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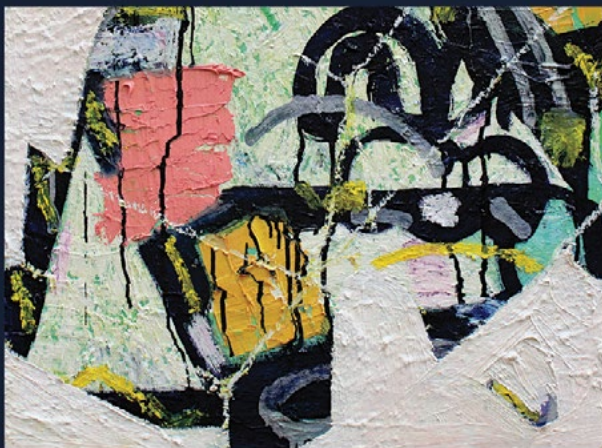


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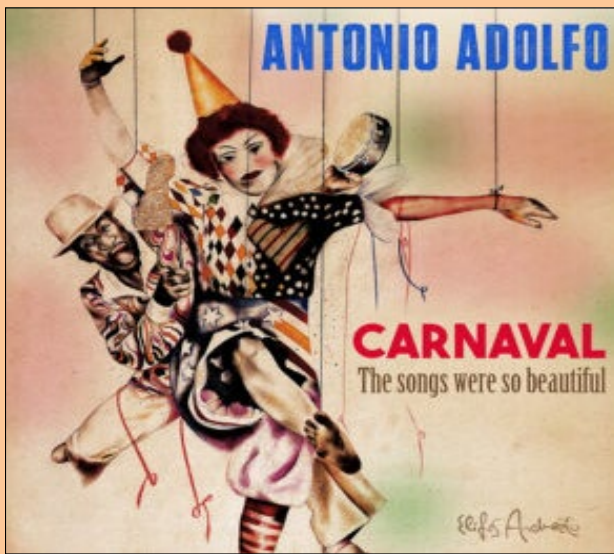
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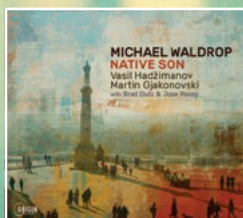


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SIMONA PREMAZZI
NOAH GARABEDIAN
JAY SAWYER

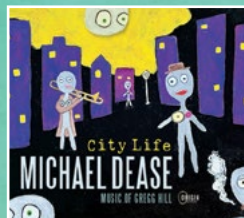


DAWN CLEMENT DELIGHT BUSTER WILLIAMS MATT WILSON

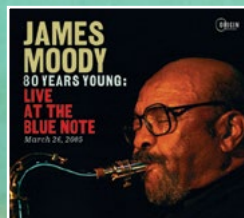


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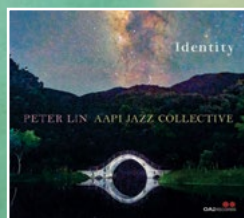
JAMES MOODY 80 YEARS YOUNG: LIVE AT THE BLUE NOTE, March 26, 2005 DAVID HAZELTINE, TODD COOLMAN, ADAM NUSSBAUM, JON FADDIS, PAQUITO D'RIERA, SLIDE HAMPTON, RANDY BRECKER, CEDAR WALTON



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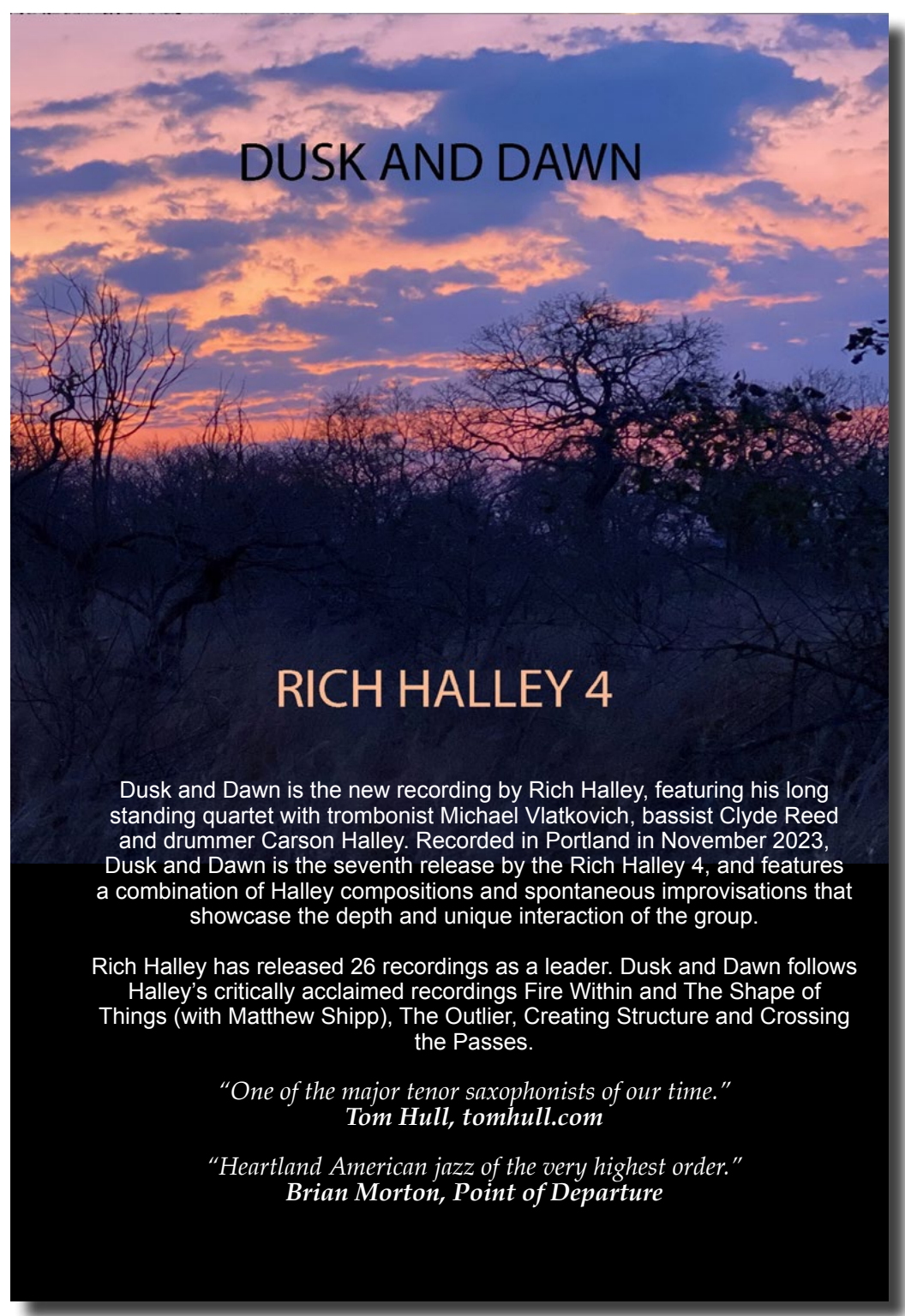


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JOSE LUIZ MARTINS | CHARLIE BALLANTINE | MEDLER SEXTET
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DUSK AND DAWN

RICH HALLEY 4

Dusk and Dawn is the new recording by Rich Halley, featuring his long standing quartet with trombonist Michael Vlatkovich, bassist Clyde Reed and drummer Carson Halley. Recorded in Portland in November 2023, Dusk and Dawn is the seventh release by the Rich Halley 4, and features a combination of Halley compositions and spontaneous improvisations that showcase the depth and unique interaction of the group.

Rich Halley has released 26 recordings as a leader. Dusk and Dawn follows Halley's critically acclaimed recordings *Fire Within* and *The Shape of Things* (with Matthew Shipp), *The Outlier*, *Creating Structure* and *Crossing the Passes*.

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Tom Hull, tomhull.com

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Brian Morton, *Point of Departure*

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in jazz
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Nat Hentoff (JazzTimes review on 1st edition)

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Ray's Jazz, Five Leaves, Vinyl Vanguard

"Gerber is a profoundly original writer ... His text is not only serious scholarship, but informal, conversational and full of surprises. This makes his interviews with musicians, record company bosses, musicians' managers, impresarios and jazz festival organisers speak with the exigencies of real life ... if you love jazz or even have little more than a marginal interest in it, you will not want to put his book down."

Chris Searle, *Morning Star* jazz critic

"An assured and informative book that opens up discussion on Jews in jazz while never denying the centrality of African-American ancestry."

Garth Cartwright, *Jazzwise*

"A mightily comprehensive overview of the influence of Jews in jazz."

Howard Mandel, president - Jazz Journalists Association

"Countless original interviews, including one of the last interviews with Artie Shaw."
Matthew Ruddick, *Kind of Jazz*

"Wonderful - absolutely fascinating ... a great, great book."

Adam Sieff, *Jazz On The Beach* radio show

Additional reviews at
www.mikegerberjournalist.co.uk/reviews

THE SPIRITUAL PATH TO FINDING YOUR VOICE

By: NORA MCCARTHY

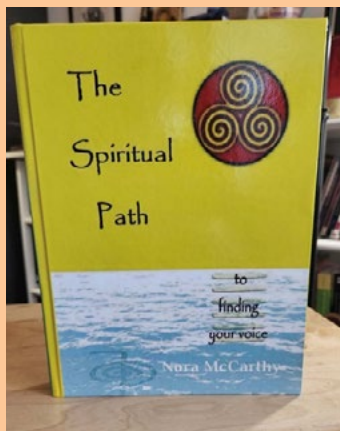
Creative Vocal Artist, Composer, Poet, Lyricist, Actor, Educator, Author

"My amazing teacher, Nora McCarthy once told me a phrase that shifted something inside me and thus, over time, changed my entire course in music. 'What the heart has the capacity to feel, can be translated into sound.' It's that simple, though not at all easy. Let this phrase sit with you a bit and hopefully it will stay with you as it did with me. Thank you Nora for giving me this precious gift, I will never forget it."

Varya Dominici, Singer, Songwriter, Poet

"What Nora McCarthy has gathered together here is a monumental achievement. It teaches us techniques and exercises, guides us in our thinking and meditating, inspires us, and even helps us find the core (or heart, or soul) of our genuine voice."

***Christopher Hirschmann Brandt, Poet, Writer, Translator; Man of the Theatre,
College Professor, Lecturer, Fordham University***



The book is dedicated to avant-garde and experimental artists who stay true to the art of singing, encouraging them to embrace their unique voices and creativity. *Nora McCarthy*

MWENDO DAWA TRIO

Melodic Hope

Susanna Lindeborg p, elec
Jimmi Roger Pedersen bass
David Sundby drums

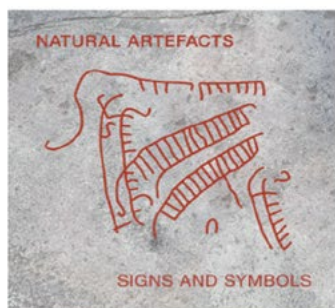


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Susanna Lindeborg p, elec
Merje Kågu guit
Per Anders Nilsson elec
Thomas Jäderlund saxophones
Anton Jonsson perc

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There was a beautiful ballad of passing time and lost first love from a little-known 1962 Broadway musical. Now, acclaimed retro jazz vocalist Laura Ainsworth reintroduces it to the YouTube generation in a stunning new interpretation accompanied by sensitive animated visuals.

"Once Upon A Time" is the latest release from Laura Ainsworth's multi-award-winning fourth studio album, *You Asked For It*. Featuring great standards requested by fans in fresh, creative arrangements, including her smoldering reinvention of "Goldfinger", whose film noir video enjoyed worldwide airplay. With Brian Piper on piano, Chris McGuire on sax, Rodney Booth on trumpet, Noel Johnston on guitar, and warm, vinyl-like mastering by Grammy®-nominated engineer Jessica Thompson.

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THE MUSIC OF **MILTON MARSH** REVISITED VOL. 1



might be the closest approximation to the "black classical music" promised by Rahsaan Roland Kirk and others in the 70s! Yet Marsh is definitely his own visionary here, too carving out a sound that's as powerful as it is individual, with a unique sound that has us sitting up and taking notice all over again. Musicians on the recordings include David Eure on Violin, Stanton Davis on trumpet, Kevin Harris on piano, Carlos Averhoff on tenor, and Keala Kaumehiwa on bass, with Marsh himself handling the Arrangements and Conducting his original compositions. Titles include: "Not Far From Home", "Great Expectations", "Dialogue", "Loving You", "By Design", "I Wonder Why I Care", and "Subtle Anomaly".

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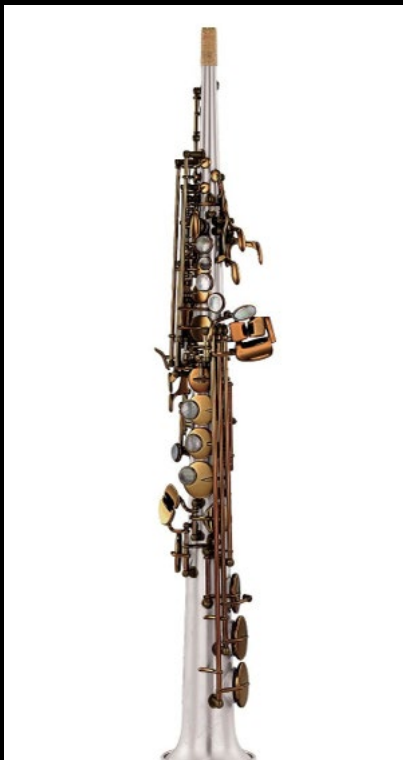
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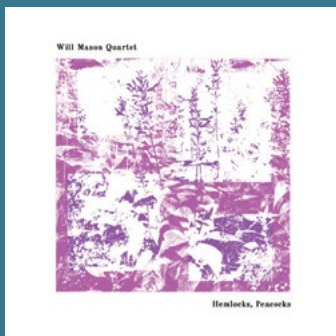
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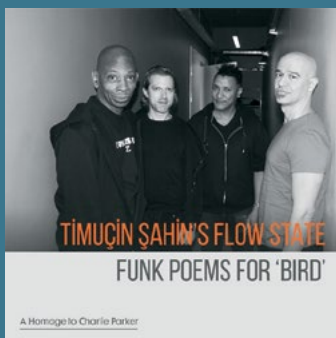
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"a rigorous intellectual and artistic statement." – Avant Music News



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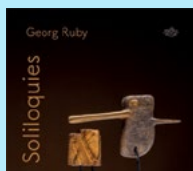


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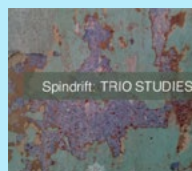
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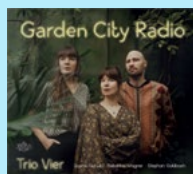
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Contributors

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 *SLAM* (UK), *Cadence Jazz Records/ CIMP/ CIMPoL* (NY), *Unseen Rain* (NY), *OA2* (Seattle), and his own *ThatSwan!* label (Chicago). Once mentored by Elvin Jones, Bennington celebrates nearly 30 years in the music field. He is a *Dream Cymbals* and *Gongs Artist* and is based in Chicago.

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

ABBREVIATIONS USED IN CADENCE

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



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Clockwise from upper left

Nicole Mitchell

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Ludwig vanTrikt

Bobby Bradford

Andrew Cyrille

Harvie S

Sheila Jordan

Fantastic Negrito

Glen Moore

Nancy King

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 Media, LLC, is proud to continue the policies that have distinguished Cadence as an important independent resource.

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

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

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Short Takes - Philadelphia

Philadelphia, PA- Blues, R&B and Roots music star Fantastic Negrito already has 3 Grammy Awards on his shelf for Best Contemporary Blues album with more to come. His show at the City Winery on 7/1 was lengthy and entertaining. Styled colorfully from head to toe, he resembled the late Sly Stone physically and often sonically with a dollop of Prince and Screamin' Jay Hawkins. Featuring songs from his 2024 album *Son of A Broken Man*, Negrito spoke of growing up in Massachusetts and then Oakland, California as the 8th of 15 kids born to a stern Bahamian father. "My father was 63 and my mother was 30," he said. "My father was a broken man. I've accepted that I am basically old sperm!" He went on to say that his father stopped talking to him at the age of 12 and put him out of the house and into foster homes which spawned his new song "Living With Strangers" that he performed with a menacing, Rockish edge. His version of Leadbelly's "Where Did you Sleep Last Night" didn't have the authority of the original but Negrito bore the required inner pain to sing it. His popular tune "Oh Betty" was a highlight, along with his playful but poignant "Transgender Biscuits," which borrowed a segment from Lou Reed's "Walk on the Wild Side." Negrito ended his set with some helpful insight regarding hard times – "If it's broken, it can be useful. I made an album."... Bobby Zankel continued his yearly musical memorial honoring John Coltrane's July 17, 1967, death at the (very) hot Black Squirrel on 7/16 with his Wonderful Sound 5. This year's homage featured Zankel (as), Sumi Tonooka (p), Bryan Rogers (ts), Lee Smith (el b) and drummer Nazir Ebo, fresh off a tour with Joshua Redman. Ebo relayed that he had gotten the call a few hours pre-set that he was needed to fill in for an injured Pheeroan akLaff. Zankel has helped mentor many young artists in the Philadelphia area over the years and Ebo, a rising star percussionist, said he was always more than happy to help Zankel out. Zankel opened the night by saying, "The music John Coltrane left is in a different realm" and invited anyone who wanted to know more about Coltrane to speak with Zankel at the break. At this point, the core of Zankel's group has been covering this music for many years and have become expert excavators of the "holy" Coltrane works. This night, after the leader's stirring "Anthem to the Ancestors," they unleashed Zankel's high intensity arrangements of a Love Supreme's "Acknowledgement," as well as "Venus," "Reverend King," "Peace on Earth," and "Coltrane Time," a tune, Zankel pointed out, that local iconic saxophonist Odean Pope covers at all his own gigs. The quintet finished with Zankel's extraordinary original composition "Anthem to the Ancestors."... What a joy to have legendary Jazz masters Bobby Bradford and Andrew Cyrille in town for two one-off performances. Oakland, California-based guitarist Karl Evangelista arranged a two-night residency at Solar Myth (Ars Nova Workshop) for 7/17-18 with a septet of Bradford (tp), Cyrille (d), Rei Scampavia (kybd), Luke Stewart (b) and William Roper (tuba) just prior to a planned New Jersey recording session. Bradford, who turned 91 on his second day in town, was an original member of the Ornette Coleman Quartet and has performed with artists such as Eric Dolphy, John Carter, Charlie Haden, George Lewis and his former student, David Murray. Sadly, Bradford lost his Altadena home in the January 2025 California fire and was at his 5th living space at the time of the appearance and was still looking for a new permanent residence. The other legend - Andrew Cyrille, a comparative youngerst at age 85, made history by playing with Coleman Hawkins, Cecil Taylor, Milford Graves, David Murray, Peter Brötzmann, Oliver Lake, Anthony Braxton and Bill

Short Takes - Philadelphia



Makoto Ozone Alexander Claffy Adam Aruda at Chris' Jazz Cafe on 7/26
Photo credit © Ken Weiss



Andrew Cyrille Bobby Bradford at Solar Myth on 7/17
Photo credit © Ken Weiss

Short Takes - Philadelphia



Sumi Tonooka Bobby Zankel Bryan Rogers Lee Smith Nazir Ebo 7/16 at the Black Squirrel club
Photo credit © Ken Weiss



Fantastic Negrito 7/6 at City Winery Philadelphia
Photo credit © Ken Weiss

Short Takes - Philadelphia



Keir Neuringer at The Perch on 9/6 Photo credit © Ken Weiss

Short Takes - Philadelphia

Frisell. An extra bonus for the special concert series was the fact that Bradford and Cyrille, two of the most good-natured artists in the biz, had not played together for "decades." Evangelista, who along with his wife Scampavia perform as Grex, the exploratory music duo which, "Explores the meeting point between surreal songcraft and the dark outer reaches of Free Jazz." Evangelista had organized the band as a way to premiere his composition "Taglish II," a new piece that explores his Filipino-American experience against the backdrop of the current era of uncertainty and unrest. I caught the first night's performance and the music was a mix of roving improvisation and electronically backed modern composition. At times, it seemed two groups in one - the throbbing electronic work by Grex, with Bradford and Roper sitting out, and then the more Free Jazz shaped abstractions after the hornmen took over. At the times that the whole band played, there was a fine coalescence of sound that was modern and searching in a Prog meets Free Jazz sense. Evangelist spoke of his long kinship with Louis Moholo-Moholo, the recently passed great South African drummer, before leading a performance of his own composition "Louis Moholo-Moholo" that began with a lengthy section of thumping drums and electric guitar probing leading to the addition of contemplative trumpet before the whole group entered. The leader also covered his tune "Malcolm Louis," named after his 3-year-old son and inspired by the work of Malcolm X and Moholo-Moholo. Evangelist explained that the piece is meant to touch on his concerns for, "What kind of world are we leaving for our kids?" Cyrille and Bradford still sound great and like themselves while creating spontaneous masterwork. This was my first time seeing West Coast based Roper and he's quite the charismatic individual. He played a small tuba as well as a seashell and even sang an improvised section to a song backed by Cyrille on brushes - "Do you hear it? It's somewhere out there. Somewhere it's loud but I can hardly hear it. I don't know where it's coming from but somehow I know what it's about. It's about Juan, it's about Cecilia, it's about Lupe...That sound is disappearing. I guess they shouldn't have eaten those cats." ... Japanese pianist Makoto Ozone is often overlooked when the topic of great living Jazz pianists is brought up but he reminded those at Chris' Jazz Cafe on 7/26 just how magnificent he can be. Appearing as a special guest as part of bassist Alexander Claffy's trio (along with drummer Adam Arruda), this was Ozone's first performance in town in what he said was 30 years. With a photography crew documenting the event, the second set began with two pieces from late pianists - Chick Corea's "Matrix" and Bill Evans' "Waltz for Debby" - exquisitely well by the triad of virtuosos. Things heated up with Ozone's original piece - "Lazy Uncle" which came equipped with rhythm changes and fiery play. After the song's completion, Claffy noted, "Lazy uncle? It sounded more like crazy uncle to me!" "Well," Ozone answered, "we Japanese sometimes get our R's and L's mixed up!" After a lovely rendition of "When We Fall in Love," Claffy invited some local talent to the stage in the form of saxophonists Victor North and Dahi Devine, along with Branford Marsalis' longtime drummer Justin Faulkner for "Straight No Chaser." The vigorous additions of sax and Faulkner's thunderous percussion enlivened Ozone into a broad smile and a more muscular style of playing as a giddy romp ensued. Post-set, North noted, "Justin Faulkner's so good, it's like he brings a soccer team to play with him!" ... Fire Museum Presents threw itself a fundraiser on 9/6 at

Short Takes - Philadelphia

The Perch and purposely arranged the event to feature the wide range of Jazz, experimental and World music performances they present. Starting off with a sweet solo set by Iranian setar player Golkoo Hosseini, Keir Neuringer followed with a devastating solo display of circular blown soprano sax. Neuringer, who lived in Philadelphia during the 2010s (he's currently based in Ithaca, New York) blew me away the first time I heard him in a tiny art gallery space that Fire Museum produced years ago. It's fitting that he's found some notoriety working with the critically-acclaimed band Irreversible Entanglements because he plays like no one else I've heard. A master of circular breathing, his use of the floor and ceiling to alter sound, and his exploration of sonic textures remains uncanny and out of this world. Prior to his solo set, he spoke of the need for all of us to band together during these trying times. He passed out numerous circular saw blades of different dimensions that were strung to a rope with a drum stick attached for the audience to hit while he played. The blades, sharp and dangerous, were used as a tool to bond the listeners. By playing them together as a group, we attained a unifying connection. The trio of Neuringer, David Middleton (aka DMHotep of the Sun Ra Arkestra, g) and Julius Masri (d) ended the night on an uplifting high. Neuringer contributed more lengthy segments of circular breathing while Masri maintained a moving, pounded out base. The early portion, best described as fierce, eventually gave way to an unanticipated beautiful section triggered by Middleton's contributions. The latter part of the set surged to riveting great peaks that were thrilling.

Concert Review - Ravi Coltrane

RAVI COLTRANE QUARTET- JAZZ ALLEY 8/24/25

I'll admit, other than knowing that Ravi Coltrane is the son of John Coltrane and an amazing saxophonist I really don't know much about him. When I saw that he'd be at Jazz Alley in Seattle with Scott Colley on bass I decided I'd check it out. I'm a big fan of Scott's playing. I especially like his work with guitarist Jim Hall and Pat Metheny. So I'm thinking, if Scott's playing with Ravi Coltrane, this is got to be good. And it surely turned out that way. David Gilmore is on guitar and Kush Abadey is on drums, two very gifted musicians that I'm hearing for the first time. I'd imagine being bandmates with Ravi Coltrane and Scott Colley would be quite a daunting assignment. However the two were up for the task and rounded out the quartet like it was meant to be.

We managed to get some great up front seats so we could really feel and see how this group interacts. One of the big takeaways from this whole show was that Ravi and his bandmates really delivered the goods, no holding back. They played a lot of Ravi's originals which had some elaborate arrangements with a multitude of rhythmic feels. Guitarist David Gilmore seemed to be finding his place at first but soon got up to speed and presented some very impressive fusion like solos. Drummer Kush Abadey was very intense. At first he was negotiating with the soundman because he wasn't happy with the monitor sound and when they managed to work that all out it was balls to the walls all night long. I'd say his initial dispute with the sound system showed his perfectionist nature and in the end it was all to the listeners benefit. Ravi's playing on tenor and soprano was powerful to say the least. He seemed to be drawing energy from his bandmates, bobbing and weaving as the intensity grew. The level of commitment to his playing was amazing, giving his all to the point where you would think he'd collapse from exhaustion. Scott Colley and Kush Abadey really brought the playing to the next level. Their relentless pursuit to maintain an extreme level of interaction and rhythmic energy kept my attention throughout the whole evening. Other than Ravi's originals which were all beautifully written and personal we had an array of interesting tunes. Charlie Hayden's "Silence" with all its depth and melancholy splendor gets an exceptional reading. Ornette Coleman's "Happy House" is a roller coaster ride of bebop insanity that shows the group at its humerus and creative best. A bit of commercialism, maybe or maybe not with the Stylistics "People Make The World Go Round" brings some nice progressive funk energy.

I tried to imagine what it must be like to be the son of one of the most iconic jazz figures of all time. I do believe if jazz musicians were the subject of Mount Rushmore, John Coltrane and Miles would be right up there. Part of me thinks it would be a burden being a major Jazz figure like Ravi and yet have to be compared to his dad. Even though Ravi is twenty years or so older than his dad was when he passed, John Coltrane might still be considered his elder in many ways. So here's what impressed me a lot, rather than Ravi shying away from his dad's presence he embraced his father's influence and spoke of him with great affection. He spoke of his dad's later years, suggesting that some listeners had turned away from his music because they thought it had become to far out even though he was at the height of his creativity. Ravi seemed to understand what that must of felt like and then there was a moment when Ravi and the audience were taken over by an overwhelming sadness. Ravi then proceeded to play one of his dad's later recordings "Expressions". For me this turned out to be the highlight of the show. I felt I could hear the voice of John Coltrane speaking through his son and that's not something you experience very often.

All in all I feel a deep respect for Ravi, his music and his bandmates. He goes the extra mile to give it all to his audience

Frank Kohl

Vision Fest 2025

Vision Festival 2025: heART to Resist

June 2-7 at Roulette, Brooklyn, New York

Review and photos by Ken Weiss

It's open for debate whether this was the 29th or 30th rendition of the Vision Festival, however presenting body Arts for Art is planning to celebrate 30 years of the grand event next year so let's go with 29 years to date. What's not in question is the ongoing brilliance of the annual happening which fuses creative music, dance, visual art and spoken word as a way to foster community, love and compassion, as well as inspiring and empowering confrontation against the evils of the world. In the words of festival founder Patricia Nicholson – "This year more than ever we need the spirit of resistance."

Opening night was a celebration of co-founder of the AACM and the Art Ensemble of Chicago, multi-instrumentalist/sound-sculptor Roscoe Mitchell, this year's awardee of the festival's "Lifetime of Achievement Award." What's unique about this annual honor is that the awardee gets the festival's first night to present different aspects of their career. After an opening invocation featuring William Parker (mult-inst), Hamid Drake (perc) and Patricia Nicholson (dance), the Roscoe Mitchell Quartet (Mitchell, sop, b sax, perc; Dave Burrell, p; William Parker, b; Tani Tabbal, d) offered a short set that was a study in restraint with part of it shaped by the leader's quiet sounds wrought from his homemade percussion stand of wood blocks, small cymbals and toys. With his next act, Mitchell went off-schedule and called up the current rendition of his Space Ensemble (Thomas Buckner, vcl; Scott Robinson, mult-inst; Robert Dick, flt), a group he founded in 1979. This change in the program led to widespread confusion but Mitchell, when questioned, stuck to his own guns in trusting his innate musical design skills. He explained, "No, I've got my own program!" After a very short set, Mitchell announced, "Alright, you guys can leave," and called on a Renaissance quartet and a Jazz quartet (Immanuel Wilkins, as; Micah Thomas, p; Thomas Morgan, b; Kweku Sumbry, d) to premier his new piece "Metropolis Trilogy." The two ensembles played separately and then together while Mitchell sat in the front row taking in his compositions conceived to push the boundaries of Classical and Jazz music. Finally, Mitchell recalled his Space Ensemble back to the stage, to the delight of Scott Robinson who was thinking that he had lugged out his massive contrabass sax for nothing after not having had the chance to play it during the group's earlier short segment. This time, Robinson got to run through the gamut of weird instruments he'd brought from his renowned collection, including a 1920 jazzophone – a sax-shaped double-belled Bb trumpet – as well as contrabass clarinet, tenor sax, slide sax, walking cane flute, service bell, waterphone, and alto tarogato. Robinson's odd assortment of devices fell in step with Mitchell's unique playing and the (very) unusual Buckner vocalizations and Dick's collection of unusual flutes that he devised. What a way to close out the first night and shine a light on the brilliant career of Roscoe

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Mitchell.

The great thing about the Vision Festival has been its consistency throughout the years in presenting set after set of spectacular music, often by novel artist groupings put together for the night. There's always "Big Name" performers scheduled but often it's been the less glamorous ensembles that impress the most and leave a lasting impression. Some of the outstanding sets this year out of the 28 total included Day 2's violinist gabby fluke-mogul's Thread'; The Children are Always Ours (named after a James Baldwin quote), with Charles Burnham (vin), Ava Mendoza (g), Luke Stewart (b) and Tcheser Holmes (d) attacking the leader's compositions with ferocious intent. Flutist Nicole Mitchell, always a festival favorite, announced, "We're trying to tell a story here tonight," during her Black Earth Ensemble performance with James Brandon Lewis (ts), Caroline Davis (ts), Christopher Williams (tpt), Maia (vcl, harp), Angelica Sanchez (p), Luke Stewart (el b), Val Jeanty (elec), Jovia Armstrong (d)), that delved into waves of Afrofuturism chock full of compelling solos from her consummate band members.

Day 3 led with a presentation from Yoshiko Chuma's performance art group The School of Hard Knocks that combined with musicians including Jason Kao Hwang (vin), Frank London (tpt). Dane Terry (p) and Devin Brahja Waldman (as), who played as Chuma conducted her dancers while a black and white film played featuring the Brooklyn Bridge and then Japanese film clips. Chuma later walked amongst the audience while holding a large silver object that reflected back the image of the viewers. Waldman appeared again later that night on piano, fronting Radical Reversal with Melanie Dyer (via), Brendan Regan (g), Warren Trae Crudup III (d), along with Waldman's aunt – Anne Waldman, the esteemed Second Generation Beat poet whom Allen Ginsberg once called his "spiritual wife." She filled in for another poet who had to cancel due to a death in the family. What a treat to have the famed poet demonstratively delivering her fire and brimstone poems that were in step with the group's mission statement of looking, "To create a world where diversity is the universality." Hamid Drake (d, vcl) led Indigenous Mind with Daniel Carter (reeds, tpt), Cooper-Moore (home-made instr, p), Alfredo Colon (ts, ss), Melanie Dyer (via) and William Parker (b, ngoni) along a path lined with spirituality and some trance jam before giving way to fellow veteran drummer Pheeroan akLaff's Robeson Rise, a heartfelt tribute to the legendary musician and human rights activist Paul Robeson.

Day 4 included Matthew Shipp's String Trio (Mat Maneri, via; William Parker, b) and Ivo Perelman (ts), an interesting conglomerate of groups Shipp has been working with for some time. The intriguing overlapping of sounds they fostered included episodes of Parker slapping the wood of his bass while Shipp played pulsatile piano portions, as well as the powerful Shipp-Perelman duo sections. A touching duet followed with Oliver Lake reciting his poetry along with his son DJ Jahi Sundance Lake on turntables. Oliver Lake is no longer playing his horn due to health issues but his spoken word carries

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Roscoe Mitchell

Photo credit © Ken Weiss



Robert Dick - Roscoe Mitchell

Photo credit © Ken Weiss

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Nicole Mitchell

Photo credit © Ken Weiss



Ava Mendoza - Henry Fraser - Chad Taylor

Photo credit © Ken Weiss

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Alfredo Colon-William Parker-Daniel Carter

Photo credit © Ken Weiss



Matthew Shipp-William Parker-Ivo Perelman-Mat Maneri

Photo credit © Ken Weiss

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DJ Jai Sundance Lake-Oliver Lake
Photo credit © Ken Weiss



Lisa Sokolov-JD Parran-William Parker-Oluyemi Thomas-Michael Wimberly
Photo credit © Ken Weiss

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John Lockwood- George Garzone- Francisco Mela

Photo credit © Ken Weiss



Mat Maneri-Doyeon Kim

Photo credit © Ken Weiss

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Francesca Cinelli Murray-David Murray-Luke Stewart
Photo credit © Ken Weiss



Marilyn Crispell
Photo credit © Ken Weiss

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Anne Waldman

Photo credit © Ken Weiss



Izumi Kimura-Earl Howard-Gerry Hemingway

Photo credit © Ken Weiss

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gabby fluke-mogel
Photo credit © Ken Weiss

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enough electricity to seize the moment. Drummer/pianist Michael Wimberly's Spiritworld featured Oluyemi Thomas (cl, double reeds), JD Parran (cl, flt, perc), William Parker (multi-instr) and Lisa Sokolov (vcl) with a stated aim to, "Channel the courage and resistance our ancestors conjured to survive in this new world." This set was especially inspirational with good vibes emanating particularly from the dashiki-clad, West Coast-based Thomas who sparkled with his ever-present smile, endearing dance moves and triumphant bass clarinet work. Parran, as always, was dominant on his instruments, while Sokolov drew goosebumps with her wordless vocalizations. Guitarist Mary Halvorson capped the night with her quartet deep in charts, premiering all new music sure to win her new awards.

Day 5 began with a mini-conference discussion titled *The Heart to Resist* (Art & Activism) involving a bunch of artists including William Parker and Marc Ribot followed by Boston's legendary group the Fringe with George Garzone (ts), John Lockwood (b) and drummer Francisco Mela who has replaced original drummer Bob Gullotti who passed in 2020. The band continues to showcase a bridge between Free and the Jazz tradition. Garzone conjures up memories of Sonny Rollins by tossing out frequent quotes of standard tunes (including "Softly, as in a Morning Sunrise," "Have You Met Miss Jones?," and "In a Sentimental Mood") and by way of his aggressive blowing. At one point, Garzone just allowed air to pass through his horn while Mela bowed squeaks from his rims for eerie magic. Cuban-bred Mela announced, "I just have 99 words in English so I don't want to say too much, but this festival, for me, is the most important festival." Patricia Nicholson's Shamanic Principle (Nicholson, dance/text; Val Jeanty, perc, sampling; Melanie Dyer, via; Miriam Parker, dance/video art) featured the wonderful mother-daughter dancers dancing, "To keep the world in balance." Sporting a red, white and pink feathered bird-like hat, Nicholson cast her healing spells across the stage with dance moves and vocals. Gayageum player Doyeon Kim's quartet (Mat Maneri, via; John Hebert, b; Tom Rainey, d) mined the fertile ground from Kim's South Korean roots to present "When Democracy Took a Day Off" – a piece rooted in the 1980 Gwangju uprising that resulted in martial law and violence against rebelling university students. Kim's presentation was quite striking to say the least – especially late set when she stood, wearing a loose fitting white dress and black bow tied at her neck (perhaps mirroring a student's outfit?) and shockingly screamed in Korean about the injustice. The night ended with the David Murray Quartet with Marta Sanchez (p), Luke Stewart (b) and Russel Carter (d). The tenor sax champion's set made history by featuring him playing for the first time with his new wife Francesca Cinelli Murray, a former actress in France who had not performed on stage for 25 years. She wrote lyrics for two of the songs and sang them to the bandleader's obvious delight as the quartet churned ahead.

Day 6 found newly named NEA Jazz Master Marilyn Crispell on solo piano delivering a magical set of mostly improvised music. Crispell's program

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notes included - "To be an artist is to seek and play one's own truth, thereby making connections to our common humanity. Music is a universal language that unites us all." Her performance, bare at times, built in delightful intensity and intriguing complexity, again and again, on a darkened stage that sent the plentiful photographers scurrying up to the balcony to try to get a decent shot of her (rarely) raised head. Crispell's longtime partner in the Anthony Braxton Quartet, standout percussionist Gerry Hemingway, led Earl Howard (synth, as) and Izumi Kimura (p) through a set he dedicated, "To all those who are suffering unbearable oppression while seeking peace." With colorful interactive video augmentation by Hemingway's collaborator of over 30 years, Beth Warshafsky, the trio excelled at new music creation by way of Howard's cosmic synth work and unique alto playing, along with Kimura's frequently prepared piano sounds and Hemingway's seemingly unlimited ability to craft sound by way of his mouth, bow, fingers and little percussive toys. After Fay Victor's set that dipped into her island roots by way of Lyndon Achee's steelpan, the Rob Brown Trio (Joe Morris, b; Juan Pablo Carletti, d) delivered a forceful and supremely interactive session before the festival came to an end, as it typically does, with festival co-founder William Parker leading a large group of artists. This year's collection was titled William Parker's Healing Message From Time & Space and included Hamid Drake on percussion, Mixashawn on sax and percussion, Frank London on trumpet and percussion, Amir ElSaffar on trumpet, santor and percussion, Selendis on vibes, Aakash Mittal on sax and percussion, Sula Spirit Janet Evans on percussion, and dancers, all of whom worked with a directive to send the festival's music-saturated listeners home enlightened and spiritually cleansed.

Foray to Luray Caverns

FORAY TO LURAY CAVERNS JULY 14, 2025

©2025 BY PATRICK HINELY

Improvised Music From Luray Caverns - Yael "KAT Modiano" Acher, David Haney from Cadence Media Records, released August 6, 2025

David Haney wasn't looking specifically for something like The Great Stalacpipe Organ (GSO) when, surfing the web, he found a video about it, but it surely piqued his interest, ultimately resulting in his co-creating this rather unusual music.

What follows is not meant to serve as a critical review of that music - it can be heard for free, via Bandcamp (<https://davidhaney1.bandcamp.com/album/improvised-music-from-luray-caverns-yael-kat-modiano-acher-david-haney>) so you can (in)form your own opinion on that.*

Rather, this is an account of the process of its making, my impressions of hearing and seeing it unfold, in an otherworldly place, deep under the ground, in real time.

In the moment, burdened by the press of time, I took no notes, but absorbed many mental images as well as those gathered via the camera. Dealing with the technology of digital photography pretty much consumed my attention on - or, rather, under - the ground. Some of the results are included herewith.

For an estimated 400 million years, the subterranean sweating of the planet, slow but constant, has been ornamenting these caverns, surpassing, in its own way, even Jackson Pollock as a practitioner of drip art. The stalactites hanging from the heights of the chambers and their counterpart stalagmites rising ever higher from the cavern floors continue to accrete, at a rate more visible to practicing geologists than to the perception of casual visitors such as ourselves. Down there in the chamber known as The Cathedral, some 260 feet below the surface, the humidity is around 87%, yet, on a warm summer morning, it felt more comfortably cool than clammy, even though the poured concrete floors were visibly damp. With the help of the house technician, David began familiarizing himself with the GSO - it's called an organ but sounds more like a marimba - while Yael checked out the acoustics of the chamber by strolling around playing her flute, probing the space, curiously, seeking the beauty therein. They were warming up in the biggest orchestra pit I've ever seen, amidst a space possessed of its own immense reverb.

The GSO is in fact a lithophone, a percussion instrument played by striking stones, in this case the cavern's native stalactites, specifically the ones which have been fine-tuned into proper pitch. They are struck by electronic mallets wired throughout the caverns and connected to the four-manual console.

Foray to Luray Caverns

When a key is depressed, a tone occurs as the rubber-tipped plunger strikes the stalactite tuned to concert pitch and is amplified. So, while you play the keys and the pedals, what you really play is the room, with notes sprinkled across its ceiling like stars across the night sky, conjuring up Van Gogh, Vincent Price and that Creator Who Has a Master Plan.

They played several pieces, the pre-arrangements consisted at most of an agreed starting point, after which things went freely where they went. Pieces would end organically, inevitably, when one player felt silence was the best next note and the other came to agree. They stretched the limits of structure in service to the music, which emerged with a subtle directness.

Yael and David already had plenty of wide-ranging shared musical experiences going in, and evolved and extended those in the couple of hours we were there that morning. They've both carved their own personal paths in music and life, fellow explorers and companionable adventurers who have nothing to prove but much to share, and can speak with that authority only experience can bring, relishing the prospect and process of discovery.

David's use of the foot pedals produced deeper sounds which balanced, augmented and grounded Yael's flights on flute, her spirit floating free, at once describing the contours of the room and of the universe. As she said a few weeks afterwards: "Being there as a creating artist and as a human felt humbling and peaceful."

As my eyes wandered during the quieter passages, when I dared not cause any camera noise (much less set off the flash), looking around the chamber, I could see forms emerging on the walls and ceiling, rather like seeing shapes in clouds, though these clouds didn't move. I could only marvel at what the artists of Lascaux, Altamira and other such places might have imagined all those millennia ago, under flickering torches yielding far less light.

The Caverns' lighting designers are to be commended for their ingenuity and sense of proportion. The subterranean 64 acres are inconspicuously but creatively, gracefully and dramatically lit by 700+ lights, making for exotic surroundings. Listening to the music and glancing around, taking in colors and textures, Blake's visions came to mind, as did the 'scapes of J.M.W. Turner, while Dali's dental dreamscape dripped from the ceiling as it simultaneously rose from the floor, forming massive molars at the rate of about one inch per 300 years...

The house team looking after us comprised a polite and respectful audience throughout the recording, standing quietly by, ready to help if needed. I wondered what they thought of the music. When the recording was done and we were packing up, one of them said, in so many words, that when he really listened to the music as it was being played, it took him to some interesting places. Mission accomplished.

It wasn't quite euphoria, but I did experience a definite lightness of being on the 20-minute walk back up, as my lifelong claustrophobia finally kicked in - as long as the music was playing, I could keep that fear smoldering on the back

Foray to Luray Caverns

burner. Fortunately, Yael and David played almost all of the time we were down there, and we were now heading toward open sky.

What came to mind while climbing the longest incline was that scene in one of the Star Wars movies when the protagonists are trapped in a trash compactor on the Death Star and it starts to close in on them. Thankfully, the Caverns' walls and ceiling held, majestically, as we passed through this underground wonderland with several sights that qualify as spectacular. The staffers accompanying us had stories at every turn, told in a way that makes clear their genuine affection for their workplace, which is indeed unique, with a beauty all its own.

We emerged, squinting at the brightness, into mid-July's 9 a.m. sunlit daylight, heading for the exit, passing a queue of about a hundred visitors, already, at opening time, waiting to get in...

*Inevitably, while this new music was being created, associations with music I'd heard before came to mind. In the spirit of the 'if you like so-and-so, you'll like this' school of reviewing, let me own that I am of a vintage which cannot hear flute played in unusual places without thinking of the late Paul Horn, who did so most famously in the Taj Mahal, creating, literally overnight, a solo album much used by hippies for everything from meditation to seduction. Horn later also recorded in the Great Pyramid at Giza. I heard him in New York City's Cathedral of Saint John the Divine, in duet with bassist David Friesen, but that's another story. The only other flutist who came to mind was Charlie Mariano, specifically his work with Eberhard Weber's band Colours, in which he was a master at conjuring invitingly lovely and otherworldly sounds. The only other lithophone artist who came to mind was Stephan Micus, specifically his album *The Music of Stones*, on which he plays Elmer Deuchars's tuned stone sculptures in the Great Cathedral of Ulm, Europe's tallest, sometimes adding shakuhachi flute to the emanations in that majestic edifice comprising a huge and multifaceted echo chamber.

The GSO has only become more widely famed with time, having been featured on NPR, ABC's Good Morning America, the Voice of America and even Mister Rogers' Neighborhood.

PHOTOS AND CAPTIONS

I hadn't counted 'em up before, but in 50+ years (so far), I've photographed, in contexts ranging from live performance to the most formal of recording studios, more than 100 recording sessions, a number which might well have been larger had I lived less than 400 miles from Manhattan. In any case, none were at all like this one, and while I am satisfied that I competently documented the proceedings, I also feel the results serve as an excellent example of the limits of what still photography can convey in such a four-dimensional situation.

Unless otherwise noted all photographs are ©Patrick Hinely, Work/Play®.

Foray to Luray Caverns

For a conventional, i.e., physical CD, this would have been my choice for the front cover shot. It depicts the featured soloist of the moment, flutist Yale Acher (aka “KAT” Modiano) and the other half of this ensemble, David Haney (long-time adventurous pianist, and managing editor of this publication) on ‘deeper background,’ at the Great Stalacpipe Organ (GSO), deep in Luray Caverns, a venerable attraction in the small town of the same name, in the Shenandoah Valley, west of the Skyline Drive but east of the Great Valley of Virginia.



David Haney at the 4-keyboard manual of the GSO. Its voices are harmonic, cathedral, solo and echo), plus, unseen here, the foot pedals he deployed so orchestrally during the recording. Extracting music from the accreted stalactites of the 3 1/2 acres in this chamber of the Caverns is a marvel of mechanical aptitude and ingenuity on the part of the instrument's creator (see the page on Leland Sprinkle).



Foray to Luray Caverns



Acher playing her flute, which she has long done ably while based in her native Israel, Denmark and the USA, in as wide an array of musical contexts as her partner in these duets. I am less than pleased with the lighting my flash unit yielded here, and tried converting the image into black and white, but, alas, that did not look quite as nice as this. So it goes.



The players discuss what comes next. This view gives you a sense of the 'room' and its lighting. The lighting designers sure figured out how to show off what nature hath wrought. The down side is that the low level of illumination anywhere beyond the immediate vicinity of the light fixtures makes the use of a flash unfortunately unavoidable.

Foray to Luray Caverns



Looking up, at the recording site, within the chamber formerly known as The Ballroom and now as The Cathedral. I can see palettes and patterns evoking Van Gogh or Klimt, and visions inspired by the range from William Blake to William S. Burroughs.



A panoramic view of the music being made.

Foray to Luray Caverns



Haney and Acher checking the recording device.



For a conventional, i.e., physical CD, this would have been my choice for the back cover shot, the band picture, captured after the recording was completed. They are sitting on the bench of the GSO. I love photographing creative people in triumphal moments such as this.

Foray to Luray Caverns



Post-recording, Haney and Acher chat with Luray Caverns Director of Marketing and Public Relations Bill E. Huffman, who, along with 2 of his colleagues, made sure us visitors felt welcome and had everything we needed at our disposal. They well exemplified the classical concept of Southern hospitality.



Scene seen on our way out: Dream Lake, looking much deeper than its maximum depth of 20 inches, and larger than its spring-fed acre, give or take. It is well named. It's one of those places I want to go back to.

Foray to Luray Caverns



The manual of the GSO, a marvel of mechanical-age ingenuity. You could do most all of what it does now with a laptop, but that wouldn't do justice to actually hearing it in the room, with notes coming in from all over the 3 1/2-acre chamber.



Commemorative plaque near GSO. Full text: The Great Stalacpipe Organ / Dedicated June 7, 1957 / Inventor / Leland W. Sprinkle, Sr. / Springfield, Virginia / In recognition of distinguished accomplishments in the musical arts and pioneering achievements in science / “Man’s genius and the hand of God are in perfect harmony” / 1986 / Luray Caverns Corporation.

The quote is not attributed on the plaque, but on the Caverns’ web site it is attributed to ‘a visitor’, of which there are now more than half a million per year. The light fixture above the plaque has now been there long enough (almost 60 years) to gather beginnings of the accretions which have been adorning the caverns for millions of years.

Foray to Luray Caverns

LELAND W. SPRINKLE, SR.,
inventor of the Great Stalacpipe Organ
1908 - 1990

Because there's only one Great Stalacpipe Organ in all the world, Leland Sprinkle isn't likely to become a name as widely recognized for creating a new musical instrument as prolific as those of Adolphe Sax, Les Paul or Robert Moog. Nevertheless, Sprinkle's design and construction of that lithophone - since recognized by the Guinness Brothers as the world's largest musical instrument - known as the Great Stalacpipe Organ (GSO) is at least as creative, imaginative and impressive. Sprinkle's day job was as a mathematician and electronics scientist at the Pentagon, and he had been involved with the UNIVAC project, which is to computers what Lucy of Olduvai Gorge is to human genetics. Sprinkle had also studied music, specifically, organ, at Baltimore's Peabody Institute, under Virgil Fox, he of "Heavy Organ" fame (or infamy).



Photo credit unknown

Sprinkle wasn't looking specifically for something like this when he found it - or it found him - in 1954, while he was chaperoning his young son's destination birthday party at an attraction some 75 miles from their home. Touring the Caverns for the first time, he heard the guide use a small mallet to 'ping' a stalactite, one close to perfectly tuned on a musical scale. This set off a brainstorm, one which may have been how he dealt with the proverbial mid-life crisis, though I couldn't say whether or not he also acquired a sports car. In any case, inspiration had struck, and, for the next 3 years, armed with 13 English tuning forks and a disc sander, he devoted as much time as possible to realizing his vision of a musical instrument which would play the 'pipes' of Luray Cavern. He spent a lot of time in low light, up on ladders, tapping innumerable stalactites until he found the ones which could be tuned to his liking, i.e., into proper pitches. After grinding each one into tune came the process of wiring the clappers onto them, requiring miles of cables to connect all to the manual. Having maxed out my talents for things electrical on my HO-scale train layout more than 60 years ago, I have to admire the guy for sticking to it, staying on task, and riding the wave all the way to shore. He played it on its dedication day in 1957.

In the late 1950s, Sprinkle recorded several pieces on the GSO for a 7-inch EP which was issued in several variations over the years by the Caverns' gift shop. Copies can still be found.

Sprinkle is buried in a nearby cemetery.

Christmas Stuff

A SOULFUL JAZZ CHRISTMAS

TWAS THE NIGHT BEFORE XMAS AND ALL AROUND MY PAD,
NO MUSIC WAS PLAYING AND MAN, IT WAS SAD.
THE SOUNDS WERE LAID OUT IN MY MUSIC ROOM LAIR,
FOR MY FELLOW JAZZBROS TO BE DIGGIN' SOON THERE.
MY AXE STOOD ON ITS STAND NEARBY MY COLD BED.
WHILE STRANDS OF STITT RIFFS DANCED INSIDE MY HEAD.
WHEN SUDDENLY FROM OUTSIDE THERE AROSE SUCH A NOISE,
I THOUGHT FOR A SECOND, IT'S SUN RA & THE BOYS.
SO BEFORE MY SLEEPY ORBS DID MATERIALIZE
THIS STONED, BEARDED CAT OF CONSIDERABLE SIZE.
I REACHED OVER TO GRAB MY TRUSTY THIRTY-TWO
WHEN HE MUTTERED "CHILL OUT MAN, I'M JUST PASSIN' THRU."
THEN HE OPENED UP HIS BAG AND OUT ALL IT WENT
CDS AND LPS STILL SEALED AND ALL MINT.
"CAN'T TALK MUCH, SON---GOT A FULL NIGHTS WORK
AS HE HANDED ME A LARRY YOUNG SITTING IN WITH ROLAND KIRK.
THERE WAS GROOVE HOLMES, GRANT GREEN, CANNONBALL & NAT
ALSO AN UNRELEASED CHESTER THOMPSON HE HAD PUT ON DAT.
JIMMY SMITH, DON PATTERSON, MCGRUFF & BROTHER JACK
HE JUST KEPT ON ADDING MORE GOODIES TO THE STACK.
JUG WAS THERE, FATHEAD, HOUSTON AND STAN TURRENTINE
A DOUBLE CLIFFORD SCOTT IMPORT & THEY ALL WERE MINE.
HIS EYES WERE RED & GLEAMING, HIS PACE EXTREMELY BRISK
PILING UP ALL-STAR SESSIONS, TRANSFERED TOT MIN-DISC.
"I HEARD YOU'RE A COLLECTOR AND HARDCORE FAN"
AS HE PASSED ME A CHARLES EARLAND JAMMING WITH LES
MCCANN.
MY PUZZLED LOOK MUST HAVE SHOOK HIM 'CAUSE HE TOOK A
PAUSE
THEN HE GRINNED & EXCLAIMED "WHY I'M THE SOUL JAZZ SANTA
CLAUS"
AS HE DASHED OUT JUMPING ASTRIDE A FUNKY, OLD MULE
I THOUGHT I HEARD HIM YELL "HAVE A COOL YULE FOOL".
Larry Hollis

Christmas Stuff

RECOMMENDED HOLIDAY LISTENING

CHRISTMAS IN SWINGTIME-HARRY ALLEN/With Larry Goldings & Peter Bernstein

HOLIDAY SOUL-DON PATTERSON/Pat Martino & Billy James

CHRISTMAS WITH ETTA JONES/Houston Person,Johnny Coles,Bill Easley.

EIGHT TRACK CHRISTMAS-DAVE STRYKER/4tet on Strike Zone label.

IT'S CHRISTMAS-TOWER OF POWER/Cut in 2023 with full crew. No Chester.

BOBBY TIMMONS-HOLIDAY SOUL/Butch Warren, Walter Perkins

COOL CHRISTMAS BLUES-CHARLES BROWN /Clifford Solomon,Johnny Otis.

HOME FOR THE HOLIDAYS-Joey DeFrancesco/Double disc (Party/Tradition)

TIM WARFIELD'S JAZZY CHRISTMAS/Terrell Stafford,Cyrus Chestnut.

CARLA'S CHRISTMAS CAROLS-CARLA BLEY/Steve Swallow,Partyka Brass Quintet.

HAVE YOURSELF A SOULFUL LITTLE CHRISTMAS-KENNY BURRELL/Classic.

CHRISTMAS IN NEW ORLEANS-JOHNNY ADAMS/Best Singer Of All Time.

THIS CHRISTMAS & BE THERE-DONNY HATHAWAY/Second Best/Two Singles.

SPIRIT TRAVELER-MERRY CHRISTMAS BABY/2 Versions/Motown All-Stars.

Larry Hollis

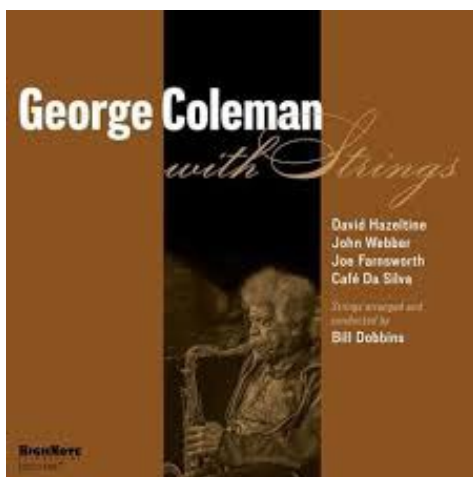
New Issues

GEORGE COLEMAN, WITH STRINGS HIGHNOTE 7349.

DEDICATED TO YOU/ MOMENT TO MOMENT/STELLA BY STARLIGHT/A TIME FOR LOVE/ UGLY BEAUTY/ A TIME FOR LOVE(ALT)/ UGLY BEAUTY(ALT)...35;56

Collective personnel: Coleman, ts; David Hazeltine, p; John Webber, b; Joe Farnsworth, d; Cafe Da Silva, perc; unidentified orchestra; Bill Dobbins, cond; Englewood Cliffs, NJ(12/23/2022)/ Rochester, NY(4/2//2023/Paramus, NJ(8/23/2023).

The operative word for this release is "Finally". After many decades as a valued sideman in the jazz trenches starting in the late fifties to present day this 90 year old titan gets to join the ranks of renowned giants (Getz, Bird, Dexter, etc.) with his own "sax with strings" outing. With thoughtful charts from veteran arranger Bill Dobbins conducting a string orchestra consisting of nine violins, two violas and a pair of cellos the saxmaster bolstered by the One For All rhythm section plus occasional percussive sweetening sails through four standard scripts and a Thelonious Monk rare three/four title . The brief playing time is fattened by the inclusion of full orchestra introductions of the final two tunes hence are longer than the master takes. Another thing to listen for is the masterful work of the dependable David Hazeltine (his leadoff on "Moment To Moment") that proves there's no tariff on good taste. The only negative here is the short playing time which makes one longing for more. Maybe next time hopefully. Larry Hollis



New Issues

LEO LARRATT - CASA ROXA

BANDSTAND PRESENTS

ECAROH/ DON'T CRY BABY/ FOR MALONE/ NUAGES/ OUT OF THIS WORLD/ THE GOOD LIFE/ PARA MACHUCAR MEU CURAÇAO/ IN THE STILL OF THE NIGHT/ RAHIM'S BLUES/ EASE BACK/ JINGLES/ YOUR LOOKING AT ME/. 63:50

Larratt,g; Emmet Cohen,p; Russell Hall,b; Aaron Kimmel,d. 9/25/24 Brooklyn,NY.

After hearing guitarist Leo Larratt for the first time, I must say he definitely has my full attention. Leo is a young Australian guitarist living in NYC. His new CD "Casa Roxa" is his debut recording that also features pianist Emmet Cohen, another young musician that will soon be a household name in the Jazz world. An equally fine rhythm section consisting of bassist Russell Hall and drummer Aaron Kimmel rounds out this quartet nicely. The amount of music offered is generous, twelve tracks totaling sixty four minutes and every minute is noteworthy, taking us listeners right where we'd like to be. The whole CD has lots of grit and swings hard. Leo's playing is right on the money with clear and precise, well developed phrasing, possessing a rich and elegant tone. Sometimes he delivers long and soulful lines and other times he brings a barrage of precisely placed sixteenth notes that will take your breath away. Some of the material could be considered old school but with the quartets level of excellence it all sounds fresh and progressive.

We open with a seldom heard, tastefully arranged Horace Silver tune "Eqaroh". Killer solos by Emmett and Leo set the tone for what's to come. There's "Don't Cry Baby", a tune recorded by Etta James packing a soulful strut with a warm bass solo by Russell Hall. Django Reinhardt's "Nuages" opens with Leo's clean and tasteful solo chord melody then picks up a ballad tempo bringing forth the spirit of Django. "Out Of This World" is a Harold Arlen composition once recorded by John Coltrane that the quartet does a fine job with, both Leo and Emmet deliver some powerful solos. "The Good Life", you may have heard Tony Bennett or Frank Sinatra perform this one. With a hypnotizing medium swing feel the tune is given a new life for us to enjoy. Cole Porter's "In The Still Of The Night" is up tempo with a clean melody statement followed by a blistering solo from Leo then Emmet's solo that shows the incredible depth of his abilities. Drummer Aaron Kimmel turns in a powerful chorus. The quartet does an outstanding rendition of Wes Montgomery's "Jingles". One can hear how Leo has captured the spirit of his guitar hero's that came before him, like Wes and yet he clearly has his own way of interpreting these classic tunes.

One of Leo's mentors was guitarist Russell Malone, who tragically passed away just recently. "Casa Roxa" features two of Leo's originals, one being a tribute to Russell "For Malone". The tune is medium swing, nicely arranged and very reminiscent of Russell Malone. When I hear this tune it makes me think of him and if he were to listen I'm sure it would bring a smile to his face. Leo turns in a smoking solo on this one that's followed by Emmet's solo which starts out as a slow burn then blossoms into a blazing inferno. I especially like Leo's original "Rahim's Blues". This is a simple twelve bar blues which turns out to be the perfect launching pad for Leo to show what he's capable of. He then delivers some strong in the pocket lyrical lines before he blasts off with his technical wizardry, reminiscent of the drive of guitarists like Pat Martino and George Benson.

There are more tunes on "Casa Roxa" and it's all good. So if your into straight ahead Jazz with a punch then check this one out. In the future I hope we'll be hearing a lot from Leo Larratt.

Frank Kohl

New Issues

YUNMI KANG A TIMELESS PLACE

LAURA RECORDS

EAST OF THE SUN/ A TIMELESS PLACE/ SKYLARK/ I THOUGHT ABOUT YOU/ PRELUDE TO A KISS/
HOW DEEP IS THE OCEAN/ LIKE SOMEONE IN LOVE. 42:55

Kang, vcl; John Stowell, g. May 21, 2023. Seoul, South Korea

Upon listening to Korean vocalist Yunmi Kang and American guitarist John Stowell's new recording "A Timeless Place" I must say I'm quite impressed. Even though Yunmi is an amazingly accomplished pianist, her new CD features her exclusively on vocals. The seven pieces offered on this recording, with the exception of "A Timeless Place", that's written by Norma Winstone, are classic jazz standards that have been around for a long time. The notable difference here is in their performance and the depth of expression attained while interpreting them. When these tunes were originally written I would assume the composer was driven by heartfelt emotion, "How Deep Is The Ocean" for example. When one of these standards is performed by a traditional jazz quartet with or without vocals it can easily lose some of its personal intent, it can become just another Jazz standard hindered by time and notation. With Yunmi and John's performance we enter a whole other realm of expression driven by what the compositions' true aspiration may have been. Bending and twisting, maybe in time, maybe not. If one opens up their imagination we can think more in terms of color, texture and sound. These elements are all qualities that John Stowell has mastered with his unconventional chord voicings and amazing ability to let the performance drive the tempo. Yunmi's skill to color and shape each note and her masterful way of placing them in her phrasing is truly stunning. The end result is a duo that listens and feels the pulse of one another, whether it be a whisper or a scream.

We open with Brook Bowman's classic "East Of The Sun" starting with improvisation outlining the chordal and lyrical essence of this quintessential love song. We then hear the melody out of tempo, Yunmi's voice massaging our imaginations, John bringing color to the vocals. The tempo begins, playful as Yunmi and John engage in conversation. All of this brings more substance to this tune than I've ever experienced. The title track "A Timeless Place" has a delicious melody and accompaniment working perfectly in sync. Yunmi's voice soars flawlessly through this beautifully rich melody. The two of them improvise in waves of conversation. Hoagy Carmichael's "Skylark" gets an outstanding run, bringing depth and intimacy to this alluring classic. Johnny Mercer's "I Thought About You", a playful and sultry, in tempo feel with Yunmi's improvised chorus, dancing through the changes as John is right there with her. The melody comes at the end and what a welcome melody that is. Duke Ellington's "Prelude To A Kiss" - Yunmi's voice shapes and colors the melody with pure elegance, giving the melody all the love it deserves, not in tempo but with a pulsing energy all its own, enriched by John's accompaniment. "How Deep Is The Ocean" in tempo, this gem starts with Yunmi's improvised chorus closely enhanced by John's chordal and single note magic. John's solo is then accompanied by Yunmi's vocal genius. We then get the melody with lyrics and Yunmi shines with a graceful ease. With "Like Someone In Love" Yunmi and John really bring the love to this perfect Johnny Burke, Jimmy Van Heusen tune. Yunmi's voice just soars here with all that love and attention she brings to every note. I can see why Betty Carter was one of her influences.

So there you have it folks. For those of you who can take the time to leave the tempo of bass and drums behind and desire an intimate and introspective journey into musical conversation I highly recommend giving "A Timeless Place" a listen.

Frank Kohl

Feature New Release

ROYCE CAMPBELL AND THE VOSBEIN-MAGEE BIG BAND VAGABOND

MAX FRANK MUSIC MFM-10

PEEPERS / GENTLE BREEZE / A SHARP BLUES / BODY & SOUL / MAMBO PUENTE / MOON CYCLE / VAGABOND / MIDDLE GROUND / DANCING WATERFALL / INNER PEACE / VIPER / 54:50

Royce Campbell, guitar, Kelli Birchfield, tenor sax, James Cotton, tenor sax, clarinet, Kyle Greaney, baritone sax, Greg Moody, alto sax, clarinet, percussion, Bill Schnepfer, alto & soprano sax, flute, Chris Magee, co-leader and trumpet, Kerry Moffit, Alec Moser, Brian Quackenbush, trumpet, Tyler Bare, bass trombone, Tom Lundberg, Tom McKenzie, Matt Niess, trombone, Matthew Billings, piano, Bob Bowen, bass, Dewayne Peters, drums, Terry Vosbein, co-leader and director. Recorded September 28, 2024, Lexington, Virginia, USA.

Any jazz guitarist from Indianapolis plays in the shadow of Wes Montgomery, but that really remains a rather large and inviting umbrella. One of Wes' favorite practices was taking the ball and running with it, and that is exactly what Royce Campbell does here. There are no confections - this is all solid music. He digs deep into his solos as he rides atop the juggernaut, relishing in hearing his tunes open up in new ways.

Campbell is featured soloist and composer for this ideal combination of players, tunes and arrangements, offering glowing proof that the big band tradition is alive and well. He's long been a musician's musician and guitarist's guitarist, putting in 20 years on the road with Henry Mancini, more recently in smaller ensemble contexts with many a name you would recognize while managing, no matter how unintentionally, to remain all too much under the radar. He can set the stage on fire, but more often keeps his coals banked and glowing, spinning tales with a groove as wide and deep as the Grand Canyon as though that requires no more effort than falling off a log, and doing so with a sense of shape, form and melody which is often enough pretty but always beautiful.

Campbell's starting point on the plectral spectrum was fortuitous, studying with his uncle, Carroll DeCamp (1922 - 2013), who had already played an essential role in launching the career of Wes Montgomery. DeCamp, a great wit as well as distinguished musician, merits his own career survey, but that's another story. Be that as it may, in the late 1970s, he arranged several of his nephew's original tunes for big band, and those have aged well, harkening back to a day when big bands made jazz the most popular of popular musics. That's what we hear, gloriously, here, along with the standard "Body and Soul". DeCamp's arrangements evince knowledge of a wide variety of big band influences, from Ellington to Kenton, as well as a familiarity with Tadd Dameron, Gil Evans, Oliver Nelson and Gerald Wilson.

Director Terry Vosbein's own big band experience includes some long-ago road stints as bassist for the Glenn Miller Orchestra, long before he became Curator at the Stan Kenton Research Center or began this band, ten years ago*. Fully a decade in, with several albums under their collective belt, this one is, to my ears, their best yet. Vosbein is an expert sculptor, and with players of this caliber, versatility and flexibility are givens. They don't sound like he has to push them very hard to pull great things out of them, he just has to, as the saying goes, herd the cats...

Besides crisp and precise ensemble passages, these folks can also deliver solos of substance. They revel in this relatively larger context which is all too rare for

Feature New Release

them, enjoying the opportunity to shine in so much good company while delivering the goods to an audience which may not be huge but is certainly appreciative. Such is the lot of those who maintain this music as a living, growing art form out on the land. We should all be grateful for their ongoing efforts.

What didn't I like about this album? It ended so soon...

Between Vagabond and a newer double-CD featuring trio improvisations, Campbell ought to finally be getting more visibility and recognition for the breadth, depth and quality of his career. It is long overdue.

* My review of the Vosbein-Magee Big Band's debut performance appeared on pages 48 and 49 of the October/November/December 2015 issue of Cadence, Volume 41 #4.

Patrick Hinely



Royce Campbell
(and bassist
Bob Bowen),
soundcheck,
Vosbein Magee
Big Band, Wilson
Hall Auditorium,
Washington and
Lee University,
Lexington,
Virginia,
September 28,
2024, prior to
the performance
during which the
album Vagabond
was recorded.

Photo by Patrick
Hinely

Papatamus Redux

**Reviews from Abe Goldstien from the website
www.papatamusredux.com.
Go to the website for more great album reviews**

ROBERTO MAGRIS: LOVELY DAY(S)
JMOOD 025 (RELEASED SEPTEMBER 1, 2025)

What kind of pianist is Roberto Magris? This rare solo recording from the Italian jazz master answers that question. Roberto Magris is an investigative pianist. Unencumbered from a rhythm section and free from his outstanding arrangements for larger ensembles, Magris gets the opportunity to investigate the nooks and crannies of some often-overlooked jazz classics as well as one original on *Lovely Day(s)*. “Blues Clues,” a Magris original, investigates the colors of the blues with the soulfulness of Abdullah Ibrahim, the explosive power of Don Pullen, the swing of Elmo Hope and the nitty gritty of Les McCann. Magris investigates the beauty of two Andrew Hill compositions on this session — “Reverend Du Bop” (which he recorded on his Kansas City Outbound trio session) and “Laverne” (which he recorded with bassist Eric Hochberg on *Shuffling Ivories*). Magris adds his flourishes and flurries to the dark melody of “Reverend Du Bop” while delivering “Laverne” in a classic ballad manner, varying chordal sections with fleet single note runs. Magris’ respect for Thelonious Monk’s sense of musical humor and harmonic adventure is evident on his investigations of “Bemsha Swing” (another tune he did on Kansas City Outbound) and “Let’s Cool One.” Magris has often investigated under-recorded jazz compositions such as Billy Gault’s “The Time of the World is at Hand,” a quirky waltz that he embellishes with his Monk like runs in the right hand while maintaining a steady $\frac{3}{4}$ bass line in his left. Leonard Bernstein’s “Lonely Town” and Bill Strayhorn’s “A Flower is a Lovesome Thing” (both tunes he has recorded in the past) are treated with the beauty and passion they deserve. Magris breathes new life into Steve Kuhn’s “Saga of Harrison Crabfeathers” by investigating the dreamy melody with powerful runs and knotty passages. *Lovely Day(s)* shows a facet of Magris that has yet to be fully explored on his previous recordings as he investigates the melodies, harmonies and rhythms of nine tunes with a deep sense of passion, joy and elan. It’s time for you to investigate the solo work of Roberto Magris on *Lovely Day(s)*.

BOTTOM LINE: The cover of Roberto Magris’ *Lovely Day(s)* is an analogy to the music you will hear on this rare solo recording from an Italian jazz master. Much like the image of a lone man contemplating the structure of the bridge above him. Magris contemplates all the nooks and crannies of nine tunes include two by Andrew Hill, two by Thelonious Monk as well as some over-looked jazz compositions and an original blues.

Papatamus Redux

NEIL MINER: INVISIBILITY

CELLAR JAZZ (RELEASED SEPTEMBER 5, 2025)

There is something very familiar with the music of bassist Neil Miner, saxophonist Chris Byars and drummer Jason Tiemann on *Invisibility*. Many of the tunes bear a striking resemblance to the music of jazz legends such as Charlie Parker, Horace Silver, Kenny Dorham or selections from the Great American Songbook. Having spent his career playing those tunes, bassist Miner has perfected the craft of contrafacts on *Invisibility* — creating musical compositions with a new melody written over the existing chord progressions of an earlier work. Don't bother trying to figure out the original tunes on which the majority of eleven tracks are based, just sit back and enjoy the listening experience. Miner's ability to create interesting new melodies is as satisfying as his rock-solid support on bass and his always perfectly placed and played solos. Beyond the familiarity of the tunes, there is the familiar tone of saxophonist Chris Byars. Like the great Warne Marsh, Byars has a knack for balancing a laid-back cool sound with a modern hard bop edge. Whether he is playing a blues such as "Blues for Scout," a ballad such as "Evening Sound" or a bop tune such as "Night Owls," the familiar sound of Byars' tone is comforting, refreshing and invigorating. The quicksilver drumming of Jason Tiemann recalls the great Max Roach as he punctuates the tunes with just the right sparkle and rhythmic surprises. There is also the familiarity of the format of the tunes — whether they begin with a bass opening, or a drum beat, Byars states the melody on which the band improvises, followed by solos from all and often resolving with the classic technique of trading fours. Listening to *Invisibility*, there is no doubt that Miner, Byars and Tiemann enjoyed investigating the twist and turns of the contrafacts as well as four original compositions and two blues tunes. And I have no doubt, listeners will enjoy the original and exciting take on familiar sounding tunes, tempos and tones.

BOTTOM LINE: Working without a net (the harmonic grounding of a piano), the trio of bassist Neil Miner, saxophonist Chris Byars and drummer Jason Tiemann will astound you with their flexibility, compatibility and total joy on *Invisibility*. They reshape eleven original tunes (contrafacts) based on the music they have been performing for years — the blues, bebop, hardbop and the Great American Songbook— into their own jazz classics.

Papatamus Redux

TIMO VOLLBRECHT: BREMEN/NEW YORK

BERTHOLD RECORDS (RELEASED SEPTEMBER 5, 2025)

Saxophonist, Doctor of Philosophy, Ivy League professor, and scholar Timo Vollbrecht is working on a book about ECM legend Manfred Eicher. So, it is no surprise that his new release, *Bremen/New York*, is a textbook example of what ECM is all about — meticulously recorded atmospheric and noirish music performed with the sensibilities of a small chamber ensemble. Adding to the ECM nature of the release are three members of Vollbrecht's ensemble that have recorded for that label — trumpeter Ralph Alessi, bassist Chris Tordini and drummer Thomas Stronen. The only outlier is pianist Elias Stemeseder who has worked closely with Vollbrecht on some of his more recent recordings. Whether the ensemble is inspired by the Latin American vibe of "Con Tempo," the Middle Eastern groove of "Brighton Blues," the ethereal sound of "Spicy Moon" or the plaintive quality of "New York Love Affair," the tunes are marked with dark twists, reflective refrains and soothing passages. Vollbrecht's seven originals make perfect launching pads for a variety of solos. Alessi weaves line after line over the steady/loose rhythms of "Con Tempo." Vollbrecht's sinewy sax accentuates the Middle Eastern feel of "Brighton Blues." Stronen's resonant bass solo is perfect for the dark mood of "Spicy Moon." Whether comping or soloing, Stemeseder's rolling chords, single note piano runs and chord stabs punctuate the music. Stronen's steady, yet fluid drumming adds interest to even the slowest of tunes such as "Dark." Like Siamese twins, Vollbrecht and Alessi often accompany each other in knotty unison phrases. Alessi's use of the mute against Vollbrecht's bright sax sound is particularly pleasing on "Brighton Blues." About the title, *Bremen/New York* — the music was recorded live in Bremen's Radio Hall with a group of musicians Vollbrecht has enjoyed working with in New York. Based on the results, they enjoyed the opportunity to explore the sonics, moods and perfection associated with ECM records.

BOTTOM LINE: Although Timo Vollbrecht's *Bremen/New York* is recorded on Berthold Records, it is steeped in the tradition of ECM Records, a label Vollbrecht is writing a book about. The music is atmospheric. The musicianship of the ensemble is second to none. The recording quality is superb. Fans of ECM Records will want to explore the music of Bremen/New York

Papatamus Redux

MIGUEL ZENON: VANGUARDIA SUBTERRANEA MIEL MUSIC (RELEASED AUGUST 29, 2025)

If you need further proof that saxophonist Miguel Zenón is an energetic and exciting player, listen to *Vanguardia Subterránea*. The energy comes from Zenón's compositions which blend his Puerto Rican heritage with contemporary jazz, his note-after-note assaults and the explosive playing of pianist Luis Perdomo, bassist Hans Glawischnig and drummer Henry Cole. The excitement comes from recording live at the pantheon of New York City jazz clubs — The Village Vanguard. Sadly, the energy and excitement quickly overwhelms the beauty of this set of Zenón originals as well as tunes written by salsa innovators Willie Colon/Hector Lavie and Jorge Luis Piloto. The session kicks off with the aggressive Latin beat of "Abre Cuto Güiri Mambo." Zenón's ferocious solo sets the tone for an equally intense solo from Perdomo. Glawischnig lays down a bass line for Zenón's lyrical introduction to Colon and Lavie's "El Dia de Mi Suerte" which evolves into another intense series of solos powered by the bustling rhythms of Cole. The mood slows down for Zenón's tender read of "Vita," a tune he wrote for his grandmother. The complex rhythms of Zenón's "Dale la Vuelta" are perfectly suited for the quartet's energetic playing as well as a fiery and fluent solo from the leader. This spirited mood continues through "Coordenadas" and the title track, "Vanguardia Subterránea." The band seems to take a breather on "Bendición," a tribute to Zenon's mother. The simple melody of Jorge Luis Piloto's "Perdóname" is embraced by Zenon and Perdomo as they lead the band through this tune made famous by superstar Gilberto Santa Rosa. Throughout the recording, Zenón, Perdomo, Glawischnig and Cole impress you with their technical skills, fleet and expressive solos and the respect they have for Zenón's unique musical culture. Next time, I hope they balance their enthusiasm and energy with some reserve and reverence.

BOTTOM LINE: If *Vanguardia Subterránea* was a movie, it would be titled *The Fast and the Furious*. The quartet of saxophonist Miguel Zenón, pianist Luis Perdomo, bassist Hans Glawischnig and drummer Henry Cole power through nine compositions with intensity, ferocity and bustling rhythms. Fans of energetic Latin American music will enjoy the ride. I'll wait for the next trip!

Papatamus Redux

CONRAD HERWIG: REFLECTIONS-FACING SOUTH

SAVANT (RELEASED AUGUST 29, 2025)

I'll admit it, I am not a huge fan of Latin jazz! Too often the sensuous and lyrical melodies are obliterated by blaring trumpets and overpowered by the incessant beat of congas, timbales and other drums. Thankfully, that is not the case with the music presented on *Reflections-Facing South*. The reason is obvious — there are no trumpets or drummers. The trio of trombonist Conrad Herwig, the late pianist Eddie Palmieri and bassist Luques Curtis manage to capture the intoxicating rhythms and beautiful melodies of Latin jazz without all the fuss. With his fluid and big tone Herwig tends to focus on the lyrical melodies which were written by him, Palmieri or the two together. Palmieri's distinctive percussive style of playing provides the underlying rhythms as well as some exciting solos (despite his boisterous vocalizations). Curtis, when he is not playing marvelous solos, is the pulse of the trio. Together, the three explores a full range of Latin jazz moods. On the opening track, Palmieri and Curtis establish the rhythm for "Bianco's Waltz" as Herwig luxuriates on the melody line. Palmieri's comping for Herwig and Curtis' solos on this tune and throughout the session adds the perfect rhythmic punch. "Que Viva Barry" shows the jazzier side of the trio as they explore its syncopated melody. The prayer-like opening of "Listen Lady" is perfect for Herwig's recitation of the melody line before the tune evolves into a more familiar Latin feel. "Cuando Se Habla De Amor" and "Monica" explore the more tender side of Latin jazz with Herwig gliding over the soft melodies. The sensuous tango, "El Guerrero Solitario" is just that — a gentle and yet propulsive tune powered by the strong bass line of Curtis. These three musicians, who have worked together in various Palmieri bands, have captured the beauty and energy of Latin jazz on *Reflections-Facing South*. It's simple. It's pure. It's flowing. It's intoxicating. And they did it all without blaring trumpets and percussion!

BOTTOM LINE: Think of *Reflections-Facing South* as Latin jazz unpercussionized! The trio of trombonist Conrad Herwig, pianist Eddie Palmieri and bassist Luques Curtis explore the nine Latin American inspired tunes with grace, simplicity and a sense of purity that is often lacking when many larger ensembles play this genre.

Papatamus Redux

ANAT FORT: THE DREAMWORLD OF PAUL MOTIAN

SUNNYSIDE RECORDS (RELEASED AUGUST 15, 2025)

Ever wonder what the DNA double helix might sound like if it were music? The answer is Anat Fort's *The Dreamworld of Paul Motian*. Pianist Fort and guitarist Steve Cardenas are two linked strands that wind around each other as they explore the music of drummer Paul Motian. Stabilizing the cross links of Fort and Cardenas is the backbone of this musical double helix — bassist Gary Wang and drummer Matt Wilson. Speaking of DNA, Motian's unique musical DNA is ever-present throughout the eleven tunes on *The Dreamworld of Paul Motian*, five of which were previously unrecorded by the drummer. Tunes such as "Dreamworld" and "It Should've Happened a Long Time Ago" show Motian's more introspective side. "Prairie Avenue Cowboy" and "ByaBlue" capture Motian's love for simple, folk-like melodies, while angular tunes such as "Mumbo Jumbo" and "Riff Raff" are perfect for Motian's signature free-flowing rhythms. Fort and Cardenas weave their way through the session, playing melodies in unison, carrying on musical conversations and creating memorable and heartfelt solos. Anat's single note introduction to the hypnotic "Yallah" is a testimony to her impeccable restraint and passion while her knotty solo on "Mumbo Jumbo" accentuates the angularity of Motian's melody. Cardenas' strumming sets the tone for the dreamy "It Should've Happened a Long Time Ago" and "Arabesque," while his solos on the Jarrett-esque "ByaBlue" and boppish "Riff Raff" liven up the proceedings. The intricate bebop nature of "Umh Hum" is the perfect vehicle for Matt Wilson's tasteful drum breaks. Wang's powerful and sympathetic playing proves why he has been a member of Fort's trio for the past several years. Fort even gets a chance to solo as a reader on "Tacho," a story written by Motian. Shades of Paul Bley come to mind as Fort performs the same tune as a solo piano piece later on the recording. Although the record is on the Sunnyside label, it stands to reason that the overall feeling of *The Dreamworld of Paul Motian* is reminiscent of recordings on the ECM label — atmospheric, impressionist and chamber-like. After all, Motian recorded many sessions for ECM and several of Anat's recordings are also on that label. All in all, *The Dreamworld of Paul Motian* is an excellent tribute to drummer, composer, visionary and mentor Paul Motian, whose musical DNA shaped the sound of jazz as well as the careers of several people involved on this session.

BOTTOM LINE: Fourteen years after his death, the music of drummer Paul Motian continues to inspire musicians. Pianist Anat Fort and her quartet of guitarist Steve Cardenas, bassist Gary Wang and drummer Matt Wilson explore eleven Motian compositions, capturing the drummer/composers' sense of free-flowing rhythms, folk-like tunes and angular melodies on *The Dreamworld of Paul Motian*. Like its name, the music on this session is often dreamy but always stimulating.

Papatamus Redux

BRUCE GERTZ: OCTOPUS DREAMS

OPEN MIND JAZZ 017 (RELEASED AUGUST 15, 2025)

The image of an octopus gracefully navigating through shifting currents is an apt description for the music on bassist's Bruce Gertz's *Octopus Dreams*. The quintet gracefully glides through the lyrical melodies, inviting harmonies and shifting rhythms of seven Gertz originals. The music is modern but grounded on hard bop sensibilities. The horns of trumpeter Phil Grenadier and saxophonist Rick DeMuzio open many of the tunes while Gertz's unpretentious arrangements provide launching pads for solos from all band members. The opening track, "Power Walk" is a case in point. Based on the chord structure of Sonny Rollins' "Doxy," Gertz starts the solo sequence on bass and then weaves his way through a crisp solo from Grenadier and a bluesy solo from DeMuzio. They demonstrate their controlled restraint on other similar flavored tunes such as "Sea Worthy" and "Dedacted." Pianist Gilson Schachnik gets a chance to shine on "Octopus Dreams," a modal tune reminiscent of Herbie Hancock's "Maiden Voyage" and "Speak Like a Child" days, which also features Grenadier on flugelhorn. Drummer Gary Fieldman moves from timekeeper to equal participant on the modern hard bop sound of "I'm Busy" as he exchanges fours with DeMuzio, Grenadier and Gertz. Whether the band is playing ballads such as "Mr. Z," medium swing numbers such as "Opening," or a jazz waltz titled "Sea Worthy" — they do it with an uncanny ability to deliver hot, upbeat and impassioned performances while remaining cool, calm and collected. Go with the flow as you enjoy the undulating, soothing and fluid music of *Octopus Dreams*.

BOTTOM LINE: Bruce Gertz's *Octopus Dreams* is packed with dichotomies. The music is accessible yet adventuresome. The solos are refined yet refreshing. The arrangements are intricate yet inviting. It's a perfect example of how modern jazz played can be played passionately without unwarranted pretentiousness.

Papatamus Redux

IVAN FARMAKOVSKY: EPIC POWER

STEEPLECHASE RECORDS (RELEASED AUGUST 8, 2025)

A jazz pianist born and raised in Russia dreams of recording with bassist Christian McBride and drummer Jack DeJohnette. That dream came true in 2010, and the results of that encounter are now available on Ivan Farmakovsky's *Epic Power*. This third release from Farmakovsky confirms why he is considered to be among the most skillful pianists and interesting composers on the current Russian jazz scene. Apart from Lennon and McCartney's "And I Love Her," the remaining eight tunes on *Epic Power* are Farmakovsky originals, which although inspired in part by Russian music have the feel of classic jazz tunes. *Epic Power* may very well describe the opening track, "Soul Inside Out," with its aggressive and modal feel, but most of the release is much more reflective, at times reminding me of classic Bill Evans Trio sessions. Like Evans, Farmakovsky begins ballads such as "The Day Before," "My Beloved" and "Orange" ruminating on the melodies and harmonies he has created. There is even an Evan-esque quality to his jazz waltz titled "Conciliation" that features a wonderfully crafted solo from McBride. One can hear the influence of Scott LaFaro and Paul Motian or Eddie Gomez and Marty Morell as McBride and DeJohnette (who recorded with Evans) provide tasteful and captivating support to Farmakovsky's melodies and improvisations. This is especially true on the ballads as it is on the soulful and bluesy "Professor" and the Latin groove of "Lazy Lady." DeJohnette's drum solo on "Smile Toys" is the perfect bridge between Farmakovsky's delicate piano introduction and the medium swing rhythm that follows. Like great wine, this session has been aging for more than 15 years, and it is nice to finally savor the intoxicating sounds of Farmakovsky, McBride and DeJohnette on *Epic Power*.

(Note: Although the pianist's name is spelled Farmakovskiy on the cover, the real spelling of his name is Farmakovsky.)

BOTTOM LINE: Add Ivan Farmakovsky to your list of Russian pianists deserving of wider recognition. Recorded in 2010 with bassist Christian McBride and drummer Jack DeJohnette, *Epic Power* highlights and music and individualism of Farmakovsky as well as tasteful and dynamic interplay of the trio on eight Farmakovsky originals and a tune from Lennon and McCartney.

Papatamus Redux

RON BLAKE: SCRATCH BAND

7ten33 PRODUCTIONS 002 (RELEASED AUGUST 8, 2025)

Keeping music simple and soulful is a characteristic of scratch bands that one can hear in the Virgin Islands. Having grown up in that part of the world, saxophonist Ron Blake is well aware of this musical tradition that makes music enjoyable, engaging and honest. While traditional scratch bands perform folk music, the music on Ron Blake's Scratch Band is steeped in the jazz tradition. That is quickly evident on the opening track, "Bassman," a classic calypso penned by Winston Baily (aka Mighty Shadow). Accompanied by bassist Reuben Rogers and drummer John Hadfield, Blake's staccato phrases and muscular tone are reminiscent of Sonny Rollins' style of calypso playing. With Rogers providing a solid foundation, Blake switches to baritone as he breathes new life into the jazz chestnut "Body and Soul." The musical interaction between Blake and Rogers is uncanny as they weave musical lines through two Blake originals — the ballad "Grace Ann" and the folk-like melody of "Song for Maya." The angular "Another Level," written by Roy Hargrove, reaffirms the close musical relationship between Blake and Rogers, who appeared on several of Blake's earlier recordings. "Lift Every Voice and Sing" is delivered with the passion and pathos it deserves as the Black National Anthem with Rogers stating the melody accompanied with Hadfield's deft brush work. Blake finally adds his voice to the duo with a heartfelt solo. Other tunes on Scratch Band include The Caribbean feel of Blake's original "Appointment," the sensuality of the Cuban "La Conga de Juana" and the slow burning closer "April Fools," with Hadfield using his full arsenal of percussive devices reminiscent of Airto to accentuate the simple melody. Whether he is playing tenor, baritone or soprano, Scratch Band gives Blake an opportunity to do what he does best — keep music simple and soulful much like the scratch bands he heard growing up in the Virgin Islands.

BOTTOM LINE: There is something honest about the music on Scratch Band. Whether they are playing originals, standards, a calypso or a Roy Hargrove tune, saxophonist Ron Blake, bassist Reuben Rogers and drummer John Hadfield make simple melodies soulful, swinging and sensuous without a lot of fuss. What could be more honest than that?

Papatamus Redux

DAVE SEWELSON, STEVE SWELL, MATTHEW SHIPP,
WILLIAM PARKER & STEVE HIRSH: MUSCLE MEMORY
MAHAKALA MUSIC (RELEASED MARCH 2025)

Mahakala Music delivers another outstanding session of seamlessly shifting spontaneous sounds. Seamless, because the musicians — Dave Sewelson on baritone sax, Steve Swell on trombone, Matthew Shipp on piano, William Parker on bass and Steve Hirsh on drums — have a knack for effortlessly moving from various ensembles, ranging from the full quintet to quartets and trios of various configurations to captivating duo and solo passages. As Swell explains, this type of playing requires quick thinking, flexibility and an egoless commitment to group dynamics. Shifting, because the soundscapes these musicians create are in constant flux — from the swirling interactions of “Loved Ones” to the dark and foreboding introduction of “Muscle Memory” to a tender ballad lead by Sewelson in the middle of “Melisma.” Spontaneous, because that is what the music is — created in the moment by musicians skilled at listening and reacting to one another more than adhering to melody lines and chord progressions. Sounds, because the music is filled with sounds — from the deep, resonant playing of Parker to the often-other world sounds of Swell to the shimmering cascades of Shipp to the raw emotional power of Sewelson to the rich variety of percussive colors executed by Hirsh. There are passages of silence, joy, passion, meditation, complexity and beauty as Sewelson, Swell, Shipp, Parker and Hirsh do what they do best — explore the sonic possibilities of listening, playing and reacting in the moment. Recorded in 2022 and now seeing the light of day, the music of Muscle Memory may not be everyone’s cup of tea, but like tea it offers a taste of something refreshing, soothing, comforting and exotic all in one sip!

BOTTOM LINE: The experience of listening to Muscle Memory is like going on a road trip without a destination in mind, but discovering interesting intersections, landmarks and horizons along the way. Enjoy the ride with saxophonist Dave Sewelson, trombonist Steve Swell, pianist Matthew Shipp, bassist William Parker and drummer Steve Hirsh in the driver’s seat.

Papatamus Redux

JALEEL SHAW: PAINTER OF THE INVISIBLE CHANGU RECORDS (RELEASED JULY 11)

Recording the 11 tracks on *Painter of the Invisible* must have been a highly emotional experience for saxophonist Jaleel Shaw. For starters, it was his first album in 13 years! Second, each composition serves as a tribute to significant figures in Shaw's life. Accompanied by pianist Lawrence Fields, bassist Ben Street, drummer Joe Dyson, and with special appearances from guitarist Lage Lund and vibraphonist Sarah Berliner, Shaw draws inspiration from family members, literary figures, arts patron Meghan Stabile and Tamir Rice. You can sense the anguish he feels for 12-year-old Rice on "Tamir," a prayer-like piece that reaches its peak as Shaw builds to Coltrane-inspired sweeps and cries. Lund joins the quartet on "Distant Images," a tender ballad written for Shaw's grandmother. Berliner's vibes add a sense of radiance to "Gina's Ascent," a musical celebration of the life of Shaw's cousin, Gina, who he explains was a bright spirit of the family. Despite the highly personal nature of the compositions, many of the tracks are a bit more clinical than emotional. Shaw's solos tend to sound like scalar exercises rather than heartfelt expressions. This is especially true on the closing "Until We Meet," which is a duo for sax and electric piano. Too often, Dyson's bustling rhythm patterns, particularly on "Contemplation" and "Invisible Man" overpower the singular voice of Shaw's plaintive melodies and moods. *Painter of the Invisible* is a nice enough jazz recording for Shaw, but it misses the mark on its real intention — to explore Black life through themes of joy, grief, beauty, social justice and ancestral wisdom. Let's not wait another 13 years for his next effort!

BOTTOM LINE: Saxophonist Jaleel Shaw paints musical portraits of family members, literary figures and others who have shaped his life on *Painter of the Invisible*. Shaw demonstrates his technical skills as a "musical painter" on 11 original compositions. Too often, those technical skills overpower the emotional essence of the portraits.

Papatamus Redux

JIMMY BENNINGTON: BLUE VEILS AND BRIGHT STARS THATSWAN! RECORDS 1013 (RELEASED MAY 2025)

Drummer Jimmy Bennington unearthed a treasure with the release of *Blue Veils and Bright Stars*. Recorded in 2005, this session features Bennington with legendary trombonist Julian Priester and Canadian bassist Paul Blaney, truly a talent deserving wider recognition. Bennington and Priester were working with pianist David Haney in Portland at the time. Upon seeing and hearing the chemistry between these two musicians, Haney suggested they record a duo session. He was right. The resulting *Portraits and Silhouettes* was included in *All About Jazz's* Best Records of 2008. At the same time, the duo invited Blaney to join them on a trio session. Had it been released 20 years ago, it most likely would have received the same reception as the duo session. Dedicated to Sun Ra, the eight tunes on *Blue Veils and Bright Stars* capture the essence of modern jazz (modern at the time of its recording as well as the time of its release)! The tight/loose feel of the recording is timeless as Priester floats in and out of Blaney's strong bass lines and Bennington's signature percussive colors. The pieces are structured in a way that provide opportunities for individual solos such as Priester's heartfelt reading of Duke Ellington's "Mood Indigo," Blaney's resonant bowed bass solo on "Churchbells" and Bennington's brushwork on the title track. The group seamlessly shifts from trio to duo performance such as the drum/bass interchanges that introduce "Another Realm" and "Across the Night Sky" as well as the trombone/bass sections that highlight "Mood Indigo" and "Blount." As the saying goes, "better late than never," and *Blue Veils and Bright Stars* is a testament to the timelessness of great jazz when it is performed by masters such as Bennington and Priester and the rarely heard Blaney. It is a long overdue release that fans of modern jazz will treasure.

BOTTOM LINE: Trombonist Julian Priester turned 90 in June. What better way to celebrate this milestone than the "better late than never" release of *Blue Veils and Bright Stars*, a session he recorded with drummer Jimmy Bennington and bassist Paul Blaney in 2005. The trio works their magic through seven originals and a reverential version of "Mood Indigo." The fact that the music sounds as fresh today as it did the day it was recorded is a testament to power and beauty of improvised music.

Passing Glances

LUDWIG VANTRIKT

JUNE 11, 1959 - JULY 7,, 2025

Sadly, longtime Cadence Magazine journalist Ludwig vanTrikt passed on July 7, 2025 after suffering a heart attack. van Trikt, a life-long Jazz advocate, was a prominent supporter of Avant-Garde Jazz in the Philadelphia area, hosting a number of programs on WRTI Jazz radio during the mid-1980s through the 1990s as well as programming Jazz performances at The Painted Bride Art Center for many years. In addition to writing for Cadence, van Trikt also contributed to AllAboutJazz.com.



Passing Glances

SHEILA JORDAN

**NOVEMBER 18,
1928 - AUGUST
11, 2025**

Fall, 1992, duo
performance with
bassist Harvie
Swartz, Old Cabell
Hall, University of
Virginia,
Charlottesville VA
photograph ©1992,
Patrick Hinely Work/
Play®
previously
unpublished

Sheila Jordan was a
force of nature. I've
never met anyone
who sounded
freer within herself
or happier to be
singing, even when it
wasn't a happy song.
Beyond saying that
one of my all-time
favorite albums,
bassist Steve
Swallow's *Home*
(ECM),
recorded in 1979,



includes sublime vocal contributions by Jordan, in the company of two of her most empathetic co-creators, Swallow and pianist Steve Kuhn, I'm saving further comments for a longer tribute to be submitted for the next issue. A memorial event for Jordan is scheduled for her 97th birthday, November 18, at St. Peter's Church (619 Lexington Avenue, NYC, 212 935 2200), from 5:30 to 8:30 pm. It will be live-streamed via <https://youtube.com/live/-AXeOS-b7t8?feature=share> Barry Singer's comprehensive obituary for the New York Times is well-headlined: "fearless vocal improviser": <https://www.nytimes.com/2025/08/12/arts/music/sheila-jordan-dead.htm>

Passing Glances

NANCY KING
JUNE 15, 1940 -
AUGUST 4, 2025

May, 1996, rehearsal with bassist Glen Moore's band, for Spoleto Festival USA, Parish Hall, St. John's Lutheran Church, Charleston SC (with the arm of violinist Rob Thomas; the rest of the band comprised guitarist Jerry Hahn and drummer John Riley). photograph ©1996, Patrick Hinely Work/Play® previously published in 2008 Calendary, Jazzprezzo imprint of Nieswand Verlag

King was the only vocalist ever to record with Oregon, on Moore's tune "Chihuahua Dreams" (45th Parallel, Epic, 1989). There and

even more on her duo albums with Glen Moore, *Impending Bloom* (1991) and its successors, *Potato Radio* (1992) and especially *Cliff Dance* (1993, all three on the Justice label), in the company of pianist Art Lande, another undersung giant, she rendered Samantha Moore's poetically idiosyncratic lyrics as though that was the reason she had been born. Her final teaming with Moore was 1999's *King on the Road*, a session led by saxophonist Rob Scheps. Clay Risen's excellent obituary for the New York Times can be found at: <https://www.nytimes.com/2025/09/13/arts/music/nancy-king-dead.html?searchResultPosition=1>



Passing Glances

MITCHELL JAMES SEIDEL

MARCH 12, 1957 - JUNE 2, 2025

Remembrance of a fellow photographer of jazz people

by Patrick Hinely

I first encountered his name in the later 1970s, while we were both contributing work to Tom Stites' wonderful but short-lived JAZZ magazine, out of Long Island. In the next decade and beyond, his work would appear far more widely throughout the jazz world, from local to global. He was a first-call jazz shooter in the music's world capital, New York City.

We didn't meet face to face until 1986, and when we did meet, it wasn't in New York City, it was in Warsaw, Poland, where we were serving on the jury for the Jazz Photo International Competition (JPIC), coinciding with the annual Warsaw Jazz Jamboree.

Though we were formally introduced at the JPIC jurying session, what remains my most memorable impression of Mitchell came later in the week, late in the evening, in front of a western-facing picture window in the hallway of our upper floor in the Hotel Orbis Forum, where most of the festival visitors were headquartered. He was holding a portable short wave radio up to the glass and grimacing. When I said hello, he told me to keep my voice down, because he could barely hear the game.

I'm pretty sure this must have been the third night of Jazz Jamboree - Saturday - which was also the night of the sixth game of Major League Baseball's World Series, that year between the Boston Red Sox and the New York Mets. The Mets never met a bigger fan than Mitchell. The Sox were up 3 games to 2 going in, so the Mets would either win and force the seventh and final game, or they would go home, with no trophy, again, as they had every year since 1969.

The game went into an extra inning, running over four hours from start to finish. The Mets took it, 6 to 5. That game quickly entered the lore as one of the greatest games of the century. Less definitive but more decisive was the Mets' 8 to 5 victory in the seventh game, giving the team its second title. Mitchell was still talking about that World Series well into the next millennium, though, 39 years on, the Mets have yet to win another title...

I'll always owe Mitchell because he was the first to persuasively encourage me to sort the needles out of the haystack and organize my 'greatest hits' collection of negatives into its own separate, more portable binder - one small enough to fit into a safe deposit box. Other useful lessons preceded that one. Mitchell was understandably somewhat proprietary about the web of contacts he developed and maintained. His journalist's instincts kept his photo-op radar on alert at all times. He seldom shared what he was shooting until after the fact, a lasting lesson for me. In that town, once word of just about any potential photo-op gets around,

Passing Glances

you'll have company on most any shoot, and seldom will it be welcome. It's enough to make one grateful for being booked to shoot a closed session.

Mitchell knew when to be where and when to beware. He had an instinct for quickly making the most of a situation and a sense of when to let it unfold of its own accord, as well as how to coax it along, with a mastery of the art of the schmooze which often eschewed subtlety but pretty consistently got results. He always said to look him up while I was in the City, but we didn't see much of each other as the 80s came to a close, or through the 90s, though we did end up bumping elbows on a couple of shoots.

Seidel was a founding member and advocate of the Jazz Journalists' Association. I last saw him at one of its annual summer awards gatherings, in the oughts, at BB King's in New York City. He was manning the registration table.

A portion of Seidel's oeuvre, by the way, is now held by the Institute of Jazz Studies at Rutgers University in his native New Jersey, though his alma mater was New York University, where he earned a degree in Journalism. He was long active in the New Jersey Jazz Society.

Over the years, he worked for several news publications, primarily his hometown paper, Newark's Star-Ledger, where he held a variety of positions, all related to photography, its editing and/or management, until the newspaper industry went into decline. I like to think he ended up, de facto, in the role of senior curmudgeon.

To say Mitchell could be contrary is an understatement, but now, and for the ages, his estimable body of work will speak for itself, and speak well of an enterprising and good friend of the music.

In the process of creating this piece, I asked our fellow photographer, the author and retired archivist at the Institute of Jazz Studies, Tad Hershorn, to look over what I'd come up with, and he added this: Two of my longtime personal favorites among my contemporaries in the world of jazz photography are the writer of the above story, Patrick Hinely, and Mitchell Seidel, both of whom were regular contributors to JazzTimes in the late 1980s, which was where I became familiar with their work. 1989 was the first year I came up from Texas to photograph the JVC Festival for JazzTimes. At the last moment, I got a call inviting me to the festival's garden party at Gracie Mansion. Of course, I hoped to run into Mitchell. No such luck. One of my favorite pictures from the event showed Milt Jackson and Roy Haynes elegantly dressed, to the nines. When festival coverage was published, there was that same shot, but by Mitchell. We had been standing right next to one another.

Passing Glances

Photo captions:

Herewith are a couple of views of the American Jazz Orchestra (AJO) rehearsal with Benny Carter in the Great Hall of Cooper Union, New York City, February 1987:



Benny Carter
conducting rehearsal
(Seidel, camera in hand,
at front of house, on
left)
photograph by Ed
Berger
Ed Berger Photographic
Collection, © Oberlin
Conservatory Library
posted on Facebook
by Loren Schoenberg,
saxophonist seen at
right



"Benny Carter:
Finishing Touches"
photograph by Mitchell
Seidel
Grand Prix Award, Jazz
Photo International,
1988
posted on Facebook
by Pawel Brodowski,
editor-in-chief, Jazz
Forum, Warsaw

Passing Glances



Impromptu portrait of Mitchel Seidel, by Patrick Hinely, October 8, 1987, Greenwich House, New York City, following soundcheck for the George Gruntz Concert Jazz Band.