band dominates. The surprise here is, with some exceptions, that is not true as both bands contribute equally. This CD opens the 10 tune [61:03] program with an abstract opening by the big band on "Autumn Leaves" leading one to assume this will be an instrumental. Then the direction changes and the New York Voices enter for an un-compromised feature for themselves. Pretty neat, of course instrumental fans won't want vocals and vocal fans won't be happy for the intrusions of big band charts.



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So this recording is for the non-purists who are happy with just good music, which is what they'll find here. There are two non vocal tracks: "I Want To Be Happy" and "Weird Blues". There is one track which features the vocal group and the band is present in a supporting role only on "I Get Along Without You Very Well. Recorded 3/31-4/1/1917.

## REISSUES / HISTORIC ISSUES

The group **icomp** [saxes] has issued 33 [Icdisc 18-01]. This is a sampler of their work of the past 33 years. The 22 compositions [77:02], all by Graaf are a "best of" from the catalogues of BVHaast and Icdisc. This issue presents music in chronological order [1990-2016]. The band performss music that is to the right of fellow Netherlander Willem Breuker and his Kollektief but I Compani is overall more conservative. Liners, dates and personnel are included. A good introduction to I Compani.

## CLASSIC BRUNSWICK & COLUMBIA TEDDY WILSON SESSIONS 1934-1942 [Mosaic md7-265]:

Oh, where to start on Teddy Wilson? The 7 CDs on this magnificent collection [171cuts] are a fraction of his recorded work. The sides with Billie Holiday are not included, by themselves that would make a suburb collection. A few other items are missing—most regrettably the Redd Evans sessions from 1939. I don't remember previously hearing these 2 standards from the band; "In the Mood" and "A-Tisket A-Tasket" which are issued here. There are a good number of previously unissued tracks on this set of Wilson, including some conversation between Bill Savory and Wilson, as Savory worked on getting a sound level. There is a great variety between the emphasis on Wilsons superb features, the vocalists (including a couple from a young Ella Fitzgerald - 3/17/36) and cuts with various bands including B.G., Roy Eldridge, Ben Webster, Johnny Hodges, Frankie Newton, Bennie Morton, Jonah Jones, Lionel Hampton, Harry Carney, Harry James, Pee Wee Russell, Bobby Hackett and others. And one can not discount the rhythm sections which were subjected to those Wilson-esque tempos. There is a session from 4/11/41, here where Wilson



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and trio [Al Hall-b, J.C. Heard-drm] run through 9 takes of “China Boy”, it is just breath taking. Although there is no documentation of it early on in Wilson’s career, he and Art Tatum (born 2 years before Wilson), teamed up as a piano duo. I mention this because there is an awful lot of Tatum in Wilson’s playing. It’s based on anecdotal evidence but among jazz fans it seems overall Wilson is favored. He is by me and I’m not sure why. Tatum recorded more solo than Wilson and perhaps jazz fans find him colder and too perfect, while Wilson projects more sweat and strain and soul. Jazz fans at times are prone to reject perfection i.e. Ella Fitzgerald, Tatum, Oscar Peterson etcetera. As usual with Mosaic sound is outstanding and where there are blemishes you can still count on it being the best available. Loren Schoenberg’s liners are clear and insightful and as mentioned before Mosaic’s source and discography are meticulous. It takes longer to go through the 32 [12” X 1”] pages of notes than it takes to go through the music as one keeps cross referencing. A Magnificent effort well worth your time and treasure.

Columbia/Sony/Legacy recordings has issued **MILES DAVIS & JOHN COLTRANE, THE FINAL TOUR : BOOTLEG SERIES , VOL. 6** [Columbia/Legacy Records 889854483920]. This 4 CD set, produced in part by Michael Cuscuna and Richard Seidel, reissues concert material from 3/21/60 through 3/24/60 by the Coltrane quintet [Coltrane, Wynton Kelly, Paul Chambers, Jimmy Cobb]. This music is wonderful, that said; it has all been issued previously over the years on labels like Dragon, Jazz Door, Natasha, Bird Notes etc.. Remastered it is now in one place and authorized.

BGO Records has reissued **BILLY COBHAM’S MAGIC** and **ALIVEMUTHERFORYA** [ BGO cd 1327]. This represents 1977 and the live concert 11/12/77. Magic is average fusion of the time, it sounds manufactured and without conviction. Alivemutherforya is quite the opposite, spurred by the audience, Cobham, Alphonso Johnson, Steve Khan and Tom Scott present fusion at its best. As



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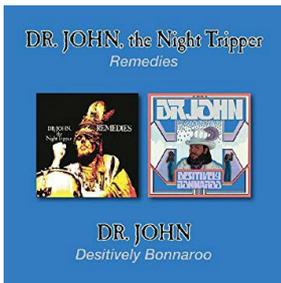
usual BGO includes original notes and up dates—this time by Matt Phillips. My only complaint is BGO could have fit the 2 vinyl originals on a single CD instead spreading them out on 2 CDs.

The same thing, dealing with combining 2 LPs on one CD, could also apply to **DR. JOHN's, REMEDIES & DESITIVELY BONNAROO** [BGO Records bgocd 1326]. Charles Waring's liners update both the original notes and Dr. John. These 2 CDs catch Mac Rebennack early in his persona as Dr. John. If he is a talent unfamiliar to you this is a fine intro to his swamp music.

**NINO TEMPO** [ts] was part of the Maynard Ferguson band in the mid 50s and then in the early 90s he put out a couple of CDs on Atlantic.

**PURVEYOR OF BALLADRY** [Omnivore Records ovc-d-278] presents the best of his work for Atlantic records [1990-1993]. The 13 tracks [56:11] here are all ballads chosen by Atlantic to sell his softened big tenor sound. The exception here are 2 unissued cuts "Darn That Dream" taken from Nesuhi Ertegun's Memorial Service and an unissued take from his 1993 recording. This includes "You Are So Beautiful" on which Roberta Flack sings. A 14-page booklet has an overview and update by Randy Poe. Sol Disk has reissued **THE SOUND OF SPEED** [as 8502] by the group **GHIDRA** [Wally Shoup-as. Bill Horist-gtr, Mike Peterson-drm]. This group made 2 recordings between 2000 and August 2006, I believe this is the 2006 recording. This recording of 8 free improvs [41:09] did not get much distribution or circulation when it was first issued. In fact, I'm not sure this is actually a reissue but a re-release. This is of little matter, it is—therefore it exists. This is free improv, Horist's guitar adds a psychedelic touch to things and it clouds the direction of Shoup. Shoup is a strong and confident player but for the most part, kept in the background.

Avid Records continue to reissue material on 2 CDs. **JERI SOUTHERN** had a tangential connection to jazz and a beautiful voice. Today, her voice sounds very much dated to the 1950s, smokey haze, a touch of jazz and an erotic suggestion.



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The **FOUR CLASSIC ALBUMS** {Avid amsc 1291} brings together the following LPs: The Southern Style [3/4/55-3/10/55/]; Prelude To A Kiss [6/25/57-7-26/57]; Coffee, Cigarettes & Memories; [late 1957]; Southern Breeze; [1/23/58-1/25/58]. The background includes: Herb Geller, Georgie Auld, Mel Lewis, Don Fagerquist and others on call to the West Coast studios. As nice as these are, let me hip you to the brilliant CDs by Jonathan and Darlene Edwards, the alter-egos of Southern and her husband Paul Weston. Originally released on Vinyl they have been reissued on CD. They are well worth the search and are some of the most essential jazz recordings. More than that I'll not say as the records speak for themselves. The Edward's sides are heartily recommended to ALL jazz fans of any style. Trust me.



**PEGGY LEE: FOUR CLASSIC ALBUMS** [Avid Records amsc 1290] brings together 4 LPs: Dream Street [6/5&6/56], The Man I Love [4/2,4&8/57], Jump For Joy [12/57 & 1/58], Blues Cross Country [4/14 & 5/19/61]. The jazz content is more so than on the Southern discs and the styling is a constant. Considering how many recordings Lee made for Capitol she must have been one of the main talents for the label. Included in the line of session men were, among others, Sweets Edison, Juan Tizol, Pete Candoli, Jimmy Rowles, Mel Lewis, Quincy Jones, Benny Carter, Shorty Rogers, Bud Shank, Bob Cooper, Bill Perkins, Frank Rosolino, Frank Strazzeri and Jack Sheldon etc.. On the The man I Love date, Frank Sinatra conducts the Nelson Riddle orchestra. Get this for the 2 later sessions.



**FREDDIE REDD: FOUR CLASSIC ALBUMS** [Avid Records asc 1263]. This brings together the following LPs: Get Happy [11/10/56], The Connection [2/15/60], San Francisco Suite [10/2/57], Shades Of Redd 8/13/60. If you had to choose the best of Redd, chances are the bulk of them might be from this collection. Redd got his recorded start on a tour in Sweden in the mid 50s. A hard bop player scuffling in NYC, he got some publicity leading his band in the play "The Connection", a semi popular off Broadway play

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during the blooming Kerouac popularity. That music got recorded by Blue Note and was the first of his recordings with Jackie Mclean which remain 2 of Redd's finest recordings.

## RED GARLAND: FOUR CLASSIC ALBUMS

[Avid Records amsc 1280] brings together the following four LPs: A Garland Of Red [8/17/56], All Morning Long [11/15/57], Groovy [5/24&8/29/57], All Kinds Of Weather [11/27/58]. Garland [1923-84] was a boxer from Texas who early on hitched his talents to the Miles Davis quintet in the mid 50s. He was an excellent distinctive pianist, who seems to have few followers. He made dozens of records as a leader, all of these are trio sides with the exception of the 11/15/57 date which includes Don Byrd and Coltrane. Today he is a somewhat overlooked giant. Well worth your attention.

## GERRY MULLIGAN: FOUR CLASSIC ALBUMS

[Avid Records amsc 1282] brings together four LPs; Presenting The G.M. Sextet [9/21 &10/31 1955], Profile Of G.M. [9/21&29 1956], Sextet-Mainstream Of Jazz [1/2-9/26 1956], The G.M. Songbook [12/4&5/57]. Mulligan needs at least 3 of the 2-fers to cover distinct arms of his career. This covers his great period after his breakout recordings with Chet Baker. Here, for the most part, he has Jon Eardley on trumpet and Bobby Brookmeyer on trombone—the exception being the 1957 date which brought in Lee Konitz, Zoot Sims, Allen Eager and Al Cohn. There is plenty of the distinct Mulligan sound and harmony. After this he went as a commodity pairing up with many of the other great iconic jazz folk at the time. This is the third Mulligan collection reissued by Avid.

When **BUNK JOHNSON** [1889-1949] was rediscovered in the New Orleans area in 1942 it was cause for excitement and really the spark plug for the revival period of traditional jazz which in turn gave George Lewis a career which helped spread traditional come trad music. **RARE AND UNISSUED MASTERS Vol 2** [American Music Records amcd-140], says it covers 5/9/7/43 - 6/3/46. 7 of the 18 tracks [60:23] are unissued and



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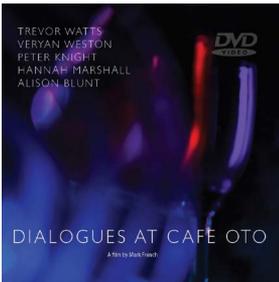


I'm surprised there are any at this late date. I tried to cross reference this against a discography but it got confusing pretty quickly. Included are many of the recordings by Bertha Gonsoulin [p] who only cut 5 tracks before going into obscurity. There is also one track by Myrtle Jones, who is credited with only one jazz recording. These recordings were a result of Bill Russell's efforts, one of the earliest and most important jazz benefactors. The label American Music Records is now part of the GHB [George H. Buck] family of labels. This umbrella operation houses a gold mine of jazz recordings and is now I believe in the good hands of Lars Edegran. Photos and wonderful notes by Trevor Richards fill out the 24 page liner booklet. A side note; when I listened to this (traditional) music in the 1950s it seemed antiquated, yet today it strikes me as music first and I don't hear it so much as "dated". A wonderful reissue. GHB Records has issued a nice legacy double CD set as, **DON SUHOR; NEW ORLEANS CLARINET & SAX VIRTUOSO** [GHB Records bcd-561/562]. The 12 page liners, with photos and notes by Suhor's younger brother cover the bio and 26 tracks [114:59]. Suhor [1932-2002] never left New Orleans (except for the draft), and was reticent to record and this issue is filled out with recordings [1977-2002] made under someone else's leadership, mostly unissued. CD #1 is dedicated to his clarinet playing, although more interesting is CD 2 which is devoted to his alto sax work. Accomplished, here he plays with a woody tone, similar to his clarinet sound but not oblivious to Charlie Parker and bop or Paul Desmond.

## DVD REVIEWS

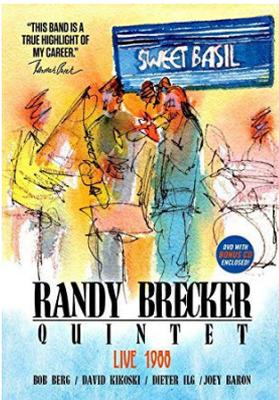
**TREVOR WATTS** [as/ss] is joined by **VERYAN WESTON** [p], **PETER KNIGHT** [vln], **HANNAH MARSHALL** [cello], **ALISON BLUNT** [vln] on **DIALOGUES AT CAFE OTO** [HI4head Records hfhdvd01]. This is a Mark French film [68:27] recorded 8/8/16 and 4/23/17. The 2016 date has "Dialogue With Strings 2", while from 2017 comes "Dialogue With Strings 4 & 5". Peter Knight only plays on the 2016 date. It is good to see these folks in a fairly subdued setting, not minimalistic, but

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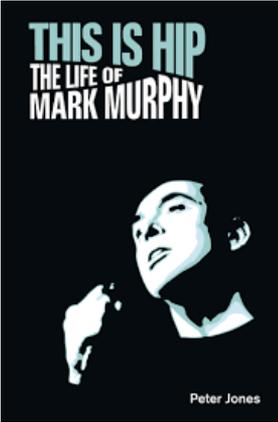


playing relaxed in concert. Well staged, only the cellist is not well lit but the video is otherwise visually excellent. Musically this presents itself as quintet/quartet afternoon recital. The harmonies between soprano and violin goes in and out audibly creating a Doppler-like effect, sounding at times like a jig. Well done, audio wise and visually. Now a video of Watts' drum based larger group might prove rewarding.

**RANDY BRECKER** quintet **LIVE AT SWEET BASIL 1988** [MVD Visual dvd mvd 0724d] is a 2 Disc affair, one disc is a DVD of the 11/18-20/88 performance, the other is a CD of music. The music is excellent, the band is kicking' and very much in a Coltrane quartet mold. Bob Berg is steaming, Brecker is Freddie Hubbard hot and the rhythm section [Joey Baron-drms, David Kikoski-p, Dieter Ilg-b] churns. 7 tracks [73:00]. The music is not all uptempo but it is all worth your time. Originally on Sonet. There is nothing I can say about the video as I could get the sound but not the picture.



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## BOOK REVIEW

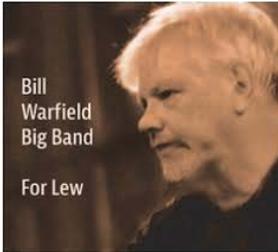
**THIS IS HIP: THE LIFE OF MARK MURPHY** by PETER JONES [247 pages, hard cover, illustrated. published by Equinox Ltd UK. \$29.95]

If you are not familiar with Mark Murphy [1932-2015] then read this work as another familiar tale of a jazz life, glamorous on the outside, a mess beneath the surface. If you were/are a fan of Mark Murphy, a unique jazz singer challenged by the same industry he devoted his life and talents too, challenged as well by the mores of 20th century America, then this will illuminate you to the man and his recordings. The author admits to undocumented moments due to Murphy's nomadic life style, though except for his later time/life in the USA, I was not aware of any particular gaps. Jones is British and seems fairly privy to Murphy's life in England, where Murphy and his art found greater acceptance. This work, due to lack of competition will probably stand as the definitive work on Mark Murphy who undeniably, is a great talent and was a gentle soul.

## ADDITIONS AND CORRECTIONS

June 2017 Papatamus: Nils Winter of SteepleChase Records reminds us that the label has been around 45 years not 60 and that all SteepleChase records, except one, are available on CD, and that the Riley-Zak duo reviewed is their second issued by the label.

# New Issues



**BILL WARFIELD BIG BAND,  
FOR LEW**  
PLANET ARTS 301738.  
OLD DEVIL MOON /  
TOTEM POLE / STREET  
CORNER SUPERMARKET /  
IN YOUR OWN SWEET WAY  
/ SCOOTZIE / TENTIGO(\*)  
/ SOME OTHER BLUES /  
GOODBYE PORKPIE HAT(\*)  
/SALSA EN MI ALMA (\*)/ A  
LITTLE CIRCUS MUSIC(\*) /  
THE THREE MARIAS / WHEN  
JANIE TAKES THE STAND.  
71:50.

**B**efore acquiring this disc, my exposure to the work of Bill Warfield was quite limited. In my possession were two cds of his big band playing an accompanying role to organist Gene Ludwig and on a Steeplechase import to guitarist Dave Stryker. This is my first listen to the aggregation completely under his name. It's also debatable whether this album should be considered a reissue or new issue since a mere pair of the numbers are unreleased with the other ten having appeared previously on a quartet of Warfield releases duly noted in the credits. In this heartfelt salute to the late, greatly under-valued trumpeter Lew Soloff, the musical chairs are occupied by many names regular Cadence readers will recognize. Soloff is present as a soloist on the Latin title( the sole chart that Warfield did not arrange) and is in the lead trumpet role elsewhere. The leader gets off some nice solos on three of the tracks. The unused tune are the lead-off standard and the Coltrane title. This is a first class production with soloist identification on all tracks, a three fold photo of the crew enclosed in the digi-pack and extensive liner notes by Arnold Jay Smith. A keeper for sure.

Larry Hollis

Collective personnel: Warfield, tpt; Lew Soloff, tpt(\*) ;Tony Kadleck, Jon Owens, Dave Ballou, John Eckert, Earl Gardner, Joe Mosello, Jeff Parke, Jerry Sokolov, Dean Pratt, Bob Millikan, Dave Trigg, Randy Brecker, Bud Burridge, Colin Bridgestocke, Darryl Shaw, tpt; Tim Sessions, Dan Levine, Matt Haviian, Earl McIntyre, Herb Besson, Conrad Herwig, Larry Farrell, Matt Finders, Jeff Nelson, George Flynn, Mike Christiansen, Charlie Gordon, Sam Burtis, tbn; Andy Fusco, Dan Block, Ed Xiques, Mike Migliore, as: Walt Weiskopf, as, ts; Alex Stewart, Sam Bortka, Matt Hong, bari s; Richie Perry, ft; David Diggs, picc; Bob Hanlon, clt; Tom Olin, b clt; Dave Stryker, Chris Rosenberg, Vic Juris, g; Joel Weiskopf, Greg Cogan, Ted Rosenthal, Roberta Picket, Art Hirahara, p; Lynn Seaton, Mike Richmond, Jeff Fuller, Gene Perla, Tom Hubbard, b; Grisha Alexiev, Bob Weller, Tim Horner, Scot Neumann, d; Dan Sadownick, Emedin Rivera, perc. Recorded circa 1990, 1994, 1997, 2005, 2014.

# New Issues

## A) JARED GOLD,

REEMERGENCE / IT AIN'T  
NECESSARILY SO / LOOKING  
FOR ANOTHER PURE LOVE /  
SHE'S LEAVING HOME / ONE  
FOR JOHN A / HOW LONG  
HAS THIS BEEN GOING ON  
/ BLUES à / SWEET SWEET  
SPIRIT / NOMAD. 51:19

Gold, org; Jeremy Pelt, tpt (\*);  
Dave Stryker, g; Billy Hart, d.  
1/22/2018. Paramus, NJ.

## B) MCCLINTY HUNTER, JR., THE GROOVE HUNTER, STRIKEZONE 8816,

BLUE CHOPSTICKS / THE  
BIG PUSH / AUTUMN / THAT  
GIRL / MY LOVE / SACK FULL  
OF DREAMS / I REMEMBER  
WHEN / COUNTDOWN / GIVE  
THANKS. 51:58.

Collective personnel: Hunter,  
d; Eddie Henderson, tpt;  
Donald Harrison, as; Stacy  
Dillard, ss, ts; Eric Reed, p;  
Christian Sands, el p, p; Dave  
Stryker, g; Corcoran Holt,  
Eric Wheeler, b. Brooklyn,  
NY, 11/23/2015. Paramus, NJ.  
1/23/2018.

Quiet as its kept, Dave Stryker is on a roll. He's led four albums under his name on his Strikezone label, three of which featured a foursome of guitar, organ, vibes and drums, that have garnered favorable notices in the jazz press. Now comes a pair under that logo captained by two charter members of that quartet, keyboardist Gold and percussionist Hunter.

Jared Gold established his credentials primarily as an organist (he plays piano also) on over one-half dozen discs for the Positone label under his leadership plus sideman roles on several labels. He has appeared numerous times at Small's, the Village watering hole that has fostered so much talent. (A) is another quartet date with boss Stryker but this time under his leadership, along with veteran drum master Billy Hart and trumpeter Jeremy Pelt on three tunes. Produced by the stringman, the program consists of a nice blend of standards (two by Gershwin, one from Ornette), a couple of pop oldies from Stevie Wonder & Lennon/McCartney and originals from the players. The leaders "One For John A" acknowledges his time spent playing with the late John Abercrombie as does the Coleman classic. This is neither a soul-jazz date nor a straight-ahead jazz date. It is a combination of both strained through a soulful sieve to preserve the very best. Solid gold.

Drummer Hunter heads an A-list of musicians on his debut disc (B). He's been "kickin' tubs" with Dave Stryker for close to a decade now and is a non-showy, dependable timekeeper. Old hands like Henderson and Harrison make up the front line with Small's vet Dillard while mostly Reed guides the backing section. Hunter contributes a couple of charts to the setlist which includes Herbie Nichols' "Blue Chopsticks" (wish more would do his compositions), Trane's "Countdown" and "The Big Push" from Shorter. There's some tasty brushwork on "Sack Full Of Dreams" but the highlight for me was the salty shuffle of Stevie Wonder's "That Girl". Not many current drummers can handle that kind of groove these days. All in all, both of this albums are impressive additions to the Strikezone catalog.

Larry Hollis

# New Issues

(1) JOE ROSENBERG  
ENSEMBLE  
TOMORROW NEVER  
KNOWS  
QUARK RECORDS R2  
01724

LALIT / BEFORE / PORTRAIT  
OF TRACY / DURING /  
TOMORROW NEVER KNOWS  
/ AFTER. 52:52.

Rosenberg, ss; Didier Petit,  
cello; Bruno Angelini, p;  
Arnault Cuisinier, b; Edward  
Perraud, d. December  
2016, Paris, France.

(2) FREE RESERVOIR  
NABATOV -  
JOHNSON - SARIN  
LEO RECORDS CD LR 800

FREE RESERVOIR / SLOW  
DROPLETS / MARACATU  
ASKEW / TAP DANCE  
INFERNO / SHORT  
STORY LONG. 56:58.

Simon Nabatov, p; Max  
Johnson, b; Michael Sarin,  
d. January 11, 2016, New  
York, NY.

(3) GIANNI LENOCI  
AND FRANCESCO  
CUSA  
WET CATS  
AMIRANI RECORDS

AMRN052  
WET CATS. 51:36.

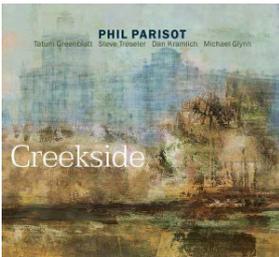
Lenoci, p, prepared p,  
wooden flt; Cusa, d.  
Monopoli, Italy, June 25,  
2015.

Joe Rosenberg on soprano sax leads his ensemble, comprised of skilled players in open improvisation, on (1). Large sections of the program have a meditative quality, with frequent sustained tonal centers evolving and forming the basis for solos by members of the group. In "Lalit," for example, prevailing harmonies generated by pianist Bruno Angelini and bassist Arnault Cuisinier lay the groundwork for solos from Rosenberg, Cuisinier, and drummer Edward Perraud, followed by a middle eastern-influenced theme in the last minutes of the piece. "Portrait of Tracy," running over 11 minutes, displays the creative interplay between strings (cellist Didier Petit and bassist Cuisinier) as well as the quintet's artistic portrayal of the interesting Jaco Pastorius theme. Following some energetic and high intensity playing on John Lennon's "Tomorrow Never Knows," the group returns to more sedate form on "After," the closing piece composed by Ellis Marsalis, in which Rosenberg and Angelini play pensively over sublime harmonic resolutions.

The acoustic trio of Simon Nabatov, Max Johnson, and Michael Sarin plays with much creativity and musical interaction on (2), stretching out in free improvisation mode for over 15 minutes on both the opener "Free Reservoir" and on the closing piece "Short Story Long." The well-shaped "Slow Droplets" begins quietly with Nabatov on piano and Johnson on bass conveying a sense of foreboding, joined in the second half of the piece by drummer Sarin for further development until the piece winds down in its final minute. On other cuts, creative musical ideas from Nabatov evolve into fascinating grooves with the help of Johnson and Sarin, and are well developed on "Maracatu Askew" and "Short Story Long."

On (3), Gianni Lenoci and Francesco Cusa begin their fifty-one minute freely improvised performance with Lenoci's brooding low harmonics and tinkling piano notes barely accompanied by Cusa's cymbals. Further development of the upper register from Lenoci leads to an open percussive section from Cusa in the third minute and an increase in the rhythmic intensity.

# New Issues



## PHIL PARISOT, CREEKSIDE

OA2 RECORDS 22148.

EMERALD CRESCENT /

EARTH TONES / DISRUPTION

/ DARK ALLEYS / TONIC

/ROCKET SURGERY /

AZALEA / SAMURAI RISING

/SAMURAI FIGHT SONG /

WATER. 60:28.

Parisot, d, cymbals, gong,  
shaker; Tatum Greenblatt,

tpt; Steve Treseler, ts; Dan

Kramlich, p; Michael Glynn, b.

5/16&17/

2017. Seattle, WA.

Later in the performance, Lenoci's rapid avant guard lines in the 15th and 26th minutes contrast sharply with his contemplative playing in the 18th minute and in a moving section begun in the 35th minute. Cusa's drumming is intense yet wisely restrained during the turbulent sections, allowing Lenoci's creative virtuosity to rise to the forefront on these occasions. In turn, Cusa sets the terms and pace in the 27th minute with a strong rhythmic backbeat, joined later by Lenoci in this genre. Beyond the 37th minute are further swings between forceful and meditative playing, with a faint lullaby part of a thoughtful final few minutes from these two brilliant musicians.

Don Lerman

Parisot's second OA2 project utilizes pretty much the same names as his first Lingo with local Seattle musicians and NYC-brass ace Greenblatt. It starts off with a tune title that is a dead giveaway for what is to follow with its second-line Big Easy drum patterns. After that it's a fairly predictable mix of ballads like "Earth Tones" & "Azalea", a short boogaloo "Tonic" and Hard Bop "Disruption" & "Rocket Surgery". The eighth cut is a minute & a half drum preface to the following full band blowout.

Things wrap up with the brief "Water" that fades in with a group improvisation. Would someone please explain the James Michener quote means?

Larry Hollis

# New Issues

## ZEM AUDU, SPIRITS

ORIGIN 82735.

NEON NIGHTS / BIG QI /  
MUSO / BIRD / SPIRITS /  
FLOW / DRAGON / BAMIIJO  
/ ARCADE / MOTHS /  
NEBULA. 72:02.

Audu, ts; Mike Stern,  
g; Benito Gonzales, p;  
Ben Williams, b; John  
Davis. 10/13&14/2015. NYC

## CORY WEEDS & THE JEFF HAMILTON TRIO

DREAMSVILLE,

CELLAR LIVE 072216.

WHO CAN I TURN TO /  
LADY WANTS TO KNOW /  
HOW DO YOU LIKE THEM  
APPLES / BLUE DANIEL /  
DREAMSVILLE / HAMMER'S  
TONES / NOTHING TO LOSE  
/ BENNISSIMO /  
LOVE IS A NOW AND THEN  
THING / ROBBINS NEST /  
SHE WALKS THIS EARTH.

61:54.

Weeds, ts; Hamilton, d;  
Christoph, Luty, b; Tamir  
Hendelman, p. 7/22/2016.  
Vancouver.

Probably due to his Nigerian roots this all-original program has a heavy African tinge to it. The compositions are fairly simple from the start 1; tenor/guitar line 2; bass vamp 3; simplistic funk 4; repetitive piano based in 11/4. 5; reggae flavored 6; more heavy electric bass 7; same over drums 8; simple vamp 9; same 10; tenor/guitar head plus fours 11; piano solo in 5/4. Stern is wasted on five tracks and the bass/drums are usually headache inducing. This is being written the day before Mother's Day and my mother taught me when you have nothing much good to say about something don't say anything at all. Sorry Mom.

Larry Hollis

When it comes to long term working piano trio the threesome helmed by drummer Jeff Hamilton sets a bar too high for most current rhythm sections to attain. Over the course of a decade plus they have issued a half dozen excellent examples of the jazz art up to their most recent endeavor Live In San Pedro. This is their second meeting with reed ace Weeds which is every bit as good as their initial title This Happy Madness from three years ago. There is only one Weeds original "How Do You Like Them Apples" among numbers from Illinois Jacquet, Michael Franks, Frank Rosolino, Ivan Lins, a pair of Anthony Newley songs and the Hank Mancini title track. Pianist Hendelman contributes the swingingly infectious "Bennissimo". While penning this I came across my coverage of the Hamilton Trio's From Studio 4 (8/06, p125 & 126) which included the line "this is state-of-the-art piano trio" which could easily be appended with "joined by some fine tenoring from Cory Weeds"

Larry Hollis

# New Issues

ROSCOE  
MITCHELL  
MONTREAL-  
TORONTO ART  
ORCHESTRA  
RIDE THE  
WIND

NESSA NCD-40

THEY RODE FOR  
THEM—PART ONE/  
SPLATTER/RIDE THE  
WIND/THEY RODE  
FOR THEM—PART  
TWO/RUB/SHARDS  
AND LEMONS/  
NONAAH 55:46

Mitchell, sop;

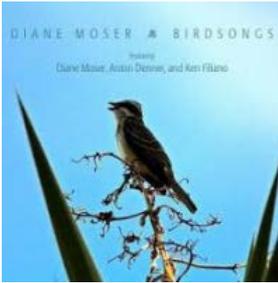
Gregory Oh, cond;  
Marilyn Lerner, p;  
Lori Freedman, E-flat,  
B-flat, contrabass,  
b cl; Jean Derome,  
pic, flt, bass flute;  
Yves Charuest, as;  
Kyle Brenders, B-flat  
cl, ts; Jason Sharp,  
bari s, bs; Peter  
Lutek, bsn, ss; Nicole  
Rampersaud, tpt;  
Craig Pedersen, tpt;  
Tom Richards, tbn;  
Scott Thompson,  
tbn; Julie Houle, tba;  
Jean René, vla; James  
Annett, vla; Rob  
Clutton, b; Nicolas  
Caloia, b; Michael  
Davidson, vib; Isaiah  
Ceccarelli, d; Nick  
Fraser, d October  
17, 2016 Toronto  
Canada

The premise for this project is a fascinating one, even by master Roscoe Mitchell's challenging and creative standards.

Transcribe the improvised music from two previous CD's featuring Mitchell on various instruments, Craig Taborn on piano and electronics, and Kikanju Baku on drums, then orchestrate it for various ensembles to allow for the music to ebb and flow between further improvisation and the written score. Mitchell teams up with two former students who assisted with the transcription, composers Daniel Steffey and Christopher Luna-Mega, along with a band that is a blend of players from Montreal and Toronto. The results are very rewarding and stimulating, and I was surprised at how disappointed and sad I was as the last notes faded away and I exited the mysterious and intriguing world that Mitchell and cohorts had created.

The first piece, "They Rode for Them—Part One," opens with dramatic and brooding orchestral currents that lead to an ever-changing landscape of sparsity and density of sound, at one moment suggesting primordial forests with animals awakening, and the next you are out on the street in some serious traffic. Most notes don't last long in this universe, pauses and silences are welcome, and the direction can change suddenly. "Splatter" is just that, an orchestral splatter that despite all the cacophony and simultaneity of sound has a clarity within the circus atmosphere. The title tune displays how Mitchell employs instrumental swells and decays combined with short, staccato bursts from myriad musicians to keep the listener on their toes as they absorb these scripted improvisations. Mitchell's only instrumental contribution on this date is showcased on "They Rode for Them—Part Two," and it is classic Roscoe Mitchell. He burns and buzz saws his way on soprano saxophone, using circular breathing to affect at times a bagpipe-like sound with extreme focus. On "RUB" it is back to exploring an elemental and ancient land, where piccolos and flutes awake the birds, and tubas and trombones project elephants and rhinos walking through the grasslands. The music then seamlessly segues into "Shards and Lemons," a world where sublime abstraction makes its own kind of sense. Mitchell works with a palette of sound textures and tapestries that have so much going on within the interplay of delicate drops of paint and washes of color. This music clutters and unclutters the head at the same time. The finale is a stripped-down quartet of bass, trumpet, alto sax and clarinet on "Nonaah," which buoyantly erupts with an angular and loping groove that splits off into free exchange that has a satisfying fullness. They left me wanting more. Mark Klafter

# New Issues



## DIANE MOSER BIRDSONGS

PLANET ARTS 30174

BIRDSONGS FOR ERIC/HELLO/  
DANCIN' WITH THE SPARROWS/  
IF YOU'LL CALL ME, THEN  
I'LL CALL YOU/WON'T YOU  
COME OUT TO PLAY/THE (UN)  
COMMON LOON/VARIATIONS  
ON "A HERMIT THRUSH AT  
EVE"/FOLKSONG/WHEN BIRDS  
DREAM 78:19

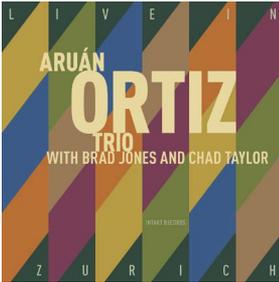
Moser, p; Anton Denner, ft,  
pic; Ken Filiano, b June 9, 2017  
Montclair, New Jersey

This very beautiful and successful concept album was birthed ten years ago in the life of Diane Moser as she spent five weeks at the MacDowell Colony for artists in Peterborough, New Hampshire. It was there in those sylvan fields that she encountered birds and their songs, and they won over her heart, and became her muse. On this recording she employs a trio to a captivating and gorgeous effect to express the morning and afternoon of a day in the life of these woodland creatures; the evening she reserves for her piano alone as she leads herself and the listener through her sincere and compelling ruminations.

There are many pleasures in this music. Flute lovers will have a feast enjoying Denner's many offerings and stylings. The warmth and dynamism of his tone and overall approach are a triumph as he runs the gamut from soaring joy to mournful cries, from fluttering flights of delight to tender trills and murmurings. Filiano on bass is very powerful and expressive as he embodies various moods and layers of presence. His bowing on several songs is a great highlight, splendidly echoing the avian theme through his deep, woody tone and singing lines. Moser is an earnest, clear and confident piano player, never dazzling with her technique but committed to communicating the beauty of the love she feels for these birds and their music. The trio peaks for me on "Won't You Come Out to Play," featuring a soulful and memorable theme that is pleasant and pure and fun. Solo piano from Moser captures a lovely and provocative Latin feel on "Variations on A Hermit Thrush at Eve," while the last two numbers, "Folksong" and "When Birds Dream," use sustain and delicate clusters of notes to leave us with the peace that these bird songs surely planted in her soul. Very refreshing music.

Mark Klafter

# New Issues



## ARUÁN ORTIZ TRIO LIVE IN ZURICH

INTAKT CD 301

PART 1, ANALYTICAL

SYMMETRY/FRACTAL

SKETCHES/ARUÁN ORTIZ TRIO

LIVE IN ZURICH, PART 2, BASS

IMPROVISATION/ETUDE #6

OP 10/OPEN OR CLOSE & THE

SPHINX/ALONE TOGETHER

60:21

Ortiz, p; Brad Jones, b; Chad  
Taylor, d, mbira November 26,  
2016 Zurich, Switzerland

The eclectic influences and inspirations for Ortiz's artistic vision are very much on display in this live set, ranging from Muhal Richard Abrams, the AACM, analytical mathematics, classical music, to Ornette Coleman. Through his mostly free-form explorations Ortiz asks his audience to join him in searching out the cohesiveness he finds in mind challenging abstractions, as well as the bracing energy he mines from boundary-busting trio interplay. As you patiently work with this music, this music works on you, yielding surprises and rewards.

Drummer Taylor starts things off with the mbira, an African thumb piano, and combined with Ortiz's dampened piano thumping and Jones' gently wailing, scissoring attack on bass the atmosphere thickens and becomes mysterious. Suddenly, there is an abrupt change of direction as a jumpy, repeating, synchronized pattern erupts, which just as suddenly calms down to the previous dream-like mood. The rest of the piece generates much steam with swirling, dense clusters of dynamic group interaction that reminded me of Chick Corea's trios of the 60's and 70's. Part 2 begins with an authoritative and articulate bass solo, followed by some lovely piano and bass unison lines in the Chopin etude. From there it is down the rabbit's hole and out the other side. They grab hold of each other and the listener, whipping everyone into an exhilarating frenzy that will not let you go. This fantastic, unrelenting section resolves as the Ornette theme comes flying through, and they flash to a furious finish. Their delicate treatment of "Alone Together" reveals a very tender and sensitive side to Ortiz and his mates. The wispy and somber music evokes flower petals floating in a fog-shrouded pond, and the hearts of two lovers suspended in their own emotions. Ortiz fades this scene to black as his almost invisible right-hand notes bring the concert to a peaceful close.

Mark Klafter

# New Issues

## SARAH BUECHI CONTRADICTION OF HAPPINESS

INTAKT CD 299  
CHILD OF OUR TIMES/  
NEVER ENOUGH/  
AFTER WE'VE  
KISSED/FAHAMORE  
(PARADISE)/ WHEEL  
OF TEMPTATION/  
HERE AND NOW/  
THE WORD/SNOW  
TRAIL/SCHONSCHE  
OBIGSTARN (TRAD)

57:27

Buechi, vc; Stefan Aeby,  
p; Andre Pousaz, b;  
Lionel Friedli, d; Estelle  
Beiner, vln; Isabelle  
Gottraux, vla; Sara  
Oswald, cel June 8-10,  
Winterthur, Switzerland

Why is happiness so fleeting and so difficult to attain and hold onto? Why are there so many forces and tensions both inside ourselves and in the world around us, that actively oppose the very state of being we so desperately desire, namely happiness? How do we live in this contradiction, where happiness is our believed for destiny, but pain, failure and disappointment are our reality? Swiss born and world-traveled singer, lyricist, composer and arranger Sarah Buechi, uses poetic passion and intriguing soundscapes to ask those questions on this record. She resigns herself to an ongoing struggle for answers amidst life's challenges, and provides some comfort along the way as she succeeds artistically. For this project Buechi added a string trio to her usual piano trio, composing all the parts herself, and their dramatic chamber music stylings help to create an atmosphere of existential alienation and yearning. Buechi drips and drapes her lyrics and free form vocalizations over, under and around the contours of the music, painting a tapestry of quest, and leading the listener along in suspense. This is "art music," structurally challenging, somewhat experimental and boundary-stretching, but also lovely and eminently musical. As she walks in a remote hamlet in western Ireland ("Fahamore") both she and the music evoke a paradise of wild and untamed conflict, of "Tears—Relief—Fear—Readiness. The sea: A wild raging cat—crawling out of the water and onto the land—and into the landscape of my soul. Fear—and readiness—to face it—anytime." Arco bass and the spaciousness of the skipping strings form an impressionistic and emotional landscape on this song. On "Snow Trail" a buoyant drum intro on brushes leads to some Rickie Lee Jones sounding vocals that notice "A snow trail—I follow it with my eyes—I walk it in my mind on light feet—feeling only its soft texture, not its cold sting—Where do you think it might lead to?—It might lead to nowhere—and for how long?" The jazz trio and the string trio complement and surround each other well on this date, creating suitable moods to fit the vulnerable and sometimes bleak lyrics. Buechi is a mature singer with an older woman's world-weary wisdom, and the hopes and dreams of a young girl's heart.

Mark Klafter

# New Issues

## HOWARD RILEY LISTEN TO HEAR

SLAMCD 2106

RUSH/DEEPER STILL/CARING/THREE TO FOUR/EYES WIDE OPEN/EYES WIDE OPEN-TAKE 2/  
EQUATION/EQUATION-TAKE 2/STILL RETURNING/MOVEMENT/EXTINGUISHED/MAJOR TO  
MINOR/PASSING/LISTEN TO HEAR/YOU SAID/FLUENCY/THINK ALOUD/APRIL IN PARIS/APRIL IN  
PARIS-TAKE 2 63:58

Riley, p September 12, 2017 London, England

Howard Riley is a veteran of the British free jazz scene, having teamed up with Barry Guy on bass and Tony Oxley on drums back in the 1970's. Here he plays mostly original solo vignettes that stretch and challenge the ears and listening expectations of conventional jazz fans. No matter how quirky, angular or unexpected the note choices and overall flow may be, he is asking you to really listen to hear the inner logic and coherence of his varied and episodic explorations. He has a style that is more of a counter-style, moving themes and fragments around at will, changing directions playfully and erratically, keeping you guessing as to where he is going next. Music like this is more a mental exercise than an emotional catharsis, more head than heart. It is fascinating and interesting, abstract and fragmented, suggesting a different form of unity and flow.

The two highlights are his interpretations of the classic "April in Paris." With fleeting but recognizable references to the familiar melody, he sustains interest as he deconstructs and reconstructs the song, taking possession of the music and mood, opening its cracks and fissures in a Monkish mode. On "Three to Four" he employs a Cecil Taylor-like feel with some two-handed question and answer technique, a bit fractured, a bit rolling, yet connected by his ongoing investigations. "Still Returning" is dominated by right hand runs and ruminations with a lot of subtle stops and starts and discussions between his two hands, which require the listener to hear what he is striving for, asking you to go with its ups and downs and changes. Riley doesn't ask you to hold onto anything for very long. "Movement" is just that, scampering, hands poking and prodding at each other with quick staccato runs, like two piano players that are in different rooms but hearing and responding to each other. The title track triumphs with plucked high notes, mid register left hand chords answering, then a bluesy right hand that is plaintive and melancholy, pleading gently, graced by a Spanish feel blowing through, leading to a nice finish.

Mark Klafter

# New Issues

HERMAN SCHOONDERWALT

THE WINNER

NEDERLANDS JAZZ ARCHIEF 1702

THE WINKER/GET OUT OF TOWN/THE WINNER/I LOVES YOU PORGY/NARDIS/OL' MAN RIVER/  
SPEAK LOW/MY PLEA/THEMA UIT DE FILM MENSEN VAN MORGEN/VISCA L'AMPURDA/CHEOPS/  
TRANQUILLOGY/OUR DELIGHT 75:36

Schoonderwalt, cl, as, ss; Rob Madna, p; Ruud Bos, p; Jan Huydts, p; Ruud Jacobs, b; Jacques Schols, b; Peter Trunk, b; Cees See, d; Jan Vleeschouwer, tpt; Cees Small, tpt, flgh; Rudy Bosch, tbn; Tony Vos, as; Rudi Brink, ts; Harry Verbeke, ts; Toon van Vliet, ts; Fred van Ingen bari s December 20, 1963, April 2, 13, 14, 1964, May 11, 1964, October 11, 1965 Duivendrecht, Hilversum, Netherlands

One of the greatest exports that America has ever produced is jazz, and since the 1920's the Dutch have been very willing recipients and practitioners of the music. The Winner is a beautiful example of the joy, love and care that musicians from The Netherlands have shown in their embrace. This album sold only 200 copies when it first came out in the 1960's, and since then has attained legendary status. Now, a re-release of only 500 copies has arrived, and it is a cause for celebration. The original mono release has been supplanted by a far superior stereo version, sounding as fresh, clean, clear and dynamic as the day it was recorded. For lovers of the sounds of hard bop and Cannonball Adderly's groups you can sign up here. Alto sax, clarinet and soprano sax master Schoonderwalt and company are the heroes this time, with a tip of the hat to the Dutch Jazz Archive for making this recording available again, and making it sound so good.

Schoonderwalt employs some of the best Dutch players of the time, and uses quartet, quintet, septet and orchestra configurations to handle a compelling mix of originals by himself and his countrymen, as well as Broadway, Cole Porter, Miles Davis and Tadd Dameron compositions. On all three of his instruments the leader is superb and sets the tone. His clarinet is warm, alive and comforting in its swinging beauty. His alto playing has a purity of expression that is refreshing and reminiscent of Cannonball and Charlie Parker, but not necessarily derivative. On soprano he sounds like himself and, at times, he sounds like Coltrane. In 1965, how could you get away from Trane's explorations on soprano? Pianist Rob Madna leads some intense and driving trio romps, and rearranges "Ol' Man River" into a much faster tempo for this evergreen, really pulling the life and soul out of this normally languid tune. They swing like fools on this one, and as it is for the entire disc, there are no wasted notes. There is nothing not to like on this album. The commitment to the music is palpable. The music on this disc swings, grooves and locks in like mad, and attracts with an irresistible force. If you are down or sad, this music will make you happy. If you are already happy, you will be made happier. Get it if you can.

Mark Klafter

# New Issues

## LINA ALLEMANO FOUR SOMETIMES Y

LUMO 2017  
SOMETIMES Y / KANADA AND  
COWLICK / MARINA AND  
LOU / TWEETER / O (WITH AN  
UMLAUT). 41:48.  
ALLEMANO - TPT; BRODIE WEST  
- AS; ANDREW DOWNING - B;  
NICK FRASER - D. 4/11-12 +  
27/2016.TORONTO, CANADA

## PORTA PALACE COLLECTIVE STONE

RUDI 1036  
STONE / INSTANTS  
NEUROPLASTIC GROOVE /  
ITINERARIES / WHY NOT? 50:41.  
JOHNNY LAPIO - TPT,  
CONDUCTION; ROB MAZUREK  
- COR; PASQUALE INNARELLA -  
TS; GIUSEPPE RICUPERO - BARS;  
LINO MEI - P, EL P; GIANMARIA  
GERRARIO - B, ELECTRONICS;  
DONATO STOLFI - D.  
10/22/2016,TURIN, ITALY.

## RAOUL BJORKENHEIM DOORS OF PERCEPTION

CUNEIFORM 443  
IDES OF MARCH / ANSWER IT! /  
BUZZ / SURF BIRD / ELEMENTAL  
/ TALKIN' TO ME? / DOORS OF  
PERCEPTION / JITTERFUG /  
SUNFLOWER / ECSTASY DANCE.  
43:11.  
RAOUL BJORKENHEIM - G;  
PAULI LYYTINEN - SS, AS,  
TS, BARS, WOOD FL; JORI  
HUHTALA - B; MARKKU  
OUNASKARI - D, PERC. NO  
DATE, FINLAND.

1) Trumpeter Lina Allemano seems to have been one of Canada's best-kept secrets for the past fifteen years. At least this listener hasn't heard of her until this recording. Her first recording was released in 2003. Her quartet has had a stable personnel since 2006 (with exceptional alto saxophonist Brodie West, drummer Nick Fraser... both of whom I have heard previously, and bassist Andrew Downing). Based on their most recent recording, Sometimes Y, both Allemano and the group should have a lot higher profile. Perhaps that is changing. She was recently on Satoko Fujii's Orchestra Berlin recording, (she spends part of the year in Germany) so she's clearly getting around. Sometimes Y is as good as any recent recording I've heard of contemporary composition and free interplay. All compositions are by Allemano and they're interesting, complex and give the group plenty of material to explore. The group interplay is the most obvious feature of this disc. It sounds like a band that's been playing together for over ten years. But it also sounds like they're still finding exciting and new things to say within the music. It's a band that knows dynamics and knows when to employ intensity and when to rise barely above the whisper. This is particularly evident on the disc's closing track "O". It starts with a lengthy bass solo by Downing that is initially barely audible. The band eventually enters creating a dense but quiet web of sound. The piece builds in volume gradually never going over the top before gradually receding back to the whisper. It's not the most show stopping way to end an album but it's highly effective. Sometimes Y is a remarkable disc and should be heard by anyone with an interest in the cutting edge side of jazz. Listening to this, it looks like I'm going to have to play catch up with Allemano's discography. I'm looking forward to it.

2) Stone is the third album by Turin's Porta Palace Collective. A young band led by trumpeter Johnny Lapiro, they're an unusual quintet that seems to take its cues from recent jazz history: European developments, post-Coltrane jazz, early fusion (the better stuff), free jazz, even a taste of hard bop are all prominent features of this band. They deal in a nice blend between the acoustic and electric. They seem to relish collaborations. Even their first self-titled release from 2014 found the group augmented by veteran Italian trombonist Giancarlo Schiaffini. Their

# New Issues

second release, *Neuroplastic Groove*, (2016) featured guests Satoko Fujii, Natsuki Tamura and Jimmy Weinstein. *Stone* is a live recording with cornetist Rob Mazurek added to the mix. While there are a few problems with this recording soundwise, *Stone* really captures the energy this group in live performance. The program of five compositions (only one previously recorded, "Neuroplastic Groove") is presented as a non-stop suite with each tune segueing into the next. The band attacks the music with enthusiasm, humor and ferocity. Mazurek fits quite nicely into the band. Tenor saxophonist Pasquale Innarella, another veteran Italian player, is also present. The Collective's usual tenor player, Giuseppe Ricupero switches to baritone saxophone and they work well together. Ricupero gets a particularly galvanic solo on the title track. But Innarella gives "Itineraries" a real kick as well. "Instants" is in two sections and starts as a group ballad but midway through bassist Gianmaria Gerrario starts playing an ostinato that pushes the tune into an uptempo section that includes interludes for pianist Lino Mei and another eruptive solo by Ricupero. "Neuroplastic Groove", in a very different version from the original, moves along on an ominous figure stemming from Mei's electric piano. There's always something to listen to on this disc. Only the funk closer "Why Not" goes on a little too long (could have done without the clapping section) but it's a minor complaint. The other complaint may lie in the recorded sound. Lupa even alludes to it in his brief liner notes. It's a typical live sound, a bit hollow and a bit raw, definitely not state-of-the-art. But, oddly, to these ears it enhances the immediacy of the performance. And, for the most part, the group interplay (including Mazurek) was at a particularly high level that evening.

**3**) *Doors Of Perception* is Raoul Bjorkenheim's eCsTaSy's third release. With this one, Bjorkenheim seems to be reverting back to the first album's concept. While the last album, *Out Of The Blue* contained several longer tracks (one clocking in over 10 minutes), *Doors...* keeps things short and not-so-sweet. Although there is a conciseness to these tracks there's no diminution of power and that serves to make them more immediate and effective. One still gets Bjorkenheim's distortion-drenched guitar in large doses. And one gets Lyytinen's characteristic throaty, vocalized saxophones as well. The rhythm section still mixes rock-ish energy with free jazz openness. But that said, it's not all mere energy and aggression. There are several interludes that give the music a wider range. The title track has a smoldering essence that always seems on the verge of erupting but never quite does. And that's very satisfying in and of itself. "Sunflower" which matches Bjorkenheim's guitar to Lyytinen's baritone sax recalls the free flow of a late-period Coltrane. There's a clarity to this recording that makes it quite appealing. For the most part one can hear all voices clearly which especially works to acoustic bassist Jori Huhtala's advantage. It's good that Bjorkenheim has opted to use acoustic rather than the more expected electric bass. It's the secret weapon of this band. Huhtala's big sound and solid lines give the music the base it needs. At times it's more felt than heard but if one listens deeply, Huhtala is always doing something interesting. Bjorkenheim seems to have a large number of projects but eCsTaSy is, in many ways, his most effective.

Robert Iannapolo

# New Issues

## 1) ROBERTA PIKET WEST COAST TRIO

13TH NOTE RECORDS 011  
MENTOR / FALLING IN LOVE  
WITH LOVE / A BRIDGE  
TO NOWHERE\* / HUMPTY  
DUMPTY / FLOR DE LIS\*\*  
/ YEMENJA / MY BUDDY /  
CONCEPTION\* / WINDMILLS  
OF YOUR MIND. 54:41.

Piket – p; Darek Oleszkiewicz  
– b; Joe LaBarbera – d; on \*  
add Larry Koonse – g; on \*\*  
add Billy Mintz – perc. 4/13-  
14/2017, Glendale, CA.

## 2) DAWN CLEMENT TANDEM

ORIGIN 82749  
BLUES FOR WAYNE / I THINK  
OF YOU / ABLUTION / IN THE  
WEE SMALL HOURS OF THE  
MORNING / SUGAR CLIFF /  
MEMORY / IMPROVISATION  
#3 / BEMSHA SWING / MY  
IDEAL / STAY AWAKE. 39:53.

Clement – p, vcl; collective  
personnel: Julian Priester –  
tbn; Mark Taylor – as; Michael  
Glynn – b; Matt Wilson – d;  
Johnaye Kendrick – vcl,  
harmonium. 7/6 + 21/2017,  
Seattle, CA.

1) Since the late 90s when she began recording sessions under her own name, Roberta Piket has released a number of worthwhile recordings. The last recording, *One For Marian*, was a tribute to one of her mentors, Marian McPartland, who encouraged her, featured her as a guest on her show and in 2001 did a piano duo concert that presented both pianists to advantage. Piket's most recent release is *West Coast Trio*. It finds her with an unfamiliar but very sympathetic rhythm section: bassist Darek Oleszkiewicz, an accomplished bassist with a nice woody sound that compliments Piket nicely; and drummer Joe LaBarbera, someone who Piket has admired since she first heard him on Bill Evans' *Paris Concert* releases (1983). He's an incisive time-keeper who knows how to push and prod a pianist. For an unfamiliar trio, these three sound like they've been working as a unit for years.

Piket presents an interesting program. There are only two originals: the driving opener "Mentor" (dedicated to Richie Beirach) that shows how well Oleszkiewicz and La Barbera inspire the pianist; and an attractive ballad "Bridge To Nowhere" (featuring guest guitarist Larry Koonse). But the bulk of the program is comprised of tunes by other pianists. Some are famous (Chick Corea's "Humpty Dumpty, here given a bright reading and George Shearing's "Conception"). Others are obscurities that deserve be resurrected. John Hicks' "Yemenja" is a melodic gem given a breezy reading and is one of the highlights of the disc. *West Coast Trio* is a winning disc of solid, straightforward piano trio music that's a strong addition to Piket's discography.

2) Northwest-based pianist / vocalist Dawn Clement has been making quite a name for herself. In addition to releasing several albums under her own name since 2003, she has also made substantial pianistic contributions to others' works. Recently she's been appearing on albums by soprano saxophonist Jane Ira Bloom. (That's the first place I heard her.) Her work in the rhythm section (with bassist Mark Helias and drummer Bobby Previte) on Bloom's recent *Wild Lines* is one of the reasons for the major success of that record. Fresh off that success, Clement releases *Tandem*, a

# New Issues

## 3) LESLIE PINTCHIK YOU EAT MY FOOD, YOU DRINK MY WINE, YOU STEAL MY GIRL PINTCH HARD 004

YOU EAT MY FOOD, YOU  
DRINK MY WINE, YOU  
STEAL MY GIRL / I'M GLAD  
THERE'S YOU / SMOKE  
GETS IN YOUR EYES /  
MORTAL / YOUR CALL  
WILL BE ANSWERED BY  
OUR NEXT AVAILABLE  
REPRESENTATIVE, IN THE  
ORDER IN WHICH IT WAS  
RECEIVED, PLEASE STAY  
ON THE LINE, YOUR CALL  
IS IMPORTANT TO US /  
HOPPERESQUE / HAPPY  
DOG / A SIMPLER TIME.  
46:37.

Pintchik – p; Scott Hardy –  
b, el b, g; Michael Sarin – d;  
Satoshi Takeishi – perc;  
+ (on selected tracks)  
Ron Horton – tpt; Steve  
Wilson – as; Shoko Nagai  
– accordion. No recording  
DATE; STAMFORD, CT

collection of duets with players with whom she shares an obvious affinity. They include legendary trombonist Julian Priester (with whom she recorded an album back in 2003), Seattle-based saxophonist Mark Taylor, vocalist Johnaye Kendrick, bassist Michael Glynn and drummer Matt Wilson (who Clement used on her trio album Break).

Tandem's program is a mix of originals, standards and a couple of unusual tracks. Her two duets with Priester are wonderfully oblique and the two sound like they are having fun musically jousting with each other. Monk's "Bemsha Swing", done with Wilson, is playful with unexpected pauses and an erratic pace. Lennie Tristano's "Ablution", performed with alto saxophonist Mark Taylor is taken at a fiery tempo and given a reading that will have Tristano-ites nodding in approval. The second tune with Taylor, "Sugar Cliff" by guitarist Brad Shepik, is a nice find. Clement sings a wordless vocal on this one. Her voice has a light quality but don't read that as insubstantial. Her phrasing is unique and works perfectly on this tune. "I Think Of You", one of the two tracks with vocalist Kendrick, is a particularly nice with the two harmonizing over Clement's piano.

Tandem is an enjoyable, well-organized recording, well worth hearing.

3) Pianist Leslie Pintchik has been releasing recordings under her own name since 2004. Her latest is the humorously titled *You Eat My Food, You Drink My Wine, You Steal My Girl!* (Apparently the title comes from a heated conversation overheard while crossing the street.) Pintchik is primarily a lyrical player with a taste for a Latin undercurrent. The opening title cut which has a funk underpinning still has a Latin swagger to it. The program is comprised primarily of originals with two standards rounding it out. Most of her accompanying group has worked with her on her previous albums. Bassist Scott Hardy has been her most frequent collaborator and she's used drummer Michael Sarin on her last two discs. Saxophonist Steve Wilson, percussionist Satoshi Takeishi have been with her on and off since her first album. Newest member in her circle is accordionist Shoko Nagai on two tracks. With a shifting personnel on each track, variety is assured. But oddly the most interesting track is the original "Your Call Will Be Answered..." with Hardy, Sarin and Takeishi. It has a series of breakdowns at various intervals

# New Issues

## 4) DAVID HANEY ANGEL FOOT SHUFFLE

CADENCE 1258  
FREEDOM SUITE PART ONE  
/ ANGEL FOOT / PRETTY  
PRANCING HANG-UP / BODY  
AND SOUL / MEETING OF THE  
SWANS / FREEDOM SUITE  
PART TWO. 47:16.

Haney – p; Julian Priester  
– tbn; Andre St. James – b;  
Bernard Purdie – d. 6/8/2014,  
Portland, OR.

## 5) DAVID HANEY QUARTET LIVE FROM JAZZ CENTRAL

CADENCE 1224  
JEANAYE /  
EXTEMPORANEOUS FLUX  
/ SOL INVICTUS / BAMBOO  
RHAPSODY / WHY NOT /  
BLUE GOTAN / WEBB FORM /  
FLANNEL-EARED FRIENDS /  
BLUES FOR ALEX. 63:50.

Haney – p.; Doug Webb –  
ts; Jorge Herneaz – b; Mat  
Marucci – d. 6/18/2008,  
Syracuse, NY

## 6) PAUL GIALLORENZO TRIO FLOW

DELMARK 5026  
A-FROLICK-ING / FRACTURES  
/ ROLLING / INTERSTICE /  
OVER – UNDER / FLIPD SCRIP  
/ DARKNESS / LIGHTNESS / A  
WAY WE GO. 55:03.

GIALLORENZO - ; JOSHUA  
ABRAMS – B; MIKEL PATRICK  
AVERY – D. 5/15-16/2017,  
CHICAGO, IL

after driving swinging passages. On the ballad side, there's nice take on "I'm Glad There Is You". It's a fine melodic take on a song that's not overly covered. While there's nothing here that's overly dynamic or edgy, it's still a fine album and Pintchik knows how to match players with a worthwhile program.

4) Pianist (and august editor of this magazine) David Haney has a pair of recent releases that showcase two instances of his musical activity over the past decade. Starting with the more recent release, *Angel Foot Shuffle* (from 2014) is a quartet session that sounds almost tossed off... and I mean that in a good way. It sounds like four friends (Julian Priester on trombone, Andre St. James on bass and drummer Bernard Purdie) who happen to be great musicians got together and decided to put together a date. The focus of the session for this listener is Purdie. Veteran of innumerable sessions going back to the 60s, he was one of the key players who added a funk backbeat to the swinging jazz tempo. He's played with everyone from Nina Simone to Aretha Franklin, from Gene Ammons to Albert Ayler. Here he lays down a number of distinctive rhythms that drive the pieces (all by Haney except for "Body And Soul") forward without overwhelming any of the players. His shuffle rhythm on "Angel Foot" is flawless. Throughout, Priester usually blows serene lines that flow and arc atop the rhythm section. "Body And Soul" is a good example. Haney's piano fires out in bursts and staccato jabs, fitting in between Purdie's beats. St. James' bass seems to be the glue that ties these three players together. All in all, a relaxed date that stands up to repeated listening.

5) A completely different side to David Haney's music is presented on *Live From Jazz Central*. Recorded at the titular club in Syracuse, NY in 2008, the group (Doug Webb - tenor saxophone, Jorge Herneaz -bass and Mat Marucci - drums) was together for a CIMP session recorded earlier in the day that produced the *Avenue Of The Americas* CD. Oddly, only two songs are played from that session Haney's "Jennaye" and

# New Issues

Marucci's "Why Not". The remainder includes a pair of tunes by Webb ("Webb Form" and "Blues For Alex"), one by Hernaез ("Blue Gotan") and the remainder of the tracks are credited to the group but several sound like they're composed. Only "Flannel-Eared Friends" carries a free improv feel to it.

Surprisingly considering that they had recorded for 7 hours previously in the day, the band sounds anything but tired. "Jennaye" opens the proceedings and it sounds like they're feeling out the space. But as the program progresses (the disc sounds like it was programmed as performed) the energy level rises. By Haney's "Sol Invictus" the band is firing on all cylinders. It begins with an unaccompanied piano solo with beautiful harmonic abstractions in the left hand. Webb picks up the melody and invests it with a yearning quality accompanied by Haney's dense chords and Hernaез' fleet-fingered runs. The tempo picks up when Marucci enters and the band is off. When about halfway through Marucci switches to a 6/8 rhythm everything builds to a peak until the music recedes and concludes with a surprising end. Marucci's "Why Not" is given a vibrant reading with Webb and Marucci stating the tricky theme in tandem. The concluding "Blues For Alex" ends things with a Coltrane-ish blues. The band rises to the occasion: the driving rhythm laid down by Hernaез and Marucci, the lengthy continually inventive solo by Webb with the interjections by Haney bring things to a rousing conclusion.

6) Chicago-based pianist Paul Giallorenzo has been making a name for himself recording with such Chicago stalwarts as Dave Rempis, Fred Lonberg-Holm, Mars Williams, Jeb Bishop a/o. Flow is the sixth album that has been released under his name. Those have been with various groups. This is recorded with a trio: bassist extraordinaire Josh Abrams and Mikel Patrick Avery on drums.

There are signposts in Giallorenzo's playing: Monkian dissonances, a Herbie Nichols-style bounce, early Cecil Taylor abstraction. But these are merely signposts. Giallorenzo fashions this type of material into a fine piano trio album that doesn't give the listener that "heard it all before" feeling. The tunes are individual. "A-frolicking" opens the proceedings on a bright note with arcing piano figures over a loping gait. The tempo alternates between that loping gait and swinging passages. Both "Fractures" and "Flipd Scrip" are built upon left-hand figures from which springs the abstracted melody line. More tempo shifts adds to the mysterious atmosphere but it never sounds contrived. Abrams and Avery maneuver through the shifting minefield with aplomb. It seems as if Giallorenzo focuses on keeping the music fresh and unexpected. That's a hard thing to do in standard piano trio music but on Flow he succeeds handily.

Robert Iannapollo

# New Issues

## (1) DAVID LOPATO GENDHING FOR A SPIRIT RISING

GLOBAL COOLANT 02

DISC 1: LADRANG /

THIS LIFE / JALAN JIWA

/ GENDHING. DISC

2: BEBOPPIN' WITH

BELLA / JAKSHI / SUITE

911: AMBUSH AND

AFTERMATH / PEACE

MARCH. 79:05.

Lopato, p, keyboards, vb,

marimba, glockenspiel,

sudanese kendhang,

gongs, hand claps; Marty

Ehrlich, as, ss; Mark

Feldman, vln; Lucas

Pino, ss, car; Bill Ware,

vb; William Moersch,

marimba; I. M. Harjito,

javanese rebab; Erik

Friedlander, cel; Ratzo

Harris, b; Tom Rainey,

Michael Sarin, trap set;

Anne Stebinger, Marc

Perlman, javanese

kendhang;

John Hadfield, perc. New

York, NY, no date.

## (2) MATT WILSON'S HONEY AND SALT

PALMETTO RECORDS

CHAPTER ONE: SOUP

/ ANYWHERE AND

EVERYWHERE PEOPLE

/ AS WAVE FOLLOWS

WAVE / NIGHT STUFF

/ WE MUST BE POLITE

/ FOG / CHOOSE.

CHAPTER TWO: PRAIRIE

BARN / OFFERING AND

**D**avid Lopato's recent recording (1) provides a unique listening experience. Containing original music based on the music of Java, Indonesia as well as jazz, the eight selections on this two-CD set make extensive use of Javanese percussion as well as traditional jazz instrumentation. Each piece has significant musical development, utilizing sustained notes and chords and repeated and evolving lines, generating a grand and majestic quality to the music which often spurs spiritual contemplation. Sections of energetic jazz soloing by Lopato on piano, Lucas Pino on clarinet, Bill Ware on vibes, and Ratzo Harris on bass are uniquely integrated into the music. The moving and evocative ode "Peace March" provides resolution within the two-part "Suite 911" and serves as a fitting closing for this exceptional musical program.

**D**rummer/composer Matt Wilson presents original music inspired by the poetry of Carl Sandburg on (2). Wilson, a distant relative who grew up in the same location (Knox County in Illinois) as Sandberg, learned in college that the great poet had an interest in jazz, perhaps motivating this project. As a whole, Wilson's music is quite varied and eclectic in its musical depiction of 18 of Sandburg's poems, as performed by his quintet and segments of his quintet. The Sandburg poems which are profiled here are on the short side, ranging from 4 lines ("Choose") to 20 lines ("We Must Be Polite"), and are replicated in the liner notes. Eight of the poems are presented vocally, most sung by vocalist/guitarist Dawn Thomson in a mixture of styles, including country ("Offering and Rebuff," "Bringers," and "I Sang") and rock ("Soup). Thomson sings in a more contemplative manner on two other pieces, the eerie "Night Stuff" (well scored by Wilson with Ron Miles on cornet and Jeff Lederer on bass clarinet) and the deeply meaningful "Stars, Songs, Faces." Ten of the remaining poems are recited by readers with Wilson's accompanying music, the readers being members of the quintet (including Wilson) and several prominent jazz musicians, including Christian McBride, John Scofield, Jack Black, Bill Frisell, Rufus Reid, Joe Lovano, and Carla Bley. Black's colorful recitation of "Snatch of Sliphorn Jazz" provides useful advice to kids followed by a rollicking and rambunctious soprano sax solo from Jeff Lederer, while Wilson's solo drums forms a stark and effective background accompaniment to Sandburg's classic, "Fog," the reading from Sandberg himself (presumably a recording).

# New Issues

REBUFF / STARS, SONGS, FACES / BRINGERS. CHAPTER THREE: SNATCH OF SLIPHORN JAZZ / PAPER 2 / TRAFFICKER / PAPER 1 / I SANG. EPILOGUE: TO KNOW SILENCE PERFECTLY / DAYBREAK. 64:02. Dawn Thomson, vcl, g; Ron Miles, cornet; Jeff Lederer, rds, harmonium, vcl; Martin Wind, acoustic bass g; Wilson, d, vcl. October 17-18, 2016, no location.

## (3) HELIOSONIC TONEWAYS VOL. 1 THE HELIOSONIC TONE-TETTE FEATURING SCOTT ROBINSON & MARSHALL ALLEN

SCIENSONIC LABORATORIES  
SS10

HELIOTONE 1A / HELLROTEN 1B / HELIOTONE 2A / HELIOTONE 2B / HELIOTONE 3A / HELIOTONE 3B / HELIOTONE 4A / HELIOTONE 4B / HELIOTONE 5B / HELIOTONE 6 / HELIOTONE 7. 62:16.

Robinson, b marimba, Wurlitzer el p, ts, pic, timpani (3), model 201 theremin, power bore bugle, Faventia barrel p, treichel bell, soundsheet, dragon d, space magnets; Marshall Allen, as, EVI (el valve instrument), Casio VL-tone, Steinway p (7, 8), b marimba (9); Philip Harper, tpt; Frank Lacy, tbn; Tim Newman, b tbn; Pat O'Leary, b, waterphone; JD Parran, b cl; Yosvany Terry, as, woodblocks, bells; Danny Ray Thompson, bari s, flt, bongos, space sound tube; Matt Wilson, d, timpani, Korean gong, dragon drum (6); misc. perc, Unidentified Flying Sounds by any/all. April 20, 2015, no location.

This release (3) by the Heliosonic Tone-Tette commemorates and honors the 50th anniversary of The Heliocentric Worlds of Sun Ra, which was made on April 20, 1965 in RLA Studio in New York City. The goal as described by Scott Robinson was to record new and original music with the same vision and "sonic character" of Sun Ra's milestone recording. Toward this aim, a total of ten musicians (including longtime Sun Ra Arkestra members Marshall Allen and Danny Ray Thompson) and recording engineer Richard Alderson (who recorded the 1965 sessions) were brought in, and the same or similar instrumentation was used. ScienSonic Laboratories, which owns the actual bass marimba that Sun Ra played as well as other instruments used on the original Heliocentric sessions, was a natural site for this follow-up recording, which occurred in 2015 exactly fifty years to the day after the original recording. Marshall Allen, who was present and performed on the 1965 Sun Ra recording, here plays alto, Steinway piano, and other instruments. Allen and Robinson share the duties for the current album of performing on the bass marimba and other instruments that Ra played on that original album. It is a worthwhile undertaking. The music is freely improvised and is presented in the order in which it was recorded, and brings to mind the unique qualities of the adventuresome space-like music of Sun Ra, while also being fine musical performances on their own right. While all or most musicians on this recording played miscellaneous percussion or unidentified flying sounds and some electronic instruments were used, it is noteworthy and refreshing that eight of the ten musicians also played a wind instrument (such as trombone, alto, etc.), with the other two players being the bassist and drummer. Such a significant role for horns in space-like music might be surprising today but was part of the musical legacy of Sun Ra's musical creations..

Don Lerman

# New Issues

**(1) TOBIAS WEINDORF  
STORIES TO BE TOLD  
JAZZ SICK RECORDS 5102  
YOU NEVER KNOW / PRELUDE  
NO. 2 / OFFDAY / PRELUDE  
NO. 1 / A LITTLE SONG FOR  
YOU / BOPSKHA / SWEET  
TEMPTATIONS / A NEW START  
/ FOR JOHN / MADE OF  
BROKEN PARTS. 56:36.**

Weindorf, p; Gunnar Plumer, b;  
Peter Weiss, d. Bonn, Germany,  
September 15-16, 2016.

**(2) LUCIA IANNIELLO  
LIVE AT ACUTO JAZZ  
SLAMCD 585**

OUR SUMMER / PEYOTE  
SONG NO. III / OTHER /  
LITTLE AFRICA / DESERT  
FAIRY PRINCESS / QUAGMIRE  
MANOR AT FIVE A.M. / BALLAD  
FOR SAMUEL / MAINTENANT /  
ETERNAL EGYPT SUITE, PART 4  
(OF FOUR PARTS). 68:35.

Ianniello, C tpt, objects; Diana  
Torti, voc; Andrea Polinelli, ss,  
as, ft; Paolo Tombolesi kybds;  
Cristina Patrizi, el b. August 10,  
2016, Acuto, Italy.

**(3) DEBBIE PORYES  
TRIO  
LOVING HANK**

OA2 RECORD OA2 22146  
LOVING HANK / BOTH SIDES  
NOW / HOW ABOUT YOU /  
PHRASES OF THE MOON /  
THE WISH / CONFIRMATION /  
TEARS WE'VE SHED / ALL OF  
YOU / OUR STAR / AUTUMN  
IN NEW YORK / TOSSING,  
TURNING / WONDERFUL DAY.  
61:38.

PORYES, P; PETER BARSHAY,  
B; DAVID ROKEACH, D; ERIK  
JEKABSON, FLGH (1). APRIL  
4-5, 2017, BERKELEY, CA.

Pianist Tobias Weindorf's recent recording on (1) presents outstanding music both from the performance and compositional standpoints. Stylistically, the spritely "Bopschka" and the more reflective and harmonically advanced "Prelude No. 1" display the wide musical range of Weindorf's compositions. "You Never Know" and "A Little Song for You" are waltzes with interesting chordal structures and compelling melodies. These qualities are also present in bossa form on "Offday" and "A New Start." Weindorf's improvisations emerge quite naturally from largely his own compositions (8 of the 10 selections are his originals), with bassist Gunnar Plumer contributing several excellent solos as well. The empathetic playing of drummer Peter Weiss combines with Weindorf and Plumer to complete a top flight acoustic jazz trio whose performances here will be much enjoyed by jazz listeners.

Trumpeter Lucia Ianniello's group of five contains no drums, but adds vocals to its two-horn, two rhythm lineup on (2). Recorded in an intimate setting of a 12th century church in a live concert, the music seems centered on the dynamics of group playing, rather than on featured soloists of its individual members. Interpretations of Horace Tapscott's "Ballad for Samuel" and Michael Session's "Quagmire Manor at Five AM" are the more traditional tracks of this largely adventuresome concert, which includes compositions from Ianniello, Jesse Sharps, and Fuasi Abdul Khaliq.

Pianist Debbie Poryes and her trio present a well-played acoustic set on (3), her fourth album as a leader. Poryes is a California native who spent some years performing and teaching jazz piano in Europe before returning to the west coast to resume her performing and teaching activities. Her composition "Our Star" is one of six originals, an appealing and interesting jazz melody in the medium swing mode, with fine solos by Poryes and bassist Peter Barshay. Of her six arrangements of jazz and other standards, the fine and overlooked Gene de Paul show tune "Wonderful Day" displays Poryes's sensitive touch and thoughtful and laconic style, with drummer David Rokeach subtly aiding in the fine musical development throughout and in the closing vamp.

Don Lerman

# New Issues



## ERIC SIERIEVELD'S ORGANIC QUINTET, WALK THE WALK SHIFTING PARADIGM RECORDS.

THE LAST INNOVATOR  
/ TOUGHIN' UP / WALK  
THE WALK / BEWITCHED,  
BOTHERED AND BEWILDERED  
/ OCCAM'S RAZOR / B-TOWN  
BOP / THE OTHER SIDE (OF  
THE HUDSON) / SPLIT-  
FINGER(\*). 58:55.

Sierieveld, tpt, flgh; Tony  
Barba, ts; Jonathan Kreisberg,  
g; Steve Snyder, org; Mitch  
Shiner, d; Aaron Gochberg,  
cga(\*). No dates given.  
Madison, WI.

**B**rass cat, educator and author of method books, Eric Sierieveld is a fresh face to yours truly and probably many others reading this. For this album he has assembled five musicians from as many sections of the continental nation (plus a conguero for one tune) to interpret five scripts from the leader, as well a pair of collaborations with guitarist Kreisberg and European bassist Haxholm along with a well-traveled standard from Rodgers and Hart. There are those who will maintain that not only is Kreisberg the most well-known sideman but hands-down show stealer of this set. He first came to my notice in the combo of organ icon Dr. Lonnie Smith's combo is surely destined to become one of the next "critic's darlings". The hornmen are confident and interesting if not particularly fiery; tenorist Barba falls in the middleweight category with a combination of George Coleman and Hank Mobley while the leader's trumpet made this listener recall Carmell Jones and Kenny Dorham. As an organist Steve Snyder is not a screamer in the Earland tradition but a more thoughtful player like, say Mel Rhyne. I like that he kicks his own bass. Although the guitarist steals the show solowise, there is much to savor here. If one digs Hard Bop horn lines atop a Soul Jazz organ setting then I say "Go for it!"

Larry Hollis

# New Issues

**(1) ROCKWELL  
AVENUE BLUES BAND,  
BACK TO CHICAGO,  
DELMARK 854.**  
BLUES FOR HARD TIMES  
/ BOOGIE IN THE RAIN /  
THAT FACE / FREE TO LOVE  
AGAIN / LONESOME FLIGHT /  
CHARIOT GATE / WE BELIEVE  
/ STRANGER BLUES / FOR A  
REASON / RICH MAN / HEY  
BIG BILL / LOVE POLICE /  
BACK TO CHICAGO / HAVE  
YOU EVER TOLD YOURSELF A  
LIE / DREAM. 69:50.  
Collective personnel: Tad  
Robinson, hca, vcl, bg vcl;  
Steve Freund, g, vcl; Ken  
Saydak, p, el p, org, vcl;  
Harlan Terson, b; Marty  
Binder, d. 10/25-27/2017.  
Chicago.

**(2) BREEZY RODIO,  
SOMETIMES THE  
BLUES GOT ME,  
DELMARK 853.**  
DON'T LOOK NOW BUT I'VE  
GOT THE BLUES / CHANGE  
YOUR WAYS / WRAPPED UP  
IN LOVE AGAIN / I WALKED  
AWAY / MAKE ME BLUE / LET  
ME TELL YOU WHAT'S UP /  
SOMETIMES THE BLUES GOT  
ME / I LOVE YOU SO / YOU  
DON'T DRINK ENOUGH /  
THE POWER OF THE BLUES  
/ A COOL BREEZE IN HELL /  
DOCTOR FROM THE HOOD /  
BLUES STAY AWAY FROM ME  
/ FALL IN BRITISH COLUMBIA  
/ NOT GOING TO WORRY /  
ONE OF A KIND / CHICAGO  
IS LOADED WITH THE BLUES.  
66:02.

Collective personnel: Rodio,  
vcl, g; Sumito "Arito" Ariyoshi,  
Luca Chiellini, p; Chris Forman,  
org; Light Palone, John Lauler,  
Brian Burke, b; Lorenzo  
Francucci, Greg Essig, Rick  
King, d; Constantine  
Alexander, Art Davis, tpt;  
Ian Letts, ts; Ian "The Chief"  
McGarrie, As, ts, bar s; Billy  
Branch, hca, vcl; Slim "Harp"  
Noble, hca; Joe Barr, bg vcl.  
No dates given. Chicago.

**F**or over six decades now Bob Koester and his Delmark label have steadily produced a stream of jazz and blues releases to make them the oldest surviving indie music label. These two new productions are a good cross sampling of their newly recorded contemporary blues projects.

This is far from the first time a record label has assembled veteran players for an all-star (I hesitate to use that term but these guys (1) are all-stars to some of us) outing. There have been mixed results; the great pairing of Albert Collins, Johnny Copeland & Robert Cray on Alligator or the weirdly disastrous collision of Muddy, Wolf and Bo Diddley on Chess's Super Super Blues Band? It is with a happy heart that the report here is in the positive nature. The three vocalists (Freund, Robinson, Saydak) all have at least two leadership titles under the Delmark logo not to mention numerous sideman listings as do the bassist and drummer. The majority of the program stems from the band members along with a pair of covers. As far as songwriting chores go Freund weights in with four, Saydak penned five, Robinson at two not counting the title song which seems to be a collaboration between him, Saydak and bassman Terson who also wrote "Love Police".

None of these bluesicians are newcomers to the Windy City blues scene and their credentials would fill too many pages of this publication to list sufficiently. The first three listed are all capable vocalists, especially Robinson who can handle a mean Mississippi sax (harp) in the manner of Kim Wilson. Freund's guitar skills are on par with labelmate Dave Specter with whom he shared a previous recording (DM-779). Ken Saydak is a talented songwriter in the idiom not to mention a certified "professor" of the keyboards. Last but certainly not least, the team of Terson and Binder form the sturdy backbone. Newcomers to these blues master will find this volume a welcome introduction and a invitation to further explore each members Delmark back catalog.

**F**or his sophomore effort (2) relative new face Breezy Rodio (are we sure that's not a stage name?) has assembled a much larger cast than was heard on (1) although he and producer Steve Wagner have wisely sparsed them out to appropriate tracks. The name that

# New Issues



**JEREMY BACON TRIO,  
CAGE FREE, FREE  
RANGE  
SQUATTY ROO  
RECORDS.**

GOODNIGHT MOON /  
WOODY'N YOU / SO IN LOVE  
/ MY SHINING HOUR / LITTLE  
OLD LADY / LADYBIRD / THE  
LAST ISLAND / SOON / TURN  
OUT THE STARS. 43:23.

Bacon, p; Thomson  
Kneeland,b; Shawn Balthazor,  
d. 10/10/2016. No location  
listed.

immediately caught this writer's eye was the presence of organist Chirs Forman (of Deep Blue Organ Trio renown) and a two brass/two reed horn section that appears on some cuts. My former exposure to Rodio has been limited to one of blues belter Linsey Alexander's three albums on Delmark and that was mainly in a supporting role. Here he gets to strut his stuff over a lengthy setlist made up mostly of his writings; eleven out of seventeen. Most of these are capably described in Justin O'Brien's booklet annotation so there is no need to go into detail about them. Needless to say Breezy Rodio is a strong triple threat as singer, guitarist and composer who will bear watching in the future.

Larry Hollis

In the credits for this compact disc the names of Don Pullen and Phineas Newborn, Jr. are mentioned but these ears hear a large Bill Evans strain throughout this short program of two originals, three jazz staples and standards from Harold Arlen, Cole Porter, Hoagy Carmichael and George Gershwin. The compositions from the leader are the opening "Goodnight Moon" that has a neat samba insertion plus a good bass exposition before ending too abruptly and "The Last Island" with a wispy ballad beginning that jumps into a smoking up-tempo walk. The trap set is mixed way too high on "My Shining Hour" but things really pick up for the remainder of the set with a fairly obscure Hoagy piece "Little Old Lady" that springs along atop brushes followed by the Dameron classic that features the drummer after the head then kicking up hot & heavy before returning back to the regular time. The Gershwin evergreen is lightly swung with another nice upright spot before things end with a lilting take of the Bill Evans writing. Despite the brief playing time and a slow start this one impresses from halfway on.

Larry Hollis

# New Issues

**CLIFFORD LAMB,  
BROTHERS & SISTERS,  
WEBERWORKS**  
ENTERTAINMENT CORP.-  
17201.

HOLD THE LINE / BROTHERS  
& SISTERS / WHAT'S GOING  
ON / RED AND BLUE / FAIR  
WEATHER / KAMALA'S  
DANCE. 25:45.

Collective personnel: Lamb,  
p; Laura Vall, vcl; Chaim  
Dunbar, spoken word, poetry;  
Nicholas Payton, tpt; Buster  
Williams, b; Cindy Blackman  
Santana, d. No dates given.  
Hollywood, CA.

**JIM VIVIAN NEW CD  
REVIEW**  
**JIM VIVIAN,  
SOMETIME AGO,**  
CORNERSTONE RECORDS  
1 12.

EVERYTHING I LOVE / IN  
YOUR OWN SWEET WAY / MA  
BEL(\*)/ NARDIS / ANOTHER  
RALPH'S(\*) / PETTY HARBOUR  
BAIT SKIFF / STELLALUNA(\*)/  
SOMETIME AGO. 58:22.

Vivian, b; John Abercrombie,  
g; Ian Froman, d; Mike Murley,  
ts(\*). No dates given. Toronto.

Currently residing in the San Francisco Bay area, pianist Clifford Lamb has just issued his fifth project, an extended play compact disc that is short on playing time but long on quality. A graduate of the esteemed Berklee School of Music, Lamb has an impressive resume stashed in his gig bag and this disc sports the presence of three big name players most Cadence readers will instantly recognize; Payton, Williams & Blackman-Santana are all musicians of world class stature. The last named two were present on Lamb's previous album *Bridges* so the rhythmic base is super tight yet loose when it needs to be. Payton's main instrument is used sparingly but quite effectively and Kenny Dorham's "Fair Weather" & "Kamala's Dance" from Roy Hargrove are solo numbers for the leader's florid pianistics.

His harmonic reconfiguration of Marvin Gaye's iconic "What's Going On" would be perfect fodder for a flying blind test. It's good to hear Cindy Blackman-Santana back on the drum throne again. Larry Hollis

This was not the first musical meeting between Canadian bassist Jim Vivian and the late guitarist John Abercrombie. They had spent studio time together for a previous album under Vivian's command some years back and it is obvious from the short statement inside the cover of the digi-pack the high regard in which Abercrombie was held. This is basically a trio outing for guitar, upright bass and drums with tenor saxophone added for three tracks. Murley adds some welcome brawn to those cuts and is notably effective on the lone Vivian original "Stellaluna" a ballad built over obvious chord changes. The same can be said for Abercrombie's sole contribution "Another Ralph's" yet it is wished he was present on the title right before it, Miles' "Nardis" which is the most animated heard herein. This is much interplay among the three principals heard with Froman utilizing both sticks and brushes throughout. There should be no doubt that this date is under the leadership of a bass player as there are upright solos on every track. As there are no recording dates listed and the package has a copyright date of last year this very well could be the last recorded statement issued by John Abercrombie. For that possibility alone this is recommended.

Larry Hollis

# New Issues

## FRANK KOHL QUARTET - RISING TIDE

PONY BOY PB50186-2

ROCK AND ROLL / RISING TIDE / WITH TEARS OF JOY / RICHMAN POORMAN / LOVE LETTERS / LATE NIGHT / MY ROMANCE / BEAUTIFUL LOVE. 51:16.

Kohl, g; Tom Kohl, p; Steve LaSpina, b; Jon Doty, dr. 3/2013, New York, NY; 3/2015, Paramus, NJ.

Frank Kohl's quartet is such a cohesive unit that its performance on *Rising Tide* invites writing its guitarists and jazz listeners venerate Wes Montgomery's work on his *Smokin' at the Half Note* album, less discussed, though certainly appreciated, is the involvement of Wynton Kelly, Paul Chambers and Jimmy Cobb, who are equally engaged in making the album special. Or even more appropriately, the value of Wes Montgomery's *Groove Yard* album performance increases as a result of the equally engaged back-up of his brothers, Buddy on piano and Monk on bass. Similarly, guitarist Frank Kohl's quartet, perhaps modeled after the Montgomery Brothers, includes his brother, Tom, on piano. As had Buddy, Tom has released a few well-received albums of his own, including *Dances with the Sun*. More importantly, the brothers' shared upbringing creates musical cohesiveness and special moments, fraternal gives-and-takes, filling in of the rests, expanding the harmonies. Steve LaSpina is a 20+-year veteran of the jazz scene. And his resume includes work with Marian McPartland, Pat Martino, Bob Brookmeyer and other jazz icons, not to mention recording his own *SteepleChase* albums and pursuing a jazz education career. Drummer Jon Doty, a regular with Frank Kohl's quartet and Paul Connors' *Organ Trio*, recorded an album too, *Until the Last Star Is Out*, with his own quintet. And then there's Frank Kohl himself, the leader of another accessible and finely articulated album that, coincidentally or not, does recall the *Groove Yard* groove. That affinity commences with *Rising Tide's* first track, incongruously entitled "Rock and Roll." "Rock and Roll" does suggest ease of motion and undulating rocking and rolling, if not the musical genre. The track is more closely aligned with confident, seasoned musicianship than showmanship, complete with intentionally audience-wowing and distracting special effects, before throngs of partying revelers. Yes, Frank Kohl's approach too is one of full authority and immersion in the joy of performing, as if in a session that could continue for hours, that joy transferring to the listener. The rolling motion of "Rock and Roll," like a rising tide's gentle surge without the roughness of rocking, continues into "Late Night," its counterpart. "Late Night" contains a similar feel, and its recording stretches as long as necessary to allow for fully conceived solos by each quartet member. In this way, "Late Night" is similar to the introductory "Rock and Roll," which at midpoint releases brother Tom in an initially chorded solo, full of vigor and swing, before gliding into LaSpina's no less energetic and no less melodic bass statement. "Rising Tide" allows the guitarist to express an unaccompanied solo before the rest of the group comes in. The beauty of Kohl's tone, which receives brief suggestion during "Rising Tide's" intro, with ringing, singing naturalism, receives full confirmation during the album's last track, "Beautiful Love." Alone, Kohl constructs a richly harmonic interpretation of the song that allows appreciation of Kohl's command of the instrument with complementing chords and noticeably the use of the lower string to anchor the improvisational phrases which flow as prismatic, shifting angles as if in consideration of the object of wonder: the song itself. From the assured stroll of "My Romance" to the carefree swing of "Richman Poorman," Frank Kohl's quartet again proves to be one deserving of greater attention for its seasoned professionalism and natural cohesion.

Bill Donaldson

# Obituaries



## PHOTOS MATCH THE FIRST 7 OBITUARIES

**ANDRE ST. JAMES**, bass player, composer, and educator died in May 2018.

**BOB DOROUGH** (December 12, 1923 – April 23, 2018) jazz pianist, singer, composer, songwriter, arranger and producer died on April 23, 2018. He was 96.

**LORRAINE GORDON**, club owner, music advocate, died on June 9, 2018. She was 95  
**GILDO MAHONES**, jazz pianist, (1929-2018) died on April 27, 2018. He was 88.

**MATTHEW MURPHY** (December 29, 1929 – June 15, 2018), blues guitarist, died on June 15, 2018. He was 88.

**CLARENCE FOUNTAIN**, singer, founding member of the Blind Boys of Alabama died on June 3, 2018. He was 88.

**REBECCA PARIS**, vocalist, died on June 18, 2018. She was 66.

**BUELL NEIDLINGER** (March 2, 1936 – March 16, 2018) bassist, composer, teacher, cellist, died on March 16, 2018. He was 86.

**REGGIE LUCAS**, guitarist and producer, died on May 19, 2018. He was 65.

**CHARLES NEVILLE**, saxophonist, died on April 26, 2018. He was 79.

**NATHAN DAVIS**, saxophonist, died on April 8, 2018. He was 81.

**JABO STARKS**, drummer died on May 1, 2018. He was 79.

**HOWARD WILLIAMS**, piano, trombone, arr. died around April 15, 2018. He was about 83.

**BROOKS KERR** (Chester Monson Brooks Joseph Kerr III), pianist, died on April 28, 2018. He was 66.

**LEE JESKE**, writer, died on April 8, 2018. He was 62.

**AUDREY MORRIS**, singer, pianist died. She was 89.

**LUKAS BURCHARDT**, trumpet, died about May 24, 2018. He was 93.



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